

Official Opening of the Center for Tourism and Cultural Management,
Copenhagen Business School

Denmark in the British Imagination:

A Creative Tourism Perspective

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From a creative tourism
perspective
a good destination is one in
which tourists can
become their 'real' selves
& relive the experience as memories

The UK is a major creative tourism market for France,
and more recently for Spain
- **Why not for DK too?**

The remembered Denmark?



The success of Danish tourism in moving into new markets depends on:

1. An understanding & anticipation of global trends in Western tourism;
2. A relevant DK product offering; &
3. Successful awareness building through tourism promotion and cultural exports.

Agenda

♥ The lifestyle formation economy

♥ What should we be wanting to achieve?

♥ Denmark imagined

The lifestyle formation economy

Changed definitions of tourism mirror changes in how creative tourism has been defined

Heritage
tourism

– mid 1980s

Museums,
monuments



Cultural
tourism

– mid
1990s

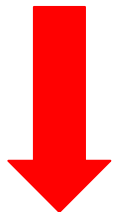
Public art,
townscape,
daily lives



Lifestyle
tourism

– mid 2000s

Boutiques,
cafés

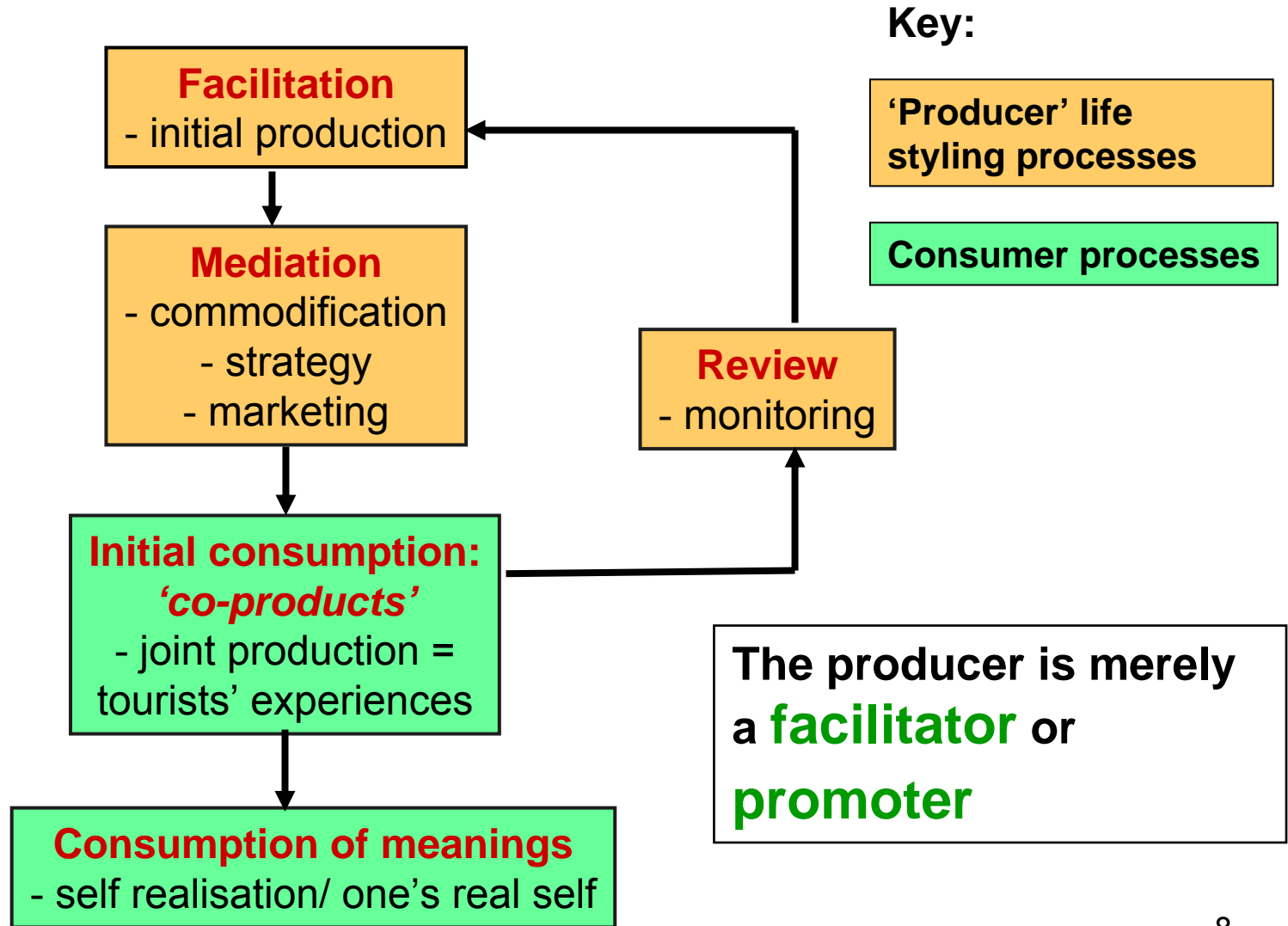


♥ **Fieldwork** (where appreciation as systematic integration predominates) -
