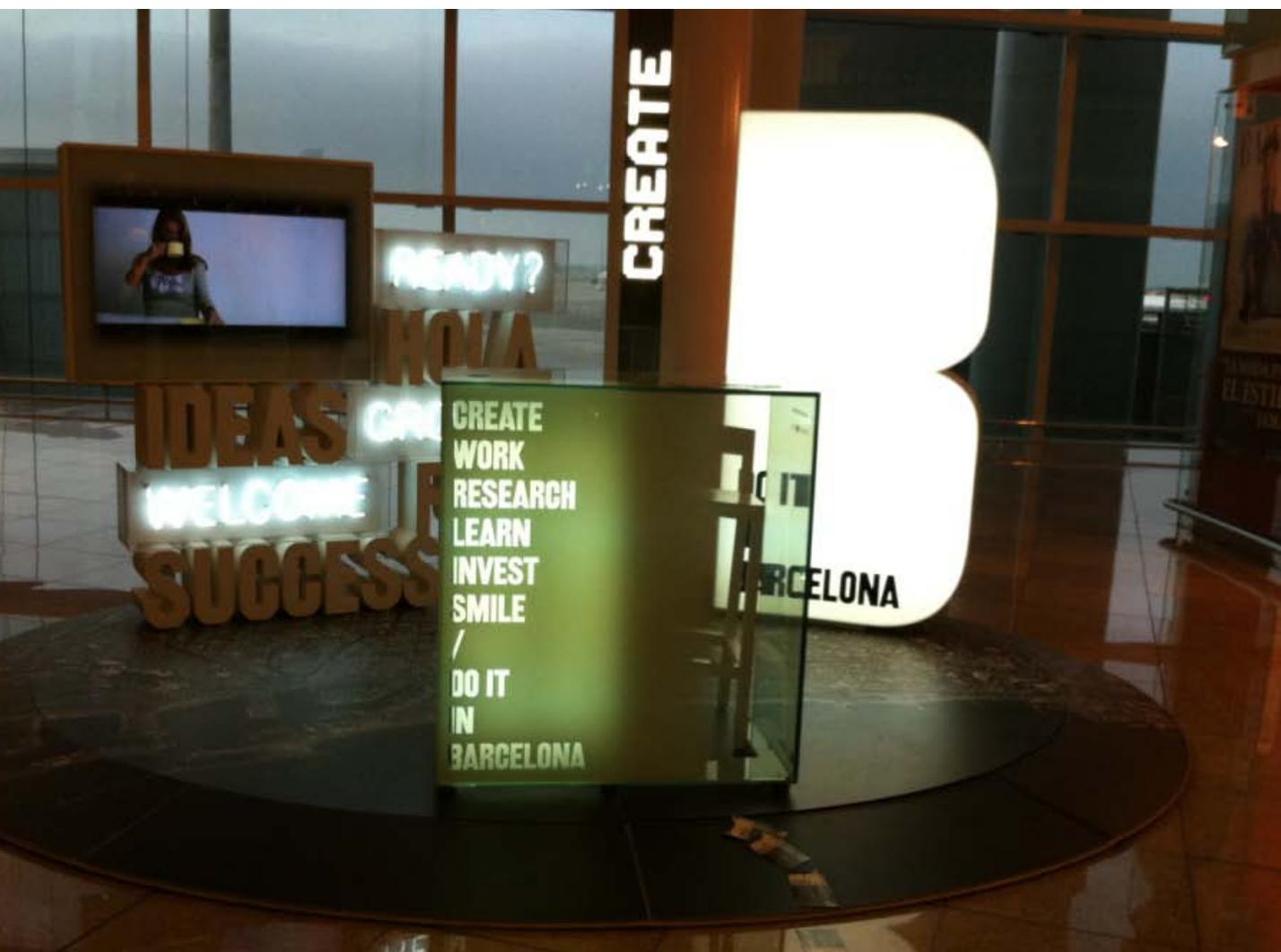


CityLogo

Innovative place brand management



Baseline report _ 2012

Utrecht Coimbra Genoa Warsaw Zaragoza Dundee Oslo Aarhus Vilnius Alba Iulia



Urbact - CityLogo

Innovative place-brand management

Very few transnational projects funded by the EU have addressed systematically the topic of place-branding to date, even though communication is becoming increasingly important in the strategic management of cities. Indeed more and more cities in Europe are involved in one way or another in processes of branding and re-branding. That is, in processes of positioning and re-positioning the city, trying to gain visibility in a changing economic landscape. However, such kinds of initiatives are often addressed without method, or they are merely approached as a matter of "logo and motto", with little empathy with the feeling of local communities. Many of them end up with circumstantial or inconsistent results.

In addition, the reducing public spending environment is pushing a radical re-think about how many cities should promote and market themselves. This is certainly an opportunity to set up more effective patterns for stakeholder involvement and management, which should aim at both co-production of the strategy and co-delivery of the communication initiatives, including in terms of financial co-responsibility.

CityLogo, the URBACT network on Innovative Place Brand Management, has been launched as a reaction to the most common gaps in the way cities address branding and marketing. Undoubtedly the URBACT programme is the best framework to take a step forward on this issue, conducting a systematic process of collaborative research and exchange of experiences around the communication dimension in urban management. CityLogo partners, led by Utrecht, along with other cities who have expressed an interest, agreed that place-branding should be embedded in a broader and participatory process of re-thinking urban identities to then be translated into a coherent new narrative of the contemporary city, including a related strategy on visual communication. A multi-dimensional task fed by different perspectives and local agents, with a clear strategic scope. In short, a true exercise of integrated urban management.

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01

State of the art

“Promote to attract, collaborate to promote”

Fredrik Winther, Oslo Teknopol

CITY BRANDING: DÉJÀ VU OR EMERGING PRACTICE?

For some, place branding “is moving from its infant stage into adolescence” (Govers and Go, 2009). One can agree with it, if we also admit that planned attempts to self-promote cities and places have a long history, as explained by Stephen Ward, a professor of planning history at Oxford, in a delightful essay (1998). However, that statement hides the fact that, in one way or another, within the last twenty years, many governments have undertaken strategies and initiatives aimed at branding and promoting their countries, regions and municipalities. In that sense, place branding is a déjà vu policy.

Nevertheless, it must be noticed that most of those practices approach the issue in a fragmented way or fall into a variety of inconsistencies, resulting in poor impacts or effects of very low durability. If we want integrated city communication strategies as tools to strengthen and give coherence to the work of targeting various specific groups, from visitors to business, and to reinforce urban identities at the same time, then it is clear that place branding is an emerging practice, still in its adolescence.

Five common gaps in city branding.

As many cities are involved, in some way, in processes of positioning, re-positioning, attractiveness, reputation or urban transformation, place communication is a usual practice, specially targeting visitors and investors. However, such kinds of initiatives are often addressed without method, or they are merely approached as a matter of logo & motto and advertising, with little empathy with the feeling of local communities. Many of them end up with circumstantial or inconsistent results. In this sense, five common gaps can be identified in place-branding:

- The strategy gap. Branding as a matter of just “logo & motto & campaigns”, without a solid connection to a city’s strategic planning process, which should be built collectively.
- The community gap. Weak involvement of civil society and related stakeholders in city-brand building and management. Initiatives that depend upon the willingness of a local government, more or less well advised by brand consultants, quickly break down.

- The timing gap. The question of circumstantial brands, only related to specific events. For instance, the European Capital of Culture competition seems to have gained much popularity in the last years. It simply may provoke lack of durability while positioning is a matter of time: the cycle of return on the branding investment is usually longer than any political cycle.
- The performance gap. The real urban experience does not match the expectations created by the brand's messages, with an effect of lack of credibility and authenticity.
- The differentiation gap. Cities in Europe seem to brand themselves on the same topics and qualifications –knowledge, creativity... The abuse of a short range of mainstream terms drags many branding strategies to the same common place, and subsequently distinctiveness between cities is limited.

We can also talk about the budget gap. In fact, the reducing public spending environment is pushing a radical re-think of how many cities should promote and market themselves, as is currently happening in many CityLogo partners such as Zaragoza, Utrecht or Aarhus. This is certainly an opportunity to set up more effective patterns for stakeholder involvement and management (business community, tourist promotion boards, University and the knowledge system...), which should aim at both co-production of the strategy and co-delivery of the communication initiatives, including in terms of financial co-responsibility.

A benchmarking report by the Holland Business Promotion Office on more than 20 EU large cities, revealed that steps towards more integration and less fragmentation in respect of the city as a destination for visitors had occurred in one way or another, but none of the cities considered had made significant advances in creating a single brand and promotion strategy, also comprising inward investment attraction, R&D or talent (Medhurst et al, 2008) ¹.

An increasing interest for place branding.

The increasing dissemination of the integrated approach in urban development and the need for cities and regions to position or re-position themselves in an extremely changing global arena - that is

¹ In this sense, the booklet delivered by the **Eurocities** working group on brand management and city attractiveness (2010), was a lost opportunity for those expecting an innovative working agenda delivered this time from a practitioner perspective. The Eurocities' guide offers a good kaleidoscope of different city branding related practices and a number of adequate key messages, especially concerning branding management and stakeholder involvement. But shamefully the report insists in giving the logo & motto a central role, or mentioning city rankings as a useful tool in the field.

to gain positive visibility and attractiveness - are acting as catalysts for the development of integrated and large-scale city branding strategies.

