

Track 4: Internationalization process, entrepreneurship and international marketing:

Valencia or the Creation of a New Cultural Identity

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Abstract

An analysis of the role of cultural identity in the marketing of international service applied to the sector of tourism. With the development of interplanetary exchanges, the tourist sector faces to a harsher competition and differentiation is a main stake. This article demonstrates that differentiation for a tourist destination lies in its cultural identity to obtain competitive and strategic advantages.

Cultural identity keeps a quite blurred concept. We propose a socio-economic definition of it based on temporality, evolution and culture. To lighten our analysis, we take the exemple of Valencia in Spain, the definition of its cultural identity and the impact of the city image repositioning on it. For that, we propose a quantitative analysis.

Our analysis allows us to put the emphasis on the stakes of this city that experienced a real tourist boom.

Key Words : Culture, Cultural identity, Image repositioning, Tourism, Evolution, marketing

Valencia or the Creation of a New Cultural Identity

1 Introduction

In a global economic world, making the difference is more and more difficult. Firms and organizations are in a constant process of innovation to find factors of competitiveness and obtain competitive advantages. All sectors are concerned by this tendency and above all the market of international services. In this area, making the difference is the only mean to perpetuate because of the hard competition that exists like in the tourism sector.

With the improvement of standard of living, we observe a development of tourist activities and tourist destinations have concentrated their efforts to attract new customers and established sustainable relationship with them. Some city like Valencia does not hesitate to restructure their image, repositioning themselves, to impose the destination as a brand. But repositioning the image of a destination in direction of international standards and expectation to attract a wide panel of customers can appear like a big challenge. In case of tourist destination, local cultures can shocked with tourist policies and finding the equilibrium between conservation of the local identity and economic development is not easy.

The concept of culture is hard to define; its definition depends on the objectives of a study. Generally, culture is defined like a "stable group of values, traditions, symbols, language, behaviors and way of thinking, shared by a society" (Equilbey, 2003). Nevertheless, culture can be understood as a plural concept, speaking about the Valencian culture is speaking about a syncretic one, a mix of a Spanish culture and specific elements of the Valencian Community. The existence of a Valencian culture supposes a specific cultural identity shared by the inhabitants of a territory.

Until the last decade, Valencia was quite unknown. The city was promoted into big communication campaigns dealing with balneal tourism. Nowadays, Valencia is repositioning its image around multi-activity and business tourisms through a new campaign and strategy "Valencia, Incredible

but True". The city shows a modern image, with a national and international impact. The new face of Valencia is futurist, visionary. So, Valencia experiences a radical change of its marketing image, redefining its position, mixing former elements of its patrimony and new ones. These changes impact both on the tourism sector and on the socio-economic level with a change of infrastructures, of citizen well-being...

A critical review of the literature, allows us to affirm that to be sustainable, a tourist destination image, has to be built on the cultural identity of the destination. The object of the study is to evaluate to what extent the city repositioning impacts on its cultural identity. Firstly, we will concentrate ourselves on the definition of concepts like culture and cultural identity in a tourist destination. Then, we will study the special case of Valencia and the impact of the change of image on its cultural identity. In second part, we will observe that Valencia appears like a real destination brand but a brand which is not built on typical aspects. Moreover, we will see that the image repositioning and the creation of this brand have impacted on its cultural identity, creating a new one. This discovery will allow us to put the emphasis on the interdependence between communication strategy and cultural identity. Then we will see that cultural identity keeps an evolutive concept and the importance to keep vigilant to maintain a good level of competitiveness.

2 Theory and hypothesis

2.1 The concept of culture

Before defining the concept of culture, we have to specify the difference between culture and civilization. Civilization refers to scientific and material progresses of a group. Culture refers to the social improvement or the improvement of human relationships.

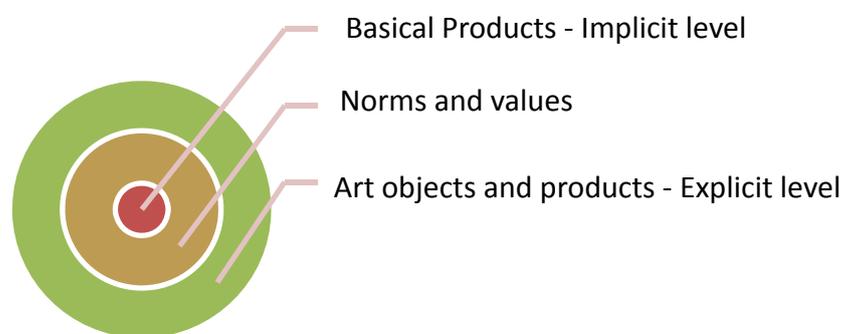
To define the concept of culture, we can focus on four points. Firstly, culture depends on social schemes and mental representations. Trompenaars for example, demonstrated the difference between the American and the French visions, one focused on the subject, the organization and the other concentrated on the human development. Moreover, the definition of culture is temporal. With Durkheim and the industrial revolution period, start to appear a vision of culture in a collective sense. Edward Burnett Tyler was the first author to give an ethnologic definition of the concept as a "complex whole that refers to knowledge, believes, art, moral, right, habits and other capacities developed by a human being

as a member of a society" (Cuche, 2004 p. 16). Oltra, with his law of "the four cultural states" give us an explanation of the evolution of the culture concept, its temporality (Oltra, 1995 p. 29).

A third important aspect is its progressive dimension. Geertz in his definition of culture includes the notion of personal experiences. For him, it is a process of "creation of definitions that allow people to interpret their experiences and serve as a guide for their way of acting"(Clifford, 1973). Hofstede explains the culture concept as a collective programming of the brain that differentiates a human being group to an other(Equibey, 2003 p. 18).

The last point referring to culture is that the concept can be understood in different levels. Boas explains that there is no one culture but cultures (Cuche, 2004 p. 19). There are vertical levels in function of the size of the group (person, family, region, nation) and in function of the observation level. In this sense, Trompenaars distinguishes three levels of analysis like a hierarchy in the analysis represented by a circle which dimension increases in function of the numbers of variables studying (Trompenaars, 2003 pp. 49-52).