creativity as formal learning
staged authenticity sought

♥ **Journeys for Experiences**
(where appreciation as cultural experiencing predominates) -
creativity as informal learning
felt authenticity & sincerity sought

♥ **Celebration** (tourism as leisure temporarily located elsewhere) –
creativity as play & self classification
company & style sought

Implications of a lifestyle focus (1) = *creative co-production*



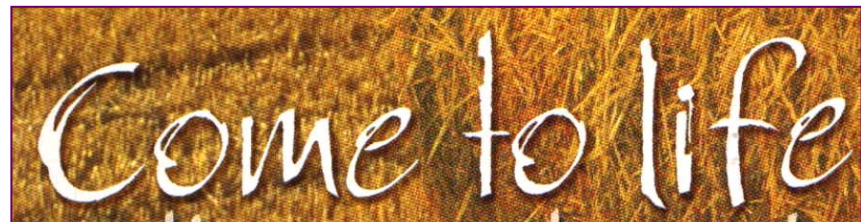
Implications of a lifestyle focus (2) =

Ooi's* concept of the *versatile tourist*:

- ♥ experienced at being a tourist
- ♥ experienced in selecting between destinations
- ♥ creating own agenda
- ♥ engagement & inter-action with destinations
- ♥ adept at responding selectively to interpretative stimuli & building cultural capital

* Ooi, C.-S., (2002) *Cultural Tourism and Tourism Cultures*. Copenhagen: Copenhagen Business School.


Some competitors' recent themes...



Product offers... self indulgence


Go on,
Indulge yourself..

South Tyneside has an excellent reputation
for shopping, dining and nightlife.

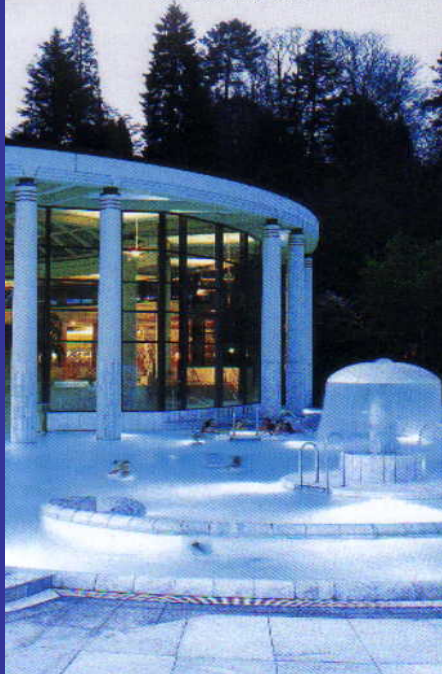


of Class NATURAL INGREDIENTS
Tel: 0191 3719167

Go shopping in the market




Caracalla Therme
BADEN-BADEN
Das Bad von Welt



SIEBENTÄLER
THERME
BAD HERRENALB

Loslassen...
Abtauchen...
Wohlfühlen...