Recently, the topic of place branding, specially nation-branding, has captured the attention of public diplomacy, at a time when one of the few journals dedicated to place branding, *Journal of Place Branding*, edited by Palgrave Macmillan, was renamed as *Journal of Place Branding and Public Diplomacy*. Another emerging factor is the issue of cultural branding or, better said, flagship cultural projects and events as main drivers to build an urban narrative or city proposition (see Zukin, 1995; Evans, 2003; and Jensen, 2007) ².

Size does not matter in city branding. Although visibility, reputation or attractiveness are key words in the field, its cornerstone is the concept of identity. In Portugal for example, the reference in terms of place-branding is not Lisbon or Porto, but Óbidos, a town with just over 10,000 inhabitants, which has emerged as a benchmark in social innovation and creative-based strategies. While Coimbra, the third most populated Portugal city, has joined the CityLogo partnership with the firm commitment to adopt a comprehensive city branding strategy, its neighbour Águeda (with a population of only 50,000) already has a local marketing plan. Another piece of evidence is the recent issue of a handbook about city branding in small towns (Baker, 2012).

Place branding is also increasingly being used at district level, as a tool in regeneration strategies for deprived areas. **BRU+**, as a project led the Brussels region's development agency ADT-ATO in partnership with seven municipalities and ten regional public stakeholders, works on the reactivation of deprived urban areas and place branding plays a significant role in it. In that respect, the challenge is to go beyond a strict marketing focus and apply tools to collectively re-think the city or the place and to create a new contemporary place narrative, which should incorporate values such as informality, creativity, flexibility, hybridisation or international scope.

The **Image Project**-Neighbourhood Branding for Deprived Urban Areas, an Interreg III-B project, brought together local districts of Antwerp (Belgium), Bristol (UK), Delft (Netherlands), Dublin (Ireland) and Zurich (Switzerland) on the issue of integrated neighbourhood renewal solutions. Improving the image was one of the key issues for this project in which local communities and stakeholders were involved in the development of their brand, to be incorporated into existing local action plans.

² The question of branding the creative place, that is, branding in local development strategies around the creative driver (cultural and creative industries, and creative-based activities) was tackled by the URBACT network on Creative Clusters (Rivas, 2011).

BEYOND THE MARKETING APPROACH

All these recent developments -place branding and public diplomacy, cultural branding, branding the urban generation project, etcetera - reflect a strong social demand for aspects related to image building and communication of places and territories. However, while the issue of place branding continues getting the attention basically of the business marketing schools and less of the professionals of place management or urban studies, this demand will be met only partially.

This approach to spatial analysis from the business marketing schools can be illustrated in the definition of place branding given by Simon Anholt in 2004 as “the practice of applying brand strategy and other marketing techniques and disciplines to the economic, social, political and cultural developments of cities, regions and countries”. In 2006 Lodge says that place branding “encompasses everything a place wishes to sell” (cited in Hanna and Rowley, 2007).

The city as corporation.

“There are many substantial common characteristics of marketing and branding corporations and cities (...), they both have multidisciplinary roots, both address multiple groups of stakeholders, both have a high level of intangibility and complexity, both need to take into account social responsibility, both deal with multiple identities, both need a long term development. In this sense, corporate branding does seem to offer a multitude of lessons for implementing branding within cities” (Kavaratzis, 2008). A clear statement immediately followed for a big question mark without any further explanation: “nevertheless, it is not clear in what ways cities could be thought of as corporations and, therefore, whether city brands can be treated as corporate brands” (Kavaratzis, 2008) ³.

City branding from business marketing schools usually carries an oversimplification and certain lack of understanding on the complexity of the “urban question”, e.g. according to the renowned marketing scholar Philip Kotler (cited by Kavaratzis, 2008), it can be identified as “four distinctive strategies for place improvement, the core foundations for building a competitive advantage and these are: design (place as character), infrastructure (place as fixed environment), basic services (place as service provider) and attractions (places as entertainment and recreation)”. A rapid look into an article by two marketing scholars (Hanna and Rowley, 2007) trying to clarify the use of terms

³ Later on, a definition of integrated city branding was delivered as “the attempt to implement the concept of corporate branding and specific methodologies developed in this field in place branding” (Ashworth and Kavaratzis, 2010).

like place and other “geographical entities”, reveals the simplistic way of using a spatial-based vocabulary by many scholars and practitioners involved in place branding. Why not overcome such a weakness by opening a dialogue with the geographical thinking?

City-brand as metaphor.

One of the early influential consultants on place branding and expert on nation branding, Simon Anholt, started to feel uncomfortable with the term branding as for many it meant to assign logo&motto, advertising and PR campaigns a central role, and more generally with the limitations when applying mainstream marketing concepts and tools to space and places. Thus, he proposes the term “competitive identity”, envisioning the field within a future and revised public diplomacy when considering the country level (Anholt, 2007, 2008, 2010).

At city level this approach is valuable since it matches to the question of building a new narrative for the contemporary city. But if we do not keep this “unconventional way” of place branding within the limits of strategic city communication, and on the contrary face the issue like a sort of totalizing function, even overlapping with the local political power itself, then operational capacity of city branding could be diminished. In our view there is room to innovate in integrated place branding, going far beyond the logo&motto&campaigns, while keeping the issue as strategic city communication. Innovative city brand managers should work closely with strategic urban planners and Mayor’s cabinets, but not replace them.

However, a major contribution by Anholt for this transition to a specific paradigm for place branding, outside the conventional mainstream marketing and simplistic analogies between cities and corporations, is to see the concept of place brand as a metaphor (Anholt, 2008, 2010) that embraces a strategic and complex process which starts building strong place identities.

“There is a big difference between observing that places have brand images (which is simply a useful metaphor) and claiming that places can be branded (which is an excessively ambitious, entirely unproven and ultimately irresponsible claim). Place branding (...) observes the former but does not claim the latter”.

Simon Anholt (2008)

Indeed, for many marketing-driven scholars and practitioners a place brand can be created or designed. A comprehensive approach, more embedded into the “urban question”, would say that a solid place brand cannot be created but unveiled, through an exercise of collective place-making involving local institutions, people and even hidden voices. That is the kind of process we can truly

call city-brand building. Identifying the brand as a metaphor, when we are dealing with cities and places, as a process which is slightly more complex and ambitious than creating a logo&motto.

What branding for places?

Place branding needs to be revisited from a spatialized ontology⁴. Unfortunately scholars who are more directly involved with space like urban geographers, cultural geographers, urban sociologists, urban planners, etc, have faced city promotion or place marketing as “soft” questions, as an issue that lacks intellectual stimulus. Fruitful and promising lines of thinking about how geographical imaginaries are built have not crossed the boundaries of an endogamous academic world. It actually reveals a lack of capability to connect with the problems of the practitioners involved in urban management and more specifically in city promotion. But it should not be forgotten that according to the dictionary of Human Geography (Johnston, R.J. 1986) , which quotes the geographer Yi Fu Tuan, a place is also a “repository of meaning or an object of intentionality” (Tuan, 1977).

Places should be liberated to some extent from the rhetoric of competition. When applied to spaces and places, it does not necessary mean to play exactly the same game of competition than in the globalized corporate capitalism (Urwin, 2005), which by the way currently finds itself in a crisis of model. In some way we are a bit exhausted by the fact that the usual rhetoric of rivalry, competition, “product offering” and the very term of brand should be automatically transferred to collective and complex structures like cities⁵. That is why a more spatialized ontology of place branding can be valuable, as a matter of better filtering the adoption of concepts and approaches from business and marketing management.

Lastly, such a spatialized ontology will have the virtue to promote specific urban semiotics, like particular codes for visual communication when dealing with the city, which should result in less naive or bizarre ways of advertising and communicating cities and regions. In this sense it was impressive and shameful to see, years ago, advertisements by some States of the USA in magazines

⁴ For those already introduced in the urban studies it can be useful to go through the work of Edward Soja (1989, 2000) in order to explore around such a claim for a spatialized ontology in place branding.

⁵ The fever of rankings –many of them delivered by brand consultants- joins that same logic of transferring competition in business to spaces and places: see The City Brand Barometer by London-based Saffron Consultants, Country Brand Index by FutureBrand, etc. The headline for the awards “European Cities & Regions of the Future 2010/11” by FDI magazine might be “prizes for all”: the top eastern European cities, top southern European cities, top 5 quality of life, top 5 infrastructure, 5 top major cost effectiveness, 5 top small cost effectiveness... it seems like the promoter pursue for a maximum of comments in papers, official brochures... of cities proud to be one of the top 5 or top 10 in one of the multiple categories.

like Expansion Management in which they marketed themselves with the same logic as for a pack of cigarettes or a shower gel.

The scope of integrated city branding.

With this in mind, terms like branding or strategic communication seem more suitable than marketing and promotion, because they fit better the simple, but huge, ambitions of strengthening local identities, positioning cities more clearly and gaining visibility; instead of putting first, and somewhat arrogantly, the emphasis on attractiveness. Attractiveness might be an effect of focused positioning and strong identities.