Figure 1: A model of culture - Trompenaars



Source: *L'entreprise multiculturelle* (Trompenaars, 2003 p. 51)

On a horizontal level, Mattelart has demonstrated that various forms of culture exist. Daily-life culture is different than legitimate culture or mass culture. For him, we have to distinguish "culture as a service offer on the global democratic marketplace and culture as a public collective asset" (Mattelart, 2005 p. 4).

So, in our study, we foresee the concept of culture as a set of way of acting, of believes, values, symbols, shared by a homogenous group of people. Referring to Trompenaars hierarchy, we are in observable and medium levels of analysis concentrating ourselves on explicit characteristics and on

norms and values of the Valencian society. We will see the culture as a “public collective asset”. Nevertheless, to understand the subtleties of this culture we have to focus on how people appropriate the concept through their cultural identity.

2.2 The concept of cultural identity

Cultural identity refers to the members of a group. Cucho put the emphasis on the double power of cultural identity: inclusive and exclusive. Cultural identity gather people who are similar in a cultural meaning but allow them to differentiate from the others (Cucho, 2004 p. 84).

Two theories are opposed to define the cultural identity. One vision supposes it is a static concept. Van den Bergh speaks about a genetic determination in the cultural principles (1981). Geertz, with a culturalist vision (1963) explained that cultural identity is pre-existing to the subject that internalizes determined cultural models (Cucho, 2004 p. 84). In these visions, the authors agree that the identity is defined and described from decisive standards considering as objectives like inheritance, language, culture or the link to a territory. An other vision supposes that the cultural identity is something dynamic, personal, it is just the feeling to form part of a group. For these authors, the important are the representations that people have of the social reality and its divisions.

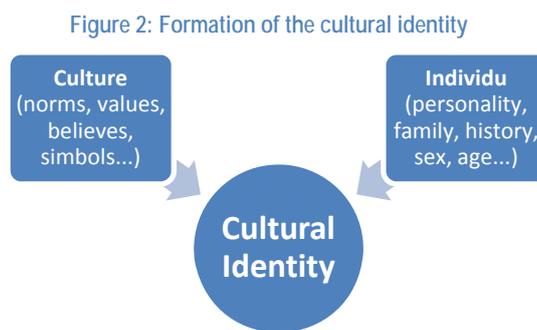
Nevertheless, our study obliges us to consider a third alternative. Cultural identity is formed on a static base with elements relatively stable like language or habits. Nevertheless, it is an evolutive concept. In this sense, Barth in 1969 demonstrated that the cultural identity is built and rebuilt in a constant way in function of social exchanges (Cucho, 2004 p. 95). This vision allows us to overtake the opposition between objectivism and subjectivism. Simon reinforces this idea explaining that the identity is formed by the auto-identity (the subject in himself, personality) and the exo-identity defined by the others (Cucho, 2004 p. 92). But to exist, a cultural identity has to be legitimate. Bourdieu in an article published in 1980, explained that groups who can impose their cultural identity are groups who have legitimacy (Bourdieu, 1980b). The government in this sense is a guarantor. Spain is a communitarian country, so the cultural identity of Valencia is guaranteed by the Chapter 1 of the Constitution (Gobierno de Espana, 1978). It is not only a concept, it is an historic and legal reality.

So, the concept of cultural identity is multi-dimensional. Its complexity pushes some authors like Gustavo Bueno, to reject. For him, it is just a “useful myth” to determine “cultural areas” (Bueno, 1996

pp. 175-176). In our study, we propose to analyze a mass culture through elements like gastronomy, language or traditional celebrations, broadcast on mass media to attract a foreign public objective.

Cultural identity is the extension of a culture formed by members of a population. Through our lectures and analysis, we can propose our own definition to lighten the concept:

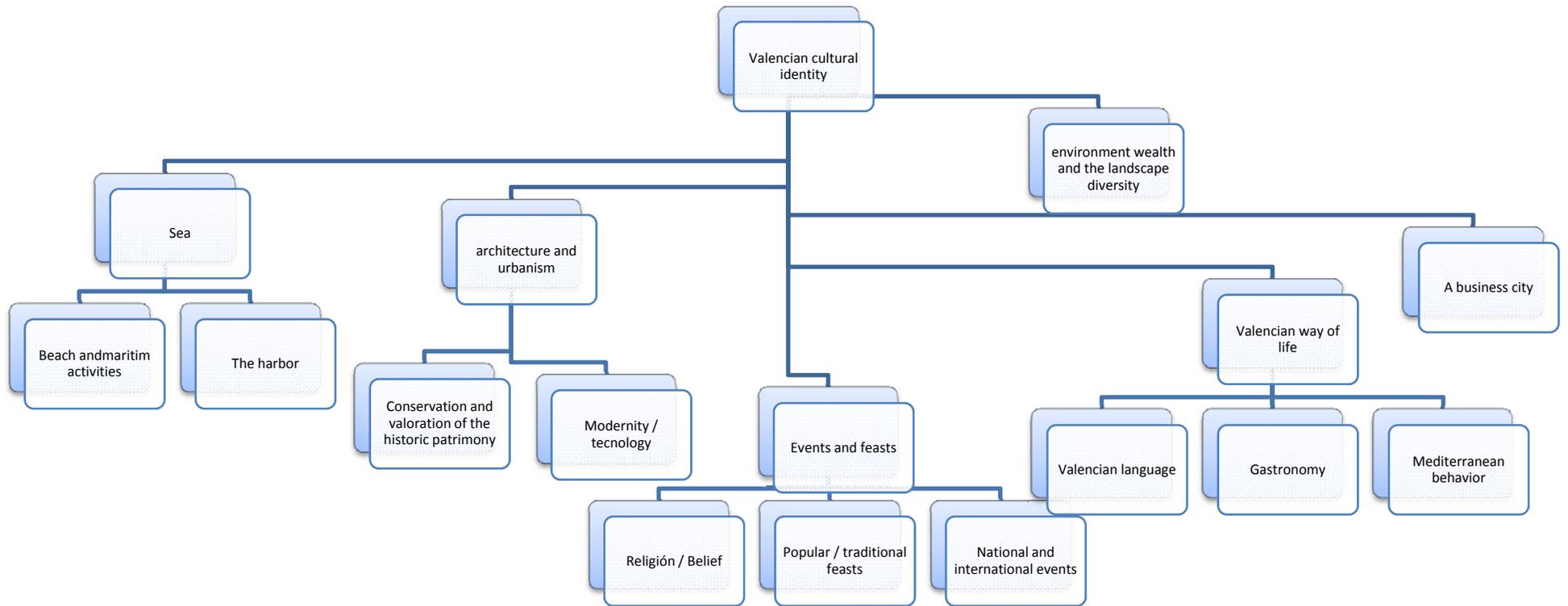
"Cultural identity is a mix of elements and habits shared by a group of persons that allow them to differentiate from the others (Cucho, 2004 p. 16; p. 84; Equilbey, 2003 p. 18). It is a dynamic concept, evolutive in function of historic events and economic situation (Oltra, 1995 p. 29). It refers to language, social codes, traditions and way of life of people. It is a personification of culture, a translation of this culture in acts and depends on people characteristics (Clifford, 1973). Cultural identity corresponds to the representation that people have of themselves (Trompenaars, 2003) in a particular period, site and context."



