



# PLACE IMAGE

- CAN THE LOCAL POP MUSIC PRODUCTION  
STRENGTHEN THE INTERNATIONAL  
IMAGE OF GÖTEBORG?

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## **SUMMARY**

Culture and market oriented forces have since long been regarded as poles apart and no constructive communication has been apparent. On one hand, the cultural sector has displayed reluctance towards marketing activities, whereas the business world on the other hand has shown scepticism concerning profits deriving from cultural production.

This thesis aims to investigate how the Göteborg pop music production correlates to the image of Göteborg as emitted by Göteborg & Co. in an international perspective. This includes an image discussion concerning image projection vis-à-vis image perception and an examination of the cultural aspects in the international marketing of Göteborg, as well as a situational analysis of the pop music sector in Göteborg. These issues are structured into four study areas.

As the marketer of Göteborg, Göteborg & Co. is addressed. Another organisation of relevance for this thesis is Business Region Göteborg, or more specifically, the Kultur- och Medieproduktion project. In addition, the knowledge of representatives of the Göteborg pop music production has been extracted, in order to give as comprehensive a picture as possible of the pop music situation in Göteborg today.

The frame of reference applied principally comprises image and marketing theories, but also theories on cultural aspects, as these give a superior understanding of features concerning international marketing.

The study of this thesis is based on an exploratory approach. The primary data is supplied by in-depth interviews and a group interview, where the respondents were chosen through judgement sampling. Secondary data was found in various publications.

The conclusions drawn from the study are indicating that Göteborg requires an image modification, due to the fact that personal image perceptions of all the respondents deviate substantially from the image projected by Göteborg & Co. Moreover, the international marketing strategies demonstrate a need for further elaboration. The pop music production shows great potential as a strengthening element of the Göteborg image. Recommendations are given regarding improvements of image and marketing strategies and also suggestions how to develop the pop music production sector.

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# 1 INTRODUCTION

In the past there seems to have been a general reluctance to market cultural products in Göteborg as there has been no evident dialogue or communication between the cultural sector and more market-oriented organisations. The cultural sector has so far shown resistance to marketing activities whereas the business environment has displayed a lack of confidence in the profits stemming from cultural products. They have appeared to be each other's nemeses from an economic point of view.

In 1995, the pop music production in Göteborg was truly flourishing. There were a series of Göteborg pop bands releasing records, and pop music performances could be seen on stages both in regular clubs and especially at underground venues. Several record labels were founded and these Göteborg-based labels signed<sup>1</sup> many bands. Pop bands like Sator, Union Carbide Productions and Stonefunkers had since just a few years reinvented the Göteborg music scene along with the "Gothenburg sound" death metal music. Upcoming pop bands were among others Soundtrack of our Lives, Gordon, Broder Daniel, Honey is Cool, Souls, Silverbullit, Fidget and Barusta.<sup>2</sup>

However, during the five consecutive years there has been a steady decline in this area; artists from the bands above are still active in one way or another, but new talent has been scarce. Rather, there has been a boom in the Göteborg hip-hop community, but the pop music scene has faced a depression the last couple of years. Record labels have been acquired by Stockholm-based record companies, and the extension of the opening hours in many establishments has resulted in the closing of many underground clubs, and thus performing occasions for lesser known and unsigned pop bands (so-called demo bands) have diminished.<sup>3</sup>

The organisation Göteborg & Co. is designed to market and to develop Göteborg, both nationally and internationally.<sup>4</sup> According to Göteborg & Co., the future goal of Göteborg is to become a firsthand choice among the larger cities in Europe by being "*one of Europe's most human and attractive large city regions to live and work in as well as to visit*".<sup>5</sup> The business concept of Göteborg

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<sup>1</sup> Sign = establish record contract with an artist/band

<sup>2</sup> Kapla, 2000

<sup>3</sup> *ibid.*

<sup>4</sup> [www.gbg-co.se/ledning/index.html](http://www.gbg-co.se/ledning/index.html), (Affärsidé) 2000-11-15

<sup>5</sup> [www.gbg-co.se/ledning/index.html](http://www.gbg-co.se/ledning/index.html), (Vision) 2000-11-15(our translation)

& Co. is to be a leading platform for co-operation in destination development in an international context.<sup>6</sup>

Main owners of Göteborg & Co. are among others: Göteborgs stad (Municipality of Göteborg), Göteborgsregionen (Göteborg Region), Västsvenska Industri- och Handelskammaren (West Sweden Chamber of Commerce and Industry) and Liseberg (amusement park and hotels).<sup>7</sup>

Göteborg & Co. is divided into eight different departments<sup>8</sup>, amongst which three are interesting from our point of view. These are Privatesor<sup>9</sup> (Private Travel department), which markets Göteborg as a destination; MediaCenter<sup>10</sup> (Media Centre), which is in charge of public relations; and Evenemang (Event department). Evenemang has as main task to act as a stimulus to a broad supply of events in Göteborg, in order to become the most prominent Event City in the Nordic area<sup>11</sup>. Please see Appendix 1 for an organisation chart for Göteborg & Co.

The Göteborg region is since recently also represented by a newly founded public company, namely Business Region Göteborg (BRG) AB<sup>12</sup>. The main function of BRG is to stimulate the development of trade and industry in the Göteborg region<sup>13</sup> with the aim to build the strongest business region in Scandinavia.<sup>14</sup>

One of the projects issued by BRG is Kultur- och Medieproduktion (Culture and Media production). The initial ambition of the project was to provide Göteborg with a leading centre of development for culture and media production, and consequently make an effort to increase the number of employees within this field.<sup>15</sup> As the project has proven to be larger than expected, a strategic focus has become necessary. As a result, emphasis is currently put on the music sector.<sup>16</sup>

One significant and interesting event from this point of view is PopStad (PopCity), an annual event created and organised by P3, a Swedish national radio channel included in Sveriges Radio (Radio of Sweden). In 2001, this event took place in Göteborg and was arranged by P3 in co-

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<sup>6</sup> [www.gbg-co.se/ledning/index.html](http://www.gbg-co.se/ledning/index.html), (Affärsidé) 2000-11-15

<sup>7</sup> [www.gbg-co.se/ledning/index.html](http://www.gbg-co.se/ledning/index.html), (Ägare) 2000-11-15

<sup>8</sup> [www.gbg-co.se/index.html](http://www.gbg-co.se/index.html), 2000-11-17

<sup>9</sup> [www.gbg-co.se/privatesor/index.html](http://www.gbg-co.se/privatesor/index.html), 2001-01-26

<sup>10</sup> [www.gbg-co.se/media/index.html](http://www.gbg-co.se/media/index.html), 2001-01-26

<sup>11</sup> [www.gbg-co.se/evenemang/index.html](http://www.gbg-co.se/evenemang/index.html), 2000-11-15

<sup>12</sup> [www.businessregion.goteborg.se/eng/brg/](http://www.businessregion.goteborg.se/eng/brg/), 2000-11-16

<sup>13</sup> [www.businessregion.goteborg.se/eng/index.html](http://www.businessregion.goteborg.se/eng/index.html), 2000-11-16

<sup>14</sup> [www.businessregion.goteborg.se/eng/brg/](http://www.businessregion.goteborg.se/eng/brg/), 2000-11-16

<sup>15</sup> Näringslivssekretariatet Göteborg, 2000

<sup>16</sup> Brittmo Bernhardsson, 2000-09-12

operation with Göteborg & Co. Previous cities to be awarded this title are Lund 1996, Umeå 1997, Eskilstuna 1998, Sundsvall 1999, and Malmö 2000.<sup>17</sup> The concept consists of annually awarding a Swedish pop city, which has profiled itself through a vital and exciting music climate, and thus has marked its territory on the Swedish map of pop music. According to the criteria of P3, a PopStad must have a music profile of its own, well functioning music scenes, creative and devoted organisers, active and innovative record companies, musically oriented visionaries and a young heart.<sup>18</sup> In a PopStad there is a vibrant and inspiring music culture evolved from both local talents and artists known nation wide<sup>19</sup>. Furthermore there must exist an ability to preserve the PopStad award and to develop the concept during the award period<sup>20</sup>.

PopStad 2001 Göteborg is estimated to be the most impressive PopStad event so far. The main event took place the 8<sup>th</sup> through 10<sup>th</sup> of February 2001. In total, 38 artists, of whom 37 are locally connected, performed on three selected scenes.<sup>21</sup> P3 broadcasted live from two of these, and all performances were recorded for future broadcasts. The PopStad event did not only concern live performances by professional artists, there was also a scene for promising artists and bands that are yet to be signed by a record label. In addition, seminars on music-related issues were arranged as well as a major pop quiz. The awarding of the best Swedish live artist during the previous year concluded this three-day event.<sup>22</sup>

This event provides an excellent opportunity to build a platform for further marketing of Göteborg as a pop music production arena.

### 1.1 PURPOSE AND OBJECTIVES

Göteborg stands on the threshold of a new era, as many exciting events already has taken or will take place in the region, for example PopStad, 8-10 February 2001; the Volvo Ocean Race (previously Whitbread), May 2001; and the European Union summit, 15-16 June 2001. In short, this means increased attention drawn to the region. This may present excellent opportunities to reinvent the image of Göteborg by recognising competitive strengths. According to us, some of these are well presented by the cultural sphere in the region, and can constitute a keystone when marketing Göteborg as a destination. As the cultural sector is a relatively multifaceted realm, a

<sup>17</sup> Press conference for PopStad 2001, 2000-12-06

<sup>18</sup> [www.sr.se/p3/popstad/01/ompop.htm](http://www.sr.se/p3/popstad/01/ompop.htm), 2000-12-06

<sup>19</sup> Press conference for PopStad 2001, 2000-12-06

<sup>20</sup> [www.goteborg.com/popstad/](http://www.goteborg.com/popstad/), 2000-12-06

<sup>21</sup> [www.sr.se/p3/popstad/index.htm](http://www.sr.se/p3/popstad/index.htm), 2000-12-06

<sup>22</sup> Press conference for PopStad 2001, 2000-12-06

focus will be necessary. Having this in mind, in this thesis we will have our centre of attention on how pop music production may strengthen the image of Göteborg.

The purpose of this study is to focus on the Göteborg pop music production and to find out how it in reality relates to the image of Göteborg as marketed internationally by Göteborg & Co. This includes mapping and evaluating the marketing strategy regarding Göteborg as a destination. We therefore find it relevant to explore and define the image of Göteborg as viewed by the pop music sector and Kultur- och Medieproduktion (BRG) respectively, and observe if and how it is contrasting the image marketed by Göteborg & Co. Furthermore, we believe that the pop music production has potential to play a significant role as one of the key elements in the marketing of Göteborg as a destination. Therefore, we attempt to investigate how and if this sector is represented in the strategies of Göteborg & Co. and Kultur- och Medieproduktion (BRG). If not, we consider it our task to provide incentives for these organisations to acknowledge and support the pop music sector. We consider that prerequisites for continuous growth in the cultural, and more specifically, the pop music field, can provide long-term strengths and opportunities for the image of Göteborg as an internationally competitive destination. Events, as organised by Göteborg & Co., may be useful tools when marketing Göteborg as a destination, but can probably not single-handedly provide a solid foundation for the place. Therefore, the PopStad event can function as an excellent initial effort aiming to draw attention to the prevalent musical talent in Göteborg, and prove that there is great potential for an everyday flourishing pop music environment. This should be considered a strength and an opportunity for the destination marketing and image strategy of Göteborg as a place.

More specifically the study will:

- a) evaluate which image of Göteborg is communicated by Göteborg & Co. and how this is performed,
- b) examine theoretically the cultural aspects in the international marketing of Göteborg as applied by Göteborg & Co.,
- c) discuss how the Göteborg pop music production and Kultur- och Medieproduktion, BRG, respectively, relate to the image of Göteborg, and
- d) assess the strengths/weaknesses and the opportunities/threats of the Göteborg pop music production.

The objective for this study is to provide incentives for Göteborg & Co. and BRG to include the pop music sector as a strengthening part of the image of Göteborg and consequently the destination marketing. This may imply joint efforts from all parties to provide a nurturing foundation for the pop music sector in Göteborg.

## **1.2 RESEARCH MODEL AND STUDY AREAS**

Below follows a presentation of our research model and associated study areas, according to which the guidelines for this study have been drawn. Please see figure 1.1.

### **1.2.1 Study Area 1 - Relation to Image 1**

As marketers of Göteborg, Göteborg & Co. projects an image of Göteborg. Göteborg & Co. and its employees have relations to the image of Göteborg, which may or may not be closely connected to the projected image. It is of interest for us to investigate *what image of Göteborg is projected, and how this is performed. Furthermore, the relation Göteborg & Co. (including its personnel) has to this image of Göteborg will also be addressed.*

### **1.2.2 Study Area 2 - Cultural Aspects in the International Marketing**

The image projected by Göteborg & Co. is marketed both nationally and internationally. International marketing is highly influenced by cultural factors and it is important to distinguish potential cultural differences in order to establish whether the marketing strategies should be universal or adapted. Therefore, we intend to discuss *cultural aspects in the international marketing of Göteborg as performed by Göteborg & Co. from a theoretical point of view.*

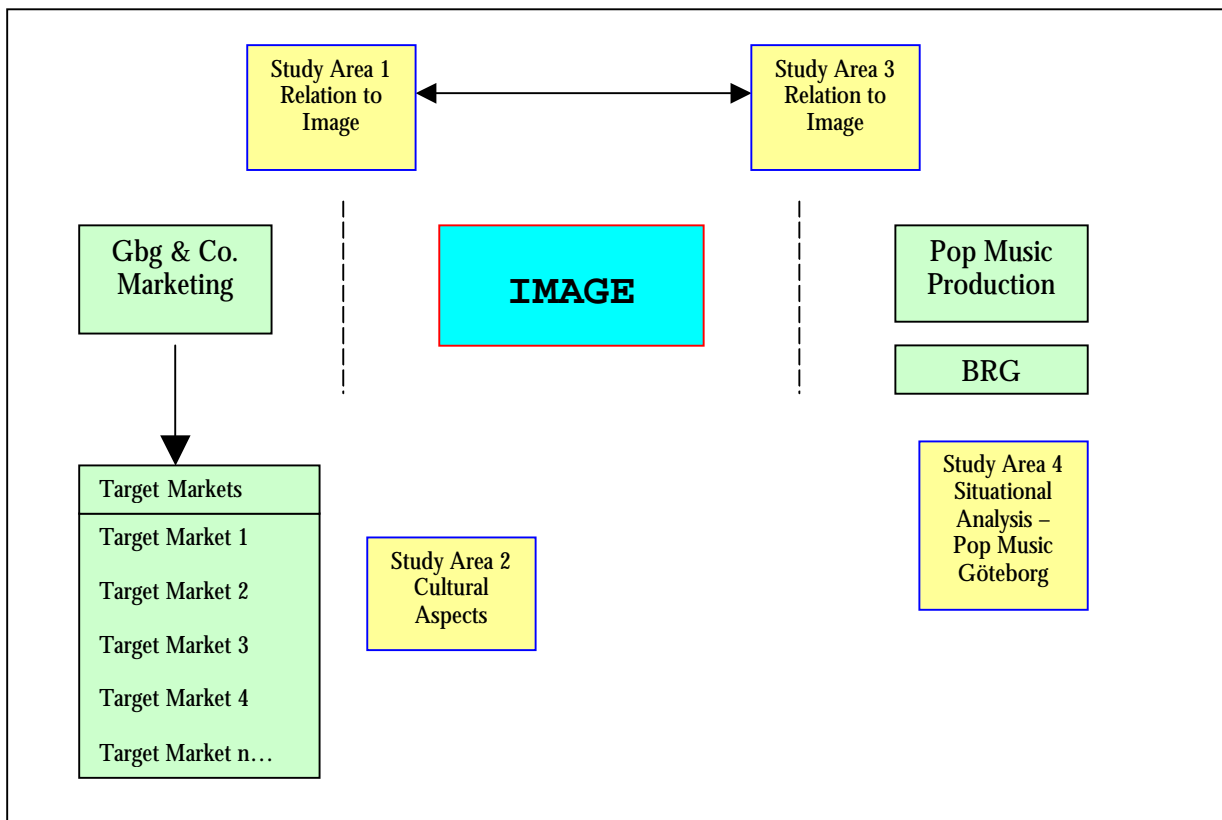
### **1.2.3 Study Area 3 - Relation to Image 2**

As Göteborg & Co. and its employees have relations to the image of Göteborg, so does the Göteborg pop music production and Kultur- och Medieproduktion, BRG. The image, as marketed by Göteborg & Co., may or may not have a close relationship to the pop music production and Kultur- och Medieproduktion, BRG, and their respective perception of the Göteborg image. Therefore, we attempt to find out *what relations the Göteborg pop music production and BRG, i.e. the Kultur- och Medieproduktion project, have to the image of Göteborg as projected by Göteborg & Co.*

#### 1.2.4 Study Area 4 – Situational Analysis of the Pop Music Production in Göteborg

In order to understand how the Göteborg pop music production relates to the Göteborg image, it is useful to perform a situational analysis of the sector, which provides a description of its strengths and weaknesses, opportunities and threats. As described above, the Göteborg pop music production has had its ups and downs during the last couple of years. When looking at this field today, it is from our point of view interesting to investigate the Göteborg pop music production. As we attempt to map the field in question, we would like to know *what the strengths/weaknesses and opportunities/threats are of the Göteborg pop music production.*

Figure 1.1 Research Model with Study Areas



### 1.3 RELEVANCE AND PERSPECTIVE

When it was time to start planning for this thesis, we acknowledged our sincere interest for the cultural area and therefore decided to study the marketing of cultural production. Naturally, the cultural production and especially the music scene in Göteborg has already caught our attention

since long before. Moreover, this area is at the moment on the municipal agenda, which further emphasises the importance of the matter. Our opinion is that a flourishing pop music climate has a considerable potential to strengthen the overall image of Göteborg as a destination. Furthermore, we hope that this thesis can provide incentives for a possible revitalisation of the image of Göteborg.

The perspective of the thesis is of a theoretical nature and concerns place image and its marketing, locally and internationally. We investigate image relations through the lens of image and destination marketing theories. Furthermore, we analyse the place product of Göteborg and its marketers.

#### 1.4 DELIMITATIONS

Pop music represents a broad spectrum of genres. According to P3, the general terms of genres are primarily used as an umbrella concept, which includes a number of sub genres. These sub genres can change along with the music climate and current trends. Thus pop music incorporates genres ranging from commercial pop chart hit music to alternative pop music such as indie (independent) pop, twee (guitar driven pop music), synth and singer songwriter. Implicitly, pop music is generally guitar based with salient melodies and a distinct construction of verse and refrain. Elements of other genres, such as for example Latin rhythms or distorted guitars as in heavy metal, are very few. Generally, pop music is about a certain feeling or a sound. This feeling can be happy or sweet, melancholic or sentimental as opposed to for example rock music, which can be angry or provocative.<sup>23</sup>

The PopStad 2001 event took place in Göteborg during the study. Some of the respondents were interviewed before the event and some after. Therefore, some of the respondents describe their *expectations* on the event, while others describe their *experiences* of the event. This will be evident when presenting the results.

Göteborg, in this study, incorporates the entire region of Göteborg, i.e. the 13 municipalities mentioned in Appendix 1, and for the simplicity of the matter Göteborg will be referred to as city or place.

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<sup>23</sup> Johannesson, 2001-02-08

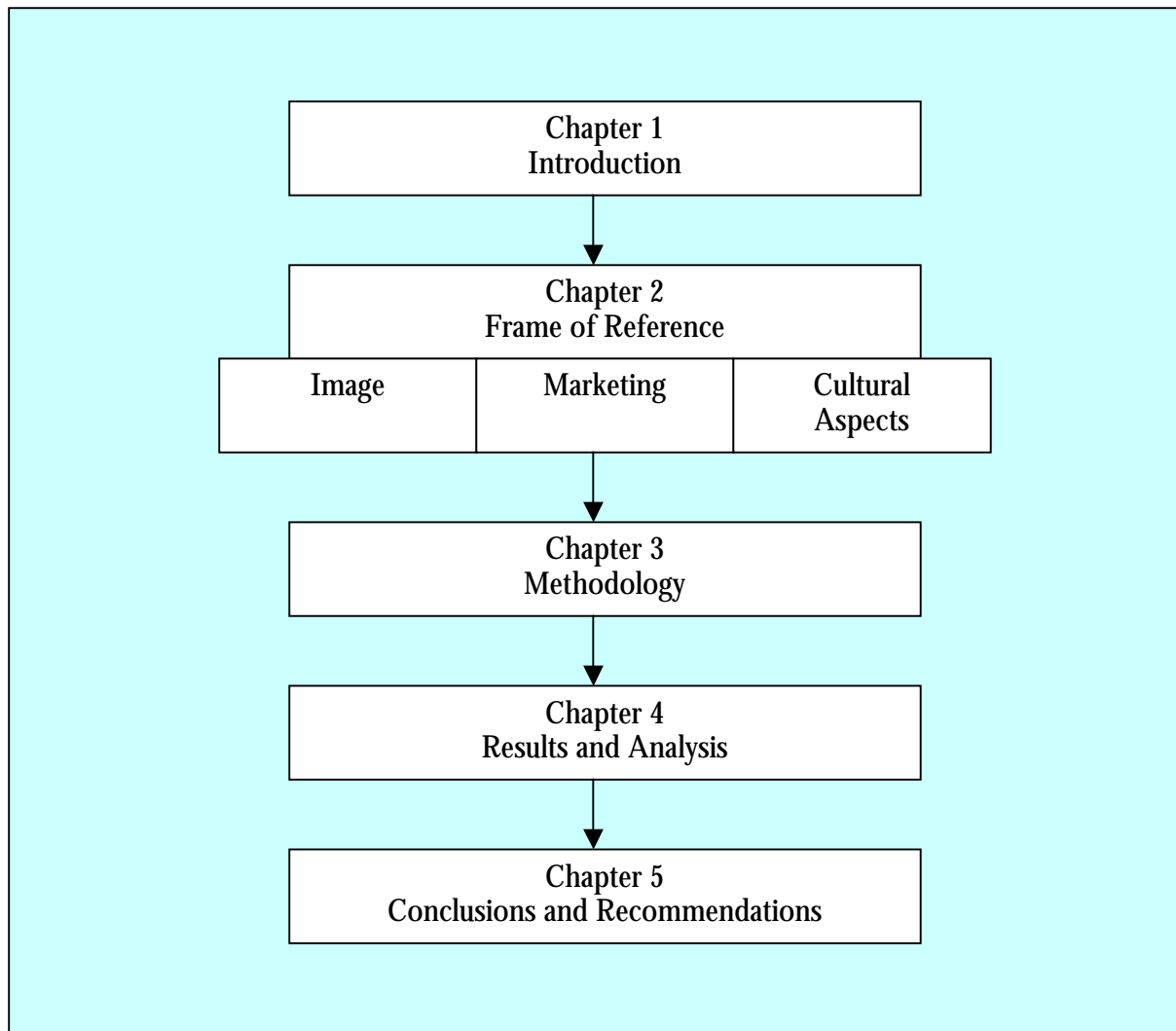
This study will conduct an assessment of the existing marketing strategies of Göteborg & Co., focusing on how the concept of image is addressed. Improvements will be recommended if necessary, but the aim is not to elaborate complete strategies.

When discussing an international perspective, this has reference to the target markets already chosen and penetrated by Göteborg & Co.; therefore, recommendations will address the current strategies regarding these markets.

## **1.5 OUTLINE OF THESIS**

The outline for this thesis is presented in order to give the reader an overview and thus facilitate the reading. Please see figure 1.2 below.

In chapter 1, the municipal organisations Business Region Göteborg and Göteborg & Co., have been introduced, as well as the event PopStad. Purpose and objectives, research model and study areas have also been presented.

*Figure 1.2 Outline of Thesis*

Chapter 2 provides the frame of reference and begins by discussing theories concerning place and image, and continues with an illustration of destination marketing and event marketing. The international strategic market planning process is then presented and the chapter ends with a discussion about cultural aspects and a compilation of the information needed for the study.

Chapter 3 describes the methodology applied when conducting the study. This includes presenting research design, data collection design and sampling process. An evaluation of the study, addressing issues of non-response, validity, reliability and sources of error, will conclude the chapter.

Chapter 4 presents the results of the study, which along with the analysis are intertwined into a thick description. This thick description will discuss findings of relevance and is presented in correspondence to each study area.

Chapter 5 accounts for the conclusions drawn from the results and analyses in order to complete and conclude this thesis. The key conclusions, which reflect the purpose of the thesis, will be further distinguished and elucidated separately. The chapter will then be finalised by the provision of pertinent recommendations.

## 2 FRAME OF REFERENCE

This chapter will provide the theoretical framework necessary for the defined study areas. Marketing theories and key terms will be presented in accordance to their relevance. First we will introduce the concept of *image*, in order to give a better understanding of the subject, then *destination marketing* will be discussed, as it deals with questions posed to the marketers of Göteborg. Moreover, *event marketing* will be dealt with, since this kind of marketing is often used when marketing Göteborg. In connection to these, we will present the *strategic market planning process*, where several parts are of importance for this study, among others the understanding for the product itself. After these marketing theories, we will discuss *cultural aspects* in the international environment, as Göteborg is marketed to countries other than Sweden and thus to other cultures. Please see figure 2.1 for the layout of the theoretical framework.

*Figure 2.1 Layout of the Theoretical Framework*



Presenting the information need for the study will conclude this chapter. It is also worth mentioning that the chapter has been divided according to the theories discussed, not according to the study areas. Therefore, when presenting every theoretical category, the study area/s concerned will be mentioned.

In marketing theories, places are referred to as products<sup>1</sup>, and for the simplicity of the matter they will continue to be so throughout this thesis.

### 2.1 PLACE AND IMAGE

Place and image concepts are of interest mainly concerning study areas 1 and 3. These deal with Göteborg & Co., the Göteborg pop music production, and Kultur- och Medieproduktion, BRG, and their respective relation to the Göteborg image, as projected by Göteborg & Co.

