MA in Tourism 2021

Aalborg University Copenhagen

AGENDA-SETTING DURING CRISIS

Agenda-setting and persuasive communication in entertainment and education sector during COVID-19 pandemic in Denmark

Authors: Inga Marika Adamska (20196593) and Ance Zake (20191085)

Supervisor: Martin Trandberg Jensen

Number of keystrokes (pages): 252 056 (105 pages)

Key words: agenda-setting; persuasion; persuasive communication; persuasion in crisis; crisis communication; tourism communication

Date: 31st May 2021

Acknowledgements

This project could not be possible without the participation and help of so many people. Though we cannot list them all, their contribution is greatly appreciated. We want to thank at least some of them for their support while writing this thesis.

First of all, we would like to thank Aalborg University Copenhagen for the opportunity to conduct this project within the MA in Tourism program. They have provided us with the knowledge and thrive to pursue our interests behind this project.

Secondly, we would like to thank our supervisor, Martin Trandberg Jensen, who had given us insights into what is necessary to fulfill our goals for this project. We greatly appreciate the guidance through the whole process of project writing.

We want to thank all the companies that collaborated with us in this research: JyllandsAkvariet, Kronborg Castle, Danish Architecture Center, Thorvaldsen's Museum, Glyptotek, and Christiansborg Palace. We appreciate the time they spent giving us all the necessary information and their interest in this project.

Naturally, we could not do this research without each other, so we would like to express our gratitude for our support toward each other. Writing a thesis during a pandemic was challenging and required us to keep ourselves accountable and overcome any problems, either personal or professional, together.

Lastly, we would like to appreciate our friends and family who supported and cheered for us throughout the process. We love and appreciate you all.

~ Inga and Ance ~

Abstract

Agenda-setting is a theory created by mass communication scholars and widely applied in other disciplines (Coleman, McCombs, Shaw, & Weaver, 2009). Several studies have explored agenda-setting within politics and media. However, there is limited research using persuasion in marketing to understand how the agendas are fulfilled. It is also not common to implement this framework in the tourism industry and the setting of social networking sites.

Zakharova (2020) explains that persuasion is always present in communication. The author introduces persuasive communication elements and the related techniques from Cialdini (2001). The research explores the possibilities of combining these concepts and applying them to analyze communication in the tourism industry during a worldwide crisis. With this approach, the researchers aspire to fill in both research and knowledge gaps about how or if persuasive marketing changes throughout the crisis in the tourism industry. As a result, the research presents how chosen cases respond differently to the changes due to the crisis.

The researchers conducted a qualitative study of six cases closely related to the tourism industry to analyze their approach to agenda-setting and persuasive communication throughout the pandemic. Netnography with social media analysis was the primary approach used to understand how the companies are using both concepts in their communication. The results showed that all the companies use more than one agenda in their communication. Almost always, there is a promotional aspect of the communication. Moreover, there is a clear link between the pandemic phases and the switch in the use of particular agendas. There is also a link between agenda-setting theory and persuasive communication tools. The tools are highly affected by the changes in the pandemic phases and the fluctuations in agenda-setting where the tools are adapted to serve the chosen agenda best. Furthermore, the researchers proved that both of them could and are used in the tourism aspect successively.

This research is vital as it introduces agenda-setting and persuasive communication in tourism even more than it was done beforehand. It might be found significant in the times following this year when the pandemic subdues. The researchers believe that understanding these techniques can help in preparing the most sufficient and efficient communication. Moreover, further research areas that researchers found interesting to pursue in the future are present at the end of this project.

Table of contents

Introduction

Although the use of language is a significant aspect of communicating clear and specific messages to the audience, several scholars have highlighted that there is limited research done about the promotional media in tourism with a focus on the role of language (Salim, Ibrahim, & Hassan, 2012, p. 138; Raluca, 2013, p. 944). It is confirmed by Fomukong that language indeed has power over people, their actions, and thoughts (2016, p. 105). Moreover, persuasion used in a marketing communication to influence the audience can make a reflective and lasting change (Salim et al., 2012, p. 139).

There are many ways to influence the audience; however, a framework to reach the desired effect is necessary. One of the approaches to do so is presented in the context of political studies in Coleman, McCombs, Shaw, & Weaver's work about agenda-setting (2009). They explain that it is often studied through analyzing the words; moreover, they suggest implementing agenda-setting on social networking sites as further research. Though they do not implement or suggest using the framework in the tourism industry specifically, it is an interesting topic to pursue. Thus, the researchers want to adopt the framework and determine whether it is possible to analyze it within the tourism industry.

Applying specific attributes and tone to the messages is relevant to fulfill the agenda (Coleman et al., 2009), which is what persuasive communication techniques contribute. The researchers found that social psychology's principles to persuasive communication presented by Cialdini (2001) and Zakharova (2020) have a solid connection to the agenda-setting theory even if there have been limited studies to confirm that. Moreover, there have not been many studies connecting these principles to the entertainment sector in the tourism industry.

Maintaining clear and persuasive communication, including pursuing particular agendas, might be crucial for tourism-related businesses. They are especially vital considering the current state of a crisis that the world and the tourism industry are experiencing, namely the COVID-19 pandemic – a worldwide outbreak of an infectious respiratory disease (World Health Organization, 2021) that has led to significant restrictions and challenges for the industry. Lee & Kim add that pandemics tend to be non-linear and challenging to the traditional perceptions and assumptions (2020, p. 1). Therefore, the response to and communication during such a crisis can affect the image and reputation. Also, it can affect further the survival and prosperity of a business or a destination. It can affect these almost just as much as the impacts of the crisis itself (Lai & Wong, 2020, p. 3137).

Case description

In 2020, Denmark, like numerous other countries, was struck by a disease called COVID-19, which was declared a pandemic shortly after by the World Health Organization (Danish Health Authority, 2021). It has affected the global economy in that some tourism industry sectors were closed entirely or forced to move online. Consequently, the nature of consumption has radically changed as well (He & Harris, 2020, pp. 179 - 180). It appears that this is the first time in the era of modern-day marketing that Danish businesses have had to adjust to a prolonged crisis. Furthermore, the severity that this crisis imposes on the tourism industry in Denmark has changed and developed since the crisis started, which has also potentially affected the approach to persuasive communication and agenda-setting.

The research will focus on the experience-based organizations in Denmark from the entertainment and education sector that require physical presence and interaction for the user to consume the services. For the researchers, the entertainment and education sector include companies that connect educational aspects within the experience the audience can obtain in the company. The experience in that matter is connected to entertainment. The cases are related to the tourism industry and were, to some extent, affected by the COVID-19 pandemic. It will be explored how the main agendas among case organizations were achieved, how they changed according to different phases of the crisis, and how persuasive communication contributed to it.

Purpose of the study and problem formulation

This chapter describes the purpose of this study and how it will affect the research design. The research intends to explain the concept of agenda-setting within the tourism industry and explore its adaptation to the current crisis. The explanatory research provides the answers to questions *"Why?"* and *"How?"* to emphasize the study of the situation and the problem (Saunders, Lewis, & Thornhill, 2016, p. 176). On the other hand, exploratory research answers questions *"What?"*

and *"How?"* to showcase what is happening and give more insights into the topic. For the researchers, combined studies allow understanding the concept and its nature in full.

The personal motivation of the researchers is to both fill in the knowledge and research gap about agenda-setting within the tourism industry and a personal interest in marketing and communication strategies in crisis management. They also see the potential of crisis communication and persuasive marketing in their professional future due to the increased demand for specialists in this field.

Both researchers are marketing enthusiasts and feel the practical significance of the project will allow other marketing and communication creators to fill in the knowledge gap existing in the research field. Understanding several companies' approaches to the use of persuasive marketing and agenda-setting framework within the same industry segment can influence other companies to create either something similar or use it as an impulse to create something new. Moreover, the companies who do not know how to tackle the COVID-19 situation can learn from other companies' experiences and the research findings.

The described situation, the purpose of this study, and personal interest have led to the following research question.

Research question (RQ)

How agenda-setting unfolded throughout the COVID-19 crisis in Denmark between January 2020 and March 2021, focusing on the cases from the tourism sector?

Sub questions

To best answer the central question of this research, the following sub-questions are dividing the analysis into two chapters:

1. How the first-level of agenda-setting changed for the cases drawing on agenda-setting theories?
2. To what extent the second-level of agenda-setting changed based on persuasive communication classification?

Interpretation of RQ and sub-questions

The research question is answered through sub-questions, representing the change in agenda-setting in the analyzed cases throughout the pandemic.

For this research, the term *crisis* is considered internal and external crises that affect the organization or the destination. The terminology will be further explained in the Literature Review.

The first sub-question helps in understanding whether the agenda-setting concept can be used in tourism communication strategies. The theoretical claims are based on Coleman's et al. (2009) theory of agenda-setting, further explained in the Literature Review. It is explored what agendas were present in online communication among the cases. Moreover, it includes the discussion on whether the pandemic impacted the first-level of agenda-setting and whether the companies used different approaches to agenda-setting than usual and viewed the crisis as an opportunity in that regard.

The second question focuses on the second-level agenda-setting, which includes persuasive communication tools used to enforce agendas introduced in the first part of the analysis. The theory used in this part is drawn on Zakharova's (2020) persuasive communication tools and Cialdini's (2001) explanation of human behavior further elaborated on in the Literature Review. The part also includes discussing whether the tools and techniques can be used in tourism entertainment and education segments. The researchers argue the complexity of the segment and not as straightforward thinking as Zakharova (2020) presents in her study.

Objectives

This section presents the main objectives of this project and how the researchers reached them. They present the researchers' goals for this project and help answer the research and sub-questions. The main objectives are:

1. To fill in the research gap on the use of agenda-setting theory in the tourism industry
2. To fill in the research gap on the use of persuasive communication tools in the entertainment and education sector in the tourism industry
3. To fill the knowledge gap about how or if persuasive communication changes throughout the crisis in the tourism industry

4. To present how chosen cases respond differently to the changes due to the crisis.

The first and second objectives are met by using said theories in the new context in this study and analyzing how they could be used in further research in this field. The third objective of the research is met by analyzing the change in the use of persuasive marketing during the COVID-19 crisis. The researchers decided to fill in this gap by performing a longitudinal research analysis based on exploring fifteen months of social media content of the research cases. After gaining the data about chosen cases, it is possible to compare them, targeting the fourth objective.

Methodology

This part is dedicated to the methodology of the research. The first chapter introduces the philosophy of science and the research approach. The second chapter showcases the research design with methods and time horizon of the research and the Literature Review methods. The third chapter focuses on the data collection techniques with a detailed explanation of their design. Research quality is described at the end, as well as the role of the researchers.

Philosophy and theory approach

This chapter focuses on the research philosophy and theory approach, which defines how the researchers designed the research and data collection techniques. Both allow to present the system of beliefs and assumptions about knowledge creation, and the researchers look at the world conducting the specific research (Saunders et al., 2016, p. 124).

This research is conducted within the social constructivism paradigm very close to the interpretivism paradigm and therefore, some techniques will be referred to the interpretivist paradigm. Social constructivism paradigm is vastly praised by Guba, Lincoln, and Dezin within qualitative research (Lee C.-J. G., 2012, p. 404). The qualitative approach of this study is presented in the latter part of this chapter. According to Schwandt (1998), constructivism challenges the typical understanding of objectivism. It focuses more on the subjective one, where the meaning and knowledge are co-created by the social collective (as cited in Lee C.-J. G., 2012, p. 405).

Ontology

The ontology describes the nature of reality and its assumptions (Saunders et al., 2016, p. 127). There is more than one reality for social constructivists, and each of them is constructed by another agent (Lee C.-J. G., 2012, pp. 406-7). Therefore, it is essential to remember that reality is constructed socially, and there are no forms and standards in this type of philosophy.

Thus, the project includes several perspectives and how several companies tackle the pandemic in a similar or completely different manner. Moreover, to further present socially constructed reality, the researchers decided to choose companies from the same industry. The research aims to present, analyze, and understand how different the practices might be among the cases. The researchers will not decide which one is the best or most appropriate but rather leave it for the reader to decide in their scope.

Epistemology

The epistemology sets proper and legitimate knowledge, what is acceptable, and how the researchers communicate this knowledge to others (Saunders et al., 2016, p. 127). Guba (1990) presents the idea that there is no significant distinction between ontology and epistemology in social constructivism. The constructivism mechanism creates both reality and knowledge (as cited in Lee C.-J. G., 2012, p. 407). In this psychological paradigm, epistemology is considered subjective where both sender and receiver of a message cocreate the understanding.

In the project, the researchers present six cases' points of view and their knowledge and truths. Then the researchers analyze them looking for patterns having in mind the truths are relative and are based on different backgrounds. However, all the cases had one common problem, which was and still is the COVID-19 pandemic. The effects of the pandemic have also been different for each case, and the researchers had to consider that. Therefore, the research only showcases the different views and knowledge but does not assess its superiority between one and another as it is again relative, and the readers can decide what is true and valid for them.

Axiology

To describe the role of values and ethics of the research, the researchers use axiology (Saunders et al., 2016, p. 128). This part also describes how the researchers deal with their values and the participants of the research. As previously mentioned, ontology and epistemology are closely linked to each other, so it can be assumed that the values are also both socially constructed and relative.

The researchers did not place their values and truths within this research as being better than those of the cases. However, they are highly reflexive within the research to the parts of the research where they have to assess what some message or words might mean. The researchers are aware of their subjective opinions when analyzing the content online and try to reflect on it. Therefore, it is considered by them as valid during this research study. Both of their backgrounds are similar and different in some ways, which creates a different understanding of what the message could be or mean. It is because the researchers come from distinct cultures and professional backgrounds. However, they compare their views and present a unanimous statement while concluding the research findings. Moreover, they tried not to impose their views during the interviews and talks with the participants, not to influence their responses. However, if the participants did request the researchers' point of view, they presented it with their truths making sure to underline their perspective or mention what they have learned during the classes in the university.

Approach to theory

The abductive approach combines both deductive and inductive approaches (Suddaby, 2006, as cited in Saunders et al., 2016, p. 148). The researchers did not start with the specific theory nor data while deciding on the project. They saw an interesting phenomenon in one of the commercials using specific words to persuade people to choose their company. It was an interesting revelation that pushed them to investigate the topic more. However, during the project, when the researchers gained knowledge and had found a different interesting topic, they changed the focus of the research. After setting the focus, the overall approach was also set, and the research design adjusted to it.

Additionally, during the interviews, which will be explained later, the researchers had more flexibility in adjusting the questions according to the new information they were given either from the previous answers of the same company, from different cases, or additional literature. Moreover, the researchers constantly reviewed and compared primary and secondary data collection data to understand the nexus they create. Abduction in that sense gives more flexibility and is less constraining as it can be practical when there is limited access to data, or the new perspectives may arise from filling in the lack of knowledge from beforehand (Easterby-Smith, Thorpe, Jackson, & Lowe, 2012 as cited in Saunders et al., 2016, p. 149).

Research design

This chapter focuses on the research design for this project connected to the previously described philosophy of science. The chapter is divided into three sections; where the first one describes methods of the research that influence data collection techniques. In the second section, the time horizon of the research is described, which also explains the time frame division for the research.

The last section focuses on the Literature Review methods and how they were used to collect necessary literature for the research.

Methods of research

The research methods are determined by choice of the philosophy of science and the approach to theory. In this case, the philosophy of science is close to an interpretive paradigm, which also indicated the research methods require to be interpretive. Saunders et al. suggest a qualitative research design that is the best for the interpretive paradigm (2016, p. 168). It requires researchers to analyze and understand the concept deeply. Moreover, they agree that the abductive approach is commonly used with qualitative methods.

This research focuses on the presence of persuasive communication techniques within agenda-setting. As the researchers focus on specific cases, qualitative methods allow them to perform a more in-depth analysis of the concept. Moreover, while collecting data, the researchers can alter the design following newly found data and are not constrained by standardized data collection methods.

Saunders et al. indicate that there are mono or multi-method qualitative studies (2016, p. 168). The researchers decided to follow a multi-method qualitative study, which means they will follow more than one data collection technique. They are explained in detail later. By using a multi-method approach, the researchers will explore and understand the concept more in-depth and draw more accurate conclusions about it. The principal strategies the researchers decided to follow include netnography and case study research with synchronous and asynchronous interviews designs.

Time horizon

This section of the chapter defines over what time the research is focused. The researchers want to include the temporality of the concepts to understand their fluctuations during a worldwide crisis. That indicates the longitudinal studies as it focuses not only on one snapshot of a situation but also on creating sort of diary of change (Saunders et al., 2016, p. 200). The said change includes the agenda-setting practices, including the use of persuasion communication tools. Moreover, Coleman et al. (2009) suggest that longitudinal studies support the agenda-setting analysis.

Coleman et al. further support viewing different communication stages to understand better the possible agenda changes (2009, p. 155). The researchers, therefore, decided to base their research on crisis phases to understand better the reasons why specific changes within agenda-setting occurred:

1. Pre-crisis period (January 2020 – Mid-March 2020),
2. First lockdown (Mid-March 2020 – May 2020),
3. Opening of the economy and pre-second lockdown (June 2020 – Mid-December 2020),
4. Second lockdown (Mid-December 2020 – March 2021).

It will allow the researchers to understand whether there was a shift in agendas and in persuasive communication between various stages or not and what it entailed.

Literature Review methods

The Literature Review was developed to understand the topic and overview what is known and unknown. Saunders et al. confirm that a critical Literature Review provides theoretical background and framework for the research showcasing the knowledge limitations about the topic (2016, p. 70). This section will explain what approaches and steps were taken to develop the Literature Review.

This systematic research approach to reviewing the literature was applied, a *"replicable, scientific and transparent process*" (Tranfield, Denyer & Smart, 2003, as cited by Bryman, 2012, p. 102). Saunders et al. explain that it uses a predesigned strategy for searching, analyzing, and synthesizing the existing research (2016, pp. 74, 108). Thus, allowing to create of a more reliable foundation for the project (Tranfield et al., 2003, as cited by Bryman, 2012, p. 105). Therefore, it was decided that this will be the most convenient and transparent approach to reviewing the literature.

Additionally, *"the systematic approach assumes that an objective judgement about the quality of an article can be made"* (Bryman, 2012, p. 108) based on the literature search strategy. Even though the research is done within the social constructivism paradigm, the systematic approach helps structure the literature used in the research. Hence, one of the initial steps in creating a Literature Review is defining the parameters to the research and review, including literature search terms (Saunders et al., 2016, pp. 72, 83). First, one of the primary literature search parameters was set for the type of literature. For this project, it was mainly secondary literature in peer-reviewed scientific articles, academic and professional journal articles, and books.

In order to generate a critical Literature Review, a preliminary literature search was done to gain a deeper understanding of the topic and consider the scope of the research. Saunders et al. support that this helps generate and define the research ideas and draft the research proposal (2016, p. 70). With the abductive approach to this research, after creating the research proposal, the literature search was repeated and expanded, keeping in mind the research question and objectives suggested by Saunders et al. (2016, p. 72) and Bryman (2012, p. 103).

The used full-text online databases and search engines were EbscoHost, Google Scholar, Aalborg University digital library, and a site called *"Connected Papers"* (Connected Papers, n.d.) that allowed gaining a visual overview of the academic information sources. After inserting a topic, or a specific paper that is planned to be used in the research, the site generates a network with links to related research. It helps to connect and to compare works by different authors. For this research, phrases *"persuasive marketing in tourism"* and *"phraseology in tourism"* were entered. Moreover, the DOI code from an article by Chung & Han (2017) was planned to use in the review as a valuable and relevant information source. From the generated information, only the strongest and closest links were used. In the rest of the databases, search queries such as *"tourism crisis communication," "persuasive communication," "phraseology in tourism,"* and *"tourism marketing"* were applied. Due to the subject change, the following queries were added in later stages of the research: *"agenda-setting theory," "agenda-setting in tourism."* Other parameters in the literature search included English as the language of publication and publication period of the last two decades.

In the reviewing and writing process, the authors aspired to educate themselves on the topic and explain the concepts to the reader as clearly and objectively as possible considering the limitations such as the limited page number, time frame of the research, the global circumstances with the pandemic and possible bias of authors. As the researchers gained more knowledge about the topic in the research process, the literature search was repeated, and the necessary parts were added accordingly.

Data collection techniques

This chapter describes the data collection techniques used in this project. Firstly, case studies are described and argued why it is the best approach for this research. Additionally, online interviews and netnography are also presented with descriptions.

Case study

The first technique is the case study, which was previously mentioned in the introduction. It is used to understand the connections between the concept and the specific real-life context, explained by introducing the case (Saunders et al., 2016, p. 185). While the technique can be used as a single case, the researchers decided to use multiple cases to analyze whether there are similarities and if the research can be reproduced on other cases outside of the sample for this project.

To come up with specific cases, the researchers firstly defined case groups to narrow down the possibilities. The first group they chose to work on was the experience providers. These places were chosen to be targeted, explicitly because of the need for people to come to the place, which required marketing strategies to include persuasion to visit. However, the researchers will also try to understand whether the persuasive marketing techniques had more than promotional agenda. The researchers then question the companies' opportunities to influence people, perhaps to act in specific matters or follow specific governmental instructions.

Moreover, while being locked down, these places might have had to adjust their service offers for different reasons, altering the marketing strategies and agendas. Additionally, some of the places are already in the second re-opening phase in March 2021, which also provides the opportunity to look at the possible shift in marketing once more.

The pool of places to contact was created from personal knowledge of the researchers and the web search of places similar to the main attractions available in Copenhagen and located in Denmark. Twenty-three facilities were contacted, out of which seven responded to the email. The researchers decided to focus on all the cases that responded to the email to participate in the research in any form possible, including two cases out of seven. They did not include those who responded amid data processing when it would be too complex to add a new case to the research.

The second group of cases was museums located in Denmark. The researchers chose to include museums in the research because of their situation during the COVID-19 pandemic. Most of them are only indoors, and due to heavy restrictions on indoor public spaces, they were required to be closed most of the time between March 2020 and March 2021. It is interesting to look at the places that still require people to visit the premises to get the service and how museums can use social media during the pandemic.

The choice of museums was similar to the previous case group; however, the researchers tried to focus on the national museums and the ones recommended by Google. Fourteen organizations were contacted, out of which five decided to participate in the study. Once again, the researchers decided to include all of the willing responders in the research in any form possible apart from one who responded in the last stages of the research, which prevented it from participating in the research.

Below all the cases used in the research are presented.

1. **JyllandsAkvariet** is a privately owned theme park and experience center in West Jutland, Denmark, that offers more than the usual aquarium experience. Besides the chance of feeding sharks and having an up-close encounter with the fish in the aquarium, JyllandsAkvariet offers Seal Safari tours and ice sculptures exhibitions, thus creating a sensory experience for the visitors (JyllandsAkvariet, 2021). During the COVID-19 pandemic lockdowns, JyllandsAkvariet was forced to close the aquarium and cancel the ice sculpture exhibitions. However, they still offered outside tours that were not affected by the restrictions as much. Therefore, they could continue providing the service for visitors throughout the crisis and only adjust the marketing communication.
2. **Thorvaldsen's Museum** is the first public museum building in Denmark (Thorvaldsen's Museum, 2021). Located in Slotsholmen, Copenhagen, it has offered *"art and architectural experiences since opening in 1848"* (Art guide, 2021) as static and changing exhibitions generally dedicated to artworks of Danish neoclassicist sculptor Bertel Thorvaldsen and his extensive collections (Thorvaldsen's Museum, 2021). The Museum was affected by the pandemic and remained closed during the lockdowns, forcing the marketing communication to adapt to the unique situation.

3. **Kronborg Castle** in Helsingør is a UNESCO world heritage site also known as Shakespeare's Hamlet castle (Kronborg Castle, 2021). It is a public organization, and a part of the Danish Royal Palaces and Gardens managed by the National Museum of Denmark (Danish Royal Palaces, 2021). The castle was closed for visitors during the lockdowns and then reopened during the summer of 2020, which changed the marketing communication throughout the different phases of the pandemic.
4. **Christiansborg Palace** in Slotsholmen, Copenhagen, accepts visitors and offers guided tours to certain parts of the building when it is not serving the Royal Family (Christiansborg Palace, 2021). The palace also houses the Danish Parliament, the Supreme Court, and the Ministry of State (Visit Copenhagen, 2021). A historical view of the Danish Royalty is offered to the visitors while exploring the neo-baroque architecture. It is also part of the National Museum of Denmark. As a part of Danish Royal Palaces, Christiansborg Palace is a public organization and, in compliance with authorities, was closed during the COVID-19 lockdowns. On top of that, their social media presence was only developing at the time.
5. **Danish Architecture Center** (DAC) in Copenhagen focuses on interactive exhibitions on city development and architectural wonders, guided tours, and events to educate and raise interest in architecture (Danish Architecture Center, 2021). DAC receives funding from the ministry of culture but operates as a private organization. They also manage a café and a design shop that was closed during the lockdowns like the museum. However, they managed to stay active online and have marketed an app for discovering the city, a podcast about architecture and design, and photography competitions.
6. **Ny Carlsberg Glyptotek** displays artworks, cultural-historical and archeological objects and contributes to the research behind the museum's collection (Glyptotek, 2021). The museum, along with a café and a shop, is located in central Copenhagen. It is explained on the website that *"Ny Carlsberg Glyptoteket is run as an independent institution which receives funding from the New Carlsberg Foundation and the State"* (Glyptotek, 2021). During the COVID-19 pandemic, the museum has been opened for visiting only during the reopening phase in summer 2020 but remained active on social media during all phases.