At this point we have to know the scope of what is called integrated city branding. Thus, the quality of the research institutions in a city, the skill of the local labour marketplace, the level of performance by its local business clusters... are key assets for branding & marketing the city as a place for business. But the local team involved in designing and monitoring city branding strategy does not have to take any stake in the quality and level of performance related to those assets. Place branding should stay as much as possible at the level of strategic and operational communication. In any case that is a sophisticated position, the city relational interface, requiring a high level interaction with both the rest of the city departments and related local stakeholders. That is why city branding units are often situated directly within the Mayor's office.

In other words, the quality of the city business facilities, having an efficient landing pad service for foreign investors or not, or the taxis drivers' s level of honesty are important for the experience of the city brand, but the quality of such activities cannot be the direct responsibility of the city brand manager.

In this sense, ideally, integrated city branding or teams involved in city branding should not take responsibility either in creating the city's comprehensive discourse or narrative - this normally has to come from conventional strategic urban planning procedures- nor in the quality of the city performance -a task widely distributed to many institutional stakeholders, public and private, civil society and citizenship. So, some unrealistic ways of envisioning the role of city branding as a sort totalizing local policy might be put in question. A sustainable city branding process cannot replace poor performances by other city departments. That is why consistent integrated city branding is a sign of maturity in local governance. Not all territorial systems of governance, even nations, are ready to assume integrated place branding. And here size does not matter.

The first aim of a place branding approach should be to frame city branding & marketing within the urban strategic planning process, identifying what it actually means by enriching strategic planning with a communication dimension.

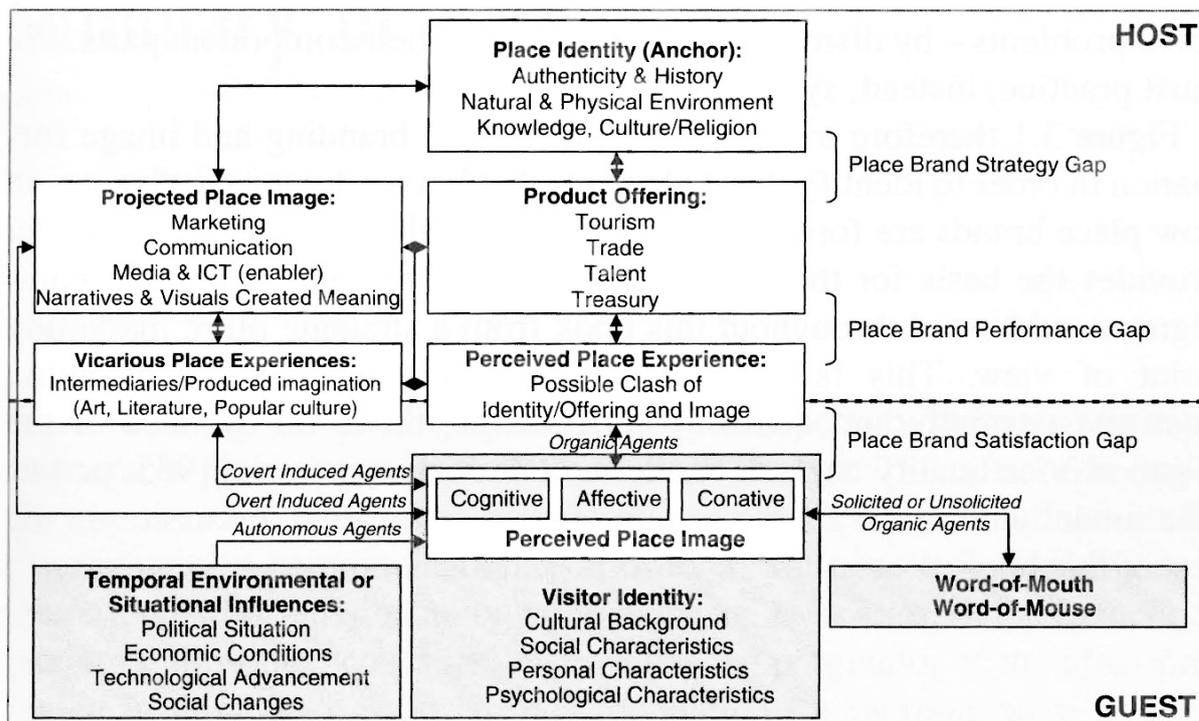
SOME MODELS IN PLACE BRANDING

On reaching this point, it is helpful to note that very few comprehensive models can be found in the related literature. This is perhaps a sign that the discipline is still in its adolescence. We mean models tackling the complete chain of place branding, from the formulation of a consistent city narrative or proposition to brand design and brand management. Hereafter three models are highlighted, each of them focused on a particular concept or approach in the chain of integrated place branding design and management.

The 3-gap place branding model of Govers & Go.

Govers and Go's model (2009) is focused principally on the process of constructing place images confronting the roles of hosts (supply) and guests (demand) in order to highlight the three most common gaps in place branding, two of them on the host's side: the strategy gap and the performance gap. Thus, the strategy gap in place branding occurs when the place identity (basically fed by historical and cultural backgrounds as well as physical environment, according to the authors) and the place's assets ("product offering") are not well articulated. A third one is the satisfaction gap, in the guest's side.

The model is focused on the risk of contradictions between place identities and real assets ("product offering: tourism, trade, talent, treasury") on the one hand and between perceived images and real experiences of place by visitors on the other hand. The latter is also conditioned by each visitor's own individual identity. In this context, place marketing and communication can conduct and align coherently those interactions. That is interactions between place identity, product offering (place's main assets), perceived place experience by the visitor and previous perceived place image.



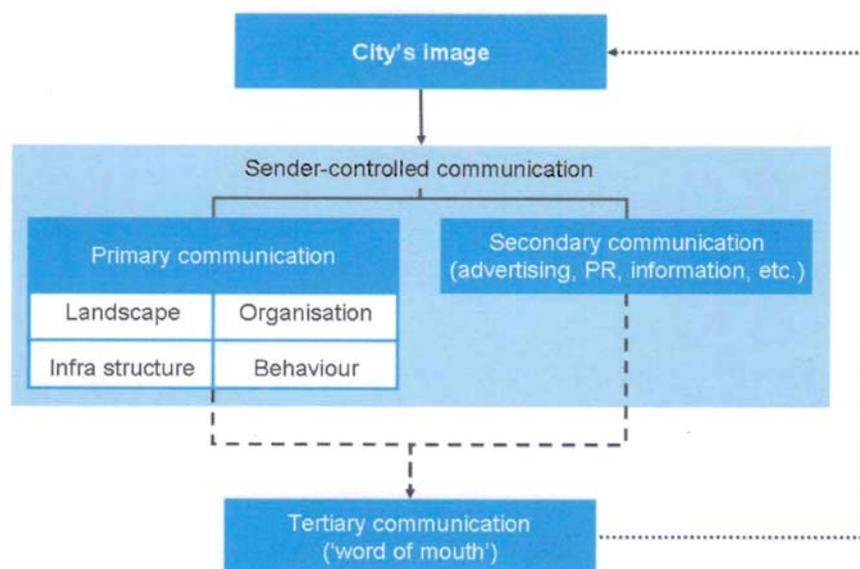
Source: Govers and Go, 2009.

The 3-gap model is particularly useful for those addressing space and place as destination. However, in the field of integrated place branding, many practitioners are increasingly claiming models that also include locals as target group. In this context, the “satisfaction gap” does not affect only to guests and visitors but also to locals, who increasingly are a main force in shaping the city brand, and of course have their own perceived place image and mental maps of places where they live and work.

For instance, VisitOSLO has more than 50,000 followers in Facebook, around 50% of them are residents in the capital of Norway who are constantly feeding the content of the city-brand with their opinions and contributions on both the real and perceived images of Oslo. There is no a clear dichotomy between the host and the guest. Inside the host is also a user, with real experiences of place and constructed imaginaries of his/her own city context. A truly integrated and powerful place brand strategy should target the local population and local stakeholders as well as visitors. Even in destination branding and cultural branding, the host/guest dichotomy is losing relevance, in the sense that increasingly visitors wish to experience cities and places like locals, and they wish to be targeted as locals. Many of them dislike being labelled as tourists.

Kavaratzis' model on the three forms of city communication.

Mihalis Kavaratzis offers a model of the various dimensions of city communication, within a process in which the city's image is at the same time a starting point and the result of a set of actions and processes. The model includes three dimensions of city communication, making a distinction between actions directly taken by the city authorities ("sender-controlled communication") and the "uncontrolled" dimension of word of mouth, the result of the inhabitants' perceptions about these actions, but also of the media and communication from competing cities.



Source: M. Kavaratzis. European Institute of Brand Management. www.EURIB.org

Regarding the "sender-controlled communication", the author identifies two categories:

- Primary communication consists of actions not originally carried out as communication initiatives, but that produce communicative effects:
 - *Landscape* refers basically to public spaces and urban planning, and the architectural features of the built environment.
 - *Infrastructure* includes those related to the city's accessibility but also a range of cultural and business facilities.
 - *Organisation* means the city's policy-making, in particular the management of stakeholders and their participation in decision-making.