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<sup>1</sup> Gold & Ward, 1994

Places are cities, communities, regions, or countries as Kotler *et al.*<sup>2</sup> stated. In today's highly changing world, there are a number of challenges facing places. Two of these challenges are that competition amongst places, i.e. the strive for attracting investment, visitors and the like, has increased due to limited resources and resource allocation, and that places have to be dependent on their local resources. Yet another challenge is that the economic speed has accelerated at a global level, and the importance of keeping up the pace on the local level has become vital. This is of course essential for Göteborg, as well as for any other place.

For places to be able to compete on the world arena they have to equip themselves with knowledge and they have to develop different areas such as politics, economics, and culture. By creating a strategic market planning process, which will be further evaluated in chapter 2.4, and a vision, and then use the knowledge they can obtain from this in a constructive way, they will be able to respond to external as well as internal changes.<sup>3</sup>

Kotler *et al.*<sup>4</sup> stated that an image is a bundle of ideas, impressions and beliefs that people have of a place. Image is thus an essential part of a place, given that it represents the perception of the place among its residents, businesses and last but not least, its consumers. Albeit it is a personal perception, it does not reveal the individuals' attitudes toward it. The image projected might act as an attraction to one consumer group and repulsion to another.<sup>5</sup> Hence, a place's image might be difficult to manipulate for many reasons, though it is highly essential to do so<sup>6</sup>, in order to give a complete and attracting picture in the global competition. We find the discussion about image as a perception and attitudes toward it, important and correct. Furthermore, we find this highly relevant when discussing image and image management, since image influence may be crucial for the place in question.

An image refers to a place, a person or an object and it is a combination of the definition of its entity as well as an acknowledgement of its features. The sensation of an image being elusive originates from the fact that it is not only a personal perception, as defined by Kotler *et al.*<sup>7</sup> (mentioned above), but also as Morgan and Pritchard<sup>8</sup> stated, a mental creation. However, we find that the difference between these two are marginal, therefore we will not discuss this further.

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<sup>2</sup> 1993

<sup>3</sup> *ibid.*

<sup>4</sup> *ibid.*

<sup>5</sup> *ibid.*

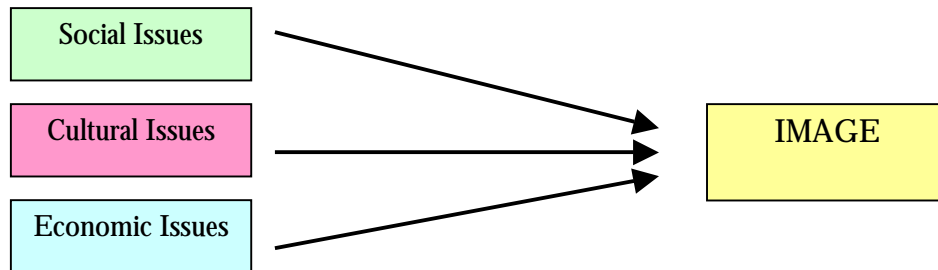
<sup>6</sup> Morgan & Pritchard, 1998

<sup>7</sup> 1993

<sup>8</sup> 1998

Morgan and Pritchard<sup>9</sup> continued in conformity with Kotler *et al.*<sup>10</sup>, when they stated that image is also highly influenced by social, cultural and economic issues. Please see figure 2.2. An image can be seen as a symbol representing significance and value for an object, a person or a place, in a persons mind.

*Figure 2.2 Issues Influencing Image*



A place's image is not a constant as it changes over time, and image management, in the case of Göteborg represented by Göteborg & Co., is a process in progress. Since image plays a key role in potential consumers minds and influences their choices, it is vital that the management of a place knows how to manoeuvre it, as mentioned earlier by Morgan and Pritchard<sup>11</sup>. This can only be done through research and understanding of the responses the projected image delivers.<sup>12</sup> According to Morgan and Pritchard<sup>13</sup> the above implies that image creation or reinforcement is a fundamental marketing measure, when trying to promote an image of a place and influencing consumer choices. Image creation also has, as noted above, a social and a cultural meaning.

According to Kotler *et al.*<sup>14</sup>, there are six different positions for a place's image. These are respectively:

*Positive image*

No need for image improvement, since the place already has a positive image.

*Weak image*

Places that have no specific attractions and have in the past not put any effort in marketing need image improvement.

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<sup>9</sup> Morgan & Pritchard, 1998

<sup>10</sup> 1993

<sup>11</sup> 1998

<sup>12</sup> Kotler *et al.*, 1993

<sup>13</sup> 1998

<sup>14</sup> 1993

*Negative image*

Places with negative image may need to avoid attention. Creation of attractions and new marketing may be the answer for these kinds of places.

*Mixed image*

Places with a mixed image shall focus on the positive image elements and market these.

*Contradictory image*

Consumers may have a contradictory image of a place. It is then vital for the place marketer to accentuate the positive image elements, so that consumers stop believing in the negative elements.

*Overly attractive image*

Some places are overly attractive, and these places shall not put much effort into marketing, since this can cause problems such as too much traffic, polluted air and water, et cetera. Sometimes, these places try to emit a negative image to keep adventurers away.

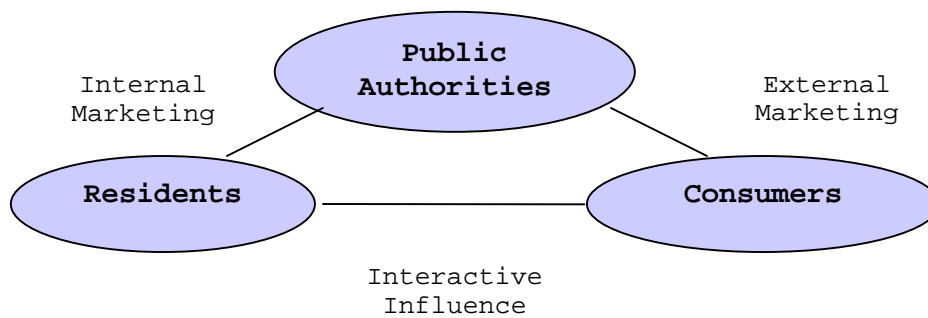
When describing the image of Göteborg at present, it is useful to establish whether it has a weak, mixed, or other image, in order to determine what strategies are relevant to elaborate. We believe that the discussion above is an essential part of the understanding of the image projected by Göteborg & Co. on a national as well as on an international level, as it describes the initial point for the marketing of Göteborg. It should nevertheless be noted that for a marketer, image is merely a marketing tool; it is not marketing in itself.

To change or take on a place's image is a difficult task, since its influence is both internal, such as residents and businesses, and external, such as potential consumers and competition. An image must stem from its residents and businesses, and that very image must be projected so that outsiders perceive it in the way it is meant to be perceived.<sup>15</sup> We find this discussion particularly important in the case of Göteborg, as the image stems from not only Göteborg & Co., but also from its residents such as for example local musicians, and businesses, such as Business Region Göteborg. For a better understanding of image influence and marketing, please see figure 2.3. The figure is inspired by Kotler *et al.*<sup>16</sup> and aims to provide the reader with an easily understandable explanation of the connection between image influence and image marketing.

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<sup>15</sup> Kotler *et al.*, 1993

<sup>16</sup> 1996, p. 593

*Figure 2.3 Channels of Image Influence*

When changing a place's image, the focal point should be on three different criteria, namely, the characteristics of its features; the internal image perception; and the inspiration and motivation of the place's residents and businesses so that the projected image is consensual. Budgeting is another important aspect, as the distribution will require substantial economic support.<sup>17</sup> Kotler *et al.*<sup>18</sup> suggested that for creating or reinforcing a place's image *"it must be valid, it must be believable, it must be simple, it must have an appeal, and it must be distinctive"*.

## 2.2 DESTINATION MARKETING

In the case of the marketing of Göteborg, it is essential to understand that destination/place marketing is quite different from conventional marketing. Göteborg is not only represented by Göteborg & Co., but also by several other municipal organs, by companies carrying on business in the region and by its residents. This will be highly interesting when studying the marketing performed by Göteborg & Co., i.e. study area 1.

When marketing a place such as in this case, Göteborg, it is vital to understand the concept of destination marketing. Gold and Ward<sup>19</sup> said that destination marketing is marketing of a place such as a city, a region or a country. To be able to compete with cities such as Stockholm, on a national level, and Copenhagen or Oslo, on an international level, the marketing managers of Göteborg must acknowledge the fact that without marketing, it is hard to survive in this highly competitive world. To be able to assess the marketing strategies applied by Göteborg & Co., destination marketing is now presented.

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<sup>17</sup> Kotler *et al.*, 1993

<sup>18</sup> 1993, p. 148

<sup>19</sup> 1994

Destination marketing has grown in importance lately as the new globalised economy force competition between different places. The business-like thinking that exists in marketing in general is now becoming a vital part in the survival of places.<sup>20</sup> As a player on the world arena a place competes with other destinations, which may provide the same or even more sophisticated attributes. Therefore, creating a distinctive image for a place has become an imperative.<sup>21</sup> Both Kotler *et al.*<sup>22</sup>, and Gold and Ward<sup>23</sup> mentioned important aspects in the so-called 'new' competition, which is something we find worth accentuating. This is essential to focus on for a place such as Göteborg, which has to evolve to face competition on a national as well as an international level.

A place can be seen as a multitude of characters such as its people, its different cultures, its physical resources, its businesses, et cetera<sup>24</sup>. As destination marketing differs from conventional product marketing in a variety of ways, and the most significant dissimilarities are that the place product is a mixture of services and commodities, the consumption of the place product is somewhat diffuse.<sup>25</sup> Kotler *et al.*<sup>26</sup> further discussed that marketers of places face a number of economic theories, and in their marketing process they have to take into consideration various case examples, experiences, and forecasts and trends. We find it essential to point out the complexity of destination marketing, particularly the fact that the place product is a mixture of commodities and services.

Gold and Ward<sup>27</sup> stated the fact that a place is not a clearly defined product and that the product itself can be seen as an intangible asset, and hence provides more of a challenge to market. Another reason for this is that the science of marketing has had its major growth within commercial businesses, concerned with the selling of physical products and short-term profit. Place marketing on the contrary refers to developing place activities that answer to the consumer's demands in a long-term perspective. It can be compared to marketing of non-business organisations, as direct financial profit is not a principal element in the goal set by place marketers. Hence different authors<sup>28</sup> have developed alternative kinds of marketing, which differ from conventional marketing in objectives, marketing strategy, et cetera. These marketing

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<sup>20</sup> Kotler *et al.*, 1993

<sup>21</sup> Gold & Ward, 1994

<sup>22</sup> 1993

<sup>23</sup> 1994

<sup>24</sup> Kotler *et al.*, 1993

<sup>25</sup> Gold & Ward, 1994

<sup>26</sup> 1993

<sup>27</sup> 1994

<sup>28</sup> Kotler & Zaltman, 1971; Kotler, 1982; Lovelock & Weinberg, 1984, cf. Gold & Ward, 1994

concepts consist of acknowledging public authorities' long-term objectives as well as dealing with the so-called problem of no direct financial profit.<sup>29</sup>

Thus, there is a gap between conventional marketing and marketing of places, as the latter has reference to the optimisation of economic and social goals in consonance to goals established in a broader sense. We find that this distinction between conventional marketing and destination marketing is relevant to consider, when marketing places.

### 2.3 EVENT MARKETING

Göteborg & Co. uses the concept of event marketing when attempting to create awareness and a positive image for Göteborg as a region as well as a city, both nationally and internationally. Therefore, it is vital to understand what event marketing signifies when assessing the marketing strategies of Göteborg & Co. in accordance to image relations in study area 1.

Events are considered to be best described as Kotler *et al.*<sup>30</sup> did, namely "*Occurrences staged to communicate messages to target audiences; examples include news conferences and grand openings*". Getz<sup>31</sup> stated that the popularity of event marketing has increased and it is nowadays a special field in many institutions. It concerns a broad spectrum of different activities such as sponsorship, planning meetings and private performances. There also exist a multitude of different events, for instance fairs, sport events, meetings (both business and educational such), art events and the like.

Events can work as image creators, improvers or merely generate awareness of a place.<sup>32</sup> Bruzelius and Skärvad<sup>33</sup> also mentioned that just as the event has an influence on the surrounding, the surrounding has an influence on the event. Different financiers are needed to pull through an event and also governmental support on both local and regional levels are necessary. These sponsors are the so-called partners of the event.

Hall<sup>34</sup> suggested that there are both negative and positive effects of arranging events. Amongst the negative effects are cost increases, pollution, and possible overbooking. Positive effects are

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<sup>29</sup> Gold & Ward, 1994

<sup>30</sup> 1996, p. 922

<sup>31</sup> 1997

<sup>32</sup> *ibid.*

<sup>33</sup> 1995

<sup>34</sup> 1992

improvements in the local infrastructure, creations of new attractions, and more visitors. Side effects can be of economic, social, and environmental kinds.

We have no reason for questioning the theories presented, as they are clear and concrete. However interesting the discussion about events is, we would like to express our concern for relying on events as sole attractions for a place. We believe that a solid base of permanent attractions is vital even when marketing a place through event marketing.

#### **2.4 INTERNATIONAL STRATEGIC MARKET PLANNING PROCESS**

As mentioned above, marketing places is necessary due to the globalisation of the world economy. Places must now in a more far-reaching sense, evolve, create products consumers demand, be open-minded to changes that occur both internally and externally and thus answer to new needs. Places must act like businesses and develop their relative competitive competencies. An efficient and useful tool regarding this development is the strategic market planning process.<sup>35</sup>

As marketer of Göteborg, Göteborg & Co. must take a number of questions into consideration when approaching target markets. Strategic market planning provides a useful tool in this process and is further presented below to offer an introduction for the reader. However, some parts of the strategic market planning process will not be studied in-depth, as they have no concern for this study. These parts are the target market selection, implementation and control. We have chosen to give these parts only a brief presentation, as they are significant for the comprehensive picture.

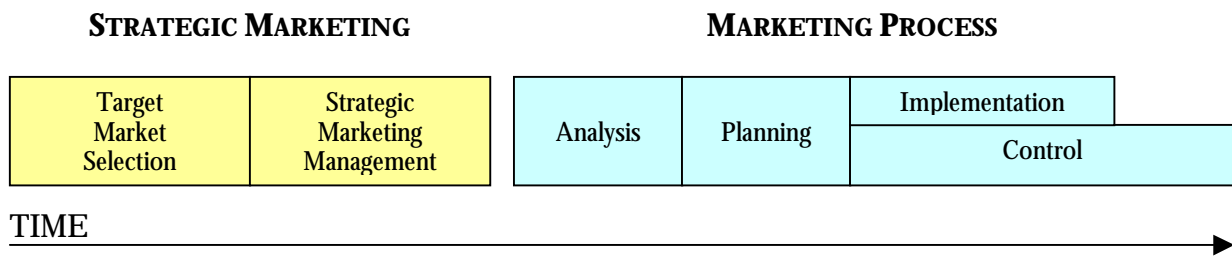
As demonstrated in figure 2.4 below, the strategic market planning process can be said to be divided into two parts, the strategic marketing consisting of target market selection and strategic marketing management, and the marketing process consisting of analysis, planning, implementation and control. By managing these correctly, the marketing manager guarantees long-term competitive advantage for the company or, as in this case, the place.<sup>36</sup>

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<sup>35</sup> Kotler *et al.*, 1993

<sup>36</sup> Czinkota & Ronkainen, 1998

Figure 2.4 The Strategic Market Planning Process



#### 2.4.1 Target Market Selection

This part of the strategic marketing manages the target market selection. According to Czinkota and Ronkainen<sup>37</sup>, there are eight characteristics, the eight O's, to consider when choosing a target market. These characteristics are, *occupants, objects, occasions, objectives, outlets, organisation, operations, and opposition*.

By using the eight O's and understanding their characteristics respectively, the marketing manager may come to a conclusion whether to target a selected market or not. Not only do the eight O's influence a marketer's decision, but also environmental factors, such as political climate, legal as well as economic factors, and certainly, societal and cultural issues. These factors can, in the long-term, be manipulated, though only to a small degree. Because of all the above-mentioned issues, the target market selection is a vital decision.

Since Göteborg & Co. already has selected its target markets, we will not evaluate this further. The eight O's are, however, important to mention in order to give the reader a full understanding of the strategic market planning process.

#### 2.4.2 Strategic Marketing Management

Strategic marketing management refers to the use of the *marketing mix*<sup>38</sup>. The marketing mix defined by Kotler *et al.*<sup>39</sup> is a mixture of marketing tools, the so-called four P's. The four P's consist of *product, promotion, price, and place*. *Product* is in the case of place marketing, the place itself; *promotion* is the tool used by marketers in the effort of reaching the target market; *price* is the cost of the place, i.e. the cost of reaching the place, the cost of living in the place, et cetera; and *place* is the sum of channels and the like used for making the place accessible to the target market. When

<sup>37</sup> 1998

<sup>38</sup> *ibid.*

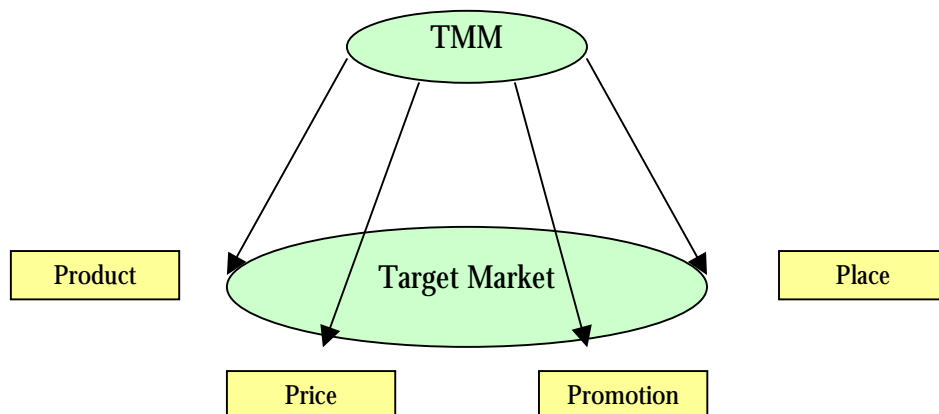
<sup>39</sup> 1996

using the marketing mix, the marketer co-ordinates the different elements into a cohesive programme aimed at fulfilling the objectives set up by the marketing management.

In order to provide a complete picture of the marketing mix, *price* and *place* are mentioned, although they will not be further examined, since they have no immediate relevance for this study.

Like Kotler *et al.*<sup>40</sup>, Molnár and Nilsson Molnár<sup>41</sup> also discussed the marketing mix although under a slightly different name, that is the *theoretical marketing mix* as the initial point of the International Business Process Approach, which is constituted by the four P's as demonstrated in figure 2.5 below. This model provides an instructive view of the four P's and their respective relations to the target market.

Figure 2.5 The Theoretical Marketing Mix (TMM)



Source: Molnár & Nilsson Molnár, 1999, p. 4.

A description of the relevant features in this marketing mix, as far as marketing places is concerned, follows.

Kotler *et al.*<sup>42</sup> also mentioned the four C's, namely; *consumer needs and wants*, *communication*, *cost to the consumer* and *convenience*. These are the four P's from the consumer point of view; the difference between the four C's and the four P's only exists in the marketing approach. To get as broad a

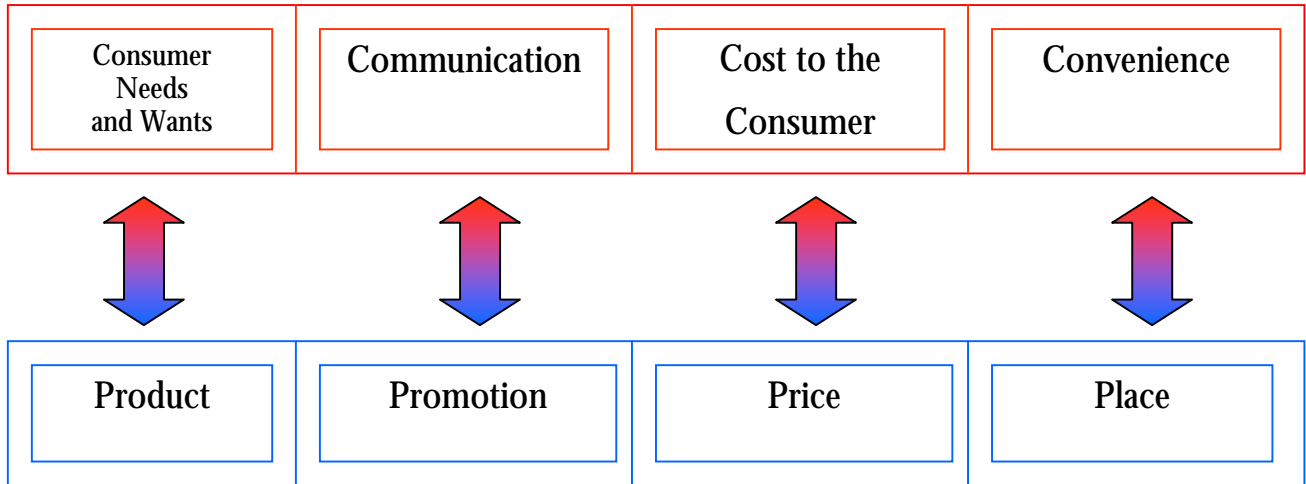
<sup>40</sup> 1996

<sup>41</sup> 1999

<sup>42</sup> 1996

view as possible in the discussion that follows below, the four C's are also mentioned. The correlation between the four P's and the four C's is presented in figure 2.6 below.

*Figure 2.6 Integrated Marketing Mix Model*



#### PRODUCT AND CONSUMER NEEDS AND WANTS

It is here vital to understand that Göteborg is the product offered to the market by Göteborg & Co., the marketing manager of the place. To repeat what has already been mentioned, place product and product positioning is highly connected to image. This part is of interest when assessing study areas 1 and 3.

Products are what the producer offers the market. One of the greatest challenges for producers is to manage its product through its lifecycle. To be able to compete, the products must constantly be ameliorated and/or replaced by newer products. Innovation and new product development is always on a producer's agenda.<sup>43</sup>

Morgan and Pritchard<sup>44</sup> stated that *"Places are products, whose identities and values must be designed and marketed"*. Moreover, places are also to be seen, as mentioned above, as a mixture of commodities and services. In marketing theories, though, places are referred to as products<sup>45</sup>, and as mentioned earlier, they will continue to be so in this thesis.

Before planning a marketing strategy it is crucial to understand the concept of product positioning. To position a product is to give directions to how the consumer shall perceive the

<sup>43</sup> Kotler *et al.*, 1996

<sup>44</sup> 1998, p. 59

<sup>45</sup> Gold & Ward, 1994

product. This implies that a place with the same characteristics as another place, and with no other significant features, will not give consumers any motives for attention. Therefore, product positioning, if well performed, provides the consumers with an image of the place product as a characteristic and as an attractive location. The differentiated features for a well-positioned place may be either one only or several, though not too many as that might give the place an unfocused image.<sup>46</sup> We feel that product positioning is closely linked to image, a fact that makes the understanding of the place as a product essential. Please refer to chapter 2.1.

Identifying the consumers and their needs and wants can be a difficult task, as the place consumers are not a homogeneous group of people searching for the same kinds of benefits. Often, though, in promoting a place the place marketers use one promotion campaign directed towards all consumer groups.<sup>47</sup>

Kotler *et al.*<sup>48</sup> argued that places like products in general, undergo different changes during the path of time. These changes are both of an internal nature, such as growth and decline, and an external nature, such as changes in the environment. Gold and Ward<sup>49</sup> pointed out that this fact raises the question about internal manipulation, i.e. product development, and whether it is necessary concerning place products. As in the case of conventional products, place products must develop to be able to compete on the world arena. A place product without any special features or with poor quality is not worth promoting, especially if the quality of the product is considerably below the quality of the competing products. This is also valid for a place product with a favourable image and poor quality - promotion will do no good if product development is not considered. On the other extreme, a place product with both a favourable image and good quality might not need any particular product development for maintaining its position. We can from this line of argument conclude that in the case of product development and refinement, place product theory does resemble that of conventional product theory. We can also conclude that authors Kotler *et al.*<sup>50</sup>, and Gold and Ward<sup>51</sup> did not contrast each other, but followed the same path of discussion. We find this fact relevant, as we believe that place products as well as any other product, must have a special something to offer the market (with reference to consumer needs and wants).

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<sup>46</sup> Kotler *et al.*, 1996

<sup>47</sup> Gold & Ward, 1994

<sup>48</sup> 1993

<sup>49</sup> 1994

<sup>50</sup> 1993 and 1996

<sup>51</sup> 1994

## PROMOTION AND COMMUNICATION

Since promotion is a marketing measure it is interesting to see how the promotion of Göteborg is conducted, when approaching study areas 1 and 2.

Promotion “*is aimed at influencing attitudes and behaviour of audiences in three main ways: to confirm and reinforce; to create new patterns of behaviour and attitude; or to change attitudes and behaviour*”<sup>52</sup>. Promotion is also called communication from the consumer point of view, and there are four types of such a like, i.e. advertising, personal selling, sales promotion and public relations. These four are also called the *promotion mix* and are very useful in fulfilling marketing objectives. In short, the four types stand for:

<i>Advertising</i>	any paid type of impersonal promotion and presentation
<i>Personal selling</i>	personal contact with prospective buyers
<i>Sales promotion</i>	short-term selling or purchasing initiative
<i>Public relations</i>	long-term co-operation between purchaser and consumer, aiming at building up a positive image <sup>53</sup>

As stated above, places are products, but also entities of a variety of different commodities and services. Hence, places can be promoted either through packages to targeted consumer groups or through image, representing the place in total and its features. It is important though to define the place before the initiation of the promotion as the promotion differs accordingly. Worth mentioning is that promotion is only one out of several marketing measures.<sup>54</sup>

Gold and Ward<sup>55</sup> stated that promoting or marketing places usually denote promoting one place to a number of different consumers with a number of different objectives. This is possible, as a place attracts consumers for different reasons. The consumers can *consume* the place simultaneously, and to mention yet another interesting characteristic: a place remains as it is being *consumed*, so to speak. We believe that the statement is correct. It is, for example, still possible to visit the Museum of Art in Göteborg, even though many other people consume/visit it every day. However, we also deem that international marketing show a slightly different pattern, as consumer groups in different countries and cultures need different promotion. This will be

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<sup>52</sup> Morgan & Pritchard, 1998, p. 63

<sup>53</sup> Kotler *et al.*, 1996

<sup>54</sup> Gold & Ward, 1994

<sup>55</sup> *ibid.*

further elaborated in chapter 2.5, Cultural Aspects. Gold and Ward<sup>56</sup> further discussed, that an additional significant aspect in place promotion is the problem of identifying place producers and place promoters, as they are not easily separated. In other words, this characteristic, which differentiates conventional product promotion from place promotion, of course complicates the latter.<sup>57</sup>

Communication is perhaps the most significant feature regarding promotion. This involves the broadcast of the place's image and how the projected image influences, and also connects with, the consumer-held image.<sup>58</sup> Once again we notice the close link between image and one of the four P's. Here, the positioned product will be broadcasted and thus its image promoted.