Ethical considerations for case study

Firstly, the researchers decided to contact the companies solely via e-mail correspondence. The first e-mail with the proposal to participate in the research included background information about the researchers – their full names, contact information, university the project is conducted in, and the faculty. It helped make sure that the interviewees can easily verify the researchers to be legit and the research is indeed conducted within the Master Thesis scope.

Moreover, in the first e-mail, the researchers presented the research topic with its leading scope and why it fits the research. It ensured that the potential interviewees are aware of why the researchers contacted them and the outcome of this research. However, the researchers decided not to enclose all the details in neither first nor the following e-mails about the research. It ensures that the answers to questions during the interview will be answered truthfully without prior preparation for the specific answers. Nonetheless, by giving the overall topic, the researchers ensured that the companies could prepare for the interview to some extent.

Additionally, in the first one and the following e-mails, the researchers included the option for confidentiality agreement if the company wants to participate but prefers not to enclose the name in the research for any reason. None of the cases chose to use this option.

According to the guidelines for copyright at Aalborg University (Copyright at Aalborg University, 2020), the Final Thesis, which this research is a part of, does not follow the agreement with Copydan that allows the usage of pictures within the framework of the university. Therefore, the researchers made sure all the materials are treated according to the General Data Protection Regulation (GDPR) and university protocols.

Online and offline interviews

Another technique to collect data for this project is interviews. The reason why the interviews are conducted online is due to the pandemic restrictions. Additionally, the scarce of distances between the cases required online meetings. It is then more convenient for both parties (interviewees and the researchers) to meet online. The reason for offline interviews is the lack of resources of some interviewees, which includes time for interviewing in real-time. According to Saunders et al., the online interviews are called synchronous as it takes in real-time while the offline version is called asynchronous (2016, p. 424).

Internet-mediated interviews are part of the semi-structured interview type (Saunders et al., 2016). The researchers decided to follow this specific type of interview because of its interpretation freedom of the answers given by the interviewees. Moreover, the abductive approach to research allows the researchers to evaluate previously obtained data and adjust the data collection techniques according to the new data. It provides a more thorough understanding of the concepts from this research.

Asynchronous interviews design

This approach was developed per request of one case company. The leading approach was to develop a set of open questions so the company representative can answer them in their free time and then send them back to the researchers.

This type of interview is structured. It contains the complete set of questions that the interviewee needs to answer without the possibility of the follow-up questions during or after answering the sent questions. The advantage of this structure and offline interviewing is answering all the prepared questions and getting the answers the researchers need. However, the disadvantage is the lack of power to ask for clarification or additional questions to the interviewee. Moreover, the social aspect of the interview is lost, and the answers to the questions might be untrue or altered.

In contrast, if the interview was held in person, the interviewers can assess whether there are some hidden messages or not. Additionally, the people answering the questions might have more time to look for the *right* answers, which might be advantageous and disadvantageous. It can provide additional information of what researchers were not aware of before the interview, but it can also, as previously mentioned, provide answers that are not honest.

The questions were divided into groups relating to the pandemic phases. In the table below, there are descriptions of questions asked, objectives they fulfill, and the connection to the Literature Review. The full-bodied table is presented in Appendix 1.

Table 1 Fragment of table representing the connection between interview questions, purpose for the research and the link to theory.

Question	Purpose	Relation to theory
	Before lockdown marketing strategies	
What were the overall marketing strategies in 2020 before the first lockdown in March? What communication channels do you use to market your business and why?	Asked to understand to what extent the cases had to shift or adjust their marketing practices when the crisis occurred. It meets the second, third, and fourth objectives.	Jones, Waters, Holland, & Bevins (2010) and Salim et al. (2012) explain the importance of marketing in the tourism industry, as reviewed in this project's Literature Review. Munar (2012) supports the growing significance of social media use and online marketing in general. The answers are analyzed using Zakharova's (2020) persuasive communication classification and agenda-setting by Coleman et a. (2009).
	The first lockdown	
Were there any messages/ ideas/ associations you wanted to persuade? Maybe you used specific phrases or words more/less often than usual?	It helps in understanding what changed in the persuasion practices because of the pandemic. Relates to the first, second, and third research objectives as well as the first and second research sub-question.	Fomukong shares that the language used in marketing communication is dynamic because it can adapt and change along with the situation (2016, p. 105). Additionally, the author explains that persuading specific messages and using lexical and syntactic structures can influence the audience's emotions and perception (2016, p. 105). Contributes to agenda-setting theory and persuasive communication tool analysis.
	Reopening period	
What were your persuasive, if any, techniques to invite guests again after the first lockdown?	It will showcase the transition and the potential change in communication between the two periods, although the crisis was still ongoing. It helps in answering the second research sub-question and relates to all of the objectives.	It relates to the mentioned dynamics of the language discussed by Fomukong (2016, p. 105). Salim et al. explain how language in persuasive communication could be used to persuade, attract, encourage, or seduce tourists or visitors (2012, p. 136). Answers are analyzed regarding crisis communication, and agenda-setting theories.
	The second lockdown	
How did the communication strategy change when you realized that this will be a prolonged crisis?	Understanding how crisis communication changes in the case of a prolonged crisis. Helps in answering the first research sub-question and the first and third objectives.	Crisis management and communication are time-dependent and should follow the evolution of the crisis, as argued by Lai and Wong (2020, p. 3136). It relates to crisis communication theories used in the analysis and the agenda-setting theories due to the possible agenda switch.

Generally, open questions were used to imitate the in-person interview and give the interviewee the freedom to answer in whichever form they see to fit. Moreover, the open questions give the freedom of interpretation of each word used in them. They can provide various answers that the researchers might not have anticipated and, as a result, provide additional data to the research. The answers to the questions sent are available in Appendix 7.

Synchronous interview design

The principal interview strategy for this research is the online, semi-structured strategy. The prepared questions are the same (adjusted to the case interviewed) as in the structured interview and used as a base for the interview. Additional questions that arose during data collection were added to the following interviews.

One of the advantages of the online interview is the possibility of social interaction, which, as opposed to the previous interview technique, can better unravel what is more truthful based on the interpretation of physical expressions. The researchers can personally present themselves and their backgrounds to create a more informal atmosphere. Moreover, the first question in the interview is about presenting the participants and their role in the company to understand the person further and provide a more comfortable atmosphere. The following questions are asked without prior preparation of the interviewees to give more accurate answers. However, they also might not know the answer due to the lack of preparation, which can be a disadvantage to this interviewing strategy.

Additionally, the synchronous interview allows the researchers to ask additional questions to either clarify certain aspects or follow up on the interviewee's information. Due to the abductive approach in this research, the researchers can acquire more information to understand the chosen concepts.

Lastly, the interviewees were asked in the e-mail correspondence whether they agree for the interviews to be recorded for the transcription purpose. It was urged to have the answer in writing via e-mail for legal reasons. However, the researchers also included the interview information being recorded in the Microsoft Teams invitation for the interview. Moreover, they asked the participant before the recording started for another consent and repeated in the recording to be stated in the transcription that all the participants consented to the meeting being audio recorded.

The audio recordings were only used for transcribing purposes and are not attached to this research, while the transcripts are available in Appendix 2 to 6.

Data coding techniques for the interviews

One of the vastly used approaches to qualitative research is thematic analysis (Bryman, 2012, pp. 578-581). Bryman (2012) also says that for some the codes are the same as themes, and that is the situation in this research. The researchers decided that they will code the transcripts according to two themes: agenda-setting and persuasion. The thematic analysis was used to present clear, sorted data, and it is more straightforward to see the connections between interview data, social media analysis, website analysis, and theories.

To make it more visible, they decided to use two distinctive colors to underline the parts relating to the specific theme, which are indicated on the top of each interview transcript and question answers available in Appendix 2-7.

Netnography

Kozinets defines netnography as: *"a specific set of related data collection, analysis, ethical and representational research practices, where a significant amount of the data collected and participant-observational research conducted originates in and manifests through the data shared freely on the Internet, including mobile applications"* (2015, p. 79). It presents a comprehensive understanding of what netnography is. In this paper, the researchers decided to focus on data collection and analysis based on the data collected through observations from the cases' websites and communication channels (namely social media accounts). It is an additional tool for analysis of the previously described interview techniques, as netnography allows the researchers to incorporate and ground the data collected through online presence analysis and the interviews conducted with the cases (Kozinets, 2015, p. 79).

Netnography provides access to virtually and socially constructed places where it is crucial to understand that authenticity and reality are contextualized and defined for the specific case (Kozinets, 2015, p. 81). However, the technique allows accessing data that might not have been reachable by a physical ethnographic approach which is its advantage. Since the research revolves around online persuasive communication on online channels, it is even more justified to use this research.

The main areas where netnography will be present in this research are – social media communication channels (Facebook and Instagram) and website analyses. The researchers focus on Facebook and Instagram because they presented both on their websites as primary social media channels. Moreover, the research is focused on analyzing words and phrases used in marketing communication in general to understand the underlying intent of the message. Most of the messages present on the social media channels are present in Danish. While both researchers are not native in this language, they use either translation tools on Facebook or Google Translator. One of the researchers does speak Danish, and thus when some translations did not seem accurate, she altered them to understand the overall message better. On these channels, some posts and captions include textual language expressions, thus providing valuable insights into the marketing strategies of the research cases. The messages on these channels are also a valuable source for understanding the underlying agendas behind said messages.

The website analysis was crucial while analyzing one of the persuasion techniques, and the importance of websites was underscored during the interviews. Moreover, the cases were often forwarding the audience from their social media channels to their websites. During the website analysis, the researchers looked for pathways connecting social media messages with the additional content from the websites. The main pathways and how easy it is to find them were based on researchers' idea of what basic information they would like to know when visiting attractions during the COVID-19 pandemic. It consists of information about opening hours, ticket purchase option, and information regarding COVID-19 restrictions at the attraction site.

Research quality

Researchers apply the quality criteria to ensure and argue the quality of the research. The following criteria were found to be sufficient for showcasing different aspects of research quality.

Reliability

One of the central measures of the research quality is reliability, which is in close relation to replication and consistency (Saunders et al., 2016, p. 202). What it means in qualitative research is that the research is reliable in its research design and execution, making it possible to replicate it with similar results. Internal reliability was ensured by having two researchers working on the project. It allowed to conduct the interviews and observations and analyze data from two perspectives which might have limited some bias and the chance of error. On the other hand, external reliability was fulfilled by planning and developing a precise research design and describing the research methods and their implementation in detail. The researchers focused on transparency while describing and explaining the research methods. Moreover, the researchers explained any changes due to the abduction process to ensure that it is replicable and adaptable in further research.

Validity

Validity is understood as *"the appropriateness of measures used, accuracy of the analysis of the results and generalizability of findings"* (Saunders et al., 2016, p. 202). Generalizing the study to other relevant settings or groups was ensured using semi-structured interviews, which leave it open for adaptions and interpretations for different cases and settings if similar research is repeated. Additionally, the description of the rest of the research design offers a possibility to replicate the measures. Moreover, all the findings are included and visible in the Appendix, where the research readers can confirm the validity of the research.

Regarding the validity of sampling, it could be argued that numerous tourism-related businesses throughout the world have been affected by the COVID-19 pandemic similarly. Therefore, it might be possible to generalize and relate the findings to a more extensive part of the world's tourism industry and geographical part. Additionally, a representative sample was ensured by choosing both public and private organizations.

To ensure the accuracy of the analysis, researchers maintained communication between one another, the supervisor, and the participants to specify additional questions raised during the process.

Validation

In addition to the two previous methods, validation was included: *"Validation is the process of verifying research data, analysis and interpretation"* (Saunders et al., 2006, p. 206). Triangulation is one of the validation techniques that was adopted as several methods and sources for data collection were used. As described in the research design, interviews, netnography, and observations were used to collect and analyze different sets of data. The researchers included the analysis of the interviews and triangulated data with the existing theories and observed data. This approach supports the validity of the research data, analysis, and interpretation because it connects with both the paradigm and this research philosophy. For the interpretivists, it adds depth and richness to the research. It helps explain socially constructed reality (Denzin 2012; Denzin & Lincoln, 2011, as cited in Saunders et al., 2006, p. 207).

Researcher role

Several aspects and variables affect the role of the researchers. First, the researchers are also consumers affected by marketing which might affect their objectivity about the topic. Therefore, the observations of the researchers are considered subjective. However, together with the research philosophy, it is not an issue as the researchers are aware that their opinions are affected by their background and still consider it as valid for this research.

Nevertheless, having two different perceptions and perspectives in the research might make it more unified as they present the findings after discussion and limit the possible bias. Moreover, being external researchers might have made it easier for them to have a more holistic view as they are neither personally nor professionally involved with the cases. Finally, negotiating and validating the access to data as external researchers led to conducting interviews and obtaining secondary data through internet-mediated access by using netnography and observations of online content.

Delimitations of the research

The first significant delimitation for this research was the research gap. The researchers could not find much research on agenda-setting concepts and persuasive communication tools regarding the tourism industry. It resulted in pioneering interdisciplinary research where the researchers combine concepts and theories from several studies. However, the researchers cannot be sure whether the results or concepts are correct as they cannot confirm it with existing studies. Nonetheless, the researchers are presenting the results for further research to either confirm their claims or decline them.

Even though the research included the aspect of the COVID-19 pandemic, it is still one of the biggest delimitations. It restricted the possibility to reach certain companies as they were either closed or lacked resources to provide the researchers with a representative that could answer their questions. Moreover, as previously described, it influenced data collection where the researchers could not meet in person to conduct the interviews. Also, the researchers had to principally meet online to limit the possible exposure to the virus, which influenced the information flow and social aspect.

Lastly, because of the COVID-19 impact on this project, the researchers had only the opportunity to work with one sector from the industry. It means that the results from another sector could provide different conclusions. However, the researchers only wanted to explore whether the concepts can be adapted to another setting. Thus, this limitation only affects the replicability of the research.

Literature Review

This part of the project provides a broader understanding of online marketing communication, crisis communication in the tourism industry and contextualizes persuasive communication and agenda-setting practices. A theoretical framework for the research is provided by explaining these concepts and presenting insights from the academic literature. First, online marketing in tourism will introduce the specifics of different online communication platforms used for marketing. Further, a broader understanding of persuasive communication is established with explanations from agenda-setting and persuasion theories. Finally, in the context of current global circumstances, the concept of crisis communication will be presented to understand how marketing might be affected during this time. In the end, the summary of the most relevant literature for this research is presented.

Online marketing in tourism

Information exchange in the tourism industry is intensive, and tourism marketing and promotion serve as essential information sources for tourists and engages them in travel-related decision-making (Salim et al., 2012, p. 136). It is confirmed by numerous researchers, including Jones et al. (2010, p. 127), that marketing can serve as a powerful and beneficial tool to alter the perception and behavior of individuals, groups, or even societies as needed. Salim et al. (2012, p. 138) showed in their study that promotional media in the tourism industry such as brochures, magazines, websites, and other online media are acknowledged as influential and significant parts of the traveler's decision-making. Nowadays, and especially during this time of limited mobility due to the COVID-19 related travel restrictions, it might be the most effective and efficient to create and maintain marketing online using websites or social media platforms. Because of the latter and the focus of this research, the following section will explore online marketing on websites and social media.

Marketing on websites and social media

This section will introduce two mediums used for online communication being websites and social media or social networking platforms. Digital marketing in Denmark is experiencing a significant rise each year according to Statista (Statista Research Department, 2021). This implies it is an interesting area to investigate due to constant changes.

One of the first forms of online marketing aside from blogs were websites that is still a widely used tool to exhibit information or to provide certain services for the travelers, such as booking in the pre-travel period or leaving reviews and suggestions in the post-travel phase (Chung, Han, & Koo, 2015, p. 904). Developing a website has become a common practice for any business or service provider to present globally. Zakharova explains that websites are generally built around the purchase or visit in the case of tourism (2020, p. 9). It means that particular designs, colors, layout, and language are used to make it easy for the user to interact with the site, guide the individual by attracting attention to what is important to convey, and initiate intended behavior a purchase.

Although numerous functions can be incorporated into a website, it will remain relatively static. Without the function of visitor, interaction websites are generally linear communication-wise. It might deform the communication as it becomes a one-way process and does not allow organic development for potentially valuable interaction. Therefore, despite websites being powerful and convenient platforms for conveying messages and implementing persuasion elements, they also limit communication.

A more recent phenomenon with the development of technology and changes in consumer behavior is social media platforms that also allow communicating and sharing marketing messages more flexibly (Chung et al., 2015, p. 904). Munar explains the growing significance of online marketing on social media for destination marketing organizations and tourism businesses (2012, p. 101). The author highlights that it can change not only the way tourism products are produced, delivered, and sold but also the way tourism is consumed and experienced from the customer's side (2012, p. 101). Furthermore, it is also noticeable in the practice – besides other types of online media, 75% of the companies in Denmark used social media in 2019 and the percentage is only expected to grow (Tankovska, 2021). Although, this statistic is based only on 500 companies for which field of operating is not specified, it shows that that there is high interest in using social media for marketing and communication.

Tourism products are unique because of, for instance, high levels of involvement, experience-based goods, intangibility, and high purchase risk, which makes the information in the tourism industry precious (Chung & Han, 2017, p. 370-371). Furthermore, *social media* is defined as internet-based platforms that contain easily accessible content created by different authors and allow its users to interact and communicate (Chung et al., 2015, p. 904). Therefore, social media is a convenient and effective medium for marketing and communication in the tourism industry. Perhaps it is the reason why a growing number of people choose to obtain and exchange travel-related information on social media: *"Social media has become one of the most important and popular communication channels in the smart tourism era"* (Chung et al., 2015, p. 902). With the broad and almost constant access to the internet, people rely on the information and its availability on social media. Digital tourists can teleport between destinations and tourism services with one click and gain access to constantly added data inputs from mobile technologies, while travelers appreciate this accessibility in all the stages of their physical travel experience: pre-travel, during, and after (Xiang and Gretzel, 2010; as cited by Chung et al., 2015, p. 903). It has become essential to search the information on social media before and during the tourism experience and share one's reviews for different purposes and audiences during the travel and after it. Therefore, there is a wide variety of content on social media as *"internet users share ideas, content, thoughts, experiences, perspectives, information, and forge relationships"* (Chan and Guillet, 2011, as cited by Chung et al., 2015, p. 904). Perhaps social media communication is widely used among tourism-related organizations for marketing communication because it offers a chance to build stronger relationships with customers and target new audiences, as per Chung et al. (2015, p. 903).

Moreover, social media content is sometimes viewed as more reliable and less staged than official place branding and marketing on websites, as per Munar (2012, p. 104). It might be another reason why more and more organizations choose to maintain their marketing communication on social media. Chung et al. (2015, p. 902) elaborate on the specifics of communication on social media, stating these platforms serve not only for information giving and searching but also for information-sharing or taking platforms. *Information giving* stands for providing the content by creating and posting it. *Information taking* means using the content that someone else has posted, for instance, reviewing, commenting, or sharing it. The options of information taking on social media such as sharing, forwarding, and linking can help amplify the marketing messages. The authors add that this has proven to have a considerable influence (Chung et al., 2015, p. 902) which again shows why it is a valuable platform for marketing communication.

However, online marketing practices can differ between private and public organizations because the latter, in some cases, have non-commercial agendas, and there are multiple stakeholders involved with power over the organization (Burton, 2006, p. 373). It could be the government, local municipality, essential investors, residents from the local area, or others. Therefore, the communication can be affected by the stakeholder opinions and expectations (Burton, 2006, p. 374), which can potentially lead to the pressure of supporting specific agendas and aligning the marketing messages with different values and intentions. Moreover, public organizations might be obliged to use more official language in their communication, or the use of social media in their communication might be considered inappropriate altogether. Therefore, they might not fully gain the benefits of communicating on social media. In the meantime, social media is, in fact, currently the only media that can be characterized by providing reputational information in addition to specific review information (Chung & Han, 2017, p. 371). It suggests that it could prove to be valuable to private and public organizations alike.

Chung and Han explain that social media is a type of persuasive media due to its influential capabilities (2017, p. 378). However, numerous techniques and tools for persuasion can be added to persuade the audience even more effectively on social media and on other platforms. The practices and specifics of persuasive communication will be introduced in the following chapter.

Persuasive communication

Considering the intense competition between tourism destinations and service providers and challenges that organizations might experience communication-wise, it is crucial to find ways of standing out and attracting attention to maintain success and financial sustainability. It is said by Zakharova that what affects the consumers' decision is not only the previously discussed technological choices of promotion, but also strategic, persuasive language and communication used in marketing (2020, p. 8). Persuasiveness, to some extent, takes place in any promotion and marketing because it aims not only to inform but also to influence (Zakharova, 2020, pp. 7-8). Therefore, it is vital to view this practice in the context of marketing in the tourism industry. The following sections will explore the concept of persuasion, focusing on the use of language in persuasion, agenda-setting, and persuasion elements.

The art of persuasion

The complexity of advertising and marketing is best revealed when explaining its process as it requires creativity and synchronized orchestration considering the numerous elements and layers it holds. First, the brand is captured and placed in systems of linguistics and visual symbols that all have specific meaning and intention, that it has to be placed precisely where the target audience would see it. Then this audience needs to engage in the process of interpreting (Fomukong, 2016, p. 106). Furthermore, interpretation requires either understanding of the message or created associations. Thus, in the process of promotion, tourism becomes a discourse object (Salim et al., 2012, p. 136), which according to Zakharova is not an accidental discourse in any way but holds specific stylistic decisions and persuasive approaches (2020, p. 9).

Stephenson, Benoit and Tschida concluded in their research that "*persuasive message with strong arguments provokes individuals' cognitive reaction"* (2001, as cited by Chung et al., 2015, p. 908). Therefore, the visual appearance and wording of an advertisement are essential and the general message it sends, including initiated associations and behavior. Hence, successful persuasion in marketing is a combination of elements and techniques. According to Zakharova (2020, p. 9), information in tourism marketing indeed often uses both linguistic and additional visual attributes to convey the message. However, while a visual message without language might be compelling, it is less predictive of its interpretation. As language is an essential but little-studied element of persuasion, this research focuses on the textual part of persuasive communication rather than the visual one.

Persuasive marketing communication entails careful selection of words or phrases to psychologically influence and convince consumers to make the purchase (Yunus, Mohamad, Rashid, & Wahab, 2016, p. 1233). Language in tourism marketing is a crucial tool (Raluca, 2013, p. 945) as lexical and syntactic structures have an influence on the audience's emotions, perception (Fomukong, 2016, p. 105), attitudes, and behavior (Salim et al., 2012, p. 139). Therefore, language in marketing communication usually is deliberate and expressive, and depending on the intention or the meaning of the message, it can be adapted to have the needed influence. As Fomukong explains, the language is used in dynamic ways because it is not static but somewhat changing and capable of adapting (2016, p. 105). The primary purpose of using certain language is to *"catch attention, arouse desire, induce action and contribute towards satisfaction"* (Fomukong, 2016, p. 105). In other words – it is used to persuade, attract, encourage, or seduce the tourists (Salim, et al., 2012, p. 136) with an aspiration to predict their needs and motivations (Raluca, 2013, p. 943). It is also because of the multimodality of the tourism language, as the intentions of messages in the tourism industry tend to be broader and are perceived through different channels and senses

(Zakharova, 2020, p. 13). Different strategies and techniques are used to meet the marketer's intentions. Therefore, it is essential to understand the process of agenda-setting as well as how the agendas are pursued through the persuasive techniques and tools.

Agenda-setting

Setting an agenda for the media and communication is one of the most comprehensive approaches to conveying desired information and transforming it into beliefs or actions. Agenda-setting is traditionally analyzed and used in politics and the media as a mass communication theory. However, it is also relevant in marketing regarding persuasive communication that always intends to persuade specific agendas to the audience. Moreover, public tourism organizations are not viewed when discussing and researching persuasive marketing. Therefore, this approach might broaden the understanding of the field.

Introduced more broadly, *"[Agenda-setting] is the way through which one can bring cognitive change by affecting the thinking of the people"* (Bhasin, 2020). It is explained by Coleman et al. as the process of pushing particular messages to be present and later to be perceived favorably (2009, p. 147). The agenda-setting approach has two levels that aspire to persuade a subject of thoughts or what information is present as well as how the certain topic is viewed. The first-level aims to provide a high level of information about a certain topic or educate about it to persuade its importance and reach the center of public attention (Coleman et al., 2009, p. 150). For instance, presence online and in the media will create more awareness about a topic or a brand and might attract even more interest if it is portrayed in an attractive light. It leads to the second-level agenda-setting, which *"focuses on how people understand the things that have captured their attention*" (Coleman et al., 2009, p. 150). That includes the attributes and the tone of the messages that help build images about the brand or the topic in audience perception and even affect audience behavior (Coleman et al., pp. 150-151).

Moreover, the authors add that aspects of the topic can be described with different emotional quality and affective tone. Eventually, how these messages are portrayed or persuaded will match the feelings and thoughts of the audience (Coleman et al., 2009, p. 150). Therefore, the audience adopts the persuaded perspective of the communicators.