- *Behaviour* consists of the offer of services and events for inhabitants and visitors, along with the efforts made by local authorities to have other stakeholders taking an active part in the organization or delivery of these services and events.
- Secondary communication: advertising, PR campaigns, logos, etc.

Beyond the analytical interest of this model, it also offers several key messages. Firstly, not only communication and branding actions have influential communicative effects, but it is also relevant to consider a range of other city policies which should motivate the participation of executives in charge of the city's branding in these policies. However, the obvious communicative dimension of the whole city performance (primary communication) does not justify assigning responsibility or a sort of totalizing role within the Municipality system to city branding. Secondly, city inhabitants are significant "marketers" of the city's image through their perceptions and interactions.

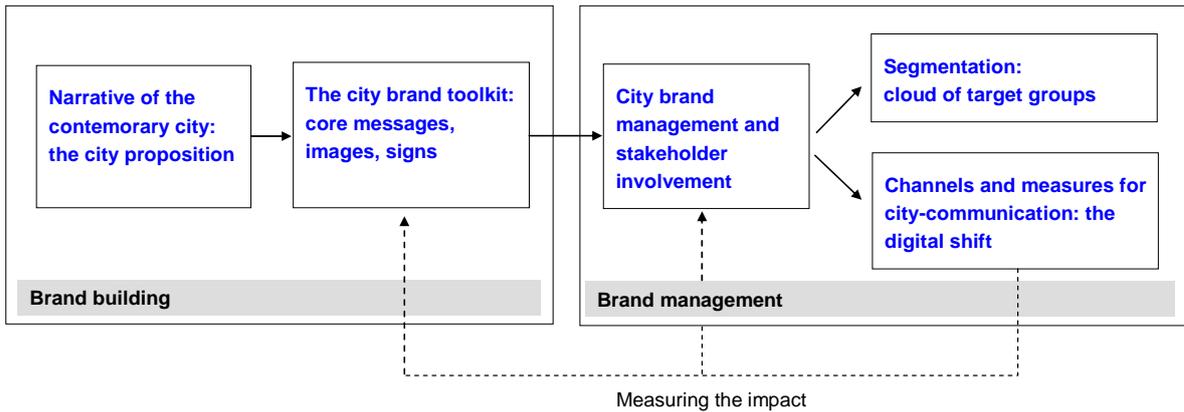
Anholt's idea of competitive identity.

Simon Anholt (2007, 2008, 2010) was one of the first scholars and consultants from the "marketing school" to outline the limits of applying business marketing and branding concepts to cities and places. So, he faces the brand concept in a metaphorical sense and understands the field much better around the concept of "place identity". From this perspective, three notions play a critical role in the way Anholt approaches place branding:

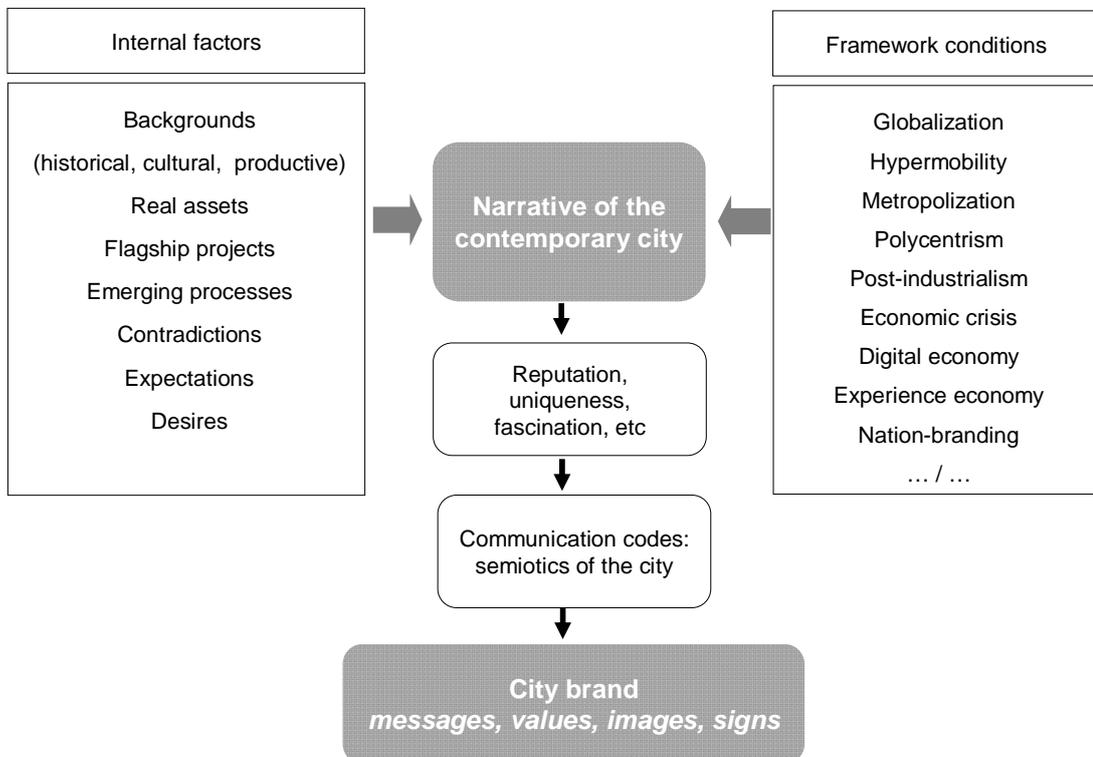
- *"The notion of brand image: reputation understood as an external, even cultural phenomenon that is not under the direct control of the 'owner' of the brand but which nonetheless is a critical factor that underpins every transaction between the brand and its consumers.*
- *The notion of brand equity: the idea that reputation is a hugely valuable asset that needs to be managed, measured, protected, leveraged and nurtured over the long term.*
- *The notion of brand purpose: the idea that uniting groups of people around a common strategic vision can create a powerful dynamic for progress, and that brand management is first and foremost an internal project"*

(Anholt, 2008)

BUILDING THE NARRATIVE OF THE CONTEMPORARY CITY



City proposition: ex-ante conditionality for city-brand design. Source: M. Rivas-Grupo TASO for CityLogo

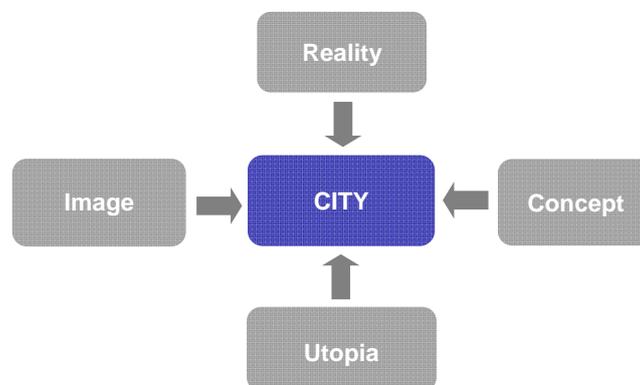


From the city narrative to the city brand. Source: M. Rivas-Grupo TASO for CityLogo

Ex-ante conditionality for integrated city branding.

Place branding is not only and primarily connected to attractiveness but also to place **identification**, even as a **necessary condition**. It raises an opportunity to re-think urban identities, as a coherent (and optimistic) articulation in time between a mix of local features and external framework conditions. Those local features are mainly the set of historical, cultural and productive backgrounds, existing assets of any kind (from geographic position to the quality of the local innovation system, for instance), urban flagship projects under consideration, both emerging and declining processes, stakeholders' expectations and people's desires. According to Mommaas (2002, cited in Evans 2003) "brands derive their attraction largely from the fact that they introduce a certain order or coherence to the multiform reality around us (...). Seen in this way brands are not purely a source of differentiation, but also of identification, recognition, continuity and collectively".

However, only when the city narrative is filtered through the codes of communication, resulting in core messages, values, images and signs, can we consider it as the field of city branding. Before such kind of "filtering process" we remain in the field of urban strategic planning. So, getting a powerful, coherent, updated and pro-active city narrative is an ex-ante conditionality to address integrated city branding ⁶.



Dimensions in city brand building.

Source: M. Rivas-Grupo TASO for CityLogo

Realities (local backgrounds, real assets and both emerging and declining processes) and **possible utopias** (urban projects, institutional expectations, people's desires) have to combine in order to obtain powerful narratives of the contemporary city. Then, images, signs and textual messages will

⁶ A place narrative that really captures attributes and values in a given time is frequently an ex-post reconstruction. Yet, it only serves as economic or urban history, like the brilliant essay by Carl Schorske on the *fin de siècle* Vienna (1981). A useful narrative for city branding must be an ex-ante exercise.

translate such narrative into a city brand toolkit; but being conscious of what a city means - the “urban question”. That is why a spatialized ontology for city branding is needed; basically to overcome the simplifications of a purely marketing approach when facing the city.

Dealing with contradictions, not hiding them.

Contradictions and even conflicts may emerge in place branding processes (Hemelryk, 2009). Many cities in the process of change and re-positioning still experience unfavourable indicators or very specific declining dynamics that are still difficult to reverse. From a city-branding perspective, those facts should not be hidden but properly conjugated with the other city assets and positive and emerging dynamics. A city without contradictions is not credible.