Place marketers must acknowledge the fact that, unlike their marketing partners in companies, their budgets are usually very limited.<sup>59</sup> To be able to fight the competition, place marketers must develop conspicuously creative and clever marketing strategies and then use the media at the most, to be able to reach as broad a public as possible without spending too much of the budget assigned.<sup>60</sup> However simple this might sound, it is very difficult to achieve, mainly because of political challenges.<sup>61</sup> We assume that this is an area of concern for the place marketer of Göteborg, i.e. Göteborg & Co. as it probably faces the same challenges as most place marketers do.

One often-used marketing tool is employing clichés to promote a place. When doing so, a place marketer has to show respect to political as well as residential opinions and interests on local and regional levels. A cliché can show a positive image to the consumers, but a more stereotyped or even negative image to the residents. Stereotypes, though, are proven to be useful in advertising campaigns and the like, since the consumer already has some knowledge about the place via the place's image. This image can then be used as a promotion tool and through efficient marketing the stereotyped identity can achieve a higher level of intricacy and later on be redesigned.<sup>62</sup> We feel, in the case of Göteborg, that this kind of promotion/marketing can be both an advantage and a disadvantage. Göteborg is known as the 'friendly city', but pursuing this cliché can be rather risky and even a threat to the place's development.

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<sup>56</sup> Gold & Ward, 1994

<sup>57</sup> *ibid.*

<sup>58</sup> *ibid.*

<sup>59</sup> Morgan, 2000

<sup>60</sup> Morgan & Pritchard, 2000

<sup>61</sup> Morgan, 2000

<sup>62</sup> *ibid.*

## PRICE AND CONSUMER COST

Price is not relevant for this study, as it deals with issues such as hotel-room costs, public transportation costs, costs for transportation to and from the region, et cetera. Issues such as these are not discussed within our study, but we still find price and consumer cost relevant to mention in order to provide a comprehensive picture of the strategic market planning process.

Price is how the producer charges for the benefits of his product. The consumer, on the other hand, pays what he or she considers a reasonable value for the possession and employment of the product. The pricing system is a highly flexible system as prices are relatively easy to change, unlike for example the characteristics of the product. Furthermore, as the other parts of the marketing mix represents expenses, the third P, price, represents income. Price is also a principal part in competition, as it may be a determinative factor in the consumer's choice.<sup>63</sup> This allows the so-called freedom of choice, and is hence an important part of the market. This freedom implies the free choice of exchange for consumers seeking products, and producers in attracting potential consumers.<sup>64</sup>

Pricing place products is a complicated issue. For conventional products, the pricing is tangible, direct, easily distinguished and the overall effectiveness is relatively easy to evaluate. However, for place products the situation is quite the contrary - pricing exists but in a more intangible, indirect way. Therefore, the effectiveness of the place pricing is hard to observe.<sup>65</sup>

## PLACE AND CONVENIENCE

The fourth P in the *marketing mix* describes how the product is made available to the consumer. This is also frequently called convenience or channel. There are several distribution systems presented in marketing literature, but in this particular case of place products, the common marketing principles for distribution do not apply.<sup>66</sup>

Given that this is a question of places, the product in itself cannot come to the consumer, but the consumer can come to the product. This obviously makes transportation possibilities a central issue. A place with hardly no communicating roads, harbours and the like may seem as a hopeless case, but with the right kind of marketing and image creation, it might turn out to be a winner. One extremely good example is the mountain-hidden town of Petra in Jordan.

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<sup>63</sup> Kotler *et al.*, 1996

<sup>64</sup> Gold & Ward, 1994

<sup>65</sup> *ibid.*

<sup>66</sup> Kotler *et al.*, 1993

Place and convenience will not be further discussed in this study, but worth mentioning are the various types of transportation that exist. Göteborg is blessed with a grand harbour and a well-developed railway system. Landvetter Airport is situated on only 15 minutes distance from Göteborg by car, providing an excellent prerequisite for mobility.

#### 2.4.3 Marketing Process

The marketing process goes through four stages, namely *analysis*, *planning*, *implementation* and *control*. The four stages are also called the *technical universals* of marketing, as they are valid for any one market, though their relative importance may change between differing markets.<sup>67</sup>

Göteborg & Co. presumably manages the Göteborg marketing process. However important, implementation and control will not be deeply evaluated in this study, out of regard for the study areas given. Though for the comprehensive picture of the strategic market planning process, they will be mentioned.

#### ANALYSIS

Analysis is best described as an evaluation of the internal and external environment in a marketing process. This usually requires both qualitative and quantitative research<sup>68</sup>. For this thesis, we have decided to employ an easily used and effective kind of analysis, namely the so-called SWOT-analysis.

The SWOT-analysis is a vital part of study area 4, where the strengths/weaknesses and opportunities/threats of the Göteborg pop music production are being examined.

Kotler *et al.*<sup>69</sup> argued that a SWOT-analysis is a summary of the critical success factors that exist for a product. It consists of defining a place's *strengths* and *weaknesses* in the internal audit, and *opportunities* and *threats* in the external audit, hence the name. By using a SWOT-analysis, one can easily discern critical factors in the internal and the external environment. Ferrel *et al.*<sup>70</sup> mentioned a couple of benefits of a SWOT-analysis, amongst which its simplicity, flexibility and ability to mix quantitative and qualitative data are worth accentuating. In other words, the SWOT-analysis is an easily applied and useful tool.

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<sup>67</sup> Czinkota & Ronkainen, 1998

<sup>68</sup> *ibid.*

<sup>69</sup> 1996

<sup>70</sup> 1994

- Strengths* A place's strengths concern its relative strengths based on actual facts, for example beautiful scenery and growing economic activity.
- Weaknesses* A place's weaknesses concern its relative weaknesses, for example declining economic activity.
- Opportunities* A place's opportunities concern the opportunities a place can have in its environment, for example a rising demand for a place such as the one promoted.
- Threats* A place's threats concern the threats a place faces in its environment, for example strong competition from another place with similar features but better marketed.<sup>71</sup>

We find the SWOT-analysis an excellent tool, which provides the investigator with useful data about a place and its possibilities.

#### PLANNING

The planning performed by Göteborg & Co., will be evaluated to a certain extent in order to recommend potential improvements.

The planning process refers to how to take advantage of the opportunities that exist on the target market<sup>72</sup> by deciding on marketing strategies and how to achieve the strategic objectives set by the marketer<sup>73</sup>. It is a kind of action plan concerning actions both on the short-term as well as on the long-term, that is, it is a mixture of tactics and strategy. It also involves situation analysis, objectives and goals that are set, and cost and profit estimates. Furthermore, the planning process describes necessary organisational changes that must be made to adjust the organisation to the target market and the objectives set for a successful implementation.<sup>74</sup>

#### IMPLEMENTATION AND CONTROL

The marketing strategy applied by Göteborg & Co. will neither be implemented, nor controlled in this study. However, as already stated, we find them worth mentioning for the comprehensive picture of the strategic market planning process.

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<sup>71</sup> Kotler *et al.*, 1996

<sup>72</sup> Czinkota & Ronkainen, 1998

<sup>73</sup> Kotler *et al.*, 1996

<sup>74</sup> Czinkota & Ronkainen, 1998

An implementation is the execution of the so-called action plan, which consists of strategic marketing plans<sup>75</sup>. If well performed, the plan will be a success, well fitted to market and organisational conditions. When implementing a plan, one must also consider external as well as internal unforeseen events. These kinds of changes shall be considered in the plan, so that the organisation will have an opportunity to react towards them and still succeed.<sup>76</sup>

Control is monitoring and assessing the market strategy implementation, so that the objectives are being attained.<sup>77</sup> Simultaneously as the implementation phase starts, the control phase shall also start. To control and monitor events that occur during the implementation may be vital for the market manager. The different control tools that exist on short-term are profitability control, efficiency control, and annual plan control. For long-term control, different audits are used to see to it that marketing is both doing things right and doing the right things.<sup>78</sup>

The international market planning process may seem a rather complicated process, though we believe that, if well performed, it can be an outstanding marketing tool.

## 2.5 CULTURAL ASPECTS

When considering market expansion over national borders it is essential to grasp the most common differences that exist between different cultures. Since Göteborg & Co. markets Göteborg abroad, there are cultural theories to consider before creating international marketing strategies. This is highly essential concerning study area 2.

There are many definitions to the concept of culture. Adler<sup>79</sup>, for example, discussed three fundamental characteristics of the concept of culture:

- Culture is shared by all members of a social constellation.
- The elderly in a society attempt to pass on the culture in question to its younger members.
- The culture shapes the behaviour of the individuals of a certain society and guides their perception of the world, especially regarding morals, rules and regulations, and customs.

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<sup>75</sup> Kotler *et al.*, 1996

<sup>76</sup> Czinkota & Ronkainen, 1998

<sup>77</sup> Kotler *et al.*, 1996

<sup>78</sup> Czinkota & Ronkainen, 1998

<sup>79</sup> 1994

Hofstede<sup>80</sup> considered culture a state of mental programming, and described how three detached levels constitute this state: culture, human nature, and personality.

*Culture*, according to social anthropology, refers mainly to ways of thinking, feelings and patterns of behaviour among individuals. Culture is always a collective phenomenon, since it is shared at least partly by all people living or having lived in the same environment where the culture has been learnt. Culture is therefore learnt and not inherited. It originates from the social environment and is not a genetic occurrence. Culture should be separated from the human nature on one hand and from the personality of an individual on the other, although it is difficult to distinguish the limit between nature and culture, and between culture and personality.

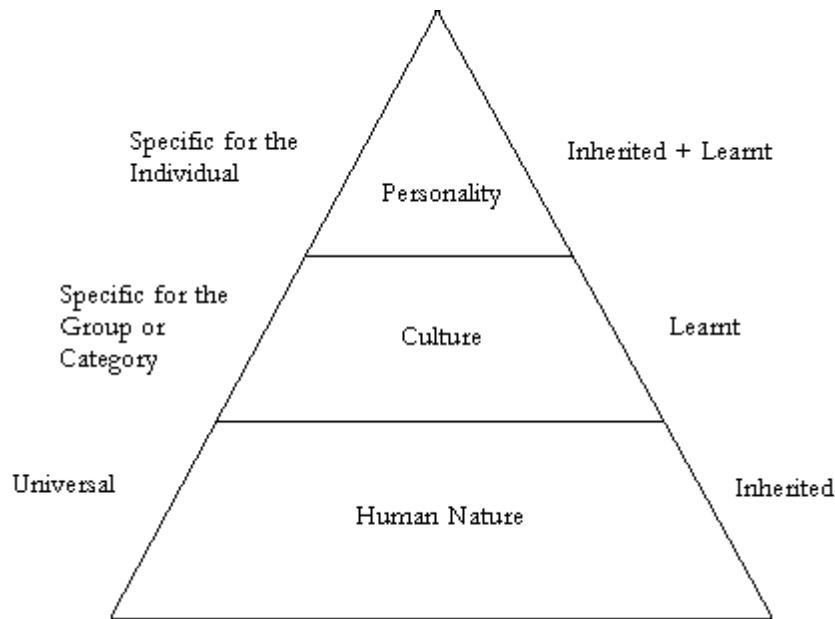
*Human nature* is inherited genetically. It represents the universal level of all people, and decides the basic psychological foundation of all mankind. Though, how each individual expresses these feelings, is modified by the cultural adhesion. However, human nature is not as human as the term may imply, since certain aspects are common to the animal world.

*Personality* is exclusive for each person, and is founded on features both learnt and genetically transferred. The learnt part has been modified both by culture and unique personal experiences. Please see figure 2.7 below.

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<sup>80</sup> 1991

*Figure 2.7 Three Detached Levels of Human Mental Programming*



*Source: Hofstede, 1991, p. 14.*

The culture in a society reflects the complex interaction between the members' values, attitudes, and behaviour. *Values* are what is explicitly or implicitly desirable for an individual or a group, and what influences the choices between different types of courses of action in order to attain a selected objective. *Attitudes* are mental images that express values and which affect an individual to act or react in a certain way in a given situation. It is therefore vital to establish knowledge about which attitudes are prevalent in a targeted group of people, since this information will provide the foundation necessary to perform successful marketing strategies. *Behaviour* is defined as all forms of human activity. People's behaviour is largely influenced by cultural adherence. Differences in behaviour between cultures are for instance the range of the personal sphere, body language or attitudes towards bodily contact. This type of differences can lead to misunderstandings or conflicts when people from different cultures meet and interact.<sup>81</sup>

In a way, one can assert that Adler<sup>82</sup> and Hofstede<sup>83</sup> complemented each other in the discussion above: a discussion we believe is valuable, since it describes the basic definitions of culture. This understanding for culture is a necessity in international marketing. When performing international marketing measures, it is consequently important to acknowledge cultural differences since they have a considerable impact on communication of an international nature.

<sup>81</sup> Adler, 1994

<sup>82</sup> *ibid.*

<sup>83</sup> 1991

Hofstede<sup>84</sup> further discussed cultural factors according to four different dimensions:

- Individualism versus collectivism
- Power distance
- Avoidance of uncertainty
- Masculinity versus femininity

These differences discussed below can be crucial when marketing across cultures, and for Göteborg & Co., the marketing manager of Göteborg, cultural aspects are important to bear in mind when marketing Göteborg abroad.

#### INDIVIDUALISM VERSUS COLLECTIVISM

In an *individualistic* society, the members regard themselves first and foremost as individuals. This implies a relatively loose social structure within which people are concerned primarily with themselves and their closest of kin. A *collectivistic* society, on the other hand, is characterised by a more rigid structure where each member belongs to a certain group, for example a family, a company or an organisation. The groups are clearly separated from one another, and the members are expected to take care of the other members belonging to the same group and offering them protection and security in exchange for mutual loyalty. In Japan, a collectivistic society, it is a custom that the employees in an organisation act according to the will of the group. In USA, an individualistic society, on the other hand, individualistic thinking and acting is encouraged. It is there considered positive to distinguish oneself and to stand out from the crowd.<sup>85</sup>

#### POWER DISTANCE

This dimension indicates to what extent the employees of organisations of different cultures, i.e. different countries, accept an unequal distribution of power. This regards therefore the employees' relationships to their superiors, and assesses how hierarchical the structure of organisations is. In a culture where the power distance is long, employees accept the decision-making of a superior simply because he or she is a superior. On the contrary, in a culture where the power distance is short, the decisions of a superior are not presupposed to be correct, but superiors are to a larger extent required to possess a certain amount of competence and therefore make correct decisions. In India, exemplifying a culture of long power distance, it is not a custom

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<sup>84</sup> 1991

<sup>85</sup> *ibid.*

to address the superior if not absolutely necessary, and rather act independently, whereas in Denmark, where power distance is short, consulting and interacting with a superior is considered natural.<sup>86</sup>

#### AVOIDANCE OF UNCERTAINTY

This dimension describes to what extent people from different cultures feel threatened by situations containing an element of uncertainty. In cultures (countries) where elements of uncertainty are largely avoided, such as in Japan, it is, for example, more common for people to work within the same profession during their entire career. A change of profession implies more changes and therefore more perceived risk. In Denmark, on the other hand, the avoidance of uncertainty is relatively low. In this respect, USA has proved to be the most flexible culture of all examined.<sup>87</sup>

#### MASCULINITY VERSUS FEMININITY

In a masculine society, self esteem and material values are prioritised on behalf of compassion for fellow citizens, whereas in a feminine society emphasis is placed on personal relationships, empathy and quality of life. Japan and Austria exemplify masculine cultures, whereas the whole of Scandinavia represents typical feminine cultures. Gender roles are also less prominent in professional life in a feminine society. Therefore, it is not considered strange to be a female truck driver in Sweden, although the identical case would be close to scandalous in Japan. In many masculine cultures, the woman is expected to be a housewife. However, this dimension does not primarily concern gender roles, but rather assesses the psychological climate in a professional context.<sup>88</sup>

When assessing these four dimensions for each culture, a pattern can be discerned showing how similar or different two or more cultures are to one another. Figures are shown in Appendix 2. This provides useful knowledge when dealing with international issues such as, for instance, marketing across cultures, as mentioned above.

Usunier<sup>89</sup> stated that in order to perform effective marketing activities it could prove relevant to cluster countries or consumers who share certain cultural characteristics. Within these clusters the same marketing strategies for the same set of products or services can be applied in a successful

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<sup>86</sup> Hofstede, 1991

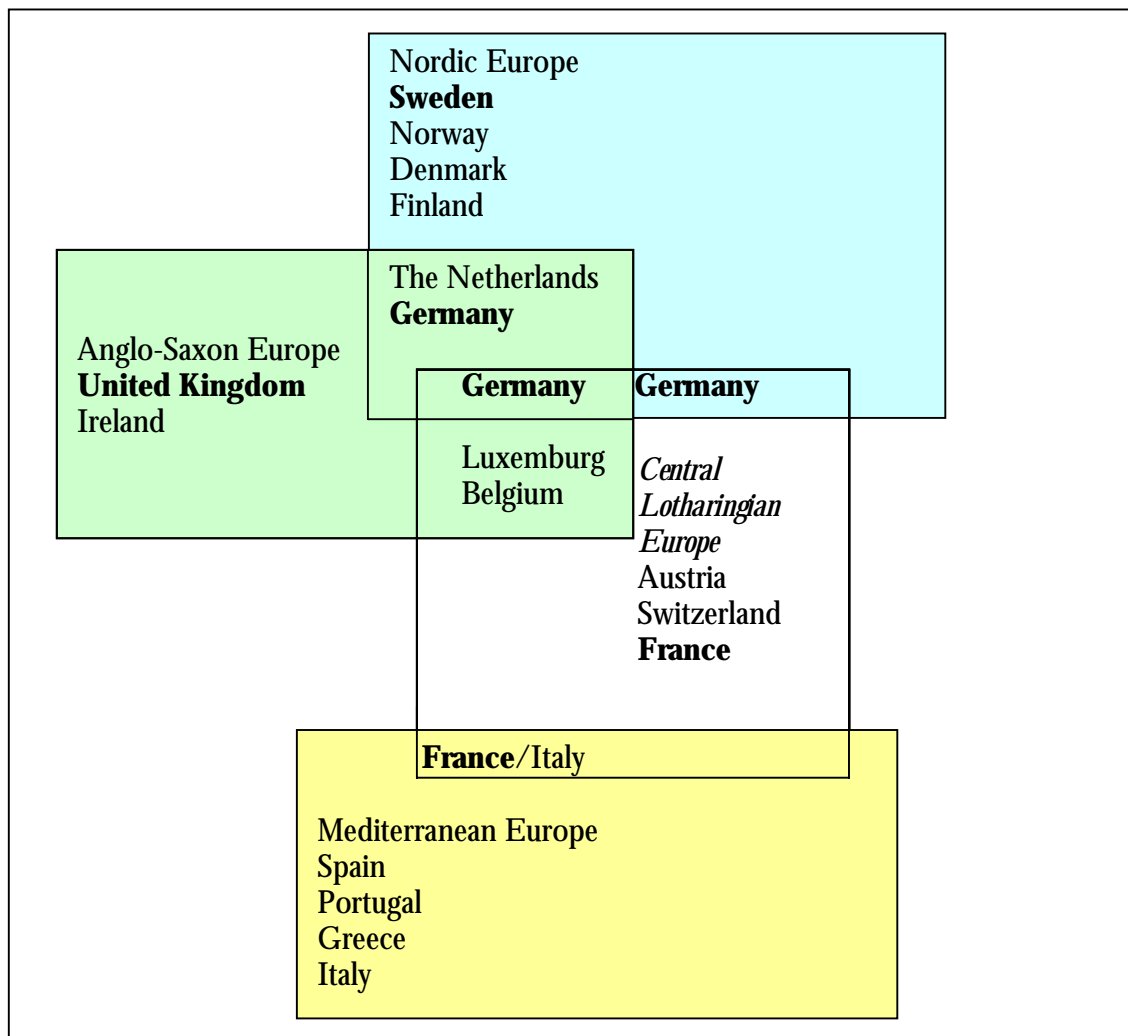
<sup>87</sup> *ibid.*

<sup>88</sup> *ibid.*

<sup>89</sup> 1996

way. When studying figure 2.8 below, it is evident that two zones are relatively separated, to be precise, Scandinavia and the Mediterranean countries. A third zone, Central Europe, provides a link between the former two, and the Anglo-Saxon zone is closely related to those of Scandinavia and Central Europe. Regardless of the traditional seclusion of the United Kingdom, the cultural distance between this country and for instance Sweden or Denmark is less marked than the differences to Spain or Italy.

*Figure 2.8 A Hypothetical Map of Cultural Affinity Zones*



*Source: Usunier, 1996, p. 215.*

This discussion is in compliance with the discussion carried out by Hofstede<sup>90</sup> above. We have chosen to present both the theories of Usunier<sup>91</sup> and Hofstede<sup>92</sup>, as the former gives a comprehensive picture over Europe and the latter gives a more detailed discussion about features of a more sociological nature, i.e. they complement each other. In accordance to study area 2, these theories point out differences between nations and hence, cultures. A specific way of marketing could work as a catalyst in one culture and as a break in another. Marketing measures must thus be adjusted to the targeted culture in question.

These two latter theories can be used to discern cultural differences between the targeted markets and consequently evaluate the marketing strategies applied by Göteborg & Co.

## 2.6 INFORMATION NEED AND STUDY AREAS

We have set out to study the image and marketing strategies of Göteborg & Co. This includes addressing the Göteborg & Co. relation to the image of Göteborg as projected, as well as marketing methods locally and internationally. Furthermore, we investigate how associates of the pop music sector and Kultur-och Medieproduktion, BRG, view the image of Göteborg as projected by Göteborg & Co. We also examine the present situation in the pop music sector in Göteborg. This implies discussing the strengths/weaknesses and opportunities/threats of the Göteborg pop music production. Please refer to figure 1.1 in chapter 1.

Below follows a reappearance of the study areas in order to facilitate the understanding of the established information need.

*Study Area 1* As marketer of Göteborg, Göteborg & Co. projects an image of Göteborg. It is of interest for us to investigate *what image of Göteborg is projected, and how this is performed. Furthermore, the relation Göteborg & Co. (including its personnel) has to this image of Göteborg will also be addressed.*

Image, destination, and event marketing theories will provide the groundwork for this line of argument, and so will, to a certain extent, the strategic market planning process. The study will therefore be performed aiming to investigate these issues.

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<sup>90</sup> 1991

<sup>91</sup> 1996

<sup>92</sup> 1991

*Study Area 2* International marketing is highly influenced by cultural factors and it is vital to distinguish potential cultural differences in order to establish whether the marketing strategies should be universal or adapted. Therefore, we intend to investigate *cultural aspects in the international marketing of Göteborg as performed by Göteborg & Co. from a theoretical point of view.*

This area will be examined using theories on cultural aspects and to a certain extent, the strategic market planning process. The study will therefore be performed aiming to examine these issues.

*Study Area 3* The image, as marketed by Göteborg & Co., may or may not have a close relationship to the pop music production and Kultur- och Medieproduktion, BRG, and their respective perception of the Göteborg image. Therefore, we attempt to find out *what relations the Göteborg pop music production and Business Region Göteborg i.e. the Kultur- och Medieproduktion project, have to the image of Göteborg as projected by Göteborg & Co.*

Image theories will provide the backbone for this line of argument, and so will, to a certain extent, the strategic market planning process. The study will therefore be performed aiming to explore these issues.

*Study Area 4* The Göteborg pop music production has had its ups and downs. When looking at this field today, it is in our point of view interesting to investigate the Göteborg pop music production. As we attempt to map the field in question, we would like to know *what the strengths/weaknesses and opportunities/threats are of the Göteborg pop music production.*

When posing this question, we will rely on the SWOT-analysis model. The study will therefore be performed aiming to analyse this field.

## 2.7 CHAPTER SUMMARY

This chapter has provided a theoretical basis for the study. Theories concerning image, destination marketing and event marketing have been discussed. Also the international strategic market planning process has been presented, as well as the, from our point of view, important cultural aspects. The chapter ended with a compilation of the information needed to perform the study.

The next chapter will provide the methodology for the study. This includes the design of the research, the data collection, the sampling process and the design of the research instrument. The chapter ends with an evaluation of the study.

### 3 METHODOLOGY

In this chapter, we first discuss the most commonly used marketing research approaches and then the selected research approach for our study. This is followed by a description and a discussion of the data collection process and thereafter we mention some potential sources of error and the importance of validity and reliability when evaluating a study. Finally, the analysis of the data collected is discussed. The purpose of this chapter is to develop a foundation for the research process and to facilitate for the reader to understand how the study was conducted and to be able to evaluate the study.

The research process can be described in nine steps, where the first steps are establishing information need, specification of research objectives and information, and determining the research design and the sources of data. The process continues with a development of the data collection procedure, designing of the sample and data collection. The data is then processed and analysed and the research results can be presented.<sup>1</sup>

#### 3.1 RESEARCH DESIGN

The research design provides a basic plan to guide the collection of data and the analysis phases of a research project. It specifies the nature of the information to be collected, which sources of data to use, and what data collection procedure to apply. The appropriate design makes certain that the data collected is consistent with the research objectives and that the information is gathered in an economical and accurate manner. The required characteristics of the research design are determined by the objective of the research project.<sup>2</sup> In this case, the objective is to provide incentives for Göteborg & Co. to include the pop music sector as a strengthening part of the image of Göteborg.

