



#JoinUs

A COMPARATIVE STUDY OF
THE EUROVISION SONG CONTEST
2001 AND 2014
IN A TOURISM PERSPECTIVE

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Abstract

This paper investigates the Eurovision Song contest from a tourism perspective and presents a comparative analysis for the ESC 2001 and 2014. Copenhagen has recently hosted the ESC and many things were done differently than in 2001. Some of the most significant differences will be looked into in this research. The primary data collection for this research is extensive and consists of qualitative interviews with actors as well as personal observations done in relation to the ESC this year. Furthermore, secondary data was collected from both years, in order to gain an insight into the strategies behind the ESC 2001 and 2014.

The main theoretical fields which this research is concerned with include literature on mega-events, co-creation, and strategies within branding and communication. This was necessary to gain knowledge of the topics and also understand previous research in this area. This research presents the differences in the events. The mindset has changed significantly in the last decade, and where it in 2001 was the goal to create the biggest show, this year it was to “stand out”. This mindset is visible in the set-up of the ESC in many ways, including the choice of the B&W venue for the show, which has created some controversy in the media.

Even though the strategy behind the show was different in these two events, there are some similarities in the branding message in the ESC. Consistency is seen in the branding values of Denmark, however the way that these are shown has developed and is this year focused mainly on internet based marketing. Social media has played a vital role in the marketing of the ESC this year and the hashtag JoinUs was used as a coherent message throughout all platforms and allowing consumers to co-create their own experiences. Co-creation is a recent concepts and it developed along with the internet. Therefore this was not as known and used to the same extent in 2001. This year, Co-creation is used extensively on several levels and can also been seen in the organizational set-up, which is a cross-sectorial collaboration with many actors.

This research aims to provide a comparative analysis in a relatively unexplored field in tourism and to understand, explain and analyze a highly complex topic.

Keywords: Eurovision Song Contest, Tourism, Mega-events, Co-creation, Branding, Competition State

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1. Introduction

Back in 2001 Copenhagen hosted the Eurovision Song Contest as a result of winning it in Stockholm in 2000. In 2013 Denmark won again in Malmö and therefore was hosting the Eurovision Song Contest 2014, it was the 3rd time that Denmark was hosting this event (EBU, 2013a). This event is one of the biggest events in Copenhagen in 2014 and it is seen as a golden opportunity for Copenhagen and Denmark in terms of destination branding (VisitDenmark, 2013). Denmark hosted the Eurovision last time in 2001, and much has changed during the last 13 years. The term mega-event has received more attention in the public in Denmark, a consequence of Denmark hosting even more events and is starting to apply for more international mega events (Pedersen, 2009; København Kommune, 2013).

The way in which events are organized and used in branding today is different from 2001. With mega-events, it is always stressed in the media that it is a great branding opportunity as well as it is a possibility to create an economic benefit the destination. After hosting the ESC in 2001, criticism was raised on the fact that the predicted demand in tourism economy did not match reality (Boesen & Boesen, 2001). Again this year great benefits have been predicted (VisitDenmark, 2013). Yet, it is still unanswered how to measure the tourism effects of hosting mega events.

Looking at these two events made us curious and therefore this research will investigate the differences between two seemingly similar events, with a strategy, tourism and branding focus. The question about how Denmark succeeded in hosting the ESC 2001 and how they have changed their approach for this year's ESC 2014 will constitute the subject of this thesis. This stands out due to its different comparative methodology, which takes inspiration from various comparative methods. It presents a comparison of two events, one which is recent and very much in focus, with an event which took place 13 years ago. Therefore, there will be parameters which cannot be directly compared. This research aims to provide an analysis of the development within events tourism in Copenhagen, not to compare the economical outcomes of the two events, but rather provide an understanding of which developments have affected the way of hosting an international mega-event. Naturally, we cannot omit completely the economical outcomes, but this will not be the focus of this research.

1.1 Eurovision Song Contest

The Eurovision Song Contest (ESC) is a yearly contest that started in 1956 and has since it started been a competition that gives each competing country a possibility to show the rest of Europe a piece of culture from their respective country (EBU, 2013a). The ESC gives Europe the possibility to unite for a night amongst something besides politics and controversies, it gives Europe a reason to come together and celebrate the many faces of music and have a party together as one common European identity. The name Euro(vision) can be a misleading since it is not only countries from Europe participating, in fact all countries that are active members of EBU are invited, leading to countries such as Israel and Morocco participating (EBU, 2013c). ESC is a popular event all over Europe, and even outside Europe it has fans. The Eurovision has developed from seven competing nations to 37 competing nations (EBU, 2013b) and this increase has changed the show from being one final show to being two semifinals and one final lasting three different days in the same week. The winner of the ESC gets the exclusivity to host the following year's ESC, something that is stated to generate economy in many ways (EBU, 2013a)

1.1.2 Eurovision Song Contest 2001

Denmark has won the ESC three times, and therefore has hosted the show in 1964, 2001 and 2014 when the show (EBU, 2013a) came to Denmark for the second time, in 2001 it needed to exceed the largest show up until then in Sweden in 2000 with 18 000 guests (Munk-Petersen, 2013) and the strategy for the show was “the bigger the better” (Jensen, 2001). Denmark succeeded in hosting the to date biggest show in 2001 with 45.000 audiences (Myhre, 2003), generating 117 million kroner from the final show (Myhre, 2003) and being remembered for being a professional host city. In 2001 it was all about hosting the biggest event possible and to put Denmark “on the map”, so to speak. As the communication and press manager at VisitDenmark, Mette Dahl-Jensen states, “*At that time it was a question of making Copenhagen known, where today it is a relatively strong brand, and it wasn't strong in the same way in 2001* “ (Appendix B p. 5, translated by the Authors).

However, the event also received a fair deal of criticism, for instance the hosts were referred to in the international press as “The tooth fairy and Dr. Death” due to their rhyming of every line. Furthermore, one of the biggest debates about the event, was the financial effect that it would have on Copenhagen, and if it was worth it. There are still some different opinions on this matter, but it was a profitable investment for Denmark according to calculations from Danmarks Turistråd and Wonderful Copenhagen (Woco). Woco was in charge of the tourism strategy for Copenhagen in

2001, together with Danmarks Turistråd (Today called VisitDenmark). In charge of all activities for the ESC in 2001 was Woco, together with the national broadcaster DR and the venue, Parken (Katz, 2001). A management group was formed, with representatives from each of the three actors. It consisted of Ole Andersen from Woco, Dan Hammer from Parken and Jørgen Ramskov from DR. While DR and Parken were in charge everything regarding the actual show, Woco was responsible for press, communication, events and arranging activities for the delegates. The target groups which were aimed to attract through the ESC were three main groups of leisure tourists: The Young (25-35) the Adults (36-55) and the Homosexuals. All of these types of leisure-tourists were already groups which Copenhagen was aiming to attract, according to Ole Andersen from Wonderful Copenhagen. As stated in the communication strategy from 2011 *“Denmark is a modern country with strong human resources, which in a smart way designed a community based on love for design, culture and social values”* (Emborg, 2001, translated by the authors)

1.1.3 Eurovision Song Contest 2014

The ESC 2014 stands out in many ways. The discourse for this year’s event was to stand out and be innovative, creative and green. This is shown in many ways, both in the outreach program, the show, but most of all in the choice of venue. DR chose to use the ESC as a great event that could unite the nation in a public party that people could enjoy.

The ESC 2014 consisted of nine shows and almost an entire week of events surrounding the venue and around Copenhagen and an estimate of 90 000 guests. All the activities during the ESC-week were based on the three main themes, on which Copenhagen is being branded: Children & Music, Lifestyle & Tolerance and Sustainability & green solutions (VisitCopenhagen, 2014c). The venue chosen, was the B&W venue on Refshaleøen which was transformed into Eurovision island. The slogan for the ESC was #Join Us, which was used actively on social media platforms.

Host City Copenhagen (HCC) – a project group created for the ESC was responsible for all events in Copenhagen during the ESC, while VisitDenmark (VDK) was handling the international marketing and Danmarks Radio (DR) was creating the Television show which will internationally broadcasted to approximately 170 million viewers. This year’s organizational set-up is new and innovative, because there are many different actors involved. HCC consists of Woco, REDA (the real-estate company for Refshaleøen), the regional capital of Copenhagen (Region Hovedstaden) and the municipality of Copenhagen (Københavns Kommune). Due to this setup, there have been

many challenges to overcome, mostly due to the blurred lines of responsibility. Some of these challenges will be investigated in this thesis.

1.1.3.1 Outreach Program

As mentioned, this year's ESC included an extensive outreach program. The outreach program consisted of various events and activities for both tourists, guests and locals. The outreach program was taking part all over Copenhagen and was free to attend, making it more available for people. The outreach program had three main themes representing the core story that Copenhagen should be branded on. The goal was to get 1 million visitors through the "fan-mile" attraction during the week and to create a comprehensive program in collaboration with actors from the region and with involvement from actors from all over Denmark (Appendix M). The outreach program had involvement from the largest cities of Denmark and had events abroad in connection to the ESC during the week of ESC 2014 (Appendix M, p. 15).

1.2 Research Question

Copenhagen hosted the International Mega-event Eurovision Song Contest in May 2001 and in May 2014. Both in 2001 and in 2014 the increase in tourism due to ESC has been highlighted. With a comparative angle the question investigated in this thesis is as follows:

How has the way of hosting the ESC in Denmark developed from 2001 to 2014?

In order to answer this question, the approach to branding in the two events will be investigated because the ESC is seen as a unique branding opportunity for Denmark. Additionally, the development of mega-events in a tourism perspective, the concept of co-creation, as well as the differences in the tourism strategies from 2001 and 2014 will be taken into account in this analysis.

1.3 Aim

This paper aims to investigate how two similar events, the ESC 2001 and the ESC 2014, have been used as destination branding. Having the possibility to do a comparative analysis of these two similar events hosted in Denmark, gives us the chance to look into how Denmark and Copenhagen has changed their approach to destination branding and how this has been developed over the last thirteen years. No similar studies have been developed as comparative studies of Eurovision Song Contest, wherefore difficulties have been met along the way. Nevertheless, that fact makes this thesis a relevant study for people involved in destination branding and mega events. This thesis

clarifies how the approach has been changed and why this is happening, along with how societal changes affect the way to brand a destination.

1.4 Overview of Companies

In this thesis, many companies and organizations are mentioned, which are important to the ESC. A list of these is presented, together with the abbreviations which will be used throughout the paper. This list does not include all companies which are referred to, but only the most important and most used ones.

DR: Danish Broadcasting Corporation

DR is the national television broadcaster and the largest electronic media enterprise in Denmark. DR is an independent public institution which offers radio, television and online services (DR, 2014). DR was both in 2001 and 2014 in charge of creating the televised Eurovision show.

EBU: European Broadcasting Union

EBU is an international alliance of public service media with 73 members in 56 countries. EBU operates, among others, the Eurovision Song Contest (EBU, 2014). EBU sets the guidelines for the show, which must be followed by the national broadcaster.

ESC: Eurovision Song Contest

The Eurovision Song Contest is an international song contest which takes place once a year in May, where European countries and EBU members compete to win the next year's hosting rights.

HCC: Host City Copenhagen

Host City Copenhagen is a project group which was formed to be in charge of the ESC 2014. It consists of Wonderful Copenhagen, REDA, the municipality of Copenhagen and the region capital of Copenhagen. The tasks for HCC include hospitality, volunteers, marketing, ticket sales, press and the outreach program (VisitCopenhagen, 2014c).

REDA: Refshaleøens Ejendomsselskab.

REDA is the real-estate company which manages the buildings on Refshaleøen where the B&W is placed (Refshaleøen, 2014).

VDK: VisitDenmark

VisitDenmark is the national tourism organization which is in charge of the international marketing of Denmark as a destination. VisitDenmark role in the ESC was to the international press and marketing activities (VisitDenmark, 2012).

Woco: Wonderful Copenhagen

Wonderful Copenhagen is the Destination Management (marketing) organization for Copenhagen. It is a non-profit network-organization with the aim to increase and improve tourism in the greater Copenhagen area. (VisitCopenhagen, 2014e).

1.5 Chapter Outline

The different chapters will be introduced in the following.

Chapter 2: Methodology

In this chapter all the methodological considerations are accounted for. The epistemological and ontological research philosophies are explained together with the use of qualitative data. This research consists of several sources of primary data, including observation and interviews which are explained further in this chapter. It is also in this chapter the research question is stated together with the scope and limitations for this research.

Chapter 3: Theory

For this research, a great amount of literature was reviewed. This chapter presents a review of the literature read on the topics of mega-events, co-creation, the competition state and strategy. Within strategy many areas were investigated and this part includes communication, branding and event-strategies. This chapter is meant to form to the theoretical basis of this research, which is used in the analysis.

Chapter 4: Analysis

In the analysis, all the primary and secondary data is used in order to provide an in-depth analysis of the investigated field. This chapter is set up is a comparative analysis of the ESC 2001 and 2014, looking at the main differences and how these have developed over the last 13 years. Additionally, it is discussed how the ESC has been used to brand Denmark and Copenhagen in 2001 and 2014.

Chapter 5: Conclusion

The conclusion aims to summarize the entire project, highlighting the main findings from the analysis. In order to answer how the branding approach within ESC 2001 and 2014 has changed. The conclusion does not aim for fixed solutions, but rather intends to focus on the main differences found in the comparative analysis of the ESC 2001 and 2014.

Chapter 6: Reflections and Future research

There are many considerations after writing this paper. These considerations and personal opinions will be put forward in the evaluation. Furthermore, there are several interesting areas for future research which will also be included in this final chapter.

2. Methodology

The following chapter discusses the methodological approach chosen for this paper. Here, the research philosophies of constructionism and interpretivism are explained and why these philosophies best fit our research. Additionally, the process of collecting, organizing and analyzing data will be described, which include qualitative interviews, field research and extensive desk research. Finally, an introduction to the chosen comparative method will be presented, which is inspired by several comparative methods.

2.1 Research Process

As we research two events by comparing them, the first step is to find out as much about the two events as possible, in order to find areas to compare. This started with a detailed search on the internet and in newspapers. The next step is to organize the findings and decide on the areas to compare and analyze, which will be done in the light of various theoretical assumptions on the subjects of tourism strategies, events-tourism and branding. In addition, qualitative interviews with actors will provide primary data to be used in the analysis. These interviews will support and extend the discovered articles and relevant data, to give provide an insight into the thoughts made and performed regarding the ESC 2001 and ESC 2014, in order to provide the best possible foundation for the analysis and outcome of this thesis.

2.2 Research Philosophy

In the early process of conducting research, it is essential to consider in what way the research is done in order to choose a relevant research philosophy. The research philosophy represents the way one views the world (Saunders, Lewis, & Thornhill, 2007). Hence, it affects the choice of which type of research to conduct and how to analyse the findings. Choosing either quantitative or qualitative research depends on how knowledge and reality is understood (Hathaway, 1995). These assumptions on knowledge and reality are based on ontology and epistemology and these views allow us to decide on the appropriate research design, and they will also have an effect on the research process. This paper follows the constructionist ontology an interpretive epistemology. An explanation of this is described below.

2.2.1 Ontology

Ontology in social science is concerned with social entities and whether or not social entities should be considered as objective entities with a reality external to social actors or as social constructions that are built of perceptions and actions of the social actors (Bryman, 2008). This thesis is not focused on measuring economic outcomes or calculating statistics of the events, but on exposing and analysing some comparable phenomena/areas between the ESC 2001 and the ESC 2014 in the hope of clarifying the changes that have been in event tourism and the importance they have achieved from a non-economic perspective. For this reason, the constructivist (also referred to as constructivism) philosophy is followed, meaning that we assume that reality is constructed and that different realities exist, depending on the person perceiving it (Bryman, 2008). Social realities presented in constructivist research should be considered as specific versions, in contrast to a definitive one.

2.2.2 Epistemology

Epistemological assumptions are concerned with the question of what is considered acceptable knowledge (Bryman, 2008). When following the interpretivist philosophy, reality is relative and there can be more than one reality (Carson, Gilmore, Perry, & Gronhaug, 2001). Most commonly, qualitative data is used when applying the interpretivist approach, since interaction is an important part of the research (Carson et al., 2001).

In this paper, qualitative interviews form the basis of the analysis and findings, which correspond well with the interpretivist philosophy since it does not show one definitive reality. This paper does not aim to find one truth, but rather wishes to present an analysis with room for many truths which are socially constructed as well as to clarify perspectives on events in tourism. We will follow the assumption that the way phenomena is viewed by our respondents, is affected by prior experiences, knowledge and expectations. This is the subject to interpretation in the hope of clearing up the relevance of event evaluation and the alternative ways of measuring the outcome besides “dollars and cents”. Furthermore, this research does not aim to generalise or predict cause and effect, but instead to interpret, understand and link many different aspects. As interpretivists we find it important to understand meanings, motives, reasons and other experiences, which are time and content bound (Ozanne & Hudson, 1989) in this case regarding the ESC 2001 and ESC 2014.

2.2.3 Interpretive Constructivism

As stated above, we will approach this research from the interpretive constructivist point of view. According to Rubin & Rubin (2012), as interpretative constructivists we accept that there is a reality, but do not believe that it can be measured directly. Instead, we consider reality to be perceived by people who all see it differently due to their prior experience, knowledge and expectations. This will affect what they see and how they interpret it. Following this research philosophy, we will try to describe and explain a complex situation without simplifying it or aiming to predict what will happen in the future (Rubin & Rubin, 2012). In this view, this qualitative research is not judged on its generalizability, but rather on its ability to discover new explanations and its ability to describe complex situations. It does not aim to present a general picture or a representable opinion of phenomena. Instead, it aims to include all the information and explain the ESC as a complex event with many factors to consider.

This approach was chosen precisely to show the complexity of mega events and that there is more to hosting these besides the economic returns. This stands out from the normal approach to tourism and event research, where positivistic philosophy is usually applied and has mainly been focused on the statistical and economical outcomes. Indeed, when comparing events it is impossible not to consider the statistical outcome, but this will not be a focal part of this thesis. We have chosen only to include the organizer's opinions. Opinions change depending on to the person perceiving the ESC, and as a result, this research may have looked different if we have included the opinions of viewers or actors. Since the focus of this paper is to analyze the strategy behind the ESC, other opinions are not regarded as useful. If we had chosen a positivistic view, the result would have been more statistical and would have resulted in a more definitive conclusion of whether or not the ESC had been a success. Instead it aimed for a more varied picture of hosting events and for evaluating the non-measurable parameters, since hosting mega events is very complex and outcomes cannot be measured only in money.

2.3 Chosen Methods for Primary Data Collection

The primary data in this research consists of semi-structured qualitative interviews with respondents which have had first-hand experience with the Eurovision Song Contest, either in 2001 or 2014 as well as extensive data research and collection, where articles regarding both ESC 2001 and ESC 2014 were collected. In addition to the qualitative data collected, we took part in and observed the Eurovision conference for researchers, which took place in the Eurovision-week and were part of a

workshop with the involved actors after the ESC. This primary research formed the foundation of areas to be further analyzed by support from secondary research such as the theoretical data such as desk research collected for this thesis.

2.3.1 Qualitative Interviews

In this research, semi-structured interviews were used. The interview design in semi-structured interviews consists of a series of questions which form the interview schedule, but the order of the questions can vary (Bryman, 2008). Also, the interviewers are able to ask further questions in response to the answers (Bryman, 2008) which allowed us as interviewers to get more elaborate answers and clarification in case of doubt (Finn, 2000). In-depth interviews were chosen for this research due to the more comprehensive understanding of the answers. *“The in-depth interview seeks to probe more deeply than with a questionnaire-based interview”* (Veal, 2006, p.197). According to several researchers, qualitative interviews provide more reliable information for further research and analysis (Saunders et al., 2007) and Kvale argues that qualitative interviews allow respondents to express their honest opinion without being restrained by the choices provided to them by the interviewer (Kvale, 1996). Choosing a qualitative approach matches the research philosophy, since we are not aiming for a statistical outcome, as would come of quantitative data.

All the interviews were conducted in Danish to make the respondents more comfortable. When speaking in their own language, respondents can better express themselves, because they are not restrained by having to speak a foreign language. Also, this reduces the risk of misunderstandings (Van Herk, Poortinga, & Verhallen, 2005). The interviews conducted in this research were all face-to-face interviews. This method was chosen to be able to meet respondents in order to create a trust between us and the respondents which is not possible by telephone or email interviews (Saunders et al., 2007). Also, when conducting interviews in person, it is possible to see the respondents face and body expressions during the conversation, affecting how the answer is perceived (Saunders et al., 2007). All the interviews had open-ended questions and could not be answered by a simple yes or no. This was done to receive more detailed answers from the respondents and so we as interviewers had the possibility to ask further questions about certain aspects. The interview questions were asked in random sequence to better follow the natural flow of the themes, which also allowed us to ask elaborative questions when needed. All interviews were recorded, with acceptance from the respondents and afterwards transcribed.

In the following there will be a short presentation of the interviewees

2.3.1.1 Interview with Ole Andersen (Appendix A)

Ole Andersen was marketing manager at Wonderful Copenhagen in 2001 and in charge of the ESC in Copenhagen in 2001. The aim of this interview was to obtain more knowledge about the ESC 2001 and the tourism strategy which was in place, together with the challenges to better compare it with the ESC 2014.

2.3.1.2 Interview with VisitDenmark (Appendix B)

The interview at VisitDenmark was with Trine Nielsen, the international project manager in branding at VisitDenmark and Mette Dahl-Jensen, the communications and press manager. These specific respondents were chosen because of their role in VDK. Trine is part of the ESC project group at VDK and is in charge of the international campaign which VDK is launching in relation to the ESC. Mette was working at Wonderful Copenhagen in 2001 and handled press coverage for the ESC 2001. Therefore, we found that this combination of employees involved in 2014 and 2001 could be beneficial.