With agenda-setting and different audience perceptions, it is relevant to view the psychological concept *need for orientation* introduced by Charlotte (1972, as mentioned in Coleman et al., 2009, p. 152). The author introduced that the desire among people to turn to the media to understand something might vary, depending on the concepts of relevance and uncertainty. While relevance stands for the personal importance of the issue, uncertainty relates to lacking information about the issue (Coleman et al., 2009, p. 152). If both aspects are high, the audience will likely be more affected by agenda-setting (Coleman et al., 2009, p. 152). Hence, the interest, attention, and possibly engagement increases if the audience feels that the topic is essential and if they do not know enough about it, and the opposite. Matthes (2006, as mentioned by Coleman et al., 2009, p. 152) further links both concepts of relevance and understanding to both levels of agenda-setting where the *need for orientation* should be considered. It also relates to persuasive communication, relating to the audience and either providing them with information or creating the need for more information.

Consequently, the need for orientation leads to the audience searching for information sources. As a result, the audience is affected by a mixture of agendas coming from different sources, most of them adapted to individual's preferences and fitting their expectations. It is introduced by Coleman et al. as agenda-melding (2209, p. 154). The authors explain that audience involvement is often needed to complete the message: *"The audience melds personal feelings associated with certain language elements with the message itself"* (Coleman et al., 2009, p. 154). What it means is that the audience, although influenced by the agenda and the message, will still impact the outcome of agenda-setting concerning their values and already established perceptions of a certain topic. It again leads to persuasion in communication and agenda-setting relation to it and shows that the processes of persuading and perception are interrelated.

It is indeed a powerful approach to communication and has been found to have a significant influence on human psychology (Coleman et al., 2009, pp. 151-152). Moreover, the authors add that agenda-setting theory can be adapted to almost any topic or setting (2009, p. 153). Therefore, the researchers have decided to include it in this research. Adopting and adjusting agenda-setting theory to the tourism industry allows the researchers to understand better the background and intentions of persuasive marketing used by the cases. Moreover, agenda-setting framework is usually applied to public institutions and cases; therefore, adding this angle to the research potentially provides a deeper understanding of persuasion practices among public organizations related to the tourism industry. Additionally, marketing communication might be affected by the general political agenda for public organizations and, to some extent, for private entities.

Agenda-setting is implemented through the various techniques and tools of persuasive communication. Therefore, concerning fulfilling the communication agendas and contributing to the second-level agenda-setting, further the elements of persuasive communication will be explained, including the tools that are used to fulfill them.

Elements and techniques of persuasive communication

The effectiveness of persuasion depends not only on the information sources or platforms but also on the persuasion of information itself and the approach in which it is presented (Li & Liu, 2020, p. 389). It confirms that the effectiveness of the second-level agenda-setting or how the message is portrayed and persuaded influences the success of pursued agendas or the first-level agenda-setting. The researchers have decided to divide persuasion into its components to make it easier to understand, analyze, and implement it in practice. Zakharova shares that the four main elements of persuasive communication in tourism are structured communication, storytelling, copywriting, and neuromarketing (2020, p. 9). These elements will be further explained and later adapted to analyze the findings relating to the second-level agenda-setting.

Structured communication

To explain, the first element, structured communication - is a controlled circulation of communication that creates pre-designed pathways for potential consumer behavior (Zakharova, 2020, p. 9). In other words, it means predicting, planning, and designing the approach of how the marketing communication will be initiated and maintained to reach the needed results. It is a relatively linear but practical approach to online communication. An example would be designing a website that leads towards a purchase, as mentioned in the Online marketing in tourism chapter. Using this technique, the first page that the customer sees when entering a website or the landing page would typically present an initial message and encouragement for further exploration instead of selling action forced right away (Marketing Schools, 2020). Generally, only after the initial message, a call to action (CTA) follows, guiding the user towards specific action such as a purchase – on a website, it could be in the form of a button, a window for inserting information, or another web design element (Optimizely, 2021). Applying this approach to messages on social media would mean providing text with the initial information and then encouraging exploration by CTA, for instance, with providing a link to tickets or more information.

The main goal of structured communication technique is to tackle customer impulse to follow the CTA after persuading them with relevant and engaging information (Zakharova, 2020, p. 10; Marketing Schools 2020). Hence, planning and structuring the communication in such a way might help the organization to increase the demand and sales.

Storytelling

Persuasive communication is often conveyed through myths and stories, as per Kent (2015, p. 480), which brings the second element of persuasion– storytelling or narrative persuasion. Often combining the narrative with visual elements, storytelling affects the customer and creates associations about the product or service (Zakharova, 2020, p. 10). It is defined as *"a message that contains the storyteller's account of an event or a sequence of events leading to a transition from an initial state to a later state or outcome"* (Bennett & Royle, 2004; Kent, 2005 as cited by Lee & Jahng, 2020, p. 983). This technique is widely used for creating an image of tourism destinations. However, it is also applicable to businesses that offer a sensory experience that might be challenging to capture in simple, short messages. In marketing communication, the narrative framework might be used, for instance, to provide information, promote, sell a product, a service, or an experience.

Moreover, storytelling is a powerful strategy to tackle emotional appeal in tourism marketing communication. Li and Liu (2020, p. 382) explain that it can convey the messages in a meaningful way and enable the audience to develop empathy even while there is a lack of rational perception. It means that the consumers develop an emotional response to something that might not have any practical grounding or reasoning in their life, which is also an example of how persuasive communication can affect the audience. It is because the audience *is "likely to be encompassed in the storyline"* (Lee & Jahng, 2020, p. 983) and empathize with the character or even the storyteller. Lee and Jahng (2020), with their research, add to storytelling being a powerful tool for engaging audiences, stating that among audiences, it is considered more sincere and authentic compared to other persuasive techniques. Furthermore, stories play a central role in human cognition and social interaction (Moscardo, 2010, p. 43) because, for instance, facts are easier to remember when presented through a story instead of plain statistics or arguments (Lundqvist, Liljander, Gummerus & van Riel, 2013, as cited by Lee & Jahng, 2020, p. 983). Hence, by using storytelling instead of simple fact-stating, it is possible to gain more effective and engaging communication as it attracts more attention and makes it easier for the audience to take it in.

Traditionally a story, according to Kent (2015, p. 482), contains:

- beginning with introducing the plot and characters,
- middle part typically with a climax in it,
- ending with resolution or continuation part.

However, it could be argued that depending on the setting and context, this structure might be slightly deformed. Additionally, some organizations might use only some elements of storytelling in their short messages on social media. For example, by increasing interest, reaching the story's climax but leaving the ending open for interpretation, or providing a previously discussed pathway with a link for the audience to engage with the ending.

Also, using one or several themes in tourism marketing communication is an effective way of guiding the audience in developing a meaning or interpretation of the message. It can serve as a more general framework for shared information (Moscardo, 2010, p. 49). Similar to storytelling, this leaves less space for the audience's potential interpretation of the marketing messages because more layers of information are provided. It might be instrumental in the experience economy where it is not only necessary to create expectations but also to offer a more complex service or product explanation in order to sell it.

Copywriting

Another element of persuasion is copywriting, which is explained as using certain words and phrases in marketing communication (Zakharova, 2020, p. 10). It can be combined with storytelling and the general narrative about the product, service, or destination or explicitly used for specific messages, often with additional visual elements. The messages in advertising tend to be *"lexically vivid, concrete, positive and unreserved and, grammatically they are typically conversational and elliptical, and they also have highly figurative expressions, deviant graphology and strong effects"* (Fomukong, 2016, p. 105). Hence, adjectives, epithets, and detailed descriptions of the product or brand are present in marketing communication messages (Fomukong, 2016, p. 106). No matter the medium used, marketers tend to focus on the positivity and superiority of their product, attraction, or service (Zakharova, 2020, p. 9).

Additionally, they often use simple statements and short, indirect sentences or phrases that emphasize or create associations for the audience (Fomukong, 2016, pp. 105-106), such as slogans describing and representing the brand destination. *"Tourism destination slogans work effectively in tourism promotion advertising for the purpose of persuading the audience into becoming tourists"* (Raluca, 2013, p. 944). Marketing slogans usually have more than one meaning so that the message receiver can adapt it according to their understanding (Raluca, 2013, p. 945). Raluca adds that slogans should be eye-catching, easy to repeat and remember and create a favorable meaning to the brand or destination (2013, p. 945). A little more specific than slogans is using certain semiotic symbols and signs in photography and language of messages that can help the target audience identify the promoted product or destination in their everyday life (Salim et al., 2012, p. 139). It makes it easier for them to relate to and acknowledge and, therefore, later they will be more inclined to choose this service or product over another. The signs and symbols should be timely and relevant to the specific audience and geographic area for these purposes.

Neuromarketing

Finally, the last element of persuasion - neuromarketing, entails using human psychology when conveying the marketing messages. Hence it also the core element of persuasion as generally, all actions and messages of persuasive marketing are built around human psychology. Although there are numerous aspects to neuromarketing, and it is a vast and deep field, some of the techniques used in marketing communication language will be introduced for the context of this research.

Zakharova (2020) bases her research and claims about persuasive communication partially on social psychologist Robert Cialdini's (2001) persuasion techniques. Although Zakharova separates his techniques from the persuasion elements in her paper, some of them can be better explained in the context of neuromarketing. For instance, Zakharova suggests that a significant feature of neuromarketing is testimony from other people (2020, p. 10), which is the same as social proof from Cialdini's (2001) perspective. She explains that user-generated content (UGC) and electronic word-of-mouth (eWOM) play a role in persuasion because: *"providing evidence of what others* *are doing and how they do it, can serve as a social proof that it is worth to be imitated, and hence influence the users to repeat the same actions"* (Zakharova, 2020, p. 11). Therefore, implementing reviews and UGC in marketing as feedback techniques are valuable because of their perceived reliability and social force.

Moreover, Zakharova adds: *"Tourists contribute to the tourism language through communicating their experiences"* (2020, p. 10). Therefore, not only can UGC affect the overall image and marketing messages of the business, but also it can be used for strengthening the social bond with other customers and persuading them. Besides UGC and customer reviews, ratings or reviews from field specialists, critiques, business partners, other companies, or people from the industry are valuable when included in marketing messages. For different individuals, different sources of information might appear more valuable and credible. However, people tend to *anchor* themselves to the first piece of data or information they receive about a brand, service, or product (Crestodina, 2014). Therefore, it is essential to filter and deliberately choose which pieces of information to showcase in order to build a preferred first impression and generally a pleasant experience for the customer to return.

Other practical neuromarketing techniques include using endorsements from people or brands with a strong reputation who have chosen or used the product or service (Farnsworth, 2019). It creates a resonance in the audience, showcasing the value of the brand or service. It aligns with Cialdini's (2001) technique called *authority,* as introduced by Zakharova (2020). She explains: *"people tend to obey (or copy) authoritative figures"* (2020, p. 12). In recent years, brand ambassadors or influencers are an example of this technique in practice besides using celebrities or thought leaders in marketing messages.

Similarly, press mentions build credibility, thus showcasing in the marketing communication or online presence. It is a way to gain enduring value from the presence in the press (Crestodina, 2014). The level of social media shares or high engagement in general also affects audience perception about the brand. It signalizes that it is in high demand, and many people support it (Crestodina, 2014). It is why many organizations try to increase engagement on their social media pages by, for example, organizing competitions where it is required to share, comment, or otherwise engage. Therefore, it not only increases the reached audience but also showcases popularity and might increase engagement in the future.

Another approach presents high demand to show that others have already complied with the persuasion or the offer. Marketers widely use it as scarcity makes the consumers more inclined to make the purchase or booking. Loss aversion psychology is so powerful that some companies even create artificial scarcity of their product or service (Crestodina, 2014). This concept is revealed by, for example, highlighting a limited-time offer, end of a sale, or scarcity of product or service itself. It is also one of Cialdini's techniques, as introduced by Zakharova (2020). It is stated that scarcity generates demand and can be effectively incorporated in textual marketing messages (Zakharova, 2020, p. 12). As Cialdini himself puts it, perceived scarcity affects human judgment as to the offer, or the opportunity appears more desirable along with limited availability (2001, p. 80). Therefore, it almost increases the product's value or the offer if its availability is presented as limited.

Furthermore, Zakharova (2020) has excluded from her paper the thought from Cialdini that scarcity can be attributed and shows to be practical regarding information as well: *"information that is exclusive is more persuasive"* (2001, p. 80). It also relates to the concept of *need for orientation* introduced in the agenda-setting chapter – if there is not enough understanding about an issue, the audience will be more likely to be affected by the message. It then could be argued that providing limited but persuasive information about something and *teasing* the audience could increase interest in the topic and make people more inclined to, for example, follow a pathway created with structured communication techniques. Hence, the persuasion elements are often connected and complement one another.

Lastly, reciprocation is also a tool of neuromarketing. As one of Cialdini's (2001) techniques, it is explained as giving something to the customer without their thinking that something is expected in return. However, by doing so, the individual will feel obliged to repay the favor, thus creating a relationship and facilitating communication (Ibrahim, Shiratuddin, & Wong., 2013, p. 3; Zakharova, 2020, p. 11). It is also because *"people will pay more to keep something they have than to get something they don't already own"* (Crestodina, 2014). It means that people are more inclined to pay for other services or products by giving free samples or complimentary gifts. As Cialdini himself puts it, *"customers are exposed to the product or service, but they are also* *indebted" (2001, p. 77)*. For non-profit organizations using reciprocation, it could be stated that *"no expenditure is required"* (Ibrahim et al., 2013, p. 3). This seemingly innocent offer is an approach that, in reality, affects the consumer deeper than the individual might be aware. Therefore, it is not surprising that it so widely used in marketing.

It requires deep knowledge about the brand and creativity to use the discussed persuasion tools and techniques to convey the desired messages and persuade the audience into taking certain conclusions or decisions. However, how are the practices of persuasive marketing and fulfilling agendas affected in case of a crisis? Considering the scale, novelty, and currency of the COVID-19 pandemic, it seems interesting to explore how persuasive marketing is affected in these circumstances. It must be considered that the wellbeing and health of individuals are at stake; therefore, communication to some extent might be dictated by governments and officials. It, in consequence, might make marketing communication during a crisis challenging and complex, therefore, an interesting phenomenon for the researchers. It will be explored in the following chapter.

Communication during crises

The tourism industry is under a high probability of being influenced by a crisis or a disaster (Ritchie, Dorrell, & Miller, 2004, p. 214) that is either an act of human or nature (Beirman, 2003, p. 3). It is because the industry is heavily dependent on transportation systems, climate, weather, social interactions, fluctuating income, and the fact that there are numerous stakeholders involved. Therefore, the crises can be both external and internal. Ritchie et al. (2004, p. 205) argue that communication is an essential part of any crisis management. However, the focus of this chapter will be on external crises as it is also the setting for this research.

In case of a crisis, no matter if it is an environmental disaster or health-related crisis such as a pandemic, it is essential to fulfilling the travelers' need for safety and information during their travel or in the time leading towards potential traveling. Therefore, the marketing messages and the approach to communicating in this period might have as significant value and impact as ever, which offers much potential for agenda-setting and persuasion. The following sections will view the implications of persuasive communication during a crisis, the specifics of the current COVID-

19 pandemic communication-wise, and the possible positive outcomes that the crisis experience might bring.

Persuasive communication during crises

According to Beirman, an important aspect influencing traveler's decision-making is the perception of safety and security (2003, p. 6). A crisis might alter and deform this perception; however, successful communication can also affect the attitude towards a destination or a business and can help with limiting the negative impacts and outcomes of a crisis (Ritchie et al., 2004, pp. 202-203). Therefore, by communicating the right messages, it is possible to shape the travelers' perception of a destination or a business: *"Managing communication and perceptions through a crisis communication strategy can limit the negative media coverage and manage perceptions both during a crisis or disaster and at the recovery/resolution stage*" (Ritchie et al., 2004, p. 203). He and Harris add that the bond between the brand and the consumer-created in the time of a crisis has the potential to be more meaningful and more robust (2020, p. 177). On the contrary, undeliberate communication during a crisis or a poor crisis communication strategy can even worsen the impact of the crisis itself (Ritchie et al., 2004, p. 204).

It could also be argued that it is a fruitful time for implementing persuasion to convey the desired messages and create needed associations of the brand. Even though it might be challenging to create a crisis communication strategy, it is crucial to be proactive and realize at least the main points of departure to avoid making decisions in a heated and stressful situation. As Ritchie et al. put it*: "The cost of developing a crisis management strategy would be far less than the cost of not having one and a key aspect to any crisis strategy is crisis communication"* (2004, p. 215). Further, the process of communication during a crisis will be explained.

Coping with a crisis starts with identifying that the company, organization, or destination is entering the state of a crisis (Glaesser, 2006, p. 23) and obtaining the available information. Further dealing with implications, limiting the potential impacts, and spreading awareness about the situation should occur. Explaining the cause of the crisis in detail while informing that it is taking place might be the most effective approach to limit panicking and ensure safety in the initial stages (Jones et al., 2010, p. 127). *"Situation awareness helps individuals assess their personal situation or gain a broad understanding of the crisis"* (Pee & Lee, 2016, p. 2). For tourism-related organizations, this could mean, for example, spreading official information by the authorities.

Also, the previously introduced storytelling approach might be helpful in this regard as it allows to convey the necessary additional and background information of the situation. Findings from Lee and Jahng indicate that *"storytelling effectively maintains the level of trust toward the organization and reduces the responsibility attribution during crisis"* (2020, p. 981). Ritchie et al. add that the initial response to a crisis is significant – it has to be timely and accurate to limit misinformation and speculations by any unofficial spokespersons or the media (2004, p. 204).

Besides initial crisis response, further communication and responses are necessary to inform the public and industry partners about the development of the situation, possible resuming of the tourism services, and recovering in general (Scott, Laws, & Prideaux, 2008, p. 2). In the following communication, correct and consistent information must be provided (Ritchie et al., 2004, p. 205) both in the short term and prolonged crises. In some cases, it might be essential to maintain this communication to provide travelers and residents safety. Therefore, it is essential to keep a two-way dialogue with the public and cooperate with the media because they can help spread the information (Ritchie et al., 2004, p. 205). Moreover, deliberate, clear, and strategic communication enhances credibility and preserves the organization's image, nation, or industry sector facing the crisis (Ritchie et al., 2004, p. 205). Engaging with the media also portrays a confident and responsible standpoint of the organization. Anticipating a potential crisis might give a handicap with time and planning and hence allow to *"effectively convey desired information*" (Jones et al., 2010, p. 127) according to stages of the crisis. Although it is not always possible to predict it and fully prepare, it is possible to consider the steps of communication for such cases, as explained earlier.

Despite all the negative consequences and implications of the COVID-19 pandemic that heavily affect the tourism industry, it offers a unique possibility for crisis and persuasive communication research considering the changes in communication along the extended period of this crisis. Next, the specifics of crisis communication during the COVID-19 pandemic will be introduced to explain the research setting.

Marketing communication during the COVID-19

Currently, the whole world is experiencing a prolonged crisis in the form of the COVID-19 pandemic that has assumably been an excellent lesson for communication and marketing practitioners throughout the whole industry. Worldwide prolonged crises are not commonly experienced, and the marketers in tourism need to learn from few cases in history that were not nearly as geographically extensive. Moreover, some authors explain that communication during a prolonged crisis differs from regular crisis communication. For example, Beirman (2003) discusses whether marketing should continue to be suspended altogether while reverting to the crisis or if the marketing message should be changed during a crisis. The author laconically concludes that it depends on the length of it. Lai and Wong agree that *"the right crisis management practices are time-dependent"* (2020, p. 3136). Thus, ideally, crisis communication should follow and fit the evolution of the crisis. However, the challenge with the COVID-19 crisis is that by expecting that it will be over shortly like previous pandemics, some of the tourism industry stakeholders might have adapted their crisis management and marketing to this thinking (Lai & Wong, 2020, p. 3136). Moreover, uncertainty, unpredictability, and numerous unknown variables of the COVID-19 pandemic might have affected the way of communicating and doing marketing in the initial stages of the crisis, similar as in the case of the *avian flu* pandemic as described by Jones et al. (2010, p. 127). Although the discussed preparedness for a crisis could ease the impacts and guide the communication, it is unlikely that the people, organizations, and the whole tourism industry could have been prepared for the scale and length of this crisis.

Furthermore, the COVID-19 pandemic appears to have a more significant impact on everyday life around the globe, unlike the previous pandemics such as the *swine flu* in 2009, The Middle East Respiratory Syndrome (MERS) in 2012, or Severe Acute Respiratory Syndrome (SARS) in 2003 (Lee & Kim, 2020, p. 2). The previous pandemics were not as widespread and did not lead to worldwide level lockdowns. It is stated by He and Harris that *"the short-term impact of Covid-19 is immediately and effortlessly felt, due to the widespread lockdown and social distancing measures globally. However, the pandemic will end, it is already set to have long-lasting profound economic, social, political, and cultural impacts"* (2020, p. 176). Others add that the COVID-19 pandemic has been *"arguably the most socially disruptive event in modern history"* (Lee & Kim, 2020, p. 1). This crisis has showcased and tested the mutual relationships of the world in that it has put safety in opposition to physical and social connectedness. The same applies to the access to and perception of mobility which has altered the view on tourism and consequently confronted the marketing communication in tourism. Thus, the tourism industry has been challenged and even disrupted, and it will take time and deliberate marketing communication for the destinations and businesses to recover.

There are many speculations about *the new normal* (Anderson, Rainie, & Vogels, 2021), and the idea of first restoring normality aligns with crisis and recovery marketing literature (Scott et al., 2008, p. 1). However, recovery means more than taking remedial steps to restore the usual services and happenings (Scott et al., 2008, p. 2) as crises tend to impact different levels of economy and society, especially in such a complex industry like tourism. Therefore, new ways of viewing crises might be vital, which is the focus of the following section.

Crisis as an opportunity

Tourism is a system or a network of stakeholders such as businesses and service providers, the government, travelers, residents, and other destinations. Therefore, one change due to a crisis might lead to another, and in many cases, these changes have system-wide implications (Scott et al., 2008, p. 3). Because of a crisis or perhaps despite it for some businesses, more broad and radical changes might develop in the way they operate (Scott et al., 2008, p. 2). Although changes can prove challenging, in some cases, they can bring long-needed and valuable growth for the company or destination. Ulmer, Sellnow and Seeger (2017, as cited by Lee & Jahng, 2020, p. 982) even use the term *opportunities* when describing effective crisis management, stating that it could lead to rebuilding and facilitating organizational trust. Furthermore, in times of a crisis, the success or devastation might be affected by different perceptions and perspectives. Therefore, crises can be seen either as challenges or opportunities for rethinking and reshaping (Scott et al., 2008, p. 3), where the first one limits and causes problems and the second gives space for growth.

In the cases of prolonged or large-scale crises, the destination or a business might be even forced to develop a *"more radical and strategic thinking in reshaping the offer as social and tourism infrastructure, equipment and even staff may have to be replaced, new patterns of operation developed, and new markets sought"* (Scott et al., 2008, p. 2). Moreover, the COVID-19 pandemic allows businesses to review and engage with their Corporate Social Responsibility (CSR) strategies, agendas (He & Harris, 2020, p. 177), their marketing approaches and communication plans. Beirman adds that it would be valuable to add the experience gained during the crisis to everyday marketing in tourism (2003, p. 16). A crisis could, therefore, be considered a valuable period for gaining knowledge and experience that possibly could not be gained in any other circumstances.

Brown and Mairesse share that the social role of museums is becoming increasingly important throughout the world as these organizations are becoming more inclusive and even empowering in certain political or social circumstances (2018, pp. 526-527). It is possible that also a crisis changes the role of an organization, considering that the COVID-19 pandemic has limited the possibility of social interaction and gaining sensory experiences. In result, people might give museums and experience centers a broader meaning during this time because such organizations often provide intangible services or products related to inspiration, hope, and wellbeing, thus inducing their social role during a crisis. Sometimes for public museums and experience centers also governmental agendas concerning social inclusion might dictate their appearance and ways of communicating as per Brown and Mairesse (2018, p. 527). During a crisis it could also be an agenda relating safety and health. Moreover, the crisis and the use of social media for communication has also altered their role in communicating, often switching from more direct information sharing to co-creating it with the audience due to the interactive and including nature of social media (Agostino, Arnaboldi, & Lampis, 2020, p. 364). Therefore, this research will view both private and public organizations to understand the possible differences in communication, agenda-setting and social role execution during a crisis.

Scott et al. have summarized the factors that might affect successful dealing with a crisis: *"improved responsiveness to future crisis situations, as well as the potential to recover from them more rapidly, depends on a full understanding of the complexity and dynamics of crisis situations and a willingness to take a positive approach to solving future problems"* (2008, p. 11). Hence, it is essential to realize the potential of such crises happening in the future and, therefore, educate oneself about previous crises and prepare in terms of crisis management and communication planning. It appears that preparedness is a crucial success factor in crisis communication and the recovery process, and any crisis allows being better prepared for the next one.