##### 3.1.1 Research Approaches

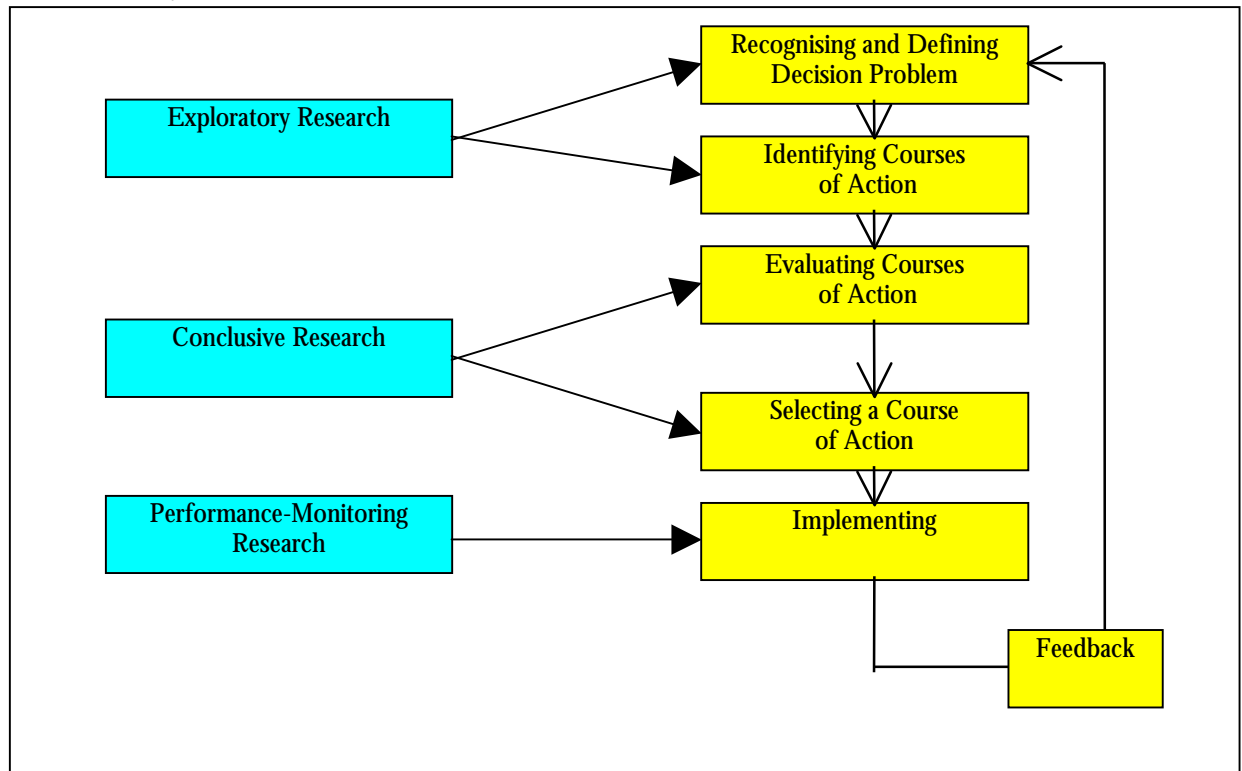
Marketing research can be divided into three different categories of research approach: exploratory, conclusive, and performance monitoring (routine feedback) approach. Which type to apply is determined by what stage of the decision-making process, for which the information is needed.<sup>3</sup> Please see figure 3.1 below.

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<sup>1</sup> Kinnear & Taylor, 1996

<sup>2</sup> *ibid.*

<sup>3</sup> *ibid.*

*Figure 3.1 Different Types of Research*

*Source: Kinnear & Taylor, 1996, p. 127.*

#### EXPLORATORY RESEARCH

Exploratory research is suitable in the beginning of the decision-making process, and is applied to provide a preliminary picture of the research situation at a low expense of time and money. This research design is flexible enough to be sensitive to unexpected events and to gain insights into previously undiscovered issues.<sup>4</sup> This type of approach is therefore appropriate when the knowledge of the research subject is low or non-existent, in order to provide a problem recognition and definition of the research area<sup>5</sup>. Exploratory research is suitable when the research objectives include for example identifying problems or opportunities, or developing a more exact formulation of a faintly identified problem or opportunity. Common procedures in conducting exploratory research are: searching secondary sources, interviewing experts and gathering previous case studies.<sup>6</sup>

<sup>4</sup> Kinnear & Taylor, 1996

<sup>5</sup> Wiedersheim-Paul & Eriksson, 1991

<sup>6</sup> Kinnear & Taylor, 1996

## CONCLUSIVE RESEARCH

Conclusive research is applied in order to supply information for evaluation and selection of alternative courses of action. This approach involves formal research procedures such as clearly defined research objectives and information needs. There are two different types of conclusive research design available for a researcher: *descriptive research* and *causal research*.<sup>7</sup>

*Descriptive research* is appropriate when the research problem is relatively well defined and structured and the aim is not to consider causal circumstances. This is valid for the majority of all marketing research.<sup>8</sup> Most research of this kind is largely depending on interrogation of respondents and information from secondary sources. The application of descriptive research is suitable when

- describing the characteristics of a marketing situation,
- determining to what extent marketing variables are associated,
- in order to predict the occurrence of a marketing situation.

This information is however not sufficient to establish a causal relationship. Concerning character and purpose, descriptive research differs substantially from exploratory research when stressing the importance of a precise statement of the decision problem, specific research objectives and detailed information needs. The purpose is to provide data regarding specific hypotheses or questions, and therefore the research needs to be developed in order to ensure accuracy of the results from the information search.<sup>9</sup>

*Causal research* aims at gathering evidence concerning cause and effect relationships<sup>10</sup>. In such research not only a well-defined problem structure is needed, but also the hypothesis of a specific factor X influencing another factor Y<sup>11</sup>. Causal research is suitable when it is essential to understand:

- which variables are the cause of what is being predicted and cause the effect, that is, the reason for which things happen,
- the nature of the functional relationship between the causal factors and the predicted effect.

The main tools for gathering information for causal research are interrogating respondents through surveys and performing experiments. Surveys can determine the extent of association

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<sup>7</sup> Kinnear & Taylor, 1996

<sup>8</sup> Wiedersheim-Paul & Eriksson, 1991

<sup>9</sup> Kinnear & Taylor, 1996

<sup>10</sup> *ibid.*

<sup>11</sup> Wiedersheim-Paul & Eriksson, 1991

between variables and test hypotheses, whereas a well-conducted experiment can provide evidence concerning causality in a relatively unambiguous manner.<sup>12</sup>

#### PERFORMANCE-MONITORING RESEARCH

Performance-monitoring research<sup>13</sup> is conducted when the course of action has been chosen and the marketing programme is implemented. This research provides information regarding the monitoring of the marketing system. It is applied in order to identify potential problems or opportunities. It is important to monitor all parts of the marketing programme, since a deviation from plan may have devastating consequences. The variables to monitor are the marketing mix, situational factors such as competitive activity and demand trends in the marketing environment, sales, market share, return on investment, and profit. Performance-monitoring research is applicable when the research objectives are to observe and report changes in:

- Performance measures, such as sales and market share.
- Sub objectives, such as awareness, knowledge levels, distribution penetration and price levels.
- The situational variables, to determine whether the situational climate is as anticipated when plans were formulated.

#### 3.1.2 Selected Research Approach

Initially, we used an exploratory research approach, since we needed to identify the research issues and define our study areas. We considered exploratory research appropriate since our study areas contained elements of identifying opportunities and problems. This included searching secondary sources, interviewing experts and gathering previous case studies. When we had gathered sufficient information to clarify the problem formulation, the next step was to attempt to map and evaluate a marketing situation and therefore we proceeded by also using a descriptive approach to some extent.

#### 3.2 DATA COLLECTION DESIGN

When undertaking a study it is of great importance to use several sources of data to be able to provide an adequate knowledge of the study area. It is also essential that the data collected is appropriate and consistent in order to maximise reliability when performing the analysis.

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<sup>12</sup> Kinnear & Taylor, 1996

<sup>13</sup> *ibid.*

### 3.2.1 Quantitative versus Qualitative Method

A way of categorising the collection method is to divide it into *quantitative* and *qualitative method*. According to Andersen<sup>14</sup>, *quantitative method* is more formalised and structured and provides further measurability, i.e. that the method can be converted into numbers and amounts. *Qualitative method* is based on the idea that every phenomenon constitutes a unique combination of qualities and characteristics, and therefore it cannot be measured numerically. As a consequence, qualitative method is less structured and more flexible. However, it should be noted that qualitative data also could be measured quantitatively when encoded to demonstrate, for example, scales of attitudes, et cetera.

The difference between quantitative and qualitative research is not so explicitly pronounced.<sup>15</sup> The data is primarily used for the purpose of understanding the context. A combination of both quantitative and qualitative method can sometimes be preferable in order to get a good reliability on the research project. In this matter, it is the opinion of the researcher that is in the centre of attention.<sup>16</sup>

Analysis and interpretation of qualitative investigation has a subjective character, but this is also valid for quantitative investigations. The fact that the data in the latter category is coded in exact numbers and that it is possible to apply statistical analysis techniques does not erase the basic subjectivity in the manner the numbers are specified, which models that lead the study and how the result of the analysis is interpreted. Worth emphasising is the fact that the choice between quantitative and qualitative method should be considered in perspective of the suitability for the research at hand and should correspond to the purpose.<sup>17</sup>

### 3.2.2 To Collect Secondary Data

Secondary data is already published information collected for other purposes, but which can also be useful in the current research project. Secondary information can consist of previous research, documents, books, articles, protocols, statistics, and publications on the Internet. The researcher has to investigate whether the secondary data is reliable and relevant for the research.<sup>18</sup>

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<sup>14</sup> 1994

<sup>15</sup> Lekvall & Wahlbin, 1993

<sup>16</sup> Holme & Solvang, 1997

<sup>17</sup> Lekvall & Wahlbin, 1993

<sup>18</sup> Arbnor & Bjerke, 1994

In early stages of the research process it is suitable to use secondary data in order to establish a foundation of knowledge and understanding for the research area. Through studying secondary information, the researcher is able to set the delimitations and to refine the research problem.<sup>19</sup>

### 3.2.3 To Collect Primary data

Primary data<sup>20</sup> is classified as new data that the researcher gathers through different methods and for the specific research purpose. This type of primary data can be obtained mainly in two ways: either to observe the phenomenon of interest, or by interrogation. Consequently, there are *observation methods* or *question methods*.

The first method is the *observation method*, where the researcher personally observes the course of actions of research objects or the behaviour of the respondents. This can also be referred to as direct observation. The observation method is however limited due to the fact that the researcher only can study behaviour and not knowledge, opinions and values. It should be pointed out, though, that this statement is valid under a short period of time. When observing the research object for a longer period of time, it is possible for the researcher to trace not only behaviour, but also knowledge, opinions, and values. Considering that the researcher only can study what is occurring in the immediate present, obtaining information on the past and the future is not possible unless techniques of photography or film or the like are used. There is also a risk that the observer influences the course of events just by being present.

The other method of receiving primary data is the *question method*. The personal communication, i.e. the questions and answers between the interviewer and the respondent can be dealt with either verbally or in writing. The three most applied techniques of communication when using the question method are mail interviews, telephone interviews and personal interviews. In this chapter there is a focus on personal interviews since this method is mainly used when conducting this study. Telephone interviews, which are used to a lesser extent and mail interviews (questionnaires) are also described for the purpose of providing an overview of other commonly used techniques.

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<sup>19</sup> Kinnear & Taylor, 1996

<sup>20</sup> Lekvall & Wahlbin, 1993

### MAIL INTERVIEWS (QUESTIONNAIRES)

In a mail interview, a questionnaire is mailed to the respondent, which later is returned to the researcher. The greatest advantages with mail interviews are the relatively low cost and the lack of potential of bias resulting from the interviewer-respondent interaction. The major disadvantage relates to the problem of non-response error, which will be described below. This method is best suiting when interviewing large samples but it is then also time consuming, as it takes a long time to mail and receive the questionnaires. This method is however not used in this study.

### TELEPHONE INTERVIEWS

Telephone interviews consist of an interviewer asking questions to one or several respondents over the telephone. Without giving up too much of the personal interviewer's characteristics, it performs the interview at a much lower cost. The disadvantage is the limitations in the amount of data it can collect due to the difficulty to keep the respondents interest for a long time. Telephone interviews are sometimes regarded as a form of personal interview.<sup>21</sup>

### PERSONAL INTERVIEWS

The personal interview consists of one or several interviewer/s asking questions to one or more respondents in a face-to-face situation, i.e. individual interviews/individual in-depth interviews or group interviews.<sup>22</sup>

*Individual in-depth interviews* involve lengthy questioning of a small number of respondents, one at a time, often using disguised questions and minimal interviewer prompting in order not to influence the respondents by biased questions.<sup>23</sup> Individual in-depth interviews are appropriate when a greater depth of insight is sought and when it is relevant to be able to associate the response to a certain person, for example an expert on the issue. When using this technique the interviewer plays a critical role in providing an environment where the respondent can feel relaxed and speak freely in order to deeply penetrate the issue in question. The interviewer must also be able to probe into attitudes, values, and feelings behind a simple response. One disadvantage is therefore that the success of an individual in-depth interview rests to a very large extent upon the skills of the interviewer. In addition, the interviewer must be aware that

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<sup>21</sup> Kotler & Scheff, 1997

<sup>22</sup> *ibid.*

<sup>23</sup> *ibid.*

individual interviews imply a small sample, which affects the reliance and should be acknowledged when performing interpretation and analysis.<sup>24</sup>

*Group interviews* involve gathering groups of five to twelve persons, usually relatively homogenous, to discuss a specific set of issues under the guidance of a leader who stimulates and directs the discussion.<sup>25</sup> An important element in the group interview, which distinguishes it from the individual interview, is the social dimension that arises. During this teamwork situation the respondents are influenced by one another, and therefore the discussion affects and develops the ideas and opinions of the group members. The success of this type of interview depends on the ability of the group to co-operate.<sup>26</sup>

Kinnear and Taylor<sup>27</sup> mentioned that advantages of group interviews are among others:

- *Synergism*. The group will together most likely provide more information than each person would separately.
- *Snowballing*. A comment made by one group member can trigger other members to respond.
- *Stimulation*. After an introduction period the group members often get interested and stimulated to express their opinions.
- *Security*. Being in a relatively homogenous group induces comfort and willingness to express feelings and opinions.
- *Spontaneity*. Given that every group member is not required to answer every question as an individual, their responses can be more spontaneous and unconventional, which can result in more accurate opinions on a situation.
- *Speed*. In a group interview, a number of individuals are interviewed at the same time, which makes data collection less time consuming.

A major disadvantage with group interviews is that the findings cannot be utilised in a conclusive way. There are two reasons for this: first, the sample is not representative of the target segment, in the sense that quantitative statements cannot be made concerning the importance of the research findings. Second, the evidence itself is highly dependent upon the experience and

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<sup>24</sup> Kinnear & Taylor, 1996

<sup>25</sup> Kotler & Scheff, 1997

<sup>26</sup> Holme & Solvang, 1997

<sup>27</sup> 1996

perception of the moderator and other observers. Therefore, the findings from a group interview must be used in an exploratory manner.<sup>28</sup>

The advantage with personal interviews is that they offer unlimited possibilities when it comes to types of questions and other stimuli that can be used, as well as it results in very extensive answers. However, the face-to-face situation may cause the respondent to bias their responses. Another disadvantage is that it can be difficult to arrange a meeting with the respondent and they might not be willing to volunteer.<sup>29</sup>

Considering the high cost of the personal interview it is preferable that a smaller amount of people is interviewed. A risk is that if the researcher selects inappropriate people to interview it can result in that the whole study becomes useless.<sup>30</sup>

#### **3.2.4 Selected Data Collection Method and Research Instrument**

The collected data for this study is primarily of a qualitative character. Initially, secondary data was collected from books, articles, previous research, publications on the Internet and other documents to provide a solid foundation for the study areas. We deem that this secondary data has been reliable and relevant for the study.

When gathering primary data, question method techniques were utilised, more specifically personal interviews. This was appropriate since we used qualitative method in an approach, which was first and foremost exploratory. We employed individual and group interviews, and also to a small extent telephone interviews. Individual in-depth interviews were considered suitable due to their ability to provide greater depth of insight and to associate the response to a certain person, for example an expert on the issue. Furthermore, in-depth interviews are favourable when it is considered imperative to establish a penetrating knowledge about a study area. This was the case in this study when addressing marketing and image strategies and where the respondents had the characteristics of experts.

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<sup>28</sup> Kinnear & Taylor, 1996

<sup>29</sup> Lekvall & Wahlbin, 1993

<sup>30</sup> Holme & Solvang, 1997

Group interviews were appropriate in an exploratory manner when attempting to map the pop music production climate in Göteborg and to identify strengths, opportunities, weaknesses and threats.

We used interview guides with specific questions concerning image and marketing issues. Each interview was recorded as permitted by each respondent. The interviews were performed in Swedish as this was considered an imperative for optimising the findings of the interviews. The interview guides were tailor made in order to provide optimal suitability for each respondent or respondent group, but at the same time structured so that the findings would be possible to compare to one another. Moreover, to the utmost possible extent, the opinions of each respondent were assured not to be exposed. In the chapter on results and analysis, the respective opinions are therefore clustered together so that no individual is singled out. This procedure allowed the respondents to speak more freely and thus providing a larger framework for the interview.

Mail interviews were not used as we deemed them inappropriate for this type of study.

### **3.3 SAMPLING PROCESS**

According to Kinnear and Taylor<sup>31</sup>, marketing research requires the selection of some sort of sample. Sampling is a procedure where only a part of the population is studied and in some cases the results can be generalised to the entire population. The alternative to applying sampling is to take a census, which implies that the researcher executes the study using all available elements of a defined population.<sup>32</sup>

#### **3.3.1 Design of the Sample**

In order to cut costs and time requirements, the researcher usually only studies a sample of the researched population. The first issue in designing the sample concerns who or what is to be included in the sample. This means that a clear definition is needed of the population from which the sample is to be drawn. Further, the method for selecting the sample has to be chosen. There

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<sup>31</sup> 1996

<sup>32</sup> *ibid.*

are different ways to select a sample, but the main distinction that can be made is between a probability sample and a non-probability sample.<sup>33</sup>

The major difference between probability sampling and non-probability sampling is that the first category allows for calculating and estimating the risk of sampling error through a quantitative procedure. When choosing a non-probability procedure, the researcher is dependent on more intuitive and qualitative estimations to calculate to which extent the sample value differs from the population value of interest, i.e. the sampling error.<sup>34</sup> Since we use a method that is qualitative, non-probability sampling will be applied and hence probability sampling will not be accounted for.

In *non-probability sampling* the chance of an element being selected is not known in advance. The selection of a population element to be part of the sample is based on the judgement of the researcher. The most applied methods of non-probability sampling are *convenience sampling*, *judgement sampling* and *quota sampling*. *Convenience samples* are selected due to their availability and convenience to the researcher. A *judgement sample* is selected elements that the researcher, or other experts, on beforehand have considered interesting and believe will contribute to answer the current research question. In *quota sampling* the researcher selects the elements to obtain a sample that is similar to the population.<sup>35</sup>

### 3.3.2 Selected Sampling Method

In the case of this study, we have chosen to use non-probability sampling, and more precisely, judgement sampling, since this is in cohesion with a qualitative method. The reason for this is that the nature of the presented study areas requires information from experts and other professionals, as well as individuals with unique and valuable experience, who we believe can contribute with relevant knowledge. Below follows a description of the strategically chosen respondents for each study area.

*Study Area 1* Experts within this area are: six employees at Göteborg & Co. concerned with image and destination marketing.

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<sup>33</sup> Kinnear & Taylor, 1996

<sup>34</sup> Lekvall & Wahlbin, 1993

<sup>35</sup> Kinnear & Taylor, 1996

*Study Area 2* Experts within this area are: three employees at Göteborg & Co. concerned with image and international marketing.

*Study Area 3* Experts within this area are: nine musicians, music journalists, record company associates, agents, promoters, producers, and one employee at Kultur- och Medieproduktion.

*Study Area 4* Experts within this area are: eleven musicians, music journalists, record company associates, agents, promoters, producers, and one employee at Kultur- och Medieproduktion as well as employees at Göteborg & Co.

### **3.4 EVALUATION OF THE STUDY**

After having performed a study such as this one, it is important to evaluate the findings. Here, the problem of non-response, validity, reliability, and sources of errors are described and are addressed in order to identify possible weaknesses in the findings.

#### **3.4.1 The Problem of Non-Response**

When carrying out the data collection, there is a risk included that data might fall out. This implies that some of the respondents' answers needed for accomplishing the research are missing due to no response. The reasons for non-response can be divided as follows:

- The researcher cannot get in contact with the respondent for different reasons; the respondent might be away on a trip or has changed his address.
- The researcher gets hold of the respondent but nevertheless comes across difficulties carrying out the questioning because the respondent might suffer from illness, have difficulties with the language, et cetera.
- The respondent might not be willing to answer the questions.
- The questioning might be carried through, but the questionnaires can be incomplete or filled in carelessly, which might make the processing of the information impossible.<sup>36</sup>

Another issue regarding the problem of non-response concerns the respondent's motives. Dann<sup>37</sup> investigated travel motives and argued that the respondent's answers about their motives are not always reliable, even during personal interviews. We find this problem relevant for our study as well, since we also address the attitudes of our respondents. Four different difficulties can be

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<sup>36</sup> Lekvall & Wahlbin, 1993

<sup>37</sup> Dann, 1981

distinguished when performing studies on motives. These are: (1) the respondents might not want to make the effort to reflect upon their real motives; (2) the respondents might have difficulties to discern their motives, since they are not accustomed to ponder on their behaviour; (3) the respondents may be reluctant to reveal their motives, in case these might make them loose face to the researcher; and (4) the respondents might not be aware that they have any motives and are therefore not able to expose these.

### 3.4.2 Research Validity

Research validity<sup>38</sup> can be defined as the instrument's ability to measure what it is supposed to measure. Validity refers to the relevance of the study and it signifies to what extent the study is free from both systematic and random error in the measurement.<sup>39</sup>

There are four main methods of establishing the validity of the measurement, these are respectively: *construct validity*, where the researcher must understand the theoretical rationale underlying the measurements; *content validity*, which is established when an expert makes a subjective judgement regarding the relevance of the measurement; *concurrent validity*, where two different techniques are applied simultaneously and their results are compared; and *predictive validity*, which is the ability of one measured marketing phenomenon at one point in time to predict another marketing phenomenon at a future point in time.

It is of great importance to establish a relatively high validity, in order to be able to confide in the results of the study. We can, however, not claim to be experts regarding the performing of interviews, which may to a certain extent have affected our findings.

### 3.4.3 Research Reliability

Research reliability<sup>40</sup> can be defined as the absence of random errors in the measurement. Reliability concerns the consistency, accuracy and the predictability of the results of the study. A research with high reliability is characterised by the fact that the measurement is not influenced by who is conducting the measurement or under what circumstances this is being done. Reliability is therefore necessary for the validity of a study. A perfect measuring instrument can be worthless when applied in the wrong way. To improve the reliability it is necessary to decrease

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<sup>38</sup> Kinnear & Taylor, 1996

<sup>39</sup> *ibid.*

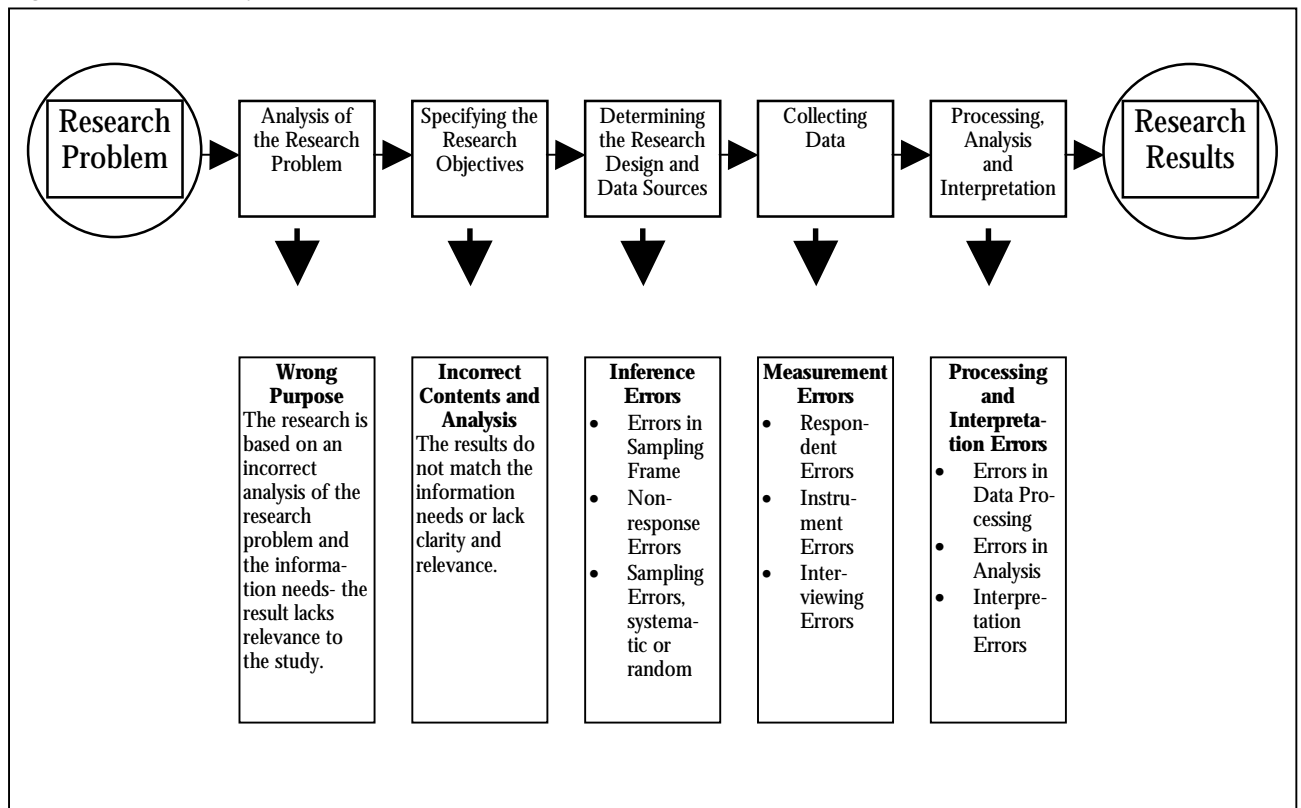
<sup>40</sup> *ibid.*

the influence of random factors on the research. One way to do this is to standardise the measuring process as much as possible. The clearer and less ambiguous questions and the more standardised measuring methods one applies, the greater are the chances of obtaining a high degree of reliability.