2.3.1.3 Interview with Wonderful Copenhagen (Appendix C)

The interviewees from Wonderful Copenhagen were Ditte Hedegaard and Emil Spangenberg. Ditte is communications consultant and was working with communication during the ESC 2014 as a part of Host City Copenhagen. Emil Spangenberg is head of communication at Wonderful Copenhagen and was working as the official spokesperson for Host City Copenhagen during the ESC 2014. Ideally, we would have liked to interview the director of Host City Copenhagen, but unfortunately this was not possible. Since Ditte and Emil had worked closely with the ESC as well, this was good alternative. The aim of this interview was to better understand the role of Wonderful Copenhagen and the work of Host city Copenhagen during the ESC 2014. Since none of the interviewees were present during the ESC 2001, this interview was focused mainly on this year's event.

2.3.1.4 Interview with Mads Willemoes Hjardemaal (Appendix D)

To gain more knowledge about the topic, it was decided to conduct an expert interview. Mads Hjademaal is working as research assistant at CBS for department of tourism. This interview was used to gain an insight into the research area from at different angle and from a different point of view, to compare with the theory on the different topics and to be used in the analysis.

2.3.2 Field Research

Since this research aims at providing a comparative analysis of the ESCs in 2001 and 2014, it was necessary to conduct extensive research to acquire detailed knowledge about the two events. First, to find information about the ESC in 2001 newspapers were used. We visited the Danish National Library to find newspapers from 2001 and looked through the major Danish newspapers from this time period. This resulted in a total of 10 newspapers which were read through the sections from May 1st – 15th 2001. Relevant articles regarding the ESC, were saved for later analysis. This desk research resulted in roughly 50 articles to read and summarize in order to gain an overview. A brief summary was written of every article and this provided a detailed overview of the ESC in 2001.

To find information on ESC 2014, mainly internet sources such as websites and articles were used, since all the newspapers from today are online. By organizing and summarizing all the collected data about ESC from both 2001 and 2014 it was possible to find similarities and differences, which indicated which areas would be interesting to analyze further. In addition, different television programs regarding ESC 2001 and 2014 were watched in order to gather information about the ESC along with the shows from both 2001 and 2014. These programs gave us a great insight in the thoughts behind the show and how much they have changed their collaboration and attitude towards hosting shows of this scale. Further observations regarding the ESC 2014 were gathered through different observations as described below.

2.3.2.1 Eurovision Conference – *Visions of Europe*

In this thesis some observation was done in order to achieve a greater understanding regarding the ESC 2014. Observation is one of the best known methods of research and is the outcome of researchers being a part of a group for a period of time (Bryman, 2008). A conference for Eurovision researchers took place three days in Copenhagen during the ESC week, which was a great opportunity to speak to other researchers and to gain an insight into many different areas of research on the topic. We took part in the conference for all three days and listened to various presentations. During these three days we were observing as participant observers and conversing with researchers, who provided interesting points of view, which are included in our analysis. The participant-as-observer role is characterized by involvement in the social setting of the observer, where the behavior of the specific setting is observed in order to conclude on the meaning and result hereof (Bryman, 2008, p. 257). In the role of the participant as observer, we took an active part in

the social setting. However, the identity and purpose of us as researchers were known to everyone (Bryman, 2008, p 403).

2.3.2.2 Dress Rehearsal

During the conference, the conference participants had the chance to attend to the dress rehearsal of the first semifinal. This provided an opportunity to experience and observe the show first hand, and see how Copenhagen was represented and also see how the #JoinUs was used throughout the show. During the week of ESC 2014, Copenhagen offered many activities for tourists and social media played an important role in this. Observations made around the city and at the dress rehearsal will be included in the analysis.

2.3.2.3 ESC Workshop

Thanks to our thesis supervisor, Carina Ren, a workshop took place after the ESC, which we took part in. This workshop included representatives from DR, Regional capital of Copenhagen, the municipality of Copenhagen, Wonderful Copenhagen and REDA. The workshop took place at Aalborg University on June 23rd. The aim of this workshop was to focus on the “soft” values which were created from the ESC, and it was a set up as a discussion between the participants. We chose to take part in this workshop to get an even better insight into the organizational and collaborative challenges, and to hear the participants’ views on the ESC and what they had gained from it. This information was used as a supplement in the analysis, but no one is directly quoted, as the participants were not asked about this prior to the workshop.

2.3.2.3 Observation Limitations

Preferably participant observation should be combined with qualitative interviews, which was done. However, it was not with any of the people participating in the conference since they were all from different backgrounds and with no specific insight into the tourism and branding fields. Wherefore we mainly used their Keynote lectures and workshops as inspiration and background knowledge to some relevant topics. Furthermore no specific framework was followed in the observations. Nevertheless many insights have been gained.

There are risks and advantages in the role as participant-as-observers as applied in this research. Risks are over-identification resulting in ‘going native’, meaning losing the sense of being a researcher and enclosing in the world being studied (Gold as cited in Bryman, 2008). However, it

makes it possible to get close to people and an opportunity to collect good data (Bryman, 2008).

2.3.3 Extensive Desk Research

In addition to thorough newspaper searches, this research called for extensive desk research on the various theoretical topics covered in this paper. Online Academic Journals will be the main source of information, as well as textbooks in the search of literature on the topics of Strategy, co-creation, the competition state and mega-events. For information on the ESC, an online search was conducted to find articles about the ESC 2014. This was done primarily after the ESC final on May 10th to include feedback on the event in the analysis.

Since ESC was currently happening in Copenhagen at the time of this research, there were many programs on television and articles in newspapers about the event, and these will also be part of the desk research and used in the analysis.

2.4 Limitations of the Interview Design

According to Bryman (2008), qualitative research is sometimes criticized for being too subjective, meaning that findings often rely on the opinion of the researcher for what is regarded as important. Moreover, it is argued that qualitative interviews cannot be used to generalize and therefore cannot be used to represent the opinions of a large group of people. Qualitative interviews should not be seen as representative for more than the individual respondents. In this paper, the interviews which were conducted, were with people with extensive knowledge of this area, and the aim was not to generalize, but rather to understand certain aspects and to gain detailed knowledge of the subject.

2.5 Comparative Analysis

A comparison is simply explained as the procedure of discovering similarities and differences of phenomena (Nicholson & Pearce, 2001). For this research, it is necessary to compare and contrast two major events and to find similarities and differences in strategy, process and outcome within organizations and collaboration. For this, it is most relevant to apply comparative analysis. Several researchers have presented variations of comparative analysis, and in the following it will be explained why and how comparative analysis is used in this paper.

2.5.1 Our Comparative Method

“The comparative method attends to configurations of conditions; it is used to ascertain the different configurations of conditions that are responsible for particular social phenomena” (Ragin, 1989, p.14)

This research does not aim to present a statistical end result or to show the patterns of a large population. Rather, it aims to study the differences between the ESC 2001 and the ESC 2014 in order to compare and contrast them with each other, following the methodology described below. We will not be limited as researchers by following only one method of comparative analysis, and therefore we are inspired by several different methods in order to create a methodology and analysis frame that fits the purpose of this thesis.

According to Ragin (1989), qualitative oriented comparison researches different causes or conditions and how they fit together in one setting and then contrast those findings with how they fit together in another setting. Researchers following the qualitative orientated comparison method have the tendency to analyze each observational entity as an interpretable combination of parts – as a whole (Ragin, 1989). When using the comparative method, the researcher is required to become familiar with all relevant cases of the analysis, because it requires investigators to look at each case individually and compare each case with all other relevant cases in order to provide meaningful comparisons (Ragin, 1989). In this research, inspiration was taken from Ragin’s qualitative comparative method and the cases investigated are of limited number; in fact only two major events will be examined. Therefore, it lives up to the criteria of a qualitative comparative method, which usually investigates a small number of cases.

Comparative research consists of an investigation of chosen phenomena in two or more places or points in time using the same research design. Hence, findings can be gathered to address the research topic (Nicholson & Pearce, 2001). Comparative studies have become a descriptive methodology in tourism research and are used in this thesis in order to look at the phenomena which were discovered through extensive research and investigation, in order to be able to clarify what has happened in the last 13 years from an event tourism perspective. 2001, when the ESC took place for the second time was also the year for Denmark to launch their first national tourism strategy, which creates an obvious foundation for further investigation. We compared and contrasted the two events providing an innovative comparison regarding the organizational set-up for the ESC, how the branding approach has changed and how the concept of Co-creation is used as a theme

throughout the entire event in 2014. This is a significant change from ESC 2001, since the co-creation was not known and developed to the extent that it is today. Much of the research within event tourism has mainly been focused on economic impacts (Gibson, 1998), however this research aims to compare approaches and actions instead of economic outcomes. According to Nicholson and Pearce (2001) when using a comparative approach to investigate events, difficulties can arise since it has fixed dates and times and of short duration occurring infrequently. Furthermore it can be difficult to anticipate all dimensions and to obtain satisfactory responses at a show as big as the ESC (Nicholson & Pearce, 2001).

This comparative method will be combined with a longitudinal approach. This connection is made in order to create an adequate tool that fits this thesis in the most beneficial way. It can be argued that longitudinal research is not really a methodology in itself but more a set of manner in which a research method can be exploited. We have chosen to mix the longitudinal research with the other chosen methods since it appears to improve understanding of researched issues (Ritchie, Burns & Palmer, 2005).

Longitudinal research can be explained as a research approach where data is collected for each event in two different time periods and the relevant subjects and data from the ESC 2001 and the ESC 2014 are the same or at least comparable from one event to the other. The longitudinal approach is also to a great extent concerned with following these phenomena and subjects over the time period, besides studying specific subject from two different times. Hence the longitudinal research can be explained as the same subjects being measured on same parameters of analysis over a time period and for two periods of time (Ritchie et al., 2005)

Since we are researching on two events ESC 2001 and ESC 2014 as well as investigating the changes that have happened in the time period in between, reflections are made, whenever discovering some comparable subjects and some will be dropped and replaced with other comparable and more relevant subjects during the research. This longitudinal approaches is what Ritchie et al. (2005, p. 142) describes as retrospectively revolving panel designs

This combination of using the longitudinal approach to investigate the time period combined with the comparable method to examine the two specific events was chosen in order to get the most meaningful analysis possible. Using a longitudinal design permits the researchers to examine the differences in the analyzed phenomena, since it is the understanding of these differences that

happened over time that classifies longitudinal research. This is one of the main reasons for choosing Longitudinal research since the illustrated differences through the years reflects changes that are taking place in the tourism industry. These are changes that must be adapted for tourism destinations in the wish of achieving a strong competitive position in a global and highly competitive market (Ritchie et al., 2005).

The research approach is rooted in what Ritchie et al. (2005) clarifies as a time series, meaning that different individuals are studied over time. However, the setting in this thesis is the ESC instead of actual individuals. Moreover, this research is similar to cohort analysis since all the participants in the qualitative research have experiences within a set time period with the same event.

2.5.2 Criticism of the Comparative Method

In the light of this thesis, a combination of the described methodologies has been chosen. This is done in order to be clear about the research objectives and being clear about the unit of analysis as well as identifying analytical themes across the data. This counts for both longitudinal and comparative research (Ritchie et al., 2005). However, there are implications using cross sectional studies when investigating events such as ESC since it can be difficult tracking people down when the event is over (Ritchie et al., 2005). According to Cutler, Pettigrew, Menard, Van De Ven and Huber (as mentioned in Ritchie et al., 2005, p. 143) when conducting longitudinal research some challenges are presented. With the topic of this thesis and when researching two events where one of them took part 13 years ago, the choice of time and sites can be critical since we only started the research in the beginning of 2014. Also we have not been able to do present research in the time that has passed. Similarly, when conducting longitudinal research, there is a need for a high frequency of similar situations in order to allow viable research. The frequency of the researched events is limited, but the longitudinal research is used mostly to look at the time that passed between the two events and the change in the approach towards events.

The comparative method has for many years been regarded as the most useful method within sociology when analyzing cross-societal differences and similarities (Ragin, 1982). Nevertheless, Smelser (cited in Ragin, 1982) argues that there is nothing distinctive about the comparative method and furthermore that any method with the goal of explaining variation is a comparative method.

Since the comparative method chosen for this research is a combination of several methods, it made it both easier and also more challenging. It was easier in the sense that we were able to take the

parts of the different methods which we found most relevant to our data. Having this freedom also made it challenging, because there was no previous examples to follow when in doubt. This led us to better understand the method and since it was designed by us, it fit the research perfectly.

It proved to be challenging to compare two events that were 13 years apart. Mostly, because the ESC 2014 had not yet taken place when this research began, and therefore it was difficult to compare an event which had already happened with one which was still in the planning phase. For this reason, some of the interviews and all of the analysis were done late in the process after the event had taken place, limiting the time which was at our disposal for analysis.

2.6 Scope

Within the Eurovision Song Contest, there are countless areas of research to investigate, but in order to keep this thesis focused we chose not to look into other host countries and how they have branded their nation through Eurovision. This paper will view the ESC from a tourism perspective, more specifically it will look into the use of the ESC to brand Denmark and how the event has been organized. This paper will provide a comparative analysis of specific developments within the ESC between 2001 and 2014. Furthermore, this research will only take into account the organizer's opinions, which is why only actor and expert interviews were included. It would be too comprehensive for this thesis to also include the opinions of guests, tourists, stakeholders and locals and would be more appropriate for a quantitative research approach, which this is not. Furthermore, we are not going into details regarding the collaboration and how it has worked as an organization, since it has been really difficult to get any answers on collaboration problems. Due to limited resources this thesis will not look into the effects of different tweets, hashtags and other updates on the social media.

2.7 Limitations

A significant limitation to this comparative research is that we are comparing an event which took place 13 years ago, with a current one. Naturally, respondents will have a weaker recollection of the event in 2001 than of the one taking place now, and also there is the possibility that some elements have been forgotten or glorified by the respondents which took part in this research.

Woco and VDK were extremely busy in the months before the ESC, which was the time for our primary data collection, which made it challenging to find time for interviews. Therefore, the hand-in date for the thesis was postponed, so it was possible to conduct interviews after the event, where

the organizers had more time for us.

Also we chose to have the Interview after the event since the interview regarding the ESC 2001 did logically take place after the event and having similar data would make the comparison more viable.

One of the challenges we met during this research, was that it was not always easy to find specific information about the ESC 2001 when needed. The aim of this research was to compare the two events on specific parameters, however some of the information from 2001 was not possible to find, and therefore some of the findings will be weighed more, if there is more information on this topic. Not all areas of comparison will receive the equal amount of attention. Also, some factors are mentioned about the ESC 2014, which will directly comparable to ESC 2001, either due to lack of information available or because something took place in 2014 which did not take place in 2001.

Another challenge of this research was that it is based on qualitative data. When using qualitative data, a certain amount of unreliability must be expected, because interviewees often answer according to company policy and may not express their own opinion. Therefore, it has to be taken into account, when analyzing, that the answers might not always be the truth, and it is our job as researchers to take many different statements into account to provide a reliable analysis. In an event such as the ESC 2014, there are many different actors involved, who all have different agendas and policies to follow, making it more difficult, but also more interesting to investigate the different opinions.

3. Theory

In order to provide an in-depth analysis, there are many theories and areas within the literature which need to be reviewed. This chapter reviews the literature which we found relevant for this research. This chapter is divided in three main parts. The first part of this chapter will introduce the reader to the concept of Mega-events in destination marketing and the benefits as well as challenges hosting mega-events and the challenges in evaluating them. The second part discusses the literature on societal conditions, highlighting three main developments which is considered most relevant to this paper and gives a brief overview of the national tourism strategies from 2001 and 2014 respectively to show the main differences and similarities in the light of the societal conditions. This will be explained, since there naturally will be some developments in strategies due to these changes. Something we found essential to bring into consideration when evaluating and analyzing both ESC 2001 and ESC 2014. Finally the last part of this chapter discusses different types of strategies within tourism, branding, marketing and communication, in order for us to gain the most valuable knowledge within the strategy theory which will lead to a more comprehensive research.

3.1 Mega-events

Mega-events have been known for centuries strongly linked to sports events. The Olympic Games in Greece in 776 BC are categorized as one of the milestones within mega-events (Jago, Dwyer, Lipman, van Lill, & Vorster, 2010), but it was not until the 1980s that governments globally began to understand the potential for events and how events could be used to create positive impacts on cities (Mair & Whitford, 2013). Successively, during the first decade of the 21st Century, huge interest was shown in events and their positive impacts (Mair & Whitford, 2013). Mega-events provide a nation with a chance to promote their assets to the whole world, a way for strong countries to “show off” what they have (Heslop, Nadeau, O'reilly, & Armenakyan, 2013). There are several definitions of a mega-event, but in this paper, the following will be the definition from (Jago et al., 2010, p.222): *“large-scale events marked by global publicity, attracting substantial international visitation and associated with large-scale economic, social or environmental impacts”*. Mega-events can furthermore be sub-categorized into three main categories: Sport, cultural and business events, whereof the sports-events are usually in focus in research, due to their overrepresented nature, e.g the Olympic Games which are one of the most popular reoccurring mega-events (Jago et al., 2010)

3.1.1 Event-classifications

In event studies, events are often referred to in different terms such as mega-event, hallmark event or special event. Getz (1997) categorizes events according to their size. There are four categories: The first category includes mega-events, the prime events which are the biggest and which contribute with great financial benefits for the host cities. This type of event is used to strengthen tourism and attract substantial media-attention to the destination (Bohlin & Elbe, 2007). According to (Getz, 1997), mega events increase the visitor number at a destination. According to Hall (1989), mega events are substantially international in their market orientation. The ESC goes under the category of a mega-event. Next category is the Hallmark events which are defined as events which are linked to a specific place or city (Mossberg & Johansen, 2006). Furthermore, Hall (1989) states that Hallmark events are usually a one-time and non-seasonal event, which is targeted at improving the position in the tourism market, for a short and defined range of time. This type of event has a strong attraction force and can be used as part of the tourism strategy for a destination (Getz, 1997). The next two classifications are special events and planned events. Both have no specific definition and are smaller events, which therefore have no relevance to this paper.

3.1.2 Mega-events in Destination Marketing

In a time when the whole world is easily accessible, the competition to attract tourists is fierce. All destinations are working to strengthen their competitive advantage and need to stand out from their competition (Richards & Wilson, 2004). Additionally, the built environment is becoming more and more similar and destinations need to differentiate themselves (Richards & Wilson, 2004), which is why many destinations have built their own landmarks which are used to brand their cities. However, this is a costly affair, which is one of the reasons why events have become a popular way to market a destination. Events are flexible, less costly and they most often attract noteworthy media coverage (Richards & Wilson, 2004). Esu & Arrey (2009, p.183) claim that *“when an event is properly branded, it has the potentials of contributing to the host destination as a feature (attraction) to make the destination unique in nature and even popular to prospective visitors”*.

By hosting a series of events, the chance that the tourist will visit again is highly increased (Richards & Wilson, 2004) and at the same time, by hosting a range of different types of events, a destination can show itself as diverse (Roche, 1998). Hosting mega-events has been used as a part of destination marketing for many years, but is not until recently that events have become an

integrated part of the tourism strategy of a destination (Law, 1996) This began in the jet-age when the whole world had become more accessible, and since then events have become an essential part of destination marketing and branding (Jago et al., 2010). Nowadays many destinations even have strategies devoted solely to events as part of the tourism strategy (Jago et al., 2010), which is also the case in the national tourism strategy for Denmark. It states that Copenhagen shall focus on international mega-events in the future, to attract international tourists to the city (Regeringen, 2014) and the ESC is mentioned as one of the important events to help brand the city.

According to Richards & Wilson (2004), the image of a country plays a significant role when choosing a destination to travel to, and cultural events have emerged as a means to improve the image of a city and furthermore also adding life to the streets and renewing the pride of the citizens. *“it is apparent that major events can have the effect of shaping an image of the host community or country, leading to its favorable perception as a potential travel destination”* (Hall, 1992, p.14) Some events have even become brands in themselves, for instance the ECC (European Culture Capital) (Richards & Wilson, 2004) which can be beneficial for the branding of a destination. However, when hosting a mega-event which has a brand of its own, it is important that both the brand of the event and the brand of the destination are communicated. If not it can be risky for both brands (Roche, 1998). Yu, Wang & Seo (2012) argue that one of the risks of hosting a mega-event, is that the city gets remembered for how the event was hosted, instead of what the destination has to offer. Keeping this in mind it is important for Woco to brand both the city and also the ESC as a brand. At the same time, it is important to show the tourists what Copenhagen can offer, other than the ESC, which will be done partly by the many events around the city in the week during the Eurovision week.

3.1.3. Impacts from Mega-events

Hosting mega-events has numerous costs and benefits for a host country, and it is difficult to calculate the exact return on investment because events are such a complex product, which consists of many different elements (Heslop et al., 2013). Furthermore, many of the effects are long term and cannot be calculated right away (Heslop et al., 2013). There are many reasons for destinations to host mega-events and in recent years many developing countries have begun using mega-events to development of their countries (Jago et al., 2010). Key objectives for hosting countries are most often to generate foreign exchange, increase gross domestic product, increase employment or to

generate new economic development (Jago et al., 2010). Especially for emerging nations, there are two main positive outcomes of hosting mega events: world recognition and reputation enhancement (Jago et al., 2010). Even though Denmark is not an emerging country, it is still a small country and an international event such as the ESC can help to bring awareness to Denmark and Copenhagen as a tourism destination.

Despite the fact that mega-events are such a costly affair for a host-country, many countries are competing to host the Olympic Games (Heslop et al., 2013) and many positive stories have been written about developing countries which have used a mega-event to develop the country. Often, mega-events can be used to increase employment, due to the big need for human resources during the event, however it is often unskilled people which are used (Jago et al., 2010). For this to be effective in the long run, it is necessary to train and educate the people, so their work does not become redundant after the event has passed. Many destinations plan smaller events in the time after the mega-event, in order to utilize the infrastructure which has been put on place for the mega-event (Jago et al., 2010). Therefore, it is beneficial for countries to build venues or make improvements which can also be used in the future, and possibly can be built into the marketing plan. There are many examples of this; one of them is Copenhagen when the city hosted the Eurovision in 2001. For the ESC 2001 the venue Parken had a roof put on, which was a huge advantage for the venue, since it could then be used for more events (Appendix A).