Summary of the Literature Review

The Literature Review has introduced online marketing as a general grounding for the research. Marketing and communication on social media and websites and the possible implications of these communication mediums have been explained to contextualize the research space. Applying a funneling approach to viewing theories followingly more specific aspects of marketing were discussed. Introduction of persuasive communication provides a deeper understanding and reasoning of why the researchers chose to focus on the language part of marketing communication. In this relation also agenda-setting levels and connected theory by Coleman et al. (2009) were discussed, and an overview of persuasive communication elements from Zakharova (2020) was provided along with corresponding persuasion approaches and tools from Cialdini (2001). It widens the understanding of the related concepts and explains the theoretical framework applied to the case organizations in the analysis part.

Furthermore, the researchers have provided grounding for applying agenda-setting theory to the tourism setting. It is expected to improve the understanding of intentions for persuasive communication from private and public institutions, which are half of the research's cases. With the origins of agenda-setting theory, it is also possible that a political agenda is underlying in the communication or affects the marketing of the analyzed cases. Applying these concepts allows analyzing the role in such organizations and the possible changes they might have experienced in that regard. Moreover, the researchers have decided to view and analyze persuasive communication through language, which is also a practical approach to analyzing agenda-setting practices (Coleman et al., 2009).

Finally, the specifics of marketing communication during crises were viewed regarding the current global situation and considering that marketing and persuasive communication and the operation of museums and experience centers have been affected. Thus, the following analysis aspires to show how and why the persuasive communication among the cases was used and has changed throughout different phases of the COVID-19 pandemic to pursue specific agendas.

Analysis and findings

This part of the research focuses on analyzing the collected data and comparing it to the theories and findings discussed in the Literature Review. It is divided into two chapters, where each answer consecutive sub-question from the Methodology part. The first chapter describes the analysis of first-level agenda-setting among the cases. The chapter consists of analyzing the three main agendas the cases are pursuing and their changes while adapting to the national and world crisis. The second chapter is about the second-level of agenda-setting framework, focusing on persuasive communication tools as an approach to fulfill the previously explained agendas. The researchers draw on critical theories in their statements to strengthen their claims based on the data.

Agenda-setting during crisis

How the first-level of agenda-setting changed for the cases drawing on agenda-setting theories?

The sections in this chapter are divided following the main agenda theme clusters that the researchers created after observations and data sorting available in Appendix 8. The first section analyzes the agenda called *selling the experience,* which is connected to cases relying on feelings and experiences in their messages. The second one presents the analysis of the agenda *bonding with the audience*. The main topics discussed include using emotions and relatable content to bond with the audience. The last section focuses on the *public and informational agenda.* Among others, the agenda revolves around technical information and safety concerning the COVID-19.

The conclusions about the agendas were made based on the information from the interviews with marketing representatives. Moreover, the researchers analyzed the communication approach and messages on Facebook and Instagram of the research cases. Thirdly, the researchers compared the results with the existing theory explained in the Literature Review.

This chapter includes the theoretical framework presented by Coleman et al. (2009). Even though the authors are focused on media and politics in their study, the researchers found some similarities that can be used in analyzing the agenda-setting in the tourism industry, specifically the education and entertainment sector. The exact similarities or differences are discussed in the following sections of this chapter. A challenge for the researchers is the fact that the authors do not specify the possibility of multiple agendas present in one message.

One of almost always present agendas, among others, is promotional agenda because the case organizations operate as service and product providers with an interest to sell. However, the researchers aimed to explore other than promotional agendas in their messages and the process of applying several agendas in online communication.

Selling the experience

This agenda cluster consists of several smaller agendas or notions behind the messages: adventurous, unique appearance; alternative experience; selling feelings and experiences. The main intention of this agenda is to persuade the perception about the experience. First, the researchers will describe the overall strategy present before the pandemic hit Denmark and follow-up to explain changes during other phases.

In the short period before the first lockdown, persuading the experience aspect of the services was not present or openly visible in most cases' online communication. An exception is JyllandsAkvariet, who used specific wording and experience selling agenda to position themselves as an adventure company, which their representative confirms in the interview (Appendix 2 – (1) JyllandsAkvariet). They presented the experiences at the site as immersive, adventurous, unique, and interesting.

Kronborg Castle also wanted to create specific associations with the brand. Their marketing representative described their experiences: *"It's immersive. Theatre's bringing the castle to life"* (Appendix 3 – (3) Kronborg Castle). The interviewee talked about meeting actors around the castle dressed as characters from Hamlet play, matching the story about Kronborg Castle being Hamlet's castle. The same associations were presented during the following pandemic phases. Coleman et al. (2009) describe agenda-setting as enforcing specific messages to associate the place or experience with desired feelings which are evident in their communication. In this case, the castle enforces the immersive associations in their messages. This association is then used in selling the experience as the audience might think of the experience at the castle as immersive and related to Hamlet. If it is essential in their decision-making process, then they can be more willing to purchase products or services from this brand.

Following these two examples, DAC also tried to influence the perspective of how people see the place before the pandemic. However, they were implementing this message in a slightly different manner than other cases. DAC was the only organization that offered alternative ways of experiencing their services in their online messages, which did not necessarily mean the audience had to come to the center:

> *"Didn't you make it to the Danish Architecture Center before the BIG exhibition closed? No worries - now you can experience all of the wild projects and the entire 'Formgiving' exhibition in virtual reality"* (DAC Facebook, 14th Jan 2020).

They provide these alternatives as part of their agenda of showing that it is not a regular museum but a place to visit for families and architecture field professionals alike (Appendix 4 – (2) DAC). They intend to provide an architecture experience, and their representative shared that *"[They] are actually a lot about amusement attraction, sensory experiences for kids and families"* (Appendix 4 – (2) DAC). Like other cases, they wanted to make sure the place's initial thought is different from the mainstream description of the place. Bhasin (2020) explains that agenda-setting impacts cognitive reasoning and affects the audience's thinking, which in DAC and other companies is persuading the associations with not-typical museum experience.

Glyptotek had a similar intention to influence the audience's perception. Their marketing representative discussed their goal to challenge the perception of the museum as a *"static museum with permanent collection and nothing else"* and that they want to *"show the broad range of possibilities [they] offer [their] museum guests"* (Appendix 7 – (1) Glyptotek). However, there were no posts with visible efforts to sell the feeling or the experience before the lockdown. Perhaps they wanted to achieve this by using other ways of communicating. Nonetheless, the representative also mentioned that their *"marketing strategy is basically to communicate 'reason to go' in order to attract guests and of course to create a positive brand awareness"* (Appendix 7 – (1) Glyptotek). If not by selling the experience, they might have been doing it with other agendas presented later in this analysis.

On the other hand, selling the experience seems the best opportunity to do so as reasons to go could be the experiences and feelings connected to the Glyptotek. It is noticeable in the previous cases where they use specific words or explanations to connect them to the brand. Perhaps it was not as apparent to the researchers in the social media posts, or Glyptotek does not use social media to enforce this idea but rather other mediums that are not analyzed in this paper.

Another company that did not post anything related to selling the experience before the pandemic lockdown was Thorvaldsen's Museum. Their representative said that in this period *"much of the marketing was based on events [they] were going to have"* (Appendix 5 – (2) Thorvaldsen's Museum). Before the pandemic, they tried to *"open the place"* to tell people they were a museum and create awareness about it and Thorvaldsen as artist and art collector (Appendix 5 – (10) Thorvaldsen's Museum). Though they tried to promote the events, they did not focus on selling the feelings or experiences connected to said events. Perhaps, similar to Glyptotek, they tried to promote the events with different agendas and persuasive tools. One of them is the informative and public agenda further analyzed later. The question is, in what ways this approach influences the cognitive thinking of their audience? While the researchers do not have the internal statistics of the two companies and they do not focus on the audience's perception of persuasive marketing, it seems that, like previously mentioned, both places might have been losing the opportunity to change the public's perception.

When the first lockdown came, there was an increase in selling the experiences on social media among the case organizations. Moreover, there was a shift of focus to alternative ways of experiencing services since most places were closed. Scott et al. (2008) explain that radical and strategic thinking in reshaping the offer might be required if the tourism industry is affected by a crisis. It is what happened considering the immediate impact on the tourism industry from the COVID-19 crisis. It appears the organizations adapted their services to the situation and provided them as a temporary alternative. Perhaps they wanted to maintain the bond with their audience and benefit from it in the future. Bonding with the audience is also one of the agendas the researchers wanted to analyze in this research which is present in the following section. One of the companies offering alternative experiences during the lockdown was Thorvaldsen's Museum which presented a virtual tour. The below post markets this tour:

> *"Did you know that you can still come on a virtual tour at Thorvaldsen's Museum these days!? (...)"* (Thorvaldsen's Museum Facebook, 17th Feb 2020).

They exhibit the willingness to keep the traction of their audience with them through the lockdown. Also, the museum's representative mentioned how they tried to go more in-depth in their communication and share more technical information about the museum and the artist alike (Appendix 5 – (10) Thorvaldsen's Museum). Their posts, among others, include pieces of information about the central artist in the museum which can influence the perception of the place for providing more than exhibitions in-house and add an experience outside of it, as Coleman et al. (2009) mentioned in their work. Moreover, the museum's idea of what is their offer had to change as the representative says: *"we had to reinvent the place"* (Appendix 5 – (11) Thorvaldsen's Museum) to match the situation and what were their audience's needs and wishes.

In the meantime, DAC was trying to push their app and podcasts, according to the interview (Appendix 4 – (10) DAC). Just like Thorvaldsen's Museum, they used alternative media to offer their experiences to the public. According to the interview with DAC, their intention at the beginning of the lockdown was to create a *"feeling of coziness"* (Appendix 4 – (7) DAC). Perhaps it is in connection to the Danish concept *hygge*, however, it is not further explained what they mean with this feeling and it seems to be rather individual for everyone. Perhaps for this company and their marketing, the feelings, and experiences they are selling are indeed within this definition of coziness they have set, although they do not provide said definition to the public. An example of a post from the beginning of the lockdown is:

> *"Need a break from the home office? Even-though we're closed at the moment we have lots of digital content about architecture and design that you can explore from home (...)"* (DAC Instagram, 27th Mar 2020).

The above post was meant to promote their podcast as entertaining, just as the representative said. They also provide information about *"lots of digital content,"* which can influence the perception of the place being simply an architecture museum. Additionally, it is a technique for the first-level of agenda-setting by Coleman et al. (2009) to provide much information about specific topics central to the agenda.

Glyptotek promoted alternative experiences only during the second lockdown and was very consistent with their posting schedule. It means that they were posting this agenda-related content in a relatively consistent manner throughout the whole phase. Their representative confirmed that they tried to be present on social platforms and keep a steady level of communication (Appendix 7 – (13) Glyptotek). Perhaps with this approach, they wanted to persuade their audience to create positive associations that can provide beneficial decision-making processes. Coleman et al. (2009) suggest that this is precisely the process agenda-setting ought to pursue, and the outcomes of it will most likely be favorable for the company. For the authors, a favorable outcome ends with the purchase. In this case, it is also the side agenda the researchers talked about – the promotional agenda. It again proves that one message can consist of more than one agenda and intends the companies try to fulfill.

Kronborg Castle, on the other hand, was focused on selling the experience and feelings of their services with their promotional posts about, for example, winter holidays during the first phase:

> *"It's winter holidays and in week 7 and 8 we focus on the hero Holger Danske. On an exciting children's tour 'Meet Holger Danske' (...) Should you belong to the brave, you can also defend Kronborg against the Swedes on the action-characterized and cannon-launching 'Defense Kronborg' child tour. And in the dark and humid casemates under Kronborg unfolds a mystery! Something was stolen from our own Holger Danske. But what? And who is the guilty one? Put on the detective hat, pick up your mission folder in the castle shop and see if you can solve the 'Mystery in the cashmere' (…) a drawing competition, where you can draw your own hero"* (Kronborg Castle Facebook, 7th Feb 2020).

They seem to show the castle is not just a museum but also kids and family-friendly environment. The representative called it a *"brilliant immersive experience for children,"* which is also what they tried to communicate to their audience during summertime (Appendix 3 – (20) Kronborg Castle), contributing to the experience selling agenda.

Generally, the first lockdown brought a shift in selling experiences where the companies that before the lockdown did not exhibit such posts now started to focus on them. Moreover, the case organizations that previously mainly focused on experience selling now did not exhibit this intention. Kronborg Castle, when it found out about the opening of the place, decided to create a festive feeling and an idea of a grand opening:

> *"There is only one way to reopen Denmark's most mighty Renaissance castle, and it is with cannon salute and trumpet fanfare!"* (Kronborg Castle Facebook, 28th May 2020).

It was the only case that pursued this feeling as vividly. It could be assumed that Kronborg Castle tried to exaggerate the event to influence the minds of their audience even more and become a memorable event. The tools they used for this post are presented in the following chapter of the analysis part. It is notable, though, that, compared to other cases, their reopening was indeed grand, and the castle made sure people on social media know about it. Nonetheless, all the people living around the castle thought they might not have known the reason for fanfares and cannon salute, Kronborg stayed in their minds during that time. It is also one of the exhibits of promotional agenda where the castle makes sure that everyone knows about them or people living close to it know about them. While it is not a topic of this project, it is interesting that the castle chose to focus more on this kind of promotion rather than put the resources into increased marketing activities. There might be an underlying reason for that, but the researchers did not get the information about it either from social media, website, or the interview.

During the reopening phase, all the cases relied heavily on the outside aspect. For instance, Thorvaldsen's Museum representative said that they *"changed a lot to outdoor"* (Appendix 5 – (13) Thorvaldsen's Museum). Therefore, their messages were similar to the following one:

> *"At Thorvaldsen's Museum, children have the opportunity to get lessons in the outdoors! Among other things, we have drawing lessons, where the hairdresser becomes inspiration for the creativity of children"* (Thorvaldsen's Museum Facebook, 12th Jun 2020).

One of the interesting aspects of this post is that the museum strongly relies on being perceived as an inspiration for children. Therefore, it is also an ongoing agenda or intent for the public to perceive Thorvaldsen's Museum as something more than a regular museum. It is interesting because it shows that none of the museums want to be perceived as mere museums. It seems that there is a pattern among the cases (and perhaps other places that were not included in this study) of aspiring to change the audience's perception of the museums. Perhaps an attraction site is known as something entertaining and attractive to the public as opposed to static museums, therefore, the case organizations are trying to target and change these associations.

While other cases were more focused on pushing the outside aspect and sell the experiences, DAC seemed to fall behind in that sense. The marketing representative of the center said: *"While we were opening slightly, it was more like 'finally free!' or 'let's get out in the city and enjoy it on our tours' and 'come in and experience!'"* (Appendix 4 – (7) DAC). However, the researchers did not identify these feelings associated with posts considered *selling the experience* from DAC in the summer period. It is, therefore, interesting as the marketing representative says one thing and the researchers observed another. There is a probability that the researchers did not understand the message and could not identify the representative's claims. However, the researchers were looking for such messages and not just scrolling through their feed; therefore, there is a more negligible probability of DAC's audience understanding the message. Perhaps DAC did not want to make it as noticeable as one might think. However, it could be argued that to persuade and fulfill the agenda they set for themselves, it is crucial to make it simple for the audience to understand what they are trying to communicate. There might be higher chances then to reach the desired effect with the set agenda.

The most noticeable shift happened with the second lockdown when suddenly all the cases decided to stop posting experience selling posts. This abnormal drop was not like the one visible with the first lockdown when there was an increment in the postings. Perhaps the time of the year impacted that, but none of the representatives mentioned anything. By the time of the year, the researchers mean the possible end of the season or low season with generally less activities, which seem to be the main focus for most places. The only increase during that phase was visible during March 2021, when all the organizations started selling the experiences to their audiences to ensure traction and, perhaps, ticket sales during the next reopening season. DAC representative shared that they were also trying to provide alternative experiences during the second lockdown to their audience: *"if the tourists can't come to us then we have to come to them"* (Appendix 4 – (17) DAC). However, they were not actively promoting it in their communication during that time, as mentioned above. Perhaps they used other agendas to push this message, just like during the reopening. However, it seems that the experience selling would be the most optimal way of targeting the tourists, as they try to explain. The case could then either push the idea of the place being for the people and create a bond that tourists can stay in touch with the place during the subsequent lockdown. This bond potentially can be later used in the following opening phase as people can be so attached to the idea of the place they want to visit. It connects with what the next agenda is intended to do.

Bonding with the audience

This section will explore the bonding with the audience agenda. The bonding agenda consists of the following notions of the online messages: familiarizing, personalizing, creating an emotional attachment, demonstrating the social role of a public or cultural institution, and relating to a broader context. Bonding with the audience is an influential agenda to gain reoccurring clients and supporters. It could be considered a long-term goal; however, there are several approaches to including this agenda in everyday online communication.

Before the first lockdown, in most cases' messages, they related to a broader context. It seems that it was used to create associations of the brand to something well-known or broad. The case organizations also considered the most appropriate time horizon for persuading the bonding, relating to timely and current happenings. To a lesser extent, it was also noticeable during the first lockdown. One of the most distinct examples is Thorvaldsen's Museum using the hashtag *#blackouttuesday* as a political statement relating to the Black Lives Matter movement and the recent happenings in their Instagram post (Thorvaldsen's Museum Instagram, 2nd Jun 2020). It could be argued whether cultural organizations such as this museum should engage and share political messages especially considering they are *"politically bound"* according to the interview (Appendix 5 – (6) Thorvaldsen's Museum). In this example, the claims of the representative contradict what they did communication-wise. However, they were still relating to a broader context and might appear relatable to part of their audience. As a safer and simpler notion, several cases used weather for this purpose because reflecting on something that affects the audience might appear relatable and strengthen the bond.

Delivering relatable content to the audience and relating to a broader context could be considered targeting the need for orientation among the audience. Coleman et al. (2009) introduce this concept developed by Charlotte (1972) as consisting of two components: relevance and uncertainty. While uncertainty could be increased by using the information scarcity technique discussed in the following analysis chapters, personal relevance to the topic, brand, or service could be directly influenced by the use of relatable content. High uncertainty and relevance in the audience in return might increase the impacts of agenda-setting and persuasion as discussed in the Literature Review. Therefore, the case organizations maintain the bond with their audience with this approach and contribute to the efficiency of affecting their perception.

Some of the organizations targeted people who have already visited the site or used their services by, for example, publicly thanking them. Perhaps these messages are intended not only to bond with the existing customers and the reoccurring clients who have purchased annual cards but also make others from the audience subconsciously wish to be a part of this bonding experience and thus become more inclined to use the services. This approach became evident in the reopening phase as well. Here agenda melding could be considered regarding the different positions of the audience – people who have gained the experience and information versus those who have not. Agenda melding is introduced by Coleman et al. (2009) as melding the messages with audiences' feelings and associations, and in this case, also their previous experience and knowledge. It explains how the message could be perceived differently among individuals and still prove to be effective. Although this research does not focus on the perception aspect, it is still important to consider how the audience is expected to be affected by the pursued agenda and the messages. Moreover, it shows that there are several ways of implementing the first-level agenda-setting and target different audiences with the same message.

The Head of Marketing at DAC refers to the online communication in the period before the pandemic, explaining that they wanted to *"grab [the audience] by the hearts"* (Appendix 4 – (4) DAC). It seems to be the approach of most cases relating to a broader context and sharing emotional messages during this period. However, it was even more noticeable during the first lockdown. According to their communication approach, most cases embraced their social role as public and cultural organizations. It was discussed in the Literature Review that the social role of a museum or an experience center might expand and become more valuable during a crisis such as the COVID-19, giving people hope and comfort if not with their services, then at least with their communication approach (Brown & Mairesse, 2018).

In this regard, Kronborg Castle comforted their audience by sharing a message about isolation from the National Museum Director (Kronborg Castle Facebook, 18th Mar 2020). It is also apparent that the organization mostly reposted content created by the National Museum in that period. Since it is an umbrella organization, perhaps the National Museum had its agenda by pushing messages through sub-organizations. It is important to look at it since it would imply that it is not up to the individual company to decide what to post. However, it might be a political agenda from the umbrella organization. While the researchers do not focus on this in their research, it is an interesting phenomenon when one organization imposes its agenda onto another company due to political affiliations. Brown and Mairesse (2018) confirm that governmental agendas might be present in communication and appearance of public museums and experience centers, consequently affecting their messages on social media.

Kronborg Castle also provided mythical stories as *"narratives and interpretations are places where we can find the inner strength"* (Kronborg Castle Facebook, 4th Apr 2020). It is evident that the marketer of this case organization is fully aware of their social role capabilities and might even consider it their responsibility. By providing a historical narrative of a pandemic, Kronborg Castle and other cases that later adopted similar approach showcase their relevance and flexibility throughout time in the sense that they manage to represent history while relating it to current issues. In the meantime, Thorvaldsen's Museum shared a more general invitation to the audience:

> *"We must take care of each other and the weak and elderly in society, and therefore all planned activities at the museum in the next weeks are also postponed to a later date"* (Thorvaldsen's Museum Facebook, 12th Mar 2020).

Instead of seeking sympathy, they have emphasized social connectedness and support to their audience, suggesting they consider their social role. Similarly, DAC shared an inspirational message to their audience, fulfilling the social role as a museum by guiding the audience and giving them hope:

> *"We stand together by staying apart at the moment. It may feel lonely, but fortunately everyday life still offers beautiful moments - like when neighbors help each other with*

shopping, and neighborhoods sick communal singing from the windows" (DAC Facebook, 16th Apr 2020).

Additionally, DAC invites people to *"stay safe"* (DAC Instagram, 12th Mar 2020). Therefore, they target their audience and contribute to the bond while still maintaining the social role. Another approach to target the bonding agenda was the use of emotions in communication. It was evident in the first lockdown among public and private organizations alike.

> *"The museum is closed, but we will do our best to get some of the art out to you anyway (…) We look forward to seeing you again - until then we have to meet digitally (heart emoji)"* (Glyptotek Facebook, 17th Mar 2020);
>
> *"We can't wait to open and see you all again. We miss each and every one of you"* (DAC Instagram, 25th Mar 2020);
>
> *"We are looking forward to welcoming you again to lots of exciting experiences at Christiansborg Castle"* (Christiansborg Palace Facebook, 30th Apr 2020).

The organizations appear to be more focused on increasing the emotional attachment and strengthening the bond with the audience using social media as they were limited to other ways of bonding. As introduced by He and Harris (2020) and discussed in the Literature Review, a bond between the brand or organization and their audience created and maintained during a crisis has the potential to be even stronger and more meaningful than it would be under ordinary circumstances. It also relates to the social role of case organizations discussed earlier because the bond might be especially strengthened by comforting and relieving in a crucial moment. The use of emotions was evident at the beginning of the reopening as well. However, this time instead of longing, they shared their happiness and relief in similar messages to the following ones:

> *"Enjoy your morning coffee in the Glyptoteket's winter garden (…) to celebrate that we can stay open again for our long-missed guests."* (Glyptotek Facebook, 10th Jun 2020);
>
> *"We are so happy that the classical summer concerts will return. We can't wait to see you again!"* (Glyptotek Instagram, 11th Jul 2020).

It seems from these examples that the marketers were sharing their own emotions to persuade the audience into empathizing with these certain feelings about the happenings during a specific time. It relates to the second-level agenda-setting, where the tone of the message eventually persuades the audience's feelings, according to Coleman et al. (2009). However, it will be more discussed in the second chapter of the analysis. While in the previous examples, organizations used their brand and employees to raise emotions and perhaps sympathy, in other cases, it was done indirectly. For example, Kronborg Castle used Holger Danske character, and JyllandsAkvariet included the aquarium animals in their messages like in the following example:

> *"Our sharks and fish are doing well and looking forward to having guests again…"* (JyllandsAkvariet Facebook, 20th Mar 2020).

The reason for objectifying and personalizing the animals or characters in messages might be that it tends to increase sympathy among certain parts of the audience. Therefore, this approach was used to tackle emotions and strengthen the bond with the audiences. It was also evident in the JyllandsAkvariet case during the reopening phase. However, their services are directly linked to animals, therefore, that might be a natural choice for them. Hence, using an animal in a message might not always mean that the company is seeking emotional attachment but rather enforcing existing associations with the brand.

Additionally, personalizing of the brands was observed during the first lockdown as opposed to the period before the pandemic. It might be easier for the audience to sympathize and get attached to a person or an animal, especially when it was impossible to connect with the brand and its services physically. For example, Kronborg Castle often referred to the castle hosts in their messages:

> *"(…) hosts have been sent home and while they wait to return, we have asked them why they love Kronborg"* (Kronborg Castle Facebook, 27th Mar 2020);
>
> *"(…) there is no doubt that our castle hosts are missing their castle"* (Kronborg Castle Facebook, 31st Mar 2020).

By doing so, they seem to add personality to the organization and their services, thus potentially appearing friendly and more approachable to the audience. For some of the organizations personalizing in the messages remained in the reopening period and the second lockdown. For example, Glyptotek continuously shared stories about art pieces from the perspectives of their workers to personalize the museum while Kronborg Castle still related to their castle hosts. In the meantime, JyllandsAkvariet again personalized and familiarized with the animals at the aquarium:

> *"All the employees at Jutland Aquarium - whether they have zero, two, four, eight or a completely different number of legs - look forward to welcoming you all here in the year 2021!"* (JyllandsAkvariet Facebook, 11th Dec 2020).