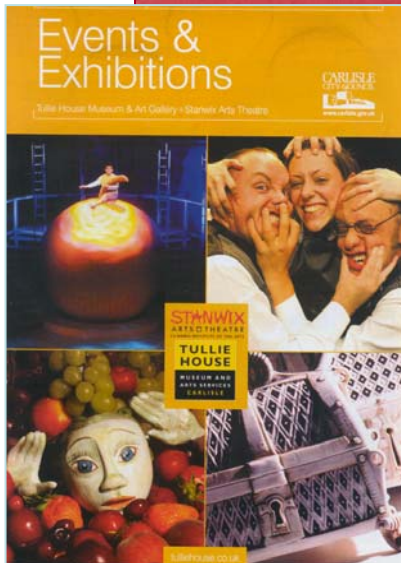


... sensations

Mendoza
enraptures your senses.
www.turismo.mendoza.gov.ar

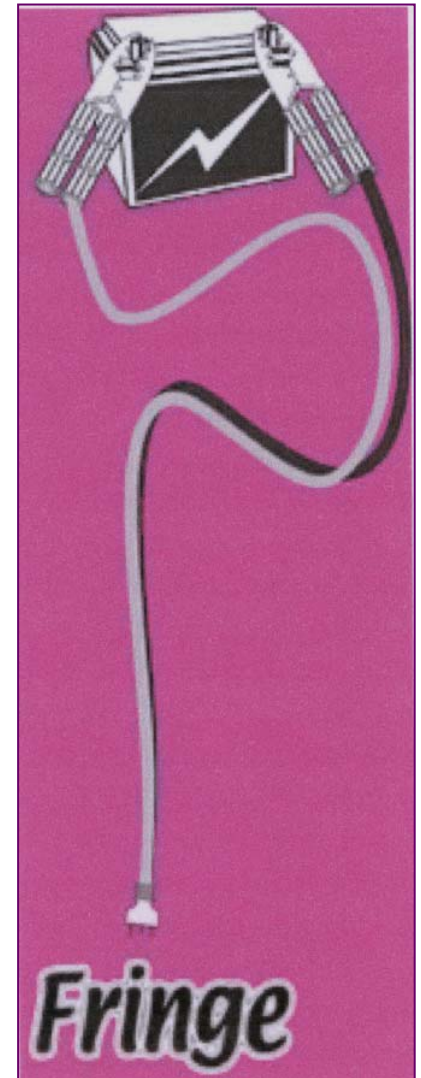
... innovative culture

Wellington,
New Zealand



Carlisle, UK

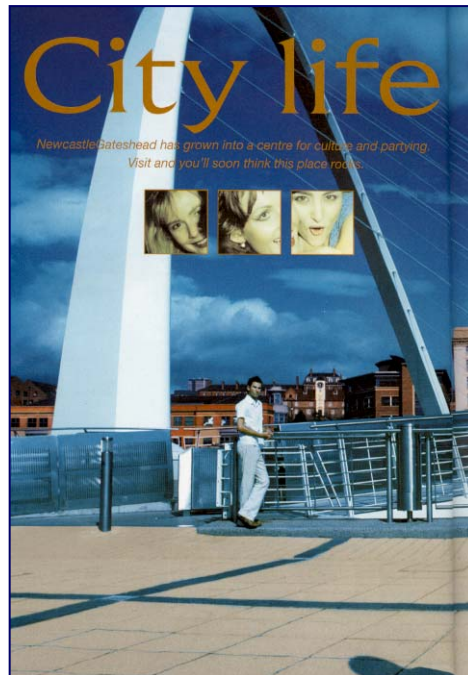
Darwin, NT,
Australia



... socialising

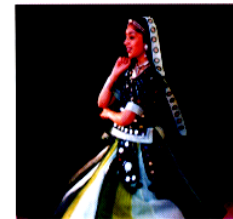


... vivacity



Newcastle, UK

This is how a
city should be.
Vibrant and
energised.
Come and get it



© 2004 Newcastle



© 2004 Newcastle



Lifestyle tourism impels a reconsideration of how we define sincerity & authenticity – and ultimately how we think of tourism

Sincerity

- ♥ Desire to experience relationships with **people** felt to be meaningful – including experiences with accompanying *friends*

Authenticity

- ♥ Desire to experience **places and things** felt to be meaningful - especially places *similar* to where we live

Concept of **familiarity** – familiar people & environments

Consumption of the familiar*, rather than of difference, in much cultural tourism: Europeans visiting Europe or Western countries elsewhere in the world.

