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THE FACULTY OF HUMANITIES – MASTER'S THESIS

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# Implementing Food Tourism in Destination Branding

– a case study of Copenhagen

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## Abstract

This thesis draws connections between the theoretical fields of destination branding and food tourism and explores how food and food-related experiences can be used in developing a destination brand identity. We use Copenhagen as a case study in order to gain specific contextual knowledge within the research area. Inspired by the hermeneutic philosophy of science, contextual interpretation plays a key role in generating new understandings in this thesis. Moreover, the circular motion of the hermeneutic circle also plays a significant role in shaping the research process and design of this thesis, as we aim to draw connections between the different research fields by going back and forth between them throughout the entire process. Building on existing literature on destination branding and food tourism, the researchers draw linkage between the two theoretical domains. The research design also includes an online content analysis of the Copenhagen's Destination Management Organization (DMO)'s official website and two interviews, in order for the researchers to gain more knowledge on the research area through the case study of Copenhagen. This qualitative, exploratory research indicates that the use of food and food-related experiences as part of a destination branding strategy has the benefit of being a great storytelling tool and has the ability to engage with, and appeal to, a wide target audience. Moreover, the results show how a destination can incorporate and utilize different aspects within food tourism in order to shape its food identity and destination brand. In the case of Copenhagen, each aspect is used to a different degree; this could be due to the DMO's overall branding strategy, i.e. what the DMO is focusing on communicating across to the tourists, as well as its target audience. We recognize the importance for the DMO to create a well-balanced food identity in order to appeal to its target audience. This thesis also illustrates how the different categories of food tourism resources that are present within a destination can influence the city's food identity and its destination brand. Furthermore, building on existing literature, the researchers identify and discuss the significance of an additional category of resources, namely human resources. Through the analysis of the food tourism resources, we establish the importance for the DMO to collaborate and communicate with the primary and secondary stakeholders within the food sector, as they can have a considerable amount of influence in the shaping of the city's food identity. Lastly, this thesis recognizes that the use of food is most effective when combined with other branding tools or elements in a destination branding strategy. It is argued that the findings of this thesis and the knowledge gained can contribute to the practical field of tourism, as it can provide knowledge for other DMOs, which are from destinations of similar nature of Copenhagen, regarding the main considerations that they need to take into account when implementing food tourism in their destination branding strategies in practice.

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# 1. Introduction

A strong destination brand can act as the differentiator between a destination and its competitors, thus destination branding has become a basis for survival within the competitive tourism industry nowadays (Fill, 2005; Qu, Kim & Im, 2011). Meanwhile, food is increasingly occupying a substantial role in tourists' decision making while selecting a destination; and food tourism has become one of the fastest growing segments within the tourism industry (UNWTO, 2012). As a result of the rising trend of food tourism, many destinations have started to incorporate food in their marketing as a source of attraction (Lin, Pearson & Cai, 2011). In the case of Copenhagen, the researchers observed that Wonderful Copenhagen, the city's official destination management organization (DMO), is also incorporating elements related to food in order to brand the destination. This observation has inspired the researchers' initial motivation for this thesis: After observing that the DMO of Copenhagen is using food in its branding strategy in order to attract tourists, we began researching into related theories in the fields of destination branding and food tourism; we then realized that even though there have been past examples of destinations using food to attract tourists, there is a lack of connection between these theoretical fields. This shaped the motivation of our thesis, as we aim to draw some linkage between destination branding and food tourism. The goal of this thesis is to generate deeper knowledge as to why, and how, food and food-related experiences could be used in developing a destination brand identity. We hope that the findings of this thesis will contribute to the practical field of tourism, as it would provide knowledge for destination suppliers, such as the DMOs, regarding the main considerations that they need to take into account when implementing food tourism as a destination branding strategy in practice.

As mentioned above, the aim of the thesis is to draw linkage between the theoretical fields of destination branding and food tourism; thus, they are the two theoretical domains that we will study into. In particular, for destination branding, we want to focus on what makes a strong destination brand, as well as the role that different stakeholders could play within destination branding. Regarding the field of food tourism, we want to first focus on the definitions of what food tourism is and who the food tourists are, in order to understand who the potential target audience of a food-related destination brand could be. Then, we look into significant trends in relation to food tourism, as these trends illustrate what tourists nowadays are looking for, which is important for the DMO to understand in order to develop a destination brand that would appeal to the tourists. After establishing background knowledge on the two separate fields, we aim to bridge the two together by drawing connections between them. We first look at what food can do in relation to the development of a strong destination brand, in order to understand why any DMO should consider using food in their branding strategy. We then focus on the different food tourism resources that are

present within a destination, which can directly or indirectly shape the city's food identity and its destination brand; we do so by studying and adapting Smith & Xiao's typology of culinary tourism resources (2008). We also looked into and adapted Lin et al.'s (2011) framework for the identity of food in relation to a destination, in order to understand the different dimensions of food and food-related experiences which the DMO could utilize when shaping the destination's food identity and using that in developing the destination brand.

This thesis is inspired by the hermeneutic philosophy of science, and in particular, its contextual interpretative approach to knowledge. We choose to focus on two main concepts within the hermeneutic philosophy: the hermeneutic circle and the fusion of horizons; these concepts have guided the researchers in both structuring and approaching the research process throughout the entire research process. Inspired by the circular flow of movement within the hermeneutic circle, we incorporated deductive reasoning (Wilson, 2010) in our primarily inductive research approach (Neuman, 2003), which allowed us to move between literature and methodological research in a nonlinear process. In relation to data collection, we have employed a qualitative exploratory research design, which includes literature review and a case study of Copenhagen. In order to examine Copenhagen as a case study, we will conduct an online content analysis on the official website of the DMO of Copenhagen (hereafter referred to as "the DMO" in this thesis), as well as interviews with a representative from the DMO and a representative from the Food Organization of Denmark (FOOD), who we argue to be a primary stakeholder for the DMO in terms of using food to develop Copenhagen's destination brand. These methods allow the researchers to explore the research problem within a more specific context, in order to generate knowledge that is more practical and can be adopted by destination suppliers in real life.

With the above in mind, the main research question that we aim to address in this thesis is as follows:

**Using Copenhagen as a case study, how can food or food-related experiences be used in developing a brand identity of a destination?**

In this thesis, we consider the DMO as the main actor who is responsible for developing the brand identity of Copenhagen. Thus, we are approaching the problem area from their perspective, i.e. how can the DMO strategically use food or food-related experiences in developing the brand identity of Copenhagen. In order to be able to answer the main research question, we aim to address certain specific problem areas, which are in forms of the following three research sub-questions of this thesis:

- 1. To what extent is it desirable to use food or food-related experiences as a branding tool?**

- 2. What and how can the different aspects of food identity be used in destination branding?**
- 3. How can food tourism resources present at the destination contribute to the different aspects of food identity that are used in developing the destination brand?**

## 2. Theory

### 2.1 Introduction

In order to address our research question, it is necessary for us to look into certain theories that are related to our research area. We begin by introducing and discussing the concept of destination branding, and why it is a topic of importance for destination suppliers. We also clarify the difference between the concepts of brand identity and brand image, and discuss why this thesis is only focusing on the former. Then we examine the role that different stakeholders could play within the process of destination branding; through this, we discuss the importance for the DMO to identify the key primary stakeholders and to understand their roles and influences in contributing to the destination brand identity.

Next, we look more closely into theories regarding food tourism. We first discuss the definition of food tourism in order to be able to better understand the different elements within the sector and their growing significance. After getting familiar with the subject of food tourism, we are going to look closely into whom the food tourists could be. It is necessary to examine whom food tourists are since they could be the potential tourists that the DMO tries to target when incorporating food in building the destination brand identity. We also discuss certain key regional and global trends, in relation to the development of food tourism, which should be taken into account by destination suppliers if they were to consider using food as a tool to brand a destination.

Hereafter, we move onto discussing the role of food in destination branding, and why it might be desirable for destination suppliers to consider using food in building a destination brand identity. First, we discuss the notion of food in its simplest sense, i.e. as an object for consumption; and the role it plays within destination branding. Afterwards, we introduce the typology of food tourism, which is based on the typology of culinary tourism resources that was created by Smith & Xiao (2008); building on Smith & Xiao's typology, we introduce our own typology of food tourism resources, which illustrates all the food tourism-related resources that can be found in a destination. Through creating this model, we can utilize it in our analysis to help identify the key stakeholders involved, as well as the different resources within the food tourism sector that can be influence the destination brand identity.

In order to structure our analysis of the DMO's branding efforts, we then introduce and discuss a framework, which looks at the different dimensions that contribute to the food identity of a destination (Lin, Pearson & Cai, 2011). Using Lin et al's (2011) framework as a starting point, we then adapt this framework based on our research needs and introduce a slightly adapted version of the framework, which we will utilize later on throughout our analysis.

It is worth mentioning that we have deliberately chosen to discuss theories related to destination branding first because the development of a destination brand identity is considered as the end goal; whereas food or food tourism is considered as the tool that can be utilized to achieve the goal. This is the aim of the thesis – to explore how food can be used as a tool to achieve destination branding. Thus, we want to first understand what it is that we want to achieve, and then reverse and look into how food can be used as a means to achieve the end.

## **2.2 Destination Branding**

Brand can be defined as “a name, term, sign, symbol, design or combination of these which is intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors” (The American Marketing Association, 1960 in Kotler, 1991, p.442) Other definitions have gone beyond visual features and describe brands as “images in consumer’s minds with functional and psychological attributes” (Martineau, 1959 in Pereira, Correia & Schutz, 2012, p.84). Branding, as a concept, can also refer to the processes included in a supplier’s effort to create a brand for its products or services, in order to make it meaningful for the customers (Calder & Reagan, 2001). For instance, these efforts can include “naming the product, targeting and, positioning it, and communicating the benefits” (Pereira et al., 2012, p.83). Regardless of the definitions, a brand can act as the differentiator between a supplier of any goods and services and its competitors, and a brand can give customers extra functional, social or psychological value (Fill, 2005). Hence, it is the driving force of marketing and is very significant in marketing communications (Dahlen, Lange, & Smith, 2010, p.204). Within a competitive marketplace where destinations compete intensely, “a differentiated destination image has become a basis for survival” (Qu, Kim & Im, 2011, p.466). This is why the topic of destination branding is extremely significant in order for a destination, which includes Copenhagen, to remain competitive amongst its competitor destinations.

Destination branding can be defined as the process used to develop and communicate a destination’s unique identity by differentiating a destination from all competitive destinations (Morrison & Anderson, 2002). In this thesis, Copenhagen is used as a case study to investigate the research problem area. In line with Morrison and Anderson’s definition of destination branding, Qu et al. (2011) argue that destination brands have two important functions, namely identification and differentiation. Identification refers to “the explication of the source of the product to consumers” (Ibid). In the context of a destination, the “product” includes both material attributes, such as sites or geographical elements, and non-material attributes, such as culture, customs, history, etc. (Ibid) (Florek, 2005). For instance, using Copenhagen as a destination example, its material attributes could include sites such as The Little Mermaid or Tivoli Gardens and its non-material attributes are more abstract and could include its culture or history;

based on Qu et al.'s (2011) definition of destination branding, having an identifiable destination brand means that in the consumers' or tourists' minds, these aforementioned attributes should point to Copenhagen.

The second function of a destination brand is differentiation: "a destination brand differentiates itself from its competitors based on its special meaning and attachment given by consumers"(Ibid). Points of difference identify the associations of a brand that are distinctive and advantageous over its competitors and thus, "help consumers positively evaluate the brand and attach to the brand" (Keller, 2008, p.107).

In short, the two main functions of destination branding discussed above, identification and differentiation, illustrate the significance and the key benefits of destination branding. Qu, Kim & Im (2011) argue that "a brand perceived distinctive and unique is hard to be replaced by other brands". Moreover, Pereira et al. (2012) also argue that a strong destination brand can "attract more favourable attributes and benefit perceptions and overall preferences" (p.93). In addition, a strong destination brand can help tourists in identifying, consolidating, as well as reinforcing, their perceptions of the particular destination before, during, and after their travel experiences; which have an impact on their decision making while selecting a travelling destination (Ritchie & Ritchie, 1998). Thus, the above further illustrates the importance and significance of destination branding.

### **2.2.1 Destination Brand Identity vs. Destination Brand Image**

Within the context and literature of destination branding, the concepts of "brand identity" and "brand image" often emerge but have caused confusion as to what the difference is between them (Qu et al., 2011). Hence, this section briefly describes these two concepts and explains their differences in order to minimize the confusion within this thesis.

The main difference is that brand identity is generated based on the sender's perspective whereas brand image is generated based on the receiver's perspective (Florek, Insch, & Gnoth, 2006). Kapferer (1997) also defines brand identity as being "created by the sender" and image as being "perceived by the receiver"(p.32). Within destination branding, we argue that the sender of a brand identity could refer to any product or service supplier who contributes to developing or shaping the brand identity of the destination, regardless of whether they have direct interest in doing so or not; thus, based on this definition, it could refer to a Destination Management Organization (DMO), organizers of events/festivals, or potentially other tourism service and product establishments within a destination. It could even refer to inhabitants within the destination, since they also interact with tourist and thus, they also contribute to the shaping of the brand identity. In the case of Copenhagen, the key sender of the destination's brand identity would be its DMO, Wonderful Copenhagen, although we

acknowledge and take into consideration that some other establishments within the destination also have the ability to shape the brand identity; the role that these other stakeholders play will be discussed later in Chapter 2.2.2.

With regard to the receiver of the destination brand identity, it could theoretically refer to anyone who comes into contact of the senders' efforts to develop or shape the destination brand identity. However, since the primary focus of this thesis is on how destination suppliers can utilize food or food-related experiences to develop a brand identity, we choose to focus only on whom they consider as their target audience as the receiver of the brand identity. As mentioned above, Wonderful Copenhagen is considered the key sender of the brand identity, thus we consider its target audience as the key receiver. In order to identify this, we have studied the vision and strategy of Wonderful Copenhagen which were stated on its corporate website; in short, it can be summarized that Wonderful Copenhagen aims to promote the city of Copenhagen globally through tourism and has a focus on international audience from around the world.<sup>1</sup> Thus, we argue that it is logical to make the assumption that international tourists are the key receivers of the branding efforts of Wonderful Copenhagen. On the basis of this, this thesis will have a focus on international tourists who are coming from outside of Copenhagen and Denmark as the key receiver of the branding efforts of the destination suppliers.

Brand identity "provides a direction, purpose, and meaning for the brand and is central to a brand's strategic vision" (Aaker, 1996 in Qu et al., 2011, p.466). In order to brand a destination, the sender "projects a destination brand identity through all the features and activities that differentiate the destination from other competing destinations" (Ibid). On the other hand, brand image refers to the set of perceptions about a place as reflected by the brand associations that are held in the consumer or tourist's mind (Keller 2008; Cai, 2002). In other words, consumers form and store a destination brand image in their minds based on the brand identity that is projected by the sender; thus, it can be seen as a reflection of the brand identity (Florek et al., 2006). At the same time, it is important to note that brand image also plays a role in building brand identity as "destination marketers establish and enhance brand identity based on their knowledge about consumer's brand image on the particular destination" (Qu et al., 2011, p.467).

Because of the reciprocal relationship of the two concepts, the researchers argue that it is necessary to explain and clarify between the two key concepts in branding. However, since the focus of this thesis is on the destination suppliers' side, for instance, on how they develop and send a particular destination brand identity related to food, the discussion will centre around the concept of brand identity. Nevertheless, we think that it is important to make the clarifications between the two concepts in order to eliminate confusion throughout the thesis.

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<sup>1</sup> <http://www.visitcopenhagen.dk/da/wonderful-copenhagen/kobenhavn/om-wonderful-copenhagen>

## **2.2.2 Consideration of Stakeholders within Destination Branding**

The literature on branding in general, as introduced above, can help to explain and illustrate the concept of destination branding. However, it is important to take into consideration that the nature of a destination can be very different from other products, thus the process of branding a destination can also be different from branding an ordinary, tangible consumer product. Morgan, Pritchard and Piggot (2003) highlight the main point of difference by arguing that “a destination clearly differs from other products in that it is not a single product at all, but a composite product consisting of a bundle of different components” (p.287). By components, Morgan et al. (2003) are referring to elements found within a destination such as accommodation, attractions, arts, entertainment, natural environment, etc. They argue that the different companies and agencies that operate under these different sectors are all stakeholders in the destination brand. A stakeholder can be defined as “any group or individual who can affect, or is affected by, the achievement of a corporation’s (/organization’s) purpose” (Freeman, 1984 in García, Gómez, & Molina, 2012, p.647). Morgan et al. (2003) argue that the process of destination branding is a “highly complex and politicised activity” as the different stakeholders involved in a destination have different interests and agendas, which can be conflicting at times, making it difficult for them to collaborate amongst themselves (p.286).

In order to address our research question, we need to consider the different stakeholders involved in the process of destination branding. The researchers acknowledge that there can be many different stakeholders involved in the process. However, we will not attempt to look into each and every single one of them, due to two reasons: first, the researchers do not have the sufficient resources and time required to do so; secondly, even if the researchers did look into every single one of the stakeholders, in practice, the DMO would not have the resources needed to manage all of them. Therefore, we argue that it is better for both the researchers and the DMO to focus on the stakeholders that are most influential. In order to identify the ones that are the most significant and relevant to the research matter, we argue that it would be beneficial to apply a systemic approach to categorize the stakeholders. The systemic approach as to how we categorize the stakeholders involved in this research will be elaborated below. Again, we acknowledge the limitation of not being able to consider the role of all the stakeholders involved; however, since the focus of this thesis is on the destination suppliers who have the ability to contribute to the destination brand, this further helps to justify our decision to study only some of the stakeholders involved. Furthermore, this decision can be supported by scholars who have suggested that differentiation is the basis for appropriate stakeholder management strategies (Starik, 1994 in Sheehan & Ritchie, 2005). Since all the stakeholders are not equal, “it is incumbent for an organization (DMO) to prioritize them and focus their efforts accordingly” (Sheehan & Ritchie, 2005, p.714).

Some authors including Jones (2005) and Sheehan & Ritchie (2005) have suggested categorizing stakeholders into primary and secondary stakeholders. According to Jones (2005), primary stakeholders contribute to the brand and have a strategic significance as well as regular interaction with the brand identity whereas secondary stakeholders “emerge in relation to specific issues” arising from the actions involved in the process of branding (p.19). Meanwhile, Sheehan & Ritchie (2005) identify the players within a tourism destination as either primary or secondary stakeholders, based on “their relative salience to the DMO, as well as their perceived ability to threaten and cooperate with the [DMO]” (p.712). They also suggested, “if the relationship [between the DMO and the stakeholders in question] is formal or official or contractual then they are considered primary and critical to the existence of the organization; if not, secondary” (Ibid, p.721). However, based on their own research outcomes, which reveal that although some stakeholders, such as hotels, do not have a formal relationship with the DMOs, they are still often considered by the DMOs as important stakeholders (Ibid, p.722). Thus, we argue that whether or not there exists an official/contractual partnership is not key in defining whether an organization is a primary or secondary stakeholder to the DMO. Thus, in this thesis, the DMO is considered as the main actor who is primarily responsible for developing the destination brand identity; primary stakeholders are the organizations that are interested in, and can directly influence the brand identity of the destination; and secondary stakeholders are the ones that have the potential to indirectly influence the destination brand identity, regardless of their interests in doing so. As mentioned before, the focus of this thesis is on the destination suppliers who are both interested and are capable of contributing to the destination brand, i.e. the DMO and the primary stakeholders identified.

Moreover, it is important to consider that different stakeholders have different agendas and interests that drive them (Sheehan & Ritchie, 2005; Jones, 2005 & Garcia et al., 2012). In this context, many scholars have proposed that the DMOs play a key role in aligning the interests of the stakeholders within a destination, in order to effectively manage the destination with the resources available; furthermore, Sheehan & Ritchie (2005) found that the DMOs recognize the importance of aligning their organizational goals with those of the key stakeholders within the destination (p.729). Anholt (2006) also highlighted the importance of the DMO’s ability to manage and coordinate stakeholders in contributing to the success of a place branding strategy through the theory on nation branding. Therefore, in order to address our research problem, we argue that it is important to identify the key primary stakeholders that can influence the brand identity of the destination, as well as to explore the DMO’s efforts in managing them, i.e. how the DMO coordinates or collaborates with them in order to manage the brand identity.

In the context of this research study, we primarily focus on the DMO of Copenhagen, Wonderful Copenhagen, and its efforts in branding the destination through the use of food and food tourism-related experiences. We also take into consideration of key

primary stakeholders; due to our explicit research focus on the role of food in branding, we consider the most relevant stakeholders to be the primary stakeholders that operate within the food or food tourism sector. Once the key primary stakeholders are identified, we aim to analyse their relationship as well as cooperation efforts with the DMO, in order to understand their roles in contributing to the destination brand identity.

## 2.3 Food Tourism

Food tourism is a central focus of this thesis, since the objective is to investigate how the different food tourism related elements could be implemented in developing a destination brand. In order to do that, the researchers find it important to familiarize themselves with theories related to food tourism. Many scholars have used Hall and Sharples' definition to define food tourism, and according to them, food tourism is "visitation to primary and secondary food producers, food festivals, restaurants and specific locations for which food tasting and/or experiencing the attributes of specialist food production region are primary motivating factor for travel" (Hall & Sharples, 2003, p.10). While this definition emphasizes that foods or visiting food-related establishments are primary motivators for the tourists, the food tourism spectrum, which was created by Hall and Sharples (2003, p.11), shows that within food tourism there can be tourists with different level of interest in food (See Figure 2.1 below). The spectrum below shows the different stages of food tourism based on the tourists' level of interest in food. According to the spectrum, there are tourists that have a certain level of interest in food, although food is not a primary motivator factor for them to travel.

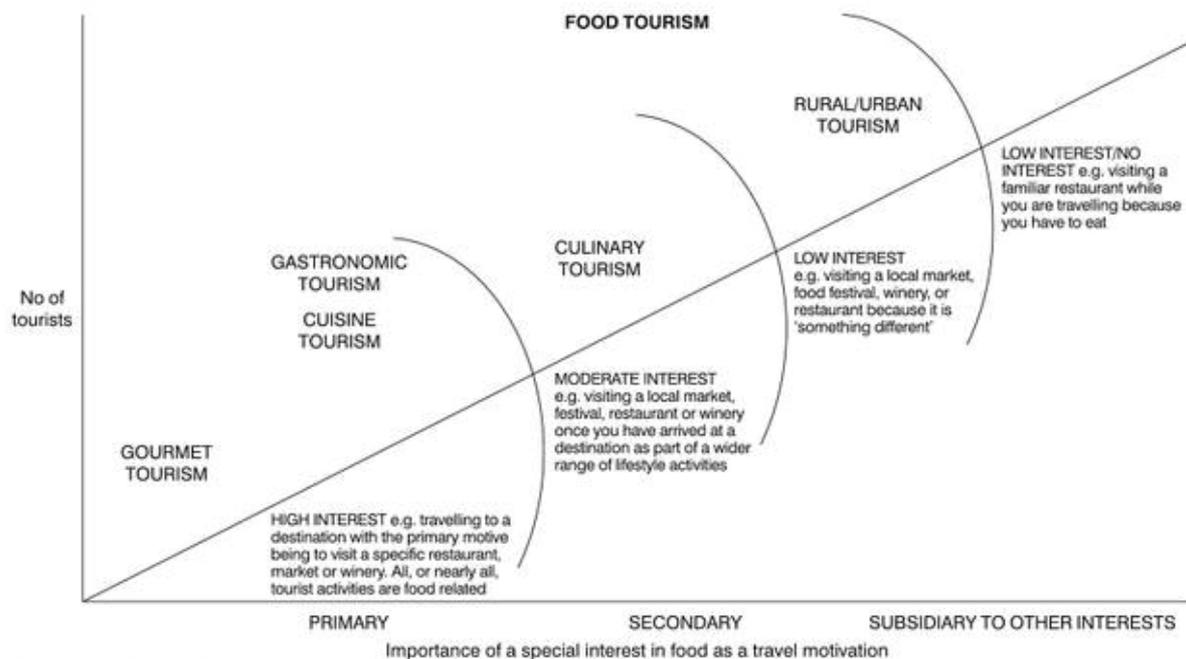


Figure 2.1: The food tourism spectrum (Hall & Sharples, 2003, p.11)

The definition of Hall and Sharples only concentrates on the consumer side, and looks at food tourism as a collection of food-related establishments or experiences that can attract visitors to travel to a particular destination. Meanwhile, Long (2004, p.1) defines food tourism as follows; “it is about food as a subject and medium, destination and vehicle, for tourism. It is about individuals exploring foods new to them as well as using food to explore new cultures and ways of being. It is about groups using food to ‘sell’ their histories and to construct marketable and publicly attractive identities, and it is about individuals satisfying curiosity. Finally, it is about the experiencing of food in a mode that is out of the ordinary, which step outside the normal routine to notice difference and the power of food to represent and negotiate that difference”.

This definition implies that food tourism could have two main actors. On one side, there are the consumers that have the food-related experiences; through consuming food at a destination, tourists are able to get to know the local culture and they can get a whole new experience while trying different foods that are different than what they are used to. On the other hand, the tourism destination needs suppliers that provide the food products and the food-related experiences for the consumers. In other words, food is the component that connects these two actors. Food is the centre subject and medium of food tourism and can be an attraction in a destination.

However, Smith and Xiao (2008, p.289) argue that the above definition is too narrow; and according to them, food tourism refers to “any tourism experience in which one learns about, appreciates, or consumes branded local culinary resources.” In other words, it is “an intentional and reflective encounter with any culture, including one’s own through culinary resources” (Ibid). This definition also reflects on the supplier side of the destination, just as the definition presented by Long (2004). The term “branded local culinary resources” implies that the tourism suppliers or the DMO utilizes the local food products as a tool or a resource, in order to develop the brand identity of the destination. Smith and Xiao’s definition also refers to the activities that can be related to food. Food is not only a product or substance that tourists consume; during their trips, tourists can get to know the local culture through getting to know the ingredients and experiencing different food-related activities that can be found in the area (Hall & Sharples, 2003).

Based on all of the above definitions, this thesis defines food tourism as any intentional visitations to food-related establishments, events or participation in activities in order to consume foods or to have food-related experiences. This definition implies that the food tourist has some level of interests in the foods of the destination, and does not just eat because food is an essential need for survival. This definition also takes into consideration that the supplier side consciously brands the food products and food-related experiences within the destination. In the following section, we will discuss more in depth regarding who these food tourists could be.

### **2.3.1 Food Tourist**

Since all tourists have to consume food products at some point during their travels, it is difficult to define when someone becomes a “food tourist” or they are just simply purchasing foodstuffs because it is an essential need to satisfy their hunger. Hall and Sharples (2003, p.11) created the food tourism spectrum (see Figure 2.1 in Chapter 2.3), which shows different stages of food tourism based on the tourists’ level of interest in food. On one end of the spectrum, there are tourists that only have low or no interest in food or food-related experiences, and they only eat in the destination because they have to. On the other end of the spectrum, there are those tourists for whom food is a primary motivational factor for traveling to the destination. In between the two extreme ends of the spectrum, there are some tourists that have moderate interest in food, but they are still motivated to try local food and visit food-related establishments as part of other lifestyle activities, therefore they can still be considered as food tourists. In the case of those tourists that are only choosing to participate in food-related activities because it is “something different”, they are not considered as food tourists since their level of interest towards food is subsidiary to other interests during their travel (Hall & Sharples, 2003, p.11). According to Smith and Xiao (2008), food tourism is when the tourists are intentionally looking for food products that are reflecting on the culture of the destination. Based on the above mentioned, tourists can be considered food tourists if they show some level of interest in food and have intentions in experiencing food products that the destination offers. Tourists can be considered food tourists even if their main motivation for travelling to the destination was not to explore the foods of the area. For instance, the main motivations of the tourists that are visiting Copenhagen might not be related to food, but they still can have some sort of interest or intentions in getting to know the local Danish food products, thus in this case, they are still considered as food tourists. With this broader definition of food tourist in mind, the number of food tourists might be higher than anticipated, compared to when just considering the group of tourists who have food as its primary travel motivation.

### **2.3.2 Trends in relation to Food Tourism**

In order to develop a brand identity that would appeal to the target audience, we argue that it is important to take into consideration of the current trends within tourism, as they indicate what tourists are seeking for when they are travelling. First, the growth of food tourism can be considered as a general overarching trend as food tourism has now become one of the fastest growing segments within the tourism market worldwide (UNWTO, 2012). Food is increasingly occupying a substantial role as primary, secondary or partial motivation for tourists to travel to a particular destination. Tourists are now more experienced and they have more disposable income, thus they are more demanding, also in terms of their experiences of food during their travels (Ibid). As a result, food-related tourism products and activities have been developed to meet the demands of the tourists. The continuous growth of food tourism worldwide justifies why it is beneficial and desirable for a destination to incorporate food in its

branding and marketing efforts, in order to diversify tourism and to attract more tourists (Ibid).

In this following section, we will discuss the major regional and global trends that are observed to be shaping the development of food tourism. The development of New Nordic Cuisine is a significant trend within the Nordic region that should be taken into consideration due to its significance in shaping the development of food tourism within the region. We also introduced major global trends within the tourism industry, which have an impact on the development of food tourism as we argue that these universal, global trends can have a considerable impact on tourism in Copenhagen. These include: the quest for culture and tradition, authenticity, healthy lifestyle, sustainability, quality (UNWTO, 2012). We argue that these regional and global trends are important for destination suppliers to consider as they demonstrate what tourists are looking for in relation to food and food-related experiences whilst travelling. Thus, in order to develop a destination brand identity that incorporates food and food-related experiences that would be attractive and appealing to tourists, the destination suppliers need to take into account and consideration of these trends.

### **2.3.2.1 Development of New Nordic Cuisine**

The concept of New Nordic Cuisine was first developed in 2004 when twelve Nordic chefs came together to draft a manifesto to summarize the essence and focus points of the New Nordic Kitchen.<sup>2</sup> The motivation behind this initiative was to reinvent the Nordic food identity such that the Nordic nations could be proud of their food roots (Bjrkjeflot, Strandgaard Pedersen, & Svejenova, 2013, p.43). The ten points summarized under the manifesto have a focus on “purity, season, ethics, health, sustainability and quality” (The Nordic Council, n.d.a). In summary, the fundamentals of New Nordic Cuisine are its innovative approach to foods (for instance, new approaches to traditional techniques or new preparation methods for traditional ingredients), combined with a strong focus on health and a local, sustainable and ethical production philosophy (Ibid). The manifesto of the New Nordic Cuisine will be further elaborated later on in Chapter 2.4.1.1. It is interesting to note that the focus on healthy food within the New Nordic Cuisine could be linked to or a result of another major global trend that more and more people are focusing on the pursuit of a healthy lifestyle nowadays (UNWTO, 2012). This specific global trend will be discussed more in depth later on in Chapter 2.3.2.4.

After the initial assembly of the manifesto in 2004, the Nordic Council of Ministers has put the concept of New Nordic Cuisine on the political agenda, through forming and sponsoring the New Nordic Food programmes.<sup>3</sup> There have been two programmes thus far (New Nordic Food I, from 2007 to 2010 and New Nordic Food II, from 2010 - 2014), and a third one under its way, with the aim to “develop the concept of New Nordic

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<sup>2</sup> <http://www.norden.org/en/theme/ny-nordisk-mad/the-new-nordic-food-manifesto> (April 3, 2016)

<sup>3</sup> <http://www.norden.org/en/theme/ny-nordisk-mad/previous-programmes-2006-2014> (April 3, 2016)

[Cuisine] into a lifestyle which will be better for nature, for people and for Nordic society as a whole” (The Nordic Council, n.d.b). Moreover, one of the main focuses of the New Nordic Food II programme was to strengthen the regional gastronomic brand using New Nordic Cuisine as a basis.<sup>4</sup> These New Nordic Food programme initiatives have helped to spread and popularize the concept of New Nordic Cuisine, not only within the Nordic countries, but also outside of the Nordic region. As celebrity chef Claus Meyer would put it, “New Nordic Cuisine is the new normal” (Meyer, 2015). The phenomenon of New Nordic Cuisine is a key trend that should be taken into consideration by the DMO of Copenhagen when they try to use food to build the destination brand identity.

### **2.3.2.2 Culture and Tradition**

One of the major trends within tourism today is the tourists’ quest for culture and tradition (UNWTO, 2012). Nowadays, tourists have become more interested in learning about the cultural and traditional heritage of a destination. “Culture is the set of behaviours, knowledge and customs that shape a society and on which a sense of belonging is based” (UNWTO, 2012, p.11), which might seem to be an abstract concept. In a sense, food provides a way for tourists to gain access to the cultural and historical heritage of a destination through the act of tasting, experiencing and purchasing (Ibid). Thus, it can be argued that food could be considered as part of cultural or heritage tourism (Halls & Sharples, 2003). Therefore, a destination brand identity that is developed based on food tourism offering should be able to address the tourists’ quest for culture and tradition of the destination.

### **2.3.2.3 Authenticity**

The second global trend is related to the tourists’ quest for authenticity (UNWTO, 2012); it is important to note that this is closely connected with the trend discussed above, which is their quest for culture and tradition. Although the meaning of authenticity in tourism experiences has been widely discussed and debated by scholars within the field (Wang, 1999; Reisinger & Steiner, 2006; Culler, 1981), it is not within the scope of this thesis to discuss the concept of authenticity in depth. When discussing authenticity being one of the main global trends in relation to the development of food tourism, it could refer to authenticity from the perspective of toured objects (i.e. the focus is on the actual dishes or food products that are consumed by the tourists) as well as the perspective of the tourist experiences (i.e. the focus is on the inner feelings of the tourists and whether or not they experience a sense of freedom and authenticity) (Wang, 1999). We argue that in the simplest sense, this global trend indicates the tourists’ desire to look for authentic food-related experiences, which could be satisfied by different forms of offerings, including both food products (e.g. local produce) and food-related activities (e.g. food trails) within the destination.

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<sup>4</sup> <http://www.newnordicfood.org> (April 3, 2016)

#### **2.3.2.4 Healthy Lifestyle**

The pursuit of a healthy lifestyle is another main global trends that should be taken into consideration when considering the development of food tourism (UNWTO, 2012). As people focus more and more on a healthy lifestyle, the concepts of “healthy cooking”, “healthy foods”, or “healthy diets” have also become popular within the food culture (Ibid). For instance, in the case of New Nordic Cuisine, there is a strong emphasis on how the Nordic diet can benefit one’s health, in order to appeal to the tourists who have an interest in healthy lifestyle (Bjrkjeflot, Strandgaard Pedersen, & Svejnova, 2013).

#### **2.3.2.5 Sustainability**

There are growing environmental concerns around the topic of sustainability (UNWTO, 2012). Thus, tourists are becoming increasingly aware of the impact they impose on the destination’s environment. Within the context of food tourism, tourists are more concerned about the preservation of the local environment and the sustainability of the local produce. Nowadays, tourists are not only interested in getting to know the local food products, but they are also concerned with where the food that they consume has come from (Ibid). Thus, within the food culture, there is a growing emphasis on the use of locally grown, organic and ecologically pure products, as tourists become more concerned about the preservation of the environment.

#### **2.3.2.6 Quality (Products and Experiences)**

Nowadays, more and more tourists are seeking for high-quality products and experiences when travelling abroad (UNWTO, 2012). Therefore, in relation to the development of food tourism, it is important for destination suppliers to recognize this trend, and to effectively articulate the high quality of local products and of the gastronomy of the destination in its communications targeted at the tourists. Apart from the quality of the actual food products, it is crucial to take into account that tourists are also searching for high-quality food-related experiences, i.e. the experiences of dining in good-quality, Michelin-starred restaurants (Ibid).

Thus far, we have discussed the concept of destination branding and food tourism; as well as some of the important factors that need to be considered by destination suppliers when attempting to use food in destination branding, including stakeholders and certain key regional and global trends. In the following sections, we will look closely into the role of food in destination branding in order to further understand the key stakeholders involved as well as to identify the different elements within food tourism that can be used by destination suppliers in order to develop a destination brand identity.

## **2.4 The Role of Food in Destination Branding**

As discussed in the previous section, food tourism has become one of the fastest growing segments within the tourism industry in the past decade as food has become a central part of the tourism experience amongst many of the world's billions of tourists (UNWTO, 2012). Regardless of whether food is the main motivation for selecting a destination, "the fact is that it is increasingly occupying a substantial role as a secondary or partial motivation of tourists in the world" (Ibid, p.7). This is due to the fact that food is an essential need for every human being, as all persons have to consume food products to maintain themselves (Hall & Sharples, 2003). For this reason, food has an important role in tourism, since tourists that arrive to a destination have to consume food products at some point during their trip, and in this way, food becomes a part of the whole travel experience (Hall & Sharples, 2003; Henderson, 2009). Food is not only a basic need for people, but it can have benefits for the consumers such as pleasure or entertainment (Henderson, 2009). While some tourists only consume food products on their trip to maintain themselves, for others, trying local food products can be a motivation for travel (Hall & Sharples, 2003). Regardless of the tourists' level of interest in the foods of the destination, all tourists will have food-related experiences during their travels. These experiences can be for example in restaurants, food festivals or even in local supermarkets in the case of self-catering vacations (Henderson, 2009). Thus, this illustrates the growing importance of food within tourism; this suggests that the use of food as a destination branding tool has the potential to attract and appeal to a wide audience.

Meanwhile, over the past decade, the increasingly intensive competition between tourism destinations has led to the development of more creative and appealing attractions, including the use of food as a source of attraction (Lin, Pearson & Cai, 2011). Destinations have been developing new food-related initiatives in an attempt to attract prospective tourists through promoting local food that is specifically linked to the destination (Jones & Jenkins, 2002; Telfer & Hashimoto, 2003; Lin et al., 2011). It is evident that some destinations have already been using food as a tool to market and brand themselves to tourists; thus, we establish that the use of food in destination branding is not a completely new concept. However, within the theoretical domain of tourism, this specific topic has not been well researched (Lin et al, 2011, p.44). This lack of existing relevant literature also contributes partly towards our research motivation behind this thesis.

Despite being under-researched, the importance that the role of food plays in destination branding has been recognized amongst tourism practitioners. This can be illustrated by the findings of a survey, which was conducted amongst the United Nations World Tourism Organization (UNWTO) Affiliate Members; the UNWTO Affiliate Members consist of over 400 organizations whose activities are related to tourism (UNWTO, 2012). According to the survey results, which were published in the Global

Report on Food Tourism in 2012, “88.2% of the respondents consider that gastronomy is a strategic element in defining the brand and image of their destination” (Ibid, p.12). This further reinforced the relevance and significance of investigating further into the topic regarding the role of food in destination branding.

As discussed previously in Chapter 2.2, a brand should serve two key functions – identification and differentiation; and a strong brand should be distinctive and unique (Qu et al, 2011). Moreover, Aaker (1996) and Aaker & Joachimsthaler (2000) argue a strong brand should be easily recognized and remembered. Having the above in mind, we argue that the basis of building a strong destination brand identity is that it should clearly point to and represent the destination, and that it should reflect the unique characteristics of the destination, making it distinctive, unique and memorable in the receiver’s mind. In this section, we will discuss why food could be considered as a useful and desirable tool in order for destination suppliers to build a strong destination brand.

“Food is often intertwined with the social, cultural and natural characteristics of a specific region, and therefore carries a large number of symbolic meanings” (Lockie, 2001 in Lin et al, 2011, p.32). For instance, certain foods can have a strong connection to a place, e.g. the Italians are known for its pasta and pizza and the French, for their wines (Alexander, 2000; Hinchion & McIntyre, 2000). McIntosh (1996) argued that in the case of Italy, the diffusion of knowledge regarding the Italian national cuisine began way back in the 1950s, when foreigners started to discover the Italian cuisine; this suggests that time could be a factor in order to establish a strong connection between a place and certain foods. Hinchion and McIntyre (2000, p.630) also suggest that there is a strong link between France and wines because “wine is an expression of the geographic individuality of places and that place name and production are thus inseparable.” This illustrates that food can be distinctive in relation to a certain place (Everett & Aitchison, 2008), thus it can help to build a brand identity that is easily identifiable. Moreover, certain scholars, including Bessière (1998), have argued that food is a good representative of a place’s culture. Food products of a tourism destination can reflect on not just the destination’s physical environment, but also on the local culture and can give insights on how everyday life is, therefore the tourists that are visiting the destination are able to learn about its culture while consuming food products (Hall & Sharples, 2003; Henderson, 2009, p.317). In this sense, food products can be part of cultural or heritage tourism, since when tourists are tasting typical foods of a destination, at the same time they are experiencing a part of the culture (Hall & Sharples, 2003). As mentioned previously in Chapter 2.3.2.2, tourists nowadays are becoming more interested in getting to know about the cultural and traditional heritage of a destination while travelling (UNWTO, 2012). Therefore, using food to brand a destination could be a good idea as it can be seen as a way for tourists to learn and experience the destination’s culture.

This is further supported by the research findings published in the Global Report on Food Tourism, which state that in recent years, “gastronomy has become an indispensable element in order to get to know the culture and lifestyle of a territory” (UNWTO, 2012, p.10). Thus, food can be considered a good representation of a destination’s culture, which is often considered to be unique and distinctive to a particular place (Santich, 2004; Lin et al., 2011). Haukeland and Jacobsen (2001) also state that foods can contribute to a perception of local distinctiveness; which is an important element for building a strong brand identity as we argued above. Furthermore, Lin et al. (2011) state that “food can serve as a powerful vehicle for conveying deep-rooted meanings and abstract concepts that express and reflect the uniqueness of a specific place” (p.33). This is important because tourists nowadays are seeking for meaningful experiences based on local identity and culture when they travel (UNWTO, 2012). In this regard, we can consider other aspects of food, which go beyond it being a physical commodity for consumption. For instance, food-related establishments (such as restaurants, food shops, or local farms, etc.) and food-related activities (such as food festivals or food trails) can provide a meaningful and unique experience for tourists (Long, 2004 in Lin et al., 2011). These meaningful food-related experiences can make the tourist experiences more memorable. Many scholars, including Lin et al. (2011) and Haukeland & Jacobsen (2011), have argued that food-related experiences can be associated with the particular destination as well as its culture. Therefore, when a tourist has had a food-related experience within the destination, that experience will have the potential to remind him or her of the destination and its culture, even when the experience is over and he or she has returned home from travels. Therefore, food-related experiences help to contribute in making the destination brand identity more memorable. Henderson (2009) also states that food can help a particular destination to develop a unique identity and to differentiate the tourism destination from other similar destinations. Thus, these reasons above illustrate why food can be considered by destination suppliers as a useful tool to build a destination brand identity that is easily identifiable, unique and memorable amongst tourists.