It shows that they considered it essential to maintain the bond even though the situation had changed, perhaps keeping in mind that the COVID-19 might develop into a prolonged crisis. Lai and Wong (2020) consider it one of the main challenges for businesses during the COVID-19 pandemic that some organizations have adapted their crisis management, including communication strategies, to short-term crisis thinking. The representative from Thorvaldsen's Museum explained their adaptations in that regard: *"instead of being a crisis plan, it is now a permanent plan"* (Appendix 5 – (16) Thorvaldsen's Museum), showing the challenges that the organizations experienced and confirming the implications from Lai and Wong (2020).

It seems that most of the case organizations indeed decreased the persuasion of bonding and their online presence in general, except for the examples discussed before. It might have affected their bond with the audience; however, the researchers do not have insights about it as they did not research the audience's perception. Nevertheless, it is worth noting that it can be an interesting topic to pursue in the future.

Another bonding technique observed in the reopening period was inviting the audience to *behind the scenes.* Showcasing the *backstage* of the brand, services, or experiences might appear more authentic and personal. A research by Glinoga and Tombs confirms that the customers perceive the chance of viewing backstage as the transparency of communication (2007, p. 2541). Therefore, in some cases, it was used to strengthen the bond during this phase, such as DAC with one of their exhibitions (DAC Facebook, 22nd Jun 2020) and Kronborg Castle with Hamlet's Wonderful World (Kronborg Castle Facebook, 11th Jul 2020).

Familiarizing with messages of the bonding agenda during both lockdowns was more intense than in other phases. It was evident that as a part of the bonding agenda, organizations implemented more personally targeted messages in their communication. As an example, these posts from Glyptotek from both lockdowns:

> *"Hello sweet friends. We just want to wish you all a happy easter. we still need to wait and be patient, but it's all for the best. We miss you and we can't wait to see you!"* (Glyptotek Facebook, 12th Apr 2020);
>
> *"Dear friends - what a year! Thank you all for supporting not just the Glyptotek but all the museums around the world. (...)"* (Glyptotek Instagram, 31st Dec 2020);
>
> *"We long to see you dancing through the museum corridors again"* (Thorvaldsen's Museum Instagram, 27th Jan 2021).

Familiarizing and, more specifically, the expression *"dear friends"* was evident in other cases as well during these periods. Perhaps it is a direct approach to creating a bond with the audience, expressing with language that they are close and valuable to the organization. Moreover, considering the effects of first-level agenda-setting of repeating the same notion as introduced by Coleman et al. (2009) also explains why the same addressing of "*dear friends"* is used repeatedly. Eventually, the audience might start believing that they are, in fact, unique to the brand. Furthermore, Glyptotek and Kronborg Castle both actively tried to create relatable content to their audience, relating to a specific time or timely issues, for example:

> *"Has much of your Christmas holidays been spent in front of a screen too?"* (Glyptotek Facebook, 30th Dec 2020);
>
> *"Hair problems? While we wait for the hairdressers to open again, we have gathered some good inspiration for you from our antique collection"* (Glyptotek Facebook, 24th Feb 2021).

During the second lockdown, organizations returned to the approach of relating to broader contexts. Perhaps it is due to the numerous celebrations that occur during this period as the organizations shared wishes and organized competitions about them. With the second lockdown, it switched that the companies were expressing their social role more actively. However, different execution of the social role was observed compared to the first one. This time, Christiansborg Palace and Glyptotek shared historical stories to comfort the audience. However, Kronborg Castle urged sympathy for the crisis-affected people and highlighted the importance of social connectedness instead of sharing narratives and myths as they did previously. In the meantime, Thorvaldsen's Museum tried to comfort people with upcoming museum experiences and by providing alternative experience to their services along with acknowledging their social responsibility:

> *"Christmas this year will be different than we expected. Many can't spend Christmas like they usually do or enjoy the same traditions we've previously been used to. Therefore, Thorvaldsen's Museum would like to contribute to bringing out extra Christmas spirit to you all - in a safe environment"* (Thorvaldsen's Museum Facebook, 21st Dec 2020).

It seems from this and other messages that they were focusing on restoring normality after the crisis, which, according to Scott et al. (2008), aligns with crisis and recovery processes. Although there are numerous speculations of what normality could look like after such a widespread and influential crisis as the COVID-19, Thorvaldsen's Museum provides relief for their audience. It also includes other organizations that provide alternatives to their services discussed previously.

With the pandemic is has been essential to provide accurate and timely information to the audience, as per Ritchie et al. (2004). Therefore, the following section will explore the informational agenda of the cases along with the public agenda they might be supporting and pursuing.

Public and informational agenda

The last agenda analyzed consists of the cluster of messages related to information, safety regarding the COVID-19 pandemic, and compliance with the government recommendations. The public and informational agenda is essential to look at because of the context of this research. All the cases were affected by the COVID-19 crisis, and their messages had to be adapted. The messages included communicating about the pandemic impacts or aspects. As this agenda is closely connected to crisis communication, the theoretical standpoint in this section is also supported by the crisis communication theories.

Before the lockdown in Denmark was imposed, the information shared with the public was mainly about events and technical aspects at the venues. During that time, DAC and Glyptotek shared such posts most often. For instance:

> *"Over the weekend you can experience two special exhibitions at Glyptoteket (...)"* (Glyptotek Facebook, 28th Feb 2020).

Apart from the promotional agenda mentioned initially, the organization also wants to ensure that their audience is well informed – mostly about their experiences but that changed in the following phases. Perhaps it would be the only informational content that the companies would share if it were not for the global pandemic. However, since safety during this time was of the highest importance, the informational content also included that. Beirman (2003) and Ritchie et al. (2004) discuss that the perception of safety is vital in general but especially plays an essential role during a crisis. Therefore, it is clear why organizations included this aspect in their communication. At the beginning of the pandemic lockdown, public institutions showed that they comply with the governmental restrictions, support the public agenda regarding health and safety, and present unity. One of the examples is:

> *"Note: In compliance with the instructions issued by the Danish Authorities concerning the Coronavirus, Kronborg Castle will remain closed from 12th to 27th Mar, both days inclusive. The period may be extended. Check back for updates"* (Kronborg Castle Facebook and Instagram, 12th Mar 2020).

The information is clear and includes all the necessary parts, like why the place is closed, how long, and where to look for updates. Therefore, it matches the suggestion of Jones et al. (2010) that detailed information should be provided to the audience in the initial stage of a crisis. It ensures that the audience is informed and safe, and also showcases that the organization is aware of the situation and responds to it accordingly, thus strengthening the perception of a responsible and resourceful image. The only institution that did not post anything regarding the COVID-19 situation was Christiansborg Palace. At the time, they did not have an active Facebook account, and they did not post anything regarding that on their Instagram account either. Perhaps the organization relied on Danish Royal Palaces to convey this information as part of their organizational umbrella. However, the researchers chose not to analyze said account. It is not a part of the case pool chosen for this research, even though it could provide additional information about the Danish Royal Palaces approach to the pandemic.

Private institutions also presented compliance with governmental restrictions. However, DAC and Glyptotek included this aspect only in their Instagram messages. Ritchie et al. (2004) argue that the initial response to a crisis is significant. If it is timely and accurate, it can limit misunderstandings and speculations of information. However, these cases provided all parts of information only on one of their social media channels. It is not clear why the decision leaned towards Instagram. This platform, among the cases, is generally used for increasing online presence and promoting their services instead of providing detailed information. For the latter purpose, it is usually Facebook. However, this time they only provided information about closing down on Facebook during the second lockdown, contrary to the first one where DAC did not even explain the cause. Also, neither of the cases mentioned their compliance with the government. Perhaps the companies decided that everyone is aware of the overall situation in the country and did not see the need to explain further the reasons for closing down or the intention to follow and support governmental restrictions. However, it might also mean that private institutions were not fond of the situation and did not openly support the governmental restrictions – or at least create such associations. While there is no confirmation of it in either posts or interviews, the researchers noticed this possible intend while reading the posts from that time. In their opinion, these might be the underlying reasons for the change in the use of this specific agenda.

In the meantime, JyllandsAkvariet presented similar messages on both Instagram and Facebook in March 2020, but the perceived message by the audience (in this case, the researchers) is slightly different:

> *"Our outdoor safari tours are not affected by the government's cancellation recommendations. We justifiably complete them so that the number of participants does not exceed the recommendations. However, our indoor activities are affected by the*

situation (...) We have made a decision to be temporarily closed in the aquarium. So far we follow the recommendations in 14 days, but of course we follow the situation closely and make decisions based on official recommendations" (JyllandsAkvariet Facebook, 12th Mar 2020);

"(…) Although it is with a very heavy heart to do so, we believe it is the right thing to back the national measures. Luckily, the shutdown doesn't include outdoor activities, which means - that we can still show guests the wonders of this particular snack" (JyllandsAkvariet Instagram, 13th Mar 2020).

The first message starts with the information about the safari tours going as usual. It also includes all the safety precautions there are taken into consideration during the experience. Only after that, JyllandsAkvariet talks about closing the indoors with how long and why they do it. Interestingly, the first message was not the support for the governmental regulations but rather the promotion of their experience. Putting pressure on the first part of the message seems more vital for them to communicate that they are still open in one of their business offerings. Considering that people tend to attach themselves to the first piece of information or data that they receive (Crestodina, 2014), it is possible that this was an approach to persuade the agenda behind first part of the message. The representative mentioned that JyllandsAkvariet continued offering some of their services but tried to communicate that they consider the guidelines from the health authorities. They made sure to convey that they have available *"small groups and the possibility for being private or being outdoors"* (Appendix 2 – (7) JyllandsAkvariet). In the second post, however, they put the message about outdoor activities still running last, putting the compliance to guidelines first. Depending on how one reads the two messages, they can be perceived differently.

Nonetheless, it is notable to say the two messages are meant to fulfill two or more different agendas where one is more important than the other. The two most noticeable are promotional and informational ones; however, there might be more. Coleman et al. (2009) do not specify in their research anything about the possibility of more than one agenda behind messages. It is also crucial to note that their research was primarily based on politics and journalism and their agenda-setting techniques. Perhaps there is only one robust agenda behind the messages in these fields, while in tourism marketing, there might be almost always more than one intention to pursue while, for example, posting something online.

When it comes to promoting and informing about outside activities, all the companies presented interest in this kind of message during the reopening phase. Almost all the representatives talked about safety and wanted to be perceived as the ones taking care of it. The representative of Kronborg Castle said: *"it was more important to make sure people knew there were lots of air, lots of space and a lot of the activities were outside"* (Appendix 3 – (15) Kronborg Castle) and that it was important showing that they were *"security conscious"* during this period (Appendix 3 – (16) Kronborg Castle). Beirman (2003) supports this as a critical aspect for traveler's decision-making. If they perceive the brand and the experience as safe, they will be more inclined to interact in a business transaction. Moreover, targeting this agenda continuously and repeatedly might strengthen the audience's perception of the site being safe, according to the first-level agenda-setting specifics explained by Coleman et al. (2009).

DAC representative expressed in the interview that for them as well *"it [was] a lot about feeling safe"* (Appendix 4 – (15) DAC). Therefore, they tried to communicate safety and implement safety messages in their messages like sanitizing and personnel wearing masks (Appendix 4 – (15) DAC). Similarly, Glyptotek had an agenda to *"highlight what [they] do to create a safe experience and the practical info you need to have as a guest"* (Appendix 7 – (7) Glyptotek). Lastly, Christiansborg Palace also tried to overcommunicate how it is safe to visit them during that period and the restrictions (Appendix 6 – (10) Christiansborg Palace). It again aligns with the first-level agenda-setting where, as per Coleman et al. (2009), persuading the agenda repeatedly and consistently can effectively affect audience perception. One of the examples representing the safety in the posts during that time is:

> *"We open on Thursday. We have really been looking forward to welcoming you to the Royal Representation premises, the Royal Party Kitchen, the Castle Church and the Ruins at Dronningens Christiansborg again. (…) We are already in full swing putting Plexiglas and hand spirit out everywhere, so the castle meets the government guidelines and you can safely visit us. However, the Royal Stables will not be open to begin with"* (Christiansborg Palace Facebook, 25th May 2020).

Hence, although they did not provide an initial response to the crisis, they later started communicating about safety and maintained this communication throughout the reopening phase. Scott et al. (2008) confirm that further communication about the crisis is necessary. Moreover, Ritchie et al. (2004) add that it needs to be correct and consistent. In this example, essential details appear to be covered for the visitor to perceive the experience as safe. Christiansborg Palace also exhibits consistency; however, it is only during a specific period, i.e., the reopening phase, and not throughout the whole pandemic. The question for this is whether it is enough to fulfill the public and informational agenda, or the audience needs more of that.

JyllandsAkvariet altered their messages in this period as well, including technical information about their services: *"we focused a lot on the option that people could book all of our tours as private tours and that it was safe, that it was outdoors"* (Appendix 2 – (12) JyllandsAkvariet). It seems it was important for the organizations not only inform the audience about the effects of the crisis but also provide the knowledge of technical aspects to still be able to consume their services during the reopening. Coleman et al. (2009) confirm that repeating specific associations or information related to the agenda might result in a cognitive connection to it. According to this, repeating the message or the information can increase its perceived importance and impact among the audience. Perhaps JyllandsAkvariet was aiming towards this aspect of first-level agenda-setting. Later in the paper, the researchers will explore how this agenda was pursued using persuasive communication tools.

The second lockdown similarly brought a significant change in the communication among all the cases. Similar to the previous agenda sections, the number of posts dropped significantly. Regarding the informative agenda, the communication went back to pure informational messages informing the audience about canceled events, as the representative of Christiansborg Palace explained in the interview (Appendix 6 – (11) Christiansborg Palace). It is similar to the first lockdown, except the cases did not include information about what was happening at the sites. Perhaps it is connected to the lower season fluctuation at this time, and there were not so many reasons to promote themselves.

Summary of the chapter

This chapter has analyzed three main agendas present in case organization online communication as identified by the researchers. As explained earlier, the promotional agenda was deliberately excluded from the analysis. Considering that the implications of the COVID-19 crisis changed within time, it also affected the process of pursuing and prioritizing specific agendas. Therefore, the presence of each agenda was viewed through the different phases of the crisis.

The sections of this chapter showed that in the period before the pandemic, there was not much pressure on either of the agendas. However, the bonding agenda was slightly more used. It became evident that both experience selling and informational agendas increased during the first lockdown but did not in the second. The bonding agenda was again an exception and increased significantly when the first lockdown took place and in the second one.

During the reopening phase, there was an increment in all three agendas, especially the informative one where the tokens of safety and outside aspect were focal. Additionally, the use of emotions in messages was present while pursuing both experience-selling and the bonding agendas.

The next chapter concerns the second-level agenda-setting, where specific tools are used to fulfill the agendas summarized above.

Persuasive communication as an approach

To what extent the second-level of agenda-setting changed based on persuasive communication classification?

This chapter presents the analysis of the second-level agenda-setting. It is divided into sections corresponding to the persuasive communication elements: structured communication, storytelling, copywriting, and neuromarketing. The first one focuses on the pathways the cases create in their social media messages. It also includes the analysis of the website content. The second section includes the analysis of the narratives of persuasive marketing and traditional parts of storytelling. The copywriting analysis then focuses more on the used words and syntactic structures. The last part, neuromarketing, is mostly about influencing the audience's perception.

All these elements will be analyzed by examining the use of corresponding tools and techniques and comparing them throughout the phases of the COVID-19 pandemic, including the pre-crisis period. It will also allow the researchers to analyze and develop conclusions about the changes in the second-level agenda-setting among the cases.

In this part, persuasive communication elements and techniques will be viewed using categorization by Zakharova (2020), supplemented with persuasion theories from Cialdini (2001). While Cialdini (2001) uses examples from different industries to saturate his techniques, Zakharova (2020) focuses only on one. Cialdini then suggests that the concepts and techniques can be applied and expanded to any industry. Persuasion element relation to second-level agenda-setting will be viewed mainly based on Coleman's et al. (2009) explanations of agenda-setting. Neither of the authors present an idea to connect agenda-setting concepts with persuasion techniques. However, the researchers found links between these concepts and aspired to adapt them together in a tourism setting.

Structured communication

According to Zakharova (2020), structured communication is used to create pathways to target consumer behavior. It includes predicting, planning, and designing the approaches to provoke users for particular actions. The following analysis focuses on the tool's changes throughout the phases of the COVID-19 pandemic and how it contributed to the agendas as a part of second-level agenda-setting. First, the practices of structured communication on case organizations' social media communication will be viewed, following with their website analysis.

Social media analysis

Before the pandemic started, private entities were more frequent in using structured communication in their online communication among studied cases. Moreover, the use of this technique was mostly connected to ticket sales and promotional information. As an example, JyllandsAkvariet promotes its Oyster Safari by sending the users to read more at their website by clicking the link:

> *"Did you also find pearls in your New Year's oysters (...) want to know more about our oyster safari? Read here [website link]"* (JyllandsAkvariet Facebook, 3rd Jan 2020).

Here, the company wanted to involve the followers in the conversation by using the first engagement sentence, leading to spiked interest and willingness to follow the link. This technique correlates with Zakharova's (2020) statement that structured communication designs pathways. It also shows that along with the promotional agenda, they supported the informative agenda using this persuasion technique by informing the audience about their services and providing a possibility to gain more information through the link, not only purchase the tickets.

Before the lockdown, the public institutions were not as frequent in posting messages containing structured communication compared to the private organizations. However, just like the private companies, they decided to create promotional pathways for ticket sales. As an example, Kronborg Castle connected its promotion to the well-known, international organization to create an interest in the audience to then present the offer that is available after clicking on the link:

> *"In 2020, Kronborg Castle celebrates its 20th anniversary as UNESCO world cultural heritage (...) Kronborg offers a small serving in connection with the lecture and the ticket includes access to the entire castle and the photo exhibition 'Conflict and Culture' (...) [link to the article]"* (Kronborg Castle Facebook, 21st Jan 2020).

By presenting what is included in the ticket one might get in the link, the company seems to list many things, perhaps to create the perception of a good bargain for the money. That might have been an intended technique connected to structured communication to persuade the audience to buy tickets. They also relate to a broader context in this message which is a part of the agenda of bonding with the audience. Therefore, this persuasion technique is also contributing to this agenda as a part of the second-level agenda-setting that Coleman et al. (2009) explain as, among others, attributes used for persuading it – in this case, it is the designed pathway.

Throughout different phases, it is evident that the intention of the provided pathways is more transparent and more direct in some examples by concrete explanation at the end of the message, suggesting a specific action such as *"(...) read more at [link]"* (Glyptotek Facebook, 2nd Jan 2020) or *"(...) Book your tickets here: [link]"* (DAC Facebook, 3rd Jan 2020). However, other cases instead provide the link at the end of the pathway for independent exploration from the recipients' side without specific explanations for actions expected. Sometimes the lack of detailed information might prove to be a disadvantage. For example, DAC shared an informative and promotional post for their virtual reality version of an exhibition (DAC Instagram, 18th Mar 2020). Though it seems like a promotional and leading-to-purchase pathway, it is, in fact, free of charge. However, there was no information on the Instagram post that it is indeed for free; therefore, they might have lost an opportunity for inviting money-conscious segment to their website and other services by not clearly stating the option is for free.

During the first lockdown, the use of structured communication dropped for both private and public institutions. At the beginning of this phase, private companies focused on creating promotional pathways for their followers and potential customers. Some of them provided informational pathways for their alternative experience offers, thus contributing to both the experience selling and informative agendas.

The head of marketing of DAC mentioned in the interview that at the beginning of the first lockdown, they *"(...) had to change the communication on the website (...)"* (Appendix 4 – (6) DAC). She did not specify how it had to be done and what messages had to be displayed. However, it could be assumed that it concerned safety and information about their alternative experience offers, as discussed in the experience selling agenda section. On the other hand, Kronborg Castle decided to focus on educational content and creating pathways for their umbrella organization – the National Museum. It seems they stopped creating pathways for their website, which connects with their head of marketing claims that all the information had to be shared on Facebook (Appendix 3 – (13) Kronborg Castle). She also admits that they did not do any marketing initially as there was nothing to market; they also did not try to do brand marketing to create more brand awareness among their followers (Appendix 3 – (15) Kronborg Castle). It could be argued that maintaining communication on all platforms during the crisis might strengthen the bond with the audience and help to convey the information more effectively. Although according to the representative from Kronborg Castle there was no subject to market, there is more to communicating with the audience than simply selling, as discussed in the Bonding with the audience chapter.

Towards the end of the first lockdown, when all the organizations knew they would be opening soon, only Glyptotek used structured communication for COVID-19 information pathways to their website, such as in the following example:

> *"We comply with the guidelines of the Danish Health Authorities and we have issued new measures that we encourage you to read, before a visit to the museum: link"* (Glyptotek Facebook. 28th May 2020).

It shows they were contributing to the public and informational agenda with structured communication techniques. Furthermore, this approach also matches the discussion of persuasive communication during crises in the Literature Review, where Beirman (2003) suggests that the perception of safety and security are crucial in customers' decision-making. It hence explains the approach of Glyptotek and others to communicate the aspects of security to their audience, as discussed earlier. Moreover, Brown and Mairesse (2018) relate only to public organizations when discussing to the government influence on communication. However, the example above shows that also private organizations openly supported governmental agenda during this crisis, allowing to stretch their statement.

All the other companies focused on promotion and ticket sales without structured communication for their COVID-19 restriction compliance leading to their website. However, Kronborg Castle's marketing leader mentions the messages about safety: *"It was these overviews of what are we doing to keep you safe. That was the primary message that we had to have underpinning everything (...)"* (Appendix 3 – (15) Kronborg Castle). Though they did not create pathways to check the website, she claims that all the questions asked by people *"(...) were answered on the website (...) [but] people do not go there"* (Appendix 3 – (17) Kronborg Castle). Therefore, it seems they just preferred to keep their followers on their social media instead, yet they complained: *"Sounds like it would have been quicker for them to just go to the website than finding me, finding Instagram, and writing"* (Appendix 3 – (18) Kronborg Castle). It appears that in this case, the structured communication technique was not sufficiently used for supporting the informative and public agenda during the first lockdown. Probably, it resulted in said messages as people were not sufficiently informed as to where they should look for valid information apart from contacting the castle on social media.

After reopening, the case organizations focused predominantly on tickets sale and increase brand awareness, presenting clear promotional pathways. As the representative from DAC confirms: *"A lot of the digital media is designed to draw people into the website to prepare for a visit and there we would communicate the safety a lot"* (Appendix 4 – (15) DAC). Although it was not always as visible in their online communication, it matches the claims by Pee & Lee (2016) that situation awareness provides a broader understanding of the crisis and thus might increase the audience's perception of safety and potentially even their wellbeing during the crisis. It shows that marketing communication during a crisis forces the organizations to expand the focus of their messages which in return can not only contribute to the general health or wellbeing agenda but also to the company's appearance and income. Christiansborg Palace also focused on *"(...) over-communicating on how it's safe to visit us, what do you have to do to visit us at the museum"* (Appendix 6 – (10) Christiansborg Caste). However, in this case, it was visible in their communication. One of the examples:

> *"You can read more about our actions against corona spread here: link"* (Christiansborg Palace Facebook, 28th Oct 2020).

By creating these informational pathways, they contribute to the informational and public agenda and limit the chances that other information sources could misinform the audience or that they could be more affected by other agendas. Coleman et al. (2009) explain this concept as agenda-melding, where the individual's perception is affected by numerous other agendas and personal factors. Providing clear, influential communication as in this example could potentially limit the agenda-melding and support the desired agenda. In that way the communication becomes clearer for the audience and there is a higher chance that it will result in the intended audience behavior.

Later, structured communication was evident towards the end of the second lockdown. In this phase, the private and almost all public companies principally focused on creating promotional pathways. However, some of them decided to be more informative and predictive of what customers might find essential to know. They posted messages ensuring they understand the rules and will be in contact with their audience. It also aligns with the informative and public agenda, including the safety aspect. Hence structured communication took part in implementing this agenda in case organization online communication.

Website analysis

It is crucial to look at the social media where structured analysis is displayed and on the companies' websites to understand how clear the pathways for the users are. It can provide an overview of the convenience for the users, especially that some of the organization representatives mentioned their websites during the interviews. The websites were analyzed in terms of easiness to find three subjects: opening hours, ticket site, and the COVID-19 restrictions or information. The researchers decided that these were the most critical factors and the most basic ones during the pandemic.

To begin with, Kronborg Castle's marketing manager admits: *"(...) we have the digital layer, which of course is the website, which unfortunately could be so much better (...)"* (Appendix 3 – (5) Kronborg Castle). However, since the castle is a public institution and working under an umbrella organization, they do not have the resources nor freedom to improve it, the representative further informed. Nonetheless, it is reasonably easy to find necessary information about the exhibitions, opening hours, or ticket sales while going through the website. Moreover, it is also easy to find necessary information about restrictions regarding the COVID-19 for the visitors and what precautions are undertaken to prevent it. All mentioned above are visible on the landing page or page visible when opening the core link as the Literature Review introduces. It is essentially what the landing page exhibits because, as per Crestodina (2014), people tend to attach to the first information and associations they gain about a brand or its services. Suppose the information is easy to find and comprehend, as, in this example, it could be considered a good *first impression* to the people who visit the site for the first time. Both Kronborg Castle and Christiansborg Palace are under the same umbrella organization. Therefore, their websites' design is similar, which means both places created somewhat easy path for the users to find opening hours, ticket site, and the COVID-19 restrictions' pages. Hence, these public organizations contribute to their informative and public agendas with structured communication techniques implemented in their websites as a persuasive approach to second-level agenda-setting.