♥ Quest for the familiar \neq a quest for sameness

♥ Experienced tourists appreciate slight but significant differences between similar or same cultures

Opportunity for DK = similarities between Danish and British cultures



* **Prentice, R.** (2004) Tourist familiarity and imagery, *Annals of Tourism Research* 31: 923-945.

**What should we be
wanting to achieve?**

Defining promotion in terms of effectiveness for tourism management

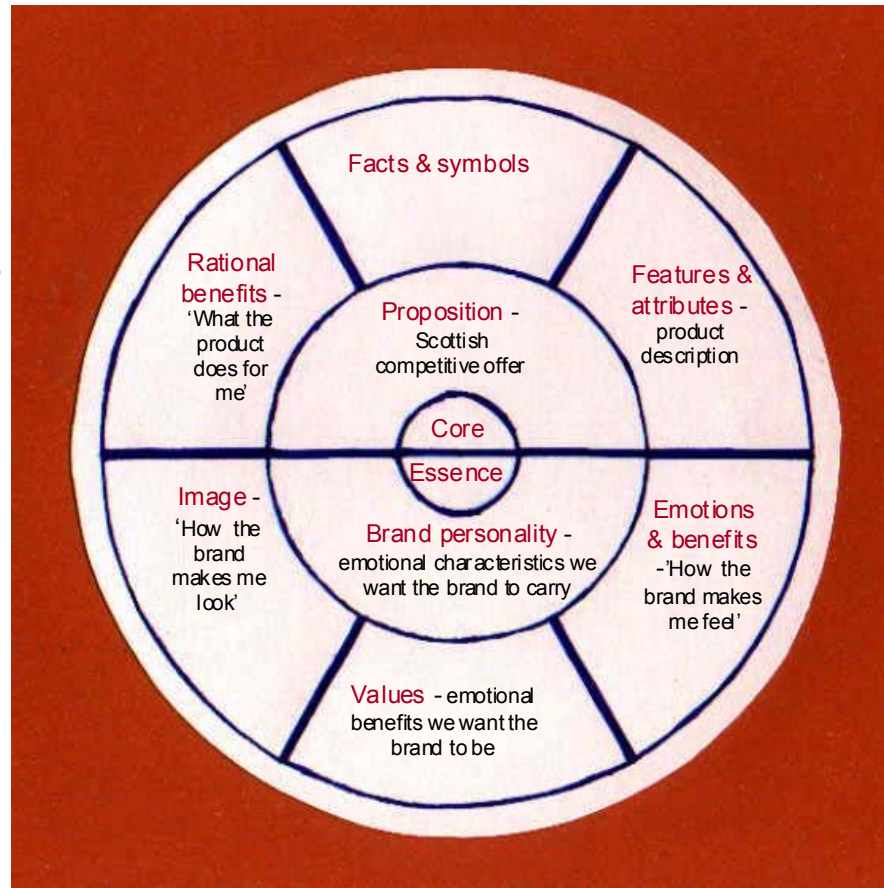
**Less sophisticated;
more usual**

- ♥ In terms of visitor numbers
- ♥ In terms of product offering
- ♥ In terms of attracting targeted segments
- ♥ In terms of conveying messages
- ♥ In terms of facilitating visitor creativity &
- ♥ In terms of modifying the image of the destination