For instance, one of the cities participating in CityLogo, with a wide range of assets, major ongoing urban projects and emerging dynamics is Oslo, which has more than 25% of foreign-born population. Thus, one issue to deal with might be how multiculturalism may undermine some local distinctive values such as gender equality ⁷. Coimbra, also partner of CityLogo, and the third largest city in Portugal (a country now under supervision of the troika EU-ECB-IMF), despite its riverfront revitalization projects, renowned University and dynamic cluster in healthcare, still sees its central retail space (The *Baixa*, the main stage for visitors) in a state of decline.

Positioning and re-positioning.

Indeed, reversing a declining trend (re-positioning) has been one of the most fundamental motivations for city-branding. One of the first handbooks in the field, written in the early nineties by Philip Kotler, was basically focused on “places in trouble” (Kotler et al, 1993). Actually, the boom of the city branding strategies in the UK has been narrowly connected to the economic and urban regeneration in core cities like Birmingham, Manchester or Glasgow. Eindhoven brainport <http://www.brainport.nl/en> is the brand under which the Dutch city has successfully completed an impressive transition from a declining position under the industrial *Fordism*, to become an internationally recognised top knowledge city-region. Re-positioning should be communicated.

In any case, almost all cities and places have been deeply impacted upon by globalization and other rapid changes, and it does not only mean having experienced specific transitions, e.g. from industrial

⁷ An interesting work by John Western, “Cosmopolitan Europe: a Strasbourg Self-Portrait” (2012), shows how multiculturalism is changing the urban identity in Strasbourg and also the meaning of the concept cosmopolitanism.

to post-industrial economies, from centrally planned economies to free market economies, etc. There is a permanent need to periodically check the city or region's positioning within a changing economic, social and political global landscape. In an influential essay, such new global arenas have been faced as "economies of signs & space" (Lash and Urry, 1994): a **global landscape increasingly dominated by signs (information, symbols, images...)** and hyper-mobility (by tourists, business, economic migrants...). In this framework, strategic city communication or policies aimed at gaining global visibility, are increasingly relevant in modern local governance.

Apart of this general statement about the permanent need for city-branding nowadays, there are obviously specific *momentums* for place-branding: a crisis of reputation (just think when a country is seen as one of members of the "PIGS" group); a big flagship project (like the opportunity for Dundee, in Scotland, offered by the *V&A at Dundee* cultural project); or a big global event (like Zaragoza, in Spain, with the EXPO 2008 as engine factor for a new city-brand policy).

Collective placemaking.

City narratives should be actively built at local level and by local actors. In his brilliant essay *Orientalism*, Edward Said (1978) already showed the effects when place meaning is imagined and built only by the other. Notwithstanding the question of taking the effective participation of institutional stakeholders, we can hereby draw the attention on the direct involvement of interested citizens and other usually hidden voices. To that end there are a range of techniques for "collective placemaking", that normally require more personal efforts and creativity than money. From a city-branding perspective, by collective placemaking, new values, meanings and uniqueness factors can emerge, which can then be used in building the city-brand.

Geographers have worked with mental maps since the seventies (Gould and White, 1974) after the seminal *"The Image of the City"* by Kevin Lynch in 1960. More recently, the Colombian urban sociologist Armando Silva has designed a methodology to specifically unveil urban imaginaries and collective desires by ordinary people (Silva 2003, 2004).

Serious games in combination with mapping exercises can give excellent results, although high quality facilitation is essential. "Mapping as a form of critical instrumentality to expose, record and contribute to the understanding of the singular essences of space, place and networks by thematic, cognitive and experiential modes of investigation" (Brook and Dunn, 2011). That is the case of Lia Ghilardi www.noema.org.uk, mapping the cultural DNA of cities, as an attempt to enable the cultural uniqueness of place to flourish, instead of importing/adopting globalized forms of commoditized cultural and creative expressions.

THE CITY BRAND TOOLKIT: CORES MESSAGES AND VISUAL IMAGES

Once a coherent and powerful city narrative, projected into the future, has been built, then it should be filtered through the **codes of communication**. The result is what we can call in the broad sense the city-brand toolkit, a mutually reinforcing set of textual and visual pieces, designed to transmit global coherence and make an impact over the recipient: core messages, images, signs (among them a logo for the city may be considered if necessary) and other related applications.

As said, the logo, with or without mottos ⁸, can be part of the **iconographic plan** in a strategy on place branding, but it does not have necessarily be the centre-piece. In this context, as proposed by Simon Anholt, we might use the brand not exactly like a sort of corporate brand but as a metaphor resulting in the filtering a city narrative (or the city proposition) through the codes of communication. Images are a powerful tool to “stamp a collective identity” (Zukin, 1995), and a programme for creating (unveiling) and disseminating the right city images and representations is much more relevant than simply producing a logo&motto.



Re-making Barnsley (UK): vision of Barnsley as a 21st Century Market Town. Will Alsop Architects.

⁸ It is not easy to match with a motto that can summarize an entire city narrative. If the brilliant idea does not come up is better not use a motto. There are many examples of both brilliant and misfortune slogans. We particularly like Jyväskylä-Finland (“the human technology city”) and Aarhus-Denmark (“Danish for progress”) that really capture the spirit an ambition of those communities. Many benchmarks in city strategic communication no dot use a special motto, like the case of Barcelona.

Reputation, uniqueness, fascination: drivers for brand design.

Along with the communication codes, three drivers should be taken into account when translating a city narrative to the field of city branding or strategic communication: reputation, uniqueness and fascination. **Reputation** and how to manage the reputational risk was the 2011 theme of the International Place Branding Yearbook series by Palgrave Macmillan. Its editors, Frank Go and Robert Govers, state that a main goal of place branding is how to reduce the reality-reputation gap (Go and Govers, 2011). The same year a mainstream marketing-oriented collective work on destination branding (Morgan et al 2011) was focused on reputation.

Uniqueness, as the place's DNA, is increasingly a key aspect in place branding since homogenization is a force in the current globalized world. According to the well made, brand handbook of Dún Laoghaire, a small waterfront town near Dublin, "our brand will help to make Dún Laoghaire the hero by uncovering, discovering characteristics and championing what makes the place special and different".

A recent promotional video of Paris as a business location was, in the majority, devoted, , to reporting the number of five-star hotels, high-speed train connections and direct flights to cities and places all over the world... In sum the kind of impressive facts and figures that every well informed person would expect from a global city. However, it was difficult to understand what was the distinct value proposition of the French capital to the business community - the uniqueness that makes Paris different to the other members of the very selective club of global cities⁹.

Some local characteristics that seemingly are not called to play a role for the place-brand, can however, be unique factors. This is the case of the social informality in Oslo, with its lack of rigid hierarchies, in fact a sort of no-code society that matches very well with the spirit of the new creative economy and creative-based business models. Of course, uniqueness can be fed by icons and symbolic values, old or new, like New Zealand has masterly done in the last few years, capitalizing on the success of *The Lord of the Rings* trilogy by Peter Jackson, and recently re-activated with a new campaign (the brand 100% Pure) linked to the release of *The Hobbit*, also by Jackson and again filmed in the country.¹⁰

⁹ [YouTube - Broadcast Yourself](#) video by Hubstart Paris, a partnership created to promote the Greater Roissy Area within Greater Paris.

¹⁰ http://www.youtube.com/watch?v=64qx95Ckrwc&feature=player_embedded

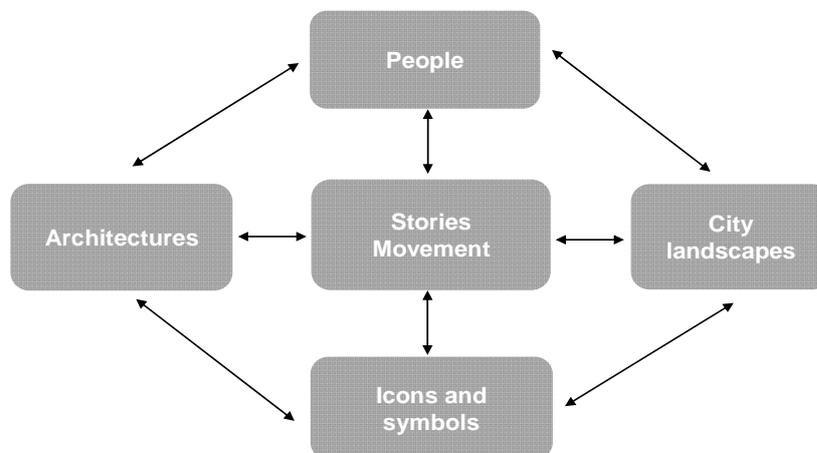
Recently, cultural geographers and urban sociologists have identified concepts like **seduction and fascination**, which are of an applied interest for city branding practitioners (Schmid, H. at al, 2011). This includes for example, fascination as “emotional multiplier” of the local real assets in building the city image. Thus, at this point the challenge would be how to properly use this kind of multiplier without falling into mere propaganda, fetishism or simple “postmodern aesthetization” of the urban landscape. It also focuses on how to use fascination to create permanent stimulus to sustain internally our own local (and possible) utopias and spread them abroad. Digital tools have increased dramatically the possibilities for designing fascinating urban imaginaries.



Theatrical scenography for the new Hamburg. Image of Herzog & de Meuron Architects.