Ritchie (1984) mentions six areas of impact from mega-events: Tourist, Psychological, Socio-cultural, Infrastructural, Economic, and Political. These areas of impact are explained below.

Tourist

From a tourism perspective, the positive effects of a large event, will be the increased awareness of the region as a travel and tourism destination which also increases knowledge regarding potential investment and commercial activity in the region (Ritchie, 1984). Some of the negative effects could be a negative reputation if the event is not successful or possible negative reactions from existing enterprises, if new competition is introduced (Ritchie, 1984). In the case of ESC14, Copenhagen is aiming to raise awareness as Copenhagen as a destination, and to show the City's attributes such as green Copenhagen, diversity and tolerance. Due to the use of Social media and co-creation, it is difficult to control the communication and if something goes wrong, the word could spread fast, compromising the image of the city or the event.

Psychological

The positive psychological impacts include an enhancement of local pride and community spirit, which also increases the awareness of the perceptions of the destination of non-locals (Ritchie, 1984). Negative impacts include possible misunderstandings leading to host/visitor hostility or defensive attitudes toward host regions (Ritchie, 1984). The entire event is built on DR's tagline "Join Us" which invites both locals and tourists to take part. Copenhagen is highly dependent on volunteers during the entire event-week and it is important that the local community supports this large event. The population of Copenhagen is generally positive and proud to be hosting the ESC again (Ritchie, 1984).

Socio-cultural

Among the positive socio-cultural impacts are the chance that the level of local interest and involvement in these types of events and activities is increased and the strengthening of regional values and traditions (Ritchie, 1984). However, among the negative impacts is the chance that activities that are seen as private or personal are commercialized and the modification of activities or events to accommodate tourists (Ritchie, 1984). With the #JoinUs slogan for this year's event, DR is trying to include everyone, both locals and tourists. The interest has been high, due to the fact that it is one of the biggest events of the year, and therefore the locals are also benefitting from the many events going on around Copenhagen.

Infrastructure / physical

Often when a mega-event is announced, the host destination needs to build new facilities to accommodate many people, which is one of the positive impacts together with improving local infrastructure. On the other hand, it is important to also consider the environment, so it does not cause environmental damage which is one of the possible negative impacts together with the risk of overcrowding the destination (Ritchie, 1984). For the ESC in 2001, the venue and stadium Parken got a new roof specifically for this event, one that they have benefited from afterwards. For the ESC 14, the venue B&W Hallerne are undergoing a huge renovation, but it is not yet certain what this venue will be used for after the ESC. Transportation infrastructure is already well functioning in Copenhagen, and does not need to be improved for the event, however, public transportation to and from the Eurovision Island was improved during the ESC week.

Economic

Of the positive economic impacts from mega-events is the increased expenditure and creation of employment, however the negative impacts may be an increase in price during the event (J. B. Ritchie, 1984). In Copenhagen, the prices for a hotel room during the week of the event are significantly higher than last year during this period (Leth, 2014), but it is important for Copenhagen to give the tourists value for money, since Copenhagen is already seen as an expensive destination. With an expectancy of 65 000 guests (Leth, 2014), an increased expenditure can be expected.

Political

Political benefits are the enhanced international recognition of the region and its values (Ritchie, 1984). However, one of the negative impacts can be economic exploitation of the local population in order to satisfy the ambitions of politicians. VDK and Woco are responsible for branding Denmark and Copenhagen internationally, and this is based on a set of values (VisitDenmark, 2014b) which are also used in the marketing of the ESC 14. These values include green Copenhagen, which is already a unique selling point for Copenhagen internationally.

3.1.4 Evaluating Mega-events

Even though many destinations see mega-events as an opportunity for promotion and branding of the country, it is a costly affair to host a mega-event, and the ways to calculate the effects are far from sufficient. It is generally assumed by event organizers that events will promote the destination and affect inbound tourism. Some studies show that is in fact correct by indicating an increased awareness of the host city and the regions facilities, but other studies indicate mixed or no results regarding the change in image (Solberg & Preuss, 2007).

Despite a general belief that events provide substantial attention to a destination, research presented by Solberg & Preuss (2007), reveals that many people do not remember the city one year after the event. In a study by Oldenboom (Cited in Solberg & Preuss, 2007) investigating the EURO2000 event in Belgium and the Netherlands found that 55 % of the respondents did not remember the host nation after only one year, and only 10% remembered the host nation after five years. Therefore Solberg & Preuss (2007, p.220) state that “*A megaevent is a flash in history*” and the increased awareness effects will be have a limited lifetime. Ritchie and Smith (1991) conducted a study which shows that hosting mega-events may lead to remarkable, but short-term improvement of the destination awareness. In contrast, it has been documented that OL destinations have

traditionally attained an increase in average tourism growth rate in the four years before and the four years after the Olympic Games (Li & Kaplanidou, 2013).

This also shows that the image of a country does not change immediately after an event, which is why an event cannot stand alone in promoting the destination, but rather, an event should be one of the steps in a long-term marketing strategy (Li & Kaplanidou, 2013). This finding is supported by a study of tourism in European cities which concludes that once-only mega events do not make a fundamental contribution to the local tourist industry unless they are part of a long term strategy which is also followed up on after the event (Bramwell, 1997). Events should be seen as an investment, in order to create a positive image in the long term (Lee & Taylor, 2005). Moreover, Solberg & Preuss (2007) emphasize that there are a variety of factors influencing the costs and benefits of mega-events and that they are affected by local conditions which vary from destination to destination. Hence, there is no guarantee that a successful event in one city will automatically bring the same positive impacts on another city (Solberg & Preuss, 2007) and media exposure is an important factor to remember (Fairley & Getz, 2003). In the case of ESC14, media coverage is among the most important factors, since it is a televised show and the Social Media is used extensively to allow the consumers to co-create their experience.

Applicants for mega-events often assume that being a host city for a mega-event will generate significant revenue on a short term basis. Nevertheless, it has been documented that the connection between hosting mega-events and the short-term revenue is much more complex (Solberg & Preuss, 2007). According to Solberg & Preuss (2007), expenditures on infrastructure can sometimes exceed the regional economic benefits and the long-term need for infrastructure.

Most commonly, focus has been on short-term benefits, which are easier to calculate (Jago et al., 2010). But calculating only short-term effects does not show the whole picture and on top of this, tourism organizations have been accused of being overly positive when calculating the effects of mega-events, not taking into consideration some of the associated costs (Jago et al., 2010). This accusation is supported by Gibson (1998) who claims that the calculations on tourist expenditure are not always accurate, giving a deceiving picture of the outcome. To properly calculate and evaluate all the effects of a mega-event, more intelligent and updated systems are needed and even then, the long-term effects are almost impossible to measure accurately (Jago et al., 2010). Researchers have noticed, that in cases where tourist expenditure is calculated, caution needs to be taken to the tourist expenditure which would have come without the event (Burgan &

Mules, 1992). Also, it is stated, that without appropriate estimates of the direct tourist expenditure linked to the event, it will result in inaccurate results in an input-output model (Tyrrell & Johnston, 2001). When measuring direct tourist expenditure, they also state that there should be distinguished between tourist which are there for the event, and the ones who are just passing by and are there regardless of the event (Lee & Taylor, 2005).

When hosting mega events, there are, as stated, many advantages and challenges to be aware of. Furthermore when a DMO is planning to host an event and use it to brand a destination, there are many aspects to be aware of, especially the change in the societal conditions as will be explained below.

3.2 Societal Conditions Affecting Tourism

The tourism industry is in increasing competition worldwide due to the global changes and not only amongst established destinations but also with the new and emerging markets (Dwyer, Edwards, Mistilis, Roman, & Scott, 2009). In order to be successful in the tourism industry, recognition and adaption regarding changes across key factors is a vital element (Dwyer et al., 2009). Changes in the external environment are factors such as, economic, political, environmental, social, and technological, factors that will indubitably shape the tourism trends (Dwyer et al., 2009). Hence tourism stakeholders need to have a great understanding of external changes and the consequences it might have for destination management. When tourism operators are making strategies in order to achieve a competitive advantage, a great knowledge of trends and changes supporting tourism development is acquired as well as how to account these changes in order to maintain a competitive advantage. Research plays an important role in order to achieve this and according to Dwyer et al. (2009, p. 63) “...This requires tourism stakeholders to ask, not ‘what will the future be’, but rather ‘what should the future be’ and ‘how can we meet that future’?”.

This part of the theory chapter will focus on three main developments in society from 2001 to 2014, which have affected the tourism industry and these three factors will be a significant part of the analysis. Naturally, there have been many developments in this time, and it would be impossible to include all of them. Therefore, the most relevant parameters in relation to the ESC 2001 and 2014, which are: use of Internet, co-creation and the marketization of the state, also referred to as “the competition state”. This part ends with a brief comparison of the national tourism strategies from 2001 and 2014 respectively, in the light of the above mentioned societal conditions.

3.2.1 Technology

The explosive growth of information and communication technology, combined with the political forces and environmental changes as well as the change in consumer value are reflected and will the coming years be reflected in the leisure and tourism environment (Dwyer et al., 2009). It is important that the strategy matches these in order to avoid a strategic drift, which according to Johnson and Scholes (As cited in Dwyer et al. 2007, p. 63) is what happens when an organization's strategy does not address the external environment and moves in an unclear direction (Dwyer et al., 2009). It is difficult in tourism, since many factors are constantly changing, which affects the demand and supply. This once again stresses the importance of research and clarifies why it is important to identify the influential key factors (Dwyer et al., 2009). If the strategic changes are not in pace with the environmental changes, a tourism organization might end up needing a more fundamental or transformational change in the end (Dwyer et al., 2009).

Since the beginning of the millennium the effect of the communication technologies has been obvious which have made interaction between players around the world possible through new tools and services (Buhalis, 2000; Buhalis & Law, 2008). The internet is considered an assistant, if not a replacement in promotional activities offline. An important change since the Internet is considered a promotion tool and distribution channel, and web-marketing has already become mainstream (Buhalis & Law, 2008). This progress and communication within technology and tourism has made great changes in the industry. The possibilities of interaction and communication have given the tourism industry new opportunities and levels of interactivity.

This new way of using social media to communicate is also referred to as The Information Communication Technologies (ICT) which has an important role in the competition of tourism destinations and organizations (Buhalis & Law, 2008). This is something that has developed an entirely new range of opportunities and threats for all stakeholders. Besides helping buyers to identify and purchase tourism products, it gives suppliers opportunities to effectively develop, manage and distribute their products worldwide, something that support and help the globalization of the industry (Buhalis & Law, 2008). HCC and VDK need to consider that the development of ICT and creation of virtual communities, makes it easier for consumers to express their views and share their experiences, good as bad, something that is very influential in the tourism industry. If there are many complaints and bad reviews it can rapidly affect the image of Copenhagen and

Denmark , since consumers trust private opinions and experiences shared in virtual communities over marketing messages (Buhalis & Law, 2008). Furthermore has the development of multimedia created a need of an extensive representation of photos in the search of destination information in order to create an accurate and sufficient image of the destination to the potential tourist (Buhalis & Law, 2008). These changes need to be adapted in the marketing of Copenhagen and Denmark as a destination and personalized services that match the needs of the “new” tourist need to be developed (Buhalis & Law, 2008). According to Buhalis and Law (2008, p. 614) *“Reactive services should be designed to meet the needs of customers following incidents or external environment factors”*.

A useful model for evaluating external forces of change and trends and identifying what drivers that are influencing the tourism and travel trends (Dwyer et al., 2009) is the well-known PEST model. This model is looking into the segments of Political, Economic, Social and Technological. It has been expanded and two new segments have been added, being environmental and demographic (Dwyer et al., 2009). This model will not be applied directly in this research. However, the analysis will include several of the forces since they are the main reasons for the changes we are investigating.

The rapid change and development in technologies makes it possible only for dynamic organizations, which can match the requirements of their stakeholders efficiently and effectively, to obtain and sustain long-term success (Buhalis & Law, 2008). However, in order for technologies to be a part of a strategic planning process, managers need to make full use of it. Additionally, also be aware that ICT applications require the knowledge of managers in order to make the organization competitive and able to create specialized differentiated product and services (Buhalis & Law, 2008).

3.2.2 Co-creation

The development and implementation of the internet in the daily life of consumers as well as the ICT has made it easy for the “new tourist” to be more knowledgeable seeking value for money. It gives them a direct access to a great amount of information provided by both tourism organizations and increasingly by private consumers. This makes it easier for the new tourist to follow their own preferences and not follow the crowd in package tours (Buhalis & Law, 2008). According to

Buhalis and Law (2008) the “new” tourist is sophisticated and demands interaction with the suppliers. The society in the developed world, whom HCC tries to attract, lives a hectic life where times to relax becomes shorter and leisure times will increasingly be used for entertainment and education at the same time. As a result, Copenhagen as a destination, in order to be successful needs to have a quick identification of consumer needs and reach the relevant target group with updated and appropriate products and services that satisfies those needs (Buhalis & Law, 2008). It is beneficial for the marketing of the destination to be virtual since it makes it easier for potential consumers to obtain information and make travel-related decisions. According to Fesenmaier (as cited in Buhalis & Law, 2008, p. 612) “...that participation and attitude are the primary dimensions of consumer behaviour in the virtual communities...”

In the fierce competition for destinations to attract tourists, it is necessary to differentiate from competitors. In today’s competitive market and when attempting to attract more demanding tourists, it is no longer sufficient to offer products or services. According to Pine & Gilmore (1999), experiences touch people better than services or products. Experiences are valued more than products or services, because they are memorable. Pine & Gilmore (1999) presented the concept of the “experience economy”, which has ever since been used and developed further by many researchers. The term “Co-creation” became known in the early 2000s, when it was introduced by the researchers Prahalad and Ramaswamy. They argue that since customers have more and more power, it is necessary for organizations and companies to start a dialogue with their customers. Prahalad and Ramaswamy have taken the concept of experience economy further, and presented the “co-creation experience” which is a process wherein the consumers create their own experience (Prahalad & Ramaswamy, 2004). It is not the product or the service alone which creates value for the consumer, but value is created by the experiences co-created by the individual (Prahalad & Ramaswamy, 2004).

According to several authors (as cited in Binkhorst & Den Dekker, 2009) it is the creation of experience which is of value to the consumer. The phenomenon co-creation is changing the corporate perceptions of “production”, “consumption”, “commodity” and “the market” (Thrift, 2006). The lines between the concepts have to a certain extent been erased or moved, leading to a new concept on “prosumers” (Weiermair, 2004) which is producer and consumer in one, a term applicable in tourism since the product is an experience and therefore is produced and consumed at

the same time, by the tourist. These changes force companies to be flexible and to be innovative in finding new ways to let consumers be part of the process. The market is no longer outside the companies value chain, but it now serves as a forum for dialogue between company and consumer and co-creation leads to a redistribution of power between the actors in the market (Cova, Dalli, & Zwick, 2011).

“The market as a forum challenges the basic tenet of traditional economic theory: that the firm and the consumers are separate, with distinct, predetermined roles, and, consequently, that supply and demand are distinct, but mirrored, processes oriented around the exchange of products and services between firms and consumers.” (Prahalad & Ramaswamy, 2004, p.12)

Not much literature is available on co-creation in events, perhaps because it is inevitable for the consumer to take part in an event without it being co-production. This is speculation, but since most co-creation literature focuses on company to consumer or consumer to consumer co-creation, this might very well be the case. It can be argued, that when taking part in an event, one is already creating one's own experience. This made us realize that there are several levels in the field of co-creation.

3.2.2.1 Co-creation on many levels

The tourism industry is one of the fastest growing sources of experiences (Binkhorst & Den Dekker, 2009). This is a time where people want to be independent and in control, and the internet nowadays allows tourists to arrange own holidays online. Doing this, allows the consumer to begin the co-creation process before beginning the holiday. For this purpose, many travel communities, social media platforms and blogs exist, allowing people to interact with each other, showing an example of co-creation between customers (Binkhorst & Den Dekker, 2009). Co-creation in the ESC exists on many levels. The co-creation between companies comes to show when the actors and sectors work together to create a successful mega-event in a complex field with both political and societal obstacles. Also, the co-creation between company and consumer takes place, in the hosting of many events and happenings around the ESC, where guests are encouraged to play an active part. Additionally, co-creation also takes place from consumer to consumer, since social media plays a vital role and consumers can interact with each other not only person to person, but simultaneously also on the social media platforms by sharing pictures, updates, tweets, etc.

Especially the internet will play an important role in the co-creation for the Eurovision song contest. The official slogan “Join Us”, will be used across all platforms, such as Instagram, Facebook, Twitter and websites from Woco and European broadcast union (EBU), and fans will during the whole week have the possibility to take part in events and upload photos to social media sites. The tagline “Join Us” was created by DR, but has come to represent the entire ESC event, and is also used by Woco in their marketing. The words “join us” are inviting and it welcomes people to be part of it, and to create their own experience encouraging two-way communication. This tagline is closely related to the one used by VDK, in the international marketing, which is “Come and be part of it” (Appendix B, p.2). This coherent message makes the branding stronger for all actors.

3.2.2.2 Challenges of co-creation

Despite the many advantages within marketing strategy when using the new term co-creation, some challenges need to be paid attention to.

When including consumers in the process, the companies are giving up power and control (Kaplan & Haenlein, 2010; Xiang & Gretzel, 2010). Not only are the consumers part of creating their own product or experience, but they also share this information online on social media platforms. When using Social media as a tool of co-creation, the company is highly depend on the information shared by the consumers, whether it is either positive or negative (Kaplan & Haenlein, 2010).

Social media is used actively in the marketing of the ESC and also during the event, giving guests the possibility to share their experiences with the whole world and provides an opportunity for Copenhagen as a destination because guests will tell the story of the city through their own eyes. This has many benefits, and Social media marketing is among the most cost-efficient for companies (Hoffman & Fodor, 2010), however, it also leaves no control over what is shared and in case of something unexpected happening, it will be online faster than it will be in the newspapers. By letting the guests co-create their experiences, it is more challenging for HCC to foresee the outcome. Even though events are planned throughout the week, there is no way of knowing how the tourists will perceive it and what they will share online. This is a change companies need to take to be able to let consumers co-create experiences.

3.2.2.3 Criticism of co-creation

Some academics have researched into the negative sides to the co-creation concept. Cova et al. (2011) discuss whether or not the consumer is in fact used as unpaid workforce and is being exploited. The question is raised if co-creation is designed to take advantage of producing customers while entertaining them. Some researchers (as cited in Cova et al., 2011) argue that when a consumer is co-creating their own product, they are at the same time paying a higher price for it than if it were a standardized product. Again supporting the theory that customers are exploited as unpaid workforce. The article by Cova et al. (2011) also presents many researchers doubts in regard to co-creation. Co-creation forces marketers to rethink traditional elements of marketing theory and the use of technology plays a significant role in this development. Consumers are receiving increasing control over marketing processes and resources (Cova et al., 2011).

“...this critical response to co-creation poses a general question: What is at stake – conceptually and politically – when the roles of consumer and producer become blurred? And this question, in turn, poses a more specific one: What are the implications of this blurring for understanding the place of marketing techniques in value creation?”

(Cova et al., 2011, p.236)

Even though consumers are receiving increased control over marketing process within co-creation, the many benefits of using co-creation in the light of the societal changes and the attitude towards social media cannot be neglected. Another remarkable societal change is the involvement of the state when hosting mega events.

3.2.3 The Competition State

There has been a change in the way the state regards tourism and politics and strategies in this field. These changes has developed in connection to the change from welfare state to competition state a change Denmark has undergone in the last 20 years (Pedersen, 2011). It is the changes in society that is related to the internalization and globalization, changes such as politics, economics and culture that have changed the national states into competitive states, where one of the main focuses are on the economy in society (Pedersen, 2011). According to Pedersen (2011) the transition from welfare state to competition state happened due to the globalization. The landmark was when Jaques Delors declared that EU would be engaged in the competition against the USA regarding innovation and technology, few months after Bill Clinton speech in connection with his

appointment as president in 1993 (Pedersen, 2011) something that made every state compete against every state.

Hay (2004) argues that the welfare state, which rose in the 1970s, is being replaced by the competition state. A concept which has emerged in the 21st century, also referred to as the “market government” (Kamark as cited in Desai & Snavely, 2012). The competition states dominating strategy is to marketize the state to make the economic activities in the country more competitive both internationally and transnationally (Cerny as cited in Hay, 2004). Cerny (as cited in Hay, 2004) presents the characteristics of the competition state, which include: A) A shift from macroeconomic to microeconomic type of intervention. B) An attempt to promote flexibility and adaptive responses to the changing competitive conditions. C) The indirect promotion of welfare through positive externalities of enterprise, innovation and profitability.

Institutions are increasingly forcing actors to promote marketization to minimize the gap between private decisions of actors in the market and at the same time to promote growth. The state and the market are being bound close together, leading to the “competition state” (Cerny, 1995). This has also led to a shift in the social partnerships. Earlier, stabilization was coordinated through close collaboration between the leaders of key groups, whereas it in the 1990s changed and now partnerships include the community, the voluntary sector and the local partnerships (Böss, 2010).

Despite Hay’s argument that the welfare state is no longer viable, Böss (2010) claims that Denmark today has one of the most generous welfare systems and that it is among the most democratic countries in the world. He also states that *“Denmark has been one of the most successful economies in the world over the last fifteen years or so as measured by indices such as unemployment, inflation, economic growth, wealth and income equality”* (Campbell & Hall, as cited in Böss, 2010, p.46). According to the Minister of finance, Bjarne Corydon, the competition state shall not substitute the welfare state, and he sees the state as a modern welfare state (Frandsen, 2013). This is supported by Petersen (As cited in Frandsen, 2013) who states that

“The point is that the competition state is a welfare state in Denmark. The current competition state aims to solve some of those problems that the old welfare state proved to be unable to solve, for example equality in the society” (translated by the Authors).