In the case of Copenhagen, when compared with other major capital destinations within Europe, it could be argued that Copenhagen does not have as many resources to capitalize on as the others. For instance, Copenhagen is a relatively small capital city, covering only 86.4 square kilometres in area.<sup>5</sup> In comparison, other bigger capital cities such as London, Paris or Rome have more symbolic sightseeing attractions such as the Big Ben, the Eiffel Tower or the Colosseum, etc.; whereas Barcelona is by the coastline, which means it can offer a beach holiday on top of a city break for tourists; destinations in the Southern Europe in general enjoy a milder and warmer climate when compared to Copenhagen. Thus, it is important that Copenhagen is able to offer something unique and distinctive in order to remain competitive amongst the other destinations. In order

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<sup>5</sup> <http://www.statbank.dk/ARE207> (April 5, 2016)

to do so, the DMO needs to build up a unique and distinctive brand identity. Since Copenhagen does not have many natural resources that it can capitalize on and build into its brand identity, we propose that food could be a desirable option for Copenhagen when it comes to destination branding. Unlike some other destinations, such as France and Italy, where there is already a strong food identity (Alexander, 2000; Henschion and McIntyre 2000), Copenhagen's is relatively less defined. This, on one hand, implies that destination suppliers would need to put more efforts into defining and conveying to tourists what Copenhagen food is about; at the same time, it also allows them more flexibility and freedom when using food to develop the brand identity of Copenhagen.

### **2.4.1. Food as an Object for Consumption**

This thesis views food as being the centre subject for food tourism and is in the centre between the tourists and the tourism suppliers. Since this thesis aims to explore how the DMO can use food and food-related experiences as a tool to develop the destination's brand identity, we need to look into the different elements of food and food-related experiences that are present and available within the destination. First, food, in the simplest sense, is a substance for consumption, which means it could refer to particular dishes or cuisine that are linked to a particular destination in this context. A destination's culture nowadays plays a huge role in tourism and it is attracting tourists; as it was mentioned before in Chapter 2.3.2.2, it is one of the great trends within tourism to travel in order to get to know cultures and traditions of the destination (UNWTO, 2012). Food is considered as a part of the culture, which can reflect on the nation's identity (Du Rand, Heath & Alberts, 2003). The food of a destination can also add value to the destination, not just because tourists are becoming more and more interested in learning about the destination's cuisine; but also because consuming food products is more than just gazing at an attraction, it requires more senses (such as taste, smell, touch and sound) which gives a wider and richer experience for the tourists (du Rand et al., 2003; Sims, 2009).

#### **2.4.1.1 Danish Cuisine & New Nordic Cuisine**

When viewing food as an object for consumption, we refer to the actual dishes or cuisine that are associated with a particular destination. Being the capital city of Denmark, the Danish cuisine has an important role in the gastronomic scene of Copenhagen, which was often associated with for example pork and potatoes or open-faced sandwiches just a few years ago. The traditional dishes of Denmark and the Danish cuisine were unknown outside of the country until about a decade ago.<sup>6</sup> As mentioned previously, in 2004, a new movement of the New Nordic Cuisine (NNC) reinvented the traditional Danish kitchen and the way people think about local ingredients. A group of Nordic chefs, including the founders of Noma, chef Rene Redzepi and Claus Meyer, initiated this movement. According to the manifesto, the NNC is using

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<sup>6</sup> <http://denmark.dk/en/lifestyle/food-drink/> (March 1, 2016)

fresh, pure, simple ingredients from the region. Due to the long winters in the Nordic countries, the local kitchens have developed many methods and cooking techniques to preserve the ingredients that grow during the summertime. The NNC encourages chefs to use seasonal ingredients and to celebrate the freshness of all products that can be found in the short growing season. The aspect of purity represents the environment, which can be reflected by all the local products that are used in the Nordic Kitchen. These local ingredients also reflect on the Nordic societies, as local food has always been an important part of everyday life. While many well known kitchens around the world use complex methods and a wide range of ingredients for one single dish, the New Nordic Cuisine concentrates on simple dishes that contain fewer, but high quality ingredients. The way dishes are prepared and presented in restaurants should concentrate on showcasing the localness of the food. The manifesto also emphasizes on the importance of being ethical and sustainable (Nordic Council of Ministers, 2008).

In short, the “food” of Copenhagen can be known to be traditional Danish dishes such as pork and potatoes, but it could also be known for the New Nordic Cuisine; which does not necessarily point to a dish per se, but rather the ingredients used or the way dishes are prepared and put together. Meanwhile, it could also refer to classic Danish dishes, such as open-faced sandwiches, which have been reinvented and reinterpreted into modern versions using the principles of the manifesto.<sup>6</sup>

#### **2.4.2 Typology of Food Tourism Resources**

Now that we have discussed food in its simplest sense, we then look into other food-related resources that are present within a destination that can potentially be used to brand a destination. In order to do so, we first looked into Smith and Xiao’s typology (2008). Smith and Xiao (2008, p. 290) created the typology of culinary tourism resources, which is illustrated below in Figure 2.2. In this thesis, the researchers consider the main difference between culinary tourism and food tourism to be that culinary tourism includes alcoholic and non-alcoholic beverages and views it as a separate entity from food, while food tourism mainly focuses on the foods that can be found in a destination. Thus, we suggest that even though we are primarily focusing on food tourism in our research, theories on culinary tourism can still be used to investigate our research area, as long as we keep that consideration in mind. Thus, in this following section, we will first introduce Smith and Xiao’s typology of culinary tourism resources (2008); we then adapt this typology based on our research focus and needs, and present a self-created typology of food tourism resources.

**TYPOLOGY OF CULINARY TOURISM RESOURCES**

Facilities	Activities	Events	Organizations
<u>Buildings/Structures</u> <ul style="list-style-type: none"> <li>• Food processing facilities</li> <li>• Wineries</li> <li>• Breweries</li> <li>• Farmers' markets</li> <li>• Food stores</li> <li>• Food-related museums</li> <li>• Restaurants</li> </ul>	<u>Consumption</u> <ul style="list-style-type: none"> <li>• Dining at restaurants</li> <li>• Picnics utilizing locally-grown produce</li> <li>• Purchasing retail food and beverages</li> <li>• Pick-your own operations</li> </ul>	<u>Consumer Shows</u> <ul style="list-style-type: none"> <li>• Food and wine shows</li> <li>• Cooking equipment, kitchen shows</li> <li>• Product launches</li> </ul>	<ul style="list-style-type: none"> <li>• Restaurant classification or certification systems (e.g., Michelin, Taste of Nova Scotia)</li> <li>• Food/wine classification systems (e.g., VQA)</li> <li>• Associations (e.g., Cuisine Canada, Slow Food)</li> </ul>
<u>Land uses</u> <ul style="list-style-type: none"> <li>• Farms</li> <li>• Orchards</li> <li>• Vineyards</li> <li>• Urban restaurant districts</li> </ul>	<u>Touring</u> <ul style="list-style-type: none"> <li>• Wine regions</li> <li>• Agricultural regions</li> <li>• City food districts</li> </ul>	<u>Festivals</u> <ul style="list-style-type: none"> <li>• Food festivals</li> <li>• Wine festivals</li> <li>• Harvest festivals</li> </ul>	
<u>Routes</u> <ul style="list-style-type: none"> <li>• Wine routes</li> <li>• Food routes</li> <li>• Gourmet trails</li> </ul>	<u>Education/Observation</u> <ul style="list-style-type: none"> <li>• Cooking schools</li> <li>• Wine tasting/education</li> <li>• Visiting wineries</li> <li>• Observing chef competitions</li> <li>• Reading food, beverage magazines and books</li> </ul>		

**Figure 2.2: Typology of culinary tourism resources** (Smith & Xiao, 2008)

Smith and Xiao’s typology illustrates all the culinary tourism resources that could be present in a destination and groups them into one of the four categories, which include: facilities, activities, events and organizations. These four categories cover all the forms in which the tourists can have food and/or wine-related experiences such as wine routes, food processing facilities, restaurants, etc. (Smith & Xiao, 2008). While this typology shows all possible types of culinary tourism resources that a destination could have, it is important to note that the amount of resources under each of the category can vary depending on the destination. For example, a tourism destination on the countryside can have many food routes or farms, while in a bigger city, restaurants or different food-related events could be more common.

Facilities represent all establishments or places where primary or secondary food production, preparation or distribution happens. These facilities provide an opportunity for the visitors to taste, get to know and/or purchase food products (Smith & Xiao, 2008; Hall & Sharples, 2003). Smith and Xiao (2008) also mention land uses or culinary routes under this category. Food-related activities in a destination give an opportunity of personal involvement for tourists and can give them a meaningful and unique experience (Long, 2004 in Lin et al., 2011). These activities can often be educational, such as participation in cooking classes or learning about food through reading books about food. The category of events can refer to food-related consumer shows or festivals, which can be visited by tourists. The last category is the organizations, which include associations that “serve the interests of culinary tourists or support the development of the culinary tourism market” (Smith & Xiao, 2008, p. 291). Organizations can be, for example, associations that ensure quality or classify

restaurants. There is a close relation between the culinary tourism resources; therefore the different categories can often overlap each other. For example, there can be markets that organize seasonal events and festivals (Smith & Xiao, 2008).

Since this thesis studies how food and food-related experiences can be used in building a destination brand identity, the wine and beverages part of the culinary tourism is not relevant for the defined scope. Despite the fact that food and beverages are going hand in hand, beverages can be studied separately, for instance, wine tourism is often researched separately from food tourism. On the other hand, some scholars have looked at both alcoholic and non-alcoholic beverages as an integral part of gastronomy, therefore including them in food tourism (Henderson, 2009). It is important to note that the researchers acknowledge that beverages can play an important role in food tourism, and Copenhagen has, for example, the Carlsberg factory that could potentially be relevant. However, this thesis will focus only on food and food-related experiences that can be found in Copenhagen as was defined within our research scope.

Based on the literature and the above-mentioned changes, the researchers created the typology of food tourism resources, which is illustrated below in Figure 2.3. The typology of food tourism resources can provide a basis for the researchers to identify the different food or food-related resources that are present within the destination, which can be incorporated by the DMO when developing Copenhagen’s destination brand identity.

<b>Food</b>		
<b>Facilities</b>	<b>Events</b>	<b>Organizations</b>
<i>Buildings / Structures:</i> Food processing facilities Farmers’ markets Food stores Food-related museums Restaurants  <i>Land uses:</i> Farms Orchards Urban restaurant districts  <i>Routes:</i> Food routes Gourmet routes	<i>Consumer Shows</i> Food shows Cooking equipment, kitchen shows Product launches  <i>Festivals:</i> Food festivals Harvest festivals	Restaurant classification or certification systems Food classification systems Associations
<b>Activities</b>		
<i>Consumption</i> Dining at restaurants Picnics utilizing locally-grown produce Purchasing retail food Pick-your own operations	<i>Touring:</i> Agricultural regions City food districts	<i>Education / Observation:</i> Cooking schools Observing chef competitions Reading food magazines and books

**Figure 2.3: Self-created typology of food tourism resources**

The researchers revised Smith and Xiao's typology (2008) and renamed it to the typology of food tourism resources, since it only focuses on the food and food-related experiences that can be found within a destination, although the researchers acknowledge that food and beverage could be closely related to each other. Therefore, the new typology does not include the examples that are only related to wine or beverages. The other change was that the category of Activities was moved below and lies across the other three categories of Facilities, Events and Organizations. The reason for this change was that the researchers do not view Activities as a standalone category of food tourism resources; we argue that in order for Activities to happen, at least one of the other categories of resources is required. In other words, food-related Activities are possible only when Facilities, Events or Organizations are present within the destination. For instance, Activities occur at Facilities, during Events or are organized by Organizations. Therefore, Activities is not considered as the same level as the other three categories in our self-created typology, as it cannot be a standalone category of food tourism resource.

In the following, the different categories of food tourism resources will be introduced. Based on the typology of food tourism resources, the different food tourism suppliers within Copenhagen can be identified, which will provide a starting point for the analysis of this thesis, as this will help the researchers to identify the key primary stakeholders that are involved in the food tourism sector within the destination. This will shape the research design of the thesis, as it will help us to identify whom we would like to include in the research process.

#### **2.4.2.1 Facilities**

As mentioned above, facilities can be establishments or properties that are related to food production or preparation as well as distribution (Smith & Xiao, 2008). Primary and secondary food producers, restaurants and any other food-related locations are important part of food tourism and these provide the opportunity for tourists to consume food products (Hall & Sharples, 2003). According to the typology, there are three subcategories among facilities, which include: Buildings/Structures, Land uses and Routes (Smith & Xiao, 2008).

Restaurants are the facilities that are most associated with food tourism (Smith & Xiao, 2008). Since there are many restaurants present within Copenhagen, this paper will not analyse each of them separately, but we are only going to look into how the DMO has grouped the restaurants into different categories, which could give us insights regarding what brand identity the DMO would like to portray when using restaurants as a branding tool.

Farmers' market is another example of facilities, where consumers have the opportunity to buy food products directly from the producers. The market can be a platform between the consumers and the producers. Although in many cases now, the

retailer is no longer the food producer. Local markets or farmers' markets might not operate in order to attract foreign visitors, but tourists that have a special interest in food products could learn about these markets through different communication channels such as word-of-mouth or tourism promotional materials (Smith & Xiao, 2008). In the case of Copenhagen, there are a few well-known food markets; these include Torvehallerne, Kødbyens Mad og Marked (The Meatpacking District), and Copenhagen Street Food.

#### **2.4.2.2 Events**

Smith and Xiao (2008) put all the food-related events into two subcategories, which are consumer shows and festivals. Consumer shows include all events that are about either food products or kitchen equipment (Smith & Xiao, 2008). Food-themed festivals can play an important role in the tourism of a destination, and also in its branding (Lee & Arcodia, 2011). According to Lee and Arcodia (2011, p.357), a “food festival is a food featured festival that really highlights what regional/local speciality food is or a food-themed festival that has food-based or food-themed activities and programme”. In Copenhagen, there is one major food festival, which is called Copenhagen Cooking & Food Festival. Apart from the festival, there are smaller events that are organized by food-related facilities, such as Torvehallerne or Kødbyens Mad og Marked. Below we will introduce the Copenhagen Cooking festival in brief, as it is the most significant food-related event within the destination.

The festival is a collaborative effort between Copenhagen Cooking and Food Organization of Denmark, and is dedicated to spread awareness of the Nordic food products and dishes. Copenhagen Cooking works as an independent unit under Wonderful Copenhagen. This festival is held every year in August and lasts for ten days. The aim is to celebrate the Nordic cuisine and the festival is designed for everyone that loves food. In the past years, it has become the biggest food festival of Northern Europe and it has around 100,000 visitors every year, both coming from Denmark and from abroad. Visitors of the festival can have different food-related experiences such as tasting foods from Michelin-starred restaurants, or trying authentic street foods. On top of that, visitors also have a chance to participate in different activities such as workshops or cooking classes.<sup>7</sup> There is also a theme for every year; for 2016, the theme is “Breaking the New”, which aims to represent the vision of what the future brings in terms of the food culture of Copenhagen, and to show all the new and upcoming ideas and initiatives.<sup>8</sup>

#### **2.4.2.3 Organizations**

Organizations refer to those “that serve the interests of culinary tourists or support the development of the culinary tourism market” (Smith & Xiao, 2008, p. 291). These organizations include restaurant classification systems that assure a certain level of

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<sup>7</sup> <http://www.copenhagencooking.com/about-us> (5 April, 2016)

<sup>8</sup> <http://www.copenhagencooking.com/> (5 April, 2016)

quality of the food and service in the restaurants that are rated. Food-related associations include professionals that aim to promote and celebrate the local cuisine (Smith & Xiao, 2008). In the case of Copenhagen, organizations and restaurant classification systems can be relevant when the DMO is building a brand identity based on food and food-related experiences, because classification or rating systems show the level of quality of the food-related establishments within a destination, which could be used to the advantage of the destination brand.

For instance, Michelin Guide is a restaurant classification system that gives out Michelin-stars to the best restaurants around the world (Smith & Xiao, 2008). Thus, promoting Michelin-starred restaurants is a way to show that the city has many food-related facilities that offer high quality services. In 2016, Guide Michelin Nordic Cities awarded 20 stars in total to 16 restaurants in Copenhagen, which is the highest that the city ever received.<sup>9</sup> Copenhagen also has several restaurants that received the award of Bib Gourmand, which is a title that is given out to those restaurants that offer high quality foods at affordable prices.<sup>10</sup>

Another significant organization is the Food Organization of Denmark (FOOD), which aims to promote Nordic food culture in Denmark. FOOD is a small, non-profit firm, with a goal to assist international media interest in Nordic gastronomy and food culture.<sup>11</sup> FOOD supports many events in Denmark that are related to the Nordic cuisine, which include Copenhagen Cooking & Food Festival.<sup>12</sup> FOOD is also working on the branding of the Danish food sector and it aims to investigate and develop the food experiences that tourist have in Denmark.<sup>13</sup>

Norden is another organization that is present in the destination. This organization is a co-operation between the Nordic countries, and it runs several projects concerning the Nordic region.<sup>14</sup> One of the projects that Norden has been working on is the New Nordic Food Programmes, which aim to help organize activities around the theme of the New Nordic Food.<sup>15</sup> These New Nordic Food Programmes aim to popularize the concept of the New Nordic Cuisine and make it a part of people's lifestyle.

#### **2.4.2.4 Activities**

In Smith and Xiao's (2008) typology of culinary tourism resources, Activities was viewed as a category on its own. However, as presented above, in the self-created

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<sup>9</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/michelin-starred-restaurants> (March 1, 2016)

<sup>10</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/bib-gourmand-restaurants> (March 1, 2016)

<sup>11</sup> [http://www.thefoodproject.dk/projects/assisting\\_media](http://www.thefoodproject.dk/projects/assisting_media) (April 10, 2016)

<sup>12</sup> [http://www.thefoodproject.dk/projects/major\\_food\\_events](http://www.thefoodproject.dk/projects/major_food_events) (April 10, 2016)

<sup>13</sup> <http://www.thefoodproject.dk/projects/advisors> (April 10, 2016)

<sup>14</sup> <http://www.norden.org/en/theme> (April 15, 2016)

<sup>15</sup> <http://www.norden.org/en/theme/ny-nordisk-mad/new-nordic-food-from-2015> (April 16, 2016)

typology of food tourism resources, this category is below the other three categories: the facilities, the events and the organizations; the reason why the researchers made this change was that activities depend on the other resources. For instance, examples of activities include “dining in restaurants”, “purchasing retail food and beverages”, “touring in city food districts” or “observing chef competitions” (Ibid). These activities cannot happen without the presence of any of the other category of food tourism resource: there has to be a facility in order for the tourists to dine there; events are required so that the tourists can participate in them and have the opportunity to observe chefs; there has to be some kind of facilities that make a district a “food district”, where the tourists can tour. In this thesis, activities are based and depend on the other three categories of food tourism resources; and through activities, tourists can have food-related experiences in the destination.

### 2.4.3 Identity of Food in relation to a Destination

Lin et al. (2011, p.38) created a framework for the identity of food in relation to a destination, in order to analyse the different dimensions of food that are used to create the food identity of a particular destination. This framework is based on their analysis of tourism brochures and online materials of a destination that contains food-related information. The framework is illustrated below in Figure 2.4:

<i>Dimension</i>	<i>Category</i>	<i>Example item</i>
Class of food	A type of food	Raw, cooked, packaged, drink and snack
	A style of food	Traditional, regional, international and fusion
Role of food	A food-related establishment	Restaurant, café, shop, market and farm
	A food-related activity	Festival, tour, holiday celebration and exhibition
Character of food	As a symbol of a culture	Custom, history, religion and pop culture
	As an indicator of a society	Lifestyle and socio-economic status
Value of food	As a reflection of a natural environment	Mountain, land, sea, river and weather
	Dining experience	Authentic, ethnic, trendy, exotic and religious
Feature of food and food-related subjects	Social and cultural experiences	With families, friends and a specific group people
	Sensory quality	Taste, appearance, smell, freshness and texture
Attribute of foodservice	Promised quality	Food safety, health claim and labeling
	A feature of food or food-related subjects	Origin, ingredient, recipe, and preparing and farming methods
Availability of food and food-related subjects	An attribute of foodservice	Service type, amenity, décor, dining setting and special offer
	An availability of food and food-related subjects	Days open, price, phone, address, transportation and map

**Figure 2.4: A framework of an identity of food in relation to a destination** (Lin et al., 2011, p.38)

This framework consists of seven different dimensions of food, under which there are fourteen categories. Lin et al. (2011, p. 38) also give example items connected to each category, so it is easier for the reader to acknowledge and understand the differences

between the categories. The framework can be adapted to analyse the identity of food of any chosen destination; therefore, this thesis is going to utilize this framework. The food-related communication materials of Wonderful Copenhagen can be analysed based on this framework, which will give the researchers an idea as to how the DMO wishes to shape the food identity of Copenhagen, based on the food-related communications that they send out; this will give us insights as to how the DMO wishes to utilize food to build its destination brand identity. In order to conduct the analysis, the researchers decided to concentrate only on the different categories from the framework and the examples that are connected to the categories, as the categories appear to be more comprehensible and intuitive, making it easier for the readers to understand. Since the dimensions will not be used, the researchers adapted and made minor changes on Lin et al.'s (2011) framework, which is presented below in Figure 2.5

<b>Revised framework of an identity of food in relation to a destination</b>	
<i>Category of food identity</i>	<i>Example item</i>
A type of food	Raw, cooked, packaged, drink, snack
A style of food	Traditional, international, regional and fusion
A food-related establishment	Restaurant, café, shop, market, farm, service type, dining setting, décor
A food-related activity	Festival, tour, holiday celebration and exhibition
A representation of the destination's culture	Lifestyle and socio-economic status, values, custom, history, religion and pop culture
An experience	With friends, families and specific group of people
Quality of food	Freshness, labeling, food safety, classification system
Origin of food	Origin of ingredients, recipe, preparation and farming methods
Availability of food services	Days open, price range

**Figure 2.5: A revised framework of an identity of food in relation to a destination**

In the revised framework, the researchers group some of the categories together, in order to make the framework simpler and easier to use. For example, instead of having categories such as sensory quality and promised quality, the revised framework presents the category of “quality of food”; and instead of the categories of symbol of food and indicator of a society, in the new framework, there is the category of “a representation of the destination’s culture”. Moreover, the category of attribute of foodservice falls underneath the category of “a food-related establishment” in the revised framework, and the reason for this was that the attributes describe the establishments. The researchers have decided to make these changes as the new grouping under the revised framework would make it easier for the researchers to distinguish between the categories when conducting the analysis. Since some of the categories were changed, some of the example items listed were revised as well. These example items help the researchers to identify the different aspects of food identity during the content analysis on the website and the analysis of the interviews. For instance, under the category of food-related establishment, example items do not only include the places where tourists are able to consume food products, they also include aspects or characteristics of the establishment, for example, if it is fast food or fine

dining restaurant, and the atmosphere in which the visitors can consume the food products. The category of representation of a destination's culture includes example items such as aspects that refer to lifestyle, socio-economic status, values or aspects that belong to the destination's culture. The category of quality of food includes all the aspects that refer to the freshness, labelling, safety of the food, and also different qualification systems. Aspects related to the origin of food can refer to where the origin of ingredients as well as preparation methods. Based on the more simplified revised framework, the food identity of Copenhagen can be analysed, which gives the researchers insights on how the DMO utilizes the different aspects of food identity when using food to develop Copenhagen's destination brand.

## **3. Methodology**

### **3.1 Introduction**

In this chapter, we will explain and discuss the scientific approach that we choose to adopt to study the research problem. First, we will introduce our philosophical background. The researchers were from the beginning inspired by real life observations and trends before coming up with the topic of investigation; thus, we argue that this approach is very much inspired by the hermeneutic research approach, as contextual and situated interpretation plays a key role in generating new understandings in the research area. We first give a general overview of how the hermeneutic philosophy has inspired our scientific approach to this thesis; then, we focus on two main techniques central within the philosophy of hermeneutics, namely the hermeneutic circle and the fusion of horizons; after introducing these two concepts, we illustrate how each of them has guided our research approach.

Hereafter, an argument for our methodological approach will follow. As the research problem has been inspired by real life observations, it is rather exploratory in nature; thus, the researchers will argue that an inductive approach would be most suitable. We discuss how a primarily inductive approach is most fitting for our research purpose. Meanwhile, we also acknowledge and illustrate that by incorporating deductive reasoning in our primarily inductive research, this approach has helped us to stay more reflective throughout the research process.

Next, we explain our research design. We have adopted various qualitative methods in order to study the research problem; the rationale behind why we choose these methods, how we approach them and their respective limitations are discussed, such that the reader can clearly follow and understand how the research has been carried out. Last but not least, a general discussion of our methodological approach to this thesis will conclude the chapter, where we address the trustworthiness of this research on the basis of different rigour assessment criteria proposed by previous scholars.

### **3.2 A Hermeneutic Research Approach**

As Jardine (1992) states, “hermeneutic inquiry has as its goal to educe understanding, to bring forth the presuppositions in which we already live ... its task is to recollect the contours and textures of the life we are already living” (p.116). The aim of our research is to gain understanding in a complex and relatively less-researched topic regarding using food in building a destination brand identity, using Copenhagen as a case study; this was much inspired by the hermeneutic research approach. With this thesis, we hope to seek understanding in the research problem area through investigating what has been, and is being done, in our selected destination Copenhagen. The goal of

hermeneutics is not an objective explanation; rather, it acknowledges that all understanding is situated and located. Thus, it is important to understand presuppositions, contours and textures in order to understand the interpretive conditions in which we live in (Ibid).

We consider the interpretative approach of the hermeneutics fitting for our research purpose. The hermeneutic approach is highly associated with the process of understanding texts and verbal communication through interpretation on the researcher's part (Schleiermacher, 1998; Heidegger, 1962; Gadamer, 1976). For this research, we hope to seek understanding through looking at existing academic literature as well as communication materials produced by the DMO of Copenhagen; moreover, we hope to arrange interviews to speak with key primary stakeholders involved. The detailed methods of data collection used in this thesis will be explained in depth later on in Chapter 3.4. We argue that interpretation, of texts as well as life world stories of the interviewees, forms a key part of this research. Life world stories refer to the stories research participants tell of their subjective experiences, which require researchers' interpretation in order to gain meaning and understanding from these stories. Since interpretation and the situated nature of interpretation play such a crucial role in our research, we believe that the hermeneutics will be a good guiding philosophy to structure our research approach.

### **3.2.1 The Hermeneutic Circle**

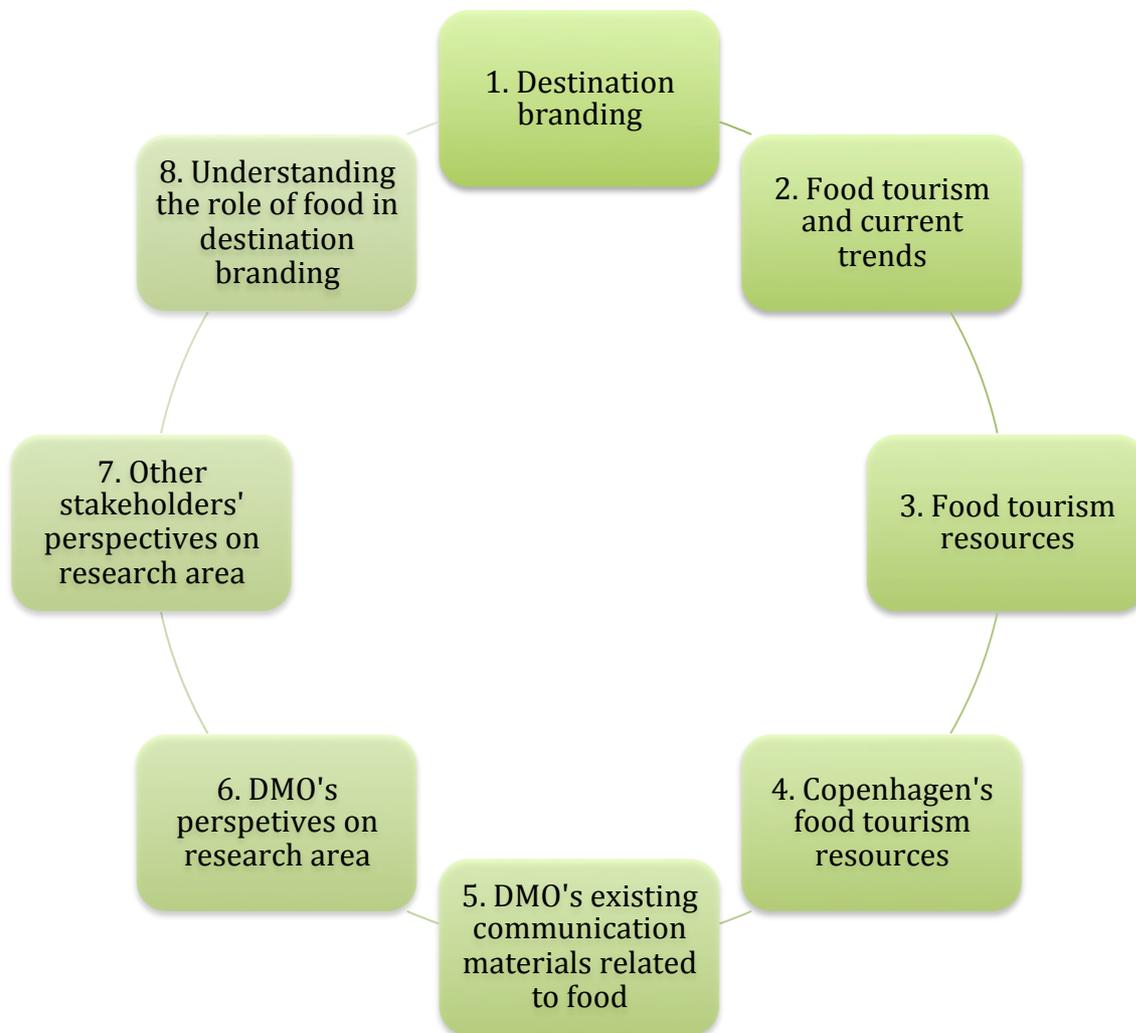
Central to the hermeneutic research approach is the interpretative technique of the hermeneutic circle (Kafle, 2011; Myers, 2009). The hermeneutic circle refers to a methodological circular process in which one's understanding of the whole can only be established by reference to the individual parts and one's understanding of each of the individual part can only be established by reference to the whole; thus, there is a constant interdependence between the whole and the individual parts within (Schwandt, 2001). The notion of the hermeneutic circle can be summed up with the following quotes from Bontekoe (1996):

*"The circle has what might be called two poles - on the one hand, the object of comprehension understood as a whole, and, on the other, the various parts of which the object of comprehension is composed." (p.3)*

*"The object of comprehension, taken as a whole, is understood in terms of its parts, and ... this understanding involves the recognition of how these parts are integrated into the whole." (p.3)*

We will apply the notion of the hermeneutic circle to guide our research on three different levels, all of which will be explained in this section. First, in order to understand the research problem area regarding the role of food in destination

branding, we need to first understand the different elements within the topic in order to construct meaning of the whole. Based on this approach, we have come up with our own hermeneutic circle, which outlines the different elements that we need to get ourselves acquainted with and understand before we can make sense of the whole. The different elements within the hermeneutic circle are illustrated below in figure 3.1:



**Figure 3.1: Self-created hermeneutic circle**

The researchers argue that the hermeneutic circle is both a linear and a circular process. On the one hand, it is a linear process in the sense that the researchers move from one element to the next in order to build up their knowledge that is specific to the chosen research topic. This is useful in narrowing down the focus of the research in order to address the research problem. At the same time, we argue that the hermeneutic circle is also a circular movement, in the sense that the researchers constantly move back and forth between the different elements as they explore them in a by and large linear process. For instance, after exploring the topic of destination branding, we then look into literature related to food tourism, as illustrated in Figure 3.1. Afterwards, the researchers would go back to investigate the subject of destination branding once again,

but this time with a focus on food tourism and how the two different fields of destination branding and food tourism could be connected. Therefore, the researchers argue that the use of this hermeneutic circle comprises both a linear and circular movement throughout the entire research process.

More specifically, this self-created hermeneutic circle is particularly helpful in guiding the researchers in structuring the literature review and selecting the appropriate research methods. The first step is to get acquainted with literature regarding branding, and in particular, destination branding. Then, we review literature around the topic of food tourism, and look into the current trends related to its development. We then look at literature regarding food tourism resources, which helps us to identify the food tourism resources that are present and available within Copenhagen. After literature review, we move onto phase five of our hermeneutic circle, which is to conduct research on DMO's existing communication materials related to food. Then, we hope to gain insights into the DMO's perspective on the research problem area regarding the use of food in destination branding. Hereafter, we also hope to gain insights into the perspectives of the other key stakeholders within the food tourism sector regarding the research topic. When all these parts have been investigated, analysed and combined, we hope to be able to gain an understanding on the research topic, which is an understanding in the role of food in developing a destination brand identity. Thus, using the principle of the hermeneutic circle, we are able to seek understanding in the research topic by investigating into and understanding all the different parts within the circle, as illustrated by the different phases in figure 3.1.

The hermeneutic circle is also applied in a second way, as mentioned previously. We argue that within each and every one of the phases illustrated above in figure 3.1, the principle of the hermeneutic circle can be applied. For instance, within phase one in which we seek to understand more about destination branding, we start off by conducting an extensive literature review in order to select the most relevant theories for our specific research topic. After we narrow down our focus on specific academic theories, we read and gain an understanding of the literature. Hereafter, we write and summarize them based on our own interpretation of the academic literature; this forms the basis of our Theory chapter in the thesis. We argue that this very process of reading, interpreting and reflective writing can be applied to each of the phases as illustrated in figure 3.1, not only to the phases that are related to literature review. For instance, while conducting data collection and data analysis, we constantly read, reflect on, interpret, and rewrite different parts within a phase in order to gain an understanding of the whole picture. Therefore, we apply the principle of the hermeneutic circle in each phase of the bigger circle in order to grasp meaning and seek understanding of each of the part. As this process involves the use of our own interpretation, we acknowledge that this may have an effect on the credibility of this thesis; this will be further addressed later on in the discussion section in Chapter 3.5.

Thirdly, we have applied the hermeneutic circle in order to structure this thesis. The different chapters included in this thesis contribute to addressing the research problem area. We argue that each and every chapter is crucial in helping both the researchers as well as the reader to gain an understanding in the research matter. It is important to understand the different chapters in order to understand the overall research matter; meanwhile, the individual parts are only meaningful and understandable for both the researchers and the reader if they have an idea of the overall research matter. As Schwandt phrases it, “constructing the meaning of the whole meant making sense of the parts and grasping the meaning of the parts depended on having some sense of the whole” (p.112).

The researchers have decided to adopt the hermeneutic circle in several different ways in this thesis. The main reason being that, both of the researchers have experiences working with the hermeneutic circle previously, and agree that the principle helps to give structure to both the research process and the way the research outcome is presented. Moreover, the researchers find it a useful tool to visualize the overall big picture, without losing sight on the smaller details or processes that need to be conducted in order to achieve the research outcomes.

### **3.2.2 Fusion of Horizons**

The fusion of horizons is another concept within the hermeneutic research philosophy, which has inspired and guided the researchers through the research process. The concept of the fusion of horizons is first proposed by Gadamer as a way to interpret dialogues, which views understanding as a process that occurs when the horizons of the two different actors involved in a hermeneutical dialogue meet (Malpas & Gander, 2004). A horizon can be understood as the context in which an actor lives in, which shapes his or her preconceptions and perspectives on the matter. This concept of fusion of horizons can be applied to the process of textual interpretation (Hekman, 1984; Patterson & Williams, 2002). In this context, the actors that are involved in the hermeneutical dialogue are the authors, as represented by the texts written by them, and the interpreter. When a fusion of horizon occurs, “there is a birth and growth of something reducible to neither the interpreter, nor the text, nor their conjunction” (Weinsheimer, 1985, p.251). Thus, this is how new understanding or knowledge is generated. This principle has guided us through our research process as we seek to subscribe meaning and generate understanding from different research methods. The specific research methods that we have selected for this thesis will be discussed in detail later on in Chapter 3.4, where we introduce the research design; but the following section will discuss how the principle of the fusion of horizons has been an inspiration for the researchers as to how we can generate knowledge through different research methods.

As mentioned above, the fusion of horizons can be applied to both the interpretation of dialogue, as well as textual interpretation. Therefore, we believe that the principle of the fusion of horizons can be applied to research methods including literature review, online exploration of existing materials and personal interviews; which are the three main methods of data collection in this thesis. By stating that we apply the philosophy of the fusion of horizons, we mean that we should consider the different actors that are involved in the hermeneutical dialogue, and take into account that they are viewing the researched matter from different horizons when interpreting the data collected. We always have in our minds throughout the entire research process that different actors involved have different perspectives.

In this thesis, the DMO of Copenhagen is the main actor involved. As illustrated by figure 3.1, throughout our research process, we aim to explore the horizon of the DMO. This is achieved through researching on its existing communication materials related to food as well as speaking to them directly via personal interview in order to understand their perspectives on the research topic. The DMO might have certain preconceptions regarding the research topic, which we need to take into consideration. For instance, the DMO already incorporates food in its current communication materials and branding strategy, thus it must have some kind of preconceptions regarding the topic of how food can be used in destination branding.<sup>16</sup> Meanwhile, as discussed previously in Chapter 2.2.2, destination branding involves other stakeholders within the food sector than just the DMO. Thus, we also aim to investigate the perspectives of the key primary stakeholders involved; this is illustrated in our hermeneutic circle (Figure 3.1). Due to certain limitations, which will be elaborated below in Chapter 3.4.2.2, we only managed to interview one primary stakeholder involved. While the researchers acknowledge that this is nowhere near ideal, it still gives us a perspective from another stakeholder other than the DMO. Nevertheless, in general terms, when analysing these other stakeholders' perspectives, it is important to note that since they are already in the food tourism or food-related sector, they might have certain preconceptions about the research topic, especially regarding the importance of the role of food. Moreover, the researchers need to consider the motivations and interests of these stakeholders, for instance, is destination branding part of their main objectives? Or do they have other interests?

We acknowledge that ourselves, as researchers, are also main actors within this dialogical research process. In this thesis, we are constantly researching on and interpreting academic literature and communication materials produced by the DMO, as well as conducting interviews with other actors involved. How we understand and interpret texts and interviews are influenced by our prejudices as two individual researchers working as one research team. Therefore, it is important to consider how the different cultural and academic backgrounds of the researchers may have caused prejudices in our horizons. This research team consists of a Hong Kong Chinese with an

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<sup>16</sup> <http://www.visitcopenhagen.com/copenhagen-tourist> (April 1, 2016)

academic business background and a Hungarian with an academic tourism studies background. Thus, each of us has different level of pre-existing knowledge and a different approach to the research topic. By working together as one research team and constantly discussing and challenging each other's understandings and points of view, we were able to understand more about what prejudices we might have and how they could have impacted on our horizons as researchers.

### **3.3 A Primarily Inductive Research Approach**

Inspired by a real life observation that the DMO of Copenhagen is incorporating communication materials that are related to food and food-related experiences in order to attract tourists, the researchers became curious as to how destination suppliers, like the DMO, could use food as a tool to develop its destination brand identity. Thus, we adopted an inductive research approach, where we began with observations, and then moved towards more abstract generalisations and ideas (Neuman, 2003). Prior to this thesis, we had observed that the DMO of Copenhagen has elements of food incorporated in its official website, which sparked our interests in investigating into whether food can be used to develop a destination brand identity; this was the starting point of our problem formulation. Supported by our hermeneutic approach in which we seek understanding in the research problem area through interpreting observations and the contexts in which they take place, we have adopted an inductive research process, where we began with our observations, and then we proceeded with data collection which include literature review, online exploration of the DMO's existing communication materials and personal interviews; followed by a process of data analysis, which would allow us to draw connections and patterns from the data; this would then enable us to develop some general conclusions regarding the research topic. We have adopted an inductive approach to our research as the chosen research topic is relatively open-ended and it is exploratory in nature. An exploratory research is where researchers investigate into and analyse broad observations and generalizations, in order to gain a deeper understanding into a particular study area (Stebbins, 2001). Thus, the research should be as broad as possible to begin with (Ibid). Thus, we believed that we would benefit from the more open-ended inductive approach as such an approach allows the researchers to be more flexible in terms of altering the direction for the research topic even after the process had commenced (Bernard, 2011).

However, even though our approach to research is primarily inductive, we believe that deductive reasoning was also involved at some point during the research process. "A deductive approach is concerned with developing a hypothesis based on existing theory, and then designing a research strategy to test the hypothesis" (Wilson, 2010, p.7). In other words, a deductive approach begins with the theory, and then draws hypothesis from the theory for testing in order to conclude whether the hypothesis is confirmed or rejected. Although we did not actually draw and test any hypothesis in our research process, we were inspired by the concept of deductive reason of looking at whether

observations match with the existing theories. We believe that we have incorporated deductive reasoning in our primarily inductive research process, as we started with observations to theories, but then we continually went back to observations again after we have studied the theories and collected the data; the process was non-linear. This is aligned with and supported by our philosophy of science, as we illustrated above, that the hermeneutical circle is also a circular process. We argue that by continually moving between the theories and the methodological tools, we were able to reflect on our findings and to draw new connections throughout the entire research process. As Seale et al. (2004) phrases it, such an approach can “produce accounts that make new connections between things, to see the world differently” (p.28). Thus, we believe that through incorporating deductive reasoning in our primarily inductive research approach, it has allowed us to be more reflective during the research process.

### **3.4 Research Design**

As it was discussed above in Chapter 3.2, this thesis is inspired by the hermeneutic research approach to study the research area. The researchers have created their own hermeneutic circle (Figure 3.1), which illustrates the way knowledge is generated, and it allows them to go back and forth between the different research areas that are being investigated. To gain deeper knowledge about the research areas, the researchers are going to use qualitative methods to gather information and gain knowledge on the research topic. According to Kvale (2007, p.10), “qualitative research is intended to approach the world ‘out there’ (...) and to understand, describe and sometimes explain social phenomena ‘from the inside’”. The qualitative research can have several ways such as analysing the experiences of groups or individuals; examining the interactions and communications; or analysing documents which can be texts, visual or audio materials (Ibid). In the context of this thesis, the researchers seek to understand and explore an on-going process of how food can be used in developing a destination brand identity, using Copenhagen as a case study; thus, we aim to extract meaning and generate knowledge by investigating a real-life phenomenon. Therefore, the researchers argue the use of qualitative methods would fit the research purpose best.