#### 3.4.4 Sources of Error

Every marketing research project is probable to contain errors<sup>41</sup>. Each and every step in the marketing research process can produce errors, which can lead to serious misinformation being communicated. There are five main areas in which errors can occur during the research process. These are outlined in figure 3.2 below and further described in the following text.

Figure 3.2 Different Types of Error in the Research Process



Source: Molnár & Nilsson Molnár, 1999, p. 141.

*The wrong purpose identified:* This error occurs when the researcher formulates the wrong purpose for the study. When the wrong purpose is identified the error is not normally recognised until the research is already carried out. This means that the results lack relevance for the study.

<sup>41</sup> Molnár & Nilsson Molnár, 1999

*Incorrect contents and direction.* The results may not match the information need or lack clarity and relevance. The researcher might have done the wrong type of delimitations or the direction of the study is not in line with the purpose of the study.

*Inference errors.* These types of errors can occur in the case of survey research, and concerns the sampling of a population. There can be three types of inference errors. These are errors in the sampling frame, non-response errors, and sampling errors. Errors in the sampling frame imply that the results are based on research from incorrect sampling. The sample may for example not be accurate or up-to-date. Non-response errors occur when the selected sample does not participate in the survey. If the sample, which is used to estimate the population, does not reflect the true underlying population, differences arise which are caused by a sampling error.

*Measurement errors.* These kinds of errors refer to attitudes, preferences and predispositions in the minds of individuals, and are not directly observable. The three types of measurement errors are *respondent errors*, *instrument errors*, and *interviewing errors*. Respondent errors concerns errors like mood, fatigue or health errors that occur among the respondents. Instrument errors refer to the degree of difficulty and ambiguity of the questions. Interviewing errors are errors due to variations in questioning and the influence of the interviewing method.

*Processing and interpretation errors.* These are errors made by the researcher him/herself when processing and interpreting the data collected. They can be errors in the coding and tabulation process, in the analysis or in the interpretation of data.

#### **3.4.5 Research Evaluation and Analysis of Data Collected**

When evaluating this study, we first and foremost remark the substantial amount of information supplied during the interviews. Most of it has been truly useful, however in retrospect, some information turns out to be rather vague and maybe altogether of a visionary nature, and therefore encounters difficulties when undergoing analysis. In addition, it was virtually impossible to cover ourselves fully against unfounded and/or inconsiderate statements from certain respondents, even though in-depth interviews were used.

Regarding the attitudes and motives of the respondents, it is a hard task to distinguish if the respondents' answers about their motives were reliable, especially when lacking substantial interviewing experience. We however suspect that a few of the respondents might have had

difficulties to discern their motives since they were not accustomed to analyse their behaviour, or that they may have been reluctant to expose their motives, in case these might have made them lose face to us, the interviewers. This is however only a hypothesis, since this problem has not been evident during the study.

The problem of non-response has not occurred to an extent worth mentioning when performing this study. On the contrary, only one respondent out of 18 was unreachable, but easily replaced by another similarly qualified respondent. Our general opinion is that the respondents were sincerely interested in answering our questions and did not try to avoid any of them. We were given the time needed to perform the interviews and were rarely interrupted by external factors. The persons interviewed had sufficient knowledge and did not have any difficulties to answer the questions. Since the questions were based on the information need as viewed through the lens of the theoretical framework, the construct validity is regarded as high. In total, we assume that the validity of the study is altogether relatively high, and that the results can be confided in.

The primary data collected is based upon the interview guides presented in Appendix 3. These guides were constructed as standardised as possible in order to provide support when interviewing and to increase the reliability of the study. They also assisted in structuring the interviews and to cover the information need. However, the interview guides were not always strictly followed when interviewing, since the interviews were relatively open and to a certain extent adapted to each respondent and situation. Furthermore, we deemed important to perform a relatively large amount of interviews to obtain a high reliability.

In retrospect, we suppose that the only type of errors to be present in this research may be of a measurement error nature or processing and interpretation error nature. The reason for the potential occurrence of these errors is first and foremost due to our limited interviewing skills and experience. The amount of processing and interpretation errors is regarded as fairly low, since the questions asked were of an easily comprehensible type. In addition, each interview was tape-recorded, which easily reveals for example intonations reflecting contradictory attitudes as well as registers answers even for questions not asked but nonetheless relevant for the study. Moreover, hardly any ambiguity was found when gathering and analysing the results. We cannot discern any errors substantially affecting the results of the study, and therefore we assume that the presence of errors is relatively low.

### **3.5 CHAPTER SUMMARY**

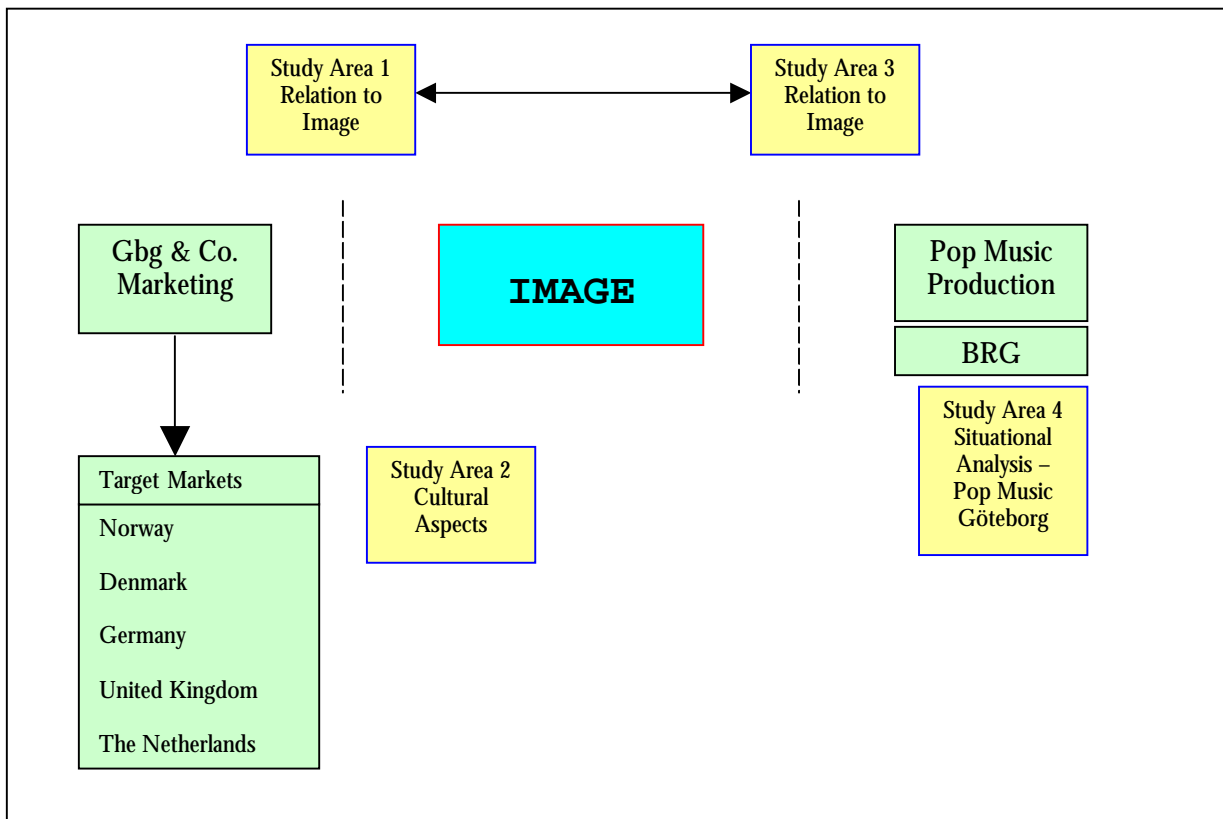
In this chapter, the methodology of this study has been accounted for, describing procedures regarding research design, data collection design, and the sampling process. An evaluation of the study, addressing issues of non-response, validity, reliability and sources of error concluded this chapter.

The next chapter will demonstrate the results and analysis of the four study areas in the character of a thick description.

## 4 RESULTS AND ANALYSIS

In this chapter the results of the study will be presented in the shape of a thick description, that is, results and analysis will be intertwined in order to provide a comprehensive picture of the study areas. The results are structured according to the modified research model as demonstrated below. Study areas 1 and 3 concern the image of Göteborg as projected and perceived by the respondents. Study area 2 regards the international marketing of the image of Göteborg, and study area 4 provides a situational analysis of the Göteborg pop music production, in order to distinguish features that can strengthen the image of Göteborg. Please see figure 4.1.

*Figure 4.1 Modified Research Model with Study Areas*



### 4.1 STUDY AREA 1 – RELATION TO IMAGE 1

This study area accounted for below concerns the image as well as the current marketing strategies of Göteborg as viewed mainly by employees at Göteborg & Co. In connection to Event marketing, music related respondents' opinions concerning the PopStad 2001 event are presented.

#### 4.1.1 Place and Image

When discussing the respondents' *personal connotations* regarding the current image of Göteborg, mostly sports, the harbour, the sea, and Liseberg were mentioned. The concept known as 'goa gubbar' (good humoured fellows), which can be explained as the traditional Göteborg citizen, with a jovial attitude and a 'working class' mentality, was also mentioned. It was further argued that the rising image among the respondents is that the younger generations are emerging. This will in time change the image. The respondents were further asked whether or not they thought the Göteborg pop music production could effect the image of Göteborg, and some of them believed that music could have a positive influence and work as a counterbalance to the 'goa gubbar' concept, which the residents in time have come to regard with certain scepticism.

Associations made concerning the image of Göteborg as perceived by employees at Göteborg & Co. are rather stereotypical. The fact that employees have such traditional perceptions of the Göteborg image renders its modification more difficult. Even though these stereotypical image elements are believed to change in due course of time, partly as younger generations are emerging, there needs to be an image modification within the organisation of Göteborg & Co. This is so as an organisation cannot project a credible image if the internal beliefs are not unified. As discussed in chapter 2, unified image projection is crucial for projecting a consensual image and we hold this as true both in larger contexts, such as for cities, and in smaller contexts, such as for organisations. Image modification will be necessary if the city should be able to compete on both a national and an international basis.

In some departments, as for example in Privatesor, Göteborg & Co. works actively with the *concept of image strategies* when marketing Göteborg, since it claims to recognise image value. The organisation has since long been concerned about the projection of the image of Göteborg and lately, it has also focused on branding. That is, Göteborg & Co. inspects the image of Göteborg and what its aspiration for this image is, and then the organisation plans the projection of the branded image. This implies working with the communication and marketing of the Göteborg image, with emphasis on structuring these activities in co-operation with interested parties, for example the municipality or the business world. This method of using image is verified by Morgan and Pritchard<sup>1</sup> in chapter 2, who declare that image is not marketing in itself; it is merely a marketing tool.

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<sup>1</sup> 1998

Göteborg has commonly been considered a mixture of a *summer city* and a *working class city* with shipyards and industry. According to the respondents at Göteborg & Co., the emerging image elements are, however, to view Göteborg as an *educational city*, with colleges, universities, information technology, and the like; an *all-seasons city*, a *food city*, a *garden city*, the *sport city*, the *friendly city*, and the *city around the corner*, where every attraction, exhibition hall, shopping area, hotel, restaurant, et cetera is located in, or at a walking-distance from the centre, without forgoing the fact that Göteborg is a large city in Swedish measures, which provides the city with a certain value. Göteborg is also seen as an *event city*, although this can, according to Göteborg & Co., hardly be applied from an international perspective, and as a *congress city*. These different pictures are said to appeal to different kinds of business segments or target markets with different kinds of interests. However fragmented this might seem, the overall aim of Göteborg & Co., when defining the image of the city, is to project as positive an image as possible. Göteborg & Co. is aware of the fragmented picture it projects.

Statements regarding the image projected by Göteborg & Co. are, as explained above, somewhat fragmented. This may be recognised as a lack of focus in the Göteborg image marketing. Nevertheless, as explained by the organisation, this is due to the different business segments Göteborg & Co. is addressing. Different characteristics and thus different image elements are said to appeal to each business segment. However efficient image definition according to business segments might be, it may damage the overall image in the long run. It may, for example, obstruct former business travellers to return to Göteborg for other purposes than business, as their perception of the city has little to do with for instance, vacation. Even more dangerous, though, is that the image of Göteborg may be perceived as *mixed* by consumers, and thus imply a confused perception of the city, as discussed in chapter 2. As Kotler *et al.*<sup>2</sup> suggested: an image must have validity, credibility, simplicity, clarity and an appeal. A mixed image has neither clarity, nor simplicity, even though it may have validity. The city's image may further not be perceived as credible, since consumers may confuse the different image elements emitted. In turn, this may have a negative effect on the overall appeal as well.

When measuring the overall image of Göteborg, the respondents are convinced that this image is positive. The organisation refers to studies made on every target group, both leisure travellers and business travellers, where the majority express a positive impression of the city. Most visitors find the range of activities and sights to be above their expectations, since they often do not know

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<sup>2</sup> 1993

beforehand what Göteborg stands for. This may imply that Göteborg & Co. has not been efficient enough when projecting image and therefore Göteborg is a rather unknown city in larger contexts.

It is perceived by Göteborg & Co. that the Göteborg image of today is *positive*. This may be so, or there may be a misconception of the concept of image at Göteborg & Co. As discussed in image theories, a positive image does not need image improvement. When analysing the findings, it is clearly indicated that Göteborg needs such image improvement. It is also indicated that the Göteborg image has a tendency of being both weak and mixed. *Weak*, because of the mentioned study, where visitors find the city to be *above* their expectations, which in turn is positive. This proves our assumption of the image being weak and the image projection either poorly performed or lacking. The *mixed* image can be explained through the most distinguishing elements of the Göteborg image, as marketed by Göteborg & Co., which seem to be Göteborg as an *event city*, as a *congress city* and as an *all-seasons city*. Together these three constitute a fairly solid and unified base for image projection. However, as stated above, this image is often disrupted by other pictures, which may impose the mentioned mixed image. These disruptions often occur in connection to events, where different pictures are projected in accordance to the nature of the respective events. Therefore, Göteborg needs to improve the focus on its projected image. Göteborg & Co. has the possibility to direct the marketing of the city's image whenever it delivers information about Göteborg, may it be in press releases, advertisements, or through events.

Göteborg has an advantage when compared to many other cities in Sweden: there is a well developed networking system in the city. An apparent closeness exists between different groups in the society, such as the business world, politicians, and other interested parties. According to the respondents, this network may strengthen the image concept as the proximity between these groups quickens decision-making and thus reflects a unified attitude towards the development of the city. As described in chapter 2, image must stem from both its residents and its businesses. Therefore, the unified attitude mentioned could hopefully indirectly strengthen the image projection, if the latter becomes more focused.

During the last years culture has been represented to a larger extent in the communicated image, even though there is yet much to be done. The culture life is included in the marketing of Göteborg and a co-operation between several theatres, museums and cultural institutions, and

Göteborg & Co. has been initiated for that purpose. The Göteborg pop music production is however not represented as an individual element in this co-operation. The budget for marketing is very small within the cultural sector and this is taken into consideration. The possibilities are therefore limited, but the aim is to lever the available resources to the maximum. This co-operation results to some extent in common advertising, printed information, et cetera, in order to jointly project the same image.

Göteborg & Co. believes that there is great potential within Göteborg to create the mentioned image of an *all-seasons city*, with emphasis on culture. As mentioned earlier, the image of Göteborg has until now, in this respect, been mainly that of a summer city. Nonetheless, if the all-season image is projected correctly, there is an opportunity to attract visitors during the winter season as well. The range of activities open during the winter season is increasing with sights such as Universeum<sup>3</sup> (Sweden's National Centre of Science), Världskulturmuseet<sup>4</sup> (the Museum of World Culture), and 'Jul på Liseberg' (Christmas market at Liseberg), and this would facilitate such image creation. According to some of the respondents at Göteborg & Co., threats to Göteborg and its image are firstly price, as Göteborg is relatively expensive to reach by land, sea and air, and to stay in, and secondly the fact that the city does not have much of a cultural heritage, such as for example the royal castle in Stockholm.

Culture in general has since recently, as mentioned, received a larger share than historically in the marketing of Göteborg, thanks to co-operation between Göteborg & Co. and interested parties. A flourishing culture life may strengthen the overall image of Göteborg and contribute to the desired positive image. Another strengthening element, closely connected to the above mentioned, is the all-season concept with a range of activities accessible all year round. Since Göteborg is claimed to be relatively deficient in cultural heritage, it has to develop a supply of permanent live culture. The cultural life in Göteborg may then provide a solid base for image development. According to image theories, image stems from its businesses and residents; therefore a thriving cultural life may substantiate the image projected.

It is also known that a main objective for Göteborg & Co. is to strengthen the city's position as an *educational city* and expectations for the future are that Göteborg will be an attractive place for younger generations to study and live. Therefore, the establishment of various educational institutions has been initiated, such as for example entrepreneurial training and music and

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<sup>3</sup> Opens in June 2001.

<sup>4</sup> Opens in 2003.

management programmes. These recently started programmes are somewhat interdisciplinary, and are products of a co-operation between educational institutions, the business world, and the municipality.

Here, yet another element, the picture of Göteborg as an educational city, is added to the Göteborg image. As mentioned above, if incorrectly marketed this might add to the confusion regarding the Göteborg image. However, if marketed correctly, it may strengthen the position of Göteborg as a city striving to perform its utmost concerning future-oriented areas.

#### **4.1.2 Destination Marketing**

It is perceived that Göteborg constitutes an organisation, a destination and a platform for co-operation, which means that the control from Göteborg & Co.'s perspective when marketing Göteborg as a destination is constrained, and that its main objective is, along with interested parties, to lever its customarily scarce resources at hand. This implies that Göteborg & Co. cannot independently direct its strategies and keep a steady course, but has to compromise with the interested parties in question and include its wishes and demands in the marketing strategies for Göteborg. Thus, the destination marketing concept becomes somewhat diffuse and there is a risk that the marketing message is inconsistent. This strategy seems nevertheless to be a prerequisite for sustainable co-operation between Göteborg & Co. and the business world. Göteborg & Co. claims however that a business model such as this one is more effective since it involves a careful resource allocation and also harmonises with the business world. This approach might however communicate an ambiguous overall concept of the image of Göteborg, since it emphasises a product or a service provided by varying interested parties, and therefore might lack clarity and impact. Göteborg & Co. considers this both as an advantage and a disadvantage.

The most important feature regarding the difference between destination marketing and conventional marketing is that unlike a conventional product, a place is to be seen as a multitude of characters. These characters are its people, its physical resources, its businesses, et cetera and are exposed in the marketing strategies. Göteborg & Co. consequently uses image in the destination marketing of Göteborg. Moreover, to succeed on the national as well as the international arena, Göteborg has to develop its image in order to mark its distinction, as mentioned above. Göteborg must also develop its activities to be able to serve its consumers in a long-time perspective. Both these aspects of destination marketing theories are being considered

by Göteborg & Co., as mentioned in connection to the section on Place and Image above, and they are in line with statements made by Kotler *et al.*<sup>5</sup> and Gold and Ward<sup>6</sup> in chapter 2.

The fact that Göteborg & Co. lacks a steady course in its marketing of Göteborg can be viewed as a problem from a destination marketing point of view. Often, coherent messages are not projected and this might cause confusion among consumers of the city. As resources are scarce, every opportunity to market Göteborg must be used to the utmost. If the marketing message is misdirected or incorrectly expressed, the damage may be difficult to repair. On the other hand, this marketing approach may serve to be superior, as it involves municipality forces as well as business forces working mutually.

#### 4.1.3 Event Marketing

Göteborg & Co. uses the concept of event marketing to create a distinctive image of Göteborg as an event city, but also when marketing Göteborg in general. Events are often used as creators of distinctive image elements of Göteborg, such as 'Årets Kock' (Chef of the Year), where Göteborg was defined as a food city. Events of importance this year are the Volvo Ocean Race and the European Union Summit, both of which are of an international character. Yearly events are Göteborgs Kalaset, which is a week of festivities for the Göteborg residents; Göteborg Film Festival; Göteborg Horse Show; Vetenskapsfestivalen (Festival of Science); Bok och Bibliotek (Book and Library Fair); Gothia Cup, an international youth football tournament; and Basketfestivalen (Basketball Festival). Göteborg & Co. attempts to attract events, which can provide as complete a picture as possible of the city.

According to Göteborg & Co., there are three features distinguishing an appealing event: it must have an acceptable amount of participants, an adequate amount of visitors, and/or satisfactory media coverage. At least one of these three features must be accomplished. Events are either applied for or created by Göteborg & Co. Two examples are PopStad 2001, which was applied for, and Göteborgs Kalaset, which is created. Events are regarded as short-term as well as long-term projects.

Göteborg & Co. uses the concept of event marketing, mostly in order to attract attention to, and to improve/create an image for, the city of Göteborg as well as the Göteborg region. As

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<sup>5</sup> 1993

<sup>6</sup> 1994

mentioned in event marketing theories in chapter 2, financial support is necessary and this support is both of a governmental and a business nature. As Göteborg & Co. is owned both by the municipality and the business world, the co-operation between these two worlds is well developed and conflicts seldom seem to occur.

One of the current events is PopStad 2001, which took place in Göteborg in February 2001. As mentioned in the introduction, PopStad is a music event created and organised by P3. Göteborg & Co. is considered an important partner as local co-organiser of the event in Göteborg. We decided to observe PopStad 2001 since it is of importance, both concerning the Göteborg pop music production and as an example of how an event takes shape and how it can influence the image of the city from a marketing point of view. Reactions towards PopStad 2001 have among the respondents been mostly positive. However, the majority of the music related respondents express a concern for the ability of the city to follow up this event and use the attention that has been drawn to Göteborg. Göteborg & Co. states that it is up to music related actors to inspire and create music events, as the organisation merely works as a marketer of Göteborg. From the Göteborg & Co. point of view, the PopStad 2001 event has proven important in the communication between the municipality, the business world and the pop music production sector, and new networks have been created. This is a side effect that also most music related respondents have mentioned being positive. The Göteborg pop music production has gotten the attention it needed from both politicians and the business world. There are also negative side effects and one of these relates to the people, who for one reason or another were not involved in the event, even though they felt that they should have been. This is, according to Göteborg & Co., due to misunderstandings of the event concept. Göteborg & Co.'s ambition is that the PopStad 2001 event will prove to be important as an image creator, where Göteborg is defined as a music city. Throughout the year, there will be occasions when the event will reappear in smaller contexts, for example during Göteborgs Kalaset. There is an interest within Göteborg & Co. to apply for more events concerning music, on a yearly basis, in order to support the music life in the city.

There seems to be a will to define Göteborg as a music city. Nevertheless, Göteborg & Co. needs to consider how the music image can be related to and affect the overall image, in order to project the focused image spoken of.

It is acknowledged that a marketing strategy depending solely on events may imply vulnerability for the city. It is therefore vital that the so-called permanent range of Göteborg is sustained, and that events are considered being merely a device in a larger perspective. Events can nevertheless attract investment and attention, and function as a marketing tool, and revenues from events could be used to strengthen the permanent cultural supply of Göteborg.

#### 4.1.4 International Strategic Market Planning Process - Product

Göteborg & Co. is primarily a place promoter, but to a certain extent it can also be regarded as a place producer, as discussed in chapter 2. Partly the organisation promotes the place; partly it creates events and thus contributes to the development of Göteborg.

Göteborg & Co. markets Göteborg as a defined product where it attempts to summarise the image to a 'package image'. This package contains elements of Göteborg being the friendliest, most human city, with proximity between politicians and the business world. This is however, not used as an overall concept when addressing every consumer group. The somewhat fragmented image of Göteborg presented above, can be viewed as a form of a consumer adapted product. Göteborg is marketed to a number of consumers, ranging from leisure travellers to business travellers, national as well as international. These demand different activities and thus different image elements appeal to different segments. Two separate examples show this difference: Liseberg as main definer of Göteborg (i.e. the *friendly city*) is marketed to families, whereas the *city around the corner* is marketed mainly to business travellers visiting Svenska Mässan (a prominent exhibition centre). Even though the product image may change according to target groups, Göteborg as clean, beautiful and safe is always a part of the product concept.

Göteborg is a product offered to the market. In its marketing of the city, Göteborg & Co. defines that product. Again, the definition or *positioning* is somewhat fragmented. This has to do with the so-called consumer adapted product presented above. The product of Göteborg is adapted to the different business segments mentioned. By doing this, Göteborg & Co. escapes the problem of having to generalise the product and its image and often do not direct its marketing of the city to all consumers.

Göteborg & Co. is in a stage of product development or product refinement to be able to raise the value of the city in the highly competitive market. This includes the above-mentioned activity

and sight development, and in all likelihood image improvement. This is in line with the Kotler *et al.*<sup>7</sup> statements in chapter 2. When studying place product theory, one can assert that this discussion is also corresponding to conventional product theory.

#### 4.1.5 International Strategic Market Planning Process - Promotion

Göteborg has since long been connected to clichés, such as ‘goa gubbar’ (good humoured fellows), which is not entirely appreciated by its residents. This is still present in the promotion strategy, for example in the promotion of the *friendly city*.