So, the Valencian cultural identity is multidimensional, mixing historicity and modernity, and includes characteristics of Valencian people. In an article about the Valencian culture, Xavier Coller and Rafael Castelló speak about a dual Valencian identity, result of the country influence and of the Valencian community own patrimony (Xavier Coller, 1999 p. 156). Thanks to our analysis, we identify six pillars of the Valencian cultural identity that can be divided and subcategories:

- The sea
- The architecture and urbanism
- The environment wealth and the landscape diversity
- The way of life
- A business city
- The events and feasts

Figure 3: Profile of the Valencian Cultural Identity



2.3 Hypotheses

The object of this study is to evaluate to what extent the city image repositioning impacts on its cultural identity. To be sustainable, a brand city has to be built on its cultural identity. Through an analysis of communication campaigns, we can conclude that the Valencian cultural identity respects this principle with “VLC, Valencia, Incredible but true”. Thanks to this campaign, the city wants to position itself as a “trendy destination” with “big events in a constant evolution, different and sustainable, mixing tradition and vanguard” (Valenciana, enero 2009). But this repositioning as an impact on citizen daily life (infrastructures, quality and diversity of services) and on the socio-economic level. Taking into account the link between cultural identity of a city and its brand we can wonder us what are the consequences of this repositioning on Valencia’s cultural identity. To answer to this question, we tried to validate two hypotheses:

Hypothesis 1: Valencia is recognized and perceived as a touristic brand

Hypothesis 2: Valencia is creating a new cultural identity

3 Empirical validation: results and discussion

3.1 Methodology

To validate these hypotheses, we use quantitative data. We tested a sample of 40 persons through a questionnaire of 15 questions (cf. annex 6.1) mainly scalar data using Likert scales. The data collected were analyzed through the software SPSS Statistic version 17. So, to test our hypothesis, we decided to use linear regressions through a backward method. Linear regressions allow us to validate or not the impacts of some variables on others. We are in an exploratory study and choose the backward method because of colinearity problems. The backward method takes into account all the variables and removes those that disturb the explanatory power of linear regression. It suppresses the problem of colinearity testing variables one by one.

Neither for the hypothesis 1 nor the second we use controls variables. In our research, we did not find studies realized to identify controls variables in the database used.

3.2 Hypothesis n°1: Valencia is recognized and perceived as a touristic brand

To test this hypothesis, we used variables of our survey. We did not realize factorial reduction to be able to use the backward method. The variable test was “Valencia is a touristic brand” and to test it we used the items of the variables 2: the factors of attraction in Valencia. We obtained 6 models (cf. annex 5.2) with the backward method and chose to keep the model number 6.

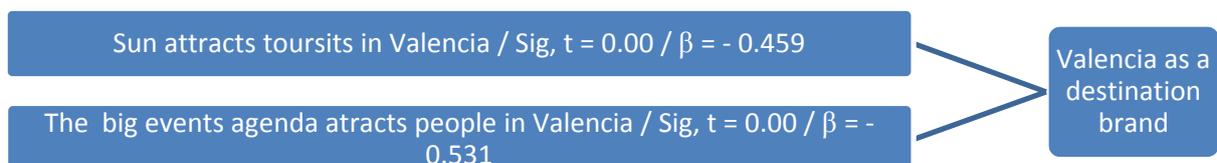
Table 1: 1st hypothesis results

| Variable | Dependent Variable | |
|--------------------------------------|----------------------------------|-------|
| | Valencia is a tourist brand (H1) | |
| | Model 6 | |
| | β | t |
| Sun is an attraction factor | -0,46 | -3,96 |
| Events agenda is an attraction fator | -0,53 | -4,59 |
| Model statistics | | |
| F | 18,864 | |
| Adjusted R squared | 0,478 | |
| Durbin-Watson | 2,303 | |
| Standard error | 1,307 | |

Thanks to our sixth model, we can isolate two main variables:

| Variable | Sig | t | β |
|------------|------|--------|---------|
| Sun | 0.00 | -3.964 | -0.459 |
| Big events | 0.00 | -4.589 | -0.531 |

Figure 4: Scheme of the first hypothesis



With this model we can explain 47.9% of the results. The model number 3 had a higher explanation probability (49.5%) but with a Durbin-Watson of 2.3, we have a situation of moderate heteroskedasticity. We chose a barrier of 10% for the significance t and the last variable of the third model has a t of 0,064. But because of this moderate heteroskedasticity, the model would not have been really significant.

Thanks to this result we can conclude that the less the city communicates on sun or events, the more the brand effect is powerful. In fact, the impact of Valencia as a touristic brand decreases in a 46% when the city communicate on the factor "sun" (car $\beta = -0,459$) which supposes that the sun is not an element of differentiation for Valencia as a Mediterranean city. In the same way, we see that the events agenda decreases the power of brand destination in a 53%. We could be surprised but in reality because events are famous, the city just appears as a place were the events takes place and not as a tourist destination.

Nevertheless, in its campaign "incredible but true", Valencia communicates especially on these two factors: sun and events. So we can wonder to what extend this communication has a good impact on the city image and on which factors Valencia should be concentrated to have an efficient campaign.