The aim of the competition state is to create competition in society, both competitions between the

population, between companies and between nations (Frandsen, 2013).

The competition state is considering the society as being the labor, and freedom is the ability to realize your own needs. It is focusing on a complete exploitation on the productive potentials rather than full-employment. The competitive state is trying to make people participate in the global competition and regards people as responsible for their own life and realization of their needs (Pedersen, 2011). The competitive state is trying to develop the Danish interest in EU and on a global level as well as the globalization and international competition (Pedersen, 2011). Pedersen (2011) mentions the term “Flexicurity” which is the transition from welfare state to competition state, it combines the flexibility of the competition state with the security of the welfare system.

Pedersen (2011) states that in the competition state, the tasks can be relocated and the control can be changed, with the purpose of creating effectiveness and efficiency. This will result in a blurred common control meaning “...a task or an authority is placed (centralized, decentralized), as long as it is placed where it can most effectively reach goals and results” (Translated by the Authors, Petersen 2011, p. 220). Therefore it is difficult to precisely define where the line between state, municipality and private organizations is

Within event tourism in Copenhagen, the role of the government has changed, even in the years between 2001 and 2014, leading to a more active state, which takes part and interest in hosting events. The municipality of Copenhagen has an event and city planning department, in charge of supporting events and cultural offers in Copenhagen. It is clear that the municipality of Copenhagen plays a different and more active role in this year’s ESC than was the case in 2001. Elaboration on this will be shown in the analysis chapter of this paper. Within the competition state, the role of the government has become complex, leading to a shift in roles in the public and private sector. In order to be flexible, as indicated by competition state, it is necessary to work across sectors, in this research it is shown by the example of the Eurovision Song Contest. The #JoinUs does not only apply in a company-consumer sense, but can be seen as a metaphor for the cross-sectional collaboration when organizing this event, as joining resources across sectors.

As argued during the Eurovision conference, this has been the first time, a cross-sectorial collaboration has formed the basis of a mega-event in Denmark, and it is a new and innovative way to organize events. When working cross-sectorial, there are many different agendas, aims and policies to take into account, and this was made clear in the case of the ESC where many clashes

occurred, some of which will be further discussed in the analysis.

Since this thesis is investigating the differences in branding through events, the abovementioned developments and changes needed to be examined together with different strategies.

3.3 Strategy

The strategy from the ESC 2001 will be compared in the analysis to the strategy in 2014. The changes will be examined and whether or not they succeeded in fulfilling their goals in this connection. For this reason, in order to understand strategy and the different concepts within strategy, this will be explained in the following.

Various authors have different definitions of what a strategy is. Getz states that “*A strategy is an integrated set of policies and programs intended to achieve the vision and goals of the organization or destination*” (as cited in Stokes, 2008, p. 255). According to Porter (as cited in Hall, 2008, p.113), a competitive strategy is a broad plan for how the business is going to reach their goals and what policies that are needed. Strategic planning is a process implemented adequately to the environment and dealing with the questions of where they are, where they want to go and how they get there (Hall, 2008). Normann & Ramirez (1993) explain that strategy is “the art of creating value” because it offers conceptual models, intellectual frameworks, and governing ideas which help identify opportunities for bringing value to customers (Normann & Ramirez, 1993).

Overall; a strategy is the plan that HCC needs to create to reach their goal in the specific case as hosting ESC. In this plan, current environmental and other influencing factors connected to the ESC should be taken into consideration, as described in the Pest model.

In a tourism context, a strategy is most commonly referred to within the area of marketing (Stokes, 2008). Murphy (as cited in Bramwell, 1997) argues that strategic planning is an essential part of successful destination development. By applying a strategic planning approach it allows the objectives to work towards an overall approach and also provides a system to monitor and respond to change. There is evidence that tourism strategies have been influenced by a transition from passivity to interventionism to shared responsibility (Göymen, 2000). Hall furthermore concludes that accordingly, the focus on partnerships in order to create strategies has been increased due to the corporatization of the public sector (Hall, 1999; Hall, 2008). This relates to the previous chapter on conditions in tourism and the marketization of the state. Due to this development, it will be

necessary for strategies to change and be more including of all sectors. The inclusion of sectors is an important consideration when planning the ESC in Copenhagen, since it includes many different sectors and the role of the state has changed since 2001. The following part of this chapter presents a number of strategies. These include destination marketing strategy, communication strategy, branding strategy and event-and-network strategy. These are important strategies for Denmark, when hosting ESC and on the same time use the ESC to brand Denmark and attract tourists.

3.3.1 Destination marketing strategy

A lot has happened the last 13 years within destination marketing. Something that HCC needs to bring into consideration when planning a strategy in connection to the ESC. Place marketing has been changed from destinations promoting themselves towards visitors to a paradigm showing how cities are viewed and demand a greater academic, government and industry interest due to globalization. Consequently, cities and regions are seeking more mobile investors and customers since places are the new actors on the world scene in a borderless economy (Hall, 2008). Places are competing for economic survival with places throughout the entire world. This makes the tourism sector vulnerable and gives the buyers such as tourist investors, an advantage over place sellers that have difficulties in responding to the quick market changes. According to Kotler (as cited in Hall, 2008), this emphasizes the needs of a strategic place-marketing process in order to design a community that satisfies the key communities (Hall, 2008). The ESC would be an obvious event to use promote Denmark and Copenhagen, due to the great attention it gets throughout the world. As a result of abovementioned, when HCC needs to create this strategy, it will include, designing the right mix of community features and services. To design attractive incentives for potential buyers and give them a product and service in an efficient way as well as promoting the place values and image in order to make potential users fully aware of the destination advantage that Copenhagen has (Hall, 2008). According to the director of Woco, Lars Bernhard Jørgensen, the ESC should not only be a Copenhagen event, but it should include and brand all of Denmark (Information, 2014). A factor, that HCC needs to take into consideration when planning the press and outreach program.

In tourism, the key challenge when developing a strategy is how to utilize the capabilities and be flexible enough to succeed in a competitive and unstable environment (Stokes, 2008). Since tourism is a sector of various industries, strategies operate at different levels – e.g local, regional and national (Stokes, 2008) making the need for a strategy essential in order for all actors to work towards the same goal. In the case of ESC 2014, the strategy for tourism needs to be local

(Copenhagen), regional (greater Copenhagen area) and national (Denmark) due to the many stakeholders and actors involved. Since Woco is mainly in charge of the event, it will lie under the local tourism strategy for Copenhagen which is aligned with the national tourism strategy by VDK (VisitCopenhagen, 2014d; VisitDenmark, 2014b).

A guideline is presented to create a tourism marketing strategy which takes into account three steps (Gilbert, 1990): Firstly, a tourism marketing strategy should include long-term objectives which are based on the understanding of the tourism market and the resources available. Secondly, these objectives should be closely monitored due to the rapid change in the market, and these should be easily altered if necessary. Simultaneously, short-term activities can be used to redirect the course towards the overall long-term goals. Thirdly, before implementing any strategies, all the impacts of each activity should be carefully considered. Hence, HCC needs to form the strategic plan for the ESC to be an example of the planning process which should be a guide of the future direction. This emphasizes the need for ongoing activity where the strategic planning is connected to the management and operational decision making. According to Hall (2008, p.113) a planning framework that focuses on strategic decisions concerning stakeholders and resources, an innovative planning process adaptable to the environment, and an organization value system matching the organizational strategy is required for this (Hall, 2008). An essential part of marketing strategy is how you communicate the message to the target audience, the theory on how and why will be presented in the following.

3.3.1 Communication Strategy

In marketing, a communication strategy is most often applied, and can be defined as: “... a ‘pre-determined’ set of actions that differentiate your product from competitors in terms that are positive and personally relevant to your key target audience...” (Wirthlin Report, cited in Masterman & Wood, 2006, p. 57).

When communicating a brand, it can either refer to an event such as the ESC 2014 or be an organisational brand such as a destination or an organisation. The communication is an important factor within the event marketing (Masterman & Wood, 2006). However, when communicating to such a large audience from so many different nations and cultures in the ESC, HCC needs to be aware of the possibility of different perceptions in the communicated. Different cultures can have different ways of understanding messages. Consequently, that potential emphasizes the need for

care when planning the communication strategy (Masterman & Wood, 2006).

Furthermore, HCC should pay attention to the fact that in recent times, co-creation of experiences has become increasingly popular. This is something that challenges the entire value chain of the organization together with traditional ways of communicating (Thrift, 2006). The communication now needs to be two-way and needs to include consumers actively. It should be the consumer designing their own product, rather than the organisation communicating their product in one-way communication to the customers (Thrift, 2006).

The communicated message can be decoded in many different ways by receivers. The Wirthlin Report (as cited in Masterman & Wood, 2006) describes these as levels, where the lowest level is the national component such as venues, performers, and entertainment and the higher level is the emotional components the personal and emotional outcome, values and ideals, meaning and how one felt during the show. ESC 2014 must succeed in communicating on all levels in order to be successful on a long term position basis (Masterman & Wood, 2006). This corresponds with theory by Prahalad & Ramaswamy (2004), saying that value is not created by the product alone, but occurs when the customer co-creates their experience and when emotions are included in the process.

With the technology of today, the information that should be gathered in the communication process is easier accessible than ever before. The problem is not accessing the information but selecting the most appropriate. Event organisations need to analyse this in order to generate innovative communication strategies. Knowledge regarding the needs and behaviour of the audience for ESC, marked trends and existing marketing communication are as a minimum needed in order to achieve success. Strategic decisions needs to be based in this gathered information (Masterman & Wood, 2006). The gathered information forms the basis for the required situation analysis which is essential in the planning process. Furthermore, this should be used as a continual gathering throughout the process in order to make the achievement of communication objectives measureable (Masterman & Wood, 2006).

HCC should use the information gathered for the situation analysis and target market analysis to generate strategies in order to achieve desired outcome through suitable communication objectives. The complexity of this has led to development of several useful marketing tools and theories. However, the most important in order to generate successful strategy are insight, experience and creativity, The communication strategy is important in the ESC 2014 perspective since it will affect

how the audience perceives the message about ESC 2014 and consequently Copenhagen and Denmark. The strategy should be based merely on the situation analysis, customer research and objectives of the organization (Masterman & Wood, 2006). Needs can be very different for stakeholders, visitors and locals (Masterman & Wood, 2006). Looking at the ESC 2014 the audience is already set and since this event is given to Denmark, meaning that Denmark won the ESC 2013 resulting in Denmark being host destination in 2014. The strategy needs to be designed to the already decided audience in order to identify objectives to a relevant communication strategy. The target groups chosen for the ESC 2014 event are the same as the existing target groups (Appendix B). This is also stated on the website www.branddenmark.com, something, that can be advantageous for HCC. However, when developing suitable strategies the importance of a clear position statement and communicating this across to target audience are vital requirements (Masterman & Wood, 2006). In the communication process different points as concept and messages should be tested in order to assure that the campaign will match the needs of the audience and understood in the intended way (Masterman & Wood, 2006), otherwise the chances for misinterpretation occurs.

3.3.1.1 Auto-communication

“...auto-communication can be defined as self-referential acts of communication that organize a sender around its own perspectives and images” (Christensen, 1997, p. 200). According to some scholars, the general assumption that organizations are communicating to the market, is not always the case (Christensen, 1997). Christensen (1997) discusses the term auto-communication, where organizations are in fact communicating to themselves through their marketing.

“Auto-communication is an integral aspect of organizational culture, indeed of all cultures. According to leading anthropologists (e.g. Geertz 1973), all cultures communicate with themselves through rituals that help its members share and reinforce, on a frequent basis, their most fundamental values” (Christensen, 1997, p.199).

There are many forms of auto-communication and this topic is brought up in this paper, because many of the messages which were communicated through the ESC show can be seen as auto-communication. Because the Danish sense of humour is special, not all countries understand it, which can be understood as auto-communication. When a message is interpreted by the sender, in accordance to its own code, it is auto-communication. This is the case with a song made for the

ESC called the “12 points” song, which was revealed in the final show. The song when seen with Danish eyes is interpreted differently than if seen with foreign eyes.

It can be difficult to find theory regarding auto-communication in an event- setting. However auto communication in this paper, can be described as communication from and to one-self, meaning that the Danish hosts at the ESC are mainly communicating with Danes and not the entire audience and stakeholders, whom the strategies behind the ESC are aimed at in order to obtain positive returns.

3.3.1.1 Stakeholders

One of the most important factors in the marketing concept is to understand the stakeholders. Stakeholders form potential audiences and as a result communication needs to be developed in order to meet their needs and at the same time meet the communication objectives of the organization. Knowing the needs of the audience gives an important advantage over competitors. The primary stakeholders are those whose support is vital for the event, such as employers, sponsors, volunteers and participants (Masterman & Wood, 2006). Secondary stakeholders are those who are not directly involved in the event but they may have an impending role, these stakeholders are for example the host community, media, tourism organisations and government. The primary stakeholders in the ESC are multiple, including the B&W venue (owned by REDA), the national broadcaster DR which is responsible for the show and HCC which is responsible for volunteers, administration and outreach program. The governmental stakeholders include the capital region of Copenhagen and the municipality of Copenhagen which both are more involved this year compared to 2001. This year, they could be categorized as primary stakeholders, due to their involvement in the administration and outreach program. However, in 2001 they were secondary stakeholders. Since there is a co-creation setup this year, there are many secondary stakeholders, including VisitDenmark, the locals living in Copenhagen, transportation, restaurants, hotels and many more.

When identifying stakeholders, to begin with, the organization needs to identify all the existing potential groups and audience. All these groups have different needs, preferences and characteristics. Firstly the key stakeholders needs to be identified, something that should be done on a regular basis by the organization or company, since new groups might emerge and existing groups may decline or increase in importance (Masterman & Wood, 2006). When this is done, their needs

should be identified and then matched in order for the organization to see whether or not these needs match each other. For example the communication needs of local sponsors vary depending on event. When hosting ESC the host community contains those who supports it and those who are pitted against it, as a result both groups need different message strategy (Masterman & Wood, 2006).

When the stakeholders groups are identified, further analysis is needed in order to clarify size location and ideally give demographic information. This information makes it possible to clarify potential communication issues. For example, if sponsors are locally or nationally spread out, information about the participants can be reached, as well as age and gender breakdowns. An understanding of stakeholders lifestyles, interests, activities and opinions will ease communication as well as make a more precise segmentation and targeting available (Masterman & Wood, 2006). The different event stakeholders and their complexity of their relationship with the event organization give an indication of the many communication opportunities there is. All this needs to be recognized and mapped in order to manage an effective communication. When communicating to the ESC audience, it is also important to agree on the brand values which should be communicated and coherent with the branding strategies, which are discussed below.

3.3.2 Branding Strategy

Experts suggest that branding is the future of marketing and the battle of brands will be as well. This seems contrasting to the lack of literature available providing pragmatic guides for destination marketing, since destinations might be the biggest brands in the travel industry. The first journal articles appeared in the late 1900s and the first book published within this field were in 2002 (Pike, 2005). Like branding in other sectors, a name is not sufficient in order to differentiate a destination and for the majority of destinations, a slogan is necessary to highlight the positioning strategy and differentiation. The slogan should be the link between the desirable brand identity from the DMOs and the actual image held by the market (Pike, 2005), and according to Gold and Ward (as cited in Pike, 2005) so far only a few slogans have been able to help differentiate destinations due to lack of impact (Pike, 2005).

When hosting an event as the ESC, attention need to be put on the desired brand that Denmark and Copenhagen should have as host nation and city. Especially since the easy access of multiple destinations and the ease of finding a substitute, has made it vital for destinations to develop an effective brand. Unfortunately, the popularity and increase in the need for destination

branding, has made it even more difficult than ever to stand out as a brand (Pike, 2005). Branding Denmark as a destination through ESC is more complex than branding other services and goods, especially since destinations are more multidimensional. In order to be successful the brand that they are creating through ESC needs to reach the mind of the busy consumer, which requires a concise message, only focusing on a few brand associations (Pike, 2005). This can be challenging for the slogan, which often highlights the diverse resources of a destination, attractions, culture, activities, amenities and accommodation (Pike, 2005). Another complexity is that the markets DMOs need to target are a diverse group compared to other products that are designed to suit a specific market. The DMOs need to target a wide range of markets, in order to attract as many segments for their products, as possible (Pike, 2005).

A complex factor that can make all theory irrelevant is the politics of decision making. DMOs rely on funding, and as a result, this evolves into public-private partner-ships. This partnership and how strategies and brand themes are made as well as how DMO's are held accountable is critical (Pike, 2005). Since the locals in a destination are the people interacting with the visitors, the destination brand should importantly represent their view of the destination too, since they are the one delivering the actual experience. The locals have, due to their daily interaction with the visitors a great insight in their needs and desires, something the DMO should be aware of and implement in a bottom up approach in order to interact and get valuable information from the locals (Pike, 2005).

3.3.2.1 Branding a destination

The global tourism industry is one of the fastest growing industries in the world. Resulting in a very competitive environment where destinations started to use branding as their marketing techniques in order to attract tourist and investors to create jobs (Caldwell & Freire, 2004). Destination branding is a relatively new concept, nevertheless it proved to be as effective as the branding of other goods (Caldwell & Freire, 2004). Caldwell and Freire (2004) have developed a study that clarifies that the same branding techniques cannot be applied to different kinds of destination branding such as countries, regions and cities, since countries are so diverse compared to regions and cities (Caldwell & Freire, 2004). According to Caldwell and Freire (2004) countries should force the emotive parts of the brand identity whereas regions have more in common with cities and these two types of destinations should force the more functional aspects (Caldwell & Freire, 2004). It is important to keep in mind when branding both Denmark and Copenhagen through the ESC due to the differences of branding a country and a city.

In order for Copenhagen and Denmark to be successful as a brand, it should be an identifiable “product”, wherein the user perceives unique values matching their self-expressed needs and also provide emotional benefits (Caldwell & Freire, 2004). Destination branding is not depending on the price in order to be successful, but instead on the hearts and minds (Caldwell & Freire, 2004). The choice of destination defines the identity of the traveller and destinations are according to WTO (World Trade Organisation) seen as a “fashion accessory” (Caldwell & Freire, 2004). Tourists are using the trips to communicate messages about themselves (Caldwell & Freire, 2004). People choose destinations according to their particular desire combined with intangible characteristics.

As a result, it can be argued that destination brands have two dimensions a representational, meaning having a set of the beliefs and opinions held by the tourists as well as the functional such as climate and culture. This clarifies that destination brands are satisfying the basic and self-actualization needs (Caldwell & Freire, 2004). No destination brand can be seen entirely as representational or functional but as a combination of these two, since it is the level of these two dimensions tourists discriminate between choosing destination (Caldwell & Freire, 2004). Cities and regions should be focusing more on the representational dimension according to the study by Caldwell & Freire (2004). A reason for this might be the fact that cities and regions are more dependent on trends and events fulfilling self-expression needs, whereas countries have a more stable image (Caldwell & Freire, 2004).

Media coverage of events and the distribution of news from a destination play a very important role in constructing a destination image. Exposure through media affects countries differently compared to cities and regions. A country will typically be interesting in connection with big decisions or changes happening in the country, whereas regions and cities attract attention primary due to cultural and other events, such as the ESC (Caldwell & Freire, 2004). According to the study by Caldwell & Freire (2004) the representational dimension can be characterized as having ‘value-expressive aspects helping tourists to choose a destination to visit and a functional dimension which captures the tourist’s concern for the performance of the place (Caldwell & Freire, 2004). Hankinson describes some guide principles, in order to be successful within branding destinations.

3.3.2.2 Guiding principles to the management of destination brands

Many cities, regions and countries are now branding themselves using techniques known from classical product branding (Hankinson, 2007). These techniques have helped cities such as Barcelona and London create a positive brand in connection with the Olympics, a status well remained after the event (Hankinson, 2007), these examples should be something that Denmark should strive to achieve through hosting ESC. New York re-launched their cities reputation after their “clean-up” strategies with the “I love NY” campaign, a campaign that now became a brand that has resulted in increased investment and numerous benefits. This has made many other places engage in marketing instead of relying on the slow organic development of a place (Hankinson, 2007). There is an extended academically interest in this area. However, it is in the area of tourism marketing it is most developed in the attempt to promote places as travel destination (Hankinson, 2007).

The literature available in the field of place product branding combines many academic fields, such as, geography, tourism and retail marketing (Hankinson, 2007). This literature clarifies that places differ in many respects compared to commercial products. These differences make destination branding more complex. According to Hankinson (2007), these complexities can be described under the following six headings.

The co-production of the place product

A place is a combination of many individual services such as shopping, venues, attractions and infrastructural services; hence it cannot be regarded as an individual product. It is co-produced by many artefacts public as well as private (Hankinson, 2007; Pike, 2005). Opposite normal marketing, place marketing begins with an old and already existing product, where the designs and many of abovementioned have had very little if not no marketing influence, which makes place branding a re-branding exercise (Hankinson, 2007). This is the case with both Denmark and Copenhagen in a destination- branding perspective. Especially through the ESC, since it is an external event that includes the nation and city in its promotion.

The co-consumption of the place product

When branding Denmark as a destination. It is important to be aware, as earlier described, that due to the many different receivers of place branding, it is co-consumed for different purposes

simultaneously. Consequently the experiences are mediated by their own interaction whether it is active or passive (Hankinson, 2007).

The variability of the place product

The experience of a place is an individual perception collected from the services and experiences available at the specific place and the consumer's encounter with these. Since Denmark is a multi-service experience, the marketer has almost no control over the received service and achieved experience, compared to marketer of single services (Hankinson, 2007). This stresses the importance of creating a brand that matches the perceptions of the locals at the destination.

The legal definition of place boundaries

Place marketers often work together and combine more places together in order to make it more attractive. This is a result of the boundaries and the legal definitions that are made by the national government, which can make it difficult to make one single place unique (Hankinson, 2007). An example on this collaboration where places are combined in order to be more attractive can be seen in the creation of Øresundsregionen, where Southern Sweden and Copenhagen region are combined.