Politics of representation: a strategy for visual communication.

“We live in a visually intensive society” as John Sculley, former CEO of Apple Computers, asserted (cited in Lester, 2006); and if we all agree on this, we should pay special attention on how our brand strategy should produce and deliver the right visual messages., Concerning cities and places, this is not as simple as corporate-oriented place marketers may think. Of course there is a general semiotics of the visual language, but also there is a **semiotics of cities and places** (see figure below).



Semiotics of cities and settlements: delivering powerful images of cities.

S: Miguel Rivas for URBACT CityLogo

Such semiotics of place is a combination of five elements that make full sense when combined, as “visual messages become a language when read in the mind” (Lester, 2006). For delivering powerful images in the context of city branding, a set of elements should be connected around specific stories (**movement**¹¹) extracted from the new city narrative, namely:

- **People.** It is disappointing to see some official banks of images that comprise mainly of pictures of buildings and empty city landscapes.
- **Architecture** or the built environment. The city as sum of “architectural artefacts” (see Aldo Rossi, “the architecture of the city”).
- **City landscapes.** Here the challenge is to capture the poetics of the cityscape.
- City’s old and new **icons, symbols and signs.**

Frequently, both public bodies and private agents in the city fail to take advantage of the rich, iconographic possibilities that a place can offer. Usually, nobody pays special attention to renovating old and conventional images of the city. In other cases, emerging realities or new city assets, still out of the mainstream city narrative, lack visibility simply because they have not flourished through images. That is why an iconographic plan related to a strategy on city branding should not present a false impression of the city but should be seen as an opportunity to re-view the way in which locals

¹¹ Stories about, let’s say, an emerging local cluster in the logistics sector, a vibrant cultural agenda, the serious bet for a low-carbon urban economy, etc. Different city stories will provide dynamism and movement in the production of powerful images of the city.

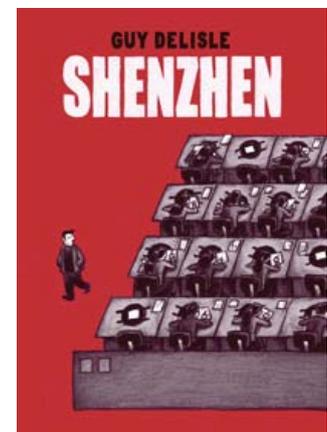
and foreigners perceive the city. For example, we can highlight the work the Scottish city of Dundee is doing promoting a new set of city images in the framework of its city-brand policy.

But a strategy on visual communication is not only a question of delivering new images (photos and videos) but also a more intelligent and aesthetic way to visualize facts and figures or producing **visual explanations**, as Edward Tufte says in his beautiful and acclaimed “Envisioning Information” (1990). Amazingly, there is still a wide use of poor quality maps and plans in city and regional branding; for instance, more advantage should be taken of the possibilities offered by the combination of geographic scales, according to the information or values that one intends to highlight.

Contributors: promoting a new visual culture of the city.

For those who are really ambitious, such an iconographic plan may be framed in the development of a new visual culture of the contemporary city. The way to do that may comprise a variety of both top-down and bottom-up initiatives: specific assignments to photographers, contests of photography or the setting up of “official image banks”, where people can find good images aligned with an updated storytelling of the city.

Actually we are talking about new methods that better capture the condition of the contemporary city: collective placemaking techniques, urban art, graffiti, maps and mental maps, films, photo, video, comics etc. For example, some authors are starting to be interested in telling the city, see for instance how the Canadian cartoonist Guy Delisle is offering a new look at cities like Pyongyang, Shenzhen or Jerusalem. If a unit in charge of city branding can involve some of those forms of visual expression, the result will be a city proposition stronger based on images and symbols, much better aligned with the usual marketing techniques.



For non-textual city representations and setting an iconographic strategy in order to translate the “city proposition” to a communication dimension, it will be useful to take advantage of the capabilities of local stakeholders related to the creative-digital sector. This could include entities, professionals, even amateurs involved in graphic design, photography, video, cinema, publicity, geographers, visual statisticians, architects, visual artists... all those local people and professionals with an innovative way of looking at and representing the city. They should be engaged in some way by the units in charge of city branding, instead of automatically going for a creative agency from the very beginning.

Some **artists** can make a lot of contributions to the process of building a new visual culture for the city, also aligned with the “city proposition”. Programmers and curators in “European Capitals of Culture”, together with city-brand units, should bear this in mind (SMS:SOS, 2003 for Coimbra; Hanru, 2008 for Strasbourg). For inspiration, the artist Jenny Holzer from the USA shows the perfect communion between the message and the city landscape. Susan Stockwell, from the UK, produces powerful images many of them shaped as maps. One of her last exhibitions, “politics of place” at the V&A in London, is a spatialized or place-based artistic/visual reflection on the contemporary problems and hot questions of the world.



Left: Jenny Holzer (USA) Wovel Royal castle, Krakow, 2011. Photo: Attilio Maranzano © 2012 Jenny Holzer (USA), member Artists Rights Society (ARS), NY. Right: Susan Stockwell (UK), Tea Country, 2005. Tea on paper. From Mappa Mundi. Museu Coleccao Berardo. Catalogue of the exhibition, 2011.

Obviously, **brand consultants** and creative agencies are also helpful, especially those with the ability to build multi-disciplinary teams which include specialists in urban studies and similar in their teams. But they are usually functional only for the brand design, that is the set of signs, images and core messages -textual and non textual forms – as result of combining an updated city narrative with an specific motivation (re-positioning, targeting specific groups...) ¹². Certainly, city branding embraces more issues around the core of brand design: formulation of the city proposition (city narrative), management systems including stakeholder involvement, choice on segmentation, channels and concrete initiatives for city communication and also the measurement and evaluation of their impact.

¹² One of the most interesting outputs of a carefully edited report by Saffron Brand Consultants on Lithuania (Saffron, 2009), is the collection of images that illustrate text and proposals; all of them carefully selected and related to the building of a new narrative for the Baltic country.

The improvement of the city's visual culture should not be disruptive to the past, but it should basically be an enrichment process by considering new topics and looks. In other words, a **new visibility** (SMS:SOS, 2003). "There is the strength of the tradition that updates present and projected futures. But there is also the weigh of tradition that may be a crushing burden for the people and for the cities" (Jorge Gaspar in Centro de Artes Visuais, 2003). Similar to the way of building the narrative of the contemporary city, it is a mixture of backgrounds, memories, on-going projects, emerging processes, expectations and desires looked through the particular lens of a semiotics of cities and places.

City brand handbooks.

Once the set of tools around the city brand, textual and visual ones, has been produced (ideally with the participation of a wide spectrum of stakeholders), the development of a web-based toolkit which is easy to access and user-friendly, is crucial to encourage city's local partners to use the city-brand in their promotional materials and initiatives, in combination with their own corporate signs. Good place-brand handbooks or toolkits do not deal only with how to use the logo, its different applications and other design questions, but they are also conceived as channels for disseminating the set of core messages (the textual pieces of the brand) related to the new city narrative. The Birmingham Toolkit is a good reference, comprising access to images, videos, the narrative of contemporary Birmingham, facts and stats, case studies and of course family brand templates, <http://birminghamtoolkit.com>.

A wide range of local governments use subcontracting for the design of a logo, as part of their strategy on city-branding. The development of these symbols is a matter of great relevance, particularly in terms of design, for the local executives in charge of the purchase these services, what require having specific skills [henceforth specific training] to properly deal with it.

To tackle this question, the Spanish Federation of Entities for the Promotion of Design outlined the **most frequent mistakes** made by public administrations and agencies when contracting the services of visual identity developers (FEEPD and Chaves, 2008). That work outlines the recommendations delivered by the International Council of Communication Design (ICOGRADA)¹³:

¹³ ICOGRADA International Council of Communication Design. **Regulations and Best Practices for Organising Design Award Competitions** <http://www.icograda.org/resources/library.htm>

- Irrelevance or low technical efficiency of logos, symbols and brand identification systems. One practical recommendation is to include in the tender process a jury with professionals of design or city branding.
- Incapacity of entities to correctly formulate their strategic values (the “city proposition”). In design jargon, this formulation is known as “briefing”. This preliminary step is more complex than the very process of graphic design, and it should give way (if necessary) to technical assistance on its own right; it is a common error to entrust the same subcontractor with both the “city narrative” and the brand design.
- Low awareness of the offer of professional design services, or about the added value of specific multidisciplinary teams.
- Lack of a system for the management of the new corporate identity.

Barcelona sets to regulate the use of its name

In July 2012, Barcelona was about to become the first city in the world to officially register its name as a brand, specifically through a registration in the Spanish Patents and Trade Marks Office (OEPM). The action, taken by the city government, is intended to a greater control on the use of Barcelona for commercial purposes. There will be no charges for this, except a fee for the administrative procedure for authorization. Companies only will be able to use the city name as “a secondary or accessory sign” in the presentation or advertising of products or services.

With this initiative, the Barcelona municipality seeks to avoid that the city name should be associated with products or services which promote bad ethics (such as racism or homophobia) or discredit the city for instance with low-quality items.

In the months to come, the municipality may create a specific agency to deal with authorization and monitoring activities, which will include the possibility to suspend the rights to use of the brand, in the case of authorized agents who should fail to comply with conditions. Another aspect to mention is that licenses will be given for a three-year period, with possibility of renewing.