As it was discussed above, the researchers took a primarily inductive research approach, meaning after initial observations, the researchers reviewed academic literature that are related to the problem area, in order to gain theoretically based knowledge. To further explore the research problem within a more specific context, Copenhagen was selected as a case study. As part of the research on the case of Copenhagen, the food-related online marketing materials of Wonderful Copenhagen, the official DMO of Copenhagen, will be analysed. The purpose of this analysis is for the researchers to familiarize themselves with the way the DMO uses food or food-related experiences in their branding strategies. After we gain foundation knowledge regarding the DMO’s branding strategies from the public online materials, the researchers conduct an interview with the Director of Communication of Wonderful Copenhagen, in order to

gain further insights regarding its branding strategy and the organization's general perspectives on the research topic. As discussed in Chapter 2.2.2, destination branding involves other stakeholders than just the DMO. Therefore, we choose to conduct an interview with the Food Organization of Denmark, FOOD, in order to understand the perspective of at least one primary stakeholder. In the following section, each chosen method of data collection will be discussed individually, and their contribution to the whole research will be presented. Moreover, the researchers reflect on the limitations of some of the chosen methods, and discuss how these limitations may have influenced on the outcome of the research findings.

### **3.4.1 Literature Review**

After coming up with the research area, the researchers review the academic literature on the related theoretical fields; the two main fields are destination branding and food tourism. By adopting this approach, the researchers are able to deepen their understanding in each of the research field individually, and at the same time, to draw connections between them. Since the research topic is about the development of a destination brand identity through the use of food, we argue that the destination brand identity is the end goal, while food tourism is considered as a tool in order to achieve the goal. Thus, the researchers choose to present the literature related to destination branding first. Then, the researchers look at food and food-related experiences as possible tools that can be used by the DMO to build a brand identity. In order to gain more information about food and food-related experiences, literature about food tourism, current trends and food tourism resources are reviewed. The objective behind this literature review is to gain knowledge about the individual theoretical fields in order to be able to draw any connections between them. The other reason as to why the literature review is useful for the research is that frameworks which have been proposed and adopted by scholars were found (Lin et al., 2011, p. 38; Smith & Xiao, 2008, p.290), which could be used as a basis for parts of our analysis. For instance, frameworks that were presented in Chapter 2 (Figure 2.3 & Figure 2.5) will be used as a starting point when we approach the content analysis of the DMO's existing communication materials.

### **3.4.2 Case Study of Copenhagen**

In order to understand how food and food-related experiences can be used in the development of a destination brand identity, the researchers choose to focus on a real life destination as a case that can be analysed in order to learn about the research matter. According to Flyvbjerg (2006), analysing a single case can provide enough and reliable information about a broader class. Case studies can produce context-dependent knowledge by investigating a real-life phenomenon (Soy, 1996; Flyvbjerg, 2006). According to Flyvbjerg (2006), "the closeness of the case study to real-life situation and its multiple wealth of detail are important (...) for the development of a nuanced view of

reality” (2006, p.223). Therefore, the researchers suggest that through an in depth online content analysis and two interviews, the researchers are able to better understand the research matter by analysing the real-life case of Copenhagen.

To give a contextual background of our chosen case study, Copenhagen is the capital and biggest city of Denmark, with a population of 1246611 citizens in 2014.<sup>17</sup> According to the statistics, tourism in Denmark is growing and is one of the biggest export industries in the country.<sup>18</sup> In 2013, tourism in Copenhagen generated 21,5 billion DKK, which made the capital city the biggest destination by revenue. In the same year, in the capital region of Denmark, 6,2 million foreign bednights were counted and the industry of tourism gave 43910 jobs to the citizens.<sup>18</sup> Therefore, the tourism industry is a significant one for the city.

The aim of the case study was to gain deeper understanding in the field by applying the examined existing theory in the context of Copenhagen. The researchers chose to analyse the case of Copenhagen, since they both live in and are familiar with the city as well as the gastronomic scene of the destination. The thesis is mainly going to focus on the efforts of Wonderful Copenhagen, which is the official DMO of Copenhagen. The reason for this is that the researchers consider the DMO as the primary actor within the destination that is primarily responsible for developing the brand identity of the city (see Chapter 2.2.2). The researchers are also interested in learning about the primary stakeholders’ perspectives, which were defined previously in Chapter 2.2.2 as organizations that are interested in, and can directly influence the brand identity of the destination. Although two primary stakeholders were identified, the focus of this thesis will be on the DMO, since its aim is to attract tourists to the destination by shaping the brand identity, while the other stakeholders can have different goals other than the destination brand.

First of all, the official tourist website of the DMO of Copenhagen was investigated, on which the researchers found eight different themes which the DMO is communicating to tourists under the category of “See & Do”.<sup>19</sup> These themes are:

- Bike city Copenhagen
- Danish design & architecture
- The Danish cuisine
- Sustainable Copenhagen
- The Danish fairy tale
- LGBT Copenhagen

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<sup>17</sup> <http://denmark.dk/en/quick-facts/facts> (April 1, 2016)

<sup>18</sup> [http://www.visitdenmark.dk/sites/default/files/vdk\\_images/PDF-and-other-files/Analyser/2015/tourism\\_in\\_denmark\\_2015.pdf](http://www.visitdenmark.dk/sites/default/files/vdk_images/PDF-and-other-files/Analyser/2015/tourism_in_denmark_2015.pdf) (March 5, 2016)

<sup>20</sup> <http://www.visitcopenhagen.com/copenhagen-tourist> (April 1, 2016)

- Destination weddings
- This is Copenhagen

One of the themes is about the Danish cuisine, which shows that the DMO is using elements of food in the promotion of Copenhagen. We choose to analyse any food-related content that is present on the official website of Wonderful Copenhagen in order to gain insights as to how food or food-related experiences can be used in the development of a brand identity in the case of Copenhagen.

In order to gain insights on the research matter through the example of Copenhagen, the case study consists of three main parts: an online content analysis of the DMO's communication materials; an interview with the DMO, who is responsible for the branding strategy of Copenhagen and the communication materials; and an interview with a primary stakeholder, that is interested in and is able to contribute to the brand identity of the destination. The researchers chose to analyse the online communication materials that are present on the official website of Wonderful Copenhagen, since the content is generated and managed by the DMO. As it was discussed in Chapter 2.2.1, the DMO is considered as the key sender of the destination's brand identity; therefore it is important to explore how the DMO develops the brand identity of Copenhagen. The aim of this was to explore the ways the DMO incorporates food and food-related experiences in their online content as part of its branding strategy to attract more tourists. As part of the online exploration, the texts and visual elements of the website will be analysed.

To get more insights on the branding strategy of Wonderful Copenhagen and on the research topic in general, the researchers also interviewed the DMO. Moreover, the researchers interviewed a primary stakeholder within the destination, FOOD, which is not directly responsible for the development of Copenhagen's brand identity, but has a considerable influence on it. The aim of this interview was to learn more about the perspective from a primary stakeholder, other than the DMO, on the research area. As discussed in 3.2.2, the concept of fusion of horizons has guided the research process; thus, we argue that by conducting an interview with a primary stakeholder, it would allow us to gain an additional perspective on the research matter than just the DMO's, i.e. it would help to generate understanding and knowledge of the case study of Copenhagen. We also aim to investigate on the collaboration efforts between the DMO and the primary stakeholder. Even though it may not be the primary stakeholder's primary responsibility or interest to shape the brand identity of Copenhagen, as it was discussed in Chapter 2.2.2, it still can have a considerable influence; which is why the researchers feel that this is worth investigating into.

#### **3.4.2.1 Online Exploration of VisitCopenhagen.com**

Following the self-created hermeneutic circle that is used to guide the research process of this thesis, after looking into academic literature, and learning more about the different elements of food tourism in general and specifically in Copenhagen, the

researchers would like to explore the online communication materials of the DMO. In order to gain knowledge about how the DMO is using food or food-related experiences in its branding strategy, the researchers chose to examine the official tourist website of Copenhagen, which is called VisitCopenhagen.com. An online exploration of the website helps the researchers to gain insights into one of the research sub-questions of the thesis: *How can each element of food tourism contribute to the overall brand identity of the destination?* The online exploration gave more details on how the DMO is using the different elements of food tourism in order to brand the destination.

On the DMO's official website, the researchers analysed all food-related articles and looked at all the texts and pictures that refer to any of the aspects of food identity, as illustrated in Figure 2.5 in Chapter 2.4.3. During the online exploration, the researchers concentrated on three different sections of the website:

1. The front page<sup>20</sup> and articles linked to the page
2. The Danish Cuisine theme page<sup>21</sup> and articles linked to the page
3. The Eat & Drink page<sup>22</sup> and articles linked to the page

On these pages, the researchers counted the frequencies of the times each aspect of food identity is being mentioned, or displayed, if in the case of pictures. Moreover, the researchers identified keywords that were repeatedly used to communicate each of the aspect of the food identity. The researchers analysed the food-related content on the website in three separate parts, and therefore came up with three separate frequencies, as well as one total frequency which accounts for all three parts. The researchers started with the front page and then moved on to the other two pages, as illustrated above. The main reason to follow this order was to see the priorities of the DMO, when deciding what to put on the main page, as the content displayed on the main page will be seen by most of the visitors who go on the website, regardless of their interest in food or food-related activities. Thus, this could illustrate what the DMO think to be the most important to share in relation to the food or food-related experiences that can be found in the destination. Therefore, the researchers first concentrated on the front page of the website and the food-related articles that are linked to the front page.

After the examination of the main articles, the researchers explored the section that is linked to the theme of "The Danish Cuisine". This theme can easily be found from the main page under "See & Do". This part of the website only contains food-related content, which includes articles about the food that can be found in the destination and gives suggestions on food-related places or activities for the potential tourists. The researchers then moved to the section called "Eat & Drink", which can be found on the main page of the website. This section serves more as a guide for tourists for when they

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<sup>20</sup> <http://www.visitcopenhagen.com/copenhagen-tourist> (April 1, 2016)

<sup>21</sup> <http://www.visitcopenhagen.com/copenhagen/danish-cuisine> (April 1, 2016)

<sup>22</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/eat-drink> (April 1, 2016)

need to find places and restaurants to dine in while they are visiting the destination. The reason for exploring this section on the website was also to see how the DMO is prioritizing the different themes of the food-related establishments that it is recommending. We argue that following the front page and the articles linked to it, the analysis of part two and part three are of equal importance in the analysis, as tourists are as likely to go on one page as the other. Some of the articles were linked to more pages, for example the Top 10 Danish lunch can be found under “The Danish Cuisine” and “Eat & Drink”. In this case, the researchers counted the frequencies of text and pictures as many times as they appeared.

On the front page of VisitCopenhagen.com, there is a column with an “Editor’s choice” article with recommendations about what’s worth to visit in the city. This article changes on a monthly basis. Since the online content analysis was conducted in April 2016, the results of this analysis contain the short food-related articles that were promoted in that month’s article. On the website, all the pictures from food-related articles were analysed, except for the section where pictures from Instagram is shown. The researchers decided not to analyse those visual elements, because that section changes every day.

The researchers chose only to analyse the official tourist website of the DMO, which can be one of the limitations to this thesis. The researchers acknowledge that there can be other food-related communication materials produced by the DMO that could influence the brand identity of Copenhagen. However, the official website of Wonderful Copenhagen is the most accessible, both for potential visitors who are looking for inspiration and for actual visitors who are already at the destination. The researchers also acknowledge that there can be promotional materials produced by primary or secondary stakeholders that can influence the brand identity, but since our focus is on how the DMO can strategically use food in destination branding, the researchers believe that the official website is most relevant to this thesis, and thus have chosen to focus on it during the data collection process.

#### **3.4.2.2 Interviews**

As illustrated by the hermeneutic circle presented in Chapter 3.2.1 and inspired by the concept of fusion of horizons, the researchers aim to learn more about the DMO’s and primary stakeholders’ perspectives on how food can be used in branding Copenhagen. The researchers conducted two interviews in order to gain further insights of our case study. According to Kvale (2007, p. 17), an interview “attempts to understand the world from the subjects’ point of view, to unfold the meaning of peoples’ experiences, to uncover their lived world prior to scientific explanations.” Conducting interviews with the DMO and primary stakeholders would allow the researchers to gain a deeper understanding on the interviewees’ point of view on the research field. Interview is a “specific form of conversation where knowledge is produced through the interaction between an interviewer and an interviewee” (Kvale, 2007, p. 17). The researchers chose

to conduct in-depth interviews, where both of the two researchers and the interviewee participated. Careful preparation and planning are key for getting useful data from this research method. It is also necessary to learn about the interviewees and their role in the organization (Qu & Dumay, 2011). As a first step for the planning of the research process, the researchers tried to identify organizations that are able to influence the brand identity of Copenhagen. The researchers identified three organizations that they wanted to conduct an interview with. One of these was the DMO of Copenhagen, Wonderful Copenhagen, and the other two are the FOOD Organization of Denmark (FOOD) and Norden. The researchers attempted to contact Norden, which is another primary stakeholder that runs projects with the aim to popularize the concept of the New Nordic Cuisine.<sup>23</sup> However, after the first email correspondence, Norden refused to answer. The researchers acknowledge the fact that we only managed to interview one primary stakeholder is a limitation to this thesis; however we suggest that through the interview with FOOD, we are still able to gain an extra perspective, other than the DMO's, to the research area, as well as insights as to how they collaborate with the DMO and other stakeholders.

#### **3.4.2.2.1 Structuring the Interviews**

As mentioned above, sufficient preparation and planning is necessary for making interviews (Qu & Dumay, 2011). In order to be prepared and make the conversations flow easier, the researchers created interview guides (see Appendices 7.1 & 7.2) for both of the interviews. The interviews that were conducted were semi-structured, which means that the researchers prepared a series of questions in different themes in order to be able to direct the conversation. The aim for directing the conversation is to keep leading the interviewee to talk about the research topic (Qu & Dumay, 2011). In these guides, the questions were put into different categories, so that makes it easier for the researchers to analyse and to find connections between the findings from the two interviews. The structure of questions and the categories that were used for both of the interviews were similar. The interviews started out with questions regarding the interviewee's position and responsibilities at the organization that they represented, and with a brief introduction about the organization. This gave the researchers insights about how much influence the interviewees had on the research matter.

After the initial questions that were asked in order for the researchers to get to know the interviewee better and to build rapport, the questions were organized into the following categories:

1. Branding in general/General objectives & branding
2. Role of food/food-related experiences
3. Collaboration with/among stakeholders
4. Effectiveness

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<sup>23</sup> <http://www.norden.org/en/theme> (5 April, 2016)

## 5. Final catch-all questions

This structure was inspired by the hermeneutic circle: first, the researchers wanted to understand the perspective of the interviewees on branding in general and the objectives of their branding strategy, then the researchers were interested in the role of food or food-related experiences within the destination branding of Copenhagen. This structure helped the researchers to gain deeper knowledge about how both of the organizations work on their branding strategy and what objectives they have. After getting to know their aims, the questions were more specific about how these organizations work in order to reach their objectives. When the researchers have gained more knowledge about the work of the interviewees, the questions got more specific about what role food plays in relation to their organizations and how food can be implemented in the branding strategy of the destination. In the interview with the DMO, the researchers included questions that referred to the aspects of food identity of a destination, which were discussed in Chapter 2.4.3. The researchers asked “What was the decision behind choosing to incorporate these certain elements [referring to the aspects of food identity of a destination]?” and “We can see that some elements are mentioned more than others. Are all these elements equally important in the branding strategy?” The aim of asking these question was to gain a deeper understanding on why the DMO chose to incorporate the different aspects of food identity and to investigate if there are certain aspects that are more important than others, and why.

After asking questions about the role of food in the operation of the organizations, the researchers were interested in gaining more information about how these organizations collaborate with each other and also with other stakeholders within the destination in order to reach their goals. The purpose of asking about this topic was first to learn more about any other significant stakeholders that could have been incorporated in the research. The other reason for asking about collaborations was to find out more about the relation between the two organizations that were interviewed. As it was discussed in Chapter 2.2.2, the DMO and the stakeholders within the destination can have different levels of interest, as well as influence, in shaping the brand identity of Copenhagen. The researchers specifically wanted to learn more about how the two organizations align their strategies and communications such that a consistent brand identity can be achieved. Moreover, the researchers also wanted to understand how they work together on different food-related initiatives within the destination.

As a next step, the researchers asked the interviewees about the effectiveness of their initiatives. The researchers were interested in knowing if the organizations are able to measure how effective their actions are and in what ways can this be measured. The aim of asking about effectiveness was to learn if the organizations are able to achieve their objectives. During the interview with the DMO, the researchers also asked, “How effective has it been to use food as part of the branding strategy?” (See Appendix 7.1)

The researchers asked this question in order to learn if it is beneficial for the DMO to use food and food-related experiences in the branding strategy and how food differs from other elements that are also incorporated in its branding strategy.

At the end of both interviews, the researchers asked final catch-all questions, which were mainly the same for both interviewees. The interviewees were asked to sum up the food identity of Copenhagen, and give their opinion on how it contributes to the brand identity of the destination. The aim of asking these questions was to get the interviewees to summarize the role of food in destination branding. As a last question, the interviewees were asked to give examples of other destinations that they think have successfully used food in their branding strategy. The aim of this final question was to learn more about successful destinations from the interviewees' perspectives and to understand what it means for them to be "successful" when using food in a branding strategy.

According to Guest, Marilyn and Mitchell (2013), the ideal outset of an in-depth interview is one-on-one and only the interviewer and the interviewee are present. However, in some cases it can be different, such as in the case of this research, which is conducted by two researchers. They suggest that in these cases, one of the interviewers should lead the interview and the other one should primarily take notes and only get involved if necessary (Ibid). Qu and Dumay (2011) argue that there can be many ways of conducting an interview, and there is no single right way of doing it. The researchers chose to equally participate in the interview, and to take turns with asking the questions. The reason behind this decision was that this allowed one of the researchers to fully pay attention on the interviewee, while the other researcher could take notes and prepare for the following question, so that we were able to maintain a natural flow during the interviews without having to pause to read the upcoming questions. Both of the interviews were conducted this way, which helped to "keep the discussion going" (Qu & Dumay, 2011, p.248).

#### **3.4.2.2.2 Interview with Wonderful Copenhagen (The DMO)**

The interview with Wonderful Copenhagen was conducted at the beginning of April 2016. Emil Spangenberg, who is the Director of Communication<sup>24</sup>, represented the organization. Wonderful Copenhagen, the official DMO of Copenhagen, is the main actor for our research topic. This organization is "the official convention, event and visitor bureau of Copenhagen" that aims to please the needs of the visitors of the city and the tourism partners.<sup>25</sup> The DMO runs the official tourist website of the city, which is VisitCopenhagen.com. The organization is responsible for promoting the city through the website by providing online content which includes recommendations about what to see and do, where to go to eat, drink or shopping. VisitCopenhagen.com is trying to

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<sup>24</sup> <http://www.visitcopenhagen.dk/da/wonderful-copenhagen/kobenhavn/emil-spangenberg> (20 March, 2016)

<sup>25</sup> <http://www.visitcopenhagen.com/editorialline> (20 March, 2016)

help tourists to plan their stay and to get to know the different areas of the city. The DMO is directly responsible for the official tourist website of the city, and it is in its interest and power to brand the destination. For this reason, the researchers chose to conduct an interview with the DMO, so that they could gain deeper knowledge about how the organization is currently incorporating food or food-related experiences in the city's branding strategy. During the planning of the research, the researchers found out that Emil was the person that is working on the communication and the branding of Copenhagen. The researchers directly contacted him in order to request for an interview. Emil agreed on the interview and asked the researchers to send the questions before, so that he can be prepared with some answers. The researchers agreed to his request and sent some of the leading questions from the interview guide (Appendix 7.1) to the interviewee a few days before the interview. We acknowledge that this could allow the interviewee to prepare some answers in advance, such that he could paint a positive picture of the organization. This might influence the answers, since the interviewee had the chance to think through what he was going to say. However, we also see an advantage of providing the questions ahead of the interview, as the interviewee was able to prepare himself better with information related to the organization's branding strategy, which was important for our research.

#### **3.4.2.2.3 Interview with FOOD Organization of Denmark (FOOD)**

The interview with FOOD was conducted in the beginning of April 2016 with Stine Lolk, the Director of Copenhagen Cooking & Food Festival.<sup>26</sup> The researchers had chosen to interview FOOD because it is considered a primary stakeholder that is interested in and able to influence the destination brand identity using food. Moreover, it is responsible for organizing the Copenhagen Cooking & Food Festival in collaboration with Copenhagen Cooking. This festival is a leading food-related event in the destination, which brings food suppliers and food enthusiasts together.<sup>27</sup> The researchers had initially also contacted the representative from Copenhagen Cooking, to request for an interview. The representative refused to give an interview, but instead suggested the researchers to get in touch with FOOD and pointed out that FOOD is responsible for the international outlook of the event.

### **3.4.3 Analysis**

The process of analysis had two main parts, firstly the content analysis of the official tourist website of the DMO and secondly the analysis of the interviews that were conducted in order to gain more insights on the research mater. The analysis helps the researchers to understand the role of food in destination branding, which is the last phase in the hermeneutic circle (Figure 3.1).

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<sup>26</sup> [http://www.thefoodproject.dk/people/stine\\_lolk](http://www.thefoodproject.dk/people/stine_lolk) (5 April, 2016)

<sup>27</sup> <http://www.copenhagencooking.com/about-us> (5 April, 2016)

### 3.4.3.1 Content Analysis

During the online content analysis, the researchers examine the texts and the visual information that could be found on the website of VisitCopenhagen.com. The aim of the textual analysis was to identify keywords in the articles and to see how frequently the DMO is using these identified keywords. The researchers also analysed the visual information that could be seen on the website, since photographs play an important role in the development and communication of the image of a destination (Choi, Lehto, & Morrison, 2007).

The researchers chose to adopt theory-based frameworks that were already discussed in Chapter 2. In particular, the researchers used the revised framework of an identity of food in relation to a destination, which was presented in Chapter 2.4.3 (Figure 2.5). Based on this framework, the content presented in the official tourist website of Copenhagen (VisitCopenhagen.com) will be analysed. The analysis could give a perspective on how the DMO is using food in their communication materials and what kind of food identity they are trying to project for the visitors of the website. The framework will act as a basis for our analysis as it helps the researchers to identify and categorize the different elements of food that the DMO is focusing on when promoting food or food-related experiences. It is important to stress that although we base our analysis on the framework, it is not limited to the framework in the sense that if we should discover content that does not fit in the framework, we will take this into consideration. Basing our analysis on the framework helps the researchers to answer the second sub-question: *What and how can the different aspects of food identity be used in destination branding?*

### 3.4.3.2 Interview Transcripts Analysis

In order to analyse the interviews that were conducted during the data collection process, the researchers first carefully listened to the audio recordings. Interview transcripts were made for both of the interviews, such that it was easier for the researchers to thoroughly analyse the interviewees' perspectives on the researched area, without missing out any important details. As mentioned above, interview guides were used during the interviews, which enabled the researchers to apply a thematic approach (Qu & Dumay, 2011). What this essentially means is that the different categories that were used consistently across the two interview guides helped the researchers to draw connections between the data that were gained from the two interviews. After getting familiar with the transcripts, the researchers colour coded the collected material. Colour coding (see the colour coding system in the Appendix 7.3) was used on both of the transcripts, so that the researchers could categorize the answers of the interviewees. The coding system was developed based on the question-categories of the interview guides as well as the theories that were explored in Chapter 2. Thus, this allows the researchers to relate the interview answers to the theoretical domains that we had explored, in order to interpret our specific case study.

The interview guides include questions about the benefits of destination branding and what food can do in relation to the brand identity of Copenhagen; therefore, the analysis of the interviews can help the researchers to answer the first sub-question: *To what extent is it desirable to use food or food-related experiences as a branding tool?* The researchers used the revised framework of an identity of food in relation to a destination (Figure 2.5 in Chapter 2.4.3) to analyse the interview answers. This helps the researchers to understand *what and how can the different aspects of food identity be used in destination branding?* After getting familiar with the aspects of food identity of Copenhagen, the self-created typology of food tourism resources (Figure 2.3 in Chapter 2.4.2) is then used to analyse the interview answers in order to gain insights on *how can food tourism resources present at the destination contribute to the different aspects of food identity that are used in developing the destination brand?*

### **3.5 Discussion**

In the previous sections, we discussed our hermeneutic philosophical approach and our primarily inductive approach to this thesis. We have also introduced the qualitative research design that is adopted in this exploratory research. We argued that a qualitative research design fits the purpose of our thesis best as we have chosen to explore a complex research problem, which is based on real-life observations. In this following section, we will critically discuss the trustworthiness of our qualitative research, based on the four criteria identified by Guba and Lincoln (1981): credibility, transferability, dependability and confirmability.

We recognize and acknowledge that the methodological rigour of qualitative research has been under continued criticism (Sandelowski, 1986, 2004; Farmer et al., 2006; Morse, 2006); “the trustworthiness of qualitative research generally is often questioned by positivists, perhaps because their concepts of validity and reliability cannot be addressed in the same way in naturalistic work” (Shenton, 2004, p.63). Morse (2004), however, argues that the issue lies not within the rigour of qualitative work itself, but the application of inappropriate mechanisms of evaluation. We acknowledge there is a difference between the nature of a quantitative and qualitative research; while quantitative research focuses more on causal relationships described in terms of observation statements, verifications and prediction, qualitative research focuses mainly on exploration and the search for understanding through human behaviour (Porter, 1996). Thus, we state that one cannot and should not utilize the same criteria for rigour assessment for these two fundamentally different research approaches. This view is supported by scholars such as Guba & Lincoln (1981), and Sandelowski (1986). As mentioned previously, Guba and Lincoln (1981) propose four factors for assessing the rigour of qualitative research. We have decided to discuss the trustworthiness and rigour of this thesis based on the criteria proposed by Guba and Lincoln (1981), as these authors had taken into consideration of the unique characteristics of qualitative

research and therefore, their framework has won considerable favour amongst critics (Shenton, 2004). In the following section, we will explain each of the criteria and illustrate how we, as researchers, attempt to meet the criteria in order to ensure trustworthiness of this thesis.

Credibility of a qualitative research can be seen as the equivalent concept of internal validity of a quantitative research; it deals with the question, "How congruent are the findings with reality?" (Merriam, 1998), and assesses whether the research "establishes how things really are and really work" (Ryan-Nicholls & Will, 2009, p.76). Guba and Lincoln (1989) recommend that the credibility of a research can be assessed in terms of the researcher's reflection on the research process, whether or not they have accurately recorded the phenomena under scrutiny. Since we adopt a hermeneutic approach to our research in this thesis, our own interpretation plays a significant role in generating understanding. Thus, it becomes very important that we are able to stay objective and reflective throughout the process in order to establish credibility for this research. We argue that through combining academic literature review, online research and individual interviews, this allow us to crosscheck the information that we get from the different data collection methods. For instance, through both conducting online research on Wonderful Copenhagen's branding strategy and conducting a personal interview with Emil Spangenberg, the Director of Communication of Wonderful Copenhagen, we are able to identify consistencies and discrepancies across the two data sets; consistency in findings across different data sources can contribute to increased confidence and validity in the study (Farmer et al., 2006). Moreover, the use of a variety of data collection methods in our thesis can allow different methods to compensate for any of their limitations and exploit their respective benefits (Brewer & Hunter, 1989). Some of these limitations were discussed earlier on in Chapter 3.4, while we presented the research design of this thesis. For instance, the online research of Wonderful Copenhagen can provide a background for the interview with Emil, which helped researchers determine the questions to be asked, as well as to verify particular details provided by him.

The researchers also argue that by constantly staying reflective throughout the entire research process, we are able to increase the credibility of this thesis. We constantly went back and forth between the different elements of the hermeneutic circle, so that whenever we have gained new knowledge or insight in a particular topic, we could reflect on what this new knowledge means to the overall problem area as a whole. This helped the researchers stay reflective on the problem area from a broad perspective throughout the entire research process. This also allowed us to stay critical of the literature we found, as we were able to go back to them every now and again to challenge the existing literature based on the knowledge that we gain throughout the process. We also argue that through constantly discussing and challenging each other's ideas and approaches, we, as researchers, are able to evaluate the research as it develops. We constantly give feedback to each other and challenge each other's

horizons, which have enabled us to refine and strengthen the research design and the methods chosen for this thesis. This also allowed us to become aware of our own preconceptions or prejudices, and how these may have affected our horizons as researchers, as discussed earlier in Chapter 3.2.2. Moreover, regular meetings and ongoing discussion with our supervisor, Tina Jørgensen, has helped the researchers to recognize our own biases and preferences. Moreover, the experiences and perspectives brought to the discussions by Tina have helped to widen our vision and to see the research from a fresh perspective. This helps to strengthen the credibility of our thesis.

Transferability is the second criteria proposed by Guba and Lincoln (1981), which measures the applicability of the research – i.e. whether the research findings fit into an external context outside of the study situation, whereby the findings are found to have meaning by the reader and can be applied to the reader’s personal situations (Ryan-Nicholls & Will, 2009). Moreover, it has been argued that theoretical generalization can be a criterion for transferability, as findings extrapolated in relation to their theoretical application (Brennen, 2005). We argue that our contextual research has been able to generate knowledge about the investigated problem, which can be used to draw a linkage between the theoretical fields of destination branding and food tourism, as well as to give insights as to how tourism organizations such as destination management organizations can use food or food-related experiences to build their destination brand identity. Thus, we argue that this theoretical and real-life applicability of this thesis contributes to its external transferability. Regarding the real-life applicability, we argue that the research findings of this thesis can be applied to destinations that are of similar nature to Copenhagen. The type of destination that Copenhagen represents was previously discussed in Chapter 3.4.2 when we first presented the case study. We argue that the outcomes of this thesis can only be applicable to destinations of similar type and context, as the knowledge and understandings generated from this thesis are situated and contextual, as guided by our hermeneutic approach to science.

Dependability is a measure of the research’s consistency and is concerned with the stability of data over time (Guba and Lincoln, 1981). Lincoln and Guba (1985) state that there are close ties between credibility and dependability, as a study cannot be considered as valid if it is inconsistent or unreliable; thus, they argue that a demonstration of credibility goes some distance in ensuring its dependability. To further ensure the dependability of this thesis, the researchers ensure the auditability of the research through describing and discussing the methodological approach and the entire research process in detail. This enables another research to “clearly follow the audit trail used by the investigator during the study” (Ryan-Nicholls & Will, 2009, p. 78); this allows an external party to audit the research process and to assess the decisions made by the researchers. We argue that this has contributed to the dependability and reliability of our thesis.

“The concept of confirmability is the qualitative investigator’s comparable concern to objectivity” (Shenton, 2004, p.72). This criterion ensures that the research findings are neutral and free from biases. Shenton (2004) states the importance of ensuring the research findings are the results of experiences and ideas of the informants, rather than preference of the researcher. We argue that through staying reflective and critical of each other throughout the research process, we are able to understand and acknowledge our own biases and preferences; the process of on-going discussion and constantly challenging each other helped us to understand our own biases, as mentioned earlier when addressing the criteria of credibility. We argue that this contributes to the confirmability of the thesis, as agreed by Miles and Huberman (1994), who argue that a key criterion for confirmability is for the researcher to admit his/her own predispositions. Moreover, as discussed previously in Chapter 3.2.2, the researchers constantly have in mind that the different actors involved in this research process view the research matter from their own horizons, which are shaped by their preconceptions and past experiences. Understanding the biases and preferences of not only ourselves, but also of the other actors involved, helps to improve the confirmability of this thesis.

Overall, we have demonstrated how we, as researchers, have attempted to ensure the trustworthiness of this qualitative, exploratory research. We have explained why and how we chose to adopt Guba and Lincoln’s (1981) framework to form the basis of the discussion regarding our research approach. In our perspective, we believe that the four criteria for assessment of qualitative research rigour – credibility, transferability, dependability and confirmability – have been satisfied, mainly through the researchers’ constant efforts to stay reflective of themselves and of one another.

## 4. Analysis

### 4.1 Introduction

The main research question of this thesis is: Using Copenhagen as a case study, how can food or food-related experiences be used in developing a brand identity of a destination? In order to address this main research question, the researchers have created three sub-questions, such that different parts of the research problem area can be investigated into and analysed. We argue that the results of the analysis of each of the sub-question will contribute to the answering of the main research question. Therefore, the researchers decided to structure the analysis of this thesis based on the ordering of the three sub-questions, as we argue each sub question builds on each other and forms a strong foundation for us to be able to address the main research question in the end. The three sub-questions are as follows:

1. To what extent is it desirable to use food or food-related experiences as a branding tool?
2. What and how can the different aspects of food identity be used in destination branding?
3. How can food tourism resources present at the destination contribute to the different aspects of food identity that are used in developing the destination brand?

In order to address the sub-questions, the researchers will utilize the data that were collected at each phase of the self-created hermeneutic circle, as presented previously in Chapter 3.2.1. For instance, using theoretical insights about the topics of destination branding and food tourism, getting to know the food tourism resources present in the destination by analysing the official tourist website and the results of the interviews, etc. all contributed to the process of addressing the sub questions. Thus, during the analysis process, the researchers constantly went back and forth between the results of the interviews, the online content analysis and the literature. As discussed previously in Chapter 3.2.1, the hermeneutical circle is both a linear and circular process; such an approach has guided our analysis process.

In the first part of the analysis, the researchers are going to examine if it is desirable to use food or food-related experiences as a destination branding tool. The answer to this question would justify if it were worthwhile for the DMO to consider using food or food-related experiences in its branding strategy. In the second part of the analysis, the different aspects of food identity will be identified, in the case of Copenhagen, and their role in contributing to the destination brand identity will be analysed. In the final part of the analysis, the food tourism resources that can be found in Copenhagen will be discussed in relation to the different aspects of food identity, which can be used to develop the destination brand. The analysis of food tourism resources will also show

who are the primary and secondary stakeholders that the DMO has to engage with in order to achieve a destination brand using food. After addressing the three sub-questions, a revised typology of food tourism resources will be presented, based on the outcomes of the research. Lastly, a discussion on the research problem area will conclude the chapter.

## **4.2 To what extent is it desirable to use food or food-related experiences as a branding tool?**

It was discussed in Chapter 2.4 that the use of food in destination branding is not a completely new concept, as it was evident that some destinations have already been using food as a tool to market and brand themselves to tourists. The following quote from the interview with Emil Spangenberg, the Director of Communication of Wonderful Copenhagen, shows that Copenhagen was indeed amongst one of the destinations that had previously been using food as a branding tool. *“Local cuisine, all these things, are just always something that have been used. And also historically it’s been used... we found this magazine not too long ago from the 80s promoting Copenhagen, and food was all over the place. It was a different kind of food but still, like you know... ‘Come to Copenhagen to eat!’”* (Spangenberg, 2016) According to Emil, the DMO started using the theme of “the Danish Cuisine” as part of its branding strategy two and a half years ago. This suggests that the practice of using food or food-related experiences as a destination branding tool is not a new phenomenon; however, the fact that this very specific topic has not been well researched in the world of tourism (Lin et al., 2011, p.44) left many related questions unanswered, one of which we seek to address in the following section: *To what extent is it desirable for a destination to use food or food-related experiences as a branding tool?*

### **4.2.1 Potential Target Audience**

In Chapter 2.3.1, we explore who the potential food tourists could be. We acknowledge that since food is a basic human need, all tourists have to consume food products at the destination at some point in order to satisfy their fundamental needs of hunger during their travels. We also argue that tourists can be considered as food tourists even if their main motivation for travelling to the specific destination was not to explore the foods of the area, as long as they have some sort of interest or intentions in getting to know the cuisine of the destination. Thus, using food to brand a destination could potentially be appealing to all tourists, regardless of whether they have a special interest in food. Emil suggested how food, as a basic need for all tourists, is in fact something that is not only desirable, but almost crucial, for the DMO to address and promote with the following quote: *“We wanna service as many as we can with different tastes and different interests [...] so we have to show our marketplaces where they can satisfy their hunger and find things that they are looking for, because there is nothing worse than travelling to a city and not finding what you’re actually wanting. You might go to some places and want to be*

*authentic but you still want something. You need some things [...] If you can't get that, if it's not put up there for you to find, then you will be disappointed [...] when we talk about what people are looking for on the website, food and gastronomy is top three, definitely"* (Spangenberg, 2016). When asked whether the DMO is targeting food tourists with this branding strategy, Emil replied, *"Yes, sure. I think everyone is a food tourist"* (Ibid). In other words, the appeal of using food as a branding tool is not only limited to the food tourists who have some sort of interest or intentions in getting to know the cuisine of the destination, as defined by us; it could appeal to every tourist because all tourists have to consume food at some point during their travels. The potential to be able to target all tourists can be a reason why food is a desirable tool for destination branding. On the other hand, we acknowledge that it could also be challenging for the DMO to develop an effective branding strategy that targets everyone. This will be addressed in more detail later on in Chapter 4.6.1 under discussion.

#### **4.2.2 Rising Trend of Food Tourism**

As discussed in Chapter 2.3.2, food tourism has become one of the fastest growing segments within the tourism market worldwide (UNWTO, 2012). Emil also acknowledges this trend, *"every analysis shows that food is probably top three of every travel decision ever made. Especially in cities, food is just such a big thing. And then you can have variations of the ones that find the most special secret hidden gems... or the ones that are looking for the best restaurant experience in the city"* (Spangenberg, 2016). Stine Lolk, the Director of Copenhagen Cooking & Food Festival from the Food Organization of Denmark (FOOD), also recognizes this growing trend of food tourism and states that, *"it is interesting now all over the world, there's big business in it"* (Lolk, 2016). Stine elaborated on that, and suggested a reason for the rising trend of food tourism, *"if you look at the gastronomy scene all over the world, the Western world anyway [...] the eating experience is becoming more of an identity... With Instagram and other social media, you tell who you are by putting out a photo of what you eat... So the food is no longer just something you eat, it's always a way of telling the story of yourself."* Stine suggests that many tourists, in particular from the Western world, are viewing food as more than just a substance for consumption in order to satisfy hunger; rather, the consumption of food is an experience in itself and that it can be a representation of one's lifestyle and values. In other words, food has become a way for tourists to construct their self-identity. This provides one of the reasons as to why food tourism has been on the rise. Therefore, with this rising trend, we argue that it can be desirable to use food as a tool when branding a destination.

#### **4.2.3 Storytelling**

In Chapter 2.2, we established that a strong destination brand should represent and reflect the unique characteristics of the destination, making it distinctive, unique and memorable (Qu et al., 2011; Aaker, 1996 & 2000). Emil mentioned during the interview

that “*food is pretty much something that every destination in the world uses as a talking point or as a selling point or as something unique*” (Spangenberg, 2016). When asked what food could do in relation to a destination brand, Emil replied, “*food is just a great way of telling stories*” (Ibid). Emil referred to the Nordic food revolution as “*a great innovation and entrepreneurial story to tell, because there are people who did stuff that changed other people’s lives and made huge results and inspired others to follow their lead and everything. So that story alone is just great*” (Ibid). Holt (2006) argues that a widely recognized brand should evolve around a certain story or a myth, as this enables customers to identify themselves with the brand. As he stated, “customers buy the product to experience these stories” (Ibid, p.36). Scholars including Morgan, Lugosi & Ritchie (2010) also argue for the important role that stories play within branding as stories help people to communicate with each other, to make sense of themselves and their surroundings, and also to store memories. This idea of food being a great tool for storytelling is also suggested and further elaborated by Stine during the interview with her, where she states:

*“I think it can tell a story of what the city is. I mean also the thing about the Nordic food movement [...] In some ways, it reflects the Copenhagen easygoing way of living [...] It made it much more democratic, you might say, not as fine as it used to be. So that tells you the story of Copenhagen and Denmark, which is more everybody is kind of equal and it’s not like you celebrate the rich. People are much the same and they meet each other, and everybody has the same value and so on [...] So I think it’s a very, very important way of branding a country or a city because it’s such a visual and physical way of telling something that is much more value-based.” (Lolk, 2016)*

As explored in Chapter 2.4, certain academic scholars have proposed that food is a good representative of a place’s culture and that it can give insights on how everyday life is for the locals (Bessière, 1998; Hall & Sharples, 2003; Henderson, 2009 p.317). The above quote from Stine’s interview suggests more precisely how food can be used as a tool to tell the stories of a destination’s culture and values. Emil also expressed similar opinions, with the following quote, suggesting that the food identity of Copenhagen and the story of the Nordic food revolution reflect the democratic side of Copenhagen. Moreover, he brought up an interesting point on how food is being combined with other elements, such as design and architecture, in order to communicate to tourists the overall story of Copenhagen being a democratic city; this will be discussed further in Chapter 4.6.6 under discussion.