Administrative overlap

A weak relationship between stakeholders, such as the county and a town or city council creating different brand strategies, will lead to an administration overlap and create brand confusion between tourists (Hankinson, 2007). Since there are several stakeholders working on the ESC, a possibility for different brand strategies can be current, which would create confusion in the message that is sent to tourists.

Political accountability

Public nonprofit organisations have a responsibility of delivering services if they are politically accountable. The elected government on a national level determines the regional policies and organizational structures to deliver these. Nevertheless, since political complexions and priorities changes, the elected policies are subject to change (Hankinson, 2007). Government officers may be aware of the benefits of tourism at a local level, but responsibility should be taken by members

whose time horizon match the timing of elections since these horizons are unreliable with the required long term aims in a brand image development (Hankinson, 2007).

3.3.2.3 Branding paradoxes

How to brand destinations are examined in the abovementioned, however, paradoxes occur in destination branding, and several researchers have shared their opinions on this subject. This needs to be brought into consideration when planning a branding strategy. Traditionally, a successful brand message was known to be clear and unambiguous (O'Driscoll, 2008) but recently it has been acknowledged that a brand name or message can profit from having two meanings which are paradoxical (O'Driscoll, 2008). Brown (Cited in O'Driscoll, 2008) even argues that ambiguity is a key element in the success of multinational companies, contradicting with the generally known theory of standardized marketing from the 1980's (Holt, Quelch, & Taylor, 2004); A theory which was targeted at saving money by the creation of standardized marketing for services and products. In recent time, a more personalized approach has been recognized as successful. A personalized approach to branding most commonly includes consumers in one way or another and the approach is differentiated to match various cultures and segments (Holt et al., 2004) and therefore paradoxes can be used in this type of marketing.

Ooi (2011) presents three main paradoxes, and these should be considered in the destination branding of Denmark in the ESC. First the uniqueness paradox is presented, a paradox related to the uniqueness of the brand and the offers at of the destination. This paradox refers to the balance between having a unique brand and staying competitive. In the competition to become a unique destination and striving to differentiate from competitors, destination end up becoming similar (Ooi, 2011). This happens for many reasons; among others is the fact that with time as cities change, destinations seek inspiration among each other ending up with a similar product. Furthermore, many ranking systems which are made to evaluate destinations guide destinations toward similarity because these rankings will act as guidelines for authorities when developing destinations (Ooi, 2011). When all destinations are aiming at the same goals, they will inevitably end up similar. This is relevant to the case of the ESC because it is important to create a show that at one time lives up to the official standards and regulations, but at the same time also stands out from the crowd.

The second paradox discussed by Ooi (2011), is the paradox between the top-down or bottom-up approach to destination marketing. Lately, the inclusion of stakeholders and locals in marketing considerations has become increasingly important. When using the bottom-up approach to

marketing, the country's heritage and values are taken into account and forms the basis of the brand, this result in, a brand that the locals correspond with and will benefit the experience of the tourists. Contrarily, the top-down approach takes starting point in a brand and image which the country should then represent (Ooi, 2011). The paradox occurs if a destination brands itself as authentic but locals are nowhere to be found because they do either not support the branding strategy or they have not been made part of it (Ooi, 2011). As earlier stated, listening and including locals in the brand message is something to be aware of, also when branding Copenhagen/Denmark through an event such as the ESC.

The third paradox which Ooi (2011) mentions, has a great resemblance to the second paradox, it is the paradox of a brand which is both locally and non-locally understood. In general, a brand message is targeted as non-residents who should perceive it as clear and understandable. At the same time, it should be representative of the country and the locals should also be able to relate to it. Managing this is a balance, because a brand message which is too local could be misunderstood by tourists. Ooi explains that the brand message should be authentic, and that this is only possible if it also understood and agreed upon by the residents of the destination. Hosting the ESC is an event for both locals and tourists, and the brand message should hence be appealing to both segments. The brand message "JoinUs" can be interpreted in many ways, but it is simple and catchy and it welcomes everyone to be part of the event.

These paradoxes along with the strategy within destination and communication are vital when hosting a big event as the ESC and using this event as an opportunity to brand itself. However, furthermore do hosting an event such as the ESC equals having to work within a network, something that requires a carefully planned network strategy.

3.3.3 Event and Network Strategy

Events have become a vital part in marketing destination and have long been considered as a resource to boost tourism (Hede & Stokes, 2009). Planning is a vital part of hosting an event, and Hall (Cited in Bramwell 1997, p. 167) argues that: *"Planning is an essential ingredient not only for the short term success of the hallmark event itself but also in realizing the longer term benefits that can accrue to a community in the holding of such events"*, and Getz (Cited in Bramwell 1997, p.167) states that *"of the failure of planning or lack of planning on the hosting of hallmark events are seen in the costly "white elephants" that are often left, once an event has concluded"*.

In the development of an event such as the ESC with many organizations involved, a network approach will be beneficial. For an event to be successful the link between tourism and event organizations as well as the network of organizations surrounding the event is vital (Mackellar, 2007). Collaboration and working in networks has to a great extent become part of the planning and organization of events in tourism perspectives. This is also visible looking at collaboration in Danish tourist organizations and especially when looking at events such as ESC 2014.

Event tourism has become an established phenomena with many major events and festivals worldwide (Stokes, 2006). According to Stokes (2006) this is regarded as a systematic development and marketing of tourism attractions, which consequently require a strategic approach (Stokes, 2006). The interaction model of cooperative, dyadic relationships can be used to understand how public, private, and community stakeholders can conjointly determine event tourism strategies (Stokes, 2006). HCC needs to be aware that this model does not include the wide stakeholder network that may simplify and depend upon the tourism potential of the event. The model only looks into the simple relationship between the major event organizer and the tourism authority (Stokes, 2006).

According to Hede and Stokes (2009 .p. 657) a network can be defined as “*two or more connected business relationship*” and as a relationship that for the potential actors accounts an economic, social or professional nature (Hede & Stokes, 2009). VisitDenmark has established an event development department, which facilitates Denmark to approach the event tourism development separately from tourism in general (Stokes, 2006). This is a strategic approach that nations such as Australia are trying to adopt (Stokes, 2006). Since some events do not attract a sufficient number of tourists, it will often only be events and festivals which have the capacity to attract a sufficient tourism demand.

According to Stokes (2006) the governance structure for events-tourism strategy is often tied to public sector motives for investing in events, which include economic benefits from increased tourist visitation and expenditure as well as media coverage that improves the image of the destination. Positive returns from these events are social benefits for the community (Stokes, 2006). There are proposals for measuring the value of an event. However, value in money is more tangible than other important intangible impacts such as regional development, social innovation, business

networking and destination attractiveness (Mackellar, 2007). Factors, that extends the tangible benefits (Mackellar, 2007).

When discussing network relationships in events tourism, Stokes (2006) states that multiple stakeholders and their connection will influence the success of an event and the generation of tourists. Accordingly, Mackellar (2007) states that if there is an existing social relationship between individuals in a region already, it fosters and supports the development of a more formal business networking relationship among organizations, whereas evidence shows that events held in regions where little activity and no relationships were established beforehand, the organizers had weaker connections with the community (Mackellar, 2007). This resulted in the fact that a focus on a dyadic exchange relationship will overlook the roles of community leaders, venue managers, and other factors that influences the event tourism agenda. Event tourism strategies can, according to Stokes (2006) be shaped as a vertical relationship between the suppliers and producers and horizontal relationship between local constituents and other organizations, who are either competing for or collaborating on events. Hence, networks that influence event tourism could be a “buyer-seller” relationships when government agencies bid to secure major events as well as non-economic exchanges such as consultation with the community about the events to be staged and the impact of this (Stokes, 2006).

The position of actors and participants in the network is important to look at since their social and business relationships influence the strategy process (Stokes, 2006). When having a network one of the main purposes is the opportunity to share resources, which is a fundamental benefit, such as physical assets, social and knowledge capital (Mackellar, 2007). Furthermore, it is well documented that another outcome of network collaboration is innovation (Mackellar, 2007). In this case, data has revealed a great amount of many types of different innovation such as the handling of outreach nationally and globally as well as the co-creation. This is a result of new skills and knowledge, as well as a wider network interaction. This illustrates the benefits of shared resources which consequently could result in an increased numbers of visitors and an improvement of the visitors experience (Mackellar, 2007).

Another good example on how Denmark earlier has embraced business, government, and community in their network structures - A component that is as important as staging and marketing major festivals and events, is the HC. Andersen celebration. This is the creation of an international tourist attraction for Denmark depending on national and international structural networks. The Danish government, the festival organizers, cultural, educational, and tourism bodies, constituted the central mass in the strategy making network (Stokes, 2006). The interest of imaging Denmark as a tourist destination united the network and the participating stakeholders. It seems that Denmark has realized the benefits of a wide industry and government network when discussing national events strategies (Stokes, 2006). As these networks for events tourism appear the structure of memberships become of vital concern (Stokes, 2006).

This understanding will make the event tourism network seem stronger, something that most possibly will attract people that have a great understanding about the micro-network of connections and different knowledge to the network. However, the disadvantage of this may be that the corporate representation may dominate the community input in the network. It is important that any confusion about different leaderships and memberships will be resolved in order to benefit the network the most (Stokes, 2006). In an active network, concentration and significance of organizations continue to change, which also makes networks change over time (Hede & Stokes, 2009). Event-and-network strategies are essential in hosting mega-events, as well as in evaluating them.

3.3.4 Comparison of the National Tourism Strategies for 2001 and 2014

In 2001 it was the first time that a national tourism and branding strategy for Denmark was launched. It was presented at a conference in the fall of 2001, and the three main aims were to make Denmark more known to tourists, to improve the quality of Danish tourism and to give tourists better experiences (Danmarks Turistråd, 2001). The focus of the strategy in 2001 was also the launch of the new website www.visitdenmark.com where tourist could find all the information about the destination Denmark and also provided booking opportunities (Erhvervsministeriet, 2001), this was one of the collaborations between multiple tourism actors and regions, another main focus for the future of tourism in 2001 (Danmarks Turistråd, 2001). With the launch of the website, it made it possible for tourists to book their own holiday accommodation and plan activities, which was new to this time.

Internet was still new in 2001, and computers were not as widely owned by consumers as they are today. Nevertheless, the need for this was realized by the Minister of Business and industry, Ole Stavad who states that this is what Denmark needs to focus on, since the tourists are becoming more globalized and wish to design their own experiences (Danmarks Turistråd, 2001) as an effect from the technological and environmental development. This trend of personalized experiences is still emerging and the tourism strategy for 2014 presents the idea of a new booking website which combines all the offers that Denmark has, and makes it possible to book any activity or accommodation on one site. This site is currently being developed, and will be called “Denmarkdirect” (Regeringen, 2014). This works toward the idea of consumer co-creation, because the tourist can design their own holiday with the accommodation, transportation and activities they wish. Websites today are more interactive today than in 2001, and a large part of internet users are accessing websites through smartphones or tablets (Regeringen, 2014).

In 2001 international tickets were not as easy to sell as today due to the technological development, hence the focus of ESC 2001 was rather to show Denmark as an attractive destination through the tv-transmitted show rather than attract tourists to the event (Appendix A & B). Also, there was no registration of the number of international guests, at least not any that were public for us during our research, and the number was very low according to our interviewees (Appendix A & B). In today’s globalized market, the tickets are sold through international ticket agents, giving international guests the possibility to purchase tickets. An estimate of 30% of the tickets are to be sold to international tourists according to Woco (VisitCopenhagen, 2014d) According to the statistics from Woco, most of the tickets were sold to British guests, while the second most represented group was Germany and Sweden and the third being Spain (VisitCopenhagen, 2014b). The tickets for the ESC in 2014 are sold in rounds of three, giving more people the chance to purchase a ticket.

One of the goals from 2001, states that the service level of Danish tourism should be improved. This is also a goal in the strategy from 2014 (Erhvervsministeriet, 2001; Regeringen, 2014) indicating that there is still room for improvement in the way the tourism sector operates. Co-production between actors and sectors is necessary to ensure a quality tourism product in such a complex industry. In the strategy, the importance of cooperation between sectors is highlighted and presents as plan for new tourism consortia to improve communication across sectors, sharing knowledge and hence leading to better a better quality tourism product (Erhvervsministeriet, 2001).

These consortia should be a mix of the state, government and private sector, together with tourism-specific experts such as VDK (Erhvervsministeriet, 2001).

In the tourism strategy from 2014, there are four overall goals presented and for each goal there are stated a list of initiatives which have been or will be launched. One of the goals is to increase the city and business-tourism, where one of the initiatives is to use international events as a means to “put Denmark on the map”. Specifically the ESC is mentioned as one of these mega-events which shall be seen as a platform to market Denmark as a destination to an international audience (Regeringen, 2014). In 2001, one of the main goals for tourism was to make Denmark more known to tourists, this is not a specific goal in the strategy of 2014, but, events will be used to attract international tourists and to promote Copenhagen as a destination (Regeringen, 2014). The remaining goals in the strategy for 2014 are to develop coastal and nature-tourism and to organize the tourism sector to a higher level. The last goal is supported by initiatives to establish a national tourism forum and to improve the long-term international marketing.

The above chapter has studied the concepts of mega-event, the relevant societal changes and examined the different aspects of strategies when branding a destination. This knowledge will form the theoretical aspect of the further analysis.

4. Analysis

This part of the thesis will combine all the theory and collected data in an in-depth analysis of the Eurovision Song Contest and is a comparative analysis of the ESC 2001 and 2014. Where most of the aspects were visible in both events, some of the dimensions cannot be directly compared because they were not present both years. Also, it is important to remember that this is a comparison between an event which took place 13 years ago and a current event, which is still actively portrayed in the media. New information appeared daily regarding the ESC 2014, whereas the information from 2001 was found in printed newspapers. Therefore, it is not possible to include all the information we have, since there is much that is not relevant for a comparative analysis. Many aspects of the ESC were highlighted in the media in 2014 which were not considered in 2001 and therefore information about this can be difficult to find and conclude on. Consequently, some elements from the ESC 2014 are included in the analysis even though it is not directly compared to ESC 2001. Nevertheless, they are relevant for the overall conclusion.

The first part of the analysis will discuss the mindset behind the ESC 2001 and 2014 and how it has changed from being “the bigger the better” to wanting to stand out and be innovative. This part of the analysis is based on the theory on societal change, mega-events and tourism strategy. This part is to create a foundation for the rest of the analysis, because it provides an overview of the thoughts behind the ESC events, and thereby gives an insight into the developments in the last 13 years.

The second part of the analysis discusses the different strategies that were coherent in the ESC 2001 and ESC 2014, it analyzes how it has changed and the approach towards branding Copenhagen and Denmark as destinations through ESC. It furthermore goes into depth with how the branding message is communicated to the audience through ESC. These fields are investigated in order to answer the question on how Denmark is branded through ESC in both 2001 and 2014.

The last part of the analysis discusses the phenomenon of co-creation, and is based mainly on the theory of co-creation, including observations, articles and tv-programs which show the collaboration and organization in this year’s event. Co-creation is a dominant part of the ESC 2014, and thus analyzes how the JoinUs hashtag has been used, and how the JoinUs applies to many more aspects than just the co-creation between company and consumer.

4.1 From “The biggest show” to “Standing out”

There has been a change in discourse over the last decade in tourism. Earlier, destinations competed to be the biggest, to host the biggest venues and attractions and attract most tourists. Destinations are a complex product, but also offer many of the same standard amenities. Consequently, many destinations have ended up very similar, and as a result need to stand out to attract new tourists and continue to attract previous tourists. In recent times, DMO's have realized this, and the battle is no longer to create the biggest events, but instead to stand out from the rest. This is done by innovation and creativity, which is exactly what Denmark showed in this year's ESC. One way to stand out as a destination is through events, which is why the next part discusses the use of events in tourism.

As discussed in the theory part of this paper, mega-events have been part of destination branding for many years, and recently they have become an integrated part of tourism strategies at many destinations. The same is the case in Denmark, where the tourism strategy for 2014 presents a chapter on international events, and how these are to be used as a platform to market Denmark internationally. Furthermore, the tourism strategy for the Øresund region states that mega-events should be used to strengthen the collaboration across the Danish/Swedish borders, and

“...The goal is that more events with international potential are created in the Øresund region, on a local, regional and cross-national level. These events shall contribute to the growth and shall realize the overall strategy stating that the Øresund region shall be Europe's most attractive and climate-clever region in 2020.” (Øresundskomiteen 2011, p. 3, translated by the authors).

That Denmark has several similar event-tourism strategies within different organizations, shows that we are realizing the potential in hosting mega-events and an interview with Emil Spangenberg from Woco reveals that Copenhagen is hosting several mega-events in the coming years (Appendix C) and is using the potential of mega-events to promote and brand Denmark. When hosting a one-time mega event it is important that the brand of the destination and the event are communicated to avoid vagueness and insecurity for both brands. The thoughts and strategies behind the ESC in 2001 and 2014 will be analyzed in the following.

4.1.1 Standing out

It is in general beneficial hosting mega-events such as the ESC, since they create international attention and tourism-generated profit (Appendix A). Also a special event as the ESC shows the destination as diverse. From an event perspective, the problem with the ESC 2001 was that there

was no official event strategy to follow, resulting in the entire budget spent at the actual event instead of before and after the event. A similar problem was seen during the Outgames (Olympics for gays) 2009; there was no budget either to follow up after the event, in order to make an effort to attract the possible tourists a destination gets by hosting large events. This is contradictory to the theory stating that an event cannot stand alone but should be a step in the long-term strategy which is also confirmed in Appendix A. This lack of event strategy is something that has received a lot of attention ever since and an area where Copenhagen has developed remarkably. One of the strategies this year for Copenhagen is to “eventize” happenings in the city, such as big congresses, conferences, events and more (Københavns Kommune, 2013). Eventizing includes getting people involved and to make them an active part of the event. A remarkable change from 2001 to 2014 is seen in the way collaboration was considered. According to Ole Andersen, back in 2001 the city started to learn how to collaborate on big events such as the ESC 2001. This resulted in the start-up for collaborating cultures between organizations. The ability to work together across companies and cultures can be developed and used many years ahead. Research for this paper shows that this year the corporatization of the public sector is adapted since great part of the city of Copenhagen was involved in the ESC and everyone was joined together on the project.

The Eurovision show in 2001 was very different from the 2014 version. Naturally, many technological innovations have happened in these 13 years, but also the strategy behind the show and how Denmark was branded through the live show was remarkably different. The mantra in 2001 was to create “...*the most beautiful, the biggest, and the best Eurovision Song Contest*” (Danmarks Radio, 2001, translated by the authors)

In many regards the show met all the expectations. When hosting the ESC in Parken in 2001, there was space for approximately 40.000 guests, which broke all the previous records. Furthermore it was the biggest lightshow in Europe at the time. According to Jørgen Ramskov the task was crystal clear for DR, “...*they couldn’t have any expenses and the budget needed to go to zero DKK, wherefore sponsors where needed*” (Danmarks Radio, 2001, translated by the authors). In 2001 the joint community only involved the people working at DR and they even hired a person in charge for the delegates instead of collaborate with Woco. Woco was not as well-known in 2001 as they are today, and their tasks as a DMO has increased over the years. Also, working across sectors was not practiced much in 2001, and this has been one of the reasons why DR chose to hire a tourism-coordinator instead of outsourcing these tasks to Woco, whereas for this year’s ESC, the HCC was

established with the sole purpose of coordinating and hosting the many tasks related to ESC. This is evidence in development at DR in outsourcing a large part of the event to another actor and all the actors involved in the HCC both private and public.

In 2014 the strategies changed from hosting the biggest show to standing out, being creative and showing innovative solutions, which is one of the reasons why the B&W venue was chosen. Choosing this venue was a bold move, and it presented a lot of challenges, some of which are discussed further in other parts of the analysis. The idea with Refshaleøen and the B&W venue was to give the ESC 2014 enough edge that it will be remembered as a unique event in the ESC story for many years, something that is important in the event-tourism industry today (Heinricy, 2014).

Looking at the overall strategies and the agenda with the ESC both in 2001 and in 2014, the philosophy has changed from “the bigger the better” to “we want to stand out”. Still, both in 2001 and in 2014, one of the strategies was to show Denmark as an open country with room for everyone and as a country that is sustainable, innovative, and green. In 2001, the openness was mostly shown on postcards during the show, which showed a lot of nature and water. In 2014 many of these messages, were visible in the entire outreach program since there were no postcards of Denmark in this year’s show. DR did stress the point to Woco that this year’s show was not as green and sustainable as Woco wanted to brand Denmark on. This presents clash in strategies and collaboration, which Hankinson (2007) described as the administration overlap, where the aim for DR was to create a spectacular show, and Woco aimed to show Copenhagen as green and sustainable. This clash in the strategy can create confusion for tourists.

Before the venue was chosen for ESC 2014 and before the strategy behind this year’s ESC was announced, DR opened a bid for possible venues, and in the press it was shown as a close competition between many good venues. However, interviewee Ole Andersen, did not see any other possibilities than Copenhagen, for various reasons. Firstly, no other city in Denmark would be able to provide the number of hotel rooms which were required for such a mega-event, at least not without using accommodation in neighboring cities, costing the guests a lot of transportation time (Appendix A). Another important factor was that Copenhagen is the most known City of Denmark from an international perspective, and also the city which has won the Green Capital award along with other prestigious awards such as most livable city (Leigh, 2014). Lastly, Copenhagen is the only global tourist destination in Denmark (Strand, 2011). Therefore, from a tourism perspective, it would be easier to attract tourists to this event by placing it in Copenhagen, since the target

groups which the ESC has, match the target group for Copenhagen. Furthermore, Copenhagen is easier to travel to and secondly, especially considering the ESC's target group, it is likely to attract more repeat visitors than for instance a city like Herning, which also was considered as host city. Placing an event such as the ESC in Herning, the tourist to attract in connection with the ESC would be a completely different target group compared to its already existing target groups (Strand, 2011). Hence their competences to attract potential tourists would not be on the level of Copenhagen. In 2001, there was no bid regarding venues and Copenhagen was the only city with the tourism potential required and also with enough space. According to Ole Andersen, there had not been any other possibilities than Copenhagen in 2001 or 2014. The choice of host city made it possible for DR to realize their creative ambitions with a venue as B&W and to welcome tourists as well as viewers from the entire world, to a Copenhagen full of cultural diversity and has an excellent infrastructure (EBU, 2013a).