CITY BRAND MANAGEMENT AND STAKEHOLDER INVOLVEMENT

The need for radical innovation in place branding.

It is no wonder that a successful policy on city-branding requires **leadership and a powerful shared vision**. However, the forms of delivering leadership have evolved towards a stronger commitment for **active stakeholder participation and management**, resulting in the co-design of local policies and a number of related initiative-based specific agreements involving the right set of stakeholders, both public and private. That sort of relational way of utilizing political power nowadays is actually a demand for more **social innovation**. On the other hand, city-branding as an integrating and cross-departmental issue, requires some level of permeability inside local government systems. It requires a more natural behaviour towards flexible collaboration and co-responsibility. In any case, what is clear is that “existing approaches often inhibit the transformation of public services” (Bunt et al, 2010).

Moreover, those drivers seeking more rapid innovation in the public sector are strengthened by the current crisis of public debt which is impacting heavily on local governments across Europe, from Spain to the UK, from Holland to Portugal, Italy or Poland. But not being shocked by the cuts, public services need to continue being delivered, breaking the vicious circle of “no money no action”. In this context of unavoidable (but desirable in some extent) creative destruction in the public sector, concepts like “radical innovation” and “radical efficiency” are emerging.

According to a NESTA’s research paper, *“Radical efficiency is about different, better and lower cost public services. It is about innovation that delivers much better public outcomes for much lower cost. Radical efficiency is not about tweaking existing services. Rather, it is about generating new perspectives on old problems”* (Gillinson et al, 2010). That paper identifies four sources to **radical efficiency**:

- New Insights – where new ideas come from.
- New Customers – the need for re-conceptualising customers.
- New Suppliers – looking at who is also doing the work and joining efforts.
- New Resources – “tapping into latent resources locked up in assets and organisations that are often taken for granted”.

This debate is particularly timely for city branding. A simplistic understanding of the issue by many City Councils, elected representatives and even non elected top decision makers, who are spending money on campaigns, advertising and PR (indeed, many performances have been basically focused in that direction), is converting place branding to a service which is very vulnerable to the cuts. Nevertheless, cities and regions need to now, more than ever, firmly position themselves in an extremely changing economic landscape; and consequently they are addressing the question of **how re-institutionalize integrated city branding in a more radically efficient way**. And that is a feeling shared by many local governments across the EU.

Drivers instead of one single template for city branding’ s institutionalization.

Work by Erik Braun, published in 2008 by the Erasmus Research Institute of Management, is a very interesting (and rare) sound exercise in comparative politics in the field of city-brand management. By analyzing case studies in Rotterdam, Birmingham, Basel and Gothenburg, Braun extracts a number of valuable lessons, of which the most remarkable is the absence of one single successful model regarding the institutionalization of integrated city branding.

“... we cannot really say what the exact nature of the organisational structure of the main city marketing agency should be. We know that the public-private structure might be positive but what is better: a new coordination mechanism or the expansion by an existing marketing agent? We cannot say with certainty what will be more effective. The main lesson is that those city marketing activities such as image management require a supportive governance structure. On the one hand, the advantage of the creation of a new coordination body is that you do not place a marketing activity relevant for more than one group with an existing specialized marketing agency for a particular group. On the other hand, the ‘expansion model’ (Birmingham and Göteborg) where a specialized agent gets more responsibilities does not add “yet another” stakeholder to the group of city marketing stakeholders. An insider in Rotterdam once identified 33 organisations (!) claiming their role in the city’s marketing. Many stakeholders in the four cities argued that the ‘culture’ of the principal marketing stakeholder is probably more important. For a successful city-marketing management, the main stakeholder needs to function as a network organisation, earning such qualifications as ‘open’, ‘externally-oriented’, and ‘network builder’. The staff policy of such agencies should be to recruit associates likely to flourish in such a culture”

(Braun, 2008)

“The experiences with city marketing in the four cities also support the need for a clear distinction between activities for more than one customer group and the marketing activities for particular groups in terms of governance and stakeholders involved. At the level of particular customer groups much can be left to the marketing professionals and stakeholders that are close to the target groups.”

(Braun, 2008)

Certainly, there are a number of drivers more important by themselves (as main sources of “radical efficiency”) than a concrete formula of institutionalization finally chosen for an integrated policy on city branding, namely:

- Vision and leadership by the Municipality. **Clear assignment of a unit** which is technically in charge of integrated city branding, and **flexible inter-department collaboration** within the Municipality around the issue. Strong **political backing** is a critical factor from the very beginning ¹⁴.
- Motivation, **professionalism** and communication skills of the executives involved.
- Pro-active and **result-oriented** behavior.
- Smart **stakeholder involvement** and effective engagement through **specific partnerships or platforms** and with a **clear roadmap**. Commitment and **co-responsibility** by all the stakeholders involved ¹⁵.
- Taking full advantage of the digital shift.
- Real interest for measuring and evaluating the impact of the initiatives. **Continuous feedback** and improvement.
- Better articulation with other administrative levels (**multi-level governance**) and increasing cooperation and networking with other cities (**coopetition**).

Let’s go through some of these options using a sample of case studies across Europe:

¹⁴ It is common to find contradictions between public declarations on the relevance of integrated city branding and promotion and the real institutional weight of the units in charge of city branding within the municipalities. Moreover, the need of a city strategic communication policy is something often missed in official policy papers.

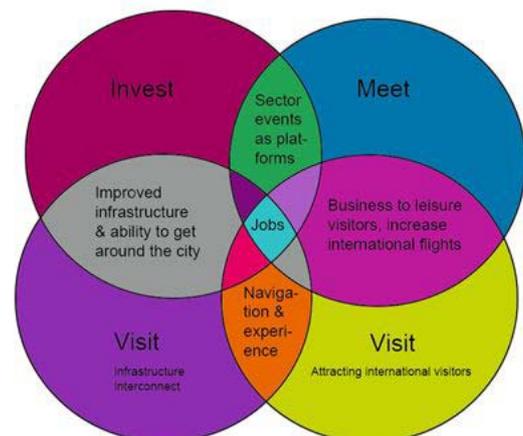
¹⁵ A challenge is to address a platform for stakeholder involvement, not just a mechanism for participation but also for co-management. That is, a platform for negotiation and commitment around a common working agenda, with clear responsibilities for each of the participating entities; and also a round table for monitoring and continuous follow-up. Concerning such partnerships, pro-active attitude of the board members is crucial, beyond a mere role as controllers. Those Boards should be properly led and facilitated by a highly motivating executive. In this way, Sicco van Gelder (2011), founder of Placebrands, in a recent collective work on city branding listed 10 principles for effective city brand partnerships: “inclusive and representative; long-term commitment; shared vision; sharing responsibility; trusting each other; aligned and engaged; communicating as one; taking “on-brand” decisions and actions; making “on-brand” investments; and willingness to evaluate impact and effectiveness”.

Marketing Birmingham: a public-private agency for integrated city branding.

[Marketing Birmingham](#) offers a well-documented case of the city marketing agency for one of the top destinations among British cities. The organization is based on a wide public-private partnership, a city-branding model which has been applied in the city for 30 years, since the creation of the Birmingham Marketing Partnership in 1982.

The agency was created in 2002 searching for a more pro-active and result-oriented activity than its predecessor, the Birmingham Marketing Partnership. Like the previous Partnership, the new agency was promoted by the Municipality but it is outside and independent from the local administration as a PPP platform. With a staff of 60 and an annual budget of £9M, £4M of which is provided by the City Council ¹⁶, it currently manages three target-specific programmes:

- “Business Birmingham”: inward investment promotion.
www.businessbirmingham.com
- “Visit Birmingham”, on the city’s tourism and leisure offer,
www.visitbirmingham.com
- “Meet Birmingham”, which is focused on Birmingham as a place for conferences and exhibitions, www.meetbirmingham.com



S: <http://www.marketingbirmingham.com>

Marketing Birmingham also offers an interesting case study for the development, dissemination and implementation of a brand toolkit, which was launched as a website, <http://birminghamtoolkit.com> providing guidelines and information (statistics, pictures and videos, case studies) on how to use the city brand and promote the city.

¹⁶ One can be impressed by huge budgets of many city marketing agencies and promotional boards in the UK, which has to do with a tradition in campaign-oriented strategies. Thus, Glasgow City Marketing Bureau has an annual budget of £4.9M, £4M of which comes from the Council; Edinburgh City Council provides £1.2M to the new Marketing Edinburgh Bureau which employs 24 people, covering marketing, convention bureau and the Edinburgh film office.

Under its current organization, the agency is mainly funded by Birmingham City Council and some 400 local companies and includes ERDF funding. It has a business-oriented and proactive board of 14 non-executive directors, representing the various sectors with an interest in branding. A formal Agreement model with Birmingham City Council guarantees a high degree of independence from the city's government (an aspect considered as a **key condition of success by partners**).

ONLYLYON: stakeholder alignment for implementing the city-brand.

Lyon is a key case study on using **flexible coordination** in city branding; without the need to create additional administrative or management structures. Key to this is a strong leadership to engage the potential map of related stakeholders and commitment by the involved agents.