Thorvaldsen's Museum, similar to the previous public institutions, has a relatively simple website to navigate when looking for opening hours and ticket sales. However, there is no information or a path for viewers to find regarding the COVID-19 restrictions. It makes the researchers wonder why that could be because currently, many customers might be interested in the regulations regarding their visit and what the company does to prevent the spread of the virus. It might affect the willingness of the audience to visit the place as there is not much practical information present. Moreover, as per Ritchie et al. (2004), communicating these aspects could not only improve the appearance of the organization but also limit the impacts of the crisis by mentioned limiting of the virus with their actions.

Among private companies, DAC claimed that they: "*have [their] website which is [their] core (...)"* (Appendix 4 – (4) DAC). Compared to other websites, it is the most interactive one with many call-to-action or CTA (Optimizely, 2021) buttons with an easy pathway to find all the necessary information about the opening hours, ticket site, and the COVID-19 restrictions. Therefore, it is evident as their primary communication and attraction tool after getting the audience to land there. Both Glyptotek and JyllandsAkvariet have a similar approach. The first one on their landing page created CTA to book tickets before coming. The page includes all the necessary information on ticket sale, opening hours, and the link to *"safe museum,"* explaining all the COVID-19 restrictions and regulations at the museum. Like DAC, they also decided to focus on appealing design and simplicity in quickly finding the most critical information.

JyllandsAkvariet, on the other hand, created a landing page with already implemented ticket sales for the events, thus shortening the promotional pathway to the minimum. However, apart from little information about the COVID-19 lockdown, there are no clear guidelines:

> *"Due to the Covid-19 lockdown, JyllandsAkvariet is temporarily closed. We look forward to reopening and hope it will be possible to do so May 21st. Seaside Safari resumes its tours per. March 1st when outdoor cultural institutions may reopen. "can find and book tours in our tour calendar"* (JyllandsAkvariet website, retrieved 31st Mar 2021).

Hence, structured communication was not widely used for implementing the informative agenda but instead used for the experience selling agenda during the final researched phase. It could be argued then that the case organizations did not fully consider their public role to explain and communicate the crisis. This, as discussed by Jones et al. (2010) and Pee and Lee (2016) in the Literature Review, could also be considered a practical approach to persuasive communication because informing the audience about the crisis will make them feel more secure and potentially more willing to use the services.

Storytelling

The subsequent persuasive tool analyzed is storytelling, where a narrative framework is used to affect the audience, according to Zakharova (2020). Moreover, it is a persuasive tool for changing or transitioning from an initial state of the story through a message (Lee & Jahng, 2020). In this section, the researchers focus on three previously analyzed agendas and how storytelling was used to fulfill them. The first agenda analyzed is selling the experience agenda, where storytelling is the tool to convey the agenda. The second agenda analyzed is bonding with the audience, where storytelling connects with the public and the organization. The last one is informational and public agenda, where storytelling mainly makes it easier to understand and remember what the important message is.

Selling the experience agenda

Storytelling seems to be one of the best tools to be used while fulfilling the experience selling agenda. It provides the opportunity to create a narrative describing and saturating the experience in any way possible. Those narratives can use, among others, specific language, which is going to be described in detail in the section of copywriting. Here, the researchers focused more on understanding the narratives that were used in the messages.

It seems that all the companies tried to use storytelling as a persuasive tool; however, no matter whether the company is public or private, each used it for a different purpose before the pandemic. Moscardo (2010) presents the idea that storytelling is often used to create expectations. The author's idea is visible in the example from Thorvaldsen's Museum using storytelling in their post:

> *"(...) At this time cellist (...) is exploring Thorvaldsen's relief through her music as our artist in residency!"* (Thorvaldsen's Museum Instagram, 19th Feb 2020).

Here persuasion creates expectations and associations with the place as one to host musicians and their art. Zakharova (2020) presents storytelling as a tool to create such associations and points that it is also used for sensual experiences, which is very much visible through the following example:

> *"Take whole family to Kids City and explore a sensual universe with reverse houses, giant chairs and bicycle snakes"* (DAC Facebook, 12th Feb 2020).

In this quote, the company even uses words like "*sensual"* to underscore the experience, create expectations, and associate the place with this word and the sensory exploration aspect. Moreover, the center also wants to emphasize the possible experience of the exhibition targeted to children that could be a pull factor for families if they would like to see something *out of normal* frames. Additionally, DAC calls their exhibition *"a sensual universe",* which might spark an interest in youngsters aspiring to explore something extraordinary. The agenda of selling the experience is present here because the companies immerse the message recipients in a narrative to create an idea about the experience to, in the end, sell it.

Zakharova (2020) presents previously mentioned claims about persuasive marketing in the context of place branding, not a specific company. She claims it is used to create a specific image of the place for the tourists to create expectations about it and then book a trip. In this case, however, the researchers focused on the specific cases from the industry (or destination) with their agendas that might not be the same as for the Destination Management Organizations. While Zakharova does not describe or mention setting the agendas in the tourism world, she claims that "*the product in the tourism business is the destination"* (2020, p. 9). However, the researchers argue that it is not always the truth. In these cases, the companies from the tourism industry use storytelling to sell the experience and the *destination* is the organization's location where they welcome the guests. Additionally, Zakharova's research also included analyzing specific companies and not solely destinations they were operating in, which indicates she contradicted herself in this research. Therefore, there is a possibility to stretch Zakharova's thinking to a broader understanding of what persuasive communication (and storytelling) is in the tourism industry.

Another company, Kronborg Castle, decided to use storytelling for desire creation, which is relatively similar to the previous example. The Head of Marketing there says that their audience *"(...) like to be told stories or told when we are doing things"* (Appendix 3 – (10) Kronborg Castle). Perhaps this is why the company uses storytelling for its promotional activities and desire creation. One of the posts where they show storytelling practice is:

> *"(...) And in the dark and humid catacombs under Kronborg unfolds a mystery! Something was stolen from our own Holger Danske. But what? And who is the guilty one?"* (Kronborg Castle Facebook, 7th Feb 2020).

Moscardo (2010) says that storytelling also offers a more complex explanation for selling purposes, which Kronborg Castle shows in this post. Using a well-known character – Holger Danske – the castle invites kids into the story of this national myth where instead of him rescuing the country, it is now the kids who need to help him. Additionally, the mystery motif plays a role in desire creation to spark the interest and solve it. As per Kent (2015), persuasion is often linked to and communicated through myths and stories. Furthermore, in this situation, the organization did not include all stages of storytelling, but rather only introduction and climax without the ending to spark an interest of their audience, like Kent (2015) suggest some companies tend to do. The castle seems to use storytelling quite a lot before the pandemic started. Another experience description post is:

> *"(…) you can play that you are a sword-swinging, sneaky, strong and cool soldier together with one of our super castle soldiers"* (Kronborg Castle Facebook, 20th Feb 2020).

Here, Kronborg Castle describes the feeling and how the service-participant will look like and behave. Again, this can create the desire in the younger audience, who then will convince their guardians to visit the castle. However, the question is, how many youngsters are following the castle online and read their posts? Furthermore, how many of their parents/guardians read it and decide to participate in the experience? Perhaps this type of persuasion does not have to appeal to the children but rather to parents who know what their child might like and want to participate in. In their work, Lee & Jahng (2020) say that likelihood of audience involvement in the storyline is very high in social media promotion. It means that the readers might feel like a part of the story and, after, would be inclined to experience it in person. It also matches the effects of second-level agenda-setting described by Coleman et al. (2009), where the audience, due to the message's persuasiveness, might be affected not only regarding their feelings about the topic but also their behavior changes.

Among private organizations, there were two leading purposes that storytelling was used for during the first lockdown. It is also visible that Glyptotek and DAC used storytelling extensively during this phase. DAC at the beginning focused on presenting alternative ways of exploring and experiencing architecture:

> *"Are you, as Prime Minister encouraged, going out for a walk and having fresh air - of course in due distance to others?"* (DAC Facebook, 16th Mar 2020).

With this post, DAC also promoted their app, which provides guided tours or descriptions of architecture one might see on the walk. In combination with the phrase "*fresh air"* they create a pull factor to go out from the house and encourage people to use the prime minister's encouragement as justifying factor. This approach is similar to the before-pandemic approach of Glyptotek of creating unconscious links with the company, which might be connected to governmental recommendations, thus supporting the public agenda among the organizations. A similar approach presented Thorvaldsen's Museum, where they provide alternative ways of experience:

> *"Did you know that you can still come on a virtual tour at Thorvaldsen's Museum these days!? We let the beauty and art come to you! Stay tuned over the next days when we post selected by Thorvaldsen's works and provide more info about Bertel and his art"* (Thorvaldsen's Museum Facebook, 17th Mar 2020).

However, instead of encouraging people to go out of their houses, they provide an alternative, virtual ways of experiencing their art collection. Both companies demonstrate alternative services both to the on-site and to one another among the competition. The storytelling technique is used to pursue the experience selling agenda even while in a lockdown despite the services being closed as organizations are expecting to open at some point and them welcome their visitors and in the meantime provide alternatives.

The use of storytelling to sell experience did not change during the reopening phase. All the companies relied on it also to perhaps fulfill the promotional agenda. During the first two months of reopening, all the companies decided to focus on selling experience or feeling of it as per experience selling agenda. The Head of Marketing at JyllandsAkvariet confirms that they *"(...) explained stories"* (Appendix 2 – (13) JyllandsAkvariet) during this period. As discussed in the Literature Review, sensory experience or service providers might be motivated to use the storytelling approach to convey and sell their services more effectively as they are hard to capture in short, laconic messages. It was concluded from the claims by Lee and Jahng (2020) about storytelling being a persuasive and effective tool. The Head of Marketing at Kronborg Castle also connects this approach to the specifics of the COVID-19, explaining their approach during this time *"(...) was: 'Come to us and have a great time. Come and experience something. Come and feel something, come, and see something, come to hear something' – because people have been home so long (...)"* (Appendix 3 – (15) Kronborg Castle). One of the posts that exhibited their attention to the feeling, seeing, and hearing was connected inside the church:

> *"Yesterday we had a nice little wedding ceremony at the castle church. All candles were lit, the priest told a story of love and the church singes voted for the beautiful hymns. When the wedding ceremony was over, the bridal couple was congratulated on the rose petals in the castle yard. They are now lying there as a reminder that even in need there is love and hope. We wish the beautiful couple the best"* (Kronborg Castle Instagram, 20th Aug 2020).

The narrative in this example conveys an experience through detailed description and the use of numerous copywriting techniques explained later. By doing so, they contribute to the experience selling agenda and partially to the bonding agenda due to the vibrant appearance of the message. Kronborg Castle representative also mentioned that they *"talked a lot more about the fact that you can go, and you can have a picnic around the castle"* (Appendix 3 – (15) Kronborg Castle) and that they were *"(...) bringing the castle to life with Hamlet characters"* (Appendix 3 – (20) Kronborg Castle). Though the representative did not mention storytelling, it seems to be the apparent choice for fulfilling these intentions. She also underscores the importance of how they had to use persuasion to bring customers. In Christiansborg Palace, they focused on, for example, communicating the well-being of their horses:

> *"You can come and say hello to the sweet and rested horses in the Royal Stables (...)"* (Christiansborg Palace Facebook, 18th Aug 2020).

As explained before, including the audience in an experience description might make it easier for them to imagine themselves experiencing it in reality and thus more inclined to act on it. In that way, storytelling would affect audience behavior because, according to Lee & Jahng (2020), they are likely to be encompassed by the storyline. This example seems to create an emotional bond between the audience and animals as they are encouraged not to visit the castle or museum but rather the horses that live in the stables thus it is a part of the experience they want to sell. Moreover, it focuses on the outside aspect, which was said to be important during this period by several case organizations. Glyptotek also tried to sell not necessarily the service but rather the feeling around it and safety tokens:

> *"(...) for anyone who wants to enrich their Sunday with a classic concert in beautiful surroundings (the concert will be held following current guidelines, so it can be a safe experience for everyone)"* (Glyptotek Facebook, 10th Aug 2020).

The museum explains the service as an enrichment to the Sunday, which might influence a particular audience to come and see it. Moreover, by using explanations and sending the audience to read the safety guidelines for the concert, they also appeal to the current situation standards, which might be very important in some cases. By combining the description of the experience and relating it to the timely circumstances in the narrative the organization is contributing to the experience selling agenda. Moscardo (2010) and Lee and Jahng (2020) agree that stories convey hard-to-remember messages easier. It is further explored in the section about storytelling in information and public agenda. The use of storytelling in the agenda of bonding with the audience is presented and analyzed next.

Bonding with the audience agenda

Social media platforms are generally built around forging relationships through information giving and taking processes (Chung et al., 2015). Therefore, this medium, on its basis, seems fruitful for pursuing the bonding agenda. Additionally, specific persuasive techniques such as storytelling can support building relationships and bonding with the audiences. This section will elaborate on how this approach unfolded among the case organizations and contributed to the second-level of agenda-setting.

One of the situations where storytelling was used to convey bonding with the audience agenda was sharing the company's mission for the following year. Among the cases, DAC appears to do so in the period before the lockdown. The following example seems to be used for targeting adult audiences:

> *"We are well underway to fulfill our ambition to engage as many as possible in the fascinating and important world of architecture - and we look forward to even more people visiting our exhibitions, guided tours and events in 2020. Happy New Year"* (DAC Facebook, 7th Jan 2020).

Here, DAC expressed their wishes and goals for 2020 by highlighting the importance of their mission to bring and engage people in the "*fascinating and important world of architecture*." By describing the architecture in this poetic manner, the company uses storytelling to convey the message in a meaningful way that connects with what Li & Liu (2020) describe in their work. It also tackles emotional appeal, which DAC seems to try to achieve by using these specific adjectives and calling their goals "*ambition"*. DAC, in that case, tries to show the sublimity by underscoring the importance of architecture in the culture.

During the first lockdown, DAC switched their approach to more emotional bond creation and familiarizing through storytelling. As discussed earlier, they were trying to create a sense of coziness in their communication during the first lockdown (Appendix 4 – (7) DAC). Moreover, their representative explained that they usually like *"(...) to produce a lot of content on what is going on inside the building"* (Appendix 4 – (8) DAC). However, in this period, the focus shifted, as evident in their messages:

> *"We stand together by staying apart at the moment. It may feel lonely, but fortunately everyday life still offers beautiful moments - like when neighbors help each other with shopping, and neighborhoods sick communal singing from the windows (...)*" (DAC Facebook, 16th Apr 20);

> *"The city is still quiet. Even though we stay in due distance from each other, lovely moments still arise between the walls - like when strangers send a smile while giving one space to pass on the street, and when families and friends meet virtually (...)"* (DAC Facebook, 1st May 2020).

Instead of describing what was happening inside, they decided to focus more on the said *coziness* outside. On the one hand, they support governmental regulations by mentioning "*staying apart"* or "*stay in due distance*." On the other, they present another recommendation to the one from

March, where they encouraged going out. They underscore "*friends meet virtually"* to persuade the idea of social distancing. Perhaps DAC uses this technique to enable the audience to develop empathy, which Li & Liu (2020) presented as one of the storytelling characteristics. Their claims also support that the audience could develop an unreasoned emotional response to DAC's posts on Facebook. Though they do not mention the center in the text, they can develop an unconscious bond with the audience.

Parallel to that, Kronborg Castle also presents their social role as an institution representing culture and history, explaining that isolation is not a new phenomenon. They do this by storytelling the experience of the National Museum's Director in their post:

> *"Director of National Museum, Rane Willerslev, has tried isolation before. Hear his fascinating story about the experience in Siberia in 1992"* (Kronborg Castle Facebook, 18th Mar 2020).

Though in this post they present a more matter-of-fact approach, Kronborg's Castle Head of Marketing described the initial approach to the pandemic lockdown that they were *"(…) just basically making mockery out of it"* (Appendix 3 – (12) Kronborg Castle). Perhaps it is because of a lack of awareness of the duration and the measures in the future. Nonetheless, to the public, they displayed a comforting approach through storytelling which aligns with storytelling used in crisis communication discussed by Lee & Jahng (2020), where it can help maintain trust towards the organization. Maintaining the trust relates closely to the bonding agenda as it can create loyal and reoccurring clients. Moreover, Kronborg Castle seems to rely on mythical and historical elements in their messages to seek sympathy and comfort the audience, even revealing their intention to the audience in one of the messages:

> *"Now that Kronborg Castle is temporarily closed and Holger Danske is sleeping alone in the casemates, we can look back to a time then he 'woke up' for a while"* (Kronborg Castle Facebook, 17th Mar 2020);

> *"(…) Even today, where Denmark, like so many other nations, is facing a global crisis, narratives and interpretations are a place where we can find the inner strength"* (Kronborg Castle Facebook, 4th Apr 2020).

Both messages focus on the narrative of an old Danish myth which aligns with Kent's (2015) description of persuasive communication as often relying on and being conveyed through myths and stories. Furthermore, the posts were published when the reopening was not yet in the discussion. Thus, by presenting the national myth to "*find the inner strength*," the organization tried to lift their audience's spirits by engaging them in their conversation or unifying the nation to *survive* the lockdown phase. It could again be related to fulfilling the social role of a museum or cultural institution about both bonding and informational and public agendas. Perhaps, Kronborg Castle, as a public organization, with this message, is also complying with the general public agenda by comforting the audience and supporting the compliance with government-imposed restrictions and *surviving* together.

Glyptotek, on the other hand, decided to direct the narrative as a personal message or letter to the public during the first lockdown:

> *"Dear followers - as you may know it's due to the current corona-situation - not possible to visit Glyptoteket at the moment but we love your visits and can't wait to see you again. (…) See you and stay safe!"* (Glyptotek Facebook, 17th Mar 2020).

The museum also tries to create an emotional bond with its audience by directly approaching them with the letter. Just like DAC, the place could be developing an unconscious bond that will push the audience to come to the museum in the re-opening phase or support them otherwise linked to intentions of the bonding agenda. Other similar examples were discussed in the section about first-level of setting the bonding agenda. It shows that storytelling was used as a persuasive approach to contribute to the second-level agenda-setting as well.

The Head of Marketing at Glyptotek described that *"during lockdown [they] upscaled [their] presence on social media with small video productions about the art, activities for children, podcasts and a lot of beautiful pictures and the stories about the art and artists"* (Appendix 7 – (3) Glyptotek). However, it is not evident in the storytelling approach that they used such stories. Perhaps it is more visible in another persuasive approach. This information was conveyed through historical facts and descriptions rather than storytelling with *colorful* or rich vocabulary to describe the experiences. The role of language in communication is further explored in the Copywriting section.

During December 2020, everyone primarily focused on using storytelling to create empathy and emotional connection with their businesses and the audience. Moreover, all the companies decided to connect this aim with either the end of the year or Christmas. For example, in connection to the end of the year JyllandsAkvariet tried to describe their employees including human and all the animals at the aquarium:

> *"All the employees at Jutland Aquarium - whether they have zero, two, four, eight or a completely different number of legs - look forward to welcoming you all here in the year 2021!"* (JyllandsAkvariet Facebook, 11th Dec 2020).

Another example of empathy creation among the viewers is Christiansborg Palace, which seemed to create empathy for their place and other people in Denmark. It exhibited the social role where they try to comfort the nation:

> *"Even though the castle has kept closed for most of December, still some Christmas spirit has snuck in. We hope you all have a pleasant and safe Christmas. Let's all put heart emoji in the comments section for those who can't celebrate Christmas with loved ones this year"* (Christiansborg Palace Facebook, 18th Dec 2020).

Directing the message towards their audience creates potentially an emotional bond and empathy towards the castle as it is more personal and expresses feelings. They also underscore compliance with the state by mentioning *"safe Christmas,"* which indicates not to gather because of the restrictions but later sympathize with individuals who have to celebrate apart. The castle tries to involve its audience in meaningful conversation by engaging them, just like Moscardo (2010) presents storytelling characteristics. It seems that everyone chose to have this conversation with their audiences during a vulnerable time of the year. It is perceived as such because of the national lockdown during a big celebration. Perhaps it is easier than to strengthen bond with their audience by doing so. A similar approach had Thorvaldsen's Museum by providing an alternative celebration of Christmas with them online:

> *"Christmas this year will be different than we expected. Many can't spend Christmas like they usually do or enjoy the same traditions we've previously been used to. Therefore, Thorvaldsen's Museum would like to contribute to bringing out extra Christmas spirit to you all - in a safe environment (...)"* (Thorvaldsen's Museum Facebook, 21st Dec 2020).

Here they also try to bring empathy towards them by mentioning the different expectations towards Christmas celebrations. However, they also try to create an emotional bond with their audience and present themselves within the social role by mentioning the lack of traditional celebrations this year like it used to be and providing relief in cultural experience at home as *"in a safe environment."* Like Kronborg Castle, they could also be complying with the government in helping them comfort the public with this and similar messages.

At the beginning of 2021, most companies did not use storytelling to bond with the audience. However, Glyptotek was again persistent and consistent with posting throughout the second lockdown. An example is a comforting post from the beginning of January:

> *"(...) it might comfort you to listen to some advice from the Roman Emperor Marcus Aurelius, who himself witnessed an awful epidemic (...)"* (Glyptotek Facebook, 3rd Jan 2021).

The narrative and the characters of this story could bring comfort to the audience, which seems to be the intention all along. Here they use storytelling to maintain the bond with the audience and pursue an educational intention. Moreover, considering how current and relevant the topic was, they could inflict an emotional response of the audience to this abstract story, just like Li & Liu (2020) suggest in their work. Glyptotek also seems to comfort and bond with their audience through personally relatable and witty messages:

> *"Hair problems? While we wait for the hairdressers to open again, we have gathered some good inspiration for you from our antique collection. (...) Which is your favorite?"* (Glyptotek Facebook, 24th Feb 2021).

Considering that at the time of posting, it had already been a while since hairdresser services were on the COVID-19 restriction lockdown, it could be assumed that people could relate to mentioned hair problems. Perhaps Glyptotek, with this approach, wanted to also comfort the public because of the prolonged crisis and strengthen the bond with them. As a result, it could make the audience more inclined to visit them or use their services when the reopening takes place due to their associations with the brand. While bonding with the audience and experience selling relies heavily on feelings and associations, the following agenda is more factual. Storytelling, in this case, is used in another manner that is presented in the next section.

Informational and public agenda

In connection to the second-level agenda-setting, Coleman et al. (2009) have shared that presenting complex information through storytelling persuades the context's importance and makes it easier for the audience to comprehend and remember it. Therefore, storytelling seems to be a practical approach for pursuing informational and public agendas where complex and vital information is involved. Although it became evident that storytelling was not widely applied among the case organizations for covering informational and public agenda, this section will showcase some of those rare cases where it was present.

The first indication of the use of storytelling to communicate information and public agenda was present in the first lockdown, while the rest were present in the reopening phase. The Head of Marketing in Christiansborg Palace described how National Museum intended to be present on social media: *"For instance, to give more stories to our visitors, because, you know, like us, you just are locked down at home and you sort of need to get input from somewhere"* (Appendix 6 – (8) Christiansborg Palace). It seems it was not as present on Christiansborg Palace's social media, but it was present in Kronborg Castle's communication. It is not surprising since both organizations are a part of the bigger organization – the National Museum. Christiansborg Palace had another way of using storytelling when the information about the possible opening was presented to the public:

> *"We are already in full swing putting Plexiglas and hand spirit out everywhere, so the castle meets the government guidelines, and you can safely visit us"* (Christiansborg Palace Facebook, 25th May 2020).

They seem to use safety tokens to create associations of safety with the brand, place, and services. Zakharova (2020) indicated in her work that storytelling is used to create and enforce associations, which seems crucial for Christiansborg Palace related to safety in times of the pandemic. Although most of the case organizations communicated safety aspects and regulations, none of them used storytelling to explain the cause of them closing down or imposing restrictions on their visitors. They did not spread awareness and information about the COVID-19 virus itself. It seems they shifted this responsibility to the state as it was mentioned several times that the restrictions are government-imposed. Hence, this persuasion technique was not used for the purposes discussed in the Literature Review by Lee & Jahng (2020) and Jones et al. (2010) about communication during crises in this case. Perhaps the cases relied on mass media and official spokespersons to convey this information to the public. It might lead to miscommunication and a lack of the audience's knowledge about the necessary precautions the company might have undertaken concerning the COVID-19. Moreover, different companies might have different guidelines for their visitors, leading to confusion among visitors.

The same approach to convey safety and comfort to the audience was present during October and November, which are also the last months of the reopening phase of the pandemic in 2020. Glyptotek focused on describing the spacious area they have inside:

> *"Glyptoteket is a large museum, and we have many square meters. Here is plenty of space, hand spirit for free use and of course we always make sure that there are never more visitors than the guidelines prescribe"* (Glyptotek Facebook, 14th Oct 2020).