Compared to 2001 when it was just a "plug and play" show, this year a project company was established, which experimented with how Refshaleøen could be used in connection with large events. One could argue that this might be an expensive experiment and the big budget might be negative. Yet the reasonable solution from an economic perspective would be to have the event at a venue such as Boxen in Herning or Forum in Copenhagen, but the "crazy" and creative solution would be to have it at Refshaleøen. It can be argued if Denmark can survive with the reasonable solutions and when it comes down to that, it is a fact the crazy and creative choices make Denmark stand out as an innovative destination.

4.1.2 Venue

One of the strategies with the ESC 2014 was that the Eurovision Island plays a central part in the ESC 2014 so the entire area was transformed to a Eurovision Island (VisitCopenhagen, 2014c). According to Lars Bernhard from Woco it will be like a little village (Heinricy, 2014). This is a remarkable change of spreading out the event compared to 2001, which was held at Parken and nothing significant was seen around the venue at that time. This is also in line with the strategy of standing out. However, it was found nothing like a little village, nor like a park, but more like an urban set up, nothing like earlier seen in connection with the Eurovision. Many journalists from the international press complained about the logistic on the Eurovision Island to and from the island, that it looked used and the food did not impress (Kjær, 2014). Furthermore did some of them not

understand how Denmark can brand themselves on sustainability and green solutions and then host in a place like this (Bamdej, 2014).

Pictures taken on the Eurovision Island (Refshaleøen) before the first semi-final dress rehearsal:



Figure 1: Pictures from Eurovision Island

As seen in the pictures above the criticism of the venue was understandable seen from an international perspective, since it did sound a lot fancier that it actually turned out to be. However, HCC stressed that there are always logistical problems to and from the venue every year when hosting the ESC and when hosting mega events in general. They note that they received no complaints during the show (Bamdej, 2014). Neither Emil Spangenberg from Woco, nor Pernille Gaardbo from DR take these complaints too seriously (Bamdej, 2014) and believe that the criticism is exaggerated.

The choice of the B&W demanded some extensive improvements of the venue in order to match the requirements from DR and EBU. These improvements were to be demolished after the final show as the event from the beginning was temporary. From a political point of view, it is seen as illegal support with public money to keep the improvement, since the EU states that such a large amount of funding must be put out for an EU bid. The public funding cannot be used to renovate a private enterprise such as the B&W venue. This would create unfair competition, since the other venues in Denmark do not receive this advantage.

Many things are stated regarding the B&W venue and the demolition of the improvement after the show (Bjerre, 2014). However, according to Emil Spangenberg (Appendix C) is it not as bad as suggested and according to him, B&W is now in negotiation to buy the improvements made at the venue (Appendix C). This has created a storm of media attention, since it is seen as unsustainable and a waste of money. HCC doesn't understand the fuzz about the critique on the demolition project since this is a part of the budget and has been ever since the start.

One could argue that the choice of venue, which includes the demolition of improvement doesn't show Denmark as a green and sustainable country as Woco claim it to be, something DR stressed that it could not be, with the plans they made for the show. With the technological demands from both EBU and DR, it was not possible to create a show, showing a sustainable destination as Woco and VDK are striving to promote Copenhagen and Denmark on. However, the outreach program was created in an intelligent way, showing a green and sustainable Copenhagen (appendix M). From DR's perspective it was never the plan that the show itself should be sustainable (Appendix C). On the other hand, from a critical point of view, it can be argued that it might not sound sustainable to demote all the improvements after the show. However, using a space that is empty is sustainable to some extent, and according to Emil Spangenberg, all the equipment used for the event was rented just like it would be for regular festivals and events everywhere else. They furthermore claim that the demolition was not as substantial as expressed in the media (Appendix C).

Both with the criticism which there has been of the Eurovision village and the venue, when asking actors involved in the ESC, it is said that the media are exaggerating or that they have not received any criticism. In this extensive research into ESC 2001, there was no information on whether or not this was the case that year as well. However, as stated, choosing a venue as the B&W made it

possible to realize the creative ambitions for the ESC, and create a show the Copenhagen way.

4.1.3 The Copenhagen Way

The plans with ESC 2014 succeeded and showed all the things it aimed at, such as energy and in fact #JoinUs (Johansen, 2014). DR succeeded in modernizing the ESC by not following old traditions, but instead showing a new way of including the viewers in the show. According to Jan Lagerman Ludme from DR they succeeded in bringing the viewer's closer to the contestants and the competition as well as showing reel emotions and as he state "*we are damn good at making tv in Denmark*" (Lundme, 2014) one would argue that it has to be a great show since it is the most expensive show made in the history of Danish television (Palle, 2014) which was also the case in 2001 (Danmark Radio, 2001b and Appendix N). The fact that Conchita Wurst the bearded lady from Austria won ESC 2014 was the perfect winner for the set up and in perfect line with the motto from DR which has been #JoinUs – with that DR wanted to communicate that everybody was welcome (Lundme, 2014). The ESC 2014 was a great starting point to communicate the Danish strengths as a tourism destination according to the Director of VisitDenmark, Jan Olsen (VisitDenmark, 2013). If the ESC, is used offensively there will be great marketing value within this event (VisitDenmark, 2013). Hence this event should be seen as an international marketing platform. Something that will result in more tourism related profit and greater knowledge of Danish culture and lifestyle products (VisitDenmark, 2013). These benefits and improvements were also highlighted when hosting ESC 2001 (Appendix G & H), hence evidence has been hard to find. Yet since the ESC is such an expensive event and all of Denmark helps pay for it in some way, from a political point of view it is necessary to communicate the message that this event will benefit all of Denmark (Appendix D).

Saying that we did it the Copenhagen way indicates that it is in fact Copenhagen that is being branded, even though the strategy by HCC is that it should be an event that brands the entire nation and not only Copenhagen. This matches with theory stating that cities are usually branded on cultural events, whereas nations mostly are branded through political acts. Therefore, Denmark as a nation will be branded secondary to Copenhagen and through the events taking place in its capital.

The amount of feedback on the ESC 2014 is huge, both positive and negative. However, despite all the negative press in Denmark, it is a fact that Copenhagen hosted a fantastic event. One participant at the workshop we attended after the event stated that after the show she received a call from Austria, where the person had said that once again, we had done it the Copenhagen way.

This is a good way of explaining it. It is typically Danish not to choose the safe road, but instead to be innovative. By choosing the B&W venue, it gave Denmark a challenge, both financially and timing wise, but in the end it was a success. The TV show produced by DR was spectacular, with a very modern feel to it. Denmark definitely showed their technological and innovative skills in this production. Back in 2001 they were complimented as well for hosting a big and professional show. However, it did also received critiques about being too big and not in the atmosphere of ESC (Appendix H). These critiques and statements shows that when Denmark hosts the ESC, it is more important to host a show that matches the Danish values and brand than hosting a typical Eurovision which as examined can be risk for both brands.

Besides the criticism of the shows, there has been discussion on the topic of the economic outcome and whether or not, the ESC is worth all the money. Especially this year the much discussed question has been if it was worth it for Denmark to be innovative and take chances.

4.1.4 Evaluating the ESC

Both in 2001 and 2014 the economic outcome was discussed. In 2014 there was much discussion about the chosen venue, and the fact that it needed to be total renovated, which was an expensive solution. In the eyes of the public it would cost less to host it in an already existing venue. But when looking at the Eurovision 2001, Parken was also renovated extensively and got an electric roof, something which has been of great use ever since, giving Parken the possibility to host several international events and concerts all year. When evaluating the ESC, on the one hand all the financial benefits, such as tourism-generated income which can be easily measured, and on the other hand are all the intangible outcomes, which are difficult to measure. As theory on mega-events states, it is a complex and difficult task to measure the outcome of a mega-event, since it is not only the economic outcome which should be included, but also the “softer” outcomes, such as social innovation, business networking experience, and regional development. Unfortunately, the economic benefits are weighing stronger in the traditional ways of evaluating events because they are more tangible. This has been visible in the media coverage in connection to ESC which only focuses on the economic outcomes.

Another reason why there is a greater focus on the economic outcome of such events is, that this is what motivates the public sector to invest in these events; Economic benefits as a result of increased tourist visitation and the extra expenditures, as well as the extra media coverage that improve a

destination . Moreover, people have a more positive approach towards big events such as the ESC, if there is an economic advantage. Politicians can also use these in their evaluation of an event which has cost Copenhagen many millions All the above-mentioned benefits were stressed in 2001 and in 2014. It is remarkable that the increase in tourists and the economic benefits once again are stressed, when back in 2001, there were no concrete results proving them right about their estimates. But, when millions of kroner are invested in such a large project, it looks better if the expectations are high as Ole Andersen states (Appendix A). During our research we found it difficult to get the exact numbers and results from the ESC 2001 according to Ole Andersen whom we interviewed the reason for this should be found in the fact that Woco wanted to keep high expectations for the ESC 2014. Ole Andersen has been working for Woco for many years and was the responsible for the ESC 2001; hence he must be one of the persons with the greatest insight regarding the outcome of the ESC 2001. For that reason, the fact that he states this as a reason may actually stress that the result were not impressive back in 2001, and the responsible for ESC 2014 do know that this year's estimates are too high. Whether or not the estimated outcomes do fit or if it is a fact that these are exposed in order to receive a positive approach from the public, whom tend to have a more positive attitude towards economic outcomes, as discovered in this research can be difficult to conclude on.

In theory, it is often stated that hosting events will have a positive effect on the local community. It gives locals a sense of pride and strengthens their commitment to the community. Also, the many events and happenings in the city center will attract many locals, and they will also benefit from the life that has come to the city. ESC can contribute to all these factors that make people happy to live in the place they live, something that, furthermore, correspond with the paradox of brand according to Ooi (2011). When locals are happy and want to live in a city; that is what attracts tourists in the end, something that should be focused on both back in 2001 and in 2014 instead of the criticism HCC and DR received after the event. Copenhagen has been voted the most livable city in the World (Leigh, 2014) and the tourism has increased remarkable the last ten years (Baumgarten, 2013) and as stated in theory it is difficult to measure effects of hosting events. However, the ESC 2001 combined with the development of eventizing events that has happened in Copenhagen the last couple of years, has most likely contributed to this increase and win.

In 2001, the international media did not cover the destination as Woco has hoped for (Boesen & Boesen, 2001), since it is the pop-star of each respective media's country that is interesting and not

the host country (Appendix A). Furthermore, only very few remember where the ESC was hosted a couple of years back, since it is not the destination but the show that is of interest to the audience (Danmarks Radio, 2014). This year, the same outcome as in 2001 was stressed in the media, but on a larger scale even though it has met a great amount of criticism. Tourism professors Lise Lyck and Tommy Andersson (Danmarks Radio, 2014) state that it is doubtful that the ESC will have the economic benefit as claimed. As argued there are challenges when evaluating mega events and the outcome from these. One of the challenges is that the final calculation is not including the tourists that would have been there but stayed away due to the event and the tourists who are there anyway regardless of the event. Both are figures that need to be considered for the final outcome. Even so, this year Woco changed their approach compared to 2001, and invited many travel and lifestyle journalists to Denmark before the ESC, in the hope of more beneficial media coverage. Whether or not it succeeded this year is still being evaluated by Woco. This shows that Woco is aware that the way the press program was created in 2001 did not match their intentions and improvements were required.

“Copenhagen is one of the most popular tourist destinations and has what it takes to host an event of this scale” (EBU, 2013a). The executive producer of the ESC Jon Ola Sand, sees the chosen venue in 2014, as a bold and creative move, and was confident that the good cooperation would result in three shows that will long be remembered (EBU, 2013a). The good cooperation which Jon Ola Sand mentions refers to the cross-sectional collaboration between DR and HCC, which from the outside was seen as a success. Since the event was a success, the collaboration was also evaluated positively, but on the inside there were some challenges which were not brought out to the public (Appendix D). Yet, this new ways of collaborating across sectors was not present in 2001 when hosting the ESC, and as earlier stated this year’s collaboration did create some clashes. ESC is seen as a great tourism event and it will create some paradoxes in the collaboration when DR has the main responsibility for the entire set up and Woco and HCC for the tourism side. When having different goals for the same event it is likely to create some disagreements.

The point in the setup between public and private sectors is not only the economic turnover, but is to a greater extent the many long-term effects which cannot be measured in the next couple of years; and they will be measured by small effects for many years. The entire attitude towards the outreach program this year is proof of how they have changed. As earlier stated the changed eventizing attitude that Copenhagen has had the last couple of years has, beside helped Copenhagen

receive the many awards and nominations, led to a positive effect towards the citizens. All this is contributing to Copenhagen becoming a more attractive destination for tourists.

Copenhagen is the only global destination in Denmark (Strand, 2011) and as analyzed hosting an event in the city results in it is mainly Copenhagen that is being branded. The venue chosen makes creative solutions possible, and the focus has moved from being biggest to being most creative. Even though there has been criticism on the choice of venue, the theory states that it can be beneficial for countries to build venues and improvement since it can be used in the future. When looking at the roof that Parken gained back in 2001 and how great use they have had ever since, a complete demolition might not be the best solution. Although it can be complex to measure other effects of hosting ESC. These short term activities can be used to redirect the course toward long term goals in the branding strategy which can help guide the destination in the future direction. How the ESC is used to brand Denmark and Copenhagen in 2001 and 2014 will be analyzed in the following.

4.2 Branding strategy

It has been stressed in the media that the ESC would be of great destination-branding value for Denmark (VisitDenmark, 2014a). This part of the analysis analyzes how Denmark and Copenhagen are branded through the ESC in 2001 and 2014 and the main differences there has been in the way ESC has been used as a branding tool. Furthermore when branding through an event, the importance of a clear communication strategy and how this has been used in the ESC 2001 and ESC 2014, needs to be evaluated along with the concept of Auto-communication in order to analyze the branding aspects of ESC.

4.2.1 Branding Denmark

In recent years, branding through events has become a popular strategy within destination branding. In Denmark the ESC 2001 and ESC 2014 have been seen as a golden opportunity to brand Denmark based on its core values and attributes. Even though the ESC events in 2001 and 2014 were influenced by different strategies, many of the attributes Denmark was branded on were similar. Both events aimed at showing Denmark as a diverse, innovative and tolerant country. However, the way that this was shown was different in 2001 and 2014.

In 2001 the strategy behind the logo was to bring Europe together. However, it was not as technologically advanced as it is today. The logo was a revolving heart where the European

countries were placed randomly inside, and the heart was used as a map of Europe. The countries were placed randomly to indicate a change, hence underlining that Europe was changing (Danmarks Radio, 2001). The design of the logo and the show were meant to tell the story that everyone was welcome, and the countries in Europe were not any longer as firmly established as on a map. This storyline is almost the same as the 2014 storyline #JoinUs, which is used as an indication that everybody is welcome to an open and unprejudiced country, where there is room for everybody.

This shows that the strategies were not all that different and that there is certain continuity in the way they are aimed to brand Denmark. Yet, we have learned a lot over the last 13 years. The way that this is communicated today is very different to 2001. An early sign of co-creation can be found in the show from 2001. About half way through the final, the hosts introduce the website www.songcontest.com where it was possible to chat online with the performers. This is far from the co-creation that we have seen in this year's show, but it is definitely worth noticing. Back in 2001 the internet was still in the early stage of its development and using the internet as an active communication channel with the contestants was at that time an innovative way to establish a connection between the viewers at home and the contestants. This showed new ways to connect with the audience and showed Denmark as an innovative and modern country something that DR wished for (Appendix E). This is something that is also visible in this year's ESC with the innovative set-up and in the way co-creation is used, something that is examined further through out this analysis.

4.2.1.1 Postcards from Denmark

Even though there is continuity in the way Woco wishes to brand Copenhagen and in the message which is communicated to the public, looking into the event strategy back in 2001, it seems that it was more or less created by coincidence: *“the problem with this event is that there is no accurate event strategy, it results in all the money spent on the event and not before or after”* (translated by authors, Appendix A, p.1). When discussing a strategy regarding the ESC 2001, Ole Andersen mentions three factors that could be considered as a strategy, even though there was no accurate strategy. These factors were: The direct turnover connected with the people visiting Copenhagen due to the ESC 2001, the supply and demand which will happen as a result of the increased number of visitors, which could lead to more jobs. Lastly, Ole Andersen states that important part of the strategy was the exposure of Denmark and to make sure that Denmark, was shown in the “coolest” way (Appendix A).

One example of how Denmark was shown in a “cool” way was the use of the postcards in the show. The postcard was shown in between each song and showed different places and themes of Denmark (Appendix F). Woco was in a dialog with DR in order to classify what they wanted to show, such things as multicultural and the green solutions (Appendix A). In 2001 the postcards were seen as an efficient and cost-effective tool to brand Denmark (Appendix F). The strategy with the postcards, being the direct marketing channel, was to show a relaxed green country with elements of many other countries (Appendix L). Many of the postcards had elements of the green concept in Denmark, showing wind-mills, country side, locally produced goods and small farmer shops, green and open spaces, and clean beaches, as shown in the examples below.



Figure 2: Postcards (Danmarks Radio 2001a)

The postcards furthermore intelligently played on cultural strings, showing aspects of the introducing country in the video when possible. Showing Denmark as a multicultural country where there was room for everybody as shown in the postcards introducing Russia and Turkey.

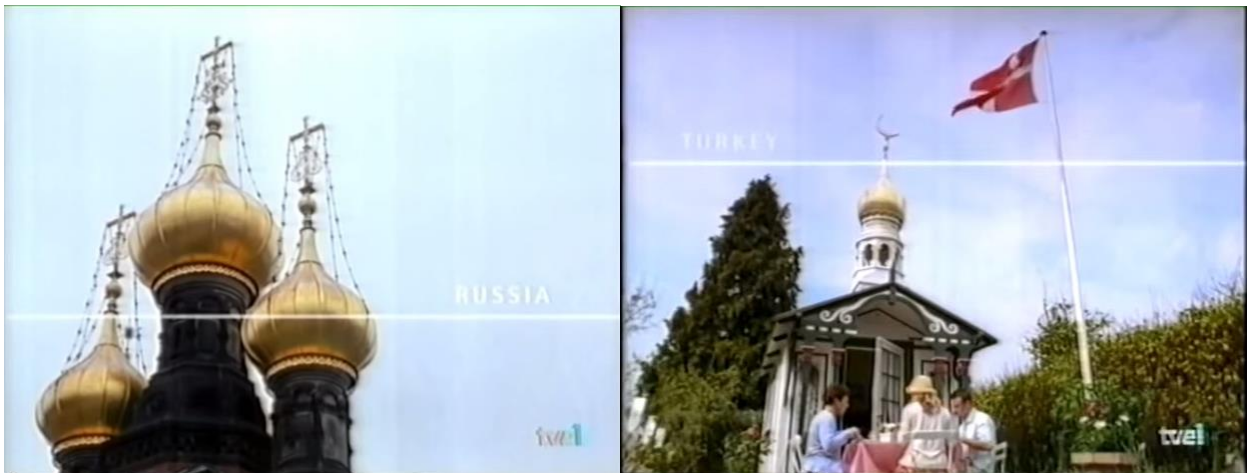


Figure 3: Postcards (Danmarks Radio 2001a)

Back in 2001, the postcards were the primary branding tool in the ESC (Appendix F), and were used in a clever manner, only focusing on few brand associations as theory states. In 2014 the postcards were removed. This change created criticism among many of the involved. However, Emil Spangenberg did not see this as a critical point:

“...I have not heard one single person state a qualified comment on what the postcard does (in a branding perspective)... I have not missed the postcards from The Round Tower or the Little Mermaid, because they simply do not sell tickets” (Appendix C, p.8).

It is remarkable that the employees from Woco in charge of the ESC 2001 Ole Andersen and ESC 2014 Emil Spangenberg have such different views on the value of postcards in 2001 (Appendix A & C), especially because the branding value of the postcards was stressed to the public several times. Through the investigation for this thesis, no material was discovered on the effect of the postcards. But, as earlier mentioned this is one of the effects of hosting events that cannot be measured after the given event; instead the benefits hereof may benefit the destination several years after an event. It was claimed that the postcards were of great value, showing different aspects of Denmark such as being green and innovative, to millions of viewers from all over the world, watching the show at home. The branding value needed to be obtained otherwise. It is noteworthy though that these branding values are still the same 13 years later.

Taking out the postcards was on one hand, stated, a smart move and matched the strategy for this year's ESC of being innovative. However, if it is such a good branding material as stated in 2001 – it could be the fact that DR might not pay the possible tourist increase any value but prefer to focus

on creating a great show. Another aspect that may be unanswered is also that they might have realized, as Emil Spangenberg said, that the postcards were not as great branding material as first claimed. This would fit the earlier stated that no one remember where the ESC is held, since it is the show and music that is in focus and not the hosting country. In the ESC 2014, the video introducing each song showed the contestant in their home country creating their flag. This did, however, give a greater and more personal insight to the contestants and another picture of the contestants that you did not get in the ESC 2001. Emil Spangenberg stresses the importance of this (Appendix C). According to him, the “postcards” this year compared with the postcards before each song in 2001, shows that Denmark is not afraid of taking chances, which corresponds well with the mantra for this year’s event, being innovative, creative and co-creating.