*“It fits very well into the entire story of design and architecture and having concepts that are strong and having strong beliefs about doing stuff. We are actually very democratic and if people have a good idea... we are trying to build systems to actually let you live out the idea. We are not America, we are not saying it’s an American dream where everyone can work their way to the top, because I think in the Danish culture that’s not the point, the point is actually to be in it, it’s the process*

*[...] Rene and Claus are not doing this to become the richest people in Denmark.”  
(Spangenberg, 2016)*

Both Emil and Stine expressed that food is a great tool for storytelling in relation to destination branding. Stine emphasized during the interview how food makes it easier to visualize a place’s culture and values, which are things that are ordinarily more abstract: *“it’s such a visual and physical way of telling something that is much more value-based”* (Lolk, 2016). As discussed in Chapter 2.4, food has the capability of conveying deep-rooted meanings and abstract concepts that reflect the uniqueness of a particular destination (Lin et al., 2011). Stine suggested how food could have the potential to reflect a destination’s way of living through the following specific examples:

*“It [referring to the Nordic food movement] reflects the Copenhagen kind of easy-going way of living, because [...] the restaurants took the clothes off the tables. It was a lot like a more informal eating experience [...] It’s also the way you serve the food and I mean, that the chefs are coming into the restaurant telling about the food [...] and [there is] like a dialogue instead of a guest coming in and sitting down and it’s a little scary, and you don’t feel like you may be capable of, or knowing what you are supposed to do [...] So it’s a much more welcoming experience. I think that reflects the way of thinking in Denmark in general.” (Lolk, 2016)*

#### **4.2.4 Tangibility and Potential for Engagement**

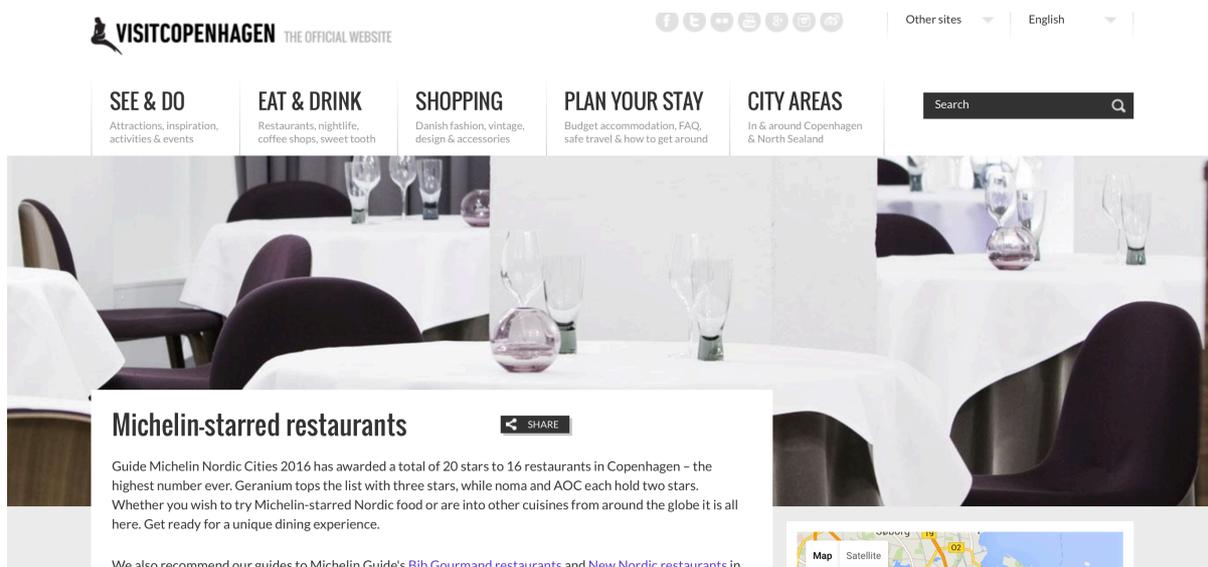
Another reason why food might be a useful tool for storytelling in a destination branding strategy, as suggested by both Emil and Stine, is the fact that it is something that can be shown and that tourists can actually engage with; for instance, tourists can smell, touch or taste the food, making their experiences more engaging and memorable. The emerging trend of experience economy could explain why it is important to engage tourists, as within an experience economy, the focus is on creating unique and memorable consumption experiences (Oh, Fiore & Jeoung, 2007); the importance of this will be further discussed later on in Chapter 4.6.3 under the discussion section. In fact, Emil emphasized on the point regarding engaging tourists several times through the interview, as illustrated in the following quotes:

*“What this particular move [referring to the Nordic food movement], it’s actually been working with terroir, working with the ingredients [...] And I think they’ve done that. So that just makes great content and it creates great social objects that people can engage around it and be a part of: you can taste it, you can smell it, you can try it.” (Spangenberg, 2016)*

*“So that’s why today, talking about the Danish Cuisine and talking about gastronomy in Copenhagen is actually true. We can say that without pretending, we can say that without lying, we have twenty Michelin stars in Copenhagen alone [...] So we actually*

*have something to show when we talk about this, whereas a lot of destinations just talk about local cuisine, but maybe when you scratch the surface, they don't have a lot to show [...] But a scene like there is in Copenhagen now [...] is something that we are extremely proud of and that we use strategically. And it's attracted a lot of attention internationally [...] and it also creates tourism, because people want to see this and want to try this." (Ibid)*

During the interview with Stine, she also expressed the similar idea that food is a useful tool for storytelling because it is something tangible that can be shown: *"We are good at it. I mean, Rene Redzepi and other chefs have succeeded in making a worldwide movement, so it's really impressive what we have done looking at a small country we are. So in that way, I mean there's something to build on. It's not just something we say, we are really good at this"* (Lolk, 2016). For instance, referring back to Emil's quote about Copenhagen alone having twenty Michelin stars, that is something that can be, and is being shown, to the tourists, as illustrated by the screenshot below (Figure 4.1) taken from the official website of the DMO.<sup>28</sup> However, we argue that the DMO should be aware of the potential consequences of focusing its communication too much on Michelin stars, Noma or Rene Redzepi, etc., since this could create an association for the Copenhagen's food identity as about being high-end and fine-dining; these associations could be positive and negative. But if the DMO's aim is to try and target as many tourists as possible using food, as mentioned by Emil during the interview, then such brand associations could create an imbalance between who they aim to target, and whom these brand stories and associations can actually appeal to. This point regarding the imbalance will be further addressed later on in Chapter 4.6.2 under discussion.



**Figure 4.1: Screenshot taken from the DMO's official website<sup>28</sup>**

<sup>28</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/michelin-starred-restaurants> (March 1, 2016)

We argue that food could be an effective tool for storytelling because it relates to something concrete that tourists can see or experience. For instance, tourists can see and browse through the different dining options that are present within the destination; they can choose one based on their needs and wants; and they can then have the dining experience at the restaurant that they have picked, where they are able to taste and smell and interact with each other as well as with the chefs or waiters. Emil argues that the something concrete does not necessarily only mean restaurants, tourists can also have the opportunity to engage with other food tourism resources; it can also refer to *“the entrepreneurs, and the chefs, and the ideas [...] we’ve seen so many effects of this [Nordic food movement]... not just what happened in the restaurants but also what happened around the restaurants, the entire food chain”* (Spangenberg, 2016).

It is however important to note that on the flip side, this could mean that food is effective as a branding tool only when the destination has the concrete food tourism resources sufficient to back it up. The destination needs to have something to show and to back up what they are promoting. As introduced in Chapter 2.4.2, we used the typology of food tourism resources (Figure 2.3) to look at the different food-related resources that are present within a destination that could potentially be used to brand a destination. For instance, resources that are mentioned above by Emil and Stine include restaurants or restaurant certification system, which are amongst the different resources that are presented in the typology of food tourism resources. In the case of Copenhagen, both Emil and Stine state that the destination has an abundance of food tourism related resources which can be used to back up the brand stories related to food that are being told to tourists, which is one of the core reasons that makes food such a useful storytelling tool in terms of destination branding. Thus, in order for a destination to be able to use food effectively as a branding tool, it is crucial that that particular destination should have the food tourism related resources required to back it up; otherwise, the use of food might not be as effective as what Emil and Stine have suggested as it is in the case of Copenhagen.

#### **4.2.5 Indirect Effects**

Emil and Stine also recognize that the use of food as a destination branding tool in Copenhagen has brought about positive effects that are not necessarily directly related to the brand itself, which could potentially make it an even more desirable branding tool to be considered. When asked how the DMO could assess the effectiveness of using the Danish Cuisine as part of its branding strategy, Emil emphasized on the importance of measuring things on real life KPIs (Key Performance Indicators), *“did we actually strengthen the economy in the restaurant scene? Did we help to do that? Yes, we did! Perfect!”* and *“are we creating a better business for the restaurants? And the answer to that now is ‘yes’. It’s never been better days for the restaurants”* (Spangenberg, 2016). Stine also mentioned other ways in which the use of food as a branding tool has helped to strengthen the food scene, which could be illustrated with the following quotes:

*“What’s interesting now is that a lot of people from abroad are actually choosing to stay in Copenhagen and open restaurants [...] And this is also... a really great way of developing the Copenhagen food scene because they come from another perspective than we do, so if we can continue these inputs from abroad, I think we can stay on top longer than if we just have a narrow focus on only the Danish chefs.” (Lolk, 2016)*

*“So it’s about the whole food scene and that’s a trickle-down effect [...] and that’s really good because you raise the level in every aspect. You have the pølsevognen (sausage wagons) in Denmark, and I mean it’s a really good story and a good tradition but the quality has been lacking in so many years [...] If we can effect this, and maybe we can also ensure the survival of this, because if the quality is not getting better, it’s disappearing and people don’t want it.” (Ibid)*

Both Emil and Stine stated that the use of food as a branding tool has strengthened the businesses of restaurants and the overall food scene within Copenhagen, in several different ways. Stine mentioned that it has helped to raise the quality of the whole food scene, which is important as more and more tourists are seeking for high-quality products and experiences while travelling abroad (UNWTO, 2012); this trend was highlighted previously in Chapter 2.3.2.6. Although these effects mentioned above are not directly linked to the brand identity itself, we argue that they indirectly contribute to the destination brand identity; the strengthening of the overall food scene in the destination means that there are more and more food tourism resources growing in the destination, which the DMO can utilize in shaping and strengthening the food identity of the city continuously, which is then incorporated in the destination brand identity. The researchers argue that we were able to identify this circular effect of a destination brand identity and food tourism resources due to our circular approach to the research process, in which we constantly move back and forth between the different research areas and stages of the hermeneutic circle. In this particular case, the researchers revisited the elements of destination branding and food tourism resources after conducting the online content analysis and both of the interviews, and were then able to draw this connection between the two fields.

#### **4.2.6 Potential Weaknesses**

The following quote from the interview with Emil shows however that there could be weaknesses in relation to using food as a branding tool; in particular, he mentioned that food is not performing well on the DMO’s Instagram channel:

*“Food actually does not perform that well on social media [...] because... if you would engage with a city or a destination on social media, what would you expect them to do? You would probably expect them to show nice pictures of places [...] But if we did macro shots like that of food all the time, people would not engage with that content.”*

*They would rather have beautiful pictures from the towers, or the city or the canals [...] In that channel [referring to Instagram], we've done a lot of food, but it's not connected and it's not engaged people as much on that channel.” (Spangenberg, 2016)*

When asked why he thinks food-related content or food pictures do not perform well on Instagram, Emil replies, *“My personal opinion is, I think, it can easily look generic. And if you are looking for something specific from a destination, you would have to be really good to spot a plate of food or glass of beer or glass of wine... ‘Alright that’s very Copenhagenish”* (Ibid). However, while food does not perform well on the DMO’s Instagram channel, Emil emphasized that food is performing very well on the website when compared to the other themes: *“it works very well on the website and it works very well on PR [public relations].”* and that *“it performs extremely well in media and press and TV and everything”* (Ibid). Therefore, when using food as a branding tool, media channels where there is potentially more space for storytelling might be more effective than channels such as Instagram, which are more *“aesthetic”*, and photos play the major role as opposed to textual content (Ibid). This suggests that food, as a tool is not the most effective if it is communicated on a platform where there is no room for storytelling. Therefore, it is important for the DMO to consider this factor while formulating their branding strategy related to food, which as stated by Emil, is something that they are aware of and do already: *“So we have to kind of constantly look at how these things actually perform on each platform...”* (Ibid)

#### **4.2.7 What can Food do for Copenhagen?**

When a particular destination has the required food tourism resources to back up its brand stories, which are related to food, and has thoroughly considered how and through which channels to engage its target audience, we argue that food can be an effective tool for destination branding. During the interviews with Emil and Stine, we asked them if they could think of any destination that has successfully used food in building its destination brand identity. Through the following quotes from the two interviews, we can see that when used effectively, what food can do in relation to a destination brand identity:

*“One of my personal favourites is actually the Danish island of Bornholm. I think they have done a fantastic job in actually turning their identity away from being a place where you went on school camp for a week and then maybe you went back when you’re grown up with your kids. They really turned their island situation into a massive innovation, food lab. Great restaurants, great produce [...] they really established themselves as an island of groceries and eating experiences that are special. That’s well done,” (Spangenberg, 2016)*

*“I think that Melbourne in Australia is a good example [...] I think, in kind of competing with Sydney... kind of telling that it’s not just another town in Australia, it’s something really important and somewhere where they also communicate this easygoing, casual kind of Australian informal way of living, different than Copenhagen, but still some of the same values.” (Lolk, 2016)*

Ultimately, the question remains as to why is it interesting for a destination like Copenhagen to consider incorporating food in its destination branding strategy in the first place? The following quotes from Emil help to give an answer:

*“Our biggest job is actually to convince and to get Copenhagen out there as an interesting idea to do, to visit, to be part of. Because we are not selling the Eiffel Tower or the most romantic city in the world. We don’t have that. We don’t have the Colosseum or giraffes walking around. We have, you know, the city, the city DNA, we have the pulse, we have the people.” (Spangenberg, 2016)*

*“We have a city that’s very small... and we could call this ‘the Capital of the Little Mermaid’. Easy. I mean that would be the easy thing to do, but it wouldn’t be true because no Danes go there. And she’s not part of any Copenhageners’ lives [...] she’s not a part of everyday Copenhagen.” (Ibid)*

As previously discussed in Chapter 2.4, and as reinforced by Emil during the interview, Copenhagen does not have as many resources to capitalize on when compared to other capital destinations within Europe. Therefore, it may be interesting for the DMO to consider using food as an alternative branding tool to differentiate itself from other destinations. Moreover, Emil emphasized the importance of communicating the city DNA as part of the destination brand identity, i.e. something that represents or reflects the everyday Copenhagen and how Copenhageners live. It was discussed in Chapter 2.3.2.2 that tourists nowadays have become more interested in learning about the culture and tradition of a destination, and are seeking for authentic experiences while travelling (UNWTO, 2012); therefore, the strategy to promote the city DNA in its branding strategy fits well with these current trends that are driving the development of the tourism industry. As illustrated above, food can be a useful tool for storytelling and communicating the city’s culture and values, allowing tourists to be able to visualize and experience something that is ordinarily more abstract in nature. Thus, it is important for the DMO to be able to reflect the city DNA through the city’s food identity. How the city’s food identity can be constructed will be discussed in the following Chapter 4.3.

#### **4.2.8 Summary**

This section addresses the first sub-question: *To what extent is it desirable to use food or food-related experiences as a branding tool?* It was established that all tourists have to

consume food products at some point during their travels, regardless of the level of interest they have in food. Thus, since food has the potential to appeal to all tourists, this makes it a desirable branding tool for the destination. Moreover, we argue that food is a great tool for storytelling, both for the tourists to express their self-identity, and for a destination to reflect on the local culture and values. Another reason why food is a desirable tool for branding is because it is something tangible that tourists “*can engage around it*” (Spangenberg, 2016). Besides, it was also discussed that the use of food in destination branding can bring other positive side effects that are indirectly linked to the destination brand; for instance, in the case of Copenhagen, it has strengthened the businesses for the restaurants and raised the quality of food products within the destination. Lastly, we discussed how a relatively small capital destination like Copenhagen could benefit from using food in developing its destination brand.

Now that we have established why it might be interesting for a destination to consider using food as a branding tool, we move onto discussing how food and food-related experiences can be used as a branding tool. In order to address this, we will, in the following section, analyse and discuss the different aspects of food identity that are being used by the DMO of Copenhagen in their branding strategy, as well as discuss in depth how each of the aspect is being used.

### **4.3 What and how can the different aspects of food identity be used in destination branding?**

In Chapter 2.4.3, it was discussed that in all destination there are certain aspects that contribute to its food identity. In this section, the aspects of food identity and their role in the destination branding will be analysed, based on the case of Copenhagen. This analysis will help to answer the second sub-question of the thesis, which is: *What and how can the different aspects of food identity be used in destination branding?* During the online content analysis of the DMO’s website, the researchers were looking for keywords, phrases and visual materials that refer to any of the aspects of the food identity of Copenhagen. These aspects were introduced in the revised framework of food identity of a destination (see Figure 2.5 in Chapter 2.4.3), which is based on Lin et al.’s framework (2011, p.38). The aspects of the food identity can be grouped into the following nine categories: a type of food, a style of food, a food-related establishment, a food related activity, a representation of the destination’s culture, an experience, quality of food, origin of food or availability of food service. The overall results of the online content analysis conducted can be found in Appendix 7.6. The results of the research show that in total, all the different aspects of the food identity were mentioned 1905 times on the analysed web pages (See Chapter 3.4.2.1 for information of the web pages). Figure 4.2 below is a summary of the results. The categories have been ordered based on the number of frequency in which they were mentioned, which demonstrate which aspects of the food identity were used most frequently and which were used least. Although the online research was conducted in three separate parts, which generate

three different frequencies, the ordering of the categories remains consistent across all three sets of results (see Figure 4.2 below):

Category of food identity	Total Frequency	% Total
A food-related establishment	647	33,96%
A type of food	397	20,84%
A style of food	291	15,28%
Quality of food	196	10,29%
An experience	186	9,76%
Availability of food services	82	4,30%
A representation of the destination's culture	49	2,57%
Origin of food	41	2,15%
A food-related activity	16	0,84%
Total	1905	100,00%

**Figure 4.2: Summary of Results of Content Analysis of VisitCopenhagen.com**

As illustrated by Figure 4.2, 33,96% (~34%) of all the aspects that were mentioned belongs to the category of food-related establishment, which means that 647 times out of the total of 1905, the food identity of Copenhagen communicated on the DMO's website is connected to an establishment such as restaurants, bars, cafes, etc. The aspects that belong to the category of type of food were mentioned 397 times, and aspects regarding the style of food were mentioned 291 times. Aspects that belong to the category of food-related activity were mentioned the least on the DMO's website. In the following section, the findings for each of the category will be discussed in the same order as the results of the online content analysis, thus the analysis of the results will start with the category which was mentioned the most, and will end with the one that was mentioned the least.

### **4.3.1 A Food-Related Establishment**

Based on the revised framework of an identity of food in a destination introduced in Chapter 2.4.3, in this category, the research included all establishments where food experiences can happen, for example, restaurants, food markets, cafes, coffee shops, food trucks, bars, etc. The researchers found that the website of VisitCopenhagen.com contains many articles that are about aspects connected to food-related establishments. The main keywords, which repeatedly appear during the content analysis, were

*restaurant, cafe or coffee shop.* For instance, on the front page, there are four articles that are related to food with titles such as “Best New Restaurants in 2015” or “Copenhagen Restaurant Guide”. Also on the front page, the visitors of the website can find more information about where to go and eat out under the section named “Eat & Drink”, which contains 42 guides for restaurants, bars, cafes, but also guides for some bars, nightclubs, etc. When it comes to food-related content on the front page, it is evident that the DMO is emphasizing on the great restaurant scene that Copenhagen has. According to Emil, the DMO promotes on the website *“low budget ramen restaurants, or we talk about, you know, coffee bars, or coffee houses, or you know, we can talk about all these different little things, but we also of course feature, you know the big ones, because it would be stupid not to”* (Spangenberg, 2016). The DMO promotes a wide range of places to eat out which are organized by different categories such as “Best vegetarian restaurants” or “Best seafood restaurants”, etc. When creating the guides for the website, the DMO tries to communicate across to the tourists that Copenhagen has a lot to offer; meanwhile, they also try to include and promote the establishments that fit most to the season, *“we have pretty much the entire scene covered. So you can search your way to a lot of things. But the lists that we put out, we do it by season, we promote different restaurants in spring then we do at summer, we promote different restaurants in the winter then we do in the fall, because they’re all also seasonally-based, you can go outside and sit...”* (Spangenberg, 2016)

The DMO’s aim is to inspire people that are searching on the website, therefore there are *“different themes and different groups of restaurants and [...] Different kind of angles on the entire restaurant scene that we put forward”* (Spangenberg, 2016). According to Hall and Sharples (2003), tourists have different level of interest in food; some of them are looking for something different than what they are used to, and some others are looking for food that they know and that they are already used to. On the website of VisitCopenhagen.com, the DMO tries to promote different restaurants so that they appeal to as many potential tourists as possible. As Emil said, *“our job is to get, you know, as many, as we can ...who are looking for information or inspiration on the destination to find something that they like. So we have to... So we try to compose guides and lists of things that are theme-based”* (Spangenberg, 2016).

In the restaurant scene of Copenhagen, Noma is an important pioneer, since the New Nordic Cuisine movement started from there.<sup>29</sup> As Emil mentioned, *“we’ve had some pioneers in this scene, that created this manifesto, the Nordic Cuisine, back in... I think it’s twelve years ago now...and that just sparked the revolution. Of course with Noma and everything, what Noma did and Noma has done, and still does”* (Spangenberg, 2016). As Emil mentioned, Noma has gotten much international media attention, e.g. Rene Redzepi has appeared on the covers of magazines such as Time or Wired. According to Emil, people are interested in Noma, but since it is difficult to get a reservation in that

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<sup>29</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/danish-cuisine> (April 10, 2016)

restaurant, VisitCopenhagen.com promote – as Emil calls them – the “*Noma babies*”, which refer to restaurants or pastry shops that are run by chefs who had come out of Noma. By promoting restaurants that share the same values as Noma, the DMO’s aim is to emphasize that “*you can get a taste of that, by not going to Noma, by being here, by finding, you know, say some of the other spots that are there*” (Spangenberg, 2016).

As it was discussed in Chapter 2.3.1, tourists have different levels of interest in food while they travel (Hall & Sharples, 2003); however, regardless of that, all tourists that arrive to a destination have to consume food at some point during their travels. Therefore, this suggests the importance for the DMO to recommend a wide range of food-related establishments, where tourists with all different levels of interest in food can satisfy their needs. Since the basic consumption of food plays such a crucial role in the travel of tourists and tourists need to find places to consume food whilst travelling, it is desirable for the DMO to focus on the aspect of food-related establishments when using food in destination branding.

### **4.3.2 A Type of Food**

Under this category, the researchers included aspects from the website which were referring to what kind of foods the visitors can find in Copenhagen. Based on the framework (see Figure 2.5 in Chapter 2.4.3), the researchers were looking for texts or pictures that refer to a specific type of the food, such as cooked food (savoury), raw, packaged, baked goods, sweets/desserts, coffee, cocktails, etc. From all the food identity aspects that were found on the website, 20,84% was related to the category of type of food. The main keywords, that were used a lot, were *meat, seafood, sandwiches/smørrebrød, beer and cocktail*. During the interview with Emil, he mentioned that the DMO aims to promote five core themes that are all linked to the city’s DNA that reflects the life of the Copenhageners. As Emil said, The Danish Cuisine is one of the five stories that the DMO is focusing on when promoting Copenhagen (Spangenberg, 2016). Thus, when promoting the types of food on its official website, the DMO could utilize this as a way to reflect the city DNA, i.e. promoting foods that the locals eat; in this case, meat, seafood, sandwiches/smørrebrød could be a way for the DMO to communicate the city DNA by showing to tourists what locals would eat.

We establish that there is a strong connection between the first two categories, since the type of food is, in many cases, also mentioned when a food-related establishment is described. For example, when the website recommends a restaurant or a cafe, it also writes about the kind of food the visitor will find there. As discussed in Chapter 2.3.2, food tourism is a fast growing segment within the tourism industry, and it has become a major trend for tourists to look for the authentic foods that express the culture and tradition of the destination (UNWTO, 2012). Some of the tourists have higher interest in consuming foods that are special and typical in the destination, but for some others, it is not interesting at all (Hall & Sharples, 2003). As discussed in the above section,

VisitCopenhagen.com promotes a wide range of establishments, which serve different types of food, in order to appeal to more people, regardless of their level of interest in food. As Emil says, they “*need to have a bit of everything*” (Spangenberg, 2016), which is shown, for example under the “Eat & Drink” section of the website, where guides such as “Top 10 seafood restaurants”, “Best burgers” or “Top 10 bakeries” can be found.

### 4.3.3 A Style of Food

This category includes all the content that is related to the style of the food that is promoted on the DMO’s website. The style can be, for example, Danish, New Nordic, Italian, Asian, etc. Aspects connected to this category were mentioned 291 times, which makes up 15,28% out of all the categories. On the website of VisitCopenhagen.com, the words that were frequently used and belong to the category of a style of food were *Danish, Nordic, fusion* and *modern Danish*. Under the “Eat & Drink” section on the website, the DMO also recommends Italian or Asian restaurants. The reason for including international cuisines in the website is that this way they can please tourists with different tastes and wants as well as tourists that have different levels of interest in foods, as discussed in Chapter 2.3.1.

According to Long (2004), people that participate in food tourism would like to satisfy their curiosity while exploring food products that are new to them. Although international cuisines are promoted on the official website, the type of cuisine that the DMO tries to push the most to the tourists are Danish and the Nordic cuisine, which can be seen as something new to foreign tourists. When talking about promoting the Danish and Nordic cuisines, Emil confirmed that the DMO “*wanna push, you know the greatest stories and the ones that create most interest*” (Spangenberg, 2016). According to the both Emil and Stine, the Danish cuisine is a lot about the Nordic cuisine. According to Emil, they “*still push the classic and also the modern interpretation of the classic*” (Spangenberg, 2016). The Nordic and Danish cuisines have changed a lot in the last 12 years, when “*the Nordic movement, the gastronomy movement was born in Copenhagen*” (Lolk, 2016). As Emil said, there’s a “*very big revolution and a very big change and a very big shift in how both we as professionals saw it and used it, but very much how the Copenhageners used and kind of engaged with the cuisine and the scene of restaurants in Copenhagen*” (Spangenberg, 2016). This revolution of the Nordic cuisine is used in the branding of Copenhagen. As Emil said in the interview, they “*don’t promote the Nordic as the only thing here. It’s definitely a hook, especially in terms of media. When we talked to journalists and press around the world, it’s still very much what they are interested in finding*” (Spangenberg, 2016). According to Stine, what they promote does not necessarily have to be only Nordic or pure fine dining, but the main point is that it has to be “*part of the story*” (Lolk, 2016). It is also worth promoting the Nordic cuisine since it emphasizes on the importance of “purity, season, ethics, health, sustainability and quality” (The Nordic Council, n.d.a), which are in line with some of the major trends that are going on in food tourism. According to the trends that were discussed in Chapter

2.3.2, tourists show a growing interest in healthy lifestyle, sustainability and quality products or experiences (UNWTO, 2012). Getting to know the culture and traditions of a destination or looking for authentic experiences are also global trends that are related to food tourism (UNWTO, 2012); and for those tourists that are interested in experiencing the local culture, the opportunities to try and taste the local Danish cuisine can be appealing. As mentioned in Chapter 4.2.3, through food, the DMO is able to tell the story of the destination. While tourists taste local foods and have food-related experiences, they can learn about and can get closer to the culture and the traditions of the local people from the destination. As it was discussed in Chapter 2.2, through destination branding a destination can communicate its unique identity by differentiating itself from the competitors (Morrison & Anderson, 2002). Copenhagen, as a city destination, can use Danish or the New Nordic cuisine to differentiate itself from other similar destinations, since it is something that is unique to the city.

We also establish that there is a connection between the three above-mentioned categories. The style of the food and the type of the food are very close to each other, since when the website mentions the style of the food, it also mentions what type of food it is. For example, under the guide for “Top 10 Danish lunch” (see Figure 4.3 of a screenshot below), the style of the food is Danish and the type can vary from sandwiches to meat or seafood.<sup>30</sup>

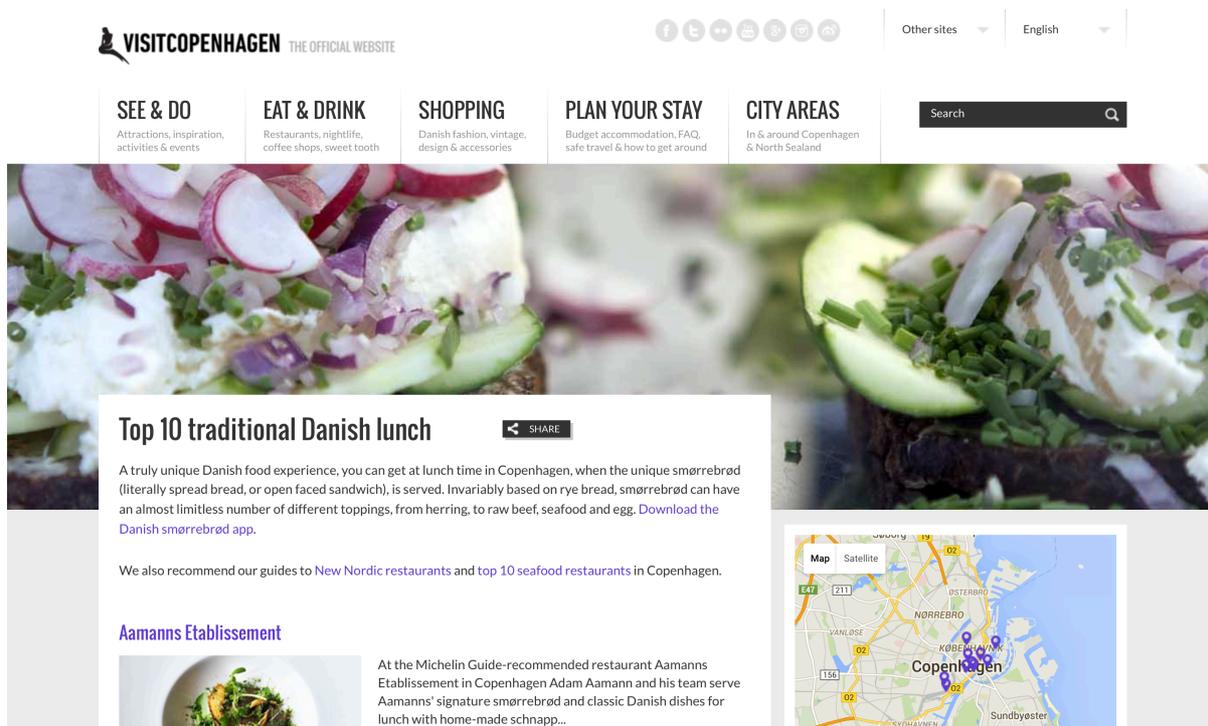


Figure 4.3: Screenshot taken from the DMO’s official website<sup>30</sup>

<sup>30</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/top-10-traditional-danish-lunch> (April 15, 2016)

The category of style of food is also in connection with the category of food-related establishment. For instance, on many occasions when the website recommends food-related establishments, it also states what style of food can be found there. For example, under the section of “Eat & Drink”, there are guides for “Top 10 Italian restaurant”, “New Nordic restaurants” or “Asian restaurants”. Using multiple aspects of food identity simultaneously could tell potential tourists more about what they can expect to find in relation to food and food-related experiences while being in the destination, thus it can be a way to provide them with more information and inspiration. Moreover, the different styles of food that can be found in Copenhagen can reflect the city DNA, as the diversity of the food scene can be a representation of the city’s openness and diversity in general.

#### **4.3.4 Quality of Food**

Aspects related to the quality of food were mentioned 196 times, which accounts for 10,29% of all of the aspects of food identity mentioned on the website of VisitCopenhagen.com. The main keywords that were used in relation to this category were *Michelin-star*, *quality*, *organic*, *sustainable* and *Bib Gourmand*. Looking for high quality products or experiences is one of the major trends of food tourism (UNWTO, 2012), and the DMO of Copenhagen is emphasizing on the quality of the cuisines that are offered by the destination. During the interviews, both of the interviewees emphasized the importance of good quality ingredients and service in the gastronomic scene of Copenhagen. The usage of good quality and sustainable produce are some of the characteristics of the New Nordic cuisine manifesto, according to The Nordic Council (n.d.a). Using *“the best things that we can find locally”* (Spangenberg, 2016) and the focus on organic produce is the essence of the Nordic kitchen. Moreover, according to Stine, Denmark is really good at food technology, ingredients and *“high food security”*, when compared to other places (Lolk, 2016). There are also many high-quality fine dining restaurants in Copenhagen, as Emil says, *“we have 20 Michelin stars in Copenhagen alone, which is a lot for a small... we are a small destination, you know, that’s the funny thing right? So we actually have something to show when we talk about this”* (Spangenberg, 2016). Stine also mentioned that the Nordic food movement has been *“really good because you raise the level in every aspect. You have the Pølsevognen (sausage wagons) in Denmark, and I mean it’s a really good story and a good tradition but the quality has been lacking in so many years”* (Lolk, 2016). According to Stine, the Nordic food movement had a trickle-down effect, as chefs who worked at high-quality fine dining restaurants decided to open up other restaurants or food trucks, when helped to raise the quality of the overall food scene of Copenhagen, which includes sausage wagons. As mentioned in Chapter 4.2.5, the usage of food as a branding tool could potentially bring about some side benefits, which are not necessarily directly related to the destination brand; according to both Stine and Emil, in the case of Copenhagen, the restaurant scene has developed and grown, which also helped to raise the quality of the food that can be found within the destination.

Through the analysis of the website of VisitCopenhagen.com, we recognize that the aspects of quality of food and food-related establishments are closely connected. For instance, the DMO has restaurant guides that compose of, for example, the Michelin-starred, Bib Gourmand or the organic restaurants. As Emil mentioned, they only recommend places that offer good quality food: *"We've been there, we know that it's a good place and we would never promote something that just, you know cheap, not good concept ... We wanna promote good things that are, you know relevant and ... really does something good"* (Spangenberg, 2016). Since the level of quality of the services in the destination is important for tourists (UNWTO, 2012), it can therefore be desirable for the DMO to emphasize on the high-quality aspect on the website. On the other hand, by putting too much focus on recommending quality food-related establishments on VisitCopenhagen.com could potentially create an imbalanced food identity. The DMO pushes the fine dining and high-quality restaurants by putting the guides such as "Michelin-starred restaurants" or "New Nordic restaurants" on the top of the "Eat & Drink" lists. However, the DMO does try to promote less expensive and high-end options by including guides for "Top 10 value for money" or "Bib gourmand restaurants". This issue regarding an imbalanced food identity will be discussed further in Chapter 4.6.2 under discussion section.

### 4.3.5 An Experience

Aspects that belong to the category of an experience account for 9,76% of all the aspects of food identity that were mentioned on the website. Most of the keywords that were used in multiple occasions were *casual, street food, experience* and *informal*. We acknowledge that this category can overlap with the category of food-related establishments, since VisitCopenhagen.com recommends places and establishments that offer a special experience such as "Top 10 unique locations to eat" or "Dinner & Show". According to Emil, they change the recommendations on the website to make it seasonal, since they would like to recommend places that offer a different experience during winter or summer time. As he says, if *"you looking for a restaurant experience inside during winter time with ... when it's dark and cozy and all these things, then we would suggest these 10. If it's summer and you wanna sit outside, and you wanna look at people and have a good meal, then it would be this"* (Spangenberg, 2016).

As it was mentioned in Chapter 4.2.4, through the use of food, the DMO can better engage with the tourists, since they can not only see, but also taste, smell and touch the food products. The emergence of experience economy suggests the importance of engaging tourists by creating unique and memorable experiences for them (Oh, Fiore & Jeoung, 2007). This will be further discussed in Chapter 4.6.3. During the interview, Stine talked about the growing importance of food-related experiences and the social aspect of eating. She emphasized that food is *"much more than just what you put in your stomach. It's the whole experience around it"*, therefore it is important *"who you eat with, how you eat it"* (Lolk, 2016). According to her, *"food is becoming more like the place*

where you go out and meet people, in a different kind of context. And getting new experiences in real life, because food is, yeah you can look at food online, but you need to go out and really experience it [...] I think that's also why it's becoming so important and it's like the social perspective and the way of showing who you are through food" (Lolk, 2016). Therefore, as suggested by Stine, food has become a part of people's lifestyle, and the food and food-related experiences can contribute to their personal identity. On the website of VisitCopenhagen.com, there are many pictures that show a group of people bonding and having a good time while enjoying food or sitting in a cafe or attending a food festival (See Figure 4.4 and Figure 4.5 of screenshots).

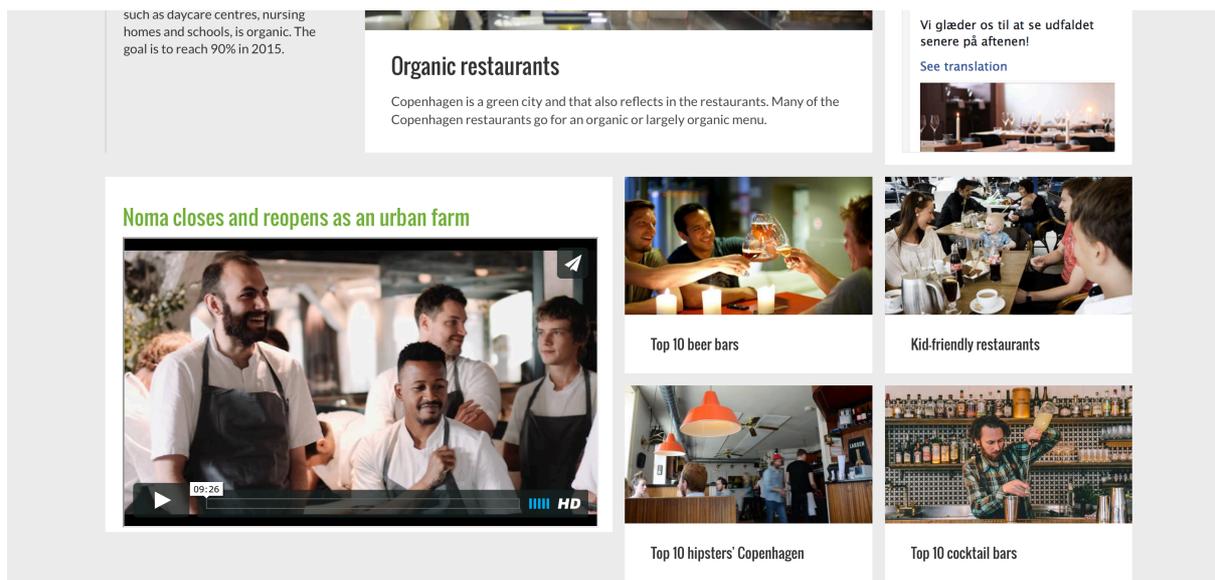


Figure 4.4: Screenshot taken from the DMO's official website<sup>31</sup>

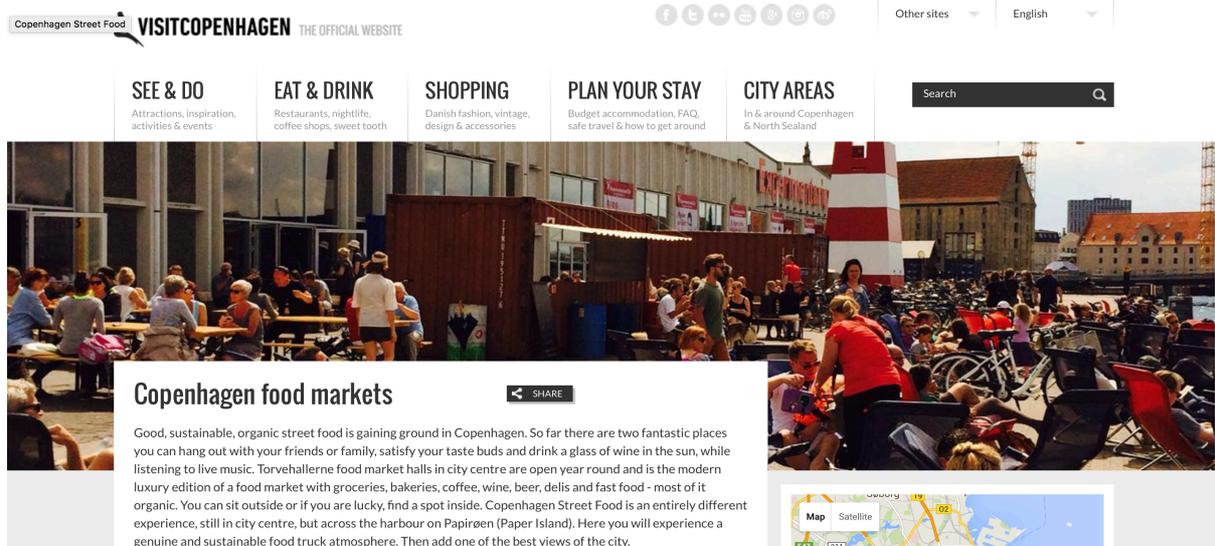


Figure 4.5: Screenshot taken from the DMO's official website<sup>32</sup>

<sup>31</sup> <http://www.visitcopenhagen.com/copenhagen/danish-cuisine> (April 10, 2016)

<sup>32</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/copenhagen-food-markets> (April 10, 2016)

Showing pictures like the above screenshots and using words such as “informal” or “casual” can also be related to the Nordic food movement. *“The restaurants, took the cloths off the table. It was a lot like a more informal eating experience, that’s also very important part of the Nordic fine-dining scene. It made it much more democratic”* (Lolk, 2016). Since the start of the Nordic food movement, the restaurants started to open up and have a dialogue with their guests in order to offer *“a much more welcoming experience”* (Lolk, 2016). This informal dining experience allows the tourists to get to know the local culture and values in a more visual, tangible way.

#### **4.3.6 Availability of Food Service**

Aspects that are related to availability of food service account for 4,3% of all the aspects of food identity that were mentioned on the DMO’s website. The keywords that were used most frequently in connection of this category were *budget, affordable* and *diverse*. With this category, the DMO emphasizes that the foods or food-related experiences within Copenhagen are available and accessible for everyone. Of course, there are the Michelin-starred restaurants which are recommended on the website, but even Emil admits that it is not only difficult to get a reservation, but it is also expensive to go to those restaurants. Emil also adds that in Copenhagen, *“the next layers of restaurants [...] the bistro scene has boomed. New concepts, new ideas that have taken some of the principles, but made it cheaper, made it broader, to more people”* (Spangenberg, 2016). Therefore, the DMO has and is able to put together guides for tourists with all levels of budget; there are, for example, guides titled “Top 10 value for money restaurants” or “Eat out for less than 100 DKK”. According to the framework of aspects of food identity that was introduced in Chapter 2.4.3, availability of food service does not only refer to the price range, but also to when the food services are available for the consumers. There are also some guides that are titled “Restaurants open on Sundays” and “Late and great dining options”, which show tourists how accessible the food-related establishments are in Copenhagen. In this way, the aspects of availability of food service are closely connected to the aspects of food-related establishments, since the DMO recommends the places by emphasizing their level of availability. According to Stine, the food scene varies from fine dining to street food, where people can find what they would like to eat and what they can afford. (Lolk, 2016) The wide range of options that the destination offers can be appealing to all potential tourists, regardless of the level of interest they have in food, since all different types of tourist would be able to find something that would appeal to them.