**More sophisticated;
less usual**

Use of brand wheels in design – above & below the line

Basis of VisitScotland's brand wheel



University of
Sunderland

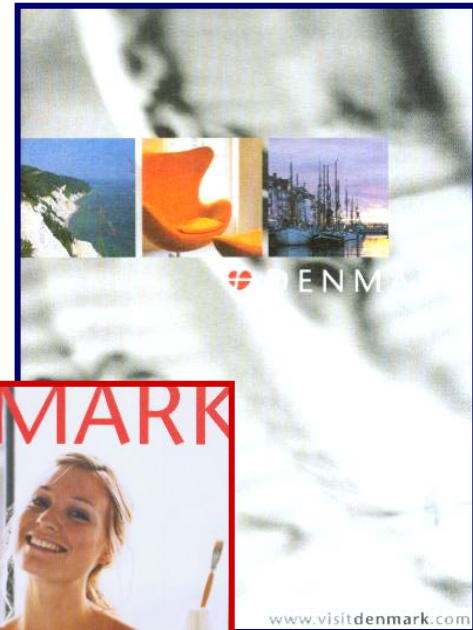
Danish branding - below the line

2001 threefold re-branding of DK for tourism:

- ♥ **Hygge** - informality
- ♥ **Design** - talented
- ♥ **Oasis in Europe** - freedom

Hygge:

- ♥ belonging/ feeling good
- ♥ family life/ togetherness
- ♥ human scale/ atmosphere
- ♥ unceremonious/ informal
- ♥ familiarity



Current *VisitDenmark.com* themes to UK market:

- ♥ **Enjoy Life** – Hans Christian Andersen; Accessible DK; Gastronomy; Trendy DK; Arts & Culture
- ♥ **Sporty** – Active holidays; Golfing; Cycling
- ♥ **100% Nature** – Camping; Outdoor; Angling
- ♥ **Family Fun** – Christmas; Family holidays; Holiday centres; Holiday houses; Hostels



Mixture of above & below the line
– how far are 2001 values represented?

Operationalisation below the line using **Strategic Experiential Modules - SEMs** - Schmitt 1999 *

- ♥ **SENSE** -sensory experiences
- ♥ **FEEL** -affective experiences
- ♥ **THINK** -creative cognitive experiences
- ♥ **ACT** -physical experiences,
behaviours & lifestyles
- ♥ **RELATE** -social identity experiences

* Schmitt, B., (1999) *in Journal of Marketing Management* 15:53-67.

Below the line:

Relationship marketing

- 
- ♥ Building awareness – potential tourists
 - ♥ Evoking emotions & associations – potential, actual & past tourists
 - ♥ Building endearment* – potential, actual & past tourists
 - ♥ Building loyalty – actual & past tourists

* Defined in **Prentice, R. et al** (1994); *in Tourism Management* 15: 117-125.

Denmark relationship marketing activities in the UK in 2004/5:

- ♥ Ny Carlsberg Glyptotek exhibition at Royal Academy, London
- ♥ Hans Christian Andersen bicentennial anniversary, British library, London
- ♥ *Festen*, Lyric Theatre, London
- ♥ Post war Georg Jensen Jewellery, Silver Fund, London
- ♥ Tapestries, Annelise Kofoed-Hansen, touring Scotland