3.3 Hypothesis 2: Valencia is creating a new cultural identity

To validate this hypothesis, we realized two models:

- Hypothesis 2.1: Valencia has a new cultural identity
- Hypothesis 2.2: Valencia cultural identity is evolving

For each sub-hypothesis, we used the same method than for the first hypothesis through a backward analyze and keeping the model with more significance. Each proposition constitutes a variable Y, tested through the 11th items of the variables 8: the items that composed the Valencian cultural identity obtained through our theoretical analysis.

3.3.1 Hypothesis 2.1: Valencia has a new cultural identity

Testing this hypothesis through the backward method, we obtained three models of analysis (cf. annex 5.3) and decided to keep the third one with the higher probability of explanation (96,2% like the second one) and less standard error (0.31).

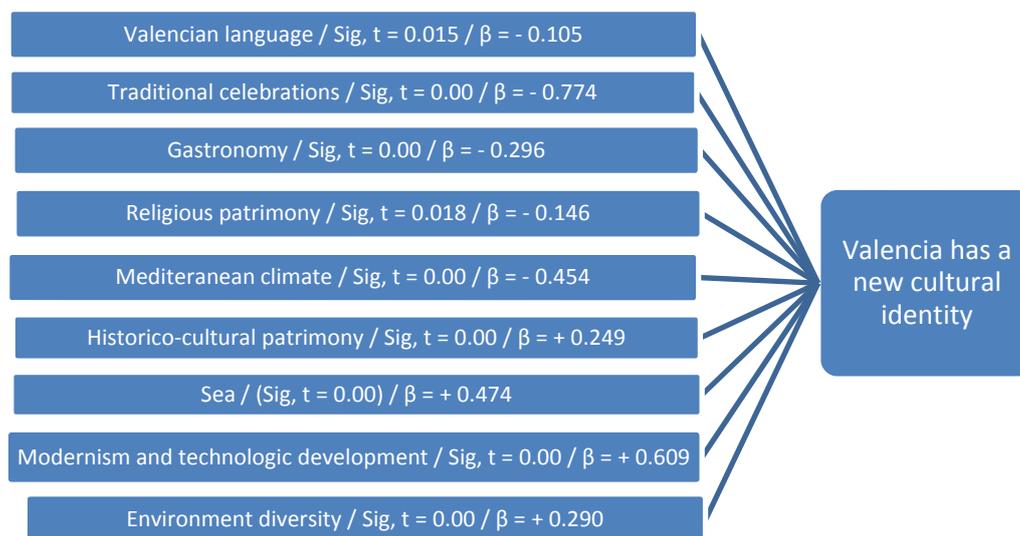
Table 2: Results of hypothesis 2.1

| Variable | Dependant Variable | |
|---|---|--------|
| | Valencia has a new cultural identity (H2.1) | |
| | Model 3 | |
| | β | T |
| Valencian language | -0,11 | -2,57 |
| Traditional celebrations | -0,774 | -12,82 |
| Gastronomy | -0,30 | -6,08 |
| Religious patrimony | -0,15 | -2,49 |
| Sea | 0,474 | 9,35 |
| Modernism and technological development | 0,61 | 11,18 |
| Environment diversity | 0,29 | 5,85 |
| Climate | -0,45 | -11,31 |
| Historico-cultural patrimony | 0,249 | 5,742 |
| Model statistics | | |
| F | 111,668 | |
| Adjusted R squared | 0,962 | |
| Durbin-Watson | 2,166 | |
| Standard error | 0,310 | |

Thanks to the third model, we can identify 9 variables to determine the Valencian cultural identity:

| Variable | Sig | t | β |
|---------------------------------------|-------|---------|---------|
| Valencian language | 0.015 | -2.57 | -0.105 |
| Traditional celebrations | 0.00 | -12.819 | -0.774 |
| Gastronomy | 0.00 | -6.083 | -0.296 |
| Religious patrimony | 0.018 | -2.492 | 0.146 |
| Mediterranean climate | 0.00 | -11.308 | -0.454 |
| Historico-cultural patrimony | 0.00 | 5.742 | 0.249 |
| Sea | 0.00 | 9.348 | 0.474 |
| Modernism and technologic development | 0.00 | 11.182 | 0.609 |
| Environment diversity | 0.00 | 5.852 | 0.29 |

Figure 5: Scheme of the hypothesis 2.1



For the test of this hypothesis, we do not have problem of moderate heteroskedasticity. So between the three models obtained by the backward method, we chose the model with the higher probability of explanation that is to say the model number three that explained 96,2% of the phenomenon if we observe the adjusted R squared. Thanks to these results, we can observe that some factors encourage the idea of a new cultural identity. The sea and the modernism and technologic development are those with more impact. For example, with a β of 0.609 when Valencia acts on some technologic or modern aspects, it increases the effect of a new a cultural identity in a 61%.

Other factors have a positive impact too like the sea, the environment diversity and the historical and cultural patrimony in descending order. Three of the fourth elements represented here formed part of new communication campaign of Valencia: sea, modernism and environment diversity. So, the more Valencia communicates on these elements, the stronger is the effect of a new cultural identity. So a link might be established between the image repositioning and the cultural identity of the city.

This analysis demonstrates the importance of the historical and cultural patrimony that impact in almost 25% ($\beta = 0.249$) and which are less promoted in these campaign, so it might a weakness in Valencia strategy.

On the contrary, factors like the Valencian language, traditional celebrations, gastronomy or the religious patrimony don't encourage the creation of a new cultural identity. The more the city communicates on its, the strongest is the effect of a new cultural identity which is demonstrated by negative β . One of the explanations is that these elements formed already part of the Valencian cultural identity that is why they do not appear in the factors acting for a new cultural identity. The climate too but we can suppose that it is not an element of differentiation for a Mediterranean city.

3.3.2 Hypothesis 2.2: Valencia cultural identity is evolving

Testing this hypothesis through the backward method, we obtained four models of analysis (cf. annex 5.4) and decided to keep the fourth one with the higher probability of explanation (almost 81%).