As mentioned previously, the DMO risks creating an imbalanced food identity by incorporating mainly fine-dining restaurants on the top of the recommendation lists; but we also observe that the DMO attempts to balance this out but by recommending “value for money” restaurants and using the words *affordable* and *budget*. This issue of an imbalanced food identity will be further elaborated later on in Chapter 4.6.2.

### 4.3.7 A Representation of the Destination's Culture

Aspects that belong to the category of representation of the destination's culture were mentioned 49 times out of the total of 1905 (2,57%). Keywords that were frequently used on the website were *innovative*, *hip* and *trendy*. This category is also closely connected to the category of food-related establishments, since VisitCopenhagen.com offers guides that recommend "Top 10 Hipsters' Copenhagen" or "LGBT bars". These guides reflect on subcultures within the destination and are made for visitors with special interests. According to Stine, the way people consume food became part of their identity and shows who they are. Tourists would like to get to know the culture of the destination where they travel to (UNWTO, 2012), and through food they can experience the local way of living. According to Smith and Xiao (2008), tourists that participate in food tourism, are looking for foods that reflect on the culture of the destination. Thus, by offering restaurants that reflect certain values, the DMO is able to target and attract tourists with certain interests.

As it was discussed in Chapter 2.4, scholars argue that the foods are able to reflect on the culture and the everyday life of the destination (Bessière, 1998; Hall & Sharples, 2003; Henderson, 2009, p.317). In Copenhagen, the Nordic food movement changed the way people think about food. The food now *"reflects the Copenhagen kind of easygoing way of living, because I mean the tables took, or the restaurants, took the cloths off the table. It was a lot like a more informal eating experience, that's also very important part of the Nordic fine dining scene. It made it much more democratic, you might say, not as fine as it used to be"* (Lolk, 2016). The Nordic food movement changed the food scene in Copenhagen by making the dining experience more casual and this way it became accessible for a wider range of people. *"That's also a part of this story that you can kind of make the fine-dining accessible and it's also the way you serve the food and I mean, that the chefs are coming into the restaurant telling about the food. And so you have a much more casual"* (Lolk, 2016). According to the above mentioned, the representation of local culture is connected to the experience, as food experiences can help the visitors to get to know the culture. In the case of Copenhagen, aspects of the local culture are also connected to the availability of food services, since the Nordic movement made dining experiences available for more people. This dining experience *"reflects the way of thinking in Denmark in general"* and the famous chefs and entrepreneurs in the food sector *"will communicate the Danish values, telling about the stories how they make their foods"* (Lolk, 2016). As discussed in Chapter 4.2.3, stories are important part of the branding, as through stories, people can communicate with each other and can create meaning of their surroundings (Morgan, Lugosi & Ritchie, 2010). This way, when chefs and entrepreneurs communicate the Danish values through their stories about food, it can influence to the brand identity of Copenhagen.

Both of the interviewees emphasized that the food culture of Copenhagen is *"innovative, challenging, modern, really really pushing the boundaries of what can happen in*

*gastronomy*” and it “*is something that we are extremely proud of and that we [referring to the DMO] use strategically*” (Spangenberg, 2016). On the website, in the description of the Danish and Nordic cuisines, the word “innovative” was key.<sup>33</sup> Stine thinks that, “*the main thing coming out of that [referring to the Nordic food movement] is the willingness to innovate and finding a better way. So it’s the willingness to challenge yourself all the time, saying okay this might be good, but I want to do better. And I think that’s also the push that’s driving the Copenhagen food scene, wanting to do better, wanting to do more, not being satisfied with how things are right now. And that’s also the same with people in the food industry and so on*” (Lolk, 2016). In Copenhagen, this innovative and modern way of thinking in gastronomy came out of the Nordic food movement, but is now being applied in all kinds of restaurants. According to Emil, the principles and the culture are reflected in many restaurants even if the cuisine is not Nordic. As the food scene is described on the website: “*when dining out in Copenhagen today - whether you are into Italian, the Singapore street kitchen or Nordic gastronomy - you will discover a restaurant scene in all price ranges which takes pride in serving fresh ingredients - often with a focus on sustainability*”.<sup>33</sup> Emil also talks about entrepreneurship as an important part of the restaurant scene. As he says, “*the innovation is really for me what drives the scene ... and I think also entrepreneurship, those two things combined have really put us where we are today, and will push us even further I think*” (Spangenberg, 2016). As it was discussed above, the food of a destination can reflect on the everyday life and the culture of the destination (Bessière, 1998; Hall & Sharples, 2003; Henderson, 2009 p.317). The innovative way of thinking about food could reflect on how local culture, of not just the food sector, but also the culture of the city in general. This innovative way of thinking could be a reflection of the city DNA.

While analysing the aspects that belong to the representation of destination’s culture, the researchers noted that while both Emil and Stine mentioned aspects related to this category frequently during the interviews, there is not much content on the website that is related to this about aspect. Thus, the researchers see that there is a contradiction between how much the interviewees emphasized this aspect of food identity and the way it is reflected on the DMO’s website. This will be further elaborated at the end of this section, in Chapter 4.3.10.

#### **4.3.8 Origin of Food**

The aspects that belong to the category of origin of food were mentioned 41 times out of the total of 1905, which accounts for only 2,15% of the total. Keywords that were used in relation to this category were *homemade*, *local* and *seasonal*. One of the essences of the Nordic movement is the usage of local produce and ingredients that are found around the destination. “*It’s about using the landscape around you in a different way that has been... Like challenging the landscape around you, by foraging, by going out finding*

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<sup>33</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/danish-cuisine> (April 15, 2016)

*other things that you might normally use in food, but also by having a very close relations to the farmers. So it's a farm-based cuisine where you go out and you have a dialogue with the people making the produce [...] it's a dialogue-based kitchen instead of just a one-way street"* (Lolk, 2016). This way of using the ingredients can be connected with the local culture, since it is all about the way people think about food. Although the Nordic movement is a lot about the local ingredients and thinking sustainably, other cuisines can also adapt this way of thinking and apply it to their kitchen. As Stine says, *"when Noma goes to Australia, they can still kind of do a Nordic movement without using any Nordic ingredients at all, because it's about the way you think about food"* (Lolk, 2016). On VisitCopenhagen.com, the usage of local and seasonal ingredients in the restaurants is emphasized in the description of the introduction of Danish and Nordic cuisine.<sup>34</sup> The way the locals rethink the usage of local food products and ingredients can also reflect on how innovative the locals are. As Emil mentioned *"I think there is a close correspondence with how the innovation in the restaurant scene and how everything they've.. All the stories they've been telling us about finding the right ingredients and finding the right produce and making sure it's ecological, effects how the average consumer thinks about this produce"* (Spangenberg, 2016). Although both Emil and Stine mentioned the significance of the aspect of origin of food several times during the interviews, it is not as frequently mentioned on the DMO's website. This contradiction will be further discussed at the end of this section, Chapter 4.3.10.

#### **4.3.9 A Food-Related Activity**

Aspects of food-related activity were mentioned the least on the website, accounting for less than 1% of all the food identity aspects mentioned. During the content analysis, no keywords were found that were in relation with food-related activities, as the category was barely mentioned. The main activity that the website offers is the Copenhagen Cooking & Food Festival. The aim of the festival is to *"get people, the guests, maybe challenging themselves a little, trying something they haven't tried before. So maybe when the festival is over, they have a little more knowledge or a little more courage in going out, trying something they didn't think they would like or something like this. So you get a little, maybe a little higher level from everybody. So the festivals are for, I mean, it's primarily a platform where people meet and make relations so that we can move even further"* (Lolk, 2016). During the interview, Stine also brought up the example of the Oyster Week, which is an event that is going on in the whole of Denmark. *"If you do a food festival, for example, Oyster Week, you have the chance of telling a story that is not just one man or one woman, but a bigger story of oysters of Denmark or the Copenhagen food scene, and so it's a good way of telling a bigger story"* (Lolk, 2016). Thus, although this aspect is not frequently mentioned on the DMO's website, Stine suggests that it does have the potential to communicate stories about the overall food scene of the destination and to engage with potential tourists. As Emil noted, tasting, smelling and trying food can

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<sup>34</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/danish-cuisine>

engage tourists. The Copenhagen Cooking & Food Festival could be a platform where tourists can take part in these activities; however, it is not promoted much on the website, apart from a few sentences on the page of The Danish Cuisine<sup>35</sup> and a link to the official website of the festival. Thus, there exists another contradiction here: While both interviewees acknowledge the importance of engaging with tourists, the aspect of food-related activity is not reflected much on the DMO's official website. This will be elaborated further in the following Chapter 4.3.10.

#### **4.3.10 Summary**

In this section, the different aspects of a food identity that can be used in destination branding were identified and analysed in relation to Copenhagen. The aim of this analysis was to answer the second sub-question: *What and how can the different aspects of food identity be used in destination branding?* The results of our analysis showed that certain aspects of food identity are used more than others in the case of Copenhagen. The aspects that were used the most were food-related establishment, type of food and style of food. It was found that most of the food-related content on the DMO's official website is related to food-related establishments, as the DMO recommends many places where the tourists can have food experiences. Moreover, most of the time when a food-related establishment was mentioned, the type or the style of the food was also mentioned, which could explain why these three aspects are the most mentioned ones from of all different aspects. The aim of the DMO with recommending a wide range of food-related establishments is to cater the needs of as many tourists and potential tourists as possible, regardless of their level of interest in foods. The fact that the DMO tries to target as many tourists as possible was discussed earlier in Chapter 4.2.1. These can be the reasons why these aspects are used more than others on the DMO's official website.

The researchers identified some contradictions between the interview answers and the results from the online content analysis, regarding the importance of certain aspects of the food identity. For instance, the aspects of representation of the destination's culture, origin of food and food-related activities were the least frequently mentioned on the DMO's website, although both Stine and Emil repeatedly mentioned how the local cuisine can represent the destination's culture, and that the local ingredients play an important part of the food scene in Copenhagen. The researchers suggest that the reason why these aspects are less represented on the website could be due to the fact that the DMO attempts to recommend a wide range of food-related establishments that are neither Danish nor Nordic, but for example, Italian or Asian, in order to cater for different needs of as many tourists as possible. For instance, the least mentioned aspect of all on the website is food-related activities, such as food-related events or festivals; we suggest that the reason for this might be that the DMO is focusing on targeting all

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<sup>35</sup> <http://www.visitcopenhagen.com/copenhagen/danish-cuisine> (April, 15, 2016)

kinds of tourists, and not only foodies who would travel to a destination in order to attend a food festival. Lastly, this analysis of the different aspects of food identity also gives a foundation for the next part of our analysis, in which the food tourism resources will be discussed in detail, as well as how they can contribute to the different aspects of the destination's food identity which were discussed in this section.

#### **4.4 How can food tourism resources present at the destination contribute to the different aspects of food identity that are used in developing the destination brand?**

The self-created typology of food tourism resources was introduced previously in Chapter 2.4.2, which illustrates and categorizes the potential food tourism resources present within any destination into three groups: facilities, events, and organizations, based on the typology originally proposed by Smith and Xiao (2008). We also argued that food, in its simplest sense, can be viewed as an object for consumption, which could refer to actual dishes or cuisine that are associated with a particular destination. Thus, we stated that food alone is also a category of resources on its own, which provides the foundation that the three other categories of resources build on. In the following section, we are going to utilize the typology (Figure 2.3), in order to analyse in depth, on the basis of the three different categories plus the overarching category of food, the food tourism resources that are present in Copenhagen, and how these resources contribute to the different aspects of food identity that are being used by the DMO to shape the destination brand identity; these different aspects used were discussed above in Chapter 4.3. Moreover, we will also argue that our research shows that there exists another significant category of resources, which are not included in Smith and Xiao's typology (2008), namely human resources, which contributes to the food identity of the destination and thus, can be used in developing the destination brand. In Chapter 4.2.4, we argue that in order for a destination to effectively use food as a branding tool, it is crucial that the particular destination should have the food tourism resources required to back up the food-related brand stories that are being told. Thus, the following section will analyse the food tourism resources in Copenhagen and discuss how they support the different aspects of food identity that are being used in telling the brand stories of Copenhagen.

Moreover, as discussed in Chapter 2.4.2, the typology of food tourism resources helped the researchers to map out all the food tourism resources in Copenhagen, in order to identify the primary stakeholders within the food sector that could have an influence in the destination brand identity, which played an important role in shaping the research design of this thesis. As presented in Chapter 2.2.2, the process of destination branding involves many different stakeholders (Morgan et al., 2013). We argued that the primary stakeholders within the scope of this thesis are organizations within the food sector that are interested in and can directly influence the brand identity of the destination;

whereas secondary stakeholders only have the potential to indirectly influence the destination brand identity, regardless of their interests in doing so. Since the following section will discuss the food tourism resources present in Copenhagen, it will also illustrate who the primary and secondary stakeholders within the food sector are for the DMO. As stated previously, the focus of this research is mainly on the DMO as the main actor and the key primary stakeholders that it interacts with. Thus, the following section will discuss if, and how, the DMO cooperates with the primary stakeholders within the food sector, in order to reach its objectives in relation to destination branding.

As discussed in Chapter 3.2.1, the use of our self-created hermeneutic circle has guided us throughout the entire research process; we argued that the hermeneutic circle is both a linear and circular process. Guided by this philosophy, we were able to use and reflect on the self-created typology of food tourism resources (as presented in Figure 2.3 in Chapter 2.4.2) at different stages during the research process as we have built on more knowledge related to the research topic. For instance, we first used the typology to identify the primary stakeholders at an early stage of the research, before having gained much knowledge in the research topic, in order to determine whom to be interviewed and investigated. After we have gained more insights from the two interviews, as well as knowledge regarding different aspects of a destination's food identity that can be used in branding, we revisited the typology once again. The process of going back to the typology at this stage allows the researchers to analyse in depth the food tourism resources present in Copenhagen and how they contribute to the different aspects of food identity that are being used to develop the destination brand. It also allows the researchers to analyse the DMO's relationships and engagement with the different food tourism resources, in particular the primary stakeholders, to better understand how the DMO manages them in order to achieve its objectives with relation to destination branding.

#### **4.4.1 Food**

It was discussed in Chapter 2.4.1 that food, in the simplest sense, refers to particular dishes or cuisine that are linked to a particular destination. In this following section, we will discuss more in depth what the "food" resources in Copenhagen are, and how they have contributed to the food identity that is used by the DMO to develop the destination brand. We argued that, in the case of Copenhagen, the "food" resources can refer to different types of cuisine: traditional Danish cuisine, New Nordic Cuisine or modern reinterpretation of classic Danish Cuisine, i.e. modern Danish cuisine. As summarized by Stine, the essence of the New Nordic Cuisine *"is the way you think about food [...] it's about using the landscape around you in a different way [...] challenging the landscape around you, by foraging, by going out finding other things that you might normally use in food, but also by having a close relations to the farmers [...]* It's a really productive way of

*thinking about food. I think the word to describe it is 'locavore' [...] [locavore means] you eat what's around you and you do it in a new way" (Lolk, 2016).*

During the interview with Emil, he focused a lot on the New Nordic Cuisine and the Nordic food movement, which can be illustrated by the quotes below. He also acknowledged that Danish food is a lot about the New Nordic Cuisine. An interesting point to note here is that Emil suggested that the Nordic food revolution has changed the way local Copenhageners see and engage with food; thus, the New Nordic Cuisine has changed the way locals live, and has become part of the city DNA. Therefore, through incorporating the stories behind the Nordic food revolution and the New Nordic Cuisine in the city's food identity, the DMO is able to communicate to tourists a part of the city DNA using food.

*"What happened with the Nordic Cuisine and the Danish cuisine for the last 12 years has been a very big revolution and a very big changes and a very big shift in how both we as professionals saw it and used it, but very much how the Copenhageners used and kind of engaged with the cuisine." (Spangenberg, 2016)*

*"We've had some pioneers in this [food] scene, that created this manifesto, the Nordic Cuisine [...] I think it's twelve years ago now... and that just sparked the revolution." (Ibid)*

During the interview with Stine, she also mentioned the significance of the Nordic food movement for Copenhagen and its food scene, *"I mean the Nordic movement, the gastronomy movement, was kind of born in Copenhagen [...] it was primarily Copenhagen that pushed the development [...] Of course it is still Nordic, but it's been... Copenhagen is like the centre of that movement. So this is why, yes it's Nordic, but we do primarily promote Copenhagen and Denmark" (Lolk, 2016).* This is why when promoting the Danish cuisine, FOOD also refers a lot to the Nordic cuisine and the Nordic food movement. However, when asked whether FOOD also promotes the traditional Danish cuisine, Stine replied yes and explained, *"that's also part of the story [...] Because it is part of the story and it's also very good, it doesn't have to be like pure Nordic or pure fine-dining" (Ibid).* Stine mentioned a traditional Danish dish like hotdog has experienced an increase in quality due to the trickle-down effect of the Nordic food movement - for instance, the emergence of gourmet hotdog stands which adopt the principles and approach of the New Nordic Cuisine; this can be an example of modern Danish cuisine.

As discussed in Chapter 4.3.3, the DMO frequently uses the terms "New Nordic", "Danish" or "modern Danish" when communicating about the styles of food that are available in Copenhagen; the aspect of a style of food accounts for around 15% out of all the different aspects that make up the food identity used on the DMO's official website. Moreover, in multiple occasions where Danish cuisine is mentioned, pictures of open-faced sandwiches (smørrebrød), which is a very classic, traditional Danish dish, are

displayed. (See Figure 4.6 & Figure 4.7 of screenshots below) As mentioned previously, open-faced sandwiches is one of the terms that is being used frequently by the DMO when describing the type of food that is available in the destination. These pictures show a modern reinterpretation of a traditional Danish dish – which is the essence of modern Danish cuisine – approaching traditional dishes with an innovative eye and a focus on high quality.

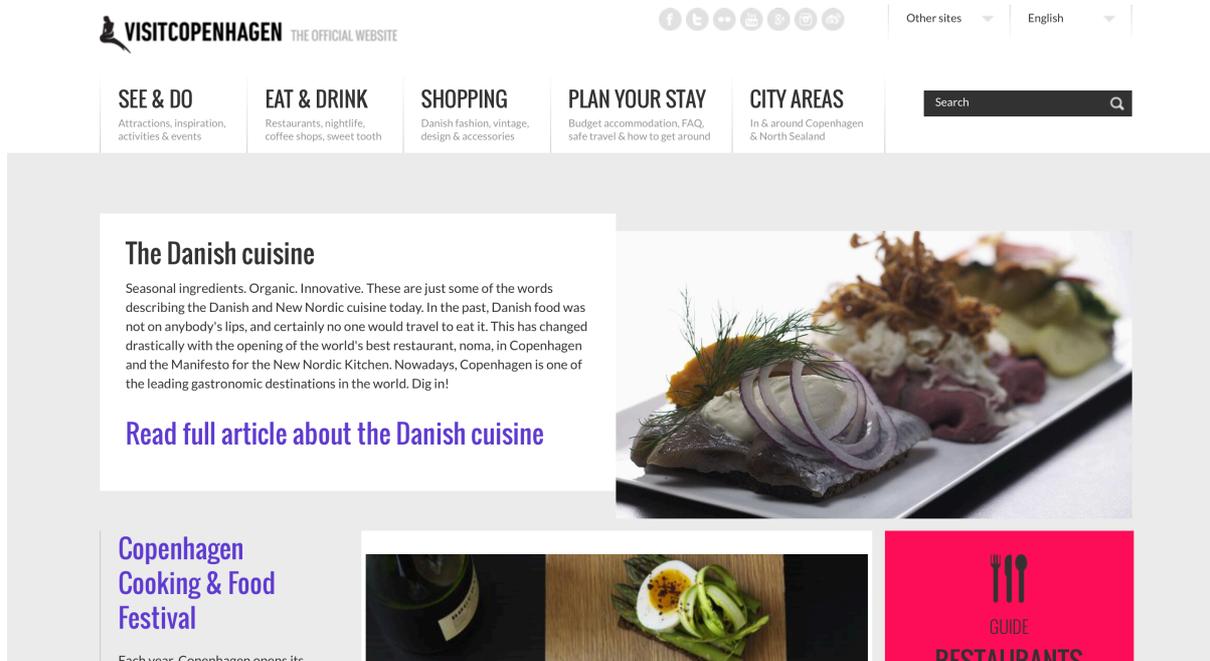


Figure 4.6: Screenshot taken from the DMO's official website<sup>36</sup>

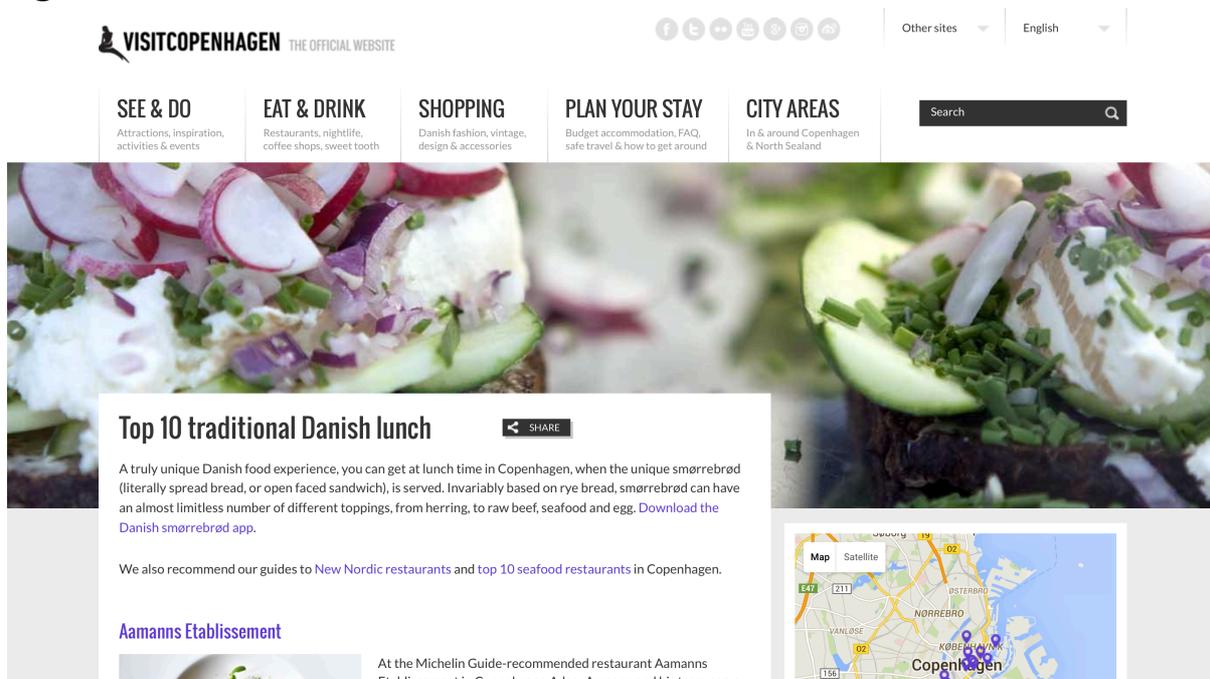


Figure 4.7: Screenshot taken from the DMO's official website<sup>37</sup>

<sup>36</sup> <http://www.visitcopenhagen.com/copenhagen/danish-cuisine> (April 2, 2016)

As introduced in Chapter 2.4, food can be considered as a part of the culture which can reflect on the destination's identity (du Rand et al., 2003); and since tourists nowadays are becoming more and more interested in learning about cultures and traditions of the destination (UNWTO, 2012), it could be interesting for the DMO to promote the Danish or Nordic cuisine, as a way for tourists to learn about the culture of Copenhagen. As discussed previously in Chapter 4.2.3, food has the ability to represent and help tourists better visualize the destination's culture and values.

#### 4.4.2 Facilities

As discussed in Chapter 2.4.2, restaurants are the sub-category of facilities that is most associated with food tourism (Smith & Xiao, 2008). The interviews with Emil and Stine suggest that restaurants play a significant role for Copenhagen and the DMO, as restaurants and the restaurant scene within Copenhagen were frequently mentioned during the interviews, as illustrated by the following quotes. Both Emil and Stine mentioned that the restaurant scene in Copenhagen has been booming since the start of the Nordic food revolution; although they spoke about the entire restaurant scene within the city in general, they both also brought up the fact that Noma has been awarded the best restaurant in the world. Again, we argue that the constant referral to Noma could create an imbalance between the city food identity and who the DMO aims to target, with too much focus on high-end fine dining.

*"12 years ago, Copenhagen was not a restaurant destination, it was just not! We had restaurants, and there were some fine restaurants among them, but what we have today is a completely different ball game. Completely!" (Spangenberg, 2016)*

*"It was something that really worked globally, because they [referring to Noma] did it so well and found this little niche and so you know they were awarded 'best restaurant' for three years and still among top five in the world I think." (Ibid)*

*"So it [referring to the Nordic food movement] infected the entire scene of restaurants, that these front runners did with these things [...] it affects the mass [...] the next layers of restaurants, the bistro scene has boomed. New concepts, new ideas that have taken some of the principles, but made it cheaper, made it broader, to more people. That scene's exploded." (Ibid)*

*"At that point, the development in Copenhagen was already going up food-wise. Gastronomic, Noma was the best restaurant of the world and so on." (Lolk, 2016)*

Apart from restaurants, Emil and Stine also mentioned that establishments such as food markets and food trucks are growing fast in the food scene of Copenhagen right now.

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<sup>37</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/top-10-traditional-danish-lunch> (April 2, 2016)

The following quotes illustrate that Copenhagen has many different food tourism facilities, which can be utilized in the building of the destination brand:

*“And today what we see is, what we call the ‘Noma babies’, are some of all these international chefs that have been working at Noma [...] opening up own shops, opening up food trucks, opening up, you know, just really being in the environment in this Copenhagen cuisine scene.” (Spangenberg, 2016)*

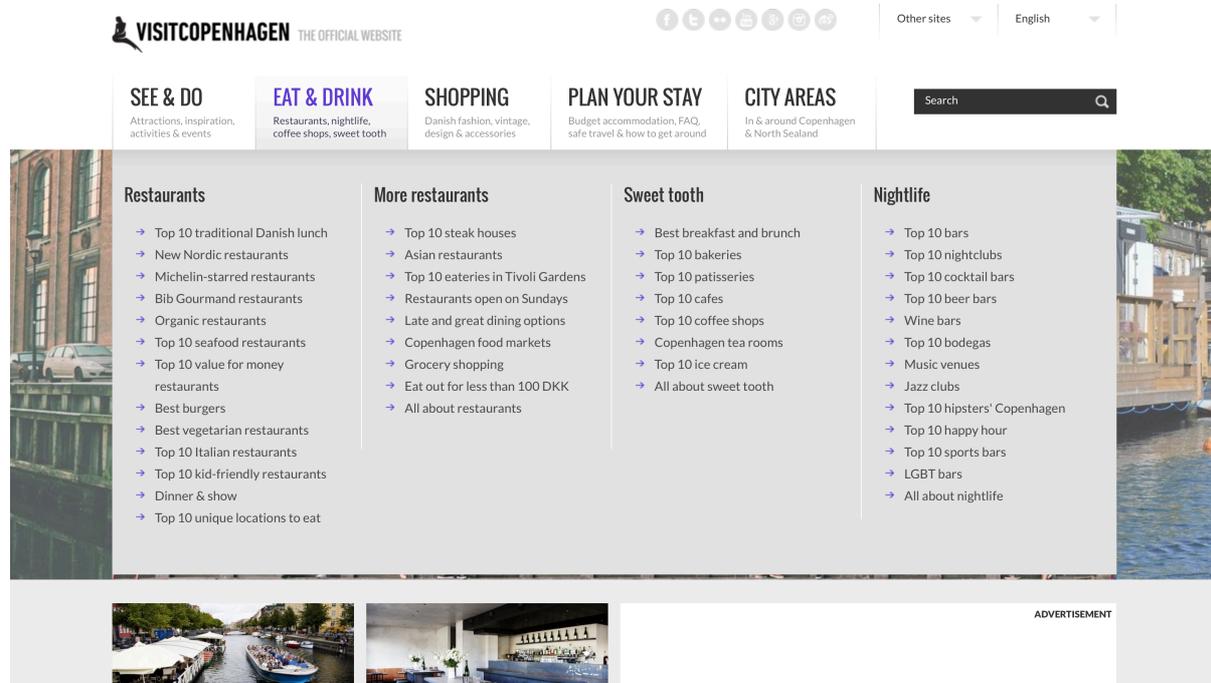
*“What we see now is very much the pop-up things are really happening. The food truck scene has also taken a lot of these principles and so it’s going more democratic and it’s spreading throughout the value chain and restaurants and places and cafes, and... so the entire level has moved up.” (Ibid)*

*“And the thing about Noma is that, it also created this trickle-down effect so that there’s such a good scene right now, both in fine-dining, in the middle-class or the medium restaurants, but also street food coming up now.” (Lolk, 2016)*

These quotes from the interviews show that there are more and more different types of establishments growing in the city, which are more affordable and less fine dining. These include, for example, food trucks and food markets. Thus, the DMO can incorporate these more affordable options when developing Copenhagen’s food identity. This could potentially help to make the city’s food identity more balanced and less focused on the high-end Michelin starred restaurants, such that the DMO can better target the mass.

As discussed in Chapter 2.2.2, secondary stakeholders are defined as organizations or actors within the food sector who have the potential to indirectly influence the brand, regardless of their interests in doing so. We argue that the facilities present in Copenhagen, including restaurants, markets and food trucks as mentioned above, should be considered by the DMO as secondary stakeholders. These facilities are not directly interested in shaping the destination brand of Copenhagen, as they are primarily interested in promoting themselves, rather than Copenhagen as a destination. Some of the facilities, such as Torvehallerne, only have an official website in Danish, which suggests that their main target audience is local Danes, rather than international tourists. This further illustrates that they are not primarily interested in shaping the destination brand for international tourists. However, even though it is not within these facilities’ agenda and interest to shape the destination brand of Copenhagen, we argue that they still have the capability to indirectly influence the brand, as it is evident through our research, that the DMO utilizes these facilities when building and communicating the destination’s food identity, which is then incorporated in its destination branding strategy.

For instance, the fact that Copenhagen has plenty of food tourism related facilities, and in particular restaurants, can be reflected on the results of our online content analysis. Out of all the aspects of a food identity that could be used to build a destination brand, the DMO utilizes the category of food-related establishments most, as discussed earlier in Chapter 4.3.1. Almost 34% of the food-related content displayed on the DMO’s official website falls under this one single category. It was also discussed earlier that the DMO aims to promote a wide range of places to eat out in Copenhagen in order to inspire and appeal to as many tourists as possible. We suggest that one of the reasons why the aspect of establishment is the most present on the DMO’s website is because there is an abundance of facilities within the destination for the DMO to build content upon. For instance, the fact that there are so many restaurants, cafes, markets or other places to eat out has allowed the DMO to compose as many as 42 guides under the “Eat & Drink” section on the website (see Figure 4.8 screenshot below), in order to cater for the needs and wants of many different tourists.



**Figure 4.8: Screenshot taken from the DMO’s official website<sup>38</sup>**

Moreover, during the interview with Emil, he mentioned that the DMO has “a lot of dialogue constantly with the producers, the chefs and the restaurants, because we have a lot of journalists that we [...] take them out and show them different places of the city” (Spangenberg, 2016). This is another example of how the DMO can make use of the secondary stakeholders when shaping the city’s food identity. For Emil, he thinks it is therefore very important for the DMO “to be in constant dialogue with everyone to understand what’s going on at the time [...] just understand what’s new, what’s happening, anything new we can tell” (Ibid). This illustrates that even though the DMO may not have

<sup>38</sup> <http://www.visitcopenhagen.com/copenhagen-tourist> (May 3, 2016)

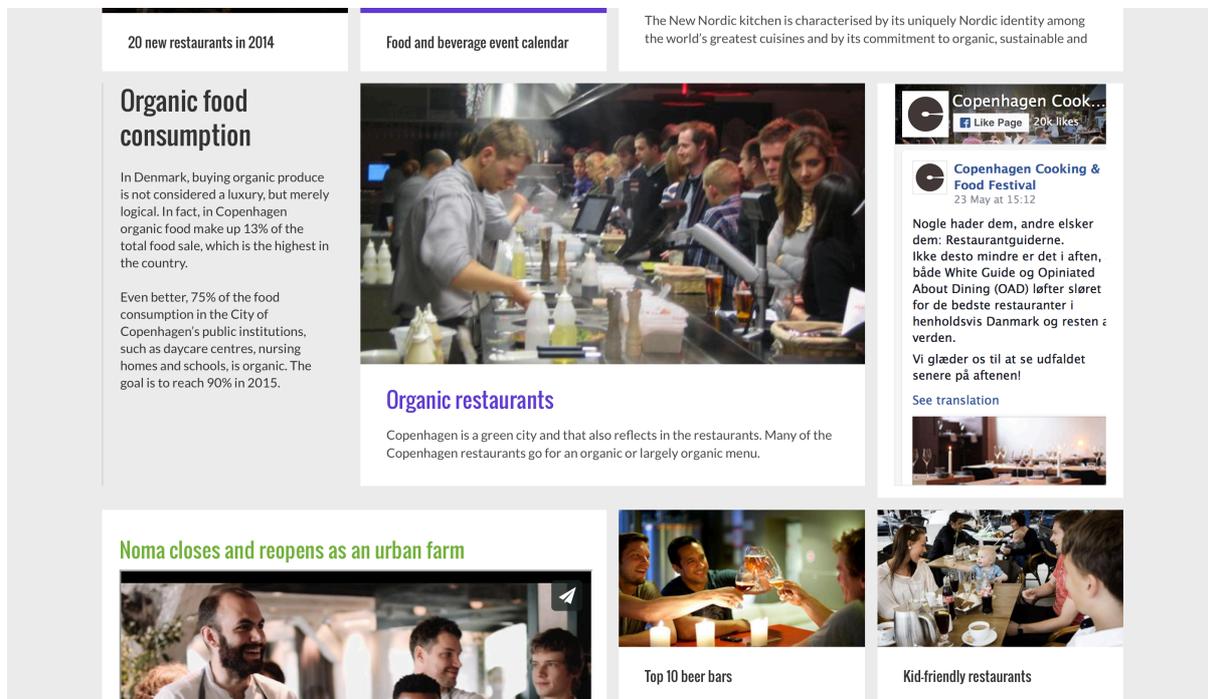
any formal partnership with these facilities, they still aim to maintain a constant dialogue with the different facilities in order to understand what's happening in the overall food scene of the city, and to see what stories they can generate and tell based on or around these facilities. Thus, the facilities present within the destination help the DMO to shape the city's food identity, which is then used in developing its destination brand. The different facilities present within the destination help to contribute to a more diverse food identity, which could be beneficial for the DMO, as a more diverse food identity could potentially target and appeal to more different types of tourists, which is the goal of the DMO. Moreover, it is important to note that even though these facilities, as secondary stakeholders, have their own interests other than developing Copenhagen's destination brand identity, they can still benefit from the outcome of a strong destination brand. First, if the DMO promotes these establishments on its official website, then more tourists will know about these establishments, bringing them more businesses. Secondly, more tourists in the city in general also mean more businesses for the food-related establishments. Since the establishments can yield benefits from a strong destination brand and from being a part of the city's food identity promoted by the DMO, the chances for them to willingly communicate and collaborate with the DMO are high.

So far it's been discussed how the facilities in the destination contribute to the destination's food identity such that the DMO can use food as a tool to brand itself. On the flip side, it is interesting to note that, it was previously discussed in Chapter 4.2.5, that one of the reasons why food could be a desirable branding tool is because it could potentially strengthen the restaurant scene and overall food scene in the destination. For example, Emil and Stine stated in the interviews that it has been creating better businesses for the restaurants and that it has been attracting people coming from abroad to open up restaurants in Copenhagen. Thus, we argue that while the abundance of facilities in Copenhagen are resources that could contribute to its food identity in order for it to effectively use food to brand itself, at the same time, part of it can also be the result of it having successfully used food in destination branding. Therefore, we argue that the relationship between food tourism resources and the use of food in destination branding is not simply a one-way-cause-and-effect relationship; rather, it can be viewed as a continuous, circular flow of motion.

#### **4.4.3 Events**

It was introduced in Chapter 2.4.2 that food-related events could be put into two subcategories: consumer shows and festivals (Smith & Xiao, 2008). According to Stine, through an event such as a food festival, *"you have the chance of telling a story that is not just one man or one woman, but a bigger story of [...] the Copenhagen food scene"* (Lolk, 2016). In the case of Copenhagen, the annual Copenhagen Cooking & Food Festival is one of the main events within the destination. Stine, as the director of the festival, gives a background introduction to the festival during the interview: the festival *"has been in*

*Copenhagen for eleven years... and it has been run by an organization called Copenhagen Cooking [...] then in 2016 [...] it was decided that FOOD and Copenhagen Cooking would go together and try to make a festival that would be more international, more business-orientated, more food, because [...] we thought that the food, the produce, the business and the international was lacking in the Copenhagen Cooking, so FOOD and Copenhagen Cooking make a collaboration of doing a new kind of version 2.0 of the festival. So this is why the name changed to Copenhagen Cooking & Food Festival” (Lolk, 2016). While Stine stated that “there’s many [food-related] initiatives in Copenhagen”, she mentioned that “Copenhagen Cooking & Food Festival is the biggest one. It’s also guest wise, and so on, and number of activities, events going on in the festival... coming back year and year, it’s the Copenhagen Cooking & Food Festival that’s the main” (Ibid). Indeed, the Copenhagen Cooking & Food Festival appears to be the only event that is featured on the DMO’s official website (see far right column of Figure 4.9 screenshot below).*



**Figure 4.9: Screenshot taken from the DMO’s official website<sup>39</sup>**

Stine mentioned during the interview that there are “*smaller things going on*” and gave the examples of Oyster Week and Dining Week, which are both events for the whole of Denmark and have activities happening in Copenhagen (Lolk, 2016). However, neither of the above events was featured on the DMO’s official website. As a matter of fact, even the biggest event, Copenhagen Cooking & Food Festival, was featured only once out of all the webpages that we have analysed. This is reflected on the results of the online content analysis that was conducted on the DMO’s website, where the aspect of a food-related activity only accounts for less than 1% out of all the different aspects of food

<sup>39</sup> <http://www.visitcopenhagen.com/copenhagen/danish-cuisine> (April 4, 2016)

identity featured on the website, making it the least used aspect by the DMO. In the following, we aim to propose some possible reasons to explain why this may be the case.

First, when compared with the category of facilities, the numbers of events that are present in Copenhagen are nowhere near as many as the number of facilities that exist within the city. Moreover, Stine explained that it was mainly locals who had participated in the Copenhagen Cooking & Food Festival in the past, because *“we have not been good enough at communicating in English for people, so a lot of the events was based on Danish speakers, Danish menus, Danish everything. So it’s been a little inaccessible for people not speaking Danish”* (Lolk, 2016). This inaccessibility as described by Stine could be a reason why the DMO has decided not to incorporate the event more when promoting the food identity of the destination. However, as Stine mentioned, FOOD and Copenhagen Cooking have now started to collaborate in order to make a festival that is more international, *“so we are right now in 2016 focusing a lot about doing a more English friendly version of our website, the programme, the signs, and just making sure that the people are here feel welcome [...] and participate without feeling like it’s not for them [...] eventually, hopefully, people will come from all over the world participating”* (Ibid). The fact that the festival is becoming more internationally-focused and accessible to tourists may have an effect on how the DMO can make use of the festival in shaping the city’s food identity in the future; it is possible that the DMO may want to promote the festival more as an activity that tourists can participate in when they are travelling to Copenhagen. This example of Copenhagen Cooking & Food Festival demonstrates how a food tourism resource within a destination, as a secondary stakeholder, can indirectly influence how the DMO could use food in developing the destination’s brand identity.

Another reason why the DMO does not incorporate food-related activity as much as the other aspects in its food identity could be due to the fact that they aim to target all types of tourists, and not just the food tourists. During the interview with Emil, he mentioned that he considers every tourist a food tourist, but there can be different variations of food tourists - i.e. *“the ones that find the most special secret hidden gems [...] or the ones that are looking for the best or quality focused restaurants in the city”* (Spangenberg, 2016). While Emil stated that the DMO aims to reach out and appeal to as many different tourist groups as possible with how they present the food scene in Copenhagen, he also said, *“I wouldn’t call us the right media for foodies. Foodies would go to a foodie media [...] we would much rather have a foodie blogger [...] telling the story about the foodie scene in Copenhagen, then I would tell it. It would be better, it would be more trustworthy”* (Ibid). While food tourism facilities such as restaurants and food markets are appealing to all tourists, as every tourist needs a place to eat at some point, a food-related event such as Copenhagen Cooking & Food Festival can be appealing only towards the tourists who have special interests in food, which is not the specific target group of the DMO, as illustrated by Emil’s quote above.

Nevertheless, during the interview with Emil, he acknowledged that the Copenhagen Cooking & Food Festival is an important platform *“to gather the businesses, the restaurant scene, entrepreneurs and everyone around the conversation about internationalizing food and the scene and promoting it in a festival manner to an international audience and also very much to a Copenhagen audience”* (Ibid). According to Emil, the festival had been part of the DMO and it has always been the biggest platform where the DMO was able to get all the stakeholders within the food sector, including existing and new partners, together and to start conversations around the development of food. Thus, the festival could be seen as a strategic tool for the DMO to maintain its relationships with all of its stakeholders within the food sector, including both primary and secondary ones.

Although the aspect of a food-related activity is not being used by the DMO currently as part of the destination's food identity, it is important not to overlook its potential in contributing to a destination's brand identity. We mentioned at the beginning of this section that an event such as a food festival has the potential ability to tell a much bigger story about the overall city and its food scene. Using the example of Copenhagen Cooking & Food Festival, Stine explained the theme of the festival is *“breaking the new [...] The festival has to highlight the new things, the new products, the new knowledge, the new talents, the new techniques in food, everything new [...] so that's the inspiration part of it”* (Lolk, 2016). The festival, lasting for ten days, has the potential to communicate many different stories related to the food scene in Copenhagen, from many different perspectives. Moreover, the theme of the festival “breaking the new” could also reflect on and communicate the values and culture of the destination – in this particular case, innovation; as discussed before, innovation is part of the city DNA of Copenhagen, thus promoting the festival is essentially promoting the city DNA. Thus, we argue that a food-related event has the potential to contribute to the aspect of a representation of the destination's culture, which forms part of the destination's food identity.