Promotion using clichés has worked both as image improving and as image restraining for Göteborg. The awareness of the place has increased when using clichés such as ‘goa gubbar’, but this has also blocked Göteborg in a pigeonhole, where it is difficult to move on without using these clichés. As stated by Morgan<sup>8</sup>, clichés can have a stereotyped or even negative image from a resident point of view. Within Göteborg, the clichés connected to the city’s image, in general give a rather stereotyped impression and is not entirely regarded with a positive attitude.

The Göteborg image is marketed and promoted mainly through events, as mentioned above. According to the character of the events, they are promoted nationally and/or internationally. This promotion is mainly done through public relations such as press releases, but also to a lesser extent, advertising. Thus, usually information about an important, image reinforcing/creating event is sent to media in the form of press releases. The press then decides whether or not the event is important enough to merit an article or such. These press releases can also contain basic image elements, no examples given. Gold and Ward<sup>9</sup> emphasised the importance of communication when promoting a place. Concerning image promotion, it is vital to carefully communicate the intended image for the perception to be as successful as possible. In some departments, Göteborg & Co. does, however, not seem to attach any significance to image communication through promotion, only events are prioritised as image communicators.

Göteborg & Co. attempts to improve another promotion system, where information about events and the like are sent through e-mail to different event calendars in different papers. This

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<sup>7</sup> 1993

<sup>8</sup> 2000

<sup>9</sup> 1994

would then be applied both on a national and an international level. There also exist advertising films, which can be ordered by television companies, where a certain image of Göteborg is projected. However, image is not prioritised in every department due to a lack of resources. Products, such as packages, are in general considered to bring a swifter return on money invested and are therefore often given precedence when marketing Göteborg.

## **4.2 STUDY AREA 2 – CULTURAL ASPECTS IN THE INTERNATIONAL MARKETING**

This study area concerns the cultural aspects in the international marketing of Göteborg as performed by Göteborg & Co. A theoretical discussion will be conducted in order to assess and evaluate the current marketing strategies.

### **4.2.1 Cultural Aspects**

The markets targeted by Göteborg & Co. for the international marketing of Göteborg are Norway, which along with Sweden is regarded as the home market, and Denmark. Göteborg & Co. further addresses Germany, the United Kingdom and the Netherlands. Efforts have been made to a lesser extent to market Göteborg to Finland, Poland and to Russia, but this is limited to tourist brochure distribution.

Göteborg & Co. has a relatively feeble knowledge of how the markets differ from one another, and therefore co-operates with tourist offices on each market. The marketing message is sent to tourist offices in each country, which in turn translate and communicate the message. The reason for this is that the tourist offices are considered experts on the specific country/market. The messages are usually universal, non-adapted press releases, but sometimes specific news is considered extra interesting for a certain country and is therefore emphasised. Normally, this depends on how active the tourist office is. The British tourist office is for example regarded as more efficient and to have more resources than the German one. Sometimes the message is sent straight to newspapers in Norway and Denmark.

It is however noted to a certain extent by Göteborg & Co. that the patterns of behaviour differ between countries/cultures, for example, Germans prefer enjoyment of the countryside, whereas the British are more oriented towards culture and design, and eating and drinking. Tourists from Norway and Denmark generally demand family activities.

Göteborg & Co. has thus recognised some cultural differences in buying behaviour between the target markets, but nevertheless generally emits a universal, non-adapted promotional message, with the strategy of delegating the responsibility of the message's suitability to experts on the respective market. The implication of this strategy is the absence of a possibility to control the type of communication or the message emitted on each market, which in turn constrains the opportunity to communicate a certain image. This weakness is further emphasised by the fact that Göteborg & Co. itself is aware of the varying quality of the tourist offices on different markets.

Events are occasionally marketed internationally, depending on the size, for example PopStad 2001 was marketed in Norway and Denmark, and 'Jul på Liseberg' (2000) was marketed in the United Kingdom. An even larger marketing campaign was 'Hedens Lustgård' (Garden of Heden, 2000) an event connected to Göteborg as a *garden city*, which was communicated to Norway, Denmark, the United Kingdom, Germany and also to the United States. When marketing events, the press release strategy is employed.

In order to assess its strategies concerning the international marketing, we here intend to lead a theoretical discussion analysing cultural similarities and differences between the markets targeted by Göteborg & Co. The targeted markets Norway, Denmark, Germany, United Kingdom and the Netherlands, will be compared according to the theories on cultural aspects by Hofstede<sup>10</sup> and Usunier<sup>11</sup>.

When assessing cultural similarities and differences between the five targeted markets, the four cultural dimensions discussed by Hofstede<sup>12</sup> have been applied through the lens of the indexes on individualism versus collectivism, power distance, avoidance of uncertainty, and masculinity versus femininity.

As mentioned in chapter 2, individualism versus collectivism refers to how independent or closely integrated the members of a society are.

The power distance dimension concerns how members in a society regard an unequal distribution of power.

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<sup>10</sup> 1991

<sup>11</sup> 1996

<sup>12</sup> 1991

Avoidance of uncertainty demonstrates to what extent the members of a society feel threatened by unknown or insecure situations.

The dimension on masculinity versus femininity presents on one hand a masculine society where social gender roles are clearly separated, and on the other hand, a feminine society where social gender roles are similar and overlapping. Please see Appendix 2 for tables on indexes for each dimension.

This analysis of cultural features aims to demonstrate how the five markets differ/are similar to one another in order to assess if the universal marketing strategies are suitable for each and every market, and consequently cluster/separate the markets accordingly.

*Table 4.1 Comparison between cultural dimensions*

Target Market	Ind./Coll.	Power Distance	Avoidance-Uncertainty	Masc./Fem.
(Sweden	Ind	Short	Low	Fem)
Norway	Ind	Short	Low	Fem
Denmark	Ind	Short	Low	Fem
Netherlands	Ind	Short	Low	Fem
United Kingdom	Ind	Short	Low	Masc
Germany	Ind	Short	High	Masc

Table 4.1 above shows that according to Hofstede's<sup>13</sup> four dimensions, Norway, Denmark and the Netherlands can be regarded as culturally similar and thus universal marketing strategies for these three markets ought to be applied successfully. On the other hand, the United Kingdom and Germany demonstrate some similarities to the other markets, but also substantial differences regarding gender roles in the society. In the United Kingdom and Germany, for example, gender roles are more clearly separated as opposed to in the Scandinavian countries and in the Netherlands, where they are overlapping. Furthermore, the level of avoidance of uncertainty in Germany is high, whereas it is low in the rest of the targeted countries.

According to Usunier's<sup>14</sup> map of cultural affinity zones in Europe in chapter 2, Sweden, Norway and Denmark are situated in the same zone, demonstrating their cultural similarity. The Netherlands and Germany are situated in an overlapping territory between Scandinavia and

<sup>13</sup> 1991

<sup>14</sup> 1996

Anglo-Saxon Europe, revealing kinship with Sweden, Norway, and Denmark as well as with the United Kingdom. The United Kingdom, along with Ireland, constitutes a zone of its own, although partially overlapped by the Netherlands and Germany.

These two theories state the total cultural similarity between Norway, Denmark and the Netherlands. They further state the differences between these markets and the United Kingdom and Germany, even though Hofstede's<sup>15</sup> theory claims that Germany demonstrates a substantially larger cultural deviation from the markets above than does the United Kingdom, whereas Usunier<sup>16</sup> states the contrary. This can of course depend on the variables in the respective theories, but also on the differing cultural backgrounds of the respective authors. Nevertheless, the overall result is clearly indicating that marketing strategies may be universal for Norway, Denmark and the Netherlands. In the United Kingdom and in Germany, however, an adaptation of the marketing message may be necessary.

#### **4.2.2 International Strategic Market Planning Process - Promotion**

As mentioned above, Göteborg & Co. employs local tourist offices as channels for promotion when marketing Göteborg internationally as a destination. The marketing message is sent to tourist offices in each country, which in turn translate and communicate the message. The messages are usually universal (non-adapted), but sometimes specific news is considered extra appealing to a certain country and is therefore accentuated.

The promotion mix consists mainly of advertisements in tourist brochures and public relations such as press releases. Privatesor promotes packages such as city-breaks, weekend trips with hotels and tickets to the opera, et cetera to targeted groups, but Göteborg is also marketed by total features and by marketing various events with different objectives. This is a commonly used approach in accordance with the theories in chapter 2. When marketing Göteborg internationally, the procedure also consists of press releases describing factual news and events, i.e. they are reports on events and activities, which are mailed to selected press contacts. Thereafter, it is up to the press whether or not they want to produce written material on the subject. There is a general list of a number of contacts, and the categories are Göteborg press, western region, national, entertainment or sport. However, the international perspective is relatively small.

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<sup>15</sup> 1991

<sup>16</sup> 1996

Göteborg & Co. emits a universal, non-adapted promotional message, handing over the task of designing the message to tourist offices, or as in some cases, to local papers abroad. As discussed in promotion theories, communication is an element of substantial importance when managing promotion, and as Göteborg & Co. applies this strategy of delegating the responsibility of the message's suitability to experts on the respective market, the possibility to control the type of communication or the message emitted on each market vanishes. This in turn constrains the opportunity to communicate a certain image, as mentioned above.

In order to establish contact with international journalists, Göteborg & Co. invites journalists from abroad, presents Göteborg to them and shows them sights and activities depending on the discipline and personal interest of the journalist. Usually the cultural range of Göteborg is presented in one way or another. This is a way to work and provide incentives for journalists to write about Göteborg in their respective papers, although normally there is a lapse of approximately one year from the date of visit until there may be a published article on Göteborg. Göteborg & Co, however, considers this a long-term strategy.

This strategy to invite international journalists, which is considered long-term by Göteborg & Co., can be viewed as a relatively uncertain and expensive way of marketing Göteborg, which also resembles to personal selling. Moreover, a lapse of one year before an article may be published cannot be regarded as a long-term strategy, but rather as uncertain return on investment of both time and money.

Sometimes there are occasions where it is suitable to emphasise certain events in connection to others and thereby applying a joint marketing effort for two or more events or activities. This is however rarely done, since there is a criterion that the co-marketed event, a new attraction, or something else worth seeing must be of a certain magnitude, and this seldom seems to be the case. An example is how Göteborg & Co., has started to market Universeum and Världskulturmuseet in connection to events, in order to draw attention to their future establishment. Another co-marketing strategy is to market Göteborg in a larger concept such as Sweden as a whole, and promoting round trips where Göteborg appears as one stop.

Regarding Göteborg & Co.'s current strategy on co-marketing events, we believe that this tactic may be used to an even larger extent, and that the criterion of a certain magnitude of an event

could be mitigated in order to reap additional advantages from co-marketing. This can be considered economies of scale, as well as an opportunity to further marketing exposure.

Göteborg & Co. co-operates with the Swedish Tourist Council and actors such as Stena Line and IKEA in Germany, DFDS Seaways and hopefully soon Ryanair in the United Kingdom. The strategies applied depend on the co-operating party. This may however imply that the image of Göteborg can be compromised in order to fit the co-operating party's interests.

There seems to be a slightly unenthusiastic attitude among certain people in leading positions at Göteborg & Co. regarding the attractiveness of Göteborg as a destination. It is claimed that Göteborg is interesting only for people living in the Göteborg region or possibly nationally or as a transit area, but in an international perspective, Göteborg as a destination is hardly considered to be of international tourist interest. Göteborg is considered more attractive for the segment of international congress or event visitors. Thus marketing Göteborg internationally seems to be regarded as a considerable challenge, especially since not all of the marketers appear to have faith in the appeal of the place product in question.

#### **4.3 STUDY AREA 3 – RELATION TO IMAGE 2**

This study area discussed below concerns the image and the place product of Göteborg as viewed by music related experts and a project leader at Business Region Göteborg.

##### **4.3.1 Place and Image**

In the section below, the respective opinions will be accounted for separately.

##### **MUSIC RELATED EXPERTS**

When associating to the image of Göteborg, the concept of 'goa gubbar' (good humoured fellows) was mentioned as well as the 'second city' complex. The concept of 'goa gubbar' can be explained as the traditional Göteborg citizen, with a jovial attitude and a 'working class' mentality. The 'second city' complex is explained through the fact that Göteborg is the second largest city in Sweden, after Stockholm, and that most activities are centred to the capital. According to some of the respondents, this complex has limited certain possibilities, especially within the music sector, since people in general tend to accept Göteborg as the second largest city in Sweden and do not have the energy to fight the Stockholm competition. According to other respondents, this

statement is more of an attitude that people have, a sort of inferiority complex, which may present itself in a rather rough and tough approach.

The image describing a 'working class' mentality, the 'goa gubbar' concept, along with the rough and tough attitude, is rather stereotyped. This shows how deeply rooted this image is in the minds of the residents. Other elements appear as well, such as the mentioned 'second city' complex. These image elements can have a restraining effect on the city's image development. As stated in image theories, an image must stem from both its residents and its businesses, and therefore, the incentives must involve both these parties. Hence, to change or take on a place's image is regarded a difficult task.

The 'We try harder' statement mentioned in Kotler *et al.*<sup>17</sup>, although not presented in this thesis, regards holding a second position. This forces a company to work harder in order to keep that position and/or striving to be number one, and can be applied to Göteborg according to the respondents. As a result, this can influence the future striving image Göteborg is trying to take on, brought up in study area 1. The mentioned co-operation in Göteborg also works as a reinforcing element of the Göteborg image.

Since our respondents in one way or another are involved in the Göteborg pop music production, image questions are naturally influenced to a large extent by musical aspects. Therefore, the associations made are very much of a musical nature. It is perceived that Göteborg provides a relaxed ambience with limited 'back-stabbing' competition and superficiality, which might depend partly on the size of the city and partly on the 'second city' position. This in turn implies that people in the music sector tend to co-operate instead of compete in a well functioning network. It is believed that the Göteborg pop music production can influence the image of Göteborg in a positive sense.

Other respondents claim that the image of Göteborg, from a music perspective, is ambiguous. Göteborg used to be a prominent music city, struggling from an inferior position with a rebellious mentality. However, during the last couple of years, that ambience has changed into reflecting the rougher conditions for the music sector. It is claimed that when performing possibilities have diminished, the image of Göteborg has diminished as well. This can change, though, and the image can become what it used to be, but in a new era. Other respondents

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<sup>17</sup> 1996

contradict this perception of the Göteborg image and claim that the music sector in the city is flourishing, especially after the PopStad event. It is considered that the PopStad event has given an overall positive image of Göteborg and has worked as a vitamin injection for the music life in the city.

The Göteborg pop music ambience is said to be relaxed and co-operative, which in turn could influence the pop music production image. In a way, this could influence Göteborg & Co. in order to utilise the pop music production when marketing the city. It is believed that this influence could have a positive effect on the Göteborg image. However, the overall perception of the Göteborg pop music production image seems to be splintered by different opinions. This could render image improvement difficult, as a fairly unified image perception with the Göteborg residents is needed for image refinement.

According to a few of our respondents, the image question is also a political question. This relates to occupation in general and leisure time occupation in particular. The city of Göteborg must be able to offer leisure activities to people, no matter what their interests are. This is highly important when building a student or educational city, as students often require leisure activities, such as music performances, bars and clubs, et cetera. If there are but a few activities, students will apply to schools in other cities. This is important, as image cannot be built on expectations and desired qualities only. An image is consciously built on positive, factual resources or sights in the place in question.

It is not supposed that the marketer of Göteborg, namely Göteborg & Co., will support the music influenced image described above, since there are other aspects to consider when marketing the city and that its marketing is highly ruled by current events on the Göteborg & Co. agenda, such as the European Union summit and the Volvo Ocean Race.

#### KULTUR- OCH MEDIEPRODUKTION, BUSINESS REGION GÖTEBORG

Göteborg is seen as a very international city, with an international history. It is a city facing the world. Göteborg is also a multicultural city, which in turn provides a great potential that is yet to be developed. It is believed that this is a fact that most citizens do not reflect upon. Göteborg is also a city, which many times has experienced hardship of different sorts, but nevertheless has continued to rise and evolve after every defeat. After the latest crisis, the closure of the shipyards, the city has risen again, and now with competence development, higher education, technology,

tourism, events, et cetera. There exists a very pleasant and human ambience for co-operation in Göteborg. The overall image is said to be positive, which, according to image theories presented in chapter 2, would imply no further image reinforcing efforts.

It is not believed that the Göteborg pop music production can influence the image of Göteborg alone. However, if well developed, the pop music production can influence other sectors such as film, television, printing houses, music in computer games, et cetera. This would in turn strengthen the image of a city working for the future. It would also prove to the younger generations that the city of Göteborg makes an effort to create an industry in the music field and that this is regarded a valuable activity, one of the same importance as for example GöteborgsOperan (Opera of Göteborg). It is important for people wanting to work as professionals in the music sector, and other creative sectors, to know that in Göteborg they have a possibility to do so. This includes a network of people wanting to co-operate. When supporting valuable activities, such as the pop music production, the image of Göteborg as knowledgeable and future-oriented will be strengthened.

To regard culture and media as industries can be characterised as a fairly new way of thinking. This is, however, necessary in order to understand what the future might demand and what activities can be of importance for the benefit of the city. The aspiration is that Göteborg will be a good place to work and live in for all generations, where occupation, welfare and cash inflow are of high priority. Culture and media are in this scenario important industries. For Business Region Göteborg, and the Kultur- och Medieproduktion project, the three goals are: to increase the number of employees in the culture and media industries with 500 every year for a period of 5 years; to build a platform for cultural and medial development; and to work in the long-term to be the leading development centre in Scandinavia. This will be achieved through extensive co-operation between involved parties and the use of the newly sprung up network system initiated by Brittmo Bernhardsson, BRG. It is believed that this venture in the long run will strengthen the Göteborg image as a future-oriented city.

The measures taken are in accordance with the image theories presented in chapter 2. It is worth mentioning, though, that the project is still in progress. The results will not be presented until after the project has been completed.

#### **4.3.2 International Strategic Market Planning Process - Product**

One cannot state that Göteborg is defined as a product in the pop music production perspective. However, in regard of the Kultur- och Medieproduktion project, one can assert that the city's development in many respects has been compared to other former industry cities across Europe. It is therefore a question of performing a conscious product development. Former industry cities, such as Göteborg, have been forced to change industrial focus, and culture, media, and information technology are the industries that most often become of interest. In this place product development of the 'new' Göteborg, the Kultur- och Medieproduktion project involves not only politicians and business world people, but also representatives from the music sector. This is essential for a project aimed to develop a sector that has not before been on the political agenda.

As mentioned in chapter 2, places undergo changes in the due course of time. The internal and external changes, which have affected Göteborg, have been observed and a conscious product development has been initiated. This is entirely in accordance with product development theories.

#### **4.4 STUDY AREA 4 - SITUATIONAL ANALYSIS OF THE POP MUSIC PRODUCTION IN GÖTEBORG**

Here, a situation analysis on the Göteborg pop music sector will be described, demonstrating its internal strengths and weaknesses, as well as external opportunities and threats, according to music related experts. Strengths and weaknesses concern the current pop music climate, whereas opportunities and threats regard the external environment including municipal forces.

##### **4.4.1 Strengths**

Göteborg has several music related strengths. The city has a cultural heritage, from a music perspective, where a music tradition is clearly distinguishable stemming from early jazz influences brought to Göteborg by sailors from abroad, to progressive rock and punk music during the 1970s, and hip hop and indie pop during the 1990s.

The music community in Göteborg has always been very sensitive to trends, and has rapidly absorbed new international influences. In this manner, Göteborg can be regarded as a first comer in comparison to Stockholm. This is enhanced due to the sophisticated Göteborg audience.

Furthermore, Göteborg has a music supply characterised by a wide range of genres, and there are also many creators, such as artists, producers, promoters and the like. Private incentives have traditionally created the music scene.

The Göteborg pop music has a distinctive character, founded by bands such as Union Carbide Productions and Soundtrack of our Lives, which along with other bands provide Göteborg with a very positive music image. Göteborg can be compared to Manchester, United Kingdom, and possibly it is the position of being the second city that induces a certain drive and a temper, which is reflected in the music.

The relatively small size of Göteborg has had positive effects. Along with experiences from music booms and recessions, this has strengthened the music structure and relationships between music related actors, which in turn has resulted in closeness, providing the city with creative networks and a custom of co-operation.

The structural strengths of Göteborg consist of a variety of smaller performance stages (Pustervik, Bommens Salonger, Jazzhuset, Sticky Fingers, Kompaniet, Nefertiti), and access to large performance stages (Scandinavium, Ullevi). The Göteborg club scene has become relatively prosperous during the last decade. Live performances are to a certain extent offered at relatively few bars and nightclubs.

There is a considerable influx of talented new bands from the suburbs, which continuously enriches the Göteborg music life.

This year, Göteborg has been elected PopStad 2001, which by definition marks Göteborg as a place with a flourishing music life. This election implies extensive media exposure, and expectantly many music events during the year, which in turn will provide a vitality infusion for Göteborg as a pop music city. In connection to this event, many record releases from Göteborg based artists/bands transpire, highlighting the creative musical abilities of Göteborg.

#### **4.4.2 Weaknesses**

Göteborg also comprises a number of internal music related weaknesses. The size of Göteborg can also be regarded as a weakness, since it implies relatively few inhabitants on a fairly small area, and thus effects the supply and demand of music related consumption.

Structurally, Göteborg has many weaknesses limiting the music life. There is a lack of rehearsal premises, especially since the municipality shut down Fryshuset where a substantial number of bands had been rehearsing. The closure of Ungdomens Hus (House of Youth), which functioned as a cradle for new music talent, in order to lay the foundation for a casino, further weakened the music climate. Furthermore, the music business in Göteborg can be considered too relaxed. The music industry is concentrated to Stockholm, and there is, along with a few independent labels, only one major record company represented in Göteborg (Dolores Recordings/Virgin).

When assessing the performance possibilities, a significant weakness is the evident absence of a medium-sized stage with a satisfactory layout. Existing stages of this size is either lacking in layout (Kåren), implies heavy administration (Vågen), or addresses a different segment than the average pop music audience (Trägårn). This lack results in Göteborg being excluded from performance occasions for popular national and international artists/bands requiring this type of stage. Instead, these are in general booked to Stockholm and Malmö (Kulturbolaget, KB).

Another curb for the development of new talent is the lacking of exposure possibilities for demo artists/bands. There are some scenes available occasionally, but demo scenes on a more regular basis are crucial. This feature is universal also for more established artists/bands since many restaurant and bar owners are reluctant to host live acts or music clubs due to a decisive profit orientation, which in turn limits performance occasions. In addition to this, many promoters are cautious to book artists/bands which are not very well known since these may not be profitable. Moreover, a majority of the bars and restaurants hosting live acts are only open during weekends, which further limits performance occasions.

An additional promotion related weakness is the lack of poster boards around the city where non-established as well as established artists/bands and other music related actors could promote live music performances, clubs and the like.

Not only the music industry is primarily situated in Stockholm, so is the media. This implies that the media exposure on music venues in Göteborg is limited to the local papers. Nöjesguiden, a free monthly paper focusing on entertainment and culture, needs to set its concert calendar at least two weeks in advance due to printing and distribution issues, and therefore often fails to spot performance occasions since these are sometimes booked on a shorter notice. The same condition is valid for the recently initiated free concert calendar from MusikCentrum Väst. The

opportunity to promote music events is therefore restricted to GöteborgsPosten, which apart from the supplement, Aveny, shows a rather small interest in exposing and promoting music events.

Due to these structural weaknesses, many Göteborg based artists/bands find it likely to grow only to a certain level in Göteborg, and are eventually more or less forced to move to Stockholm, and thus a talent drain occurs.

#### **4.4.3 Opportunities**

The pop music production in Göteborg faces a number of opportunities, which may improve the music climate. The PopStad 2001 appointment could be the beginning of a new era, boosting the musical strengths of Göteborg. The PopStad 2001 event has so far provided Göteborg with substantial media exposure, assembled people in the music business and consequently fortified existing networks as well as initiating new ones. The three-day event provided the city with a vitamin injection, which if sustained and carried on properly with several music events throughout the year, could work wonders for Göteborg as a pop music city.

The PopStad co-operation between P3 and Göteborg & Co. can thus far be considered a success and Göteborg & Co. has assisted in putting music related issues on the political agenda. Currently, it seems as the pop music sector is recognised by politicians as a culturally important element as well as a potential source of revenue. This may result in the dialogue between the municipality and the music business that has been lacking during the last couple of years and produced much discontent and bitterness among music related actors. There has been a promise to provide more rehearsal premises around the city, although this promise is yet to be fulfilled. Furthermore, Göteborg & Co. welcomes and claims to support private initiatives aiming at vitalising the pop scene in Göteborg.

If the PopStad 2001 title is well managed throughout the entire year, this could present an induced strength of a long-term nature, for example by attracting further media exposure both locally, nationally, and even internationally, and also extending networks to be even more productive than the current ones. If the music business structure in Göteborg improves, this could result in more artists and music related actors staying in or moving to Göteborg and the trend of talent drain may be reversed into attracting and sustaining more talent. This would have

substantial social, cultural, and economic value for the Göteborg region regarding issues of employment, attracting of investment, and cultural well being of the society.

Stockholm is not always to be considered a competitor. On the contrary, the more relaxed music business climate in Göteborg seems to provide a nurturing foundation for upcoming artists and bands since they do not have to struggle from the beginning, but can develop at their own speed.

Göteborg & Co. is currently applying for the Grammis Award (the Swedish version of the Grammy Award) event in 2002, which may emphasise the focus on Göteborg and its pop music production.

A wide spanning project yet to be approved is issued by Kultur- och Medieproduktion, BRG, in co-operation with music related professionals. This project aims at creating a music house incorporating a medium-sized stage, rehearsal premises, studios, a record company, conference facilities, an information technology department, network functions and employment services. In addition, a counselling service regarding music related economic and legal issues will be offered to independent music related actors. This house would serve these different departments and function as a hub in a wheel, making them function separately as well as together in a network. This gathering of municipal and music business efforts can result in an opening of several doors where knowledge of the music business chooses the right doors to open, whereas political skills assist in opening them. Another unique feature with this project is its perspective; the supporting of music projects from a grass-root level all the way up to a professional level.

#### **4.4.4 Threats**

The Göteborg pop music production additionally faces a number of external threats, which may perhaps deteriorate the music climate.