They use safety tokens: plenty of space, hand spirits, and having only as many visitors as guidelines say. This type of storytelling aligns with Li and Liu (2020) about the ability of storytelling to do so. By explaining all the precautions, Glyptotek aims at providing the feeling of being taken care of as a visitor. It might be a pull factor for some to come and visit. DAC showed the same approach:

> *"As a guest at the Danish Architecture Center, your safety is very important to us. We take good care of each other and follow the recommendations and directions of the health authorities, so you can [stay safe] and safely visit us. Remember to keep a good distance from others and keep your mouthpiece on throughout your visit inside the DAC. Please*

> *take advantage of the hand sanitizers available in every room"* (DAC Facebook, 31st Oct 2020).

They also present all the safety tokens and lead the public to use sanitizer and keep their masks on. Moreover, they try to comfort the audience by stressing that they take care of safety and that it is vital for them to follow the recommendations from the government. Again, the company tries to create positive associations with their brand, like safety.

While storytelling was analyzed in this section, another tool is closely connected to this persuasive technique. It is copywriting that allows the storytelling to fulfill its potential in expressing the agendas. Thus, it is crucial to present it following this section.

Copywriting

Copywriting as an element of persuasive communication will be analyzed in this section by acknowledging when and to what extent the corresponding techniques were present in online communication by the case organizations. As discussed in the Literature Review, copywriting explains the use of certain words or phrases in communication. Therefore, the researchers based the analysis on descriptions of tourism language from Fomukong (2016), Raluca (2013), Zakharova (2020), and Salim et al. (2012). Thus, it was possible to conclude how this persuasion element contributed to the second-level agenda-setting and how the particular techniques changed in different phases. Although copywriting is closely linked to the storytelling technique, this section will focus on and conclude about the language more specifically. This section is divided according to the main tools of copywriting used in communication of the case organizations.

Conversational approach

Before the first lockdown, it is visible that often persuasion of the services or experiences and particular branding is present and maintained through a generally conversational approach to copywriting by, for example, asking questions to the audience. In some cases, they were providing a solution or an answer in connection to their services:

> *"Didn't you make it to the Danish Architecture Center before the BIG exhibition closed? No worries - now you can experience all of the wild projects and the entire 'Formgiving' exhibition in virtual reality"* (DAC Facebook, 14th Jan 2020).

This approach emphasizes specific aspects of the message, as Fomukong (2016) explained in the Literature Review, and potentially can engage the audience in communication with responding in comment sections. The above example also shows how the second-level agenda-setting is implemented with the experience selling agenda as they describe and offer an alternative or expansion of their services through copywriting.

It was observed that most of the cases became even more conversational in their messages during the first lockdown. They again engaged the audience in communication by asking questions, some of them seemingly rhetorical: *"Did you know that you can still come on a virtual tour at Thorvaldsen's Museum these days!?"* (Thorvaldsen's Museum Facebook, 17th Mar 2020*)* or *"Need a break from the home office?"* (DAC Instagram, 27th Mar 2020). However, in the end, they still lead to answering the question with an offer to their services and contribute to the experience selling agenda by highlighting the unique aspects of it. In other cases, recipients were directly targeted in a conversation-like manner while expressing feelings and emotions*:*

> *"We can't wait to open and see you all again. We miss each and every one of you"* (DAC Instagram, 25th Mar 2020).

Perhaps the phrases "*can't wait," "see you all again,"* and *"we miss (...) you"* in this, and similar examples were also used to reflect the global situation and the feelings of their audience to make the content more relatable and thus strengthening the bond with them. Such familiarizing has been discussed in the Bonding with the audience section and relates to this agenda, showing that conversational approach as a copywriting technique contributed to the second-level agenda-setting.

The conversational approach later returned during the second lockdown. Engaging the audience with questions and targeting the messages as if personally to the individuals, often showcasing their own needs, was present as in several examples:

> *"Looking for the last Christmas present? How about giving someone you care about a whole year of cultural experiences?"* (DAC Facebook, 12th Dec 2021);

> *"Dear friends - what a year! Thank you all for supporting not just the Glyptotek but all the museums around the world"* (Glyptotek Instagram, 31st Dec 2021).

Fomukong (2016) explained that such lexical structures might help to indulge audiences' emotions and further affect their feelings and behavior, such as longing for the museum to reopen or to purchase an annual card. It seems that in these examples the organizations tried to target the personal connection with the audience, therefore, it also becomes part of the bonding agenda.

Expressive language

The vivid or expressive language here stands for the use of deviant, saturated and robust expressions in communication and figurative speech, epithets, adjectives, and hyperboles to enrich the text and potentially increase its persuasive capabilities. As discussed in the Literature Review, these language tools are used in advertising and marketing communication to influence the audience (Fomukong, 2016). In online communication before the COVID-19 pandemic, it is visible that the language of messages was not very saturated with expressions compared to later periods – demonstrative techniques such as slogans, signs, and foul or elliptical language are not used at all among case organizations. Perhaps it is also because these social media platforms are used for communicating information and marketing messages rather than expressive advertising. However, Kronborg Castle was an exception with its use of vivid language and strong linguistic effects. For instance, the description of children tour at the castle discussed in the Storytelling section, where the backstory for an experience is saturated using questions and epithets such as *"in the dark and humid catacombs," "mystery," "who is the guilty one?", "put on your detective hat"* and others (Kronborg Castle Facebook, 7th Feb 2020). Using adjectives and elaborate explanations of the experience setting tell a story where the audience would like to participate, thus contributing to the experience selling agenda.

JyllandsAkvariet was the first to use adjectives relating the services or the location to freshness, outside, and nature during the first lockdown. Because of the respiratory disease outbreak, it was considered safe to be in the fresh air among the health authorities (Danish Health Authority, n.d.) and consequently the audience during the pandemic. The representative from JyllandsAkvariet revealed that their approach indeed was to*: "Just the wording like 'outdoors,' 'wind,' 'nature' and, you know, 'wide beaches.' I think those kinds of words just became more important to us too,* *you know, sneak those in as much as we could but in a natural way"* (Appendix 2 – (12) JyllandsAkvariet). It shows that their communication narrative also became accustomed to the familiar words from the public due to the pandemic lockdown. This, in return might make it easier for the audience to relate and empathize to the messages shared. Others applied this approach later in the reopening period. It might be in contrast because JyllandsAkvariet could still offer some of their services during the first lockdown; hence they had to apply this branding to attract visitors before others.

Towards the end of the first lockdown and during the reopening phase, all organizations used adjectives pressuring safety aspect: *"safely visit"* (Christiansborg Palace Instagram, 28th May 2020); *"safe experience"* (Glyptotek Facebook, 10th Aug 2020); *"safe place"* (Kronborg Castle Facebook, 22nd May 2020). Hence, the brands were trying to persuade the perception of being safe with upcoming reopening. As it was confirmed in the interview with the Christiansborg Palace representative, their intention was *"Overcommunicating of how it is safe to visit [them]"* (Appendix 6 - (10) Christiansborg Palace). The usage of adjectives for such purposes could be considered a practical approach. It helps link the brand to particular associations, as confirmed by Coleman et al. (2009) about the specifics of second-level agenda-setting. Therefore, through generally contributing to the informational and public agenda, the cases also persuaded the audience's perception of safety.

Moreover, most of the cases started using fewer simple statements during the reopening period and especially towards the end of summer 2020 and in autumn, and focused more on describing the experience, using vivid language with substantial effects, thus contributing to the experience selling agenda:

> *"Heavy clouds above the Castle towers today. We call it 'Hamlet weather'"* (Kronborg Castle Facebook, 6th Jul 2020);
>
> *"There is finally hope for the summer weather we have longed for (...) and therefore also our cozy evening tour 'seals and sunset', which many have asked for"* (JyllandsAkvariet Facebook, 2nd Aug 2020);

> *"Concert surrounded by marble and Roman sculptures (...) The concert takes place in the beautiful Festsal with high ceilings and plenty of space between seating"* (Glyptotek Facebook, 15th Sep 2020).

It is evident in these examples that all the discussed agendas are present: the case organizations relate to a broader context such as the weather in connection to the bonding agenda, contribute to the mentioned experience selling agenda, and in the case of Glyptotek, also informative and public agenda, explaining the safety aspect. Interestingly, using poetic explanations of how it is safe to visit, they, so to speak, *sell the safety aspect* in this example with adjectives *"high ceilings"* and *"plenty of space."* It indeed might prove to be more influential than simply providing the information because of the effects of copywriting on the audience. Providing rich and poetic explanations might be easier for the audience to comprehend, remember and later associate with the brand. Furthermore, figurative expressions with the use of, among others, metaphors and hyperboles were widely applied among the private cases towards the end of summer. For example:

> *"last week of picnic in heaven (...)"* (Glyptotek Facebook, 23rd Aug 2020);
>
> *"Just as summer seems to be losing breath (...)"* (Glyptotek Facebook, 19th Aug 2020);
>
> *"(...) let yourself be obsessed with the sound and mood (...)"* (Glyptotek Facebook, 27th Aug 2020).

The switch to even more expressive language from August 2020 possibly is related to the end of school holidays and that the government-provided discount for entrance fees was no longer viable. It was discussed in several interviews that the summer discount helped to attract visitors:

> *"Fortunately, we had that 50% discount from the government which helped a lot"* (Appendix 6 – (10) Christiansborg Palace);
>
> *"Having half-price helped. We could see that in visitors. I mean, the day it stopped it just dropped like a bomb"* (Appendix 5 – (14) Thorvaldsen's Museum).

Hence, organizations had to show their product again in the fall and make more immense efforts to attract more potential customers. Moreover, the challenges of the audience switch to a domestic focus were also discussed in some of the interviews:

> *"A lot of Danish people do not know that we exist. (...) It is a new market, at least the mindset. We are still trying to figure out how to best sell it to Danes and explain what it is"* (Appendix 6 – (10) Christiansborg Palace).

The mentioned challenges might have resulted in an increase of specific language tools used to sell the experience to a new, more Danish audience in this period. It also matches the approach to shaping the language in advertising described by Fomukong (2016), which includes expressive and rich words and phrases. The researchers assume that the language becomes more expressive and persuasive among the cases when the agenda is wider or perhaps more significant to convey. Therefore, it entails the experience selling agenda as well as the promotional one.

After a period of inconsistent and more informative messages, all the cases except Christiansborg Palace again returned to longer messages with figurative and event deviant language with substantial effects towards the end of the second lockdown. Considering it was already known that the reopening would take place in April 2021, the organizations again had a clear marketing subject, and they were actively contributing to the experience selling agenda. Therefore, more effective and saturated persuasive techniques were implemented in communication, which aligns with Yunus's et al. (2016) suggestions to psychologically influence and convince the individuals to use the services after reopening.

Simple statements

While other cases used a more conversational and engaging approach, the messages from Christiansborg Palace during the first lockdown became more concrete, using simple statements in their messages on social media, for instance:

> *"We are looking forward to welcoming you again to lots of exciting experiences at Christiansborg Castle"* (Christiansborg Palace Facebook, 30th Apr 2020).

Of course, the message still entails other aspects from copywriting, such as a conversational approach and adjectives to describe the experience. It shows that the techniques are often combined and overlapping to gain the desired effect. However, considering how limited Christiansborg Palace's online presence on social media was at this point, it could be argued whether it was intentional copywriting or used to increase online presence. Simple statements might prove convenient and easy to implement for such purposes, but they are also simple for the audience to comprehend and, therefore, efficient for pursuing almost any agenda. In the meantime, this approach was rarely applied and later returned only in the beginning of 2021, when communication, in general, became a lot more inconsistent. Often, simple statements were used for short, descriptive phrases or to complement the bonding agenda, such as in the following example:

> *"We long to see you dancing through the museum corridors again"* (Thorvaldsen's Museum Instagram, 27th Jan 2021).

It seems the organizations were trying to get closer to the audience and *"stay on top of mind for [their] guests,"* as discussed in the interview with the Christiansborg Palace representative (Appendix 6 – (6) Christiansborg Palace). The simple, short messages might also be related to the uncertainty of the COVID-19 pandemic at that point. It was unclear at that moment how long the lockdown might last, and a lot of their marketing communication before that was based on event promotion, but now all the events were canceled.

Symbols and slogans

Both techniques were rarely used in online communication among cases. Kronborg Castle was the only one who referred to symbols in their communication, such as a Christmas tree (Kronborg Castle Facebook, 3rd Jan 2020). The example with using this symbol as a reference shortly after the Christmas celebration aligns with the discussion in the Literature Review that signs and symbols should be applied to communication in the appropriate settings of time and place (Salim et al., 2012). In combination with the fact that it is common to decorate a Christmas tree in the geographical area, it is even more justified. However, this is a comprehensive symbol and might not be the most effective in creating associations directly to the brand as Salim et al. (2012) suggest the outcome should be.

The use of slogans was not observed, but it does not deny that they still could have been used beyond the researchers' comprehension. Perhaps the reason is that slogans are a part of tourism advertising language (Raluca, 2013), and the messages on social media are mostly used for communication and other agendas with promotion only as a part of it. On the one hand, the researchers are international students living in Denmark, therefore, they perhaps cannot comprehend the slogans used to target the Danish audience, as previously stated. Moreover, it might have been lost while doing the translations of the posts. However, Raluca (2013) argues that slogans should be eye-catching and easy to remember, suggesting that they were not present.

Superiority

With the beginning of a new year in 2020, the private organizations applied a retrospective view. It is when the superiority of the brands was showcased in their messages. For instance, both DAC (DAC Facebook, 7th Jan 2020) and Glyptotek (Glyptotek Facebook, 3rd Jan 2020). shared that in the previous year, they managed to attract a significant number of visitors. However, this approach was not observed in the communication of public organizations, which suggests that it is more important for private commercial organizations to highlight their competitiveness in the market. Zakharova (2020) argues that superiority of the service or product in marketing messages is commonly used. However, from the analyzed cases, it is visible that it is only used at the beginning of the year in the context of highlighting the service. Perhaps it is connected to Danish culture with Jante Law, which indicates no one should show superiority above others (Follett, 2016). It might then implicate that companies do not want to over-communicate their success and put themselves above the competition. While none of the companies expressed this intent to follow this law, for the researchers, as internationals, it is rather striking that the companies do not communicate that much about their accomplishments. Perhaps it is connected to the industry the companies are operating in where it is not a custom to do so. Moreover, they reflected on the previous seasons and showed goals for the new year in 2020 and not in 2021. This, on the other hand, can be explained with the lockdowns and limited possibilities to invite large numbers of visitors and pursue other ambitions.

Positivity

Zakharova (2020) also states that positivity is often used in persuasive messages. Interestingly, from the observations, it is evident that not always is it used to describe only the service or brand but, for example, also applied to the general situation during the first lockdown. Perhaps it is unique to viewing communication practices during such a widespread crisis as the COVID-19 pandemic. Moreover, it is most evident in private cases:

> *"The museum is closed, but we will do our best to get some of the art out to you anyway (…)"* (Glyptotek Facebook, 17th Mar 2020);
>
> *"We stand together by staying apart at the moment. It may feel lonely, but fortunately everyday life still offers beautiful moments - like when neighbors help each other with shopping, and neighborhoods sick communal singing from the windows"* (DAC, Facebook, 16th Apr 2020).

These examples and other similar messages are closely connected to the experience selling agenda as the organizations are offering alternative ways of still experiencing the services despite the lockdowns and finding relief in them. Additionally, they contribute to the agenda of bonding with the audience because they tried to give hope to people and comfort them by providing a positive view. Among others, the social role of a cultural and public institution is present. These aspects were earlier discussed in the first-level agenda-setting chapter. Here, they prove that positivity as a technique was used to fulfill it from the second-level agenda-setting perspective.

Neuromarketing

The following section explains how the second-level agenda-setting was implemented in communication using neuromarketing techniques. Zakharova (2020) introduces neuromarketing as an element of persuasion separate from Cialdini's (2001) persuasion techniques. However, the researchers have found evidence that his techniques are linked to neuromarketing. Therefore, they will be included in this analysis. The use of persuasive communication techniques such as testimony, authority or the use of endorsements, reciprocation, social media shares or high engagement, limited offer, press mentions, and the use of reviews will be analyzed in the context of neuromarketing. All these techniques can affect audience perception and can be used to shape the associations with the brand or its services using human psychology. Therefore, it is relevant to view the temporality of their usage during peculiar circumstances to see if and how the cases tried to persuade their audiences and push particular agendas.

Testimony

This technique is one of the most effective and important ones, according to Zakharova (2020). She claims that including social proof or evidence of what and how other people are doing in communication messages can persuade recipients into repeating this action, such as using a specific service. In the pre-crisis stage and during the first lockdown, testimonies from other audience members were widely incorporated in communication, such as in the following examples:

> *"Anker, 5 years old, was incredibly lucky at amber safari today. The storm had brought this great piece of amber ashore, and of course Anker found it. He participated, together with his mother, in our amber safari, where our amber knowledgeable guide always gives an introduction to learning how to recognize the amber - and Anker did!"* (JyllandsAkvariet Facebook, 20th Feb 2020);
>
> *"Look up!! Thank you @(person tag) for this beautiful picture"* (Glyptotek Instagram, 9th March 2020).

In the first example, a narrative is told about a person's experience, but this technique could also be included, using direct quotes or testimonies in other forms. However, in the second example, a visual testimony in the form of a picture is central. At the same time, Glyptotek highlights it with their Instagram caption and even exposes the specific person, increasing credibility to the message recipients showing that it is an actual person. As discussed in the Literature Review, it becomes a valuable feedback system that the audience also finds reliable (Zakharova, 2020). Moreover, testimony as a technique can be directly linked to the need for orientation concept in agenda-setting where relevance among audience could be increased by providing social proof from their peers. Coleman et al. (2009) explain that high relevance, in return, can contribute to increasing effectivity of pushing particular agendas and persuasion in general, as discussed in the Bonding with the audience section.

It was observed that some organizations include UGC in their messages in this way quite often. However, it is interesting that although DAC uses UGC most often out of all cases, it is usually not directly linked to their services nor the brand. Instead, they use it to fulfill their mission of educating the audience about the importance of architecture and raising awareness about it (Danish Architecture Center, 2021) by sharing user-generated photos of different buildings and objects from Denmark and, in some cases adding informative captions about them. Here a testimony is used to persuade the perception that being featured on their social media accounts is something to aspire to. Others, seeing the shared UGC, will want to imitate the action, which is characteristic of the social proof approach according to Zakharova (2020). DAC even encourages it in some of their messages, which proves that it is a deliberate approach. Hence, testimonies are used for the second-level agenda-setting to pursue the experience selling agenda where the uniqueness of the experiences is showcased and the bonding agenda with including individuals in their messages and content that the audience might find easier to relate to. Moreover, Coleman et al. (2009) explain that this emotional quality of the message can persuade and eventually match the audience's feelings. Therefore, they could adopt associations shared in the form of testimonies.

Later this technique was also applied during the reopening phase. It could be assumed that there was organically more inflow of testimonies and UGC to share and use along with visitors returning to the sites. Zakharova (2020) explains that this is how tourists contribute to tourism language and contribute to eWOM. It is possible that public organizations aspired to affect and interact with it as they tried to increase audience engagement with their messages. Private cases, however, were not as active with trying to increase the engagement.

Increasing social media shares and engagement

As Thorvaldsen's Museum representative puts it: *"Human psychology has become a much greater part of marketing than I ever experienced it being before"* (Appendix 5 – (22) Thorvaldsen's Museum). The researchers have only explored a brief period of marketing communication during crisis-free circumstances. Therefore, they can only compare with this period; however, it was visible that there was a drop in neuromarketing techniques altogether when the first lockdown took place. The most visible change was that most organizations tried to increase audience engagement more actively by asking questions to them and organizing competitions where engagement is required. For example:

> *"Give your best bet on what the cutter should be called - leave your suggestion in the comments below"* (JyllandsAkvariet Facebook, 25th Mar 2020);

> *"Easter bunny has been to the castle! (...) How many eggs can you find?"* (Kronborg Castle Facebook, 11th Apr 2020).

It allowed them to maintain contact with the audience despite the places being closed. As revealed in the interview with Nikki from Kronborg Castle: *"we were just trying to find any ways of reaching people and making sure we didn't lose traction and audiences"* (Appendix 3 – (13) Kronborg Castle). Moreover, from a neuromarketing perspective, the level of shares and engagement in general also creates the perception of high demand and popularity about the brand, as Crestodina (2014) explains. Hence, seeing high engagement and follower numbers creates associations with the brand as something worth following or knowing. Therefore, by creating a flow of interactions on the social media account with the existing followers, it is also possible to reach new audiences and gain new followers and potential clients. To a lesser extent, this approach was also used during the reopening, perhaps to increase awareness about the brand and their services as they were open for visitors.

Along with the second lockdown at the end of 2020, it is visible that the organizations returned to the intention of increasing audience engagement more actively, just like during the first lockdown. It is also related to the Christmas season that JyllandsAkvariet and Christiansborg Palace organized online competitions with requirements for participants to engage with their content. Meanwhile, others took a more direct approach and asked for engagement:

> *"Please keep sharing your photos as well, we'll be happy to see them!"* (Glyptotek Facebook 31st Dec 2020);

> *"(...) please share your pictures of the castle with us - we will be so happy about them"* (Kronborg Castle Facebook, 11th Jan 2020).

The technique of increasing engagement and social media shares, as previously concluded, helps to maintain an online presence, and gives a chance to connect with the audience even during a lockdown. Therefore, it could be considered more as an approach of the first-level agenda-setting. However, these messages still contain aspects from other persuasion elements that contribute to the second-level agenda-setting. Hence, it shows that not only can one message represent several agendas, but it also can be a part of both levels of agenda-setting.

Authority and endorsements

As discussed by Zakharova (2020) and Farnsworth (2019), the practice of including authority and endorsements in communication creates resonance in the audience. It shows the quality of the brand or service, meanwhile increasing its credibility among consumers. Despite the effectiveness of this technique, it became evident that it was almost not used at all by private organizations. However, public cases highlight their connection with more extensive, well-known organizations with a strong reputation, such as UNESCO in the Kronborg Castle case before the pandemic. As the borders were still open at that point, it is possible that the technique was used to present international awareness and cultural significance to attract foreign and domestic visitors alike. This example shows how the informational agenda was pursued and the experience selling agenda in the sense that Kronborg Castle showcases its value and possible differences from other castles, suggesting that the experience might differ.

As per second-level agenda-setting, the message's emotional quality and affective tone can eventually persuade the audience's perception and lead to adopting the views and associations imposed in the message (Coleman et al., 2009). The technique of authority and endorsements could saturate and support this aspect of agenda-setting because of its effects on the audience discussed in the Literature Review. Perhaps the case organizations implemented this technique with influencers or different types of media. However, only DAC states that they collaborate with influencers to target specific audiences (Appendix 4 – (4) DAC). Among other cases, such collaborations and advertising approaches were not noticeable or related to in their online communication. Either way, this perhaps could be used as an approach in the future. DAC confirms that it is in their plans (Appendix 4 – (21) DAC). Also, Kronborg Castle shares an interest in contacting some influencers this year, but they add: *"The only problem is they are very expensive. Way too expensive for what you get out of them to be honest, so it's more if I can find the less famous bloggers influencers that would like a free ticket and a free experience"* (Appendix 3 – (20) Kronborg Castle). Therefore, some organizations see the importance of this approach, but they choose not to implement it because of limited resources.

Reciprocation

With the reciprocation technique, organizations build dependent relationships with their customers, as per Ibrahim et al. (2013) and Zakharova (2020), which implies that it is closely linked to the bonding agenda. It happens by providing something for free and thus making the audience inclined to repay. The researchers do not have any data or information on the success rate of this technique for the cases. However, considering how many times it is used in the messages, it could be argued that it effectively attracts visitors and gains from this dependent relationship. Thorvaldsen's Museum uses many reciprocation techniques in every phase, especially during the reopening, as they generally got more active with communicating on social media during this phase. Some of the examples:

> *"We combine it with a talk about the collection, a book launch and a free glass of wine. It's free to join the opening!"* (Thorvaldsen's Museum Instagram 17th Aug 2020);

> *"Remember we have free entrance to the museum every Wednesday"* (Thorvaldsen's Museum Facebook, 14th Oct 2020).

Reciprocation in these messages seems to be expressed in a positive manner to saturate that it is something potentially pleasant and beneficial for the audience. However, according to Cialdini (2001) there is always something expected in return. Therefore, while they provide free experiences that would strengthen the bond with the audience, it could also potentially increase the chances that the visitors would, for example, make a purchase in their shop or return for a visit in the future. To a lesser extent, other organizations also used reciprocation during this phase, for example, Glyptotek:

> *"Free morning coffee for museum guests! Enjoy your morning coffee in the Glyptoteket's winter garden (...) to celebrate that we can stay open again for our long-missed guests (...)"* (Glyptotek Facebook, 10th Jun 2020).

They seem to aspire to attract more visitors with complimentary coffee and increasing income considering that people still had to purchase entrance tickets on all days of the week except for Tuesdays, which are their free entrance days. Moreover, the example above confirms the use of neuromarketing techniques to pursue experience selling agenda as it captures the atmosphere and suggests it as an extraordinary experience. It could be assumed that it was vital to attract as many visitors as possible to recover after the lockdown as a part of their promotional agenda, which is not further analyzed in the paper. Therefore, this and other neuromarketing techniques were widely applied compared to other phases.