Moreover, it is important to note that even though the DMO does not actively promote the festival as part of the city's food identity, it could still have an effect on the city's food identity. For instance, tourists who know about the Copenhagen Cooking & Food Festival would associate the festival with the city's food identity. Therefore, even though it is not within the DMO's intention to incorporate the festival in its food identity, it could still have implications on the destination brand. However, since the focus of this thesis is on how the DMO can actively and strategically use food as a tool to brand a destination, we decide not to discuss this issue further. Nevertheless, we feel the importance of addressing it, and that it could be an interesting topic for future research.

#### **4.4.4 Organizations**

It was introduced in Chapter 2.4.2 that organizations refer to those “that serve the interests of culinary tourists or support the development of the culinary tourism market”

(Smith & Xiao, 2008, p.291). Such organizations can include restaurant certification systems or food-related associations that aims to promote and celebrate the local cuisine (Ibid).

#### 4.4.4.1 Michelin Guide

In the case of Copenhagen, the Michelin Guide appears to have a big role in how the DMO shapes the destination's food identity. Michelin Guide is a restaurant classification system, which gives out Michelin stars to the best restaurants around the world (Smith & Xiao, 2008). The organization also awards the title of Bib Gourmand, to restaurants that offer high quality foods at affordable prices. The following quote from Emil illustrates the importance of Michelin guide for the city's food identity, *"we have 20 Michelin stars in Copenhagen alone, which is a lot for a small... we are a small destination [...] So we actually have something to show when we talk about this [referring to the Danish Cuisine theme of the branding strategy]..."* (Spangenberg, 2016) Indeed, the Michelin Guide awarded 20 stars in total to 16 restaurants in Copenhagen, which is the highest the city has ever received. Both the Michelin-starred and Bib Gourmand restaurants were featured on the DMO's official website (see Figure 4.10 and Figure 4.11 of screenshots below).

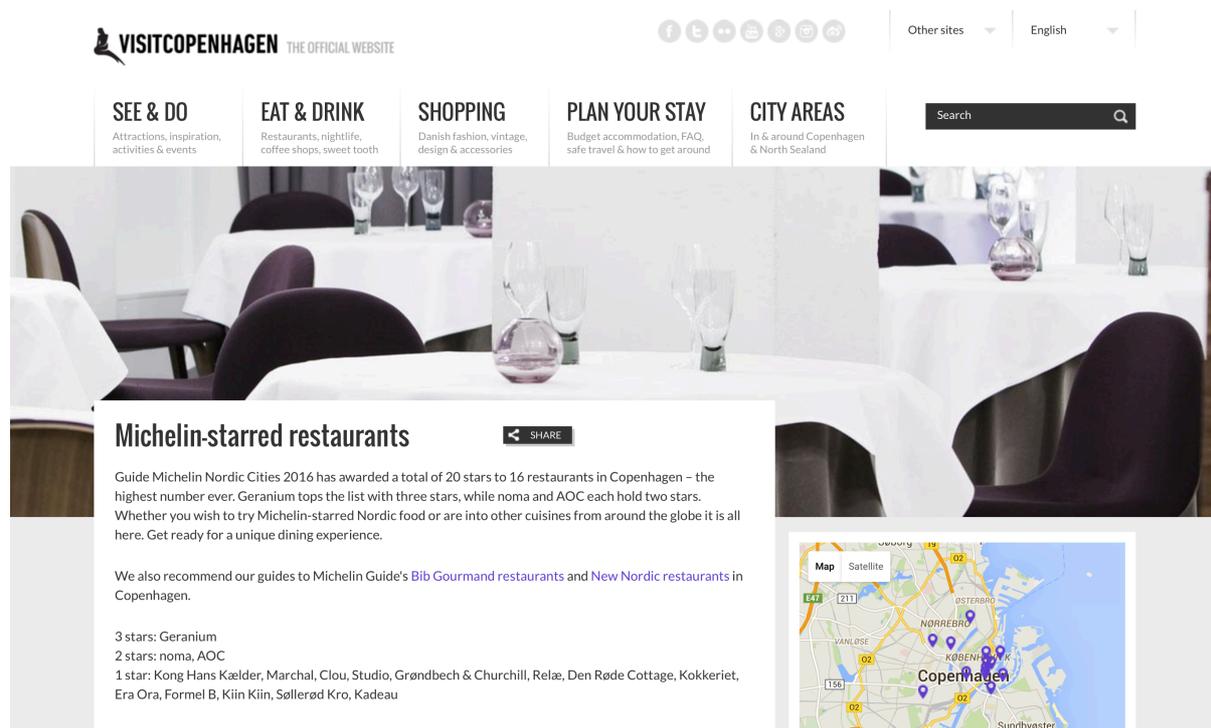


Figure 4.10: Screenshot taken from the DMO's official website<sup>40</sup>

<sup>40</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/michelin-starred-restaurants> (April 1, 2016)

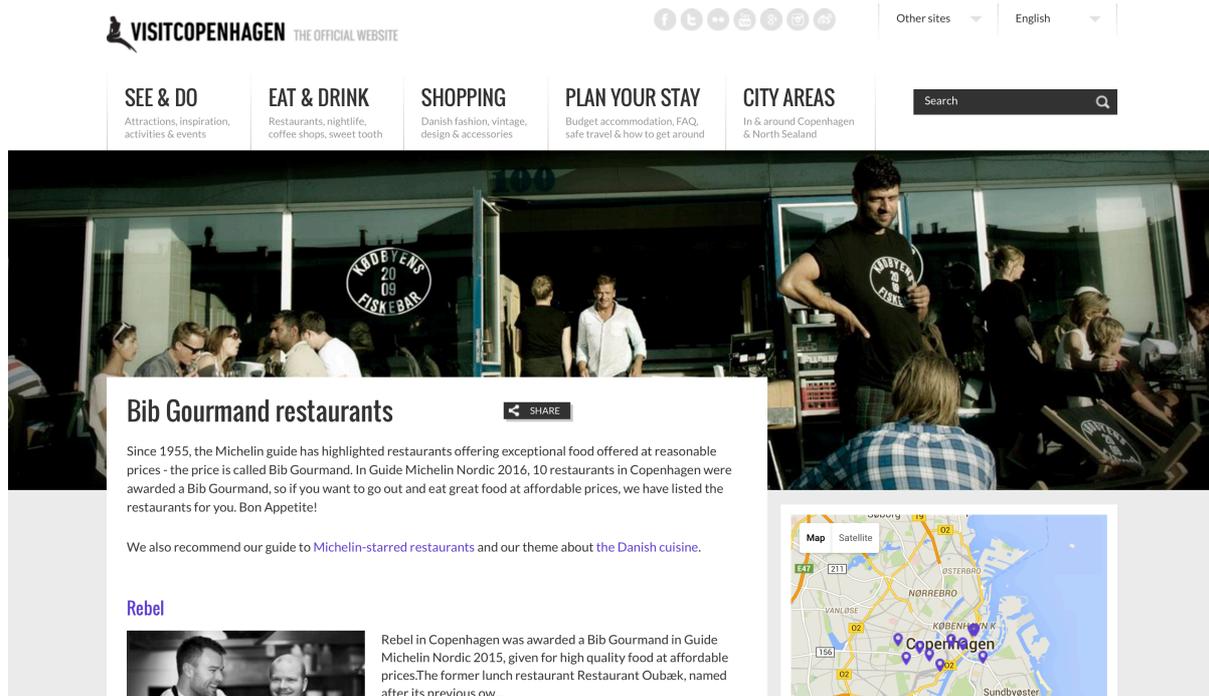


Figure 4.11: Screenshot taken from the DMO’s official website<sup>41</sup>

The DMO can utilize the Michelin-starred and Bib Gourmand restaurants that are present in the destination when shaping Copenhagen’s food identity. We argue that the Michelin Guide should be considered as a secondary stakeholder because although the organization is not primarily interested in influencing the brand identity of Copenhagen, it is evident that it is a resource that the DMO can utilize and leverage on when shaping the food identity of Copenhagen for branding purposes. Indeed, during the online content analysis, we found that the terms “Michelin” and “Bib Gourmand” were repeatedly used by the DMO to emphasize the high quality of food or food-related establishments that can be found in Copenhagen. As discussed previously in Chapter 4.3.4, the results from the online content analysis show that around 10% of all aspects of food identity that were mentioned belongs to the category of quality of food, as the DMO recognizes the trend within tourism that tourists nowadays are seeking for high quality products and experiences while travelling abroad (UNWTO, 2012). As Emil mentioned during the interview, *“I think we [referring to the DMO] would probably talk more to the second part [of the food tourists]: the ones looking for the best or most quality focused restaurants in the city.”* & *“because you have to be good today... to have success and to be internationally relevant, you have to be good! You have to have a great product, have good service, have a great concept, and be professional”* (Spangenberg, 2016). Emil suggested that quality is necessary for food-related establishments to become internationally relevant. Our interpretation of being internationally relevant is to be known and recognized, in a positive way, all over the world; for instance, the Michelin award could be a way to demonstrate international relevance. However, as stated

<sup>41</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/bib-gourmand-restaurants> (April 1, 2016)

previously, by focusing too much on Michelin stars or gourmet restaurants, the DMO could risk creating an imbalanced food identity which would not be appealing to the mass; this issue will be further discussed later on in Chapter 4.6.2.

Apart from the focus on quality, we argue that the DMO also utilizes the Michelin Guide's Bib Gourmand award to promote the availability of food services within the destination. For instance, on the DMO's website, it is written that: "In Guide Michelin Nordic 2016, 10 restaurants in Copenhagen were awarded a Bib Gourmand, so if you want to go out and eat great food at affordable prices, we have listed the restaurants for you" (Wonderful Copenhagen, n.d.a). The focus on affordability allows the DMO to create a more balanced food identity, which has the potential to appeal to as many different target groups with different budgets as possible.

#### **4.4.4.2 Food-Related Associations**

As introduced in Chapter 2.4.2.3, the researchers have identified two food-related associations that have an objective to promote the Nordic cuisine – they are the Food Organization of Denmark (FOOD) and Norden. FOOD is a small, non-profit organization with the objective to *"promote Danish gastronomy and food abroad. The FOOD organization is primarily doing PR, international press trip [...] communicating about Copenhagen and Denmark"* (Lolk, 2016). Since 2015, it has also been collaborating with Copenhagen Cooking in organizing the Copenhagen Cooking & Food Festival, which is Copenhagen's biggest food-related event as discussed above. Norden, also known as the Nordic Council of Ministers, is an intergovernmental body of cooperation between the Nordic countries and it runs several projects concerning the region, one of which is the New Nordic Food programmes, which aim to organize activities around the theme of the New Nordic food in order to popularize the concept of the New Nordic Cuisine, both within and outside of the Nordic region. Norden has also been working on projects that explore how food can be used in the branding of the Nordic region. In Chapter 2.2.2, we defined primary stakeholders as players within the food sector who are interested in and can directly influence the brand identity of the destination. We argue that both FOOD and Norden fall under the category of primary stakeholders because they are interested in and are capable of directly influencing the food identity of Copenhagen that is being communicated abroad, which then plays a part in shaping the destination's brand identity.

Norden has a focus on promoting the New Nordic Cuisine while FOOD promotes both Danish and New Nordic Cuisine. Therefore, both organizations play a role in shaping the food identity of Copenhagen, especially with relation to the aspect of a style of food. As discussed in Chapter 4.3.3, our online content analysis shows that the aspect of a style of food accounts for around 15% out of all the different aspects that make up the food identity that were mentioned on the DMO's official website. The DMO frequently used the terms "Danish" or "Nordic" when communicating to the tourists the type of cuisines that are offered in the destination. Thus, the DMO, FOOD, and Norden all promote the

concepts of Danish or Nordic cuisine to an international audience, as well as use them to tell stories about Copenhagen, Denmark, or the Nordic region. Therefore, we recognize that there could be potential issue if the communications or messages coming from FOOD or Norden are not aligned with the communications of the DMO, as this could confuse the international tourists as to what Danish cuisine or Nordic cuisine really are, which would make the food identity of Copenhagen less clear and more inconsistent. Aaker (1996) argued that a clear and consistent identity is the basis of a successful destination brand. Thus, it is necessary for the DMO to address this issue. In order to do so, it is important for the DMO to be in constant communication with these organizations such that their messaging can be aligned.

During the interview with Emil, he mentioned that the messages related to Danish or Nordic food that is promoted by the DMO and FOOD are *“pretty much the same message. We see them as, you know collaborators, and we work very closely together [...] the entire message of getting Copenhagen as a food destination is a joined job for us, for Visit Denmark, for food organizations, for the ministries, we are a lot of people in that working”* (Spangenberg, 2016). So according to Emil, the DMO does recognize the importance of collaboration with these key stakeholders, including FOOD and Norden, which he referred to as ministries.

When we asked Stine about the relationship between FOOD and Wonderful Copenhagen and whether they worked together a lot, she replied, *“you might say that we do [...] because they know some things, we know other things, so taking the knowledge, put it together and then you make something better”* and stated that *“we talk a lot”* (Lolk, 2016). She also gave an example that FOOD would always coordinate with Wonderful Copenhagen when designing programmes for international press trips. However, when we brought up that the DMO was using the Danish Cuisine theme to brand Copenhagen and asked Stine if she knew much about it or if the DMO had asked FOOD for its input, her reply was, *“I am sure they do... I don't know much about it. I mean... The thing is that Copenhagen Cooking is physically placed in Wonderful Copenhagen, so for example I am going in there now so we are talking a lot together [...] So I know them very well but I hadn't just heard about the Danish cuisine [...] Is it good?”* (Lolk, 2016) The fact that Stine has not even heard about the DMO's strategy of using the theme of Danish Cuisine to brand the city was surprising to the researchers and it put doubt in the researchers' minds as to how closely the two organizations really collaborate. We argue that there is definitely room for improvement regarding their collaboration efforts in order to align their messaging and strategies. Enhancing collaboration could be beneficial to both organizations, such that they are able to align on the specific messages that they want to promote and communicate to the international audience. As mentioned previously, misalignment of messaging between the DMO and its primary stakeholders could be an issue as it could cause a confusing and inconsistent food identity for the tourists; this could then result in an inconsistent destination brand. While FOOD was the only primary stakeholder within the food sector that we had interviewed, we argue that

collaboration with Norden, which is the other primary stakeholder, is also important, for the sake of the brand identity's consistency.

Moreover, during the interview with Emil, he had mentioned other stakeholders such as Visit Denmark. While the researchers acknowledge that Visit Denmark is a key stakeholder who plays an important role in influencing the brand identity of Copenhagen, we have not included this organization in our analysis because it is not a food-related organization; thus, we argue that it is not considered as a food tourism resource that is present within Copenhagen. We acknowledge that it would be an interesting topic for future researchers to go beyond stakeholders within the food sector and to study how stakeholders from other sectors play a part in influencing the destination's brand identity in relation to food.

#### **4.4.5 Human Resources**

At the beginning of this chapter, we discussed how we, guided by our research philosophy, constantly reflected on the self-created typology of food tourism resources at different stages during the research process. After conducting the online content analysis and the two interviews, we revisited the typology once again. We argue that a significant category of food tourism resources was lacking in the original typology, and therefore propose that an extra category, namely human resources, should be added to the typology. By human resources, we are referring to any personnel that operate within the food sector, which could include chefs, food producers, restaurateurs, entrepreneurs, etc. In the following section, we hope to demonstrate how human resources can and have played a part in contributing to the food identity of Copenhagen and thus, it should be considered as a resource that can be used in developing the destination brand with relation to food.

During the interview with Emil, he often mentioned and gave credit to the "pioneers" who have pushed for the Nordic food movement: *"we [the DMO] haven't pushed that agenda [referring to the Nordic food movement], it's not our results... we've had some pioneers in this scene, that created this manifesto, the Nordic Cuisine."* & *"because you had some pioneers that really looked ahead. And that's just beneficial for all"* (Spangenberg, 2016). By pioneers, Emil referred to the chefs who had come up with and pushed for the concept of the New Nordic Cuisine. In particular, Emil mentioned the significance of Rene Redzepi, the chef and co-owner of Noma, *"every media in the world more or less has been reporting from Noma and from the people and you know, everything from putting Rene Redzepi on cover of Time and the Wired magazine [...] they've been everywhere covered by the biggest media. And that creates attention... And it also creates tourism, because people want to see this and want to try this"* (Ibid).

Stine also mentioned the significant role of Rene Redzepi in the development of the Nordic cuisine and the overall food scene in Copenhagen during the interview, which can be illustrated by the following quotes:

*“The Nordic movement [...] was kind of born in Copenhagen. And I mean, it was, even though, both the Swedish and the Finnish and the Norwegian chefs signed the Nordic Manifesto, it was primarily Copenhagen that pushed the development because Noma and Rene Redzepi, of course, was the pioneer.” (Lolk, 2016)*

*“Rene Redzepi and other chefs have succeeded in making a world-wide movement, so it's really impressive what we have done looking at a small country we are. So in that way, I mean there's something to build on. It's not just something we say, we are really good at this.” (Ibid)*

Of course, Rene Redzepi is not the only chef or person who has contributed to the food scene in Copenhagen. Stine gave a few other examples during the interview, *“the next generation of people thinking differently about food... it could be Matt Orlando in Amass [...] it could be Adam Aamann making smørrebrød (Danish open-faced sandwiches) or something like that”* (Lolk, 2016). We argue that these pioneers of the Nordic food movement, mostly chefs as mentioned by the interviewees, can have significant influence on how the DMO can use food in destination branding. In particular, these pioneers can have a huge role in shaping the concept of the New Nordic Cuisine and what it really means, and so we argue that they can have a significant effect on the aspect related to the style of food that is being used by the DMO to build the destination's food identity. Moreover, during the interview with Stine, she often mentioned the importance of food producers, in particular the farmers, to the Nordic cuisine. Stine mentioned that the New Nordic cuisine is *“a farm-based cuisine where you go out and you have a dialogue with the people making the produce”* (Lolk, 2016). Thus, the food producers also play a part in shaping the Nordic cuisine.

Apart from their influence on the style of the cuisine that can be used to brand the destination, we also argue that human resources within the food sector have the ability to communicate and represent the culture of the destination. During the interview with Emil, he gave the examples of Rene Redzepi and Claus Meyer, a food entrepreneur and co-owner of NOMA, to explain how they represent and symbolize the democratic culture of the Danish society: *“We're actually very democratic and if people have a good idea [...] we are trying to build systems to actually let you live out that idea. We're not America, we're not saying it's an American dream where everyone can work their way to the top, because I think in the Danish culture that's not the point, the point is actually to be in it, it's the process [...] I mean... Rene and Claus are not doing this to become the richest people in Denmark”* (Spangenberg, 2016). Stine also explained human resources can help to communicate the destination's culture and values with the following quote: *“Of course when you have people like Rene or Christian Puglisi (chef and restaurateur) or*

*whomever, Claus Meyer, who is around the world, they are... I mean, they will communicate the Danish values, telling about the stories how they make their foods*" (Lolk, 2016). For instance, Claus Meyer has opened up restaurants and will soon open up a Nordic food court in New York.<sup>42</sup> This illustrates how human resources within the food sector can communicate stories about the New Nordic Cuisine, in a very direct way. Moreover, this also suggests another interesting possibility: in the case of Claus Meyer and his restaurants in New York, this could suggest that someone from New York, who might have never heard about the New Nordic Cuisine or who might not have any ideas about Copenhagen's food identity, would be able to learn about the cuisine and the city's food identity through Meyer's restaurants in New York. This effect will be further discussed later on in Chapter 4.6.4.

Equally important, these human resources, including restaurateurs and entrepreneurs, are the ones who invest in and run food-related establishments that are present within the destination. Without them, the DMO would not have been able to utilize the aspect of food-related establishment as much as it currently does when shaping the food identity of Copenhagen; as discussed previously in Chapter 4.3, the aspect of a food-related establishment is the most used one out of all the aspects that make up the food identity of Copenhagen.

We argue that these human resources should be considered as secondary stakeholders to the DMO, because it is not within their primary interests to brand Copenhagen, but their actions can somehow indirectly influence the city's destination brand identity. During the interview with Emil, he mentioned that the Copenhagen Cooking & Food Festival has been a platform which allows *"the opportunity to gather the businesses, the restaurant scene, entrepreneurs and everyone around the conversation about internationalizing food and the scene... that's the biggest place where we've done it and keep doing it, we get them together around the festival..."* (Spangenberg, 2016) From this, we can see that the DMO does try to maintain some kind of collaboration with these secondary stakeholders. Emil highlighted the importance of the annually held Copenhagen Cooking & Food Festival, where all the human resources from the food sector are gathered. Apart from the festival, Emil also mentioned that *"we have a lot of dialogue with... the producers and the chefs and the restaurants [...] we have to be in constant dialogue with everyone to understand what's going on at the time, so you know, the editors and the team are out there a lot to meet with people [...] our PR people are always out there, almost every night you know out somewhere, so yeah, we have a lot of dialogue"* (Ibid). Emil stated that the DMO has a big stakeholder group that they keep informed and have a strong dialogue with constantly. Thus, the DMO recognizes the importance of collaborating and engaging with the human resources within the food sector. Through maintaining constant dialogue with these secondary stakeholders, the

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<sup>42</sup><http://www.nytimes.com/2016/04/07/nyregion/nordic-food-court-rises-at-grand-central-with-an-order-to-leave-no-trace.html> (May 1, 2016)

DMO is able to better understand the city's food scene, which enables them to better communicate and shape the destination's food identity. It is important to note that this could be challenging as these secondary stakeholders are not necessarily interested in developing the destination brand of Copenhagen; they are primarily concerned with having a good brand for themselves and their businesses, and therefore the DMO should be aware that these stakeholders may not always want to spend the time and the energy on communicating or collaborating with the DMO, unless they could see that it could yield benefits on their own businesses or personal brand.

#### **4.4.6 Summary**

To sum up, this section has utilized the self-created typology of food tourism resources (as presented in Chapter 2.4.2) in order to analyse the different food tourism resources present in Copenhagen, which can be used by the DMO to develop its destination brand identity. We argued that the different categories of food tourism resources contribute to different aspects of the destination's food identity, which were identified previously in Chapter 4.3.

For instance, food as a resource could refer to the New Nordic Cuisine and traditional or modern Danish Cuisine in Copenhagen; this contributes to the aspects of style and type of food in the city's food identity. In terms of facilities, restaurants, food markets or food trucks are some of the resources that are most prominent in Copenhagen's food scene. Building a food identity based on these facilities can be appealing to a wide range of tourists, since it shows a diversity of food-related establishments. Copenhagen has an abundance of food-related facilities, which allows the DMO to use the aspect of food-related establishment heavily when developing its food identity – this is evident from the results of our online content analysis. On the other hand, there are not many food-related events in Copenhagen, which might be the reason why the DMO uses the aspect of a food-related activity least, as discussed previously in Chapter 4.3.9. Another possible reason could be that the DMO is not focusing on “foodies” who would travel just to attend a food festival. Nevertheless, the researchers argue that food-related events, such as the Copenhagen Cooking & Food Festival, are able to contribute to the food identity and the destination brand, since they provide a platform where the tourists can meet the locals and to learn about the culture of a destination through tasting the foods of the destination. In terms of organizations, the DMO makes use of the Michelin Guide or Bib Gourmand title to show that Copenhagen has high quality as well as affordable restaurants. The food-related associations identified are FOOD and Norden, and are considered as primary stakeholders for the DMO, as they have the ability to directly influence the brand identity of Copenhagen by telling stories about the Nordic cuisine. Lastly, the researchers introduced an extra category of food tourism resources, human resources, as we realized how much the people who work within the food sector can and have contributed to the food identity of Copenhagen.

Through the process of mapping out all the resources, the researchers were able to identify primary and secondary stakeholders within the food sector for the DMO. FOOD and Norden are considered as primary stakeholders for the DMO, whereas the rest are considered as secondary stakeholders. We discussed why it is important for the DMO to collaborate with both the primary and the secondary stakeholders, as both stakeholder groups have the ability or potential to influence on how the DMO could use food in building Copenhagen’s brand identity. Thus, this section has addressed the third sub-question: *How can food tourism resources present at the destination contribute to the different aspects of food identity that are used in developing the destination brand?*

## 4.5 Revised Typology of Food Tourism Resources

A typology of culinary tourism resources proposed by Smith and Xiao (2008) was introduced previously as Figure 2.2 in Chapter 2.4.2. This model was the basis for a self-created typology of food tourism resources that was introduced in the same chapter as Figure 2.3, which was used for analysing the food tourism resources present in Copenhagen. As discussed in Chapter 2.4.2, the researchers had made changes on the original typology of Smith and Xiao (2008); the rationale behind these changes was also presented. However, as discussed above in Chapter 4.4.5, the researchers have identified throughout the analysis an extra category of food tourism resources, human resources, which was not included in the original typology. Thus, in the following section, a new typology based on this additional category of resources will be presented (see Figure 4.12 below) and discussed in greater detail.

<b>Food</b>			
<b>Facilities</b>	<b>Events</b>	<b>Organizations</b>	<b>Human resources</b>
<i>Buildings / Structures:</i> Food processing facilities Farmers’ markets Food stores Food-related museums Restaurants <i>Land uses:</i> Farms Orchards Urban restaurant districts <i>Routes:</i> Food routes Gourmet routes	<i>Consumer Shows</i> Food shows Cooking equipment, kitchen shows Product launches  <i>Festivals:</i> Food festivals Harvest festivals	Restaurant classification or certification systems Food classification systems Associations	Food producers Chefs Entrepreneurs Restaurateurs
<b>Activities</b>			
<i>Consumption</i> Dining at restaurants Picnics utilizing locally-grown produce Purchasing retail food Pick-your own operations	<i>Touring:</i> Agricultural regions City food districts	<i>Education / Observation:</i> Cooking schools Observing chef competitions Reading food magazines and books	

**Figure 4.12: Revised typology of food tourism resources**

The significance of human resources was discussed in the previous Chapter 4.4.5. When Stine was asked to sum up the food identity of Copenhagen, she mentioned that the base of the food identity comes from *“the willingness to innovate and finding a better way. So it’s the willingness to challenge yourself all the time, saying okay this might be good, but I want to do better. And I think that’s also the push that’s driving the Copenhagen food scene, wanting to do better, wanting to do more, not being satisfied with how things are right now”* (Lolk, 2016). Emil (Spangenberg, 2016) also talked about the pioneers, chefs and entrepreneurs that created the Nordic movement that influenced the food scene in Copenhagen. The official tourist website of the city also introduces the award winning chefs and those people that contributed to the gastronomic scene of Copenhagen.<sup>43</sup> This further reinforces how important the human factor can be in the food identity of a destination, as innovation and *“finding a better way”* all comes from people that are working within the sector. The researchers have identified four elements that could go under the category of human resources in food tourism; these four elements will be discussed in this following section.

#### **4.5.1 Food Producers**

The first element is the food producers. In connection to the Nordic food movement, the usage of local and high-quality ingredients is the main essence of the Nordic cuisine. Stine mentioned the importance of the dialogue between the farmers that produce the food and those who are going to prepare or consume the final food product. As Stine said, the Nordic cuisine is about *“challenging the landscape around you, by foraging, by going out finding other things that you might normally use in food, but also by having a very close relations to the farmers. So it’s a farm-based cuisine where you go out and you have a dialogue with the people making the produce. (...) It’s a dialogue-based kitchen instead of just a one-way street”* (Lolk, 2016). Emil also emphasized the importance of the local produce and that the base of the Nordic movement is *“working with terroir, working with the ingredients and produce that are local, that are seasonally based”* (Spangenberg, 2016). In this sense, the cuisine that can now be found in Copenhagen cannot exist without the ingredients that are produced by farmers and food producers, therefore they are an essential part of the city’s food scene; and this way, they contribute to the food tourism industry and the destination’s food identity.

#### **4.5.2 Chefs**

The online content analysis showed that the DMO uses the aspect of food-related establishments a lot on its official website. For instance, there are 42 guides that recommend places to eat out or where the visitors can have food-related experiences.<sup>44</sup> There are guides that offer high-quality restaurants and are mentioned alongside the chefs that are working there. During the interviews, both Emil and Stine mentioned the

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<sup>43</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/danish-cuisine> (April 3, 2016)

<sup>44</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/eat-drink> (5 April, 2016)

name of Rene Redzepi, who is the chef of Noma, which was named the best restaurant of the world for several years and where the whole Nordic food movement started. The DMO's website also mentions chefs that have won prizes such as Rasmus Kofoed, the chef of the two Michelin-starred restaurant, who has also won Bocuse O'dor.<sup>45</sup> Stine said that *"Rene Redzepi and other chefs have succeeded in making a world-wide movement, so it's really impressive what we have done looking at a small country we are. So in that way, I mean there's something to build on. It's not just something we say, we are really good at this"* (Lolk, 2016). According to this, the chefs played an important role in creating a movement that played a huge role in shaping the food scene that can be found in Copenhagen now. In this sense, the chefs in Copenhagen contributed to the Nordic movement, which is used by the DMO in branding Copenhagen.

### 4.5.3 Entrepreneurs

Entrepreneurs within the food sector are also part of the food scene in Copenhagen, as they develop businesses that can contribute to the food identity of the city. These businesses should be considered as secondary stakeholders in the destination, as through shaping the city's food scene and identity, they can indirectly contribute to the destination brand. As Emil mentioned, there are many entrepreneurs in the restaurant scene that are opening up new, sustainable businesses in Copenhagen, which attract international visitors. According to Emil, entrepreneurs play an important role in how the food scene today is in the city. When we asked him about the food identity of Copenhagen, apart from innovation, he mentioned entrepreneurship as an important part of the gastronomic scene: *"So I think the innovation is really for me what drives the scene ... and I think also entrepreneurship, those two things combined have really put us where we are today, and will push us even further I think"* (Spangenberg, 2016). In the interview, Emil also talked about that there is an entrepreneurial story to tell as the pioneers of the Nordic movement encouraged others to follow them and open up new businesses that adopt the same principles.

### 4.5.4 Restaurateurs

As mentioned before, there are many restaurants, cafes, bistros, etc., that the DMO is using in its official website. There is a wide range of food-related establishments that the visitors can choose from. As Emil said in the interview, *"the next layers of restaurants, the bistro scene has boomed. New concepts, new ideas that have taken some of the principles, but made it cheaper, made it broader, to more people. That scene's exploded. What we see now is very much the pop-up things are really happening. The food truck scene has also taken a lot of these principals and ...so it's going more democratic and it's spreading throughout the value chain and restaurants and places and cafes, and... so the entire level has moved up. Because you had some pioneers that really looked ahead. And that's just beneficial for all"* (Spangenberg, 2016). The diversity of facilities can

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<sup>45</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/danish-cuisine> (15 April, 2016)

contribute to the restaurant scene, as this way, there are more to offer to the tourists. High-quality restaurants became available for a wider range of people as the scene became more democratic. People do not necessary need to go to an expensive restaurant in order to eat high-quality food. As Emil mentioned, the visitors of Copenhagen *“can get a taste of that, by not going to Noma, by being here, by finding, you know, say some of the other spots that are there”* (Spangenberg, 2016). Thus, we argue that restaurateurs who are running the facilities that allow the tourists to try the cuisine of the destination have a significant role in the shaping the food identity of the city.

To sum up, this section has discussed the four different elements, which should be included in the additional category of human resources within the food sector of a destination. The researchers have used the case of Copenhagen in the process of identifying the human resources, but we argue that the new typology of food tourism resources (Figure 4.12) could be applied to other city destinations that are of similar nature to Copenhagen (Copenhagen was introduced in Chapter 3.4.2 when we presented the case study). The researchers also acknowledge that there might potentially be other human resources that could be identified, that have not yet been identified based on the analysis of this thesis.

## **4.6 Discussion**

In the previous chapters, the three sub-questions were investigated by analysing the results of the interviews, the findings of the online content analysis and the relevant theories. In this following section, in order to explore our main research question further, we will discuss more in depth some of the interesting findings thus far.

### **4.6.1 One Strategy for All?**

In Chapter 4.2, the extent to which it is desirable to use food or food-related experiences as a branding tool was discussed. We argued that since all tourists need to consume food at one point or another during travels, food has the potential to target and appeal to all tourists, making it a desirable tool for destination branding. While Emil sees this as an advantage and an opportunity for the DMO to target as many tourists as possible, the researchers acknowledge that it could also be challenging for the DMO to develop a branding strategy that would be able to target all types of tourists. Morrison (2013, p.71) argues, “Greater marketing success follows from pursuing specific groups of tourists rather than trying to appeal to the mass market.” He argues that market segmentation is key in order for the DMO to select target markets in which they will go after (Ibid). Thus, in the case of Copenhagen, having a branding strategy that aims to target all types of tourists could potentially compromise its effectiveness. For instance, there are differences in the needs and interests between food tourists and the other tourists who only consume food to satisfy their hunger; they are looking for different food and food-related experiences while travelling. When the DMO aims to develop a

brand identity that would be appealing to these different tourist groups, they will have to incorporate a lot of different aspects into the city's food identity, such that there would be something that appeals to every tourist. For example, the DMO tries to promote fine dining, but it also promote more affordable, budget dining options; they promote the New Nordic Cuisine and Danish Cuisine, but they also provide options for other international cuisines on the website. By doing so, the DMO could develop a brand identity that would potentially appeal to more tourists, but they also risk having a food identity that might be too broad, confusing and undefined for tourists; ultimately, this could compromise the distinctiveness of the destination brand identity. Thus, the DMO should reconsider whether it is beneficial for them to use food as a branding tool to target everybody, or if they should have a more targeted and concentrated strategy. We suggest that the DMO could do so by conducting a market segmentation analysis to divide the market into segments, and then identify the target markets that they would want to focus their efforts on through evaluating the potential benefits and costs for going after each of the market.

#### **4.6.2 Risk of an Imbalanced Food Identity**

Throughout the two interviews, both Emil and Stine frequently mentioned Noma and the other Michelin-starred restaurants in Copenhagen, and elaborated on how they have contributed to the Nordic food revolution, which has shaped the city's food scene. (Spangenberg, 2016; Lolk, 2016) Furthermore, in Chapter 4.3, the content analysis of the DMO's official website revealed that the DMO emphasizes on the high-quality food and food-related establishments that are present within the destination by referring to Michelin stars and Bib Gourmand titles. The DMO should be aware that by emphasizing so much on Michelin stars and Noma in its communication, this could associate the food identity of Copenhagen as being limited to high-end and fine dining in tourists' minds. While being associated with Noma and other Michelin-starred restaurants could be positive for the destination brand, since they are internationally renowned and are recognized of having high standards, we argued that it could create an imbalanced brand identity for the city. This is especially a concern for the DMO as their aim with using food as a branding tool is to target as many tourists as possible, as mentioned above in Chapter 4.2.1. Thus, while a food identity which focuses on high-end and fine dining restaurants might be appealing to certain food tourists who could actually afford to dine at those restaurants, it might not appeal to tourists who are just eating to satisfy their hunger or the group of food tourists who either cannot afford, or who are not looking to dine at Michelin-starred restaurants while travelling. Thus, there could potentially be a gap between whom the DMO aims to target and whom the food identity that they develop actually appeals to. Therefore, the DMO should take into consideration of this challenge while shaping the city's food identity, in order to ensure that they have a food identity that would appeal to the target audience of its branding strategy. In fact, the DMO is already making efforts to balance the city's food identity, as evident on its official website, where they try to include restaurants that are more

budget friendly and are within a more affordable price range. During the interviews, both Emil and Stine also mentioned that the Nordic food movement has created a trickle-down effect in developing and raising the quality of the middle-class restaurants, or even street food within the destination (Spangenberg, 2016; Lolk, 2016). This suggests that the DMO is actually aware of not only focusing on Noma and high-end fine dining in its communication. Meanwhile, the researchers suggest that another solution could be for the DMO to reconsider the target audience of its branding strategy; as discussed above in Chapter 4.6.1, the DMO could benefit from a more focused strategy such that it does not necessarily have to build a balanced food identity that has the potential to appeal to everyone.

### **4.6.3 The Rise of Experience Economy**

In Chapter 4.2.4, it was suggested that one of the reasons why food might be a useful tool for storytelling in a destination branding strategy is because it is something that tourists can engage with. During the interview with Emil, he also repeatedly emphasized on this point, suggesting that this could be one reason why the DMO has chosen to incorporate food in its branding strategy. The importance of engaging with tourists could be connected to the rising trend of the experience economy. The concept of experience economy suggests that through the offering of experiences, tourism suppliers can give something unique and memorable to their customers in order to differentiate themselves from their competition, since products and services are no longer enough to differentiate choices for consumers (Pine II & Gilmore, 1998; Oh, Fiore & Jeoung, 2007). For instance, in the case of Copenhagen where there is no Eiffel Tower or Colosseum to attract tourists (Spangenberg, 2016), the DMO cannot necessarily compete with the other capital cities in Europe in terms of actual sightseeing offerings. Thus, it could be an alternative and attractive option for the DMO to offer experiences instead. Thus, through focusing on food and food-related experiences' ability to engage with tourists, we can see that the DMO is trying to adapt to this experience paradigm by incorporating food in its branding strategy. In this regard, the researchers suggest that the DMO does not necessarily have to promote food-related activities and events such as food festivals in order to offer tourists such unique experiences, since experiences could also include dining experiences that tourists could have while eating at the different restaurants or while they are visiting the food markets within the destination. Such experiences allow tourists to better understand and to get a taste or feel of the city DNA, which is the core message that the DMO aims to communicate to tourists through its branding strategy. The researchers had not initially identified this rising trend of experience economy while conducting literature review at the beginning of the research process. This trend emerged as a result of our analysis process, after we have analysed all the research findings, and in particular, the interview transcripts. Thus, this is another example of how our philosophy of science has guided our research approach to this thesis, in which we strive to constantly reflect on our findings, and go back and forth between different stages of the hermeneutical circle, in order to draw new

connections and deepen our understanding in the research area. The rising trend of experience economy within tourism is a significant trend, which the DMO should take into consideration while developing its branding strategy; thus, it is a topic that would be interesting and worthwhile for future research.

#### **4.6.4 Significance of Human Resources**

A revised typology of food tourism resources was proposed in Chapter 4.5, as we suggested that human resources within the food sector could play a significant role in shaping the food identity of a destination. We have revised the typology in order to illustrate the different possible elements, which could go under this category of human resources. One thing that differentiates human resources from the other categories of food tourism resources is its ability to communicate and tell stories related to the city food identity or the destination brand, in a very direct way. As an example, through opening up a Nordic food court and other restaurants in New York<sup>46</sup>, Claus Meyer is communicating to the people in New York what the New Nordic Cuisine is about. This suggests the possibility that someone would actually learn about the New Nordic Cuisine or the modern Danish cuisine through Meyer's establishments or promotional activities in New York, before they even know about the destination itself; so the cuisine could become the initial inspiration for them to travel to Copenhagen in the first place. Another possibility could be for someone to first know about Claus Meyer as an entrepreneur or a restaurateur or Rene Redzepi as an award-winning chef from Copenhagen, Denmark; so that their ideas of the Copenhagen food identity is shaped around Claus Meyer or Rene Redzepi, or it could be any other famous food-related personnel from Copenhagen. These possibilities show that human resources can be very significant in shaping the city's food identity; especially in cases where they are present internationally in other countries, as they can communicate to the people abroad in a very direct way, which then would shape the people's perceptions of what the food identity of Copenhagen is. Thus, it is important that the DMO do not overlook the human resources within the food sector, as they are very important secondary stakeholders who have considerable power to influence the city's food identity.

#### **4.6.5 The Non-Static Food Identity**

How the DMO can shape the city's food identity has been a focus of this thesis. The researchers find it important to acknowledge that the food identity of the destination is not static once it has been shaped by the DMO; but instead it is constantly changing, and the existing and emerging food tourism resources within the destination are able to shape and evolve this food identity. As it was discussed in Chapter 4.3, innovation has been, and is driving, the food scene of Copenhagen, and as new facilities or chefs appear, they are all able to shape the city's food identity. As an example, the Nordic food

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<sup>46</sup><http://www.nytimes.com/2016/04/07/nyregion/nordic-food-court-rises-at-grand-central-with-an-order-to-leave-no-trace.html> (May 1, 2016)

movement that was created by chefs has changed the whole food scene in the area; the DMO could then make use of this and shape the destination brand identity by telling stories that are related to the Nordic food movement, e.g. how it all started and how it was developed, etc. Evidently, this has played a huge part in shaping how the DMO uses food tourism resources when developing Copenhagen's food identity and its destination brand. As new ideas, new talents and new resources within the food sector emerge, the DMO can continuously make use of these new resources to shape the destination's food identity. Thus, the city's food identity will never be static, and so neither will its destination brand identity be.

#### **4.6.6 Effectiveness of Food as a Branding Tool**

In Chapter 4.2.3, we briefly discussed that Emil brought up an interesting point on how food is being combined with other elements, e.g. design and architecture, in order to communicate the overall story of Copenhagen as being a very democratic city. During the interview with Emil, when we asked him about the objectives of the DMO's overall branding strategy, he explained this further, "*we keep the conversation about the city, the destination and the idea of going here [...] we do that by working strategically with five core stories and working very much with storytelling*" (Spangenberg, 2016). The five core stories include Danish cuisine, design & architecture, sustainable Copenhagen, royal historic, and diversity (Ibid). Thus, the main goal for the DMO is to communicate the city DNA to the tourists through telling stories related to the five different themes; these themes make up the city DNA because together, they reflect on how Copenhageners live their lives here in Copenhagen, which for Emil, is "*the biggest attraction*" of the Copenhagen destination brand (Ibid). Even though food is a big part of the city DNA, as suggested by Emil, food alone might not be sufficient to reflect the entire city DNA of Copenhagen. This could be the reason why the DMO has selected five core themes to communicate the city DNA through, as opposed to only focusing on one single theme of the Danish Cuisine. First, the city DNA is more than just about its cuisine. Secondly, the DMO might not be able to generate enough stories to communicate the city DNA to their target audience if they were only using food alone as a branding tool. Thus, while food can be a beneficial destination branding tool, we suggest that it is most effective when combined with other tools, such that the DMO is able to paint and communicate the overall destination brand identity across to their target audience; in the case of Copenhagen, the use of food, when combined with the other four themes, enables the DMO to communicate to the tourists what the city DNA is, which is the major selling point of Copenhagen's destination brand.