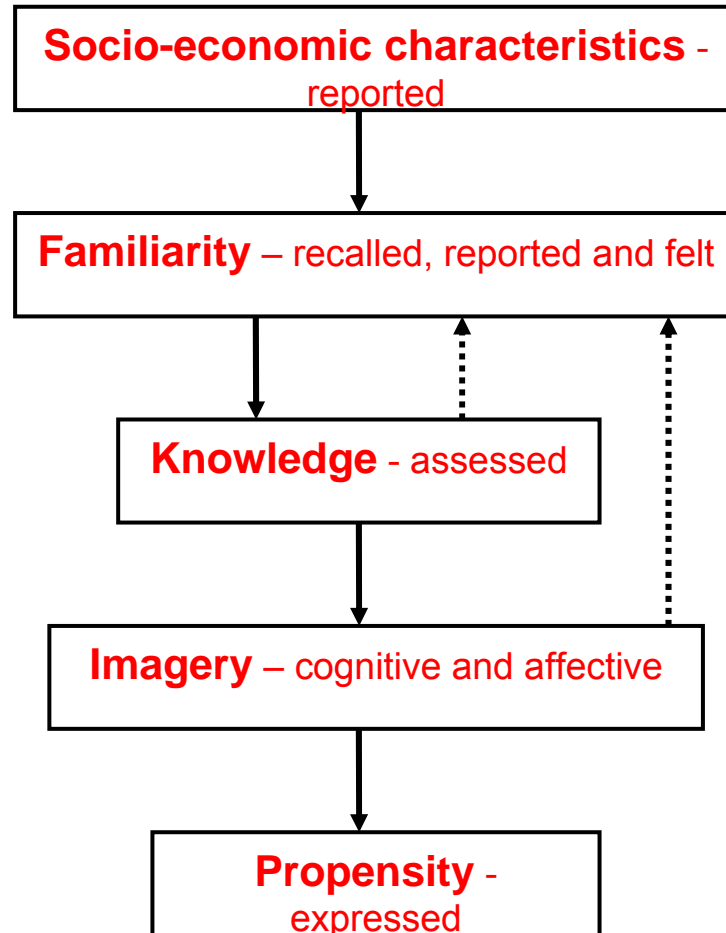
Opportunities through cultural 'exports' * – but at present activities are largely concentrated in London

Denmark imagined

For Denmark to become a successful creative tourism destination in the British market it has to be recognised as offering a **‘must visit’ cultural USP**

In era of similarity, **USP = Unusual Selling Points**

Awareness and propensity modelled



Survey design

♥ Comparative awareness and propensity study of Denmark, Norway, Sweden & Finland

♥ Dimensions elicited from newspaper advertising of Scandinavia: generic imagery, colours, products, holiday attributes

♥ Sample drawn from North East England: direct transport links with Scandinavia *

♥ Sample drawn from 'middle classes': the social profile that predominates in museum and gallery visits etc *

* Sample = *doubly* a best case

Interviews:

- ♥ undertaken in February 2001
- ♥ Newcastle = 148 adults interviewed;
Durham =157; Sunderland = 151
- ♥ all respondents were asked in detail about Norway and one other Scandinavian country
- ♥ 155 were asked about Norway and Denmark;
149 about Norway and Sweden;
152 about Norway and Finland
- ♥ analysed using SPSS for Windows 11.5.

Promoted generic Scandinavian imagery bi-polars:

mountain – lowland;

urban – rural;

coastal – inland;

man-made – natural;

polluted – unpolluted;

contemporary – historical;

romantic – matter of fact;

distinctive foods – non-distinctive foods;

exciting – boring;

traditional architecture – modernist architecture;

artistic – non-artistic;

warm – cold.

Promoted holiday product attributes of Scandinavia:

snow sports,
water sports,
historic buildings,
city waterfronts,
cruise liners,
festivals,
sculptures

Viking legacy,
seafood,
wild flowers,
forests,
fjords,
glaciers/ ice,
lakes,
pastures,
youth.

Of the 456 respondents - **limited experience & involvement:**

- ♥ only 1.5% claimed to have visited DK in previous two years
- ♥ 4.8% had visited DK in previous ten years
- ♥ 86.0% had never visited DK

- ♥ none claimed to speak Danish fluently
- ♥ 0.9% claimed to speak some Danish
- ♥ none were members of an organisation promoting links with DK

Of the 155 sub-sample - **familiarity ratings:**

- ♥ DK unfamiliar 45.1%
- ♥ DK welcoming 61.9%

Of the 155 sub-sample: generic imagery

Modal frequencies ranked:

♥ unpolluted	68.4%
♥ lowland	66.4%
♥ natural	56.8%
♥ historical	55.5%
♥ cold	54.2%
♥ traditional architecture	49.7%
♥ artistic	47.1%
♥ distinctive foods	39.4%
♥ coastal	38.7%

Unsure:

urban/ rural; romantic/ matter of fact; exciting/ boring

Of the 155 sub-sample products mentioned by:

(most commonly given)

♥ meat products 54.2%

♥ beer 14.2%

♥ fish 11.6%

Respondent could mention more than one product

Primary products, **not** those of the post-modern economy
- similar to findings of Andersen *et al*'s (1997) survey of 1995, with exception that design is absent