Table 3: Results of hypothesis 2.1

| Variable | Dependant Variable | |
|---|--------------------|--------|
| Valencia cultural identity is evolving (H2,2) | | |
| Model 4 | | |
| | β | t |
| Traditional celebrations | -0,343 | -2,937 |
| Gastronomy | 0,502 | 3,63 |
| Religious patrimony | -0,38 | -3,12 |
| Sea | -0,39 | -3,06 |
| Modernism and technological development | 0,58 | 5,03 |
| Environment diversity | 0,34 | 3,42 |
| Historico-cultural patrimony | -0,469 | -5,082 |
| Events and festivals | -0,207 | -2,038 |
| Model statistics | | |
| F | 21,703 | |
| Adjusted R squared | 0,809 | |
| Durbin-Watson | 1,721 | |
| Standard error | 0,54 | |

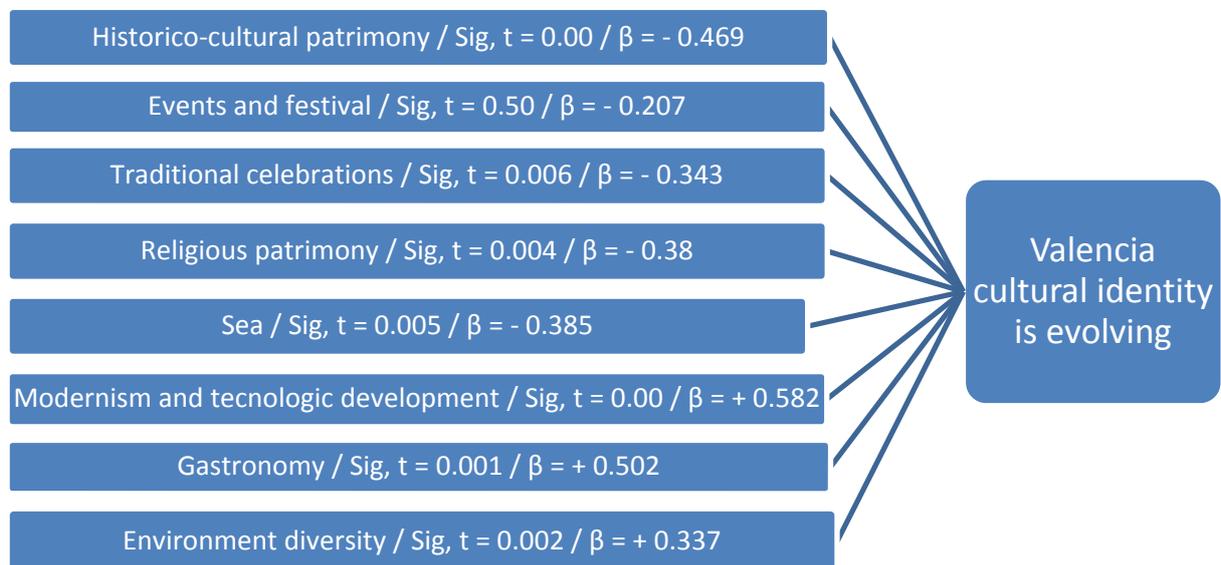
Thanks to the fourth model, we can identify 8 variables to demonstrate that the Valencian cultural identity is evolving:

| Variable | Sig | t | β |
|------------------------------|-------|--------|---------|
| Historico-cultural patrimony | 0.00 | -5.082 | -0.469 |
| Events and festivals | 0.5 | -2.038 | -0.207 |
| Traditional celebrations | 0.006 | -2.937 | -0.343 |

| Variable | Sig | t | β |
|---------------------------------------|-------|--------|---------|
| Religious patrimony | 0.004 | 3.121 | -0.38 |
| Sea | 0.005 | -3.059 | -0.385 |
| Modernism and technologic development | 0.00 | 5.025 | 0.582 |
| Gastronomy | 0.001 | 3.63 | 0.502 |
| Environment diversity | 0.002 | 3.415 | 0.337 |

In this case, we face to a moderate heteroskedasticity with a test of Durbin-Watson of 1.72. One of the items, "events and festivals" has a "t" of 5%. So because of this heteroskedasticity, we can doubt of the acceptability of our results. Nevertheless, because we are in an exploratory study, we fixed the level of acceptability at 10% so, the results are acceptable.

Figure 5: Scheme of the hypothesis 2.2



Thanks to these results, we can see that some factors contribute to the evolution of the Valencian cultural identity. We find again in this proposition the modernism and technologic development and the environment diversity. These results confirm the conclusion of our first proposition. The more these factors are developed, the more Valencia cultural identity is evolving. These two factors

show that the Valencian cultural identity is changing and moreover they form part of the new one. Gastronomy contributes to a 50% too ($\beta = 0.502$). Valencian people are really proud of their gastronomy and it is one of the pillars of their culture. Nevertheless, the gastronomy evolves at the same time than the society. In some science like anthropology, scientists study the food habits to understand the evolution of civilization. So it is not surprising to meet this factor as a source of positive influence in the Valencian cultural identity evolution.

On the other side, we can observe that some factors have a negative impact on an evolution of the Valencian cultural identity but form part of its new one like the historical patrimony and the sea. We can explain it because it deals with static elements. The city can only act on its promotion so they form part of elements of a new identity, not in a sense of evolution but because the city is communicating on them. In the same way, we can observe that traditional celebrations and religious patrimony do not form part of the new cultural identity and of its evolutions. We can explain it by the same way, they correspond to static elements and the city of Valencia has decided not to promote them in its new campaign so they are neither in the new cultural identity nor in its evolutions.

4 Conclusion

Thanks to our study, we propose a new vision of cultural identity applied to an economic sector: the tourism. To build its development strategy, a destination brand has to lean on tangible and intangible elements. But in both cases, a city, a country, a region, has to communicate on concrete ones to have an adequacy between its communication strategy and its tourist offer. It is the only mean to build sustainable relationship with customers.

Cultural identity can be considered as a personification of a culture in a particular place and context. It is a subjective and temporal concept that can be analyzed through different scales which complicates its definition and approaches. Studying the particular case of Valencia, we observe that the city imposes itself as a brand destination and that its communication strategy goes in direction of a new cultural identity based on six pillars.