## 5. Conclusion

The overall aim of this thesis was to draw connections between the two theoretical fields of destination branding and food tourism. The researchers wanted to gain deeper knowledge on how to use food tourism in order to build a strong destination brand identity. The researchers were interested in understanding how the different elements of food tourism could be implemented by the DMO in the development of the destination brand. Since this thesis adopted a contextual interpretative approach to the researched area, the researchers chose to investigate a specific case study in order to gain deeper understanding on a real-life phenomenon. The researchers chose the case of Copenhagen, the capital city of Denmark that has a gastronomic scene that has changed and developed quite drastically in the past decade<sup>47</sup>. Through the case of Copenhagen, the researchers investigated how the DMO can utilize and build on the food and food-related resources within the destination when shaping the brand identity of the city.

In order to be able to connect the theoretical fields of destination branding and food tourism, the researchers first had to get familiar with literature of the separate fields. Inspired by the hermeneutic philosophy of science, during the research process, the hermeneutic circle gave the researcher a structure that allowed them to investigate the separate theoretical fields first and then to go back and forth between them after the initial investigation. This way, the researchers could build on the knowledge that they gained at all stages of the research process. After the researchers gained knowledge in the theoretical fields, a qualitative research design was utilized in order to investigate how food or food-related experiences are incorporated in the brand identity of Copenhagen. To collect data, the researchers analysed the official website of the DMO (VisitCopenhagen.com), and conducted two interviews, one with the DMO and the other one with the Food Organization of Denmark (FOOD), which is identified as a primary stakeholder for the DMO within the food sector.

The data analysis was structured based on the three sub-questions of the thesis. We argued that by answering the three sub-questions, the researchers are then able to address the main research question: *Using Copenhagen as a case study, how can food or food-related experiences be used in developing a brand identity of a destination?* The researchers found that, in the case of Copenhagen, there are many reasons why food or food-related experiences are and should be a desirable tool to be used in the branding of the destination. First of all, food is a great storytelling tool, as through food, stories about the destination's values and culture can be told. Moreover, food can also be considered a good tool for storytelling, as it is something concrete that can be shown to the tourists as it has the capability of engaging tourists and giving tourists memorable

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<sup>47</sup> <http://denmark.dk/en/lifestyle/food-drink/> (April 20, 2016)

and unique experiences. We also argued that several trends related to food tourism that are emerging all support the notion that it is desirable to use food or food-related experiences to brand a destination. Moreover, in the case of Copenhagen, it is a small capital destination lacking major famous sights when compared to other capital destinations within Europe; therefore the DMO needs to find alternative ways to brand the destination; and food can be one of the ways. These are some of the reasons as to why food can be considered as a desirable tool for destination branding.

We also established that in order to create a food identity for the city, which can be used in developing the destination's brand, there are different aspects that can be used and promoted by the DMO. In the case of Copenhagen, the researchers found that the DMO is mostly using the aspects of food-related establishments, the type and the style of the food when shaping the destination's food identity. Other aspects such as the origin of food or the way food represents the destination's culture are also important, according to the interviewees; however, they are less emphasized on the DMO's website. The researchers identified some inconsistencies between the aspects that interviewees mentioned to be very important for the city's food identity, and what is actually being communicated on the official website. We suggest that the website focuses mainly on the aspects that can be interesting for a wider range of tourists. For example, searching for food-related establishments could be important for tourists that do not have a specific interest in food, but they still need to consume foods during their travel; on the other end of the spectrum, aspect such as food-related activities will most likely be searched by tourists that have some level of special interest in food. Nevertheless, we argue that the combination of these different aspects, while some used more than others, make up the unique food identity of the city, which can be used by the DMO to brand the destination.

During the analysis, the researchers utilized the self-created typology of food tourism resources (Figure 2.3 Chapter 2.4.2), in order to identify the primary and secondary stakeholders within the food sector in Copenhagen, and to see how the DMO incorporates these resources when developing the destination brand. The researchers found that apart from the resources proposed by the original typology, which were facilities, events and organisations, human resources also play an important role in the food sector, alongside the other three categories. The human resources are crucial in the food tourism sector, since the people are the ones who create and invest in all the food-related initiatives or resources, which the DMO can build on when developing the destination brand. We established that the different types of resources contribute to the food identity of the destination; depending on their levels of influence and interest in the destination brand, they are considered as either primary or secondary stakeholders for the DMO. Although this is not the primary focus of our thesis, we established the importance for the DMO to collaborate and communicate with the primary and secondary stakeholders, in order to achieve an aligned and clear destination brand.

To sum up, the researchers found that in the case of Copenhagen, food and food-related experiences are a part of a wider brand identity, which aims to communicate to the tourists the city DNA. According to the DMO, Copenhagen city DNA is the reflection of how it is to live like a Copenhagener. Through food, the DMO can tell stories about everyday Copenhagener life to the tourists, by showing them what the locals eat and how the food scene of the city is in general. Food is also a good way of engaging with tourists, as it can provide unique and memorable experiences to tourists. The DMO can make use of the food tourism resources within the destination and communicate them on its official website, in a way that different aspects of the city's food identity are reflected. The research also suggested that while food can be a desirable branding tool as it has the potential to appeal to all tourists, trying to target everyone at the same time could pose a risk of having an unclear branding strategy. The DMO needs to consider how to balance between the different aspects of the food identity that they are presenting, such that they do not only focus on high-end fine dining when in fact, they have it as an objective to target all kinds of tourists and not just hard-core food tourists.

During the research, the researchers found that the rising trend of experience economy could also be relevant to the research area, as both of the interviewees expressed the importance of engaging tourists through food-related experiences. Thus, the researchers suggest that the fields of destination branding and food tourism could be further researched into with relation to concept of experience economy. Moreover, Emil mentioned Bornholm, an island of Denmark, as a successful food tourism destination during the interview; while the focus of this thesis has been to look at how to use food in developing a destination brand, from the perspective of a city destination, this posed an interesting topic for further research, i.e. to look at the research problem from a country's perspective. The fact that a country consists of different cities, meaning different city's food identities, makes this a complex and interesting topic for future research. Lastly, the researchers argued that the findings and knowledge generated from this thesis can be transferred and applied to other destinations of similar nature of Copenhagen, allowing them to better understanding how to implement food tourism as part of their destination branding strategy in practice.

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## 7. Appendices

### 7.1 Interview Guide – Emil Spangenberg, Director of Communication at Wonderful Copenhagen (The DMO)

Research objectives	Topics	X	Interview Questions
“Facesheet”	<b>Personal experience at WOCO</b>		Can you tell me about your main roles and responsibilities at Wonderful Copenhagen (WOCO)?
			How long have you been working at WOCO?
<b>1.</b> Branding in general	<b>Objectives</b>		We understand that WOCO has recently implemented a new branding strategy. Could you give us more insights into what this new branding strategy is about?
			What are the objectives of this new strategy?
			What were the considerations that were taken into account when creating this new strategy?
	<b>Different “themes” for branding</b>		We can see from the official website that there are different “themes” that WOCO is trying to promote. Is this part of the branding strategy? Are there different brand identities that WOCO is trying to develop?
			Could you tell us more about these different themes and how they came about?
<b>2.</b> Role of food/food experiences in branding	<b>Role of food in general</b>		We noticed that “The Danish Cuisine” was one of the themes. Could you tell us more about why WOCO chose to incorporate food in its new branding strategy?
			In your opinion, what can food do in relation to branding?
			How important is the role of food in the branding strategy of WOCO? How does food contribute to the brand of

			Copenhagen?
	<b>Elements of food</b>		<p>We can see that WOCO has chosen different elements of food to use in its communications, for instance, the mentioning of certain restaurants, the NNC, Danish cuisine, Michelin-starred restaurants, organic, local foods etc.</p> <ul style="list-style-type: none"> <li>• What was the decision behind choosing to incorporate these certain elements?</li> <li>• We can see that some elements are mentioned more than others. Are all these elements equally important in the branding strategy?</li> <li>• If not, which are the most important elements, and why?</li> <li>• Are there any core messages that WOCO is trying to push to tourists when promoting the different elements related to food? What are they?</li> </ul>
<b>3.</b> Collaboration with / among stakeholders	<b>WOCO's collaboration with key stakeholders in food sector</b>		<p>Is there any collaboration between WOCO and the stakeholders within the food sector in order to develop and realize this brand identity? Please could you elaborate if there is.</p> <p>Did any of the stakeholders have a say in the food-related branding theme? How?</p>
			<p>In your opinion, who are the most important stakeholders within the sector that can influence the brand of Copenhagen? How do you work with them / manage them?</p> <p>What role do these stakeholders play?</p> <p>Do you have any particular initiatives with these important stakeholders in order to enhance the collaboration amongst yourselves?</p> <p>Do you try and align the branding initiatives / objectives of WOCO and that of these stakeholders? If so, how?</p>
<b>4.</b> Effectiveness			Do you and how do you measure the effectiveness of the new branding strategy?

			How effective has it been to use food as part of the branding strategy? Again, how can you measure that?
			What effects are there to use food as branding tool when compared with other elements?
<b>5.</b> Final catch-all Questions			<p>In your opinion, if you were to sum up the food identity of Copenhagen, what would it be? And how does it contribute to or reflect the overall brand identity of Copenhagen?</p> <p>In your opinion, which other destinations have successfully used food in building its brand identity? Why do you think that they were able to achieve that? What can WOCO learn from them?</p>

## 7.2 Interview Guide – Stine Lolk, Director of Copenhagen Cooking & Food Festival at Food Organisation of Denmark (FOOD)

Research objectives	Topics	X	Interview Questions
“Facesheet”	<b>Personal experience at FOOD</b>		Can you tell me about your main roles and responsibilities at FOOD?
			How long have you been working at FOOD?
<b>1.</b> General objectives & Branding	<b>Objectives of FOOD</b>		What are the objectives of FOOD? <ul style="list-style-type: none"> <li>• Is promoting the Danish cuisine or the NNC part of FOOD’s objectives?</li> <li>• Is promoting Denmark in general a goal of FOOD?</li> </ul>
			Who are your target audience? Local Danes, domestic tourists or international tourists?
			If tourists are your target audience, what is the main message you try to communicate across to them?
<b>2.</b> Role of food / food experiences in branding	<b>Copenhagen Cooking Festival</b>		You are responsible for Copenhagen Cooking festival. Could you tell us more about the festival and what you try to achieve with the event? Has this changed over the years?
	<b>Other food-related initiatives</b>		Are there any other initiatives in CPH apart from the Copenhagen Cooking festival? What are these?
			In your opinion, what can food do in relation to branding?  Do you think the food festivals or food-related initiatives of FOOD have contributed to shaping the food identity of Copenhagen?
			Have or can the initiatives of FOOD (e.g. Copenhagen Cooking) contribute to the brand identity of CPH? How?
<b>3.</b> Collaboration with / among stakeholders	<b>Collaboration</b>		Who do you collaborate with in order to reach your aims? Who are the main partners / stakeholders that you work with and how do you work with them?

	<b>Collaboration with WOCO</b>		<p>What is the relationship between FOOD and WOCO? Is there much collaboration between the two organizations?</p> <p>If so, how?</p> <p>We understand that WOCO is also using food in order to brand Copenhagen as a destination. One of the branding themes is “The Danish Cuisine”. Do you try and align your strategies / communications with that of WOCO’s?</p>
<b>4.</b> Effectiveness			Do you measure if the initiatives of FOOD are effective or successful? How do you do so?
			How do you think the festivals and other initiatives help to achieve the objectives of FOOD? Again, how can you measure that?
<b>5.</b> Final catch-all Questions			<p>In your opinion, if you were to sum up the food identity of Denmark and Copenhagen, what would they be? Are they much different?</p> <p>In the case of Copenhagen, how does its food identity contribute to or reflect the overall brand of Copenhagen?</p> <p>In your opinion, which other destinations have successfully used food in building its brand identity? Why do you think that they were able to achieve that? What can FOOD learn from them?</p>

## 7.3 Colour Coding System for Interview Transcripts

General objectives/aims of the organizations

Considerations/objectives/benefits of destination branding strategy

Target audience of destination branding strategy

Different tools in destination branding strategy (other than food)

Food as a tool in destination branding in GENERAL

Food as a tool in destination branding in CPH

Benefits of using food in destination branding in GENERAL

Benefits of using food in destination branding in CPH

Relationship / engagement between DMO and stakeholders

Relationship / engagement amongst stakeholders

Other success stories / lessons learnt

### TRENDS:

- Rise of food tourism
- Tourists' quest for culture and tradition
- Tourists' quest for authenticity
- Pursuit of healthy lifestyle
- Sustainability concerns
- Seeking of high-quality products / experiences

### FOOD TOURISM RESOURCES IN CPH:

- Facilities
- Activities
- Events
- Organizations

### SPECIFIC ELEMENTS OF FOOD IDENTITY USED IN DESTINATION BRANDING:

- A type of food
- A style of food
- A food-related establishment
- A food-related activity
- A representation of the destination's culture (values, lifestyle, etc.)
- An experience
- Quality of food
- Origin of food
- Availability of food services

## 7.4 Transcript of the interview with Emil Spangenberg, The DMO

Interviewer 1: First it's like a bit of background about yourself and like your role and responsibilities at Wonderful Copenhagen. How long have you been working here for?

Interviewee: Sure. My name is Emil Spangenberg and I have been at the organization since 2009. I started out as a project manager working with event development and communication and event development, kind of the same scope. And today I'm director of communications with responsibilities of all marketing, branding and communications that we do naturally, in terms of stakeholders and politicians and you know, results and everything we do in terms of corporate communications. And then also kind of everything creative that goes out to the consumers in terms of campaigns and social media and web and everything we do. And we have the sales team that works with travel trade, you know with influencers and all the bureaus that gets to Copenhagen, so we have like the entire food chain of communicators in one team and that's my responsibility.

Interviewer 1: How long have you been responsible for the director of communications?

Interviewee: Since ... since august 2015. I've been running communications for three and a half years now, but the latest change we did also to get the sales team into this, because and the product, that is called Copenhagen Card, which is a consumer product, so that's all in this team.

Interviewer 2: Could you give us some insights about your branding strategy?

Interviewee: Sure. Basically Copenhagen and Wonderful Copenhagen works with the consumer brand called VisitCopenhagen. So we don't brand Wonderful Copenhagen, as a consumer brand or consumer issue. So VisitCopenhagen is the brand you meet and the platform you meet when you engage in social, or you engage in websites and you wanna find information or inspiration about the destination. And our role is to constantly work on the idea of visiting Copenhagen. We don't sell airplane tickets, we don't sell hotel rooms, we don't sell restaurant reservations, we keep the conversation about the city, the destination and the idea of going here. So that's pretty much the branding strategy is doing that. So how do you do that? We do that by working strategically with five core stories and working very much with storytelling, because today's kind of media spectre and the way that consumer behaviour and technology works today, as you of course know, is extremely fragmented, is extremely always on, whereas back in the day when we talked about travel, we would produce printed material that we would release in certain periods of year because that was when people planned their travels. But today, we are in constant travel mode. We get inspired by friends and networks who are everywhere all the time travelling, studying, you know, visiting friends and family all over the world. So just opening up an Instagram account today is always global, pretty much no matter who you are. So we need to take an account of that and create stories to those feeds and create stories to consumers. And we have five strategic stories actually, that we work with, the ones that you see here on the screen. Design & architecture, Danish Cuisine, Sustainable Copenhagen, what we call Royal Historic, that is just a headline for the pocket sized fairytale, but that's very much kind of the classic, historical things in Copenhagen. And we have the entire story of diversity, intolerance and openness that Copenhagen is as well. And we don't consider these as, these would never be points of advertisement. You should consider these as doors, that you can open and you can enter a room filled with architecture and design and events and shops and everything. But we do prioritize to enter a room and be in that room and tell the stories from here instead of just pulling everything down and talking a little bit here, a little bit here. We are focused on these five core stories, that's how we promote Copenhagen. And that goes on through our consumer products, that goes on through our B2B communication and branding, these are the four, five stories that we constantly keep the conversation about. So that's pretty much the branding strategy.

Interviewer 1: Can I just follow up on that, because when we went on the VisitCopenhagen website, we also saw these different themes but we saw some extra ones. It was like Bike City and Wedding. Is that like part of, or underneath some of these?

Interviewee: Yes. You can look at these as headlines, or again I think the best is just to look at these as doors into rooms. And of course the story of biking in Copenhagen is a big one. We tell that a lot. We have kind of this rule that we wanna post pictures and we wanna have bike in every picture. We don't always have a bike, but we wanna try to have bikes on as much as we can because it is such a big part of the city's DNA. But biking alone is not one story. It is part of both Sustainable City, it's a part of the way that we get around, the way that we are open, the way that we, you know, interact with each other, it's a part of Design & Architecture and how the city is designed. So it's actually the part of all of them, so it goes across I think. But yeah, we focus on some themes on the website, knowing that not everyone goes to the website.

Interviewer 1: So apart from the whole idea of storytelling, were there other objectives you tried to achieve with this branding strategy?

Interviewee: Sure, sure. We want to engage as many consumers as ambassadors as we can. We know that the biggest influence in travel is friends and family and peers, so we get most for the money by getting relevant, engaging, well-produced, creatively-done content to as many consumers as we can with the same interests. So the difference is, if we just did advertising, we would hit, you know probably a bigger sum of people, but the bigger sum would not be relevant to hit with the message, because they will probably not be interested, they would not know Copenhagen, they would probably rather dream about going to the Bahamas or somewhere else. Whereas today we can scrape in data, we can focus very much on people that have similar interests, that are interested in, you know, these themes or surrounding themes and focus on them. So that's very much the strategy ... Instead of trying to get everyone, we wanna try to get the right ones. We wanna try to get them as much into the content, so they can be the ambassadors, they can retell the stories, and they can collect people around, you know the bonfire that we are constantly trying to create with stories from Copenhagen that can engage people and actually say "Ok, this is interesting, I wanna go there".

Interviewer 1: So it's more targeted.

Interviewee: Very targeted absolutely!

Interviewer 2: And what were the main considerations that were taken into account when you created the new strategy?

Interviewee: Kind of just looking at how life is and how ... I think there is a tendency for organizations especially in tourism to think about tourists as this weird alien object that lands in your destination and does all these weird things, but that's not the truth. You have some tourists that you know come from a cruiseship and have five hours on the destination and are pretty booked and don't have a lot of freetime, but tourists are just regular people like you and me. We are tourists, I'm travelling, you're travelling, and when we go out we don't tend to follow the same path as you would, as a tourist organisation would think you would do. I have never visited a "visitsomeone" website before entering a city. Never, ever done that! I probably won't! Because the information I need to go in Paris or London or Barcelona, I get from my peers. I can ask, you know, a thousand relatives or friends on Facebook: "Hey guys, I need tips for Barcelona! Drinks, food, hotels." And I get that. You know, they just come back with relevant information. I don't have to kind of think "Can I trust this person?" "Is this ad?" "Is this a commercial message?" I know the guys and I know the people. I know well, Thomas recommend this hotel, Thomas is a cool guy, I will definitely like this place! And taking that into consideration really affects the strategy, because that's how the world is today. We are constantly connected. We are constantly in touch with people around the world. Even though we're not travelling, we are always. And I think our strategy is an attempt to bring the right content to the right people and tell great stories because that's also what you want to hear. Consumers today are not interested in just information. Consumers today want entertainment and want inspiration. And then you know when they get further down, you know, a funnel, or something, in marketing you talk about funnels usually, you know. But our biggest job is actually to convince and to get Copenhagen out there as an interesting idea to do, to visit, to be

part of. Because we are not selling the Eiffel Tower or the most romantic city in the world. We don't have that. We don't have the Colosseum or giraffes walking around. We have, you know the city, the city DNA, we have the pulse, we have the people. And we have very much an identity that people like to be a part in Copenhagen, and that's our job to get that across to as many relevant people as we can, in a timely matter, because that's the second part. If we don't follow technology, not that we have to do everything that comes up, but we have to be very-very skilled at understanding where are consumers actually looking for information, inspiration, entertainment to make their decisions. And that's not printed, and that's not in websites only, it's very much in the platforms that they engage with every single day, every single hour of their lives, even minutes! And that's through social and that's through mobile. So if we're not there, we're making a big mistake. So that's very much the ground or the foundations for building the strategy that we have, is taking those things into consideration.

Interviewer 1: Could we just go back to the themes ... How did you decide to come up with these five themes? How did they come about? Is it research or...

Interviewee: Research of course and of course knowledge of what connects with the...and kind of engage with the people. Here we do research and analysis on tourists that have been here, we do a lot of questionnaires, both projects and just regularly get people to tell us "what's your impression of Copenhagen and what did you take home?" And it's funny, because when you ask people before they come, a lot of them know Little Mermaid and know about the bikes and know about the kind of the classic stuff, but when you ask when they've been here and you ask them what they take home, it's never that! It's always the Copenhageners, and it's always kind of the people and the feeling of being here that's on top. So the biggest attraction, when you look at it that way, it's very much the Copenhageners and the life that is lived here. And that's not an attraction, it's just attractive.

Interviewer 1: And as you know, we are writing our thesis about how a destination can use food to brand itself. So we are going focus more on the Danish Cuisine theme here. Could you just tell us why you have chosen to incorporate food in the branding strategy and how does this theme compared to the other themes? How's it different and the way you use it and the results?

Interviewee: Sure! Food is, I think, pretty much something that every destination in the world uses as a talking point or as a selling point or as something unique. Local cuisine, all these things, are just always something that have been used. And also historically it's been used, we found this magazine not too long ago from the 80's promoting Copenhagen, and food was all over the place. It was a different kind of food, but still, like you know "come to Copenhagen to eat!" So it's not unique to talk about food on a destination. Saying that, what happened with the Nordic Cuisine and the Danish cuisine for the last 12 years has been a very big revolution and a very big change and a very big shift in how both we as professionals saw it and used it, but very much how the Copenhageners used and kind of engaged with the cuisine and the scene of restaurants in Copenhagen. 12 years ago, Copenhagen was not a restaurant destination, it was just not! We had restaurants, and there were some fine restaurants among them, but what we have today is a completely different ball game. Completely! And of course we haven't pushed that agenda, it's not our result, it's not our fault, we've had some pioneers in this scene, that created this manifesto, the Nordic Cuisine, back in ... I think it's twelve years ago now...and that just sparked the revolution. Of course with Noma and everything, what Noma did and Noma has done and still does, but coming out of that, just like we saw in the movie industry in the 90's when they did the Dogma, the Dogma manifesto about Danish films, all of sudden it's just inspired all these other filmmakers to follow these principles and think in a new way and create a new way and innovate. And we've seen that happening in high pace in the cuisine scene and the restaurant scene. So that story, first of all, it's a great innovation and entrepreneurial story to tell, because there are people who did stuff that changed other people's lives and made huge results and inspired others to follow their lead and everything. So that story alone is just great. It was something that really worked globally, because they did it so well and found this little niche and so you know they were awarded "best restaurant" for three years and still among the top 5 in the world I think. And today what we see is what we call all the "Noma babies" are some of all these

international chefs that have been working at Noma or working at some of the other, you know, really nice restaurants that followed these principles are stayed in Copenhagen opening up own shops, opening up food trucks, opening up, you know, just really being in the environment in this Copenhagen cuisine scene. So that's why today, talking about the Danish Cuisine and talking about gastronomy in Copenhagen is actually true. We can say that without pretending, we can say that without lying, we have 20 Michelin stars in Copenhagen alone, which is a lot for a small... we are a small destination, you know, that's the funny thing right? So we actually have something to show when we talk about this, whereas a lot of destinations just talk about local cuisine, but maybe when you scratch the surface, they don't have a lot to show, maybe they have wine or maybe they have olives, or something that we all know, but a scene like there is in Copenhagen now: innovative, challenging, modern, really really pushing the boundaries of what can happen in gastronomy, is something that we are extremely proud of and that we use strategically. And it's attracted a lot of attention also internationally. So of course that's just a great effect for us because you know every media in the world more or less has been reporting from Noma and from the people and you know, everything from putting Rene Redzepi on cover of Time and the Wired magazine and, you know, they've been everywhere covered by the biggest media. And that creates attention, that creates ... And it also creates tourism, because people want to see this and want to try this. Not specifically Noma, not many people will go to Noma, because it's hard to get a reservation. But some lucky people will! But you can get a taste of that, by not going to Noma, by being here, by finding, you know, say some of the other spots that are there. That's why we're using it the way we are today.

Interviewer 2: And in your opinion, what can food do in relation to a destination brand?

Interviewee: Food is just a great way of telling stories... because...for Copenhagen and for Denmark... actually broadening it up... what this particular move has been, it's actually been working with terroir, working with the ingredients and produce that are local, that are seasonally based. So the biggest revolution was to move away from the fine French cuisine that everyone did. That was fine food, that was French and it still is, and I love French food, it's not that, but that was actually what they departed from and they said "ok we wanna do something different, we wanna use local ingredients, we wanna, you know... we don't want to do things that are not relevant for the season, we wanna follow the seasons, pretty strict, and use the best things that we can find locally, and use them in new ways." And I think they've done that ....so that just makes great content and it creates great social objects that people can engage around it and be a part of: you can taste it, you can smell it, you can try it. But it also puts focus on where do all these ingredients come from? What's the principle behind producing carrots in a special way or potatoes or, you know fruits and berries and flowers, that are put into these ingredients. So it actually tells a bigger story than just the restaurants, and the entrepreneurs and the chefs and the ideas. It actually broadens up the space that we can talk about. So I think that's why, in particularly in our case, it's been so interesting, because we've seen so many effects of this thing ...not just what happened in the restaurant but also what happened around the restaurant, the entire food chain. That's why it's good for us.

Interviewer 1: From what you have said like, Danish cuisine is a lot about the New Nordic Cuisine.

Interviewee: Yes.

Interviewer 1: Are there other elements apart from this New Nordic concept that you are promoting with this theme?

Interviewee: Absolutely. We don't promote the Nordic as the only thing here. It's definitely a hook, especially in terms of media. When we talked to journalists and press around the world, it's still very much what they are interested in finding. But what we see, again leading back to the "Noma babies" and what happened after that, is that we've seen pastry chefs come out of Noma and open up pastry shops, that are not particularly Nordic. They do French little things and truffles and all these kind of things! But it all comes out of culture and some principles that are interesting, but it's not all done with

moss and berries and .... It's done all like, you know, pastry is done. **So it infected the entire scene of restaurants,** that these front runners did with these things, they did this massive **innovation** .... just like in every other industry, **it affects the mass.** So what we've seen is specially..... **remember it's not a cheap thrill to go to Noma or to go to Geranium or .... It's not everyone who can do that: to spend 2500 kr. on a dinner. It's a lot of money. I don't do that! So it's for the few. But what we've seen is actually,** you know, the next layers of restaurants, the bistro scene has boomed. New concepts, new ideas that have taken some of the principles, but made it cheaper, made it broader, to more people. That scene's exploded. What we see now is very much the pop-up things are really happening. The food truck scene has also taken a lot of these principals and ...so it's going more democratic and it's spreading throughout the value chain and restaurants and places and cafes, and.. so the entire level has moved up. Because you had some pioneers that really looked ahead. And that's just beneficial for all. **So we promote everything...** We promote, you know, low budget ramen restaurants, or we talk about, you know, coffee bars, or coffee houses, or you know, we can talk about all these different little things, but we also **of course feature, you know the big ones, because it would be stupid not to.**

Interviewer 2: So we've seen that you chose to incorporate these elements in the communication, for example, chose to talk about Michelin star restaurants a lot or New Nordic Cuisine or traditional Danish, and we are interested to know what were the decision behind choosing those kind of restaurants or those themes for example...

Interviewee: On the website?

Interviewer 2: Yes.

Interviewee: A little back to ... what I said before, **our job is not just to talk to people that wanna try Noma... I don't think.... I wanna turn it around, I think people who travel to Copenhagen to eat at Noma or Geranium or one of the big Michelin restaurants, they would never visit VisitCopenhagen.com, because, you know, they're gonna be very specific, they're gonna be a special kind of traveller.... Our job is to get, you know,** as many, as we can ...who are looking for information or inspiration on the destination to find something that they like. So we have to... **eSo we try to compose guides and lists of things that are theme-based. And you can do it in different ways: you can do it also on price, people are looking for, you know best value stuff, or we can say "under 500 kr. these are the top 10 thing we would recommend".** But we recommend it, we don't promote, they don't pay us to recommend it, we do it editorially, so we recommend it, **so we've been there, we know that it's a good place and we would never promote something that just, you know cheap, not good concept.... We wanna promote good things that are, you know relevant and ... really does something good. So our job is to get to inspire people, also maybe to take some chances, but very much also to find something that they are actually looking for. Because we don't wanna disappoint people either.** **So that's why we have different themes and different groups of restaurants and, and .... different kind of angles on the entire restaurant scene that we put forward.** You can also find a pizza place .... Because pizzas are good! We need pizzas when we are hungover, we need a quick snack and all these things, so we need to have a bit of everything, but we wanna make it as good as possible.

Interviewer 2: But do you have some kind of priority in these categories that you wanna promote more maybe?

Interviewee: Yeah, we still focus at looking at these, you know, these but no. We don't say that, that these are.... **We have a lot, we have pretty much the entire scene covered. So you can search your way to a lot of things. But the lists that we put out, we do it by season, we promote different restaurants in spring then we do at summer, we promote different restaurants in the winter then we do in the fall, because they're all also seasonally-based, you can go outside and sit...** So it's very much the matter of looking at, ok, what are people looking for? **Are you looking for a restaurant experience inside during winter time with ... when it's dark and cozy and all these things, then we would suggest these 10. If it's summer and you wanna sit outside, and you wanna look at people and have a good meal,**

**then it would be this.** So we do that week-by-week, we do an editorial kind of review of what we wanna promote at the time that makes best sense.

Interviewer 1: but would you try to align the guides that you have with what you are trying to push here, with this Danish cuisine theme...

Interviewee: both, because I think that the function of the website, **this (referring to the Danish Cuisine theme) is very much based on thinking and, and ....** And recruiting tourists to visit Copenhagen. Our website is usually used by people who've already decided to go to Copenhagen. So it's the next level, it's more concrete, you can find more stuff and it's more build on information than inspiration, but it has inspiration as well. But whereas this is pretty much focused on inspiring people to go here.

Interviewer 1: yeah, but then would it be right to say, if they have seen this, and this has inspired them to come to Copenhagen..

Interviewee: Sure.

Interviewer 1: And then they go to the guide and we have been on the website right? **And then there's like, and the first one would be like Top Danish lunch and Nordic ... that's kind of like what you try to push to the...**

Interviewee: **Absolutely. And we wanna push, you know the greatest stories and the ones that create most interest, but that you can also search on "Cheapest restaurants" or...** you can kind of do that so, people move around the site in different kind of ways .. what we promote on the front side is usually not what people do most, it's usually traffic from Google or google "wine bars in Copenhagen" or "tacos in Copenhagen" .... weirdly enough.... But you know we get those searches and then they would land on a page with a guide usually or "Top 10 stuff" that you know, really confirms what they are looking for.

Interviewer 1: And you mention, like people who go to Noma or Geranium are not the ones that will go on the site right? So is it right to say that you not... like this theme is not really targeting those foodies, food tourists, but more just like the general..

Interviewee: I think we have a lot of foodies in the kind of...the spectre of people who we communicate to, also the ones that engage to the content, because we use, we do produce a lot of content from the restaurants and from the scenes. But no, I wouldn't call us the right media for foodies. Foodies would go to a foodie media.... We would collaborate... We would much rather have a ... foodie blogger or a foodie Instagramer, here, with a million followers, telling the story about the foodie scene in Copenhagen, then I would tell it. It would be better, it would be more trustworthy. It would probably also hit the right people more, than if we try to do it...but of course, we have foodies also looking for transportation, and .... Baby seats in a restaurant, because some of them travel with kids, you know... so you're not just a foodie and you're not just a hipster, you're not just a..... You're always something else when you travel. So I think that's how we get them in here, is to help them, you know, always have the balance between information and inspiration, because the most visited site on the website is the practical information about getting from the airport to the hotel. That's what people wanna know, because you know, that's a very practical question. "Alright I've booked my airplane, I have my hotel, I'm gonna land in the airport. How do I get there? Should I grab a cab? Or what?" As everyone does, in every city that you go to the world. Or should I just actually jump on the cheap metro and, you know, I can be there in 10 minutes and look at the city while I'm doing it. That's important stuff, so we have to find the balance between that, **but no, I wouldn't consider VisitCopenhagen a media for foodies.**

Interviewer 1: no, no.. it was just more like if you are targeting food tourists with this kind of branding strategy or if it is more like for the general mass.

Interviewee: **Yes, sure. I think everyone is a food tourist. I think every.... Every analysis shows that food is probably top 3 of every travel decision ever made. Especially in cities, food is just such a big thing. And then you can have variations of the ones that find, you know, the most special secret hidden gems, or the thing that you do or the ones that are looking for the kind of best restaurant experience in the city. And I think we would probably talk more to the second part: the ones looking for the best or most, kind of, quality focused restaurants in the city. Or food experiences, because it doesn't have to be restaurants or**

**everything.** And that's the way we prioritize the content. Yeah. Interviewer 2: Are there any core messages that Wonderful Copenhagen try to push to tourists when promoting the city, which is related to food?

Interviewee: I think...we don't have one core message in that sense, because I think... back to the strategy and the five main stories, that's as far as we get in terms of core, because.... We have a city that's very small, and we could call this "The Capital of the Little Mermaid". Easy. I mean that would be the easy thing to do, but it wouldn't be true because no Danes go there. And she's not a part of any Copenhageners' lives, you know, she's a thing in the water. She's cool and everybody loves her, but she's not a part of everyday Copenhagen. We have a payoff ... that we don't promote, but that we have internally, that's called you know "A City for Life", because these five themes all sum up to the same thing, they're all made in the way that they're done in Copenhagen, it's very much supporting a good life... throughout your life, so it's not just a city that you visit and you remember for life, but it's actually a city that people wanna stay in for life. You don't do that in Beijing or in Manhattan or in Chicago. People stay in the cities for life, but usually it's because they can't move or... but in Copenhagen people actually can stay here, because it's ... **green and open all these things, it has everything of this, it's sustainable and healthy** and you can swim in the harbour and everything. So people actually move to the city and spend their whole life here... families with kids go here, the elderly stay here, and I think every brand story that we work with supports this. So above all of it, it's very much this perspective of a city that is built for life, in every kind of phase of life. And I think that's the story, that's kind of the experience we would have like people to have when they've been here, it's actually... you know saying: "Wow I could live here!" and we get that a lot! You know a lot of students that have been here are like "wow, I would really love to live here with my kids and with family or find a husband or a wife and work here" And we get a lot of that, because in that sense I think Copenhagen is very exotic for a lot of people coming from the US or coming from.. Maybe not Europe, but still we get a lot of people from South of Europe actually coming to Copenhagen these years, that are very inspired by the entire infrastructure and you know the way we work, and you know offices are empty by 16:30, everyone is gone home to the kids and do other stuff and have leisure time every day, we're not, you know we're not in the office till 9 or 10 in the evening, we're actually doing other stuff... So all of that sums up very much that kind of feeling of a city that can have all of this. And I think that's very much that we wanna give not just tourists but also students and talents and investors who come here for putting business, because they can get people who look for this.

Interviewer 1: So would you say that feeling of the Copenhagen way of life is kind of like the brand that you try to build with all these themes?

Interviewee: **Absolutely!** But we don't say it because I'm very much against the payoffs, because they're usually made for people like us to write our stuff and say "look what we did" ....no people talk, and payoffs and logos have never ever been something that people would travel for. So I think it's about showing what it is, it's about getting ... telling those stories and letting people, you know, actually having comfort in consumers to think and say "wow, this is nice, I would like to stay here!" I think we all have that dream, been somewhere, you know .... Sitting somewhere in Italy, you know in the summer with a glass of wine, looking over the mountains, or whatever you're thinking "wow this would be lovely" and then you kind of think "oh, well maybe not because, it's on a mountain and where would I work, and what about my kids?" But we get a lot of that in Copenhagen because people can actually see themselves doing this, living here. **So it's very much the core of what the city leaves of DNA and the people living here.**

Interviewer 1: And would you say these five themes are equally important in the strategy? Or do you promote some more than others?

Interviewee: They're equally important to the brand. Definitely. But we promote them in different ways.. And some of them are more difficult than others to promote or to create content about... the sustainable one is difficult, because again, who would travel to a city because it's green and sustainable? If that was the truth, no one would ever go to Dubai. But a lot of people go to Dubai or Abu Dhabi or the ones that's just pumped money out of the earth and build weird things in the desert, right? So we don't promote sustainable, but again telling stories about a

bike builder is a way to promote Copenhagen as a sustainable city. Or talking about the city bees that live on top of office buildings and produce honey for .... Is also a way of talking about Sustainable Copenhagen. So we do it in different tempo and we do it on different platforms. Food actually does not perform that well on social media in our channels, but performs extremely well in media and press and TV and everything ... so our focus is still telling that story but our focus is definitely getting that to the media more than getting it to consumers in our channels. The way that we wanna use food in the social channels, as we talked about, we would rather have influencers here talking about the food, than we would, because then they would be very much on the target group. They would have them, we could get them to tell the stories, but if we try to tell every story in our own channel in all times, we would miss a lot of people. Because if you think about.. If you would engage with a city or a destination on a social media, what would you expect them to do? You would probably expect them to show nice pictures of places. And looking at platforms like Instagram, it's very aesthetic, it's very, you know, well, we do a lot of efforts on building Instagram. But if we did macro shots like that of food all the time, people would not engage with that content. They would rather have beautiful pictures from the towers, or the city or the canals, or the bikes, or you know, scenery or architecture and, you know landscape. In that channel, we've done a lot of food, but it's not connected and it's not engaged people as much on that channel. It works very well on the website and it works very well on PR... but so we have to kind of constantly look at how these things actually perform on each platform...

Interviewer 1: Why do you think that is that food pictures for example they don't have as much reaction with the audience?

Interviewee: My personal opinion is, I think, it can easily look generic. And if you are looking for something specific from a destination, you would have to be really good to spot a plate of food or glass of beer or glass of wine... "alright that's very Copenhagenish". Or think about Amsterdam: all they have to do is to take pictures of canals right? And you know "wow that's Amsterdam" and constantly remind people of that... so we're finding the balance on promoting very specific things and showing very specific stories and showing what people actually expect to see in a new, nice, well-done way. And I don't mean taking pictures of the Little Mermaid all the time, because that would also take people off. But finding great pictures from the city in a platform like Instagram, showing the city, not the plates, but the city, would be the right way to go. Whereas in Facebook, you can do other things, on the website you can do other things and you can deepdive even more ... so we have to balance the stories with the platforms and also with the target groups that we want to engage.

Interviewer 1: You talked about engaging with different people to push the message across the consumers, as opposed to like doing everything from here, right? Is there any collaboration between Wonderful Copenhagen and any stakeholders within the food sector?

Interviewee: Sure.

Interviewer 1: in order to do this, and could you just explain how you work with them ..

Interviewee: Sure, first of all we have an event, a festival in Copenhagen called Copenhagen Cooking and Food Festival which is running on it's twelve year this year..

Interviewer 1: We've met with Stine yesterday actually ..

Interviewee: yeah, really? Cool! She's a lovely person.

Interviewer 1: yeah.

Interviewee: and we've... we took an initiative of that event twelve years ago ... or ten? I think it's twelve years this summer. And I think that through that festival ... that has been the opportunity to gather the businesses, the restaurant scene, entrepreneurs and everyone around the conversation about internationalizing food and the scene and promoting it in a festival manner to an international audience and also very much to a Copenhagen audience. So that's the biggest place where we've done it and keep doing it, we get them together around the festival and the festival is growing bigger now as Stine probably told you yesterday, which is perfect and it's actually gonna move out of our organization where it has been living for these years, and be a festival of its own, and I think that's the right thing to do because, you know they have the muscles now and the strategy and the people and ... I think, the brand to do

that. It takes time though, especially with something like food, it's easier to do with a rock festival or something...but for food I think it's very... And that's a strategic way to, instead of just getting people in meetings and stuff, we actually do something and say "alright we wanna do something concrete, we wanna do a festival for 10 days" from the best we can find and gather, you know a lot of stakeholders around this job and then using that as a leapfrog to tell the stories to do even more activities based on that. So that's been the way we've done with the stakeholders in terms of food.

Interviewer 1: are there any other platforms apart from the festival?

Interviewee: No, yeah... I mean social.. there is .. they do have communication all year around but the festival is the big one and that's what we keep promoting as well and keep focusing on. And then the festival grows, so a lot of the new partners, that I think Stine probably talked about, is getting, you know a politician's' conference, you know talking about food industry or producing ecological food to a lot of people on canteens and daycares and everything. Having those kinds of food conversations as well, not just talking about products and producers and chefs, also talking about food as a cultural thing, as an important cultural agenda, that's some of the things that they wanna build on, so build even more platforms within the framework of the festival is a strategy for them. And that's definitely the right way to do it.

Interviewer 1: ok. I guess we wanted to ask for example when you came up with this theme and some of the messages that you're trying to push to consumers... did you consult ..like do you talk to them and have a dialogue with the stakeholders and see what it should be, what is the Danish cuisine...

Interviewee: Absolutely, absolutely.... We have a lot dialogue constantly with, you know, the producers and the chefs and the restaurants, because we have a lot of journalists that we, you know, hold their hands and take them out and show them different places of the city, so we have to be in constant dialogue with everyone to understand what's going on at the time, so you know the editors and the team are out there a lot to meet with people and, you know, just understand what's new, what's happening, you know anything new we can tell, our PR people are always out there, almost every night you know out somewhere, so yeah, we have a lot of dialogue, yeah.

Interviewer 1: So you just talk to the restaurants and..

Interviewee: Yeah, the owners and the strategies and hotels that have restaurants, yeah, we have a big-big stakeholder group that we keep informed and also have a strong dialogue with.

Interviewer 1: Are there some more important than others amongst the stakeholders? ... some bigger ones or..?

Interviewee: sure, I mean there always is a map of stakeholders that you can do ... in the restaurant scene...I wouldn't say that there's one specific, for example, we don't do a lot of work with Noma ... I mean, because they don't need us ... we don't need them to be formal with us. For us it's just fantastic that they are in Copenhagen. And there's no problem, but we are just not formally .. they don't pay us to do any work, we don't pay them to do any work ...it's...we're just you know beneficial of each other ... but yeah, sure, I mean there are, you know stakeholders, both political and also in the business, that are prioritised more than others, there will always be that ... for us.. For us it's important to get funding for the activities, so prioritize of course stakeholders that help us do that, but when we move down to the themes... I can't say right now that this restaurant or this person is more important, but yeah sure, depending on the activity...