A bill proposing earlier closing hours for bars, restaurants and clubs may severely constrain performance possibilities for artists/bands.

The competitive position of Malmö (KB) poses a significant threat concerning the booking of concerts and performances by national and international artists/bands requiring a middle-sized stage with a satisfactory layout.

Along the course of this study, yet another problem area has emerged. This concerns the misconception regarding the role of Göteborg & Co. in the perception among more than a few music related actors. Since long, there seems to exist a communication problem between the municipal institutions and Göteborg & Co., and the music sector. The evident bitterness and lack of trust towards the municipal institutions and Göteborg & Co. seem to stem from a misunderstanding of the respective roles of these institutions. Several music related actors seem to assume that Göteborg & Co. is equal to the municipality, and therefore suppose that Göteborg & Co. should have that same supportive role. This has resulted in an attitude characterised by disappointment and resentment towards both the municipality as well as towards Göteborg & Co. Only relatively few have recognised that Göteborg & Co. is merely an organisation, although semi-owned by the municipality, first and foremost commissioned to manage the marketing of Göteborg, and only to a certain extent to assist in developing the city. This can also be considered a weakness, since it renders the relations between the music sector and these two parties more difficult.

The potential threats to further development and prosperity of the pop music production in Göteborg consist mainly of the success of a constructive dialogue between the municipal organisations and the music sector. If the bitterness and the misunderstanding persist, this may have a hampering effect on the music life. Therefore the natural tension between the political establishment and the music underground may also constitute a threat.

#### **4.5 CHAPTER SUMMARY**

In this chapter, we have demonstrated the results of the study. The respective study areas regarding Göteborg & Co.'s relation to image, the cultural aspects in the international marketing, and how music related experts and Kultur- och Medieproduktion relate to image have been accounted for. A SWOT-analysis depicting the internal strengths and weaknesses, as well as external opportunities and threats, for the pop music production in Göteborg, has concluded the chapter.

In the next chapter, conclusions and recommendations will complete the thesis.

## 5 CONCLUSIONS AND RECOMMENDATIONS

In this chapter, we first present the general conclusions from the entire study. Thereafter, we draw key conclusions where the study areas are integrated, thus responding to the purpose of the thesis. The chapter is completed with a presentation of recommendations.

### 5.1 PLACE IMAGE

When comparing the results with the theories in chapter 2, we find it obvious that an image modification will be necessary. Nevertheless, the stereotyped and traditional image *personally* held by the respondents in a way contradicts the objective of the image development of the city. That is, the image associations within the organisation of Göteborg & Co. are rather splintered.

Respondents at Göteborg & Co. further give a somewhat ambiguous impression of their respective views on *image strategies*. Some respondents state that the entire organisation is working actively with the concept of image, whereas others do not seem to totally understand what the theoretical notion of image means. Yet others claim that product marketing is given precedence to image marketing due to profit orientation. In addition to this, some respondents state that events are used as the primary image creator. We thereby draw the conclusion that the organisation is not unified concerning the concept and application of image strategies.

The mentioned image aspiration within the organisation describes a city with great potential within education, tourism, business and events, along with features such as Göteborg as an *all-seasons city*, a *food city*, but also, a *garden city*, the *sport city*, the *friendly city*, and the *city around the corner*. These diverse image elements are said to appeal to different business segments, however, it cannot be enough emphasised that it gives Göteborg a mixed image. Unfortunately, the image is not only mixed, but it seems to be weak as well. As mentioned by the respondents, many of the Göteborg visitors are not aware of the place's potential. Therefore we draw the conclusion that the image of Göteborg as emitted by Göteborg & Co. is to a large extent lacking in validity, credibility, simplicity, clarity and appeal. This can only be regarded a weakness in the projection of the place's potential and thus the place's image. The respondents stated that visitors in general express positive impressions of the place. It is, however, worth accentuating that the *impression* of the place may be positive, even though the *image* may be, for example weak.

With employees associating to a traditional image, it may be regarded a difficult task to change that image, since these personal image connotations deviates to such large extent from the image objectives of Göteborg & Co.

The network system that exists in Göteborg can indeed have a positive influence on the projection of the place's image, as the exposed attitude of the place's municipality and business world seems to be fairly unified. This network system has been further developed, now incorporating the culture life as well, though only to a certain extent. Nonetheless, the exposed attitude becomes that of a place where different forces work together for one goal, no matter if they are municipal, private or other. This may in turn strengthen the *all-seasons* image spoken of, where culture could take a great part. Therefore it is also believed that culture can have a positive influence on the overall image of Göteborg.

Göteborg will have an image, whether or not Göteborg & Co. works actively with it. Nevertheless, if the organisation is not concerned with image development, the image may radiate features not desired by the organisation and even work as a hampering element for its other projects, for example when attracting events or other activities. Image as a marketing tool is thus important to control. Since resources are constrained, we emphasise the fact that image management can be a cost efficient strategic element in the destination marketing. Therefore, we find it risky that the destination marketer of Göteborg, Göteborg & Co., lacks a steady course when marketing the place. A number of different messages are emitted in order to satisfy differing co-operating parties, and thus the uniform message required may be lacking. This, along with the scarce resources, may result in mismanaged image projection. However, this business model applied by Göteborg & Co. may be the organisation's most preferable strategy to market the place. If so, it is up to Göteborg & Co. to do its uttermost to project a relatively consistent message and still sustain the creative co-operation with interested parties or assignees.

Göteborg & Co. often applies the concept of event marketing when marketing Göteborg, which is a fairly efficient way of drawing attention to and to create distinctive image elements for a place. This is in coherence with the Göteborg & Co. destination marketing, as events are often supported financially not only by the organisation itself, but also by other interested parties such as municipal organisations and the business world. However, we believe that there is a danger in projecting different pictures in accordance to different events. An event defining Göteborg as a *sport city* can have little or no coherence to Göteborg defined as an *all-seasons city* or an *educational*

*city*. Thus, when marketing Göteborg through PopStad 2001, the city is defined as a *pop music-producing city*. This image must be handled with care and may successfully be combined with image projection connected to the cultural supply of the city. If not, the event will contribute to the mixed image spoken of earlier. We find it imperative to stress the fact that marketing Göteborg only through events does not create a foundation for a permanent range of cultural supply. An event can, however, work as an investment-attracting source and it can be one out of several marketing measures. Its revenues can also contribute to sustain and develop the permanent range of cultural attractions.

Göteborg as a product is only discussed within the Privatesor department at Göteborg & Co. which applies the concept of 'package image' when marketing Göteborg to specific consumer groups. One can also assert that Göteborg is positioned according to the differing business segments in the business world. Therefore, Göteborg cannot be considered a positioned product in a general context. This can be viewed either as a problem, as Göteborg is not represented by one positioned image, or as a possibility, as Göteborg is not a generalised product.

Even though Göteborg is not generally positioned, a product refinement will still be important. We believe that this is essential, since a product, whether it is a conventional product or a place product, needs constant improvement in order to stay competitive.

Göteborg & Co. uses clichés when marketing and promoting Göteborg. We believe that this is dangerous for the place's image development. It has now come to a point where Göteborg has difficulties in moving on without using these clichés. For the future, these clichés may have a restraining effect on the image development. We also find it alarming that Göteborg & Co., apart from some departments, does not attach any importance to image promotion in general. Image must be communicated continuously, not only in connection to events. This would be imperative for Göteborg & Co. as it is not only a place producer, but also a place promoter.

The targeted markets for the international marketing of Göteborg are Norway, Denmark, the Netherlands, Germany and the United Kingdom.

Göteborg & Co.'s somewhat weak knowledge of the cultural differences between the targeted markets is limited to a relatively small awareness of differing buying behaviour, but nevertheless, the organisation emits a universal, non-adapted marketing message.

A theoretical investigation clearly indicates that two of the markets demonstrate a substantial deviation in cultural features, that is Norway, Denmark and the Netherlands are theoretically culturally similar, whereas the United Kingdom and Germany show significant differences to the other markets. This implies that the marketing strategies may be universal for Norway, Denmark and the Netherlands. For the United Kingdom and Germany, however, there is reason to believe that there is a need for further elaboration of the marketing strategies, where measures of adaptation are taken into account.

Regarding the international promotion of Göteborg as a destination, the current strategies demonstrate certain serious weaknesses. First and foremost, the strategy of employing press releases to promote Göteborg implies that the message may lack the refinement in the design, which authentic marketing knowledge can provide. In addition, the fact that the press releases in question are delegated to tourist offices or papers in the respective countries, further evokes a suspicion that marketing techniques are absent altogether. This is accentuated, since Göteborg & Co. does not seem to be able to control the message emitted from the tourist offices. Consequently, an important marketing tool is lost, namely the function to tailor-make a certain marketing message for a specific target group. Therefore, we have reason to assume that the international marketing strategies are not as efficient as they could be, and that they require substantial assessment and improvement in order to carry any features of image marketing.

Furthermore, when evaluating the strategies concerning international press contacts, it becomes apparent that these are not optimised since they are characterised by a lack of control over the design and the impact of the message. Primarily, the international perspective is relatively small which evidently limits the marketing scope. However, the fact that foreign newspapers receive press releases, which may or may not be further exposed, is an obstacle that is difficult to overcome. Secondly, the strategy to invite foreign journalists implies a relatively uncertain investment of funds, which could be used in a more efficient way, for example to conduct marketing analysis aiming to provide motives for impact improvements of the international marketing message.

When joint marketing efforts are made in co-operation with companies such as for example Stena Line and IKEA in Germany, the effects of these strategies should be further evaluated since it is not only important to expose Göteborg as a destination, but to do this in an efficient way, without restraining a desired marketing message of Göteborg & Co. This requires an

elaborated marketing strategy respecting both parties' interests. This does not seem to be the case currently.

The joint marketing strategy applied by Göteborg & Co. regarding events and coming attractions seems to be constructive since it utilises media exposure in a resourceful manner as well as provides a certain feature of economies of scale. This strategy can be applied to an even larger extent in order to further exploit the opportunities of media exposure.

Some of the respondents seem to have little or no faith in the possibilities of Göteborg as a place in both a national and an international context, whereas others have great confidence in the place's future. This gives a rather splintered impression of the Göteborg & Co. staff and is an aspect of great concern. If a unified attitude does not prevail, the potential to effectively work towards one goal will diminish.

The image held by music related experts is fairly stereotypical and traditional, with associations to the notion of a 'second city' complex and the 'goa gubbar' mentality. The image is therefore difficult to change, as image development and projection must stem from both the place's residents and its businesses. Thus, the residents need to be involved in the image improvement. The Göteborg co-operation and networking, as well as the struggling spirit that seems to exist in the mentality of the residents, can prove to be contributing features in image improvement if combined with the municipal and business world attitudes. Yet another image influencing feature of substance, according to the respondents, is the Göteborg pop music production. Göteborg & Co. is however not believed to incorporate the Göteborg pop music production in its general marketing of the city.

The Göteborg music life is, according to some respondents, regarded to be in a recession whereas others consider it to be in a boom. Thus, the opinions differ among the music related experts. It is regarded a general estimation though, that PopStad 2001 has had a positive influence on the pop music sector in the city.

Associations made by the respondent at Kultur- och Medieproduktion concerning Göteborg, its opportunities and its image are sincerely optimistic and creative. It is pointed out that Göteborg is an international city, and has been so throughout its history. This fact has provided the city

with many different cultures and is viewed as containing many opportunities. This statement is however not further developed.

It is further emphasised that Göteborg is an evolving future-oriented city, rising after every defeat. According to the respondent, the city has recently risen once again; this time with competence development, higher education, et cetera. The most important measure taken in a culture point of view is the Kultur- och Medieproduktion project, where the focus currently is on music and thus including the pop music sector. However, it is not alleged that the Göteborg pop music production alone can contribute to the overall image. In a cultural context, though, the pop music production is deemed to influence the overall image of Göteborg.

It is perceived by the respondent at Kultur- och Medieproduktion that Göteborg is in a stage of product development and that this development is due to internal changes such as improved infrastructure regarding for example education, and external changes, such as increased internationalisation. This, in many respects political development, would incorporate the business world as well as music related experts. The ambition is to develop the city so that professionals in future oriented sectors, including the music sector, find Göteborg to be a first hand choice to work and live in.

These statements are characterised by a significantly visionary spirit and the result of the project is yet to be expected. We deem this as somewhat vague and therefore have reservations about the validity of these arguments. We however hope that this is not only empty rhetoric, but the beginning of a new era. Visions are vital, and political forces once implemented can have a great impact.

The strengths of the pop music sector in Göteborg are of a durable nature, characterised by an ample presence of music creators, inventive networks, extensive access to small and large performance stages, and a steady influx of new talent. This plus a distinctive pop music character grants Göteborg with a positive music image.

The Göteborg pop music sector demonstrates several structural weaknesses stemming from a lack of rehearsal premises, middle-sized stages with satisfactory layouts and music business representation. An additional constraint is the limited exposure possibilities due to profit-oriented promoters and restaurant and bar owners, as well as lacking interest shown from local daily press.

The small size of Göteborg can further be regarded as a weakness since it implies a relatively limited supply and demand of music related consumption. The majority of these weaknesses are however not of a permanent character, that is, some of them can with a tad of effort be converted into structural strengths.

The success of PopStad 2001 has assisted in providing new significant opportunities for the pop music production in Göteborg, such as extensive media exposure, the boosting of networks within the city, the recognition from the political establishment of pop music as a culturally important element as well as a potential source of revenue, and the promise of provision of new rehearsal premises. It is important to follow up this event throughout the year in order to manage the title well and fully exploit the opportunities given, so that the benefits can be reaped in a long-term perspective. Göteborg as a pop music production city has great potential to improve the structures necessary, especially if implementing the proposition of the music house establishment. This could function as a measure to attract and sustain pop music professionals and ameliorate prerequisites for a high level of employment, further attracting of investment and thus also increasing of the cultural well being of the society.

Considerable threats posed by external factors are the bill proposing earlier closing hours for bars, restaurants and clubs, the strong, competitive position of Malmö, as well as the communication problem between municipal institutions and the pop music sector. If the political establishment and the music underground fail to recognise their respective roles, responsibilities and abilities to improve the current music climate, this may result in a continued passivity or even to a halt in the music development process, and the efforts made hitherto may subside into nothing and mark Göteborg with a negative image.

There is however a multi-faceted discussion concerning how much the municipality actually can and should support the music climate. There is a natural tension between the political establishment and the music underground, which sometimes can be of a creative nature. The municipality has an opportunity to strengthen the music climate by supplying for example rehearsal premises, rent relieves to promoters, maybe facilitating the provision of instruments to those in need, and most importantly by providing opportunities for youth recreation centres where young talents can be developed and recognised. Municipal aid might therefore consist of different types of financial aid, but altogether, the music business must grow on the business' own conditions in order to preserve free competition and provide sustainable incentives.

The situation regarding the pop music production in Göteborg is altogether characterised by great potential and therefore we believe that the pop music production can constitute a strengthening element in a culture related image of Göteborg.

## 5.2 KEY CONCLUSIONS

One problem permeates the image discussion; namely that the marketer of Göteborg must decide whether or not it wants to concentrate on creating a unique image for the place. If so, it must reconsider the strategies of marketing currently applied and create a distinctive focus. This focus could raise the place's value and position the product of Göteborg.

The personal perceptions of the employees at Göteborg & Co. regarding the Göteborg image are rather similar to the image held by the music related experts, but differs from the image held by the respondent at Kultur- och Medieproduktion. None of the respondents' personal associations to the Göteborg image is fully in concordance with the image strategies designed by Göteborg & Co. We therefore deem that the image held does not relate to the image projected. As the images differ to such large extent, we draw the conclusion that an image modification is necessary.

There exists a large amount of opportunities within the pop music sector in Göteborg and the weaknesses presented are mostly of a non-permanent character. Turning these weaknesses into strengths can be achieved through co-operation between private and municipal forces. As music currently is in the focus of Göteborg & Co., due to PopStad 2001, and the Kultur- och Medieproduktion project, as well as on the political agenda, one must make hay while the sun shines. Pop music production is currently not strikingly represented in the Göteborg & Co. marketing strategies and the Kultur- och Medieproduktion project is above all assigned to create networks and initiate co-operation. As Göteborg & Co. obviously faces a required image modification, culture could with advantage be used as an umbrella concept resulting from this alteration, thus incorporating music in general and pop music in particular. This will be in concordance when focusing on the other desired images, namely the *educational city*, since students in general demand music related consumption; the *all-seasons city*, as cultural supply creates an all-season appeal; and the *future-striving city*, since music is considered a valuable activity at present and in the future. This focus creates opportunities for improved communication between the political establishment and the Göteborg pop music related actors. We deem this to be of substantial importance as the music related actors at this time seem to have little confidence in both the

municipal forces and Göteborg & Co., although the satisfaction stemming from PopStad 2001 has rendered them more open to suggestions. We estimate that a flourishing co-operation between cultural and economic forces could prove to result in economic, cultural, and thus social well-being. Therefore, a unified concentration from all parties on music could be used in order to create new networks or reinforce old ones. This could in turn lead to an incorporation of the music potential within Göteborg in the marketing strategies, as a competitive strength for the city. Events can act as marketing measures, but emphasis must be put on sustaining and reinforcing a permanent supply of attractions.

Music could further, without doubt, also be applied in the international marketing of Göteborg. Firstly, though, different segments must be discerned in order to determine which ones to approach. Then the different markets should be addressed, using pop music as an element in a marketing strategy alluding on cultural attractions. The United Kingdom is a prominent pop music exporter, so is Germany, although seemingly to a lesser extent. Denmark, Norway and the Netherlands are, as mentioned above, in many ways similar to Sweden, thus the music interest might therefore be of the same interest as in Sweden. Strategies regarding marketing activities such as these obviously require extensive marketing research in order to correctly elaborate specific marketing messages and also, if necessary, to address suitable co-operating parties.

When answering the question if the Göteborg pop music production can strengthen the international image of Göteborg, we would like to declare that it could, as an element in a greater culture related concept.

### **5.3 HOW THE LOCAL POP MUSIC PRODUCTION CAN BECOME A STRENGTHENING IMAGE ELEMENT**

In this final section, recommendations produced by the conclusions drawn from the results of the study, will be presented. The following recommendations will initially address Göteborg & Co. and the Kultur- och Medieproduktion project. Secondly, recommendations generally aiming at improving the Göteborg pop music climate will be provided. Some recommendations are however directed to more than one party and will therefore be mentioned in the respective places. Please note that recommendations concerning pop music may also be applicable to other genres of music.

### 5.3.1 Recommendations to Göteborg & Co.

- Unite the perceptions and the objectives regarding image strategies and associations within Göteborg & Co.
- Elaborate image strategies incorporating culture as an umbrella concept, since this induces cohesion among the differing image elements, i.e. the *educational*, the *all-seasons*, and the *future-striving* image elements. These three are all probable to contain elements of music.
- A distinct image of Göteborg should be marketed first and foremost within Göteborg & Co. and among the residents of the city itself, and as a second step, nationally and internationally.
- Structure the targeted markets more carefully. Cluster Norway, Denmark and the Netherlands, applying similar marketing strategies. Separate Germany and the United Kingdom from the markets above and apply adapted marketing strategies for the respective countries.
- Incorporate marketing techniques in the promotion strategies and conduct marketing analyses to provide motives for impact improvements of the international marketing message. This in order to lever the scarce resources to the maximum.
- Evaluate the efficiency of the co-operation with partners abroad, tourist offices as well as companies.
- Exploit media exposure further when co-marketing events and sights.
- Restructure the strategy concerning international press contacts to incorporate notions of economies of scale.
- Increase focus in the international marketing perspective.
- Ameliorate the awareness regarding the role and the responsibilities of Göteborg & Co. among the residents of Göteborg in general, and among music related actors in particular.
- Grasp the opportunity provided by the focus on music by Kultur- och Medieproduktion and PopStad 2001 supporters. Create constructive dialogues and employ and develop networks.
- Manage the PopStad 2001 title properly with pop music events throughout the entire year to reinforce the positive pop music image of Göteborg.
- Accommodate initiatives from music related actors aiming at improving the pop music climate of Göteborg and carrying on PopStad 2001 activities.

- Add a link from the Göteborg & Co. home page to a music calendar, presenting the local range of music venues to both citizens and visitors.
- Supply poster boards in co-operation with music related actors in order to identify suitable places where they are visible but not disturbing or regarded as littering the city.
- Increase incentives throughout the organisation, as organisational culture is reflected in marketing messages.

#### **5.3.2 Recommendations to Kultur- och Medieproduktion, BRG**

- Grasp the opportunity provided by the focus on music by Göteborg & Co. and PopStad 2001 supporters. Create constructive dialogues and employ and develop networks, in order to accomplish the following recommendations.
- Create a distinct awareness of the Kultur- och Medieproduktion project among music related actors.
- Supervise the provision of rehearsal premises as granted by the municipality.
- Sustain support for youth recreation centres, aiming at developing and recognising new talent.
- Strive for the establishment of the music house project.
- Make Göteborg more appealing by improving the conditions for a prosperous pop music industry, thus attracting further actors in the industry.
- Avoid a talent drain by striving to provide the music related structures necessary for people to stay in Göteborg to pursue their careers.
- Exert political forces to fortify existing networks.

#### **5.3.3 Recommendations aiming at improving the pop music climate**

- Grasp the opportunity provided by the focus on music by Göteborg & Co., Kultur- och Medieproduktion, and PopStad 2001 supporters. Create constructive dialogues and employ and develop networks.
- An opportunity to market artists/bands could rather easily be provided by local papers paying more attention to and exposing music venues.
- Poster boards could be supplied in co-operation with Göteborg & Co. in order to identify suitable places where they are visible but not disturbing or regarded as littering the city.

- A co-operation with GöteborgsPosten could be initiated where the concert calendar issued by MusikCentrum Väst is being co-distributed once a month for a certain period of time in order to create awareness of its presence.
- Promoters could to a larger extent book unsigned bands as warm-up acts to established artists/bands.
- To avoid a very poor range of pop music events, the municipality could consider providing rent relieves for promoters, in order to surmount their cautiousness to promote unsigned or less renowned artists/bands.

If these recommendations are fulfilled and the pop music climate is improved, there may be a rising opportunity to unite the traditionally separated forces of culture and economy into a flourishing co-operation, which most likely can strengthen the local, national and international image of Göteborg.

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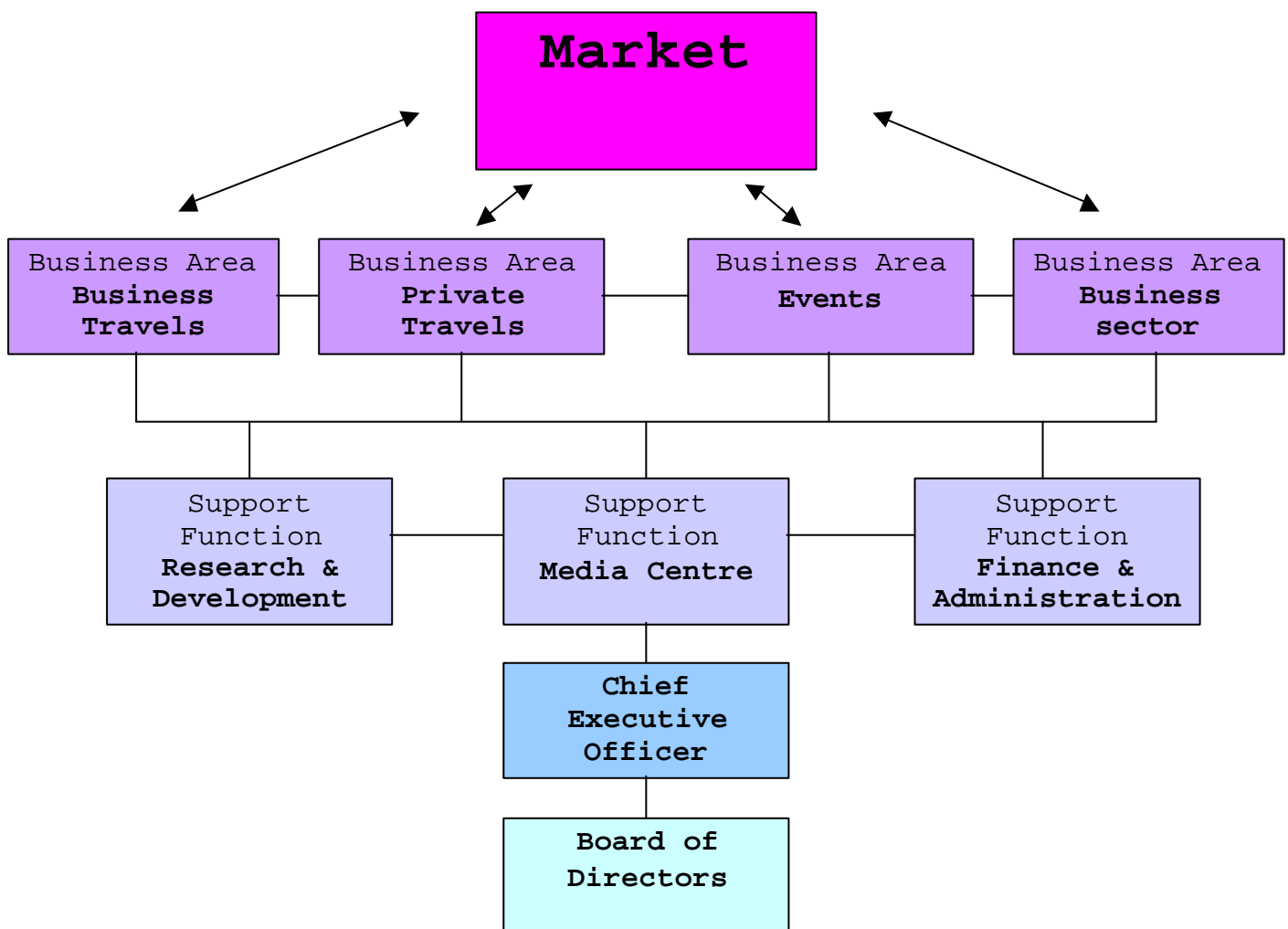
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Leif Hedegård, P3 Live, P3 Göteborg, SE

## APPENDIX 1

1) The 13 regions of Göteborg are: Ale, Alingsås, Göteborg, Härryda, Kungälv, Lerum, Lilla Edet, Mölndal, Partille, Stenungsund, Tjörn, Öckerö.<sup>1</sup>

2) Organisation chart for Göteborg & Co. (translated).