So, the second part of our study consisted in an empirical validation of these affirmations through an exploratory study and the construction of two hypotheses. Using linear regressions following

a backward method, we can affirm that the destination brand “Valencia” is not built on sun and events. Nevertheless, these are two axes of the new communication campaign. So we can wonder us on which factors is built this brand and about the actions that the city can put in place to transform these elements in factors of competitiveness. The validation of this hypothesis, show us the issue of identifying the competitive factors. Through the organization of big events, Valencia wanted to build its fame. Nevertheless, our study shows us that “big famous events” eclipse the city that becomes just a place of organization and not a destination in itself. So, one of the future stake will be to transform this relation in a positive sense in order that people identify the city before the event.

Moreover, we discovered that Valencia has created a new cultural identity based above all on concepts of modernity and diversity. They correspond to axes of the communication strategy and show its impacts on the city. This hypothesis does not give us information about their efficiency but shows the existing relation between the communication strategy and the cultural identity. Therefore, we confirm one point of our definition of a cultural identity. The Valencian’s one is evolutive. This evolution is built on no-statics elements.

In conclusion, this study shows us the stretch relation that can exist between the construction of a cultural identity and the communication and promotion strategy in the case of a brand destination. Nevertheless, it is important to be aware that this identity cannot be totally manipulated since communication campaigns have to be built on concrete elements. Moreover, we can see that Valencia with its campaign “incredible but true”, seems to be on the good way to build its reputation of brand destination but has to be careful. The city proposes a diversified tourism, on one side with mass tourism through the sun, the beach, and on the other side a selective one through big events. But the city has to concentrate its efforts on the factors of competitiveness to transform this diversity in an advantage and not in a weakness. The test of our second hypothesis allows us to join a sociologic approach to an economic and marketing issue. Thanks to this analysis, we realize to what extend cultural stakes are important at the moment to design a strategy.

Generally, tourist destinations concentrate their efforts on foreign market expectations to design their strategy. Nevertheless, we know now, that efforts in tourism sector have to be realized upstream. Territories have to propose a strategy in agreement with their cultural identity to maintain a competitive advantage and ensure a differentiation in a global market. Concentrating themselves only on the expectations of their target, there is a risk to propose a homogenous offer that does not correspond to the place intrinsic attributes. Globalization pushes in direction of this homogenization. So, the harder

task for tourist destination like Valencia will be to propose a strategy in agreement to its cultural identity to maintain a differentiation with specific aspects but that includes global standards to attract a public objective as wide as possible.

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5 Annexes

5.1 Questionnaire

Buenos días / tardes. Soy un estudiante en fin de carrera y estoy realizando una investigación para mi proyecto de fin de carrera sobre la imagen turística de Valencia. Le agradeceríamos su colaboración contestando a las siguientes preguntas.

Valencia, ¿una marca turística?

Pregunta 1

El turismo constituye un pilar imprescindible en el desarrollo económico de la ciudad de Valencia de estos últimos años. Vd. con esta afirmación esta...

| | | |
|-----|--------------------------|--|
| 1.1 | Completamente desacuerdo | |
| 1.2 | Desacuerdo | |
| 1.3 | Indiferente | |
| 1.4 | Moderado acuerdo | |
| 1.5 | Completamente acuerdo | |
| 1.6 | No se / No contesto | |

Pregunta 2

Según Vd., las razones que atraen los turistas en Valencia son... *Valorar cada criterio de 1 a 5 con la escala siguiente*

| Completo desacuerdo | Desacuerdo | Indiferente | Moderado Acuerdo | Completamente acuerdo | No se / No contesta |
|---------------------|------------|-------------|------------------|-----------------------|---------------------|
| 1 | 2 | 3 | 4 | 5 | NS / NC |

| | | | | | | | |
|-----|--|---|---|---|---|---|-------|
| 2.1 | El sol | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 2.2 | El mar | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 2.3 | El patrimonio histórico de la ciudad | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 2.4 | El estilo de vida valenciano: tradiciones, gastronomía... | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 2.5 | La calidad de las actividades | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 2.6 | El calendario de eventos (agenda cultural, fiestas...) | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 2.7 | La calidad de las infraestructuras (transporte, alojamiento..) | 1 | 2 | 3 | 4 | 5 | NS/NC |

Pregunta 3

En los últimos años, un cambio en la ciudad para dinamizar el turismo y la atractivita de la ciudad de Valencia se produjo (creación de la Ciudad de las Ciencias y de las Artes, organización de grandes eventos). Gracias a estos cambios y sus repercusiones positivas sobre el turismo, ¿Piensa Vd. que Valencia puede ser considerada como una marca turística?

| | | |
|-----|---------|--|
| 3.1 | Si | |
| 3.2 | No | |
| 3.3 | NS / NC | |

Pregunta 4

Según Vd., los factores que han favorecido el desarrollo de la actividad turística valenciana son... (Valorar cada criterio de 1 a 5 con, 1 muy desacuerdo hasta 5 completamente acuerdo)

| | | | | | | | |
|-----|---|---|---|---|---|---|-------|
| 4.1 | Las inversiones en infraestructuras de calidad (transporte, alojamiento...) | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 4.2 | El desarrollo de un turismo de negocio | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 4.3 | La organización de "mega-eventos" tipo America's cup | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 4.4 | El incremento de las campanas de promoción internacional | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 4.5 | La mejora de la oferta turística | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 4.6 | La mejora de la accesibilidad de la ciudad | 1 | 2 | 3 | 4 | 5 | NS/NC |

La identidad cultural valenciana

Pregunta 5

Según Vd., ¿Valencia promociona de manera eficiente cada uno de los siguientes elementos constitutivos de la identidad de la ciudad? (Valorar cada criterio de 1 a 5 con, 1 muy desacuerdo hasta 5 completamente acuerdo)

| | | | | | | | |
|-----|---|---|---|---|---|---|-------|
| 5.1 | El idioma valenciano | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 5.2 | El patrimonio histórico (Lonja, basílica...) | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 5.3 | Los eventos/ fiestas/ festivales | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 5.4 | El estilo de vida valenciano: tradiciones, gastronomía... | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 5.5 | El mar y las actividades balnearias | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 5.6 | La arquitectura de la ciudad | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 5.7 | El modernismo y el desarrollo tecnológico | 1 | 2 | 3 | 4 | 5 | NS/NC |