Of the 155 sub-sample products mentioned by:

(least commonly given)

♥ furniture	2.6%
♥ pop groups/ singers	1.9%
♥ design	1.3%
♥ fashion	0.6%
♥ holidays	0.6%
♥ architecture	0.0%
♥ classical music	0.0%

Respondent could mention more than one product

Of the 155 sub-sample holiday attributes selected by:

(most commonly selected)

♥ historic buildings	43.9%
♥ historic waterfronts	35.5%
♥ cruise ships	34.8%
♥ Viking legacy	30.3%
♥ pastures	29.7%
♥ festivals	25.2%
♥ lakes	25.8%
♥ sculptures	25.8%
♥ forests	23.9%
♥ sea food	20.0%
♥ water sports	11.0%

Traditional heritage and relaxation tourism resources head the list, **not** creative tourism resources

Increase in importance of heritage since Andersen *et al's* (1997) survey of 1995?

Of the 456 respondents
propensity was minimal:

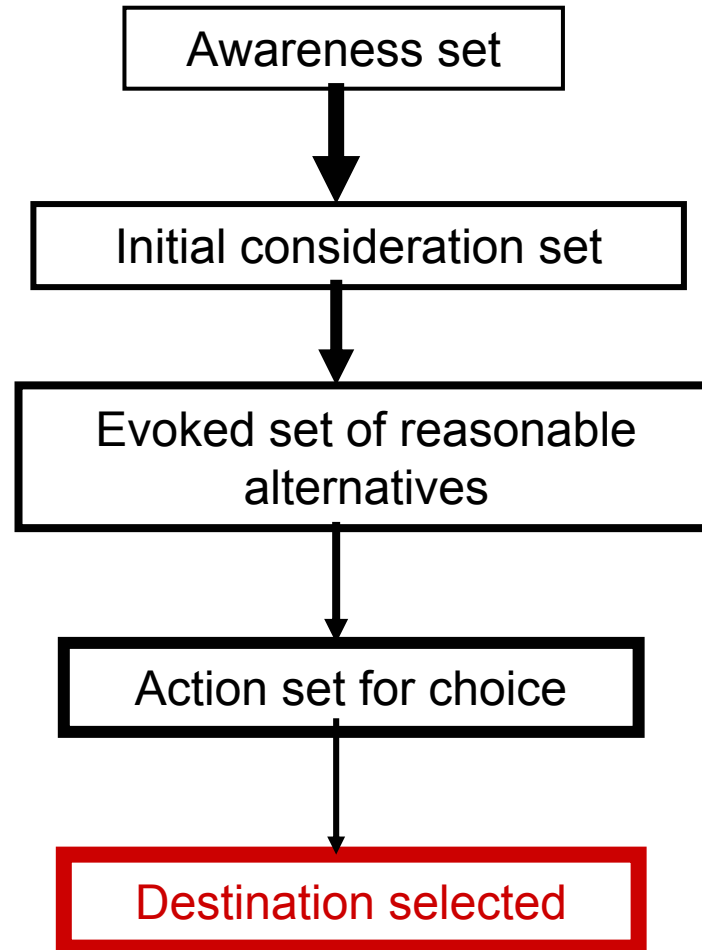
- ♥ only 0.7% said they were definitely likely to visit DK in the two years following their interview
- ♥ 8.3% possibly visit in same period

Subsequent affect of *EasyJet* from Newcastle?

Sequential decision sets

Overall, the research suggests that DK is in the awareness sets but **not** in the evoked sets of potential UK creative tourists

Awareness is strongest for heritage and relaxation markets, **not** for arts-based tourism



Questions:

- ♥ Does DK want a **larger** share of the creative tourism market?
- ♥ How can tourism promotion **better** effect choice?
- ♥ How can cultural exports **better** effect choice?
- ♥ What can be **learnt** from elsewhere?
- ♥ How can **academics** help, both in DK and in the major potential markets for creative tourism?

Thank you!

Tak!

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