Reciprocation was noticeable again towards the end of the second lockdown in some cases. For instance, Thorvaldsen's Museum offered a free Easter drawing kit (Thorvaldsen's Museum Facebook, 27th Mar 2021). It was a similar approach to the one from the year before when they offered a free modeling kit, which, according to the interview with their representative, turned out as an even better marketing action as planned: *"it boosted our digital also social media platforms so much"* (Appendix 5 – (9) Thorvaldsen's Museum). It proves that reciprocation can lead to more considerable gain from the dependent relationship with the customer and complement other marketing activities. In this case, the kit is not even directly linked to the brand. However, Thorvaldsen's Museum has seized the opportunity of relating to a timely topic of Easter and targeted audiences with kids because, during the lockdown, there were limited offers for children's entertainment and activities, and thus the demand was higher. It directly relates to the bonding and experience selling agendas as it is relatable to some extent and offers an alternative experience.

DAC also used reciprocation for a broader context – in their case, it was Copenhagen Light Festival, and they offered free city guides for the event (DAC Instagram, 25th Feb 2021). It again is not directly linked to the brand but to the concept and industry they represent and are a part of. Using reciprocation helps build dependence from the audience that can prove to be beneficial, as discussed earlier. In the meantime, Glyptotek reminded the audience that there are objects for viewing outside their building free of charge. It is to offer an alternative way of experiencing their services and maintaining a bond with the audience:

> *"Did you know that several of our works are out in the open air and can be experienced free, even though the museum is temporarily closed?"* (Glyptotek Facebook, 12th Mar 2020).

This interpretation of reciprocation can also prove beneficial in the long term. After the reopening, the audience might think that the companies considered them during the lockdown, making them more inclined to visit Glyptotek and pay the entrance fee or support them in other ways. Therefore, this technique is used as a part of the bonding agenda where this outcome is expected.

Scarcity

The most significant switch about reopening their services and inviting visitors was implementing a limited offer approach that was present throughout all the phases among most cases:

> *"You still have the chance to see the special exhibition"* (Glyptotek Instagram, 2nd Jun 2020);
>
> *"Last chance to get the summer discount (...)"* (Christiansborg Palace Facebook, 2nd Aug 2020);
>
> *"Don't miss the unique opportunity to become an ice sculptor"* (JyllandsAkvariet Facebook, 14th Sep 2020).

In the examples above, it is visible that the organizations used scarcity to increase the sales of their services and persuade the audience to use the discount. It was discussed in the Literature Review that the perception of scarcity would make people more motivated to use the service or buy the product as people fear missing out on an opportunity (Zakharova, 2020). Crestodina (2014) adds to this that loss aversion psychology related to scarcity technique creates demand. Therefore, considering the competition between all services in the reopening phase, it seems rational that such an approach was introduced. The only exceptions that did not implement this technique were DAC and Thorvaldsen's Museum. Although this technique seems more connected to the promotional and selling agenda than the ones discussed in the previous chapter, it might increase audience activity and thus contribute to other agendas as well.

Official reviews and press mentioning

Crestodina (2014) suggests that official reviews and press mentions can increase brand or service credibility among the audience. Coleman et al. (2009) suggest that this further can affect the audience perception and even behavior as a part of the second-level agenda-setting. However, Kronborg Castle was the only case that implemented official reviews and press mentions in their messages before the pandemic. Their representative shared that she appreciates radio as a medium and believes it is widely used among their audiences, adding that Kronborg Castle is investing in presence on television as well (Appendix 3 – (5) Kronborg Castle). One explanation of why these techniques were not widely used among other cases could be that the organizations did not have that type of content to share or were limited in their resources. Nevertheless, being present on the media and making the audience aware of it can prove to be valuable and even vital for cultural organizations. Perhaps other organizations prioritized using testimonies or UGC to build credibility.

An interesting distinction was noticeable between the cases in the reopening period. Glyptotek and Thorvaldsen's Museum used official reviews to promote their exhibitions, while DAC, Kronborg Castle, and Christiansborg Palace shared press mentions in their messages. Both techniques are efficient for building credibility, as discussed; therefore, the cases had similar intentions but different approaches for reaching the goals. Perhaps JyllandsAkvariet shows press mentions less often because this organization is more connected to entertainment than culture and education, where credibility and praise from the industry professionals are vital. This technique might be linked to informative agenda from the discussed ones; however, to some extent, it also strengthens the bond as supposedly credibility increases.

It also should be noted that although some cases do not share press mentions or reviews on their social media accounts, it does not exclude the possibility of such publicity being present in other mediums. Perhaps some organizations do not see the reason for sharing this information in their social media messages despite the explained benefits in audience perception.

Summary of the chapter

Structured communication had changed throughout the pandemic, where it was predominantly used before the pandemic came. Moreover, mainly promotional pathways were implemented primarily among private organizations, targeting the informational agenda more than public agenda. Then with the first lockdown, all in all, the number of structured communication posts declined in both types of organizations, still focusing on the promotional aspect of it without much information on the COVID-19 restrictions. The opening did not bring more structured communication, nor did companies create pathways for safety information pages. During the second part of the lockdown the companies created more pathways to reach the websites and information about the restrictions, contributing to the informational and public agenda.

It seems that storytelling increment is highly connected to the phases of the COVID-19 pandemic. The analysis showed that storytelling was mainly present just before the opening or during it. Additionally, they aimed at persuading kids to come with their parents who had been the ones deciding to travel to these institutions. Moreover, after the regulations were introduced in March 2020, the companies switched to more emotional, bond-creating posts relying on empathy and safety tokens to stay in close connection with their audiences. When the government-provided discounted offer ended in August and school holidays were coming to an end, the spike in storytelling in that month was the biggest among all other months of the pandemic phases. In this moment, the experience selling agenda was focal. It seems that altogether storytelling was mainly used to fulfill the agendas of bonding and selling the experience throughout the pandemic.

Before the pandemic, the approach to copywriting was generally conversational. It was observed that private organizations included superiority in their communication at the beginning of the year. Besides this, there are no broad differences between the approach of private and public organizations. When the first lockdown took place, there was a switch to positivity about the brands and the situation in the messages, and an additionally conversational and engaging approach was applied. Therefore, the organizations targeted the bonding and experience selling agendas. Nevertheless, another change in copywriting techniques was noticeable in the reopening period. There, vivid language, and strong effects were used even more with figurative and slogan-like expressions in some rare instances. At the beginning of the second lockdown, the organizations went back to a conversational approach. However, this time it was not only engaging but also personally targeted, emotional. At the beginning of 2021, simple statements and figurative speech were used for short phrases. Then they started implementing figurative speech with solid effects and even deviant language again to persuade the services and contribute to the experience selling agenda.

In the pre-crisis period, from neuromarketing techniques, endorsements, testimonies, official reviews, and press mentions were incorporated in their messages. During the first lockdown, the focus remained on increasing engagement and the level of social media shares. Perhaps this was done to maintain online presence and communication with the audience, contributing to the bonding agenda. In the reopening phase, more neuromarketing techniques were used among the cases. One of the most significant switches was using a limited offer approach to promoting their services and events, which might be related to the competitiveness with all the sensory experience providers reopening. In this relation it was mainly used in connection to the informative agenda. Moreover, reciprocation was used more compared to other phases. The final distinction that stood out during the reopening was the use of testimonies among private organizations as opposed to public ones. The cases continued implementing engagement, reciprocation, and press mentions in their messages during the second lockdown. However, the last two were mainly used towards the reopening in 2021. It was when the organizations were gradually preparing their audience for visiting again and contributing to the agendas of strengthening the bond with them and selling the experiences.

Conclusion

The main question for this research was: How agenda-setting unfolded throughout the COVID-19 crisis in Denmark between January 2020 and March 2021, focusing on the cases from the tourism sector?

Throughout the analysis, the researchers proved the possibility to adapt both levels of agenda-setting concepts within the tourism industry. Moreover, in the example of the education and entertainment sector, it is visible that there is more than one agenda present in social media communication. One of them usually is promotional, while the additional ones can relate to, among others, selling the experiences, bond creation, or information sharing.

There is a clear connection between the COVID-19 pandemic phases and the agenda changes. It was proven that the bonding agenda is always present in the communication messages and that the cases of this research put extreme pressure on it during the lockdown periods. In the meantime, other agendas seem to be specifically enforced during the first lockdown and the reopening period, leaving the second lockdown solely to bond creation. The informative and public agenda during these phases included focus on the safety tokens of the places, while the experience selling agenda was used to saturate the experiences and attract visitors.

Moreover, it was proved in this research that there is a link between agenda-setting theories and persuasive communication elements as particular persuasion tools and techniques correlate and unfold along with the specific agendas. It became evident that they complement the agendas as a part of second-level agenda-setting and are deliberately adapted by the case organizations for such purposes. Hence, it was proved that it is possible to adapt the agenda-setting theories to the tourism setting to understand communication practices better. Analyzing the agenda-setting concepts has allowed the researchers to understand why and how specific persuasive communication techniques and tools are related to the communication intentions.

The discussed changes in communication showcase Fomukong's (2016) explanation of language being capable of adapting. In the analysis, it was possible to view significant communication changes that probably would not occur if not for the crisis. It became evident that the case organizations were internally and externally motivated to adapt their communication to reach particular agendas.

The researchers provide insights into the research area that can be pursued further within the tourism and other industries, proving that the concept of agenda-setting can be stretched to more than political or media messages. Moreover, Cialdini stresses that *"By understanding persuasion techniques, we can begin to recognize strategies and thus truly analyze requests and offerings"* (Cialdini, 2001, p. 81). It can be found very important in the tourism industry in the following years after the crisis subdues.

Further research

Recovery marketing is a significant part of crisis communication and can lead to successful recovery (Ritchie et al., 2004, p. 212). As the tourism industry is currently in an indefinite reopening and recovery phase from the COVID-19 crisis, the researchers see it as an opportunity to fill the research gap of recovery marketing exploration concerning agenda-setting and persuasion. Moreover, to gain a deeper understanding of these practices and analyze the written communication more in-depth, phraseology theories could be applied to view the meaning behind specific syntactic structures and compositions of words.

Zakharova (2020) suggests that tourism information consists of linguistic and supporting visual elements, which is also evident in the communication on social media. Considering the visual aspect would broaden the field of study and perhaps allow the researchers to allocate more agenda-setting and persuasion practices present in online communication. Additionally, during this research, it was discovered that some of the organizations besides online communication rely heavily on the printed and mass media such as television and radio, which could also serve as potential fields for exploration. However, the most significant aspect to implement in researcher's opinion is the audience perspective and perception of persuasive communication by tourism organizations. It seems especially intriguing considering the extraordinary circumstances of the COVID-19 pandemic. As a possibility, the exploration of user-generated content about cases and their communication is suggested.

Finally, it seems that in the world of modern-day marketing, the consumer is not allowed to make a conscious, independent decision but rather is continually influenced and guided towards the expected choice. Zakharova (2020) calls this manipulation which rarely seems to be applied when discussing persuasion in marketing. It opens the question of whether the term *manipulation* is deliberately discarded in persuasive communication research due to its negative connotations or because it reveals the true nature of persuasion being borderline manipulative. Therefore, the question of ethics in persuasive communication remains open for further research.

Bibliography

Agostino, D., Arnaboldi, M., & Lampis, A. (2020). Italian state museums during the COVID-19 crisis: from onsite closure to inline openness. *Museum Management and Curatorship, 35*(4), 362-372. doi:10.1080/09647775.2020.1790029

Anderson, J., Rainie, L., & Vogels, E. A. (2021). *Experts Say the 'New Normal' in 2015 Will Be Far More Tech-Driven, Presenting More Big Challenges*. Retrieved from Pew Research Center: https://www.pewresearch.org/

Beirman, D. (2003). *Restoring tourism destination in crisis.* Sydney: Allen & Unwin.

Bennett, A., & Royle, N. (2004). *Introduction to Literature, Criticism and Theory.* Pearson.

Bhasin, H. (2020, Nov 1). *Agenda Setting Theory Explained*. Retrieved from Marketing 91: https://www.marketing91.com/

Brown, K., & Mairesse, F. (2018). The definition of the museum through its social role. *Curator: The Museum Journal, 61*(4), 525-539. Retrieved from https://onlinelibrary.wiley.com/doi/epdf/10.1111/cura.12276

Bryman, A. (2012). *Social Research Methods: 4th edition.* New York: Oxford University Press.

Burton, S. (2006). Marketing for Public Organizations. *Public Management an International Journal of Research a Theory, 1*(3), 373-385. doi:10.1080/14719039900000012

Chan, N. L., & Guillet, B. D. (2011). Investigation of Social Media Marketing: How Does the Hotel Industry in Hong Kong Perform in Marketing on Social Media Websites? *Journal of Travel & Tourism Marketing, 28*(4), 345-68.

Christiansborg Palace. (2021). *Christiansborg Palace*. Retrieved from Kongeligeslotte: https://www.kongeligeslotte.dk/en/palaces-and-gardens/christiansborg-palace.html

Christiansborg Palace. (2021). *Christiansborg Palace Facebook Page*. Retrieved from Facebook: https://www.facebook.com/dronningenschristiansborg

Christiansborg Palace. (2021). *Christiansborg Palace Instagram Account*. Retrieved from Instagram: https://www.instagram.com/christiansborgslot/

Chung, N., & Han, H. (2017). The relationship among tourists' persuasion, attachment and behavioral changes in social media. *Technological Forecasting & Social Change, 123*, 370-380. doi:10.1016/j.techfore.2016.09.005

Chung, N., Han, H., & Koo, C. (2015). Adoption of travel information in user-generated content on social media: the moderating effect of social presence. *Behaviour & Information Technology, 34*(9), 902-919. doi:10.1080/0144929X.2015.1039060

Cialdini, R. B. (2001, February). The science of persuasion. *Scientific American, 284*(2), pp. 76-81.

Coleman, R., McCombs, M., Shaw, D., & Weaver, D. (2009). Agenda Setting. In K. Wahl-Jorgensen, & T. Hanitzsch, *The Handbook of Journalism Studies* (pp. 147-160). New York: Routledge.

Connected Papers. (n.d.). Retrieved from Connected Papers: https://www.connectedpapers.com/

Copyright at Aalborg University. (2020, March). *What is permited with pictures and graphics?* Retrieved April 5th, 2021, from Copyright at Aalborg University: https://www.copyright.aau.dk/

Crestodina, A. (2014). *Orbitmedia*. Retrieved from Neuromarketing Web Design: 15 Ways to Connect With Visitors' Brains: https://www.orbitmedia.com/blog/neuromarketing-web-design/

Danish Architecture Center. (2021). Retrieved from DAC: https://dac.dk/

Danish Architecture Center. (2021). *Danish Architecture Center Instagram Account*. Retrieved from Instagram: https://www.instagram.com/danisharchitecturecenter/

Danish Architecture Center. (2021). *Danish Architecture Centre Facebook Page*. Retrieved from Facebook: https://www.facebook.com/danskarkitekturcenter

Danish Health Authority. (n.d.). *Covid-19*. Retrieved from Sundhedsstyrelsen: https://www.sst.dk/

Danish Royal Palaces. (2021). Retrieved from Kongeligeslotte: https://kongeligeslotte.dk/

Denzin, N. K. (2012). Triangulation 2.0. *Journal of Mixed Methods Research, 6*(2), 8-80.

Denzin, N. K., & Lincoln, Y. S. (2011). Introduction: The discipline and practice of qualitative. In N. K. Denzin, & Y. S. Lincoln, *The Sage Handbook of Qualitative Research* (4th ed., pp. 1-19). London: Sage.

Easterby-Smith, M., Thorpe, R., Jackson, P., & Lowe, A. (2012). *Management Research* (4th ed.). London: Sage.

Farnsworth, B. (2019, Mar 5). *iMotions*. Retrieved from 15 Powerful Examples of Neuromarketing in Action: https://imotions.com/blog/neuromarketing-examples/

Follett, C. (2016, Nov 14). *Jante Law – the chip on Danes' shoulders*. Retrieved from CPHPost: https://cphpost.dk/

Fomukong, S. E. (2016). Stylistics Analysis in Advertising Discourse: A Case of the Dangote Cement Advertisement in Bamenda - Cameroon. *Advances in Language in Literary Studies, 7*(6), 105-112. doi:10.7575/aiac.alls.v.7n.6p.105

Glaesser, D. (2006). *Crisis Management in the Tourism Industry.* Oxford: Elsevier.

Glinoga, M., & Tombs, A. (2007). Backstage visibility: Do the customers care? *Australian and New Zealand Marketing Academy (ANZMAC) Conference* (pp. 2541-2549). Dunedin, New Zealand: University of Otage and ANZMAC.

Glyptotek. (2021). Retrieved from Glyptotek: https://www.glyptoteket.com/

Glyptotek. (2021). *Glyptotek Facebook Page*. Retrieved from Facebook: https://www.facebook.com/glyptotek

Glyptotek. (2021). *Glyptotek Instagram Account*. Retrieved from Instagram: https://www.instagram.com/glyptoteket/

Guba, E. (1990). The Alternative Paradigm Dialog. In E. Guba, *The Paradigm Dialog* (pp. 17–27). Newbury Park, CA: Sage Publications.

He, H., & Harris, L. (2020). The impact of Covid-19 pandemic on corporate social responsibilty and marketing philosophy. *Journal of Business Research, 116*, 176-182. doi:https://doi.org/10.1016/j.jbusres.2020.05.030

Ibrahim, N., Shiratuddin, M. F., & Wong., K. W. (2013). Persuasion techniques for tourism website design. *Proceedings of the International Conference of E-Technologies and Business on the Web (EBW2013)*, (pp. 1-7). Bangkok.

Jones, S. C., Waters, L., Holland, O., & Bevins, J. I. (2010). Developing pandemic communication strategies: Preparation without panic. *Journal of Business Research, 63*, 126-132. doi:10.1016/j.jbusres.2009.02.009

JyllandsAkvariet. (2021). Retrieved from JyllandsAkvariet: https://jyllandsakvariet.dk/en/

JyllandsAkvariet. (2021). *JyllandsAkvariet Facebook Page*. Retrieved from Facebook: https://www.facebook.com/JyllandsAkvariet

JyllandsAkvariet. (2021). *JyllandsAkvariet Instagram Account*. Retrieved from Instagram: https://www.instagram.com/jyllandsakvariet/

Kent, M. L. (2015). The power of storytelling in public relations: Introducing the 20 master plots. *Public Relations Review, 41*, 480-489. doi:10.1016/j.pubrev.2015.05.011

Kozinets, R. V. (2015). *Netnography: redefined* (2nd ed.). Thousand Oaks, CA: Sage Publicationa.

Kronborg Castle. (2021). *Kronborg Castle*. Retrieved from Kongeligeslotte: https://kongeligeslotte.dk/

Kronborg Castle. (2021). *Kronborg Castle Facebook Page*. Retrieved from Facebook: https://www.facebook.com/kronborgslot

Kronborg Castle. (2021). *Kronborg Castle Instagram Account*. Retrieved from Instagram: https://www.instagram.com/kronborgslot/

Lai, I. K., & Wong, J. W. (2020). Comparing crisis management practices in the hotel industry between initial and pandemic stages of COVID-19. *International Journal of Contemporary Hospitality, 32*(10), 3135-3156. doi:10.1108/IJCHM-04-2020-0325

Lee, C.-J. G. (2012). Reconsidering constructivism in qualitative research. *Educational Philosophy and Theory, 44*(4), 403-12. doi:10.1111/j.1469-5812.2010.00720.x

Lee, H., & Jahng, M. R. (2020). The Role of Storytelling in Crisis Communication: A Test of Crisis Severity, Crisis Responsibility and Organizational Trust. *Journalism & Mass Communication Quarterly, 97*(4), 981-1002. doi:10.1177/1077699020923607

Lee, S. T., & Kim, H. S. (2020). Nation branding in the COVID-19 era: South Korea's pandemic public diplomacy. *Place Branding and Public Diplomacy*, 1-15. doi:10.1057/s41254-020-00189-w

Li, C. H., & Liu, C. C. (2020). The effects of empathy and persuasion on storytelling via tourism micro-movies on travel willingness. *Asia Pacific Journal of Tourism Research, 25*(4), 382-392. doi:10.1080/10941665.2020.1712443

Lincoln, Y. S., & and Guba, E. (1985). *Naturalistic Inquiry.* Beverly Hills, CA: Sage.

Lundqvist, A., Lijander, V., Gummerus, J., & van Riel, A. (2013). The impact of storytelling on the consumer brand experience: The case of a firm-originated story. *Journal of Brand Management, 20*(4), 283-97.

Marketing Schools. (2020, Nov 25). *Persuasion Marketing*. Retrieved from Marketing Schools: https://www.marketing-schools.org/

Matthes, J. (2006). The need for orientation towards news media: Revising and validating a classic concept. *International Journal of Public Opinion Research, 18*, 422-44.

Moscardo, G. (2010). The Shaping of Tourist Experience: The Importance of Stories and Themes. In M. Morgan, P. Lugosi, & J. R. Ritchie, *The Tourism and Leisure Experience. Consumer and Managerial Perspectives* (pp. 43-57). Channel View Publications.

Munar, A. M. (2012). Social Media Strategies and Destination Management. *Scandinavian Journal of Hospitality and Tourism, 12*(2), 101-120. doi:10.1080/15022250.2012.679047

Optimizely. (2021). *Call To Action*. Retrieved from Optimizely: https://www.optimizely.com/

Pee, L. G., & Lee, G. (2016). Trust in User-Generated Information on Social Media during Crises: An Elaboration Likelihood Perspective. *Asia Pacific Journal of Information Systems, 26*(1), 1-21. doi:10.14329/apjis.2016.26.1.1

Raluca, E. (2013). Tourism destination slogans - persuasive or manipulative? Retrieved from https://docplayer.net/20853214-Tourism-destination-slogans-persuasive-or-manipulative-keywords-metaphors-slogans-linguistics-the-language-of-tourism.html

Ritchie, B. W., Dorrell, H., & Miller, G. (2004). Crisis Communication and Recovery for the Tourism Industry. *Journal of Travel & Tourism Marketing, 15*(2), 199-216. doi:10.1300/J073v15n02_11

Salim, M. A., Ibrahim, N. A., & Hassan, H. (2012). Language of Tourism: A Review of Literature. *Procedia - Social and Behavioral Sciences, 66*, 136-143. doi:10.1016/j.sbspro.2012.11.255

Saunders, M., Lewis, P., & Thornhill, A. (2016). *Research methods for business students* (7th ed.). London, England: Pearsin Education Limited.

Schwandt, T. A. (1998). Constructivist, interpretivist approaches to human inquiry. In D. &. Lincoln, *The landscape of qualitative research: theories and issues* (pp. 221-59). Thousand Oaks, CA: Sage Publications.

Scott, D., Laws, E., & Prideaux, B. (2008). Tourism Crises and Marketing Recovery Strategies. *Journal of Travel & Tourism Marketing, 23*(2-4), 1-13. doi:10.1300/J073v23n02_01

Statens Kunstfond. (2021). *Art guide*. Retrieved from Kunsten: https://kunsten.nu/

Statista Research Department. (2021, Feb 5). *Share of digital media on the total advertising spending in Denmark 2007-2019*. Retrieved from Statista: https://www.statista.com/

Stephenson, M. T., Benoit, W. L., & Tschida, D. A. (2001). Testing the Mediating Role of Cognitive Responses in the Elaboration Likelihood Model. *Communication Studies, 52*(4), 324-37.

Suddaby, R. (2006). What grounded theory is not. *Academy of Management Journal, 49*(4), 633-43.

Tankovska, H. (2021, Feb 23). *Social media usage in companies in Denmark in 2019*. Retrieved from Statista: https://www.statista.com/

Thorvaldsens Museum. (2021). Retrieved from Thorvaldsens Museum: https://www.thorvaldsensmuseum.dk/

Thorvaldsen's Museum. (2021). *Thorvaldsen's Museum Facebook Page*. Retrieved from Facebook: https://www.facebook.com/ThorvaldsensMuseum

Thorvaldsen's Museum. (2021). *Thorvaldsen's Museum Instagram Account*. Retrieved from Instagram: https://www.instagram.com/thorvaldsensmuseum/

Tranfield, D., Denyer, D., & Smart, P. (2003). Towards a Methodology for Developing Evidence-Informed Management Knowledge by Means of Systematic Review. *British Journal of Management, 14*, 207-22.

Ulmer, R. R., Sellnow, T. L., & Seeger, M. W. (2017). *Effective crisis communication: Moving from crisis to opportunity.* Sage.

Visit Copenhagen. (2021). Retrieved from Visit Copenhagen: https://www.visitcopenhagen.com/

World Health Organization. (n.d.). *Coronavirus*. Retrieved from WHO: https://www.who.int/

Xiang, Z., & Gretzel, U. (2010). Role of Social Media in Online Travel Information Search. *Tourism Management, 31*(2), 179-88.

Yunus, K., Mohamad, M., Rashid, R. A., & Wahab, Z. (2016). Corpus analysis of the multi-level marketing persuasive phraseology. *International Journal of Applied Business and Economic Research, 14*(14), 1233-1238. Retrieved from https://www.researchgate.net/

Zakharova, G. (2020). Aspects to consider when searching for persuasive strategies in tourism discourse. *Journal of Vasyl Stefanyk Precarpathian National University, 7*(3), 7-18. doi:10.15330/jpnu.7.3.7-18

Appendix

<u>This part is available in separate PDF file added as an attachment.</u>