4.2.1.2 Spreading out the event

Besides not having postcards in the ESC 2014, another one of the main differences between the 2001 and 2014 show, is that there in 2001 were only three shows, two rehearsals before the final show and one final show. Only the final show was transmitted on television. In 2014, there were nine live shows spread out over several days and two semi-finals were transmitted on television along with the final show. There are several reasons for this difference. Firstly there were only 23 countries represented in 2001, in contrast to 37 in 2014. For this reason, the show would have been too long without semi-finals, as it was done in 2001. This change within the EBU fits the new attitude towards events in Copenhagen (Københavns Kommune, 2013; M. C. Pedersen, 2009). Copenhagen has changed their attitude towards events, and strives to “eventize” their events and exploit its maximum potential within the ESC 2014. This was seen in the way events were created all over the city lasting the entire week. The reason why Copenhagen is adapting the “eventizing” approach is to create a more attractive city to live in and to embrace the citizens and visitors (Københavns Kommune, 2013). If Copenhagen becomes a more liveable city it will lead to people wanting to move to the city. As a result, this will also attract tourists.

From a tourism perspective, it was also beneficial to create so many shows, as it spread out the ESC over a longer period of time, a benefit that Woco has taken advantage of by organizing their outreach program and planning events all around the city during the entire Eurovision week. In this way, it will attract more tourists and give the visitors a positive experience with events during the whole week. Furthermore, by having tourists stay here all week, it increased their length of stay and thereby increased the amount of money that was spent on accommodation, restaurants and

shopping. This all lead to higher tourism-generated income, which is an en essential factor when calculating the income and evaluating the event overall. It could have been interesting to look at the evaluation from Woco this year, but unfortunately their report had not been published at the time of writing this paper.

Besides spreading out the event, this year VDK used the ESC as a communication platform in order to create international attention, something that was not included in the ESC 2001. The entire focus on international branding has changed remarkably since 2001 in connection to the ESC.

4.2.1.3 International branding

ESC 2014 is an open communication window, meaning that Denmark receives a lot of attention in connection to this event. As a result, VDK chose to launch an international campaign that could have an effect for entire Denmark and not just for Copenhagen (Appendix B). VDK had no particular role in the ESC 2014, but decided to use this event as a branding opportunity abroad (Appendix A & B). Since an event as the ESC is a positive event and a great opportunity to brand Denmark as a creative country and create awareness of Denmark. VDK took advantage of this with their campaigns abroad (Appendix B). The involvement of VDK is new compared to ESC 2001, when there was no involvement (Appendix A). This shows evidence that VDK has adapted a positive attitude towards eventizing and using the full potential of events. Furthermore it shows evidence that VDK has adopted the cross-sectorial collaboration approach, since they are not a part of the ESC 2014, but sees it as an opportunity to create a branding campaign that affects the entire Denmark and not just Copenhagen. This is a notable change since back in 2001 there was no international campaign as such.

This year the international press was invited to Copenhagen before the kickoff of ESC 2014. This was done in order to avoid the same mistakes that were made in 2001, when the only press represented in Copenhagen did not focus on the destination but on the contestants from their respective countries. During their kickoff the core stories of Copenhagen were presented, such as gastronomy, sustainability, tolerance, the maritime, and quality of life (VisitCopenhagen, 2014a). Looking through the outreach program (Appendix M), it had three themes being children and music, lifestyle and tolerance, and sustainability and green solutions – the core stories which Copenhagen uses to brand themselves as a destination. As discovered in the above, there was great continuity in the aspects that Denmark is branded on in the outreach and the show compared to the ESC 2001. In order to create a meaningful image emphasis should be put on continuity.

This continuity of a brand will create a persistent image of Denmark for potential tourists (Moilanen & Rainisto, 2008). This continuity which furthermore relates to many of the nominations and awards that Denmark and Copenhagen have received over the past decade, and makes Denmark stand out as a truthful and believable brand and destination (Dinnie, 2008). This believable brand does make it easier to obtain success while branding since it has been the same values in over a decade. Being a truthful and believable brand furthermore helps the destination stand out as unique, one of the paradoxes according to Ooi. Hence will it also be easier when creating a relevant communication message in the branding process.

4.2.2 Communication

As earlier explained a communication strategy can be defined as “... a *‘pre-determined’ set of actions that differentiate your product from competitors’ in terms that are positive and personally relevant to your key target audience...*” (Wirthlin Report, cited in Masterman & Wood, 2006, p. 57). When branding a destination communication to the audience is of great value since this reflects how the destination is perceived. Hence, the communication strategy will be analysed in the following. When Denmark hosts big events and uses social media as they did in this year’s ESC, it will as a result lead to more traffic from potential tourists on national webpages that provide important and relevant information about Denmark as a destination (VisitDenmark, 2014a). As a result of this increased interest in Denmark as a destination, the branded values do need to have some consistency in order to appear credible and believable. Looking at the continuity in the branded strengths of Denmark during the last 13 years shows that this is something VDK and Woco make an effort into maintain.

4.2.2.1 Communicating to whom?

In the official communication strategy from ESC 2001, the target groups which were aimed at attract through the ESC were three main groups of leisure tourists: the young (25-35) the adults (36-55) and the homosexuals. According to Ole Andersen from Wonderful Copenhagen, all of these types of leisure-tourists were groups which Copenhagen already was aiming to attract (Emborg, 2001). ESC is an event that is given to the host country that already has a specific target group that watches and follows the show. Since the target groups are the same, it makes the communication strategy to attract and target potential tourists easier for Denmark, since it must be considered that the information and needs for the target group has been adapted into a situation analysis in order to adapt suitable branding strategies. Yet, in 2001, there were some contradicting statements between

actors. At one point it was important to make Copenhagen a brand (Appendix B) whereas others saw the most important thing with the ESC to get Denmark on the European map (Munk-Petersen, 2013) However in 2014, Copenhagen is considered one of the most popular destinations in the world according to Jon Ola Sand (EBU, 2013a) and the communication strategy is as a result different from ESC 2001, which can be seen in the new innovative set-up in 2014. Emphasis was not put on branding the nation through the show, as it was in 2001. Through the research, it has been discovered that when branding a nation through the ESC, it is difficult not to put greater attention on the host city since that is where the action takes place. This is also seen in the comment about the show being made “in a Copenhagen way”.

As explained in the theory, it is important that the needs of the audience and visitors are recognized. However, with an event such as the ESC, there is both the audience visiting the country and the viewers watching the show in their homes. In the end, the people watching the show from their homes might be the potential tourists, who get the desire to visit Denmark after watching the show. This group is an important group to aim the communication at in order to attract them, as was done with the postcards. Since a large group of the international people was in Copenhagen, watching the ESC live is a hard core group of dedicated ESC fans, who travel around Europe visiting the host country of ESC every year. However, whether or not they chose to return to the destination is uncertain, which is why, the people at home watching the show are as relevant to attract. In 2001 the main branding towards people at home was through the postcards as opposed to ESC 2014, when the main branding towards audience at home was the entire co-creation and the many competitions that were online before the actual show, where one could win a chance to be a part of the show. This co-creation will be analysed further in the following. However, whether or not this way of branding will attract potential tourist is too early to conclude. But according to theory, this is the right way to do it and if Emil Spangenberg is correct in his statement that the postcards were not of any great value, DR did make an intelligent move, replacing the postcards with sequences of the contestants in their home countries creating a more personalized picture of the artist. Since this cannot be measured, it will be difficult to calculate how these new types of “postcards” affect the branding of Denmark.

The communication strategy is important since it will affect how the audience perceives the message about ESC and consequently Copenhagen and Denmark. In the communication process, different points such as concept and messages should be tested in order to assure that the campaign

will match the needs of the audience. In 2001, Jørgen Ramskov declared that the show should be *“for the people around their tile tables, with very ugly thermos”* (Danmark Radio, 2001b). That message shows, that the greatest focus was on to the Danes and that there was no great focus on people in other nations watching from their homes. As Copenhagen has received much more attention and increased popularity focus has moved not just outside Denmark but outside Europe and great attention has been put on Australia and China, from where a great number of potential tourists, watch the show. In both shows in 2001 and in 2014, auto-communication was present. The amount of auto-communication can be critical from a tourism perspective since we might lose potential tourists, Whether or not this has been thought through or if it is once again DR that shows a lack of interest in attracting tourists is hard to say.

4.2.3 Auto-communication

Some of the communication in the show can be seen as auto-communication – a form of communication where we are in fact only communicating to ourselves (the Danes) and not actually to international viewers. This can be problematic due cultural differences among the audiences, who might not perceive the messages as intended.

An example of auto-communication is seen in the irony and the special Danish sense of humor with sexual undertones. Already in the ESC 2001 the hosts were criticized for this, but it happened again in 2014. It is not very clear what have we actually learned from the feedback in 2001, regarding the sense of humor, since we are being criticized for it again in 2014. A British journalist, Tim Stanley, tweeted *“Ever wondered why Denmark exports gritty crime dramas & not comedy? Eurovision currently providing the answer”*, (AFP, 2014) with these words, he is criticizing the sense of humor in the show. In 2001, one British journalist referred to the hosts as “The toothfairy and Doctor Death” and the hosts rhymed their way through the entire show, leading to many negative comments in international media *‘if someone can kill a crowd is these two’, ‘oh no.. not rhyming again for God’s sake’* (Appendix H, translated by the authors). This shows evidence of not considering how to communicate to an intercultural crowd. This is an intercultural event and many cultures are watching the show. Non-English speaking countries would have had difficulties understanding the rhyming especially if there was a speaker to translate what was said.

Societal changes and technological development have made the social media a channel where it is easier for consumers to express their views and share their experiences, something that is very influential in the tourism industry. If there are many complaints and bad reviews it can

rapidly affect the destination image, since consumers trust private opinions and experiences shared in virtual communities over marketing messages (Buhalis & Law, 2008). ESC 2014 “.. *did come under fire from the social media users who claimed that the comedy segment failed to make them laugh*” (AFP, 2014) The Danish sense of humor is extremely ironic and sarcastic, which is not always understood in other countries and cultures. There was an informal tone between the three hosts of this year, who tried to act very laid-back, which came over as over rehearsed. Several times they made comments with sexual undertones. One reason could be to show Denmark as a relaxed, informal and liberal country. Nevertheless, when the Danish hosts humor consists mainly of irony, it is not always understood by all the different nationalities, and perhaps it would be better to follow a more conventional sense of humor in order not to lose the audience viewing the show

Examples of auto-communication are the video “12 points” (Frandsen, 2014) and the many references made to China throughout the shows by the hosts. At one point the host Pilou Asbæk even starts to speak in mandarin. This is an attempt to try to attract the Chinese potential tourists and show China that we are an open country “ready” to receive Chinese tourists. Nevertheless, it can in some way be seen as a sort of auto-communication it might not be our selves we are communicating with, but in all these china references we are communicating with China and not the many other countries watching the show. The “12 point” song was shown in the final show and is highly dominated by irony, which is very Danish, but it might not be perceived the same way in other countries. In the song there is an entire verse about China. It is not entirely clear if this is another attempt to attract the Chienese audience. However, the verse shows the stereotypical China which might not be the best way, since people are trying to get rid of the stereotype. Something that is also seen in both ESC 2001 and ESC 2014 where some of the repeated lines shows that Denmark wanted to break out of the role with the little mermaid, HC Andersen and show Denmark for what it really is. In the end of the “12 point” video, one of the hosts mistakes the South Korean president for being Chinese, of course on purpose. It is intended to be funny, but does not it in fact only show that Danes cannot tell the difference between Chinese and South Korean people? This image should not be what Denmark wishes to send to the potential Chinese tourists when Woco is making an effort to attract precisely this segment in their “Chinavia” project. This indicates a breach in communication and perhaps not a clearly defined strategy in this area. As earlier mentioned DR was responsible for the entire show and therefore had the power to make these kinds of decisions. It could, have been beneficial to communicate better with the DMO’s on this matter, rather than send

completely different branding signals to 195 million viewers.

At the attended dress-rehearsal, the introduction was a long dialogue where two of the hosts did make fun of Sweden and Swedish people. This is clear evidence of auto-communication. Danish viewers would have found it funny and the Norwegians as well, but the rest of the many viewers might have been unsympathetic toward this introducing joke. DR did, however, choose to cancel this joke since they realized that it might not be understood by most of the audience. This is a positive sign, that they do pay attention to other nations' perception of Denmark to some extent as well as test their communication message to the audience, an important factor when trying to attract tourists to the country.

The message that is communicated through the ESC is an important factor and refers to Copenhagen and Denmark as a destination. When people from many cultures are watching, the messages communicated need to be concise and direct in order not to lose the messages. This seems like something that was not paid much attention to in the ESC 2001 or in the ESC 2014 since both shows have been criticized. In 2001 it was the rhyming, whereas in 2014 it was the humor or lack of same as well as the songs and jokes. Nevertheless, it does show sign that DR did learn something and do have more attention on the message communicated to the public, since one of the important points in communicating strategies is that it should be two way, and include consumers actively. The entire co-creation implementation shows clear evidence of this. The value of a communicated message will first be created when the consumers co-creates their experience and when their emotions are included in that process making the consumers "prosumers". It can be argued that Woco did succeed to a great extent. They did touch the different levels as the Wirthlin Report describes both the national component and the higher levels such as the emotional components.

4.3 Co-creation

Co-creation has been a dominating element throughout this entire research, and it has been visible in the aspects of both collaboration and communication. Co-creation is used in several ways in the ESC 2014, and can be seen as the coherent element in all the strategies, which on many other points are not coherent. The ESC 2014 used co-creation to engage all the participants actively in the event, both tourists and locals, as well as also the many stakeholders who were forced to work together on the challenging task of hosting the largest music event of the year. This part of the analysis will analyze how co-creation is used in the show as a branding channel as well as the cross-

sectorial setup and mention some of the challenges that this setup has brought with it. . Furthermore, this analysis will elaborate on this year's outreach program. Since there was no outreach program in 2001, they cannot be compared. Finally, the role of the state is discussed, and how the role of the public sector has changed since the event in 2001.

4.3.1 #JoinUs

Co-creation is a relatively new concept, and in 2001 most of the communication was one-way, in a traditional marketing sense. This creation is also due to technological developments in the last decade, in particular the development of social media. The tagline for this year's ESC was #JoinUs, which indicates that everyone is welcome. This was used actively during the show, especially in the first semi-final when the show began with many videos of people singing last year's winner "Only Teardrops" which all came together as one song, fading into Emilie DeForrest singing the song on stage, still with the videos behind her on a large screen acting like a backup-choir. This was an excellent way of engaging everyone, and bringing Europe together which worked extremely well. Not only is DR saying that everyone was part of it, but with this act they were actively including everyone. Personally, it was found to be the best part of the show, and to be the act where the #JoinUs was used actively. In the second semifinal #join us was seen in a dance show, where people from all over Europe were invited to the stage to dance. This was a part of a competition where people had been uploading videos online with them dancing and then the most characteristic acts has been chosen to join on the stage. For this reason, we found it a little disappointing when this co-creation and #joinus were not included in the final show. #JoinUs were used in the logo and was also said by the hosts numerous times throughout all the shows. This was used as a platform for interaction online, and social media sites such as, Instagram, Facebook and Twitter were used extensively, allowing the audience to be part of the experience.

This interaction with the viewers in the shows ESC 2014 compared to ESC 2001 has changed remarkably, and this involvement of viewers and fans had not been seen in earlier shows. Denmark is a country with freedom of speech, and there are few restrictions to what one can share on the internet, which is not the case for all of the Eurovision countries. When giving the viewers that much power, organizers have little control over what is shared. It allows the consumers to control the communication, something, that gives Denmark, a clear position as an innovative and tolerant country. This is great for branding since it is beneficial for a destination to be virtual making it easier for potential consumers to obtain information and make travel-related decisions. However,

criticism and bad reviews are quickly shared with a large number of potential tourists and as earlier explained people tend to rely on private people rather than DMOs. Since there is no control over the shared feedback, critical reviews can result in potential tourists choosing other destinations.

In this year's show, the "Green Room" was placed in the middle of hall, allowing the singers to be part of the audience as well. In 2001, the "Green Room" was in the back as it is seen in most shows. Bringing the "Green Room" out into the audience, as well as the empathizing parts both in the videos before each song where the contestants have to create their own flag as well as the participation in the "Green Room" corresponds well with the #JoinUs tagline by blurring the lines between the contestants and the guests. Not only in the show was co-creation the element visible, but it was the theme for the entire event. This blurring between the lines, where it can be difficult to point out who is the producer and who is the consumer is an interesting change in communication since it is only when the receivers/consumers emotions are included that there will be a value to the communicated messages.

Throughout various social media platforms #JoinUs was used both before and during the event. The main shopping street in Copenhagen was transformed to a fan-mile with extensive #JoinUs banners, making it impossible not to notice that something was going on. During the week of Eurovision, Copenhagen was filled with events for both tourists and locals. The guests were invited to co-create their event by uploading pictures with the #JoinUs. By encouraging people to share pictures and status updates on social media sites during the event allowed co-creation between consumers, as people could share, like or comment on each other's pictures. In this way it is also possible to reach more potential tourists than just the tourists in Copenhagen, since tourists will most likely be sharing pictures with their friends in many different countries. In this way Denmark will be promoted through images on social media. This promotion reaches out to a large number of potential tourists, since when using the hashtag online it is not only visible for their friends but in fact for all people searching on hashtag and the connected word. This kind of promotion is a great advantage, since, images are the strongest way to promote a destination and people remember a destination from its pictures. Another way of promoting the country is the through events, which this year's outreach is an excellent example of.

4.3.2 Outreach

This year's Eurovision included an extensive outreach program, which was shown by the many events taking place around the city. These events were planned by HCC and the municipality of Copenhagen and were all meant to show the attributes of Copenhagen, such as the Green Copenhagen, tolerance, innovation, etc. This changed approach fits the theory of Masterman & Wood (2006), which says that the identified objectives in relation to the audience should be further broken down in order to increase interactive aspects. In 2001 nothing spectacular was done since the budget did not allow anything besides the show. There has been a tendency lately to put more action behind the words. In 2001 there were a lot of ideas which did not happen, but in 2014 there are several events and happenings around the show. As mentioned in the theory chapter, tourism strategies have been influenced by a transition from passivity to shared responsibility, again, leading to the co-creation element of this set-up. This shows that we are stronger when we combine resources, also mentioned at the workshop. This might be one of the reasons for the strong outreach program this year and a lack of outreach in 2001, when collaboration was at a different level.

The outreach program was not only limited to Copenhagen. All around schools in all of Denmark a competition took place, called the Eurovision school contest. This was a competition for all students in the 4-6th grades who were to creatively show the kind of Europe they wished to live in. This was actually an initiative from Öresund Event Center, as mentioned in the workshop, again showing that we are stronger when we combine our resources. The capital region of Copenhagen did not have time or no resources to make this happen, and therefore this was coordinated by Öresund event center. There were many other initiatives in the outreach program, which were ideas from external actors. One of the participants from the Municipality of Copenhagen mentions at the workshop that she received many emails from small companies with good ideas that they could provide for the event. This type of cross-sectional private/public partnership is essence of this year's discourse, and it shows the involvement from everyone, not just the organizers. However, it is questionable if there would have been an outreach program of the same quality if private companies had not shown interest in participating in the outreach program and if Woco and HCC would have succeeded in creating a profitable out-reach program. It does, however, show proof of the positive attitude towards cross-sectorial collaboration, something that was not present in 2001.

Denmark did not only try to reach out on a national level through the ESC. Both Australia and China were mentioned in the final show, making them part of the Eurovision experience. However,

this was done in two very different ways. Furthermore, VDK launched an international campaign which aimed to attract and include Eurovision fans from around the world.

The launch of a Eurovision campaign by VDK, could be seen as international outreach as well. In line with their slogan “come and be part of it” they set up contests in seven cities, asking participants to show up in their most creative Eurovision outfit. The contest took place on the 10th of May, and the winner would together with one guest be flown to Copenhagen the same day and receive special fan-floor tickets for the final show in the evening. According to VDK (Appendix B), this fits well with the current trend to be spontaneous. We find that this is an innovative way to promote both ESC and their campaign “Come and be part of it”. This was the main role of VDK in relation to the ESC 2014, which is a bigger role than they had in 2001. This might be due to the development of international marketing, which clearly plays a bigger role today. Because Europe is becoming more united and it is important to compete with other European capitals, also because of internet marketing making it much easier to communicate outside of Denmark. In 2001 there was not much international marketing besides the show which was the main channel of communication, and there was also no outreach program due to lack of budget.

4.3.3 No Budget for Outreach in 2001

Outreach was not on the agenda in the ESC 2001. However, this was not only because there were fewer international tourists, but also due to a limited budget. According to Woco, they aimed very hard at foreign delegations which reached approximately 1300 persons and especially with focus on the press, hoping that it would result in a return of millions of Danish kroner in tourism-generated income. For that reason there was no budget for an outreach program that included other tourists or locals in Copenhagen who did not have a ticket (Appendix G). There was simply no money for this according to Ole Andersen (Appendix E&F). In 2000, DR, Woco, and Parken devised a strategy on how to make the most out of ESC 2001 with a campaign before and after the show. However, it never was realized since there was no budget. Neither did the campaigns for the marketing offices around Europe due to a lacking budget (Appendix E&F). Nevertheless, in the interview with Ole Andersen, it seemed that the campaigns were not prioritized. Yet, according to Nanna Sørensen (Danmark Radio, 2001b) it was not obvious that the goal from Woco was purely focused on the delegates, since the program that Woco offered the delegations was plain simple, not showing Denmark in a right way according to the strategy.

According to the director of Wonderful Copenhagen, Lars Bernhard (Appendix G), in 2001, Woco aimed at presenting Denmark as a professional host, in order to be placed on the world map in a positive light. According to Ole Andersen it was possible to choose to make different programs for the delegates, but according to Woco, this program was what they considered the most suitable for the delegates. Kim Engelbrechtsen from Danmarks Turistråd, furthermore stated that it is impossible to meet all needs in a program. He found the fact that they went with the safe choices as a good solution (Appendix I). It seems like the strategy regarding the program was not completely coherent between DR and Woco since they wanted to show a Copenhagen that was modern and historical, getting away from the stereo-typed Denmark, with the little mermaid, red and white flap hats, and drunk people (Danmark Radio, 2001b) They wanted to show visitors something that made the delegates open their hearts to as many aspects of the Danish culture as possible (Appendix J). Looking at this from Woco's perspective, the most important thing was to be on the European map in a positive light. Showing the delegates attractions that are connected to Denmark is in fact relating to the point of continuity being a truthful destination. However, it can be argued if it wouldn't have been possible to do this in a way more in line with the strategy in order to not create confusion in the message to the audience.