Pregunta 6:

Al nivel de la promoción de la ciudad, conoce Vd. la campana "increíble pero cierta"

| | | |
|-----|---------|--|
| 6.1 | Si | |
| 6.2 | No | |
| 6.3 | NS / NC | |

Pregunta 7

Los elementos siguientes son presentes en la campana "Valencia, increíble pero cierta". Según Vd., ¿representan bien la nueva Valencia? (Valorar cada criterio de 1 a 5 con, 1 muy desacuerdo hasta 5 completamente acuerdo)

| | | | | | | | |
|-----|--|---|---|---|---|---|-------|
| 7.1 | Los grandes eventos deportivos (Formula 1, vela...) | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 7.2 | Una ciudad hacia un desarrollo sostenible | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 7.3 | La historia y el patrimonio histórico de la ciudad | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 7.4 | Una ciudad moderna (ciudad de las ciencias y de las artes) | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 7.5 | El mar y el turismo balneario | 1 | 2 | 3 | 4 | 5 | NS/NC |

Pregunta 8

Para desarrollar una marca turística, hay que apoyarse sobre varios factores. Uno de los pilares es la identidad cultural del destino como herramienta de promoción. Según usted los elementos constitutivos de la identidad cultural valenciana son...

(Valorar cada criterio de 1 a 5 con, 1 muy desacuerdo hasta 5 completamente acuerdo en la columna P1 y después evaluar la importancia de cada criterio según Vd. con una escala de 1 a 10, 1 poco importante hasta 10 muy importante en la columna P2).

| | | P1 | P2 |
|------|--|-----------------|----------------------|
| 8.1 | El idioma valenciano | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.2 | El patrimonio histórico y cultural (la Lonja, catedral...) | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.3 | Los eventos/ festivales | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.4 | Las fiestas tradicionales | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.5 | La gastronomía valenciana | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.6 | El patrimonio religioso | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.7 | El mar y las actividades balnearias | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.8 | El arquitectura de la ciudad | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.9 | El modernismo y el desarrollo tecnológico | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.10 | La diversidad paisajística y la riqueza medio-ambiental | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |
| 8.11 | El clima mediterráneo | 1 2 3 4 5 NS/NC | 1 2 3 4 5 6 7 8 9 10 |

Consecuencias del cambio en la ciudad

Pregunta 9

Al nivel de la ciudad nota Vd. una mejora de...(Valorar cada afirmación de 1 a 5 con, 1 muy desacuerdo hasta 5 completamente acuerdo)

| | | |
|-----|--|-----------------|
| 9.1 | La señalización y las infraestructuras automóvil | 1 2 3 4 5 NS/NC |
| 9.2 | Los modos de transporte intra-urbanos (autobús, metro, tranvía, pistas cyclables...) | 1 2 3 4 5 NS/NC |
| 9.3 | Los modos de transporte para acceder a la ciudad (avión, tren, autobús...) | 1 2 3 4 5 NS/NC |
| 9.4 | Los espacios de ocio (jardines, parques...) | 1 2 3 4 5 NS/NC |

Pregunta 10

Al nivel turístico, nota Vd. (Valorar cada afirmación de 1 a 5 con, 1 muy desacuerdo hasta 5 completamente acuerdo)

| | | |
|------|---|-----------------|
| 10.1 | Un incremento de la población extranjera en la ciudad | 1 2 3 4 5 NS/NC |
| 10.2 | Una mejora de los sitios y monumentos turísticos (traducción de la información, traducción de folletos, atención al cliente...) | 1 2 3 4 5 NS/NC |
| 10.3 | Una mejora del nivel de idiomas extranjeras habladas en la ciudad | 1 2 3 4 5 NS/NC |

Pregunta 11

De manera general, diría Vd. que... (Valorar cada afirmación de 1 a 5 con, 1 muy desacuerdo hasta 5 completamente acuerdo)

| | | | | | | | |
|------|---|---|---|---|---|---|-------|
| 11.1 | La calidad de vida de los valencianos ha mejorado | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 11.2 | La imagen de la ciudad al nivel nacional ha mejorada | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 11.3 | La imagen de la ciudad al nivel internacional ha mejorada | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 11.4 | La situación medio-ambiental de la ciudad ha mejorada | 1 | 2 | 3 | 4 | 5 | NS/NC |
| 11.5 | La ciudad se ha modernizada | 1 | 2 | 3 | 4 | 5 | NS/NC |

Pregunta 12

12.1) Para Vd., los cambios actuales son...

12.2) Para Vd., una manera de dinamizar la imagen de la ciudad y su atractiva es...

12.3) Para Vd., ¿cuales son los principales riesgos de los cambios actuales en Valencia respeto a su identidad cultural?

Pregunta 13

Según Vd., ¿los valencianos están implicados en los cambios actuales de la ciudad?

| | | |
|------|---------|--|
| 13.1 | Si | |
| 13.2 | No | |
| 13.3 | NS / NC | |

Pregunta 14

Según Vd, ¿los valencianos perciben de manera positiva las evoluciones de la ciudad?

| | | |
|------|---------|--|
| 14.1 | Si | |
| 14.2 | No | |
| 14.3 | NS / NC | |

Pregunta 15

Piensa Vd. que las modernizaciones del paisaje valenciano y los grandes proyectos...