Interviewer 1: Who are the ones that fund your activities?

Interviewee: The Capital region of Copenhagen gives Wonderful Copenhagen a basic grant once a year, in a three year contract. It's usually negotiated in every third year ...and then on top of that, all the activity... we have a lot of membership networks, that people pay money to be part of, so we can produce a lot of activities that give them business. So, we're a fund ...and we don't have to make... we are not a business, but we're not public, so we can create a surplus but we can use that money for activities the following year. We don't have to pay money to, you know stakeholders or shareholders ... so that's how we are constructed.

Interviewer 2: And do you have any particular initiatives with these important stakeholders in order to enhance the collaboration?

Interviewee: Sure! We have of course... We keep them close, informed in both kind of events, communication, we have newsletter that goes out probably every week ... or every 14 days, depends on what news are there, so we keep them closely informed about the results and activities and projects and things and agendas that we wanna work with. We have a constant run of people, because we're such a ...we're not a big house, but we're still big, we're like 85 people, so we have a lot of things around... so we talk to them constantly ... meetings you know, we have a lot of pitches of projects, we have a lot of dialogues about activities and try to engage them as much as we can, because we don't wanna be an organisation that just does, you know our own stuff, we need to have it broader, have tourism as an agenda opened up even more that it has been before, that's our constant job: to get even more people on board and understanding how tourism as a business support Denmark and Copenhagen, that's, you know the main point or ours: to create jobs, that's why we're here basically. So yeah, we have a lot of activities, and this year, we're actually ... in September taking off a new conference for pretty much stakeholders but also making in international, so we can get even international peers, called Tomorrow's Travel, which is gonna be new conversations about the future of tourism. We don't wanna talk about what's happening now, that's what we do, we wanna talk about tomorrow and next year and next year and the future of tourism. In all these themes, but also in technology and cruise development, business development and everything. So that's very much a way for us to engage stakeholders, it's also to give them something that, you know, they can use in terms of building their own strategy, or building their own business. That's one of the biggest jobs, yeah.

Interviewer 1: Speaking about that, like for example in a destination, there is Stine from FOOD, FOOD Organization of Denmark, they also try to brand for example what Nordic food is and what Danish food is...How do you.. Do you, like I guess apart from just normally meeting, how do you make sure that the messages that you are promoting is aligned with the message that they're promoting?

Interviewee: It's pretty much the same message. We see them as, you know collaborators, and we work very closely together. My team does like 50% of the job for Stine. She has, you know, maybe some different target groups... she works more with corporate people, but the entire message of getting Copenhagen as a food destination is a joined job for us, for VisitDenmark, for food organisations, for the ministries, we are a lot of people in that working. We do specific things to each other, we measure that in our own little box for, you know, our own purposes, but I think that the collective result is looking at our...are we getting more tourists or not? Are we getting, you know more turnover results or not? That's kind of the main KPI's we can look at. For me it's not important that we have 2000 clips in international press, I want press coverage, I want media, but I rather want consumers to be here and to experience it and to have these experiences to be as good as possible, because that is what leaves impact and that is what drives inspiration and change, so we all have our different set of KPI's within our organisations and, you know, for boards and stuff, but I think the main KPI is definitely looking at: are we actually building more jobs? Are we creating more economy? Are we creating a better business for the restaurants? And the answer to that now is yes. It's never been better days for the restaurants. It's not easy, but it's ...it's just ...because you have to be good today, to have success and to be internationally relevant, you have to be good! You have to have a great product, have good service, have a great concept, and be professional. And I think, you know maybe that's just a liberal way of thinking, but you know that leaves out a lot of all the ones that just produce shit and try to rip off people.

Interviewer 1: Exactly.

Interviewee: Which is fine by me! I mean, please leave and not rip off people, but create lasting, great experiences that people can actually retail! That's what we want to see, so..yeah, that's how we collaborate.

Interviewer 2: Do you have ways to measure the effectiveness of the branding strategy?

Interviewee: Yes, we do. We work on different levels. We work ... we have numbers of how many journalists we wanna reach, and how many journalists we wanna have in this city and we wanna help... we have measures on how many tour operators we can get to resell Copenhagen as a product that they have in their portfolio. We measure on the engagement rate on social

platforms, we measure on how much traffic we have on the website, not that it's....it's not something .. I would never fire people for not generating traffic on the website, because it moves away from the website so it goes to social platforms. But of course we use it as a target to see how are things actually developing. So we have a lot of specific targets ...

Interviewer 1: but what about in terms of how can you say that this Danish cuisine theme has been effective or ..

Interviewee: Sure, again back to ...you know... it's very, very rare that you find your solution or your answer in a model or a report. Reporting is great for creating numbers and then making people "ah great we did something and we spend our money right and we hit a lot of people" but it will never tell you if it worked. I think you have to look at other real-life KPI's in terms of "does this work or not?" **"are we having more entrepreneurs opening up great, you know, sustainable businesses in the restaurant scene then before?"** Yes, we are! **Their client base is more inter.... We know that, because they survey as well...their client base is more international than ever before.** We have more tourists in Copenhagen than ever before, so **there is a close correspondence between the number of tourists we attract, the way that we attract it, the things that they do here, the.. You know the restaurants they visit. They don't all go to Mcdonald's and.... They actually go to the restaurants** ....and I think we can all do all the number reports and say that "we did this and it cost this and blablabla" but we need to measure things on real life KPIs. Did we actually get more....did we actually strengthen the economy in the restaurant scene? Did we help do that? Yes, we did! Perfect! Let's do it more or less, you know..

Interviewer 1: Sorry, when was this strategy with the themes actually implemented? Cos it's relatively new.

Interviewee: **We started working with strategic stories as a branding tool .... Two and a half years ago.** But we've been keeping it pretty under the radar, and we haven't like built a big fireworks and say "this is our strategy!" We've just done it. Because I think this is the way that things work out there, and see if it works and adjust it and ... we had 10 first and then we cut down five and focus on five. And maybe we will cut down even more and focus on three in a year time. But for now these are the fives that we find are working and also corresponding with the consumers.

Interviewer 1: It's probably a difficult question, but could you say like, tell us an idea how this theme using food is performing relative to others or is there anyway to see whether...

Interviewee: **It's definitely one of the biggest, I mean definitely.... Especially when we talk about media attention ... when we talk about what people are looking for on the website, food and gastronomy is top 3. Definitely. So, it is a big one, absolutely.**

Interviewer 2: And in your opinion if you sum up the food identity in Copenhagen, what would it be?

Interviewee: I think ... **I think innovation is really, for me, what drives the development, because what we've seen in the restaurants, as you know, we have these massive, real, big chunks of innovation going on at some of these places where few people can go.** But what happens there spreads and ... and goes democratic over the years and I think that just makes everyone better. Because we don't eat fermented fruit at home **but we focus on ecology ... ecological produce has been on the rise in Copenhagen and in Denmark for the last 10 years.** **I think there is a close correspondence with how the innovation in the restaurant scene and how everything they've..** **All the stories they've been telling us about finding the right ingredients and finding the right produce and making sure it's ecological, effects how the average consumer thinks about this produce.** I definitely think that .. in my opinion, as in every industry, what goes on, you know the innovation that goes on and the places where few people can go, if it's done well, it will spread and it will, you know be a democratic process that gives a lot of good for everyone. **So I think the innovation is really for me what drives the scene ... and I think also entrepreneurship, those two things combined have really put us where we are today, and will push us even further I think.**

Interviewer 1: And do you think this has reflected in the destination brand of Copenhagen or somehow?

Interviewee: Absolutely, absolutely! Because it fits very well into the kind of the entire story of design and architecture and having concepts that are strong and having strong beliefs about doing stuff. We're actually very democratic and if people have a good idea and..and we are trying to build systems to actually let you live out that idea. We're not America, we're not saying it's an American dream where everyone can work their way to the top, because I think in the Danish culture that's not the point, the point is actually to be in it, it's the process, it's... well, if you have an idea of doing something, please do that. But we're not, I mean ... Rene and Claus are not doing this to become the richest people in Denmark..

Interviewer 1: It's not a race to the top..

Interviewee: no, it's not a race to the top, it's a race for quality, it's a race for the best, and for something good. And I think that's the main.. And it fits very well into the kind of the DNA of the country and the brand and how government is structured and how democracy works I think.. So yeah, it's not a race to the top.

Interviewer 1: one final question: just to pick your brain a little bit. We were wondering if in your opinion, if you can think of any other cities that have successfully used food as building it's destination brand and why do you think they've been able to do that and what can you learn from them?

Interviewee: Sure.....I think Barcelona has done a great job of course. We all know how Spain has also been very well in all the rankings and everything and they had a lot of pioneer chefs. For me I think ... I also love going to London to eat .... And London doesn't push that as much as they push the theatre and musical stuff, but I think.. In my opinion it's because it's there, it's just normal for London to have that massive, massive scene of everything. But that's what I like about, you know, going the very big metropolitan areas, because they have everything. They have you know the Indian, Korean, Chinese, and every... and it's all in a high standard, whereas you don't find ten Indian cuisines in Copenhagen that are really nice, you find one and then you have eight that are so-so, right? So I think that's the point of going to the big cities... demand is there ... and .. supply is there.

Interviewer 1: So you think it's more like the diversity because they have ...

Interviewee: Yeah, and I think diversity really brings flavour to a scene of course because, you know they bring in different things. But .... Yeah and I think you know one of my personal favorites is actually the Danish island of Bornholm. I think they have done a fantastic job in actually turning their identity away from being a place where you went on school camp for a week and then maybe you went back when you're grown up with your kids. They really turned their island situation into a massive innovation, food lab. Great restaurants, great produce ... I really think, you know, in a local sense that's a job really well done. They really established themselves as an island of groceries and eating experiences that are special. That's well done.

Interviewer 2: Do you think are there anything that Wonderful Copenhagen can learn from those destinations?

Interviewee: Sure. We can learn from so many destinations, I think we're a pretty good spot, but .... There is no doubt that the ones that are doing a great job is the ones that are really focused on doing it and I think one of the things that can be difficult here is it's so democratic ... I like democracy, it's not that, but .... But designing something... you would never ask a designer to do a.. The designer is a designer, he's the one who does the design, and you either like it or you don't. If you like it, it's good but if you don't...because you can relate to it. Designing a communication process is usually a democratic process, which usually makes it .... Everyone has a say, especially an organisation like ours, we have ... you know stakeholders, friends and politicians.. Everyone wants to be a part of it, everyone wants to see their name on the poster and everything. And I think doing things for real, doing things focused requires leadership and saying, "guys, this is what we're gonna do for the next three years. This is the story. We're gonna go all in on this" A great example of that is the city of Nantes, in France. N-A-N-T-E-S, you should look at it. What they did in terms of tourism was saying "alright, we're old, you know, industrial city, we don't have all the jobs for moving out, classic story for the city: industry moves out, people are out of jobs, what do we do?" They turned into this fantastic art scene, the entire city.

So instead of talking about tourism, they talked about art, so they invited ... all the money that were used to promote blablabla tourism just like everyone else, they turned into inviting the best and the biggest artists from all over the world to make art monuments, installations, buildings, doing these weird things and place them around the city. And it just attracted attention and it attracts people and that's all they've done.. it's one thing, they have just said, "alright, we wanna be a place for international art, we want people to come here to experience it" just... that's it, that's what they did. Everyone gathered around that strategy, everyone gathered around that one idea ... and that just created fantastic, inspired results. So I think, you know, I'm always inspired by the ones that do that, you know get everyone in line and then go! Instead of trying making a "alright, everyone is here, we're all good, let's go" Not that it's bad, but it's ... it's more difficult to be effective I think, if everyone has to have a say.

Interviewer 1: Which destination do you think who are the ones who are like "ok we're focused on food and that's it"?

Interviewee: I think that some of the Chinese destinations are coming on the map ... South China .. what's it called? Guangzhou? with the peppers and everything ...

Interviewer 1: sichuan pepper...

Interviewee: yeah, they're only trying to get, you know, that story promoted and say "we're actually, you know the destination in this fantastic, you know weird, giant country, where a lot of the Chinese food is known around the world actually come from". They have some of the best local Chinese food in my opinion, and....and I think that's why the destination is really trying to use food as a tool. That's what comes to mind, I'm not sure.... Then of course I see American cities that do more cultural stuff right? I mean ... a burger's also food and I think a lot of cities in America actually tell that story pretty nice and ... and you know and street food and fast food, I think, you know a city like Austin in Texas has done a great job and actually is saying alright, the barbecue kitchen ... the tacos, all the innovation that goes on in food truck...they are actually really promoting that apart from music, that they also do a lot. But I've seen that and ... done a lot of, you know, kind of south USA, some southern states have done food pretty well I think, because they've something that's pretty much their take on it, right. That's what comes to mind.

Interviewer 1: But then Copenhagen kinda also does that right? Because it's pushing the smørrebrød and it was on the...

Interviewee: Yeah.

Interviewer 1: So it's kind of a bit of a similar situation

Interviewee: We still push the classic and also the modern interpretation of the classic.

Interviewer 1: Yeah.

Interviewee: Of course, it's always interesting.

Interviewer 1: I think that was all the questions that we had so far.

Interviewee: Cool. I hope you can use it!

- Ending of the interview and thanking of the interviewee -

## 7.5 Transcript of the interview with Stine Lolk, FOOD

Interviewer 1: Just to start off, could you tell us more about your role and responsibilities at the Food Organization of Denmark (FOOD) and how long you have been working here for, etc.? Just as a background.

Interviewee: Yes. I am the director of the **Copenhagen Cooking & Food Festival**, and employed by **FOOD**, which is an organization that is... The purpose is to promote Danish gastronomy and food abroad. The FOOD organization is primarily doing PR, international press trips, yeah... Communicating about Copenhagen and Denmark. And also they do a festival in Aarhus, Oyster Week and also supporting food events all over the country, economically. I have been working for FOOD for five months now. I was employed for the **Copenhagen Cooking & Food Festival**, so that's a new thing in FOOD. The Copenhagen Cooking Festival has been in Copenhagen for eleven years or something like that, and it has been run by an organization called **Copenhagen Cooking**, which is originally a Wonderful Copenhagen, the tourist organization, thing. And then it was separated out as a thing of its own. Then in 2016, FOOD... It was already in 2015... But it was decided that FOOD and Copenhagen Cooking would go together and try to make a festival that would be more international, more business orientated, more food, **because Copenhagen Cooking had been very successful in doing a festival that is very restaurant-orientated, and that fits very well with the Copenhagen food scene** because **Copenhagen is so strong in the gastronomy part**. But we thought that the food, the produce, the business and the international was lacking in the Copenhagen Cooking, so FOOD and Copenhagen Cooking make a collaboration of doing a new kind of version 2.0 of the festival. So this is why the name changed this year to Copenhagen Cooking & Food Festival. So that's the story.

Interviewer 1: And were you involved in Copenhagen Cooking before you joined FOOD?

Interviewee: Yes, I was the head of the board of Copenhagen Cooking before, but I was working at Tivoli so that's a completely different thing but I was doing food festivals in Tivoli as well. So I have been in the area, and been involved in Copenhagen Cooking.

Interviewer 1: You talked briefly about what FOOD does, about promoting Danish food abroad. Could you just explain a bit more about the objectives of the organization?

Interviewee: Of the festival or of FOOD?

Interviewer 1: Of FOOD in general.

Interviewee: Yeah. I mean FOOD started five years ago, I think. It is partly financed by the Ministry of Business and Growth, Erhervs og Vækstministeriet in order to... They have the tourism part in the ministry so they wanted to make sure that we promoted that area and kind of got into... At that point, the development in Copenhagen was already going up food-wise. Gastronomic, **Noma was the best restaurant of the world and so on**. So they wanted to support that kind of development with the PR and events. And then it's also big food [companies] supporting FOOD, that is Arla, Danish Crown, all the big food companies that are members of the board of FOOD. So it's like the big organizations going in, saying how can we support the general development of the gastronomy and food in Denmark, because they saw a potential because there was kind of a revolution going on in Copenhagen, so how can we... kind of... spread that to all over Denmark and make sure we tell the story abroad. So that was kind of the starting point.

Interviewer 2: So you try to promote mostly **Danish cuisine**?

Interviewee: Yes.

Interviewer 2: Or do you also promote Nordic?

Interviewee: Yes. Because I mean the **Nordic movement**, the **gastronomy movement**, was kind of born in Copenhagen. And I mean, it was, even though, both the Swedish and the Finnish and the Norwegian chefs signed the Nordic Manifesto, it was primarily Copenhagen that pushed the development because **Noma and Rene Redzepi**, of course, was the pioneer and.. Yeah.. the general of that. So this is why it has been changed. Of course it is still Nordic, but it's been... Copenhagen is like the centre of that movement, so this is why, yes it's Nordic, but we do primarily promote Copenhagen and Denmark. But next week for example, there is an

international press trip going to Norway, up North, and so on, so we also do other things with the other countries.

Interviewer 1: Yeah. But you talked about, for example, the main objective is to promote Danish food or Nordic food to the international audience. Could you just explain more, why is it so important to promote this food... Why is it interesting to promote the Danish food and Nordic food?

Interviewee: I mean it's interesting for several reasons. **If you look at the gastronomy scene all over the world, the Western world anyway, food is becoming.. And the eating experience is becoming more, I think, of an identity.** I mean... With Instagram and other social media, you tell who you are by putting out a photo of what you eat, kind of. **So the food is no longer just something you eat, it's also a way of telling the story of yourself. So it's interesting now all over the world, there's big business in it.** And I mean, **the thing of supporting this development in Copenhagen is of course important for the tourism part,** but it's also important for the livability of Copenhagen. You have a better city, if your people go out and eat, and you have more jobs created. So there's a lot of positive things following this food revolution or eating revolution. **And on that side, I mean the rest of Denmark has been traditionally very focused on farming and also we also need to support that kind of business going on all over the country. And of course, I mean, with the new Nordic movement, we would also like not to change the farming of Denmark, but there's also something as a problem in the way we run our farms and so on in Denmark, so we need to kind of make sure that the city, which is now very strong, Copenhagen, also pulls the rest of the country with it. So we need, kind of, to lift the country by making the city very strong. So yeah, there are several good things about working with this. And we are good at it. I mean, Rene Redzepi and other chefs have succeeded in making a world-wide movement, so it's really impressive what we have done looking at a small country we are.** So in that way, I mean there's something to build on. It's not just something we say, we are really good at this. **And the thing about Noma is that, it also created this trickle-down effect so that there's such a good scene right now, both in fine-dining, in the middle-class or the medium restaurants, but also street food coming up now. And the cocktail scene and so on. So I mean, one pioneer can take a lot of the... Yeah... Can spread the good vibes.**

Interviewer 2: And who are your target audience? Do you target mainly international or local Danes or domestic tourists?

Interviewee: I mean we would target... Depending on what it is. I mean... You can... Of course there is an international perspective in telling the story of this, but sometimes you need like a hook, a news hook, to... You need to have a story to tell. So this is why we also went into **the events kind of scene because if you do a food festival, for example, Oyster Week, you have the chance of telling a story that is not just one man or one woman, but a bigger story of oysters of Denmark or the Copenhagen food scene,** and so it's a good way of telling a bigger story, and it's a good way also of making people work together. So in these festivals, people meet each other, so of course there's also a Danish perspective because we want to strengthen **the relations between the farmers and the restaurants and so on.** So there's a lot of good things about the events part but the main purpose in the end is to promote the Nordic cuisine and gastronomy.

Interviewer 1: So **mainly to the international audience?**

Interviewee: **Yes.**

Interviewer 1: And when you say you want to promote the Danish cuisine to this international audience, what message are you trying to promote? What do you want the international audience to think of Danish cuisine or Nordic cuisine?

Interviewee: I think we would like... I mean... It's such a... **The Nordic movement is such a strong storyteller of using the local produce and thinking sustainably** about how you make food and so on. So we are really not creating a story, we are just telling the story of the thoughts behind the Nordic movement, and making sure that people doesn't only know Noma, but also everything around Noma because of course, there is a vulnerability in maybe if one day Rene Redzepi decided to, you know, lay down on a couch and didn't want to do a restaurant anymore.

We need to make sure that the next generation and that we have a strong basis for continuing the development and the story and so on. So it's a matter of communicating what is in the Nordic movement and in the Copenhagen food scene and so on. And what's interesting now is that a lot of people from abroad are actually choosing to stay in Copenhagen and open restaurants, it could be Americans, Peruvians, whomever. And this is also a way of, a really great way of developing the Copenhagen food scene because they come from another perspective than we do, so if we can continue these inputs from abroad, I think we can stay on top longer than if we just have a narrow focus on only the Danish chefs.

Interviewer 1: This might be a difficult question, but could you just summarize in a few lines what are the main essence of the Nordic movement? So you talked about sustainability or...

Interviewee: Yeah. I think that the main essence is the way you think about food. It's a mental thing. As you see when Noma goes to Australia, they can still kind of do a Nordic movement without using any Nordic ingredients at all, because it's about the way you think about food. So it's about using the landscape around you in a different way that has been... Like challenging the landscape around you, by foraging, by going out finding other things that you might normally use in food, but also by having a very close relations to the farmers. So it's a farm-based cuisine where you go out and you have a dialogue with the people making the produce. And it's not like... I mean, traditionally, it would be the farmers saying "ok I grow potatoes, you can buy my potatoes". But this is more like a dialogue where you say "oh we would like to do this kind of food, could you maybe make something more like this?" and the farmer comes back and say "yeah, have you ever thought about using this?" So it's a dialogue-based kitchen instead of just a one-way street. And this is why, there are so... I mean... Around Noma it has developed a lot of small producers doing maybe just a little strange herb or something like that, because suddenly the restaurants are beginning to not just buy what's on the shelves, but asking for things, saying I would like, I don't know, cucumber tasting more, or being small or big... So it's a really productive way of thinking about food. I think the word to describe it is "locavore", like eating your local stuff. Locavore may be the word to use.

Interviewer 1: What is it? Local...?

Interviewee: Locavore. It's L-O-C-A-V-O-R-E. Rene Redzepi was on the cover of Time, I think it was. Yeah, it was Time Magazine, a couple of years ago. And him... A photo of him, in you know rain boots and sweater, as he looks. And it just said the locavore hero. This is like, I think, a broad perception is that you eat what's around you and you do it in a new way.

Interviewer 1: But does FOOD just promote this, or does it promote the traditional Danish cuisine, you know what Denmark is known for, like smorrebrod...?

Interviewee: Yes, hot dogs. That's also part of the story but I mean... Because it is part of the story and it's also very good, it doesn't have to be like pure Nordic or pure fine-dining. Because I mean if we can raise the level of quality, also in fast food, we have succeeded much more than a few... I mean wealthy people eating really expensive menu. So it's about the whole food scene and that's a trickle-down effect because when people are... I mean when the chefs are coming out of these good restaurants, maybe they want to make another fine-dining restaurant, but they might as well want to make really good tacos or really good whatever, have a food truck. And that's really good because you raise the level in every aspect. You have the Pølsevognen (sausage wagons) in Denmark, and I mean it's a really good story and a good tradition but the quality has been lacking in so many years. So this, if we can effect this, and maybe we can also ensure the survival of this because if the quality is not getting better, it's disappearing and people don't want it. So it's about the whole, I mean, spectrum.

Interviewer 2: Are there any other initiatives in Copenhagen apart from the Copenhagen Cooking Festival?

Interviewee: There's many initiatives in Copenhagen.

Interviewer 2: What are the main ones?

Interviewee: I mean the Copenhagen Cooking & Food Festival is the biggest one. It's also guest wise, and so on, and number of activities, events going on in the festival. But then you

have like smaller things going on, maybe harvest markets, or could be something called Dining Week, which is a very big event all over the country. There's Claus... The Meyer company, that does a thing in the fall and so on. So there's lots of things going on but nothing as big...

Interviewer 1: So does FOOD organize the Dining Week?

Interviewee: No. This is just what you will see in Copenhagen. FOOD has only one thing in Copenhagen and that's the Copenhagen Cooking & Food Festival. And then they have something, part of the Oyster Week that's going on all over the country, there's oyster events going on in Copenhagen that week also as well. But also in Jutland and everywhere else. So they might do a pop-up event of something... Nordic... I don't know. But as I think coming back year after year, it's the Copenhagen Cooking & Food Festival that's the main.

Interviewer 1: You mentioned earlier that, now there will be a much more international focus for the Copenhagen Cooking, do you mean that you will try to attract more tourists to participate in this festival?

Interviewee: It's on kind of different levels. Event level, we would like to do more events that have an international level, you might say, so we want to invite chefs and waiters and bartenders and food producers and so on from all over the world coming in and inspiring the Copenhagen food business. So... And also do events that has the potential of getting PR also abroad, so we want to make sure that people know this festival in order to put the light on the Copenhagen food scene. And there's a matter of attracting of course tourists and then also international business people because we are also working on developing conferences, fairs, things like that. So like the fashion week or fashion festival of Copenhagen is like the... We are looking at this saying if we could do the same for food, so we have ten days where you have all the major events of food business going on, then if you are a food or beverage manager or hotel manager or whatever you are, you have to come to Copenhagen that week in order to make sure you see the new trends and the new products and hear the new knowledge. We have the big idea or the unique selling point of the festival is... We call it "breaking the new", it's also the theme so we want to... This festival has to highlight the new things, the new products, the new knowledge, the new talents, the new techniques in food, everything new. So you have, when you come here, the purpose is when you go home, you learn something new. You tasted something new, you met someone new. So that's the inspiration part of it.

Interviewer 1: That's the theme for the 2016, right?

Interviewee: Yes.

Interviewer 1: And there's like a different theme every year?

Interviewee: There's been a different theme every year, but we would like to keep the "breaking the new" theme like an overall idea, but then we might, for every year, do, okay this year this could be breaking the new talents, for example. So we could have like a more narrow theme, or breaking the new sustainability, or food techniques, or... So we could do like every year a general focus on the new, but narrow it to something.

Interviewer 1: But from your past experiences, were there many tourists that participated or was it mainly Copenhageners?

Interviewee: Mainly Copenhageners. There was some events that... I mean, the tourists that was already here was participating in, but we... I mean... We have not been good enough at communicating in English for people, so a lot of the events was based on Danish speakers, Danish menus, Danish everything. So it's been a little inaccessible for people not speaking Danish, which is... It shouldn't be like that. So we are right now in 2016 focusing a lot about doing a more English friendly version of our website, the programme, the signs, and just making sure that the people are here feel welcome and then they can understand what they... And participate without feeling like it's not for them. And then the next years we would like to go out and say, okay we have this strong programme, we can maybe attract people from Sweden, Germany, England, if you are food-interested and so you are maybe willing to travel, a short travel. So we can build it out every year and I mean eventually, hopefully, people will come from all over the world participating.

Interviewer 2: And in your opinion, what can food do in relation to... for a brand?

Interviewer 1: Like a destination brand.

Interviewer 2: For example, to Copenhagen.

Interviewee: I mean, I think it can tell a story of what the city is. I mean also the thing about the Nordic food movement it's like a very... In some ways, it reflects the Copenhagen kind of easygoing way of living, because I mean the tables took, or the restaurants, took the cloths off the table. It was a lot like a more informal eating experience, that's also very important part of the Nordic fine-dining scene. It made it much more democratic, you might say, not as fine as it used to be. So that tells you the story of Copenhagen and Denmark, which is more everybody is kind of equal and it's not like you celebrate the rich. The rich are there, but I mean it's not like people are insanely rich and it's not like people are insanely poor. People are much the same and they meet each other, and everybody has the same value and so on. So that's also a part of this story that you can kind of make the fine-dining accessible and it's also the way you serve the food and I mean, that the chefs are coming into the restaurant telling about the food. And so you have a much more casual...

Interviewer 1: There's like a dialogue going on.

Interviewee: Yeah, and like a dialogue instead of a guest coming in and sitting down and it's a little scary, and you don't feel like you may be capable of, or knowing what you are supposed to do, and which fork you are supposed to use for which dish and so on. So it's a much more welcoming experience. I think that reflects the way of thinking in Denmark in general. And of course when you have people like Rene or Christian Puglisi or whomever, Claus Meyer, who is around the world, they are... I mean, they will communicate the Danish values, telling about the stories how they make their foods. So I think it's a very, very important way of branding a country or a city because it's such a visual and physical way of telling something that is much more value-based or something.

Interviewer 1: So it's easier to visualize?

Interviewee: Yes, exactly.

Interviewer 1: And do you think for example this Copenhagen Cooking Festival or other initiatives that FOOD has organized have helped to kind of shape the food scene here in Copenhagen or Denmark in general?

Interviewee: Yeah, I have to believe that we can do that because what is really... What we can do with a festival or an event is that you can, for the people in the food business, you can make sure they meet each other and maybe start collaborations that will continue on after the festivals. So I mean, you can make relations that last, hopefully. And also you can like get people, the guests, maybe challenging themselves a little, trying something they haven't tried before. So maybe when the festival is over, they have a little more knowledge or a little more courage in going out, trying something they didn't think they would like or something like this. So you get a little, maybe a little higher level from everybody. So the festivals are for, I mean, it's primarily a platform where people meet and make relations so that we can move even further.

Interviewer 2: And do you think that the initiatives of FOOD contributed to the brand of Copenhagen?

Interviewee: Yes, I think. But I think FOOD is more like... FOOD has been I mean... We can help the people who are the pioneers, who are the first movers. We can help them telling their stories so they can have a better business or things like that. So I mean, FOOD could not have done this alone, but I think FOOD has been a part of helping the people who have been in the front line of this. For example, supporting the MAD Symposium, through all these years helping to establish the MAD Symposium, which is... I don't know if you know it, but it's a Noma-based thing where they collect like the food avant garde.

Interviewer 1: But how was FOOD supporting it? Was it financially?

Interviewee: Financially, and on the board as well. So I mean... And FOOD also supports the bocus o'dor candidate and things going on all around. So I mean it's a matter of supporting the people who are doing it already, and helping them to succeed.

Interviewer 1: Okay, so they can tell the stories and that kind of builds the brand?

Interviewee: Yes.

Interviewer 1: And you talked a lot about collaboration with different people, different frontliners. Could you give us an idea of who you mainly collaborate with and who are the key collaborators?

Interviewee: But it's so many. I mean, if you go in ... FOOD has an online community or blog universe called aortafood.com, there you can see where... You can go in and read, and it's like the next generation of people thinking differently about food. It could be Matt Orlando in Amass, it could be To Øl who are making... One of the best brewers in the world, it could be Adam Aamann making smorrebrod or something like that. So that's of course partners that are close to us, trying to help them to succeed in what their ideas are. So you can go in and see who they are and what they are thinking or doing or so on. But FOOD has so many relations to the food industry, and the farms, and the restaurants, but of course the people in the Copenhagen, like the Nordic movement, is of course close to FOOD because we have been able to support them financially and so on.

Interviewer 1: So you would say like chefs, restaurants... but what about food markets, for example?

Interviewee: I mean, food markets... They are... When we do international press trips, we of course take the journalists to the food markets, Copenhagen Street Food, Torvehallerne, something like that, because it's a good way of telling also the story of... I mean you have Copenhagen Street Food, very relaxed, so it's a good way of telling the story but it's also very... I mean... It's business. And of course we would like to support them but financially we would like to support the people taking a chance, that might not have the big money in their pockets and so on. Torvehallerne is made by a very big property company and so on, and so that's more of a way of telling a story about Copenhagen by using Torvehallerne, but not supporting financially.

Interviewer 1: Sorry if it was misleading. I didn't mean financial support, but more like do you work with them?

Interviewee: Yes. Primarily, as I said, by doing an international press trip, we might go down to their place. For example, in the festival, Torvehallerne is usually part of it somehow, so they make their own events and the festival, the Copenhagen Cooking & Food Festival, has a very big open source programme, where everybody can come say "oh I would like to do a coffee tasting, or I would like to do a special pop-up restaurant that week", so they get to a part of the programme if their ideas are good enough. And Torvehallerne is one of the big... Like we work a lot with Torvehallerne because they... Last year, the Copenhagen Cooking has a small spot in Torvehallerne where they did debates and so on and there's been the risotto championship and everything like that. So I mean a festival is also very much a marketing platform so people do... They make the events and then we tell the story about it. So we have good connections but it's not like...yeah...

Interviewer 2: And what is the relation between FOOD and Wonderful Copenhagen? Do you work a lot together?

Interviewee: Now we do kind of because yeah... You might say that we do. Yes, we do. Kasper, who is the head of communications, of course has a very close relation to Wonderful Copenhagen, VisitDenmark, the foreign ministry press office and so on. So we coordinate and the press trips from abroad often also have a part that maybe Wonderful Copenhagen does a part of the programme or something like that. For example, yesterday there was a team from the BBC, a research trip coming here, and Kasper was the host of the day. But then they met up with someone from Wonderful Copenhagen. So it's always a matter of taking... Because they know some things, we know other things, so taking the knowledge, put it together and then you make something better.

Interviewer 1: From our research, we saw that Wonderful Copenhagen is trying to also use food to brand themselves. They have this theme which they call the Danish cuisine. Do you know much about it? Do you work together or do they ask you for your input?

Interviewee: I am sure they do. I don't know much about it. I mean... The thing is that Copenhagen Cooking is physically placed in Wonderful Copenhagen, so for example I am going

in there now so we are talking a lot together. The office of Copenhagen Cooking is in Wonderful Copenhagen, so I know them very well but I hadn't just heard about the Danish cuisine but I am sure Kasper, who is the head of our communication, has heard of it... Is it good?

(Laughters from all)

Interviewer 1: We have an interview with Emil tomorrow, the director of communications. So we will ask him about it.

Interviewee: Yeah, he is our main contact. He is a great guy.

Interviewer 1: So then I guess from what I hear from you, you do talk? Do you bounce ideas off each other? And would you say you try to align the messaging because I mean FOOD is promoting Danish cuisine or Nordic cuisine to the international audience, and Wonderful Copenhagen is also doing the same. So do you try and make sure that the message is kind of aligned?

Interviewee: Yes, we talk a lot.

Interviewer 2: And... can you measure if these initiatives are successful?

Interviewee: I mean, the way of... Depending on if it's a festival or is it a press trip or whatever. Yes we have some measuring tools, like the press trips, so we see which kind of articles came out of it, and how many did read them, and what's the message on point and so on. And we deliver this press analysis to the ministry, saying this is what we did this year, we had this many journalists, where they did this kind of articles, videos, whatever it is, at this kind of value. So we do make for the ministry a very detailed... Telling us what we have accomplished. But the thing is, with the PR, it's always... So we have a big article in New York Times, but what did it, how did it... I mean, that was supposedly good, but did it work? So the hard link is to see how did that... I mean did that result in people actually coming to Copenhagen? So you need to have this assumption that positive PR is good. I mean, it's very hard to measure... So who ended up sleeping at a hotel in Copenhagen.

Interviewer 1: So you would say the ultimate goal is to attract people to come here? Is that what you meant?

Interviewee: Yeah, if you talk tourism.

Interviewer 1: But what about festivals? I guess you can count how many people have participated? But then...

Interviewee: Yes, you can count. For example, the festival in 2016, we have a goal that there should be 15% tourists of the guests... But we can't talk to everybody because there's like 150 events going on and some of them are free and some of them are tickets and so on. So what we can do is like... We do an analysis where we take 10-15 of the events and making a guest analysis there and then assuming that that is representative for the the whole. So we try to pick out events, that are small, big, different places in town and so on.

Interviewer 1: Who and how does this 15% come up? Who came up with this benchmark?

Interviewee: It's because the last year's analysis, and it's Wonderful Copenhagen that are doing it for us, showed that there was around 7.5% and we thought that we wanted to at least double that in 2016. And I mean, as I said, primarily getting in touch with the people that are already here in 2016. So we need to make sure that you don't come to Copenhagen that period without knowing that there is a food festival going on. There's something in it for you as well. It might be just to drink a special cocktail or participate in a big dinner or something like that.

Interviewer 2: And in your opinion, if you were to sum up the food identity of Denmark or Copenhagen, what would it be?

Interviewee: The food identity...

Interviewer 1: Yeah it's a very broad question, but we just want to pick your brains a little bit.

Interviewee: I mean I have a colleague who made a big project last year called "the story of the produce", where they put together all the producers of the country, saying what do we have in common actually. And I think the main thing coming out of that is the willingness to innovate and finding a better way. So it's the willingness to challenge yourself all the time, saying okay this might be good, but I want to do better. And I think that's also the push that's driving the Copenhagen food scene, wanting to do better.

wanting to do more, not being satisfied with how things are right now. And that's also the same with people in the food industry and so on. We are very far ahead in the kind of... The whole food technology... Ingredients and stuff like that. We are very good at this in Denmark, compared to others. And we have very high food security, do you call it that? You know, making sure people don't get sick from what you eat. So it's this... **If we maybe should say one thing, is this finding a better way push.**

Interviewer 1: And because I guess we are focusing on how you use food in branding, we just want to ask you, do you think in Copenhagen, you also mentioned a little bit before, but how does this food identity reflect or contribute to the Copenhagen brand?

Interviewee: Yeah. I think I said the things about the food scene reflects the values of Copenhagen. So it's a way of communicating this informal, equal, democratic way of seeing. **I mean it's the same when Bjarke Ingels goes out and designs houses or buildings all over the world. He also has this kind of finding a better way, trying to do something that is a new way of thinking how to live. It's exactly the same in the food scene. It's this story of trying to challenge the existing, I think.**

Interviewer 1: And a bit of a different question, in your opinion, which other destinations have successfully used food in building its brand identity? Can you think off the top of your head? And why were they able to do that?

Interviewee: **I think that Melbourne in Australia is a good example. They have a very big food and wine festival and I mean,** they have succeeded in attracting people from all over the world coming to this Melbourne Food and Wine Festival and have succeeded, I think, in kind of competing with Sydney. Kind of telling that it's not just another town in Australia, it's something really important and somewhere where they also communicate this easygoing, casual kind of Australian informal way of living, different than Copenhagen, but still some of the same values. **So I think that Melbourne is a good example of that. I think... I don't know... It's so easy to mention New York but New York is just such a... The food scene of New York is just so interesting because they have this huge potential, so many people there, so many possibilities, and so on. I think they are using it very good and they are very good at doing it.**

Interviewer 1: Are there some lessons that FOOD can learn from these cities then?

Interviewee: **I think FOOD can learn from everybody. I mean there's always someone doing something different or something better so I think that... The thing is Melbourne has succeeded in really gathering everybody around this festival,** so everybody is in and everybody's contributing, everybody wants this to be a success - the wine industry, the food industry, the museums. So I think they are doing very well in that and also the fact that they get international attention and there are international chefs coming in and so on. **So I think they are like a role model in the festival part of it.**

Interviewer 1: So I guess you said the collaboration is very important?

Interviewee: Hm... yeah.

Interviewer 1: Actually I have one more question. It's just I guess in a more traditional sense when you talk about food, people would say, oh which country has a good food scene, like they would think Italy - they are famous for their pizza or pasta. But when you mentioned Melbourne, New York or Copenhagen, it's more like not about so much the food item itself, but it's more like an ideal or principle... is that something that you see as the new trend that is going on?

Interviewee: Yeah I think that... **I mean, but the produce and the item is a big, important part of it** but I think it's... Food is like, as I started off saying, **it's become like an identity thing. It's a way of showing who you are, but it's also a very social thing - who you eat with, how you eat it. So I think food is, as I said, much more than just what you put in your stomach. It's the whole experience around it** and I think it's... Nowadays, where you can buy most things online, you don't really have to go out, you can fix everything from home, you don't need to go out and buy a milk in the shop and meet the other guys from the town or something like that... **I mean, food is becoming more like the place where you go out and meet people, in a different kind of context. And getting new experiences in real life, because food is, yeah you can look at food online, but you need to go out and really experience it.** I mean, film and every other thing you can sit at home and experience it, you don't have to go out

to the movie theatres anymore. **So I think that's also why it's becoming so important and it's like the social perspective and the way of showing who you are through food.**

Interviewer 1 to Interview 2: Do you have any other questions?

Interviewer 2: No.

Interviewee: You are welcome to, when you come home and if there's something you didn't... Because I am not fluent in English, so if there's something you didn't understand or you maybe want me to elaborate something or so on, you can write me.

- Ending of the interviewee and thanking of the interviewee -

## 7.6 Online content analysis results

Category of food identity	Frequency A	% in A	Frequency B	% in B	Frequency C	% in C	Total Frequency	% Total
A type of food	57	23.08	130	17.45	210	23.00	397	20.84
A style of food	42	17.00	109	14.63	140	15.33	291	15.28
A food-related establishment	69	27.94	260	34.90	318	34.83	647	33.96
A food-related activity	1	0.40	9	1.21	6	0.66	16	0.84
A representation of the destination's culture	9	3.64	22	2.95	18	1.97	49	2.57
An experience	23	9.31	80	10.74	83	9.09	186	9.76
Quality of food	24	9.72	84	11.28	88	9.64	196	10.29
Origin of food	5	2.02	20	2.68	16	1.75	41	2.15
Availability of food services	17	6.88	31	4.16	34	3.72	82	4.30
Total	247	100	745	100	913	100	1905	100

Frequency A = frequencies total on the front page<sup>48</sup> and articles linked to the page

Frequency B = frequencies total on The Danish Cuisine theme page<sup>49</sup> and articles linked to the page

Frequency C = frequencies total on Eat & Drink page<sup>50</sup> and articles linked to the page

Total Frequency = Frequency A + B + C

% A = % in total number of frequencies in A

% B = % in total number of frequencies in B

% C = % in total number of frequencies in C

% Total = % in total number of frequencies in A + B + C

<sup>48</sup> <http://www.visitcopenhagen.com/copenhagen-tourist> (March 1, 2016)

<sup>49</sup> <http://www.visitcopenhagen.com/copenhagen/danish-cuisine> (March 1, 2016)

<sup>50</sup> <http://www.visitcopenhagen.com/copenhagen/gastronomy/eat-drink> (March 1, 2016)

<b>Category of food identity</b>	<b>Keywords</b>				
A type of food	beer	meat	seafood	sandwiches / smørrebrød	cocktail
A style of food	Danish	Nordic	fusion	modern Danish	
A food-related establishment	restaurants	cafe / coffee shop			
A food-related activity					
A representation of the destination's culture	innovative	hip	trendy		
An experience	casual	street food	experience	informal	
Quality of food	Michelin-star	quality	organic	sustainable	Bib Gourmand
Origin of food	homemade	local	seasonal		
Availability of food services	budget	affordable	diverse		

Keywords = keywords extracted from the different pages that are used repeatedly to describe each category