There was no outreach program in 2001 and no focus on selling tickets internationally, which indicates that in 2001 it was not a goal to attract tourists to see the show, but rather to attract the viewers to visit Copenhagen in the future. The tourists that would visit Denmark due to the ESC 2001 where the hardcore group of ESC fans that go to the final every year, a group that doesn't need any particular targeting, since they will be at the show "no matter what". According to both the current PR manager at VisitDenmark, Mette Dahl-Jensen, and the former marketing manager at Wonderful Copenhagen, Ole Andersen, the reason for this is simply the fact that it was not possible to sell tickets outside of Denmark, since online sales was not as advanced back then (Appendix A & B). This is in line with the choice from DR to show the well-known postcards between the acts during the show, in order to attract the potential tourists watching the show (Appendix A & B).

It makes sense to brand yourself through the show and the postcard in 2001, however, in this year's show a great part of the tickets were sold internationally. This combined with the entire outreach program which in collaboration with the audience is co-creating branding through the social Media makes the need for branding through the show not as important as in 2001. Yet, there is no proof

that this is efficient enough to exclude branding completely in the show. The people watching the show should somehow be attracted to Copenhagen and Denmark by watching the show.

This year, Woco sat the goal for 30% of the tickets to be sold, by international tourists. The final numbers are not out yet, but after the second ticket round, the number was 42% (VisitCopenhagen, 2014b), far above the goal of 30%. Which indicate that after the final ticket round the goal is likely to be reached. This strategy is different from the one of 2001, when the international tickets were not a focal point. There are many reasons for this change, most importantly the development of technology and the use of the internet. Today many purchases are made online, and globalization has led to fewer boundaries between borders making it possible and more common to buy online from other countries. In 2014 it is possible to sell tickets through international ticket agents online. If Woco calculates with 30% international tourists, having an outreach program would be beneficial for Copenhagen and the overall perception of the destination. The outreach program, which HCC is mainly responsible for, ensures that that the many tourists have activities during the entire week, which gives them a positive experience. Nevertheless, it needs to be in line with the branding strategy, in order to avoid an incoherent branding message. The lack of a missing outreach program or simply the lack of targeting tourists during the ESC in 2001, makes one wonder if the estimated numbers of tourists was ever realistic. It has been impossible to find numbers on how the ESC 2001 affected tourism the following years. It is very complex, if not impossible to measure such effects after an event. According to Ole Andersen, it leads to huge revenue for Denmark with extra bed nights. Nevertheless, the most important aspect of hosting big events, are the possibility it gives to Denmark with all the millions of viewers (Appendix K). The ESC 2001 was, according to Ole Andersen, a great opportunity to make every effort possible in order to sell Denmark and Copenhagen as a destination to the rest of Europe (Appendix E&F). However, Woco realized after the ESC 2001 that it was not the destination that the press was interested in. Instead it was the singers, consequently the following feedback of Copenhagen in the news and media following the ESC 2001 was found disappointing. One of the most remarkable outcomes in 2001 would be that, Parken got the roof, which, something that might have been the most rewarding result of the ESC 2001. It has still not been evaluated what will be the biggest benefits of this year's ESC, however it is clear that combining resources allows for more events, since everyone takes part and budgets are not as limited. The cross-sectorial setup made it possible for everyone involved to include their ideas for this year's ESC.

4.3.4 Cross-sectorial Set-up

When hosting mega-events, planning is an essential part of the process, and within a destination there are many stakeholders who need to be working together and collaborating in this process. The ESC 2014 showed a “new” creative and innovative way to organize the event, by working cross-sectorially. A setup like this is complex and one of the first issues which came up was the issue of finance. With the roles intertwining, it was no longer clear who should pay for what. This was blown up in the media, partly also due to the budget, which kept on increasing. This clearly shows one of the challenges of working cross-sectorially. Since the lines between the roles are evolving, this affects other parts of the process as well.

However, with a show like the ESC, the collaboration needs to function. When, a nation wins the show. The date is set and countdown has begun. This means that there is a tight deadline and no time for collaborators to go into long discussions regarding the collaboration. The show will be held on time and in contrast to other types of collaboration, where deadlines might be set back due to collaboration problems or at worst be cancelled. With a show like the ESC the collaboration just has to function no matter what. This might be the reason why, when looking at both ESC 2001 and ESC 2014, a coherent strategy is difficult to discover. It is obvious that there are many different agendas and goals as a result of the cross-sectorial collaboration, something that was shown clearly in 2014, when DR put a video in the show, to promote Copenhagen, which was produced and executed without any input from Woco. The set-up in 2001 was, however, simpler and therefore there were no collaborative meetings. It was not that they sat down and discussed each part and the goals within different areas (Appendix B). The structure from this year shows clear evidence that there has been an appropriate change in collaboration and in attitude towards eventizing events and making a great use of these events. When working within this set-up there are many actors to consider, and there will be many challenges and power struggles to overcome.

4.3.5 Power Struggle

When many actors work together on one project, there will always be issues of power. Every actor wishes to decide certain things, and, due to different interests, goals are not always the same. This was the case with the ESC event both in 2001 and 2014, more so in 2014 because the collaboration was bigger. One of the examples from 2001 was the postcards used in the show.

It was considered a successful and cost-efficient way of marketing Denmark, by showing these videos in between songs. However, according to Ole Andersen, the value of the postcards was an

estimate, due to many countries not knowing exact numbers of television viewers, at least not in the same way as it is registered in Denmark (Appendix A). Therefore, in the final evaluation, the commercial value of the postcards was an estimate. In 2014, there were no postcards. Instead DR spent money sending a camera crew to every participating country where the contestants were making their own flag in a creative way. Ole Andersen mentions in the interview that Woco did not have much influence in the production of the videos in 2001 since DR was in charge of the show and wanted to make all the decisions, similar to this year's setup. In the end, Woco ended up choosing the fractions they wanted to use to brand Denmark from the videos that DR had made. As Ole states: "... *If you invest a lot of money in a project you have a lot of say and if you do not invest very much money, then you do not have much to say. And that is also how it was here*" (Appendix A p. 5, translated by the authors).

This shows that there were some power struggles back in 2001 between DR and Woco regarding the branding of Denmark in the show. However, in 2001 it was simpler, since there were fewer actors involved and the roles were more clearly. As Ole Andersen states: The ones investing the most money have the most influence. In today's set-up, it is difficult to divide the roles this easily and the issue of finance has been debated this year. The entire co-creation theme this year has also been applied to the organizational setup and this makes it more complicated, since everyone wanted to decide. It seems that the biggest power struggle this year was between DR and HCC. DR came up with the tagline #JoinUs and HCC quickly adapted it into the marketing. When DR opened a bid for host cities, this could be seen as DR inviting all the Danish cities to "JoinUS" as well, taking the #JoinUs to the next level. In this way DR was including everyone, to create an innovative event instead of just deciding on a venue alone. Nevertheless, it appears as if DR was not willing to collaborate when it came to the show. Naturally, DR had one main interest which was to create a fantastic show, which they did. The lack of inclusion of HCC in the decision making which affected how Denmark was branded through the show, shows again a lack of interest from DR regarding the increase in tourists, once again evidence of clashes of collaboration with different agendas of the actors. Evidence of this is seen in the statement from the branding manager at VDK, Anja Hartung Sfyrla who thinks that it would have been nice to see some of Denmark in the ESC show.

“Of course it would have been nice for us as an organization, if DR had used their show to create more exposure for Denmark. TV is a really strong media, so we think, that there should have been a little more exposure during the show” (Olesen, 2014, translated by the authors)

When watching the three shows this is understandable. The show was spectacular, but it could have been anywhere in Europe, even though it was complimented for being created “the Copenhagen way”. Different actors have different agendas and goals in the ESC, and the goal for VDK and Woco was to promote Denmark internationally as a tourism destination. This clashes with the goals that DR had, which were to create a great show. In this cross-sectional collaboration which has formed the basis of this year’s ESC, there are many actors to consider and at the workshop most of the participants agreed that these power struggles could not be avoided, no matter how the setup was. It was a natural part of the process, and just like with any other event, everyone comes with different goals, and everyone needed to make compromises. One of the reasons for the power struggle is that there is no coherent strategy for how to reach these goals. But it most likely is impossible to come up with one coherent strategy, since all the stakeholders had different strategies which could not be set aside. Instead, everyone needed to make compromises and find a way that all the different strategies could work together. If it were only one company or organization in charge of everything for the ESC it would have been possible to have one clear strategy, but since tourism and events are a complex product, depending on many actors across sectors, this is not possible.

When working in a set-up like the ESC, there will be strategies that contradict each other, but talking to the attendants at the workshop, they had seemed to agree on most of the important issues. One of the participants stated that due to the tight time frame, they did not always have time to resolve all issues and if they could not agree, they would just leave it. There was the issue of who was in charge, and one participant actually suggested if it would not have been better to have one deciding actor to resolve such issues. It should have been an actor who was impartial and had no agenda to follow, one could argue that this might be difficult to find. The other participants did not agree that this would not have been better because they did not believe that this would have helped the collaboration, and that the power struggles were a part of it. Also, the question came up of who this actor should have been, because how should it be decided who had the knowledge to play this role and at the same time be impartial. In a simpler setup, it would probably be the actor investing

the most money that would have the last word. However, this innovative and co-creating setup calls for more communication and collaboration when resolving these issues.

Without the postcards, there was hardly any mentioning or evidence of Denmark in the shows, apart from the video “A typical day in Copenhagen” in the first semi-final. This video was produced by DR shows the typical sights of Copenhagen, with a touch of Danish irony. It is contradictory to the strategy of Woco and VDK, who both try to show an innovative, creative and modern Denmark. DR was experts in creating a good TV show, but not experts in promoting Denmark. This would be a job for Woco or VDK. DR produced this video, without any collaboration with the DMO. In order to produce something more in line with the current strategy such collaboration would have been beneficial. According to Emil Spangenberg (Appendix C), the reasons for this missing collaboration was a result of the demands of EBU, demanding that there be a large television broad caster (DR) in charge of the show in collaboration with the EBU. This broadcaster is also in charge of the collaboration with the DMO and other parties participating in the hosting of ESC. EBU demanded that DR be in charge of the production. Nevertheless, it did not demand that DMOs could not collaborate in the production of the show.

These power struggles come as a result of the increase in actors involved in events. Furthermore, the competition state allows for state actors to get more involved than earlier, leading to more power struggles.

4.3.6 Competition State

The involvement from different sectors is not only seen between different private actors, the recent development in the public private collaboration is clearly shown in this year’s set-up. In the competition state, the public sector is more involved in events and tourism and the private/public partnerships are developed. An example hereof is the ESC, which is explained further in the following part. One of the examples is gay marriage. An innovative approach to co-creation was to invite homosexuals to get married in Denmark during the Eurovision. This was to show that everyone is welcome and that we are a tolerant country. This is of course in line with the values which Denmark is branded on and was well received in the media. This also shows the involvement of the Municipality of Copenhagen, who made this possible. Another characteristic of the competitive state is its more active participation in events, which is visible in this case. In fact, an observation from the workshop revealed that homosexual weddings offered was an initiative from

the municipality of Copenhagen, providing an excellent example of the private/public partnership, where everyone provides their input and works together in creating an event.

As a participant from DR states at the workshop, we are stronger if we share resources. This is a clear change of discourse that has changed since 2001. In 2001, the resources were not shared like they were this year. Every actor had specific tasks, and ideas were not shared in the same way. Perhaps this is why many of the plans there were about outreach and international marketing never became a reality. It was in part due to lack of budget, but if they back then had included more stakeholders, it might have been possible to make it work. In 2001, co-creation and cross-sectorial collaboration was not as advanced as it is today. The setup of the ESC 2014 is an example of the new discourse that dominates. This is the notion that if we share resources, we can achieve more. This year's Eurovision is a symbol of the competition state, since the competition state to some extent is about Denmark being a part of the global race to be first movers and make sure that we can survive. The question the competition state asks is quite banal: "How can we survive in the future?"

In an ESC context this regards the way that the ESC is created this year, when both public and private sectors are included. That public/private collaboration is the central feature of the competition state. This is simply the way we in Denmark predict to be ahead in the world's global competition – to find out how we can get maximum benefit from our resources like #JoinUs as a slogan for the ESC. It is how we make resources and competences to collaborate across the different sectors and it is the way it is regarded. It seems like a long educational course where one gathers more knowledge. It is in these collaborations and events where Danes as well as visitors can get a little educational knowledge about how smart Denmark is compared to the rest of Europe and how this can develop cross-sectorial collaboration in Denmark and in the rest of Europe.

Moreover, in the competitive state, the public entities act more and more like private companies that need to have an efficient organizational structure and perhaps even be profitable. In this way, even the public sector needs to be innovative and keep up with societal changes, just like the rest of the market. Hence, they now also see the need to collaborate across sectors, crossing the private/public boundaries, using all the resources available. The municipality of Copenhagen had an important role in the organization of this year's ESC, according to employees attending the workshop, a clear development from 2001. One employee mentioned that she had asked around at the office about what was done in 2001, and no one could answer this. This indicates that probably not much was done by the municipality of Copenhagen at that time. It makes sense, since there was no

outreach program as there is this year and as realized in this research investigation, no cross-sectorial collaboration was done as it is today. Clear evidence that there in 2001 was a lack of collaboration is that the day before the big show was a national holiday (Great prayer day) (Appendix J). Therefore shops were closed, resulting in a great loss in tourism generated income.

4.4 Recap

Overall, despite both shows showing evidence of auto communication, the continuity in the brand image and the fact that Denmark has been welcoming Europe to an open and welcoming country both in 2001 and in 2014 is a positive factor and the involvement this year from the public sector and the municipality proposing weddings for everyone was an intelligent move. This combined with a successful outreach program showed the benefits of cross-sectorial collaboration. Also the fact that the #JoinUs is used as a slogan helped Denmark stand out as more than a name. The outreach program combined with the co-creation can be seen as a bottom-up approach where the locals and the tourists helped create the brand. The co-creation and outreach program furthermore helped in the co-production of the destination since it cannot be regarded as a single product but as an already existing product with many different aspects to it. When consumers interact and help create their own experience there will be different perceptions of the destination. However, since the consumers are helping create them, it will mostly be regarded as wanted. The idea behind the #JoinUs gave the people a chance to connect with each other, resulting in great branding value.

Even though the theory criticizes co-creation and postulates that there can be challenges regarding an un-paid workforce, it should not be regarded as a problem. Social media is becoming a part of people's lives and updating status and uploading pictures are more or less regarded as normal procedures with special happenings (Lynard, 2014). Nevertheless, despite the many benefits of cross-sectorial collaboration, one place where this collaboration did not work optimally was with the exposure of Denmark and Copenhagen throughout the show. In 2001 the feedback from the press was disappointing, and Woco did change their approach in order to optimize this in this year's event. Still, this was a fact that should have been considered, when organizing the show and maybe more exposure of Denmark through out the show would have been satisfactory.

Furthermore there were some financial challenges in this new cross-sectorial collaboration within the ESC. After the ESC 2014, the media exposed a great deficit in the budget (Ritzau, 2014). The reasons for this deficit are still being investigated. Whether it is lack of competences from Woco's

side or it is a result of the challenges of cross-sectorial collaboration can be difficult to answer. This type of collaboration is still new and organizations still need to learn and adapt to these changes.

5. Conclusion

This thesis has investigated the ESC 2001 and 2014 and provided a comparative analysis of the strategies behind these events. Many differences in both the strategies and the events have been analyzed and discussed. In 2001 the goal of the ESC show was to create the biggest and best show. The aim of ESC 2014 was to stand out and be innovative, showing a general change in practice when it comes to events and destination branding. Another difference was the organizational set-up behind the ESC, which has evolved significantly since the event in 2001. This year's set-up includes cross-sectorial collaboration which led to many challenges, but also made it possible to create a more comprehensive event than in 2001 because more resources were available. The research shows that many of the stories that Denmark is branded on, have been consistent since 2001, but the way that they are communicated through the ESC has been very different. 2001 was all about the television show, where the traditional postcards were used to show many facets of Denmark. The show in 2014 did not have postcards of Denmark, but instead an outreach program which highlighted the factors which Denmark is branded on. It is interesting to see how the same brand values can be communicated in two very different ways, and this paper presents an example of that.

The development of the internet and social media is one of the reasons for the big differences in the communication and branding strategies behind these events. Since the internet was still new in 2001, the television show was the main source of communication to the international audience. In 2014, social media played an important role in the communication with the hashtag JoinUs throughout all platforms, also creating a coherent message in the marketing and inviting everyone to be part of it. This use of the internet and the involvement of the audience in the show was a new and innovative way to brand a destination. These show evidence of Copenhagen and Denmark as innovative and not afraid of taking chances. The use of co-creation concludes that according to theory Denmark is adapting the right methods for branding in order to be competitive and to be a strong destination.

It was stated in the media that the ESC is a huge opportunity to brand Denmark as a destination. However, as clarified in this thesis, hosting events like the ESC is mainly branding Copenhagen and Denmark is only being branded as the country where Copenhagen is placed. Copenhagen is furthermore, the main international destination in Denmark. Both in 2001 and 2014 the ESC has been used to show Denmark as a green, tolerant, diverse and innovative country. In 2001 the show was the main source of communicating the messages, whereas in 2014 the outreach program and co-creation were in focus. Nevertheless, there has been a strong consistency in the brand values both in ESC 2001 and 2014 and this consistency makes Denmark and Copenhagen stand out as a believable and truthful destination.

It is not possible to evaluate yet if the event has been worth all the money spent, which has also not been the aim of this research. Both in 2001 and 2014 there were many more factors to consider than the tourism-generated income. Factors such as social benefits, international awareness of Denmark, improved organizational skills and enhanced collaboration between sectors are soft values, which are impossible to put number on. Thus the effect cannot be seen on a short-term basis. As with destination-branding in general, it is the long-term effects that count, those that are almost impossible to evaluate economically. It can, however, be concluded that this year's ESC was an event that included the entire nation; it brought together tourists and locals and allowed the participants to co create their experiences. The show was innovative and creative and the choice of venue created a lot of media attention, both good and bad. Hosting this year's ESC was an enormous task for all the actors involved and it presented many challenges which were overcome. In the end it was a success and it was done "the Copenhagen way".

6. Reflections and Future Research

This last part of the thesis, allows us as researchers to express our own opinions on areas where we have not received answers and therefore leaves space for further speculation and discussion. Areas that will be interesting to investigate in the future.

This project was conducted while the ESC 2014 event was held. Something that gave us, as researchers many advantages, since we could experience the event and the outreach program in connection with the event first hand as well as follow all the publishing regarding the ESC 2014 in the media. Conducting knowledge and data regarding the ESC 2001 was more challenging. Before starting this thesis we had hoped that a final report about the ESC 2014 would have been published, in order to include the final outcome, however, one the due-date, this was not the case.

After finishing this research and evaluating the used methodology, it could have been interesting if we have had the opportunity to question some of the same interviewees in 6 months' time as an addition to this research. Because we found that it can be questioned if the answers would have been different regarding the ESC 2014 if an evaluation of the ESC 2014 had been conducted and published as well as if the media was not waiting for mistakes and criticism regarding the event to be revealed. This is mentioned since we discovered that both Emil Spangenberg from Woco and Pernille Gaardo from DR did not regard the criticism of the ESC 2014 seriously and were neglecting this. Both of them were responsible for the ESC 2014. Hence they were trying to reject the criticism, since there had been a lot of criticism and speculation whether or not the budget would be adequate. They need to make it look like a success regardless of what the situation is in order to keep the criticism down and in order to appear successful.

In 2001 the postcards were highlighted as a great branding opportunity with a great economic value which Ole Andersen also stressed in the interview. However, Emil Spangenberg did not see it as a great branding tool. Ole Andersen has been part of Woco for many years and has had the chances to evaluate these postcards and whether or not it was a success. It might have been successful since Ole Andersen stress the effect of the postcards in the interview. As examined it is difficult to measure effects from events and campaigns like these so it is difficult to conclude whether or not this year's "postcards" will be as effective as the traditional postcards. However, fact that Emil Spangenberg states he cannot see the effect of the postcard used in 2001 and prefer how they did it this year, might also be a sign of collaborative problems between DR, the HCC and

Woco since DR are by far the most dominating in this year's creation of the show. In our field research, it was alluded to several times that there had been some clashes in the collaboration between actors in this year's ESC. Hence, it can have been difficult for Emil Spangenberg to admit that in fact the greatest branding tool for the destination in ESC was removed in order to create a more coherent show regardless of destination branding. These collaboration problems could have been interesting to investigate further in order to achieve a greater understanding of challenges with cross-sectorial collaboration as well as the branding approach of DR. It has been difficult to get people to speak about this, since the collaboration was still going on when we did our field research. As alluded throughout the research, much criticism has been published regarding the budget and the deficit. How to evaluate events is complex, as realized in the thesis. There is much more to this evaluation than only figures. Whether or not ESC has been worth all the money spent, and what it is actually contributing to the local society would have been interesting to investigate.

Austria's act this year was the bearded lady Conchita Wurst, who also won, and after the win Austria received enormous attention. It could have been interesting to investigate, how countries brand themselves through their music and act and if in fact the winning country gets as much out of a victory branding and exposure wise as the hosting country. Furthermore, in order to realize whether or not, Denmark and Copenhagen really are intelligent and great in adapting changes and new strategies in the way of branding a destination. It could also have been interesting to compare Denmark with other destinations which have hosted ESC previously. Another angle that could have been interesting to investigate further was the entire perception of the audience. How the entire set-up was perceived as well as the chances for a second visit in Denmark. However, since this was a comparative study with the ESC 2001 and no such studies were conducted at that time, it would not have suited the methodology of this thesis.

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