Source: [www.gbgco.se/index.html](http://www.gbgco.se/index.html), 2000-10-03

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<sup>1</sup> Lekvall, 2000

## APPENDIX 2<sup>2</sup>

*Table 1 Abbreviations for countries and regions in the following figures.*

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ARA	Arabian speaking countries (Egypt, Iraq, Kuwait, Lebanon, Libya, Saudi Arabia, United Arab Emirates)	ITA	Italy
		JAM	Jamaica
		KOR	South Korea
		MAL	Malaysia
		MEX	Mexico
ARG	Argentina	NET	Netherlands
AUL	Australia	NOR	Norway
AUT	Austria	NZL	New Zealand
BEL	Belgium	PAK	Pakistan
BRA	Brazil	PAN	Parama
CAN	Canada	PER	Peru
CHL	Chile	PHI	Philippines
COL	Colombia	POR	Portugal
COS	Costa Rica	SAF	South Africa
DEN	Denmark	SAL	El Salvador
EAF	East Africa (Ethiopia, Kenya, Tanzania, Zambia)	SIN	Singapore
		SPA	Spain
EQA	Ecuador	SWE	Sweden
FIN	Finland	SWI	Switzerland
FRA	France	TAI	Taiwan
GBR	Great Britain	THA	Thailand
GER	Germany	TUR	Turkey
GRE	Greece	URU	Uruguay
GUA	Guatemala	USA	USA
HOK	Hong Kong	VEN	Venezuela
IDO	Indonesia	WAF	West Africa (Ghana, Nigeria, Sierra Leone)
IND	India		Former Yugoslavia
IRA	Iran	YUG	
IRE	Ireland		
ISR	Israel		

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<sup>2</sup> Hofstede, 1991, as figures 1-6.

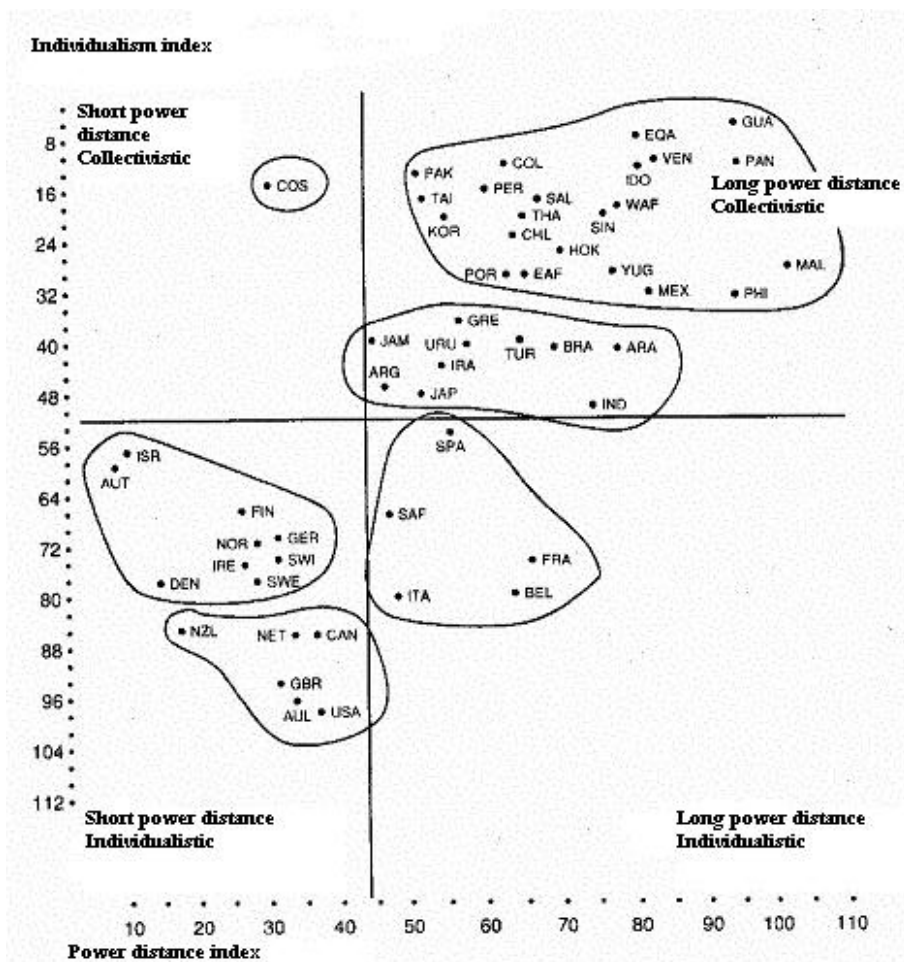


Figure 1 The position of 50 countries and 3 regions within the dimensions of Power distance and Individualism-collectivism. Please see table 1 for country abbreviations.

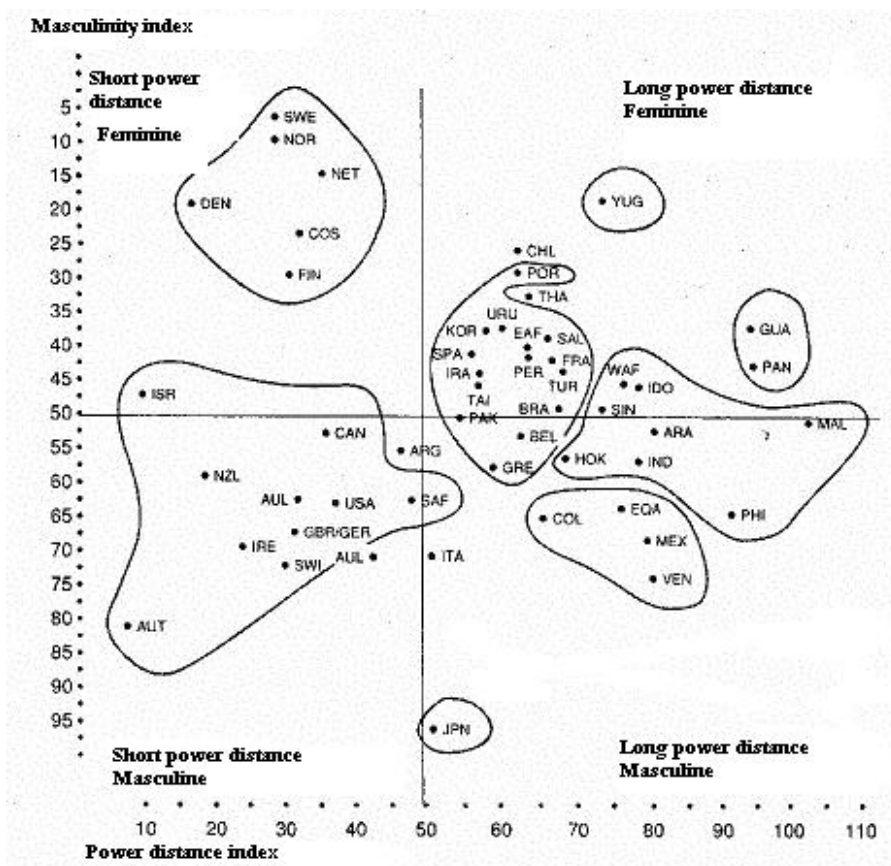
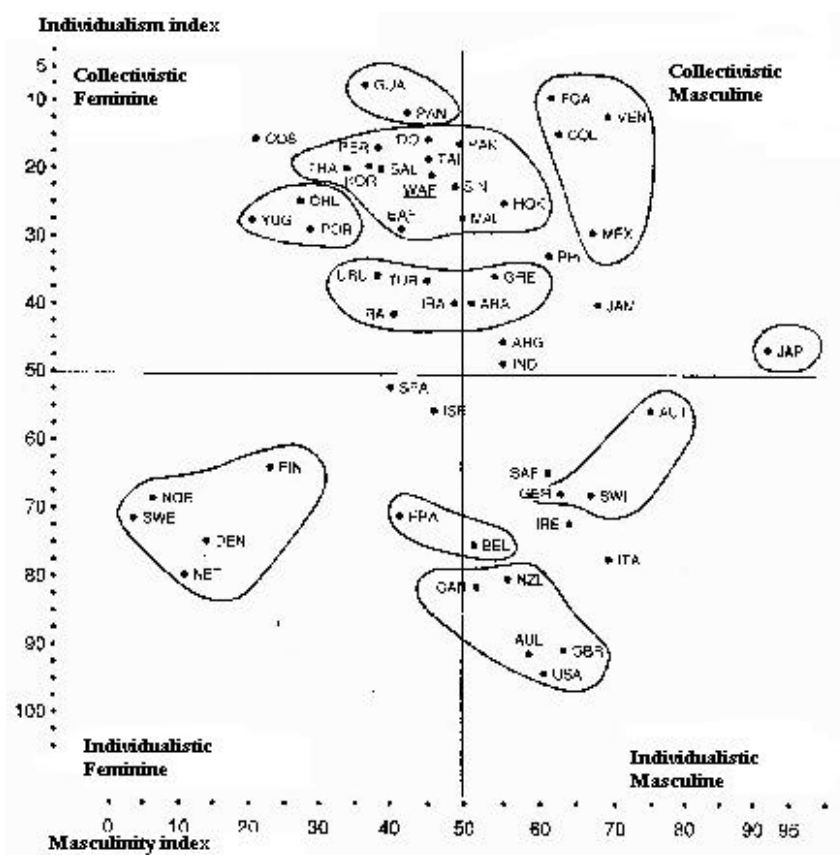


Figure 2 The position of 50 countries and 3 regions within the dimensions of Power distance and Masculinity-femininity. Please see table 1 for country abbreviations.



*Figure 3 The position of 50 countries and 3 regions within the dimensions of Masculinity-femininity and Individualism-collectivism. Please see table 1 for country abbreviations.*

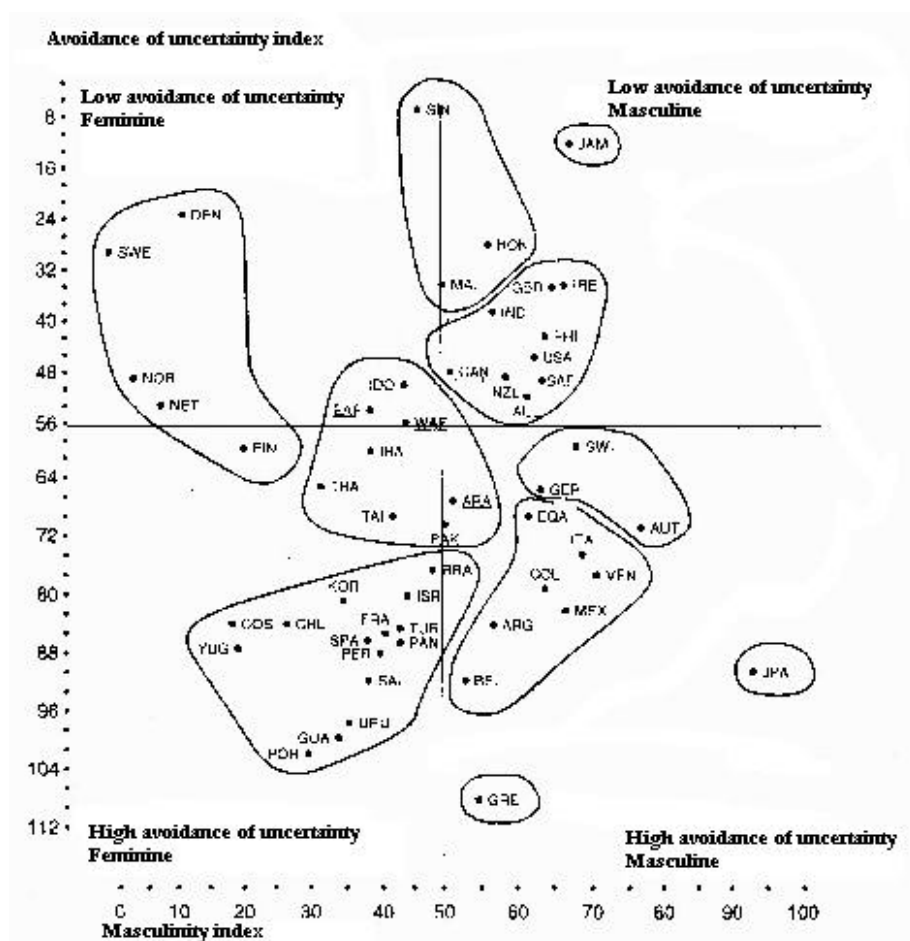


Figure 4 The position of 50 countries and 3 regions within the dimensions of Avoidance of uncertainty and Masculinity-femininity. Please see table 1 for country abbreviations.

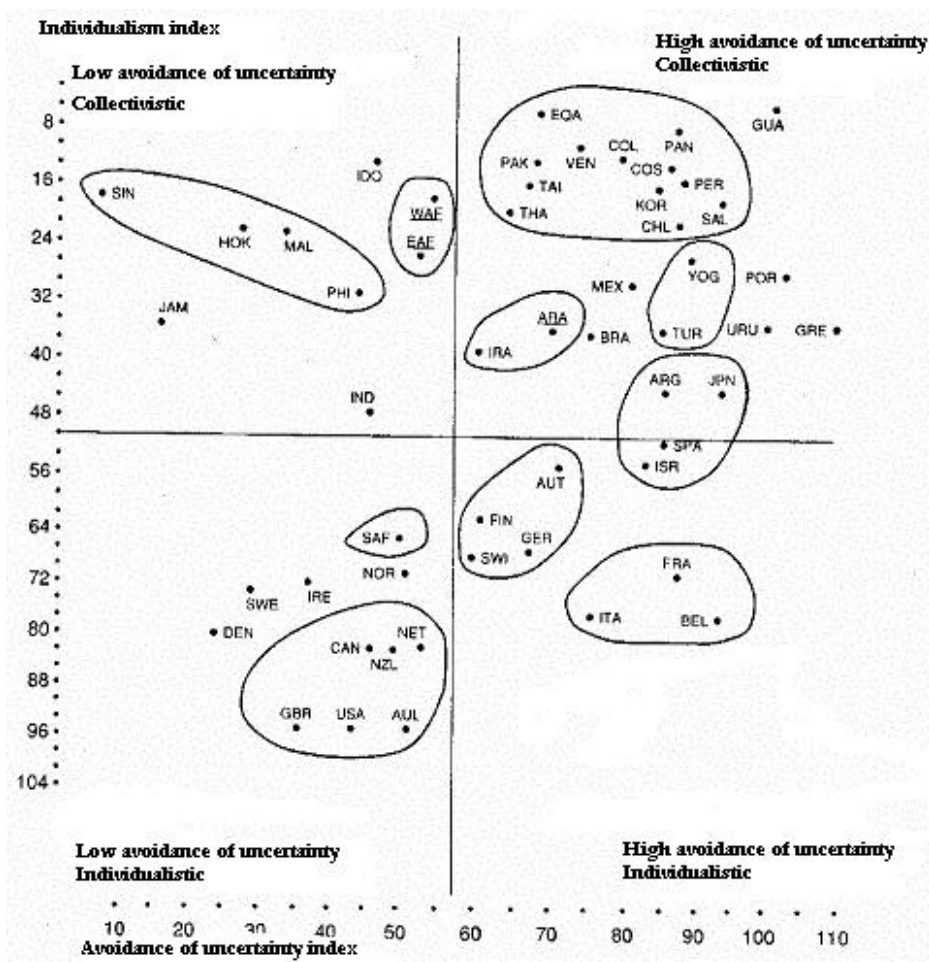


Figure 5 The position of 50 countries and 3 regions within the dimensions of Avoidance of uncertainty and Individualism-collectivism. Please see table 1 for country abbreviations.

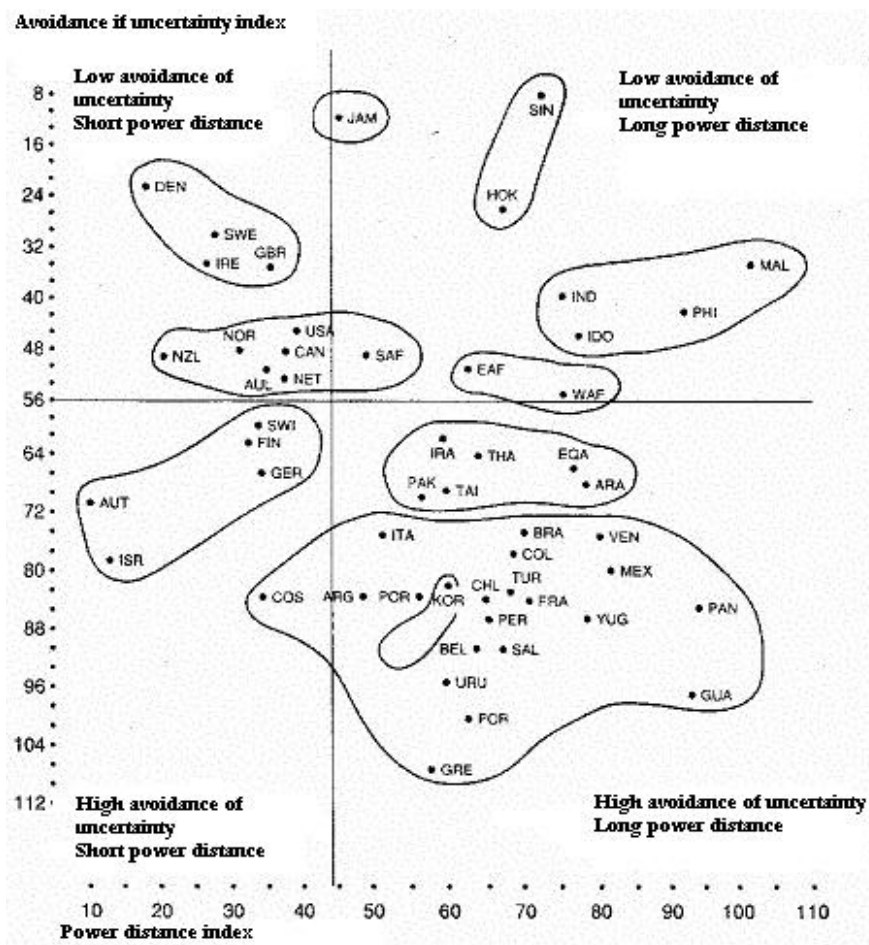


Figure 6 The position of 50 countries and 3 regions within the dimensions of Power distance and Avoidance of uncertainty. Please see table 1 for country abbreviations.

## **APPENDIX 3**

### **Interview Guide No.1 - Henrik Jutbring, Göteborg & Co.**

1. Tell us about yourself and your work.
2. Associate to your image of Göteborg today.
3. Can the pop music production influence the image of Göteborg? If yes, how?
4. How do you regard PopStad as an event?
5. What are your expectations concerning PopStad?
6. What effects can PopStad have on the Göteborg pop music production and on Göteborg as a destination, respectively?
7. Positive/negative effects/synergetic effects?
8. Will there be further PopStad activities throughout the year?
9. How do you regard the co-operation between municipal organisations and the Göteborg pop music production?
10. What image of Göteborg and Göteborg & Co. do you intend to communicate?
11. How do you think that image is perceived?
12. What can Göteborg & Co. do for the music climate in Göteborg?
13. Dream scenario for the future of Göteborg?
14. Realistic vision of the future?

### **Interview Guide No.2 - Leif Nilsson, Göteborg & Co.**

1. Tell us about yourself and your work.
2. How do you view Göteborg today?
3. What image does Göteborg have today? ( positive, weak, negative, mixed, contradictory, overly attractive)
4. SWOT: Strengths, weaknesses, opportunities, threats for the Göteborg image?
5. How do you relate to event marketing?
6. What advantages/disadvantages do you find in event marketing?
7. What do you think the PopStad-event has done to the image of Göteborg?
8. Do you want to attract certain types of events or are all types of events of interest?
9. In what perspective of time do you view event marketing?
10. Is event marketing an effective strategy to market Göteborg?
11. How do you think the role of Göteborg & Co. is perceived by the music industry?

### **Interview Guide No.3 - Lise-Lotte Cassel, Göteborg & Co.**

1. Tell us about yourself and your role in the PopStad-event.
2. How did the co-operation with P3 start?
3. What are your expectations for PopStad?
4. Will other events follow during the year in the spirit of PopStad?
5. How can PopStad influence the Göteborg pop music production and Göteborg as a destination?
6. Positive/negative effects/synergetic effects?

7. How have you been working with the PopStad event?
8. Do you co-operate with the Kultur- och Medieproduktion project, Business Region Göteborg?

**Interview Guide No.4 - Eva Henocksson, Göteborg & Co.; Mikael Berthagen, Göteborg & Co.; Leif Aronsson, Göteborg & Co.**

1. Tell us about yourself and your work.
2. How do you view Göteborg today?
3. What are your associations to the concept of image?
4. Does Göteborg & Co. work actively with the Göteborg image?
5. If yes, please state how? How is the Göteborg image projected?
6. What image does Göteborg have today? ( positive, weak, negative, mixed, contradictory, overly attractive)
7. SWOT: Strengths, weaknesses, opportunities, and threats for the Göteborg image?
8. Is there a 'defined' product?
9. Is there a difference between conventional marketing and destination marketing?
10. What countries does Göteborg & Co. penetrate with the marketing of Göteborg?
11. Is the international marketing adapted to each country?
12. What marketing measures are being used on an international level?
13. What type of promotion is applied?
14. What distribution channels are used? Does there exist any co-operation with organisations in each country?
15. How do you view event marketing?
16. Are the characteristics of Göteborg marketed or is the Göteborg image marketed?
17. Which of the Göteborg characteristics are most important and which are emphasised in the marketing?
18. Does culture and more specifically music, take any part in the projected image?
19. Is Göteborg also marketed to its residents?
20. Is there any co-operation between Göteborg & Co. and Business Region Göteborg, or more specifically the Kultur- och Medieproduktion project?
21. What are your visions of the future?

**Interview Guide No.5 - Brittmo Bernhardsson, Business Region Göteborg**

1. Tell us about yourself and your work.
2. What is your role in the Kultur- och Medieproduktion project?
3. How do you perceive the music climate in Göteborg today?
4. How do you view the co-operation between municipal and private organisations, and between municipal organisations and the Göteborg pop music production?
5. What is your image of Göteborg?
6. Do you believe that a flourishing pop music industry can influence the image of Göteborg?

7. How does Kultur- och Medieproduktion relate to the image of Göteborg projected by Göteborg & Co.?
8. How do you regard event marketing as a tool to market the image of Göteborg?

**Interview Guide No.6 - Group interview with Karin Forsmark, P3; Marit Kapla, Nöjesguiden; Jesper Kumberg, Motor; Fredrik van der Lee, GP Aveny; Kalle Thorslund, SVT Väst**

1. Associate to the image of Göteborg today.
2. Can the pop music production influence the image of Göteborg? If yes, how?
3. How would you describe the pop music climate in Göteborg today?
4. Is there any co-operation within the music sector in Göteborg?
5. Do artists/producers/journalists/organisers, et cetera, have a frequent contact?
6. What are the characteristics for the pop music production of Göteborg?
7. Is there any co-operation within the music sector in Göteborg?
8. Other constraints than the lack of performance premises, record companies or rehearsal premises?
9. Is there any connection/support/co-operation with the municipality? Do you have confidence in Göteborg & Co., Kultur- och Medieproduktion, BRG, study circles or such?
10. Do you have any wishes for improvements/efforts from municipal or private organisations? If yes, state which and why.
11. What criteria do agents have when selecting bands/artists to work with?
12. What can media do for the pop music climate?
13. What are the strengths of the pop music production in Göteborg?
14. What are the weaknesses of the pop music production in Göteborg?
15. What are the opportunities for the pop music production in Göteborg?
16. What are the threats for the pop music production in Göteborg?
17. How do you regard PopStad as an event? What positive/negative effects can be expected?
18. Dream scenario of the future of Göteborg?
19. Realistic vision of the future?

**Interview Guide No.7 - music related experts: Magnus Hallberg, K103; Peter Jernberg, Sound of Habib; Jonas Kernell; Johan 'Red Top' Larsson, Red Top Produktion; Henrik Ohlin; Isse Samie, Dolores Recordings**

1. Associate to the image of Göteborg today.
2. Can pop music production influence the image of Göteborg today? If yes, how?
3. What was the music situation in Göteborg before 1995?
4. What happened after 1995?
5. How would you describe the pop music climate in Göteborg today?
6. What are the characteristics of the pop music production of Göteborg?
7. Is there any co-operation within the music sector in Göteborg?
8. Do artists/producers/journalists/organisers, etc. have a frequent contact?

9. Is there any connection/support/co-operation with the municipality? Do you have confidence in Göteborg & Co., Kultur- och Medieproduktion, BRG, study circles or such?
10. Do you have any wishes for improvements/efforts from municipal or private organisations? If yes, state which and why.
11. How do you view pop music production from a Göteborg ↔ Stockholm perspective?
12. What are the possibilities for non-established artists/bands? How do you proceed to become visible/successful?
13. Discuss rehearsal premises and access to such.
14. Discuss record companies and access to such. Where are they situated?
15. Discuss performance premises and access to such. Is Göteborg satisfactorily equipped in this regard?
16. (Other constraints than the above mentioned?)
17. Is there any access to marketing measures when working as an artist (unsigned, signed, established artist)? Do artists/producers, etc. market themselves or are there any possibilities to employ joint marketing efforts, for example some sort of umbrella organisation?
18. What are the strengths of the pop music production in Göteborg?
19. What are the weaknesses of the pop music production in Göteborg?
20. What are the opportunities for the pop music production in Göteborg?
21. What are the potential threats regarding the pop music production in Göteborg? Competition?
22. How do you regard the PopStad event? Why did Göteborg receive the PopStad award? What effects do you predict on long/short term?
23. Describe your dream scenario of the future of Göteborg.
24. Describe your realistic vision of the future.