15.1 - Crean una nueva identidad de la ciudad con nuevos pilares y ejes totalmente diferentes de la Valencia promocionada antes de los años 2000

| | | |
|--------|---------|--|
| 15.1.1 | Si | |
| 15.1.2 | No | |
| 15.1.3 | NS / NC | |

Porque:

15.2 - Forman parte de los elementos constitutivos de la ciudad de Valencia desde hace mucho tiempo y no hay realmente novedades

| | | |
|--------|---------|--|
| 15.2.1 | Si | |
| 15.2.2 | No | |
| 15.2.3 | NS / NC | |

Porque:

15.3 - Constituyen una adaptación, una evolución de la ciudad integrando elementos nuevos que modifican la identidad de la ciudad para adaptarla a las necesidades actuales

| | | |
|--------|---------|--|
| 15.3.1 | Si | |
| 15.3.2 | No | |
| 15.3.3 | NS / NC | |

Porque:

Muchas gracias por su colaboración

5.2 Models results hypothesis 1

| Variable | Dependant Variable | | | | | | | | | | | |
|--|----------------------------------|-------|---------|-------|---------|-------|---------|-------|---------|-------|---------|-------|
| | Valencia is a tourist brand (H1) | | | | | | | | | | | |
| | Model 1 | | Model 2 | | Model 3 | | Model 4 | | Model 5 | | Model 6 | |
| | β | t | β | t | β | t | β | t | β | t | β | t |
| Sun is an attraction factor | -0,32 | -2,23 | -0,33 | -2,41 | -0,34 | -2,49 | -0,4 | -3,06 | -0,47 | -4,02 | -0,46 | -3,96 |
| Events agenda is an attraction factor | -0,55 | -3,04 | -0,54 | -3,06 | -0,46 | -3,75 | -0,53 | -4,57 | -0,54 | -4,63 | -0,53 | -4,59 |
| Infrastructures quality is an attraction factor | 0,29 | 1,87 | 0,28 | 1,86 | 0,29 | 1,913 | 0,18 | 1,33 | 0,11 | 0,97 | | |
| Sea is an attraction factor | -0,25 | -1,40 | -0,27 | -1,61 | -0,25 | -1,54 | -0,15 | -0,99 | | | | |
| Historico-cultural patrimony is an attraction factor | -0,19 | -1,28 | -0,20 | -1,42 | -0,21 | -1,49 | | | | | | |
| Activities quality is an attraction factor | 0,10 | 0,59 | 0,10 | 0,61 | | | | | | | | |
| Way of life is an attraction factor | -0,06 | -0,40 | | | | | | | | | | |
| Model statistics | | | | | | | | | | | | |
| F | 5,977 | | 7,128 | | 8,636 | | 9,895 | | 12,872 | | 18,864 | |
| Adjusted R squared | 0,472 | | 0,485 | | 0,495 | | 0,477 | | 0,477 | | 0,478 | |
| Durbin-Watson | 2,303 | | 2,303 | | 2,303 | | 2,303 | | 2,303 | | 2,303 | |
| Standard error | 1,315 | | 1,298 | | 1,286 | | 1,308 | | 1,308 | | 1,307 | |

5.3 Models results hypothesis 2.1

| Variable | Dependant Variable | | | | | |
|---|---|--------|---------|--------|---------|--------|
| | Valencia has a new cultural identity (H2,1) | | | | | |
| | Model 1 | | Model 2 | | Model 3 | |
| | β | t | β | t | β | t |
| Valencian language | | | -0,09 | -2,03 | -0,11 | -2,57 |
| Traditional celebrations | -0,757 | -11,65 | -0,754 | -11,79 | -0,774 | -12,82 |
| Gastronomy | -0,34 | -4,83 | -0,34 | -4,97 | -0,30 | -6,08 |
| Religious patrimony | -0,18 | -2,67 | -0,17 | -2,66 | -0,15 | -2,49 |
| Sea | 0,503 | 8,616 | 0,497 | 8,810 | 0,474 | 9,35 |
| Modernism and technological development | 0,63 | 8,76 | 0,61 | 11,12 | 0,61 | 11,18 |
| Environment diversity | 0,28 | 5,46 | 0,28 | 5,50 | 0,29 | 5,85 |
| Climate | -0,48 | -9,73 | -0,48 | -9,98 | -0,45 | -11,31 |
| Historico-cultural patrimony | 0,239 | 5,272 | 0,239 | 5,338 | 0,249 | 5,742 |
| Events and festivals | 0,058 | 1,011 | 0,053 | 0,939 | | |
| Architecture | -0,03 | -0,54 | | | | |
| Model statistics | | | | | | |
| F | 88,895 | | 100,192 | | 111,668 | |
| Adjusted R squared | 0,961 | | 0,962 | | 0,962 | |
| Durbin-Watson | 2,166 | | 2,166 | | 2,166 | |
| Standard error | 0,315 | | 0,311 | | 0,310 | |

5.4 Models results hypothesis 2.2

| Variable | Dependant Variable | | | | | | | |
|---|---|--------|---------|--------|---------|--------|---------|--------|
| | Valencia cultural identity is evolving (H2,2) | | | | | | | |
| | Model 1 | | Model 2 | | Model 3 | | Model 4 | |
| | β | t | β | t | β | t | β | t |
| Traditional celebrations | -0,401 | -2,671 | -0,398 | -2,699 | -0,381 | -2,75 | -0,343 | -2,937 |
| Gastronomy | 0,55 | 3,40 | 0,55 | 3,44 | 0,52 | 3,58 | 0,502 | 3,63 |
| Religious patrimony | -0,35 | -2,23 | -0,33 | -2,29 | -0,35 | -2,47 | -0,38 | -3,12 |
| Sea | -0,385 | -2,846 | -0,393 | -3,026 | -0,390 | -3,05 | -0,39 | -3,06 |
| Modernism and technological development | 0,59 | 3,53 | 0,56 | 4,44 | 0,56 | 0,56 | 0,58 | 5,03 |
| Environment diversity | 0,34 | 2,86 | 0,34 | 2,89 | 0,32 | 0,32 | 0,34 | 3,42 |
| Historico-cultural patrimony | -0,45 | -4,288 | -0,45 | -4,357 | -0,465 | -4,967 | -0,469 | -5,082 |
| Events and festivals | -0,249 | -1,863 | -0,256 | -1,98 | -0,238 | -2,011 | -0,207 | -2,038 |
| Climate | 0,07 | 0,62 | 0,07 | 0,60 | 0,06 | 0,06 | | |
| Valencian language | -0,34 | -0,32 | -0,04 | -0,38 | | | | |
| Architecture | -0,03 | -0,29 | | | | | | |
| Model statistics | | | | | | | | |
| F | 14,545 | | 16,512 | | 18,871 | | 21,703 | |
| Adjusted R squared | 0,793 | | 0,799 | | 0,805 | | 0,809 | |
| Durbin-Watson | 1,721 | | 1,721 | | 1,721 | | 1,721 | |
| Standard error | 0,564 | | 0,555 | | 0,547 | | 0,54 | |