ONLYLYON, the brand and marketing strategy of the Lyon metropolitan region emerged in 2007 from the common effort of the area's key economic institutional stakeholders in terms of international marketing, in order to set up a **common brand umbrella** for marketing activities. Currently, the initiative gathers 13 economic and institutional entities, from public authorities (Municipality of Lyon, Lyon's Tourism Information Centre, Lyon metropolitan authority, Rhône provincial authorities, Metropolitan economic development agency), business (Lyon Chamber of Commerce and Industry, local Chamber of Crafts, SME federation and employers' organization ...), key visitor infrastructures and facilities (Lyon Airports, Lyon's congresses and exhibition centres), and science and technology (Lyon Universities). All these partners use the ONLYLYON brand in their international communication activities and generally in their global marketing strategies.



ONLYLYON has its own [website](#), with information for specific target groups (companies and investors, event organizers, students and potential residents, visitors) and runs a very successful programme of ambassadors (more than 10,000). One significant factor of success in the case of the Lyon brand is to be found in the capacity of **leadership of the Metropolitan economic development agency** within

the partnership; critical for both the building of a shared vision of the city and the efficiency of the decision-making process.

The Eurocities' five principles for stakeholder involvement in city branding

- 01 Partnership:** the stakeholder representatives need to work together using a partnership approach, to ensure buy-in and brand credibility;
- 02 Leadership:** the stakeholders need strong leadership to overcome any internal differences and to ensure progress and effective decision making;
- 03 Continuity:** continuity is fundamental in both the partnership and in the leadership, to ensure a long-term strategy and brand durability;
- 04 Shared vision:** stakeholders must share a vision for the future of the city if they are to formulate a clear brand strategy;
- 05 Action-based implementation:** to implement the brand strategy and create the brand, stakeholders must agree an appropriate set of actions at each stage.

Source: EUROCITIES. A Shared Vision on City Branding in Europe. Eurocities Working Group on Brand Management and City Attractiveness. 2010.

Tampere: co-designing the city brand.

Along with Lyon, Tampere is other of the case studies highlighted in the Eurocities' brochure on city branding (2010). The Tampere case focuses on the involvement of stakeholders in the phase of city-brand design. In 2010, the Finnish city launched a large and structured participation process for its brand project. Over a 6-month period, the municipality organized a series of working groups with a variety of local stakeholders, around five stages:

- Analysis of the city-region's current situation;
- Definition of the brand identity;
- Definition of the communication strategy;
- Design of the brand;
- Use of the brand.

The management and monitoring of the process, run by a project team made up of representatives from the marketing unit of the municipality and consultants from several fields, also involved a dialogue with a range of other forums/platforms:

- Representatives of the decision-making units regarding branding in the Tampere region;
- A steering group to test and comment on the work, through an on-line workspace and dedicated workshops;
- A “users group” designed to comment on the work and act as an information hub;
- An “influence group” for the dissemination of the results, gathering representatives from the business community, the academia, politicians, artists, innovators, athletes, etc.

All these groups met at least once a month. At the end of the process, the Tampere’s city officers underlined the importance of documenting the analysis and work carried out by the groups (with tools such as benchmarking, research data, and mega trends) and of planning well the whole process from the very beginning, including a clear definition of the scope of the work. At this time, co-working must be a standard in building powerful city Brands.

London & partners: getting the private engagement.

London & Partners, <http://www.londonandpartners.com/>, was launched in 2011 as the single marketing and promotion agency, not-for-profit, for a wide range of stakeholders, on the impulse of the Mayor of London and a network of commercial partners. Currently, the company has approximately 1,000 private partners across a wide range of sectors.

The initiative was born to group the activities of Think London, Study in London and Visit London, and it is endowed with a fee-based partnership model. With an approximately 110 staff located world wide and a board with a significant weight of private sector representatives, the company offers its partners a variety of services. While it gives visibility to commercial partners for inward investment services (after assessment and approval), it provides partners involved in leisure and business tourism with support in promotion and strategic marketing activities. London & Partners also collaborates with London Universities for the promotion of the city as a study destination. In general, it offers a platform for global visibility and develops marketing material and campaigns.

Barcelona Global

Committed influential individuals joining forces for Barcelona's competitive identity

[Barcelona Global](#) is a non-profit organization that defines itself as a “citizen participation platform of strategic thinking and actions”, intended to promote and improve Barcelona's competitiveness in attracting business and talent.

Although its impulse is to be found in the public-led initiative of Barcelona's Strategic Metropolitan Plan (promoted in 2010 by the Municipality of Barcelona in collaboration with the others 35 municipalities which make up the metropolitan area), the association is based on a model of individual fee-based membership. Its members (currently around 240) are influent private companies or individuals from business, science and technology and culture. Being a member of Barcelona Global is considered as a gesture of commitment to the city and of corporate social responsibility. Public sector representatives and politicians are a minority, with currently only three members.

Barcelona Global's organization lays on a general assembly, a board (40 members), an executive committee and a CEO. Ideas and projects can be suggested by individual members, the assembly or the board, while the final decision about their launching is taken by the assembly. Each year, the organization defines an agenda and a set of activities. Another particularity is that the actions of Barcelona Global are not carried out by a specific staff, but by the very members of the association. For each initiative, a member is assigned to manage it (usually through collaboration with other partners) and respond in front of the assembly.

Among the nine on-going initiatives of Barcelona Global, it is worth mentioning the project to develop a network of Barcelona-native executives who are established abroad, with the mission to act at the same time as promoters of Barcelona and observers of the business climate of their location.

Rotterdam: a Chief Marketing Office to ensure greater coherence in city branding.

Since the 1980s, city marketing in Rotterdam has been marked by a high degree of fragmentation of stakeholders and activities. After a first attempt to unite these stakeholders under a collaborative framework during the 1990s (with the creation of Rotterdam Marketing as an independent foundation, grouping the visitor and business economy) which was not as successful as expected, the situation led to the municipality accepting the suggestion of the Economic Development Board of Rotterdam, an advisory board of business and civic leaders, to appoint a Chief Marketing Officer for

coordination purposes. This initiative, made real in 2006, was at that time much commented on national and specialist media, as it was the first of its kind in the Netherlands.

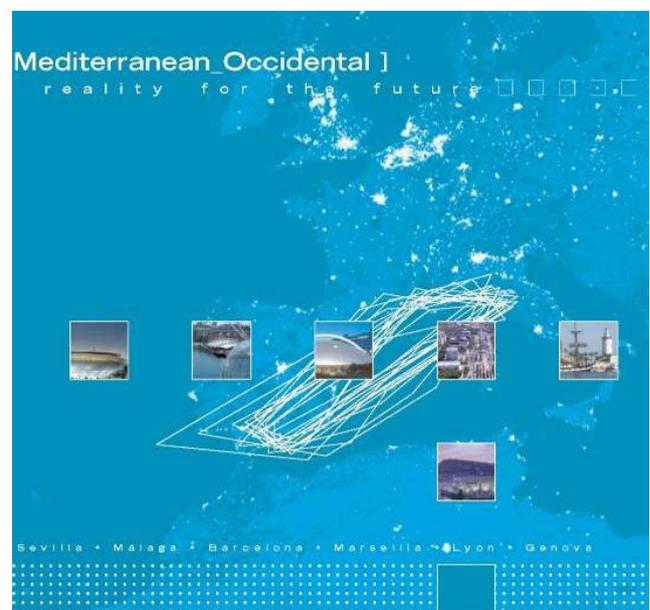
Since then, the Chief Marketing Office (CMO) has consisted of a small team whose main objective is the management of the Rotterdam brand, in particular the coordination, guidance and monitoring of the city stakeholders' international marketing initiatives. To that end, the CMO is responsible for the city's brand strategy. It reports to a board with members from the city government and Rotterdam-based business leaders.

Initially, the CMO was to "safeguard key principles for the marketing activities in Rotterdam": putting the customer at the core, cooperation with the local business community, promotion of the brand recognition, communication of the city's opportunities and strengths and strengthening of the city's cultural identity. More recently (2011), the CMO launched a [new branding site](#) in cooperation with Rotterdam Marketing (which currently gathers some 170 local partners and manages the web portal www.rotterdam.info). The website offers a brand toolkit, case studies (city core messages) and related news. It is also a platform for the activation of the "Rotterdam World Brand network".

Cities alliances.

As an impact of globalization, many European cities and regions are thinking not just in increasing their visibility and improving their position, but also on how to target markets like China, India or other emerging economies.

Even some medium-sized urban agglomerations are facing this juncture, like the CityLogo partners Utrecht and Aarhus. A preliminary path for it can be cities alliances, and cities collaborating through sharing common visions and goals.



Cities alliance in the MEDOC area: **project C2M**

Ruhr Metropolis: branding the metro area.

The Ruhr Regional Association, [RVR](#), brings together eleven metropolitan cities and four administrative districts representing approximately 5.2 million inhabitants concentrated in the heart of the North Rhine-Westphalia region. Nowadays, the RVR holds responsibilities in relation to key development activities of the metropolis, including regional planning, environmental monitoring and protection, business and tourism development and public relations. The delegation of competencies is accompanied by the representation of the involved cities and districts in the Ruhr parliament of the RVR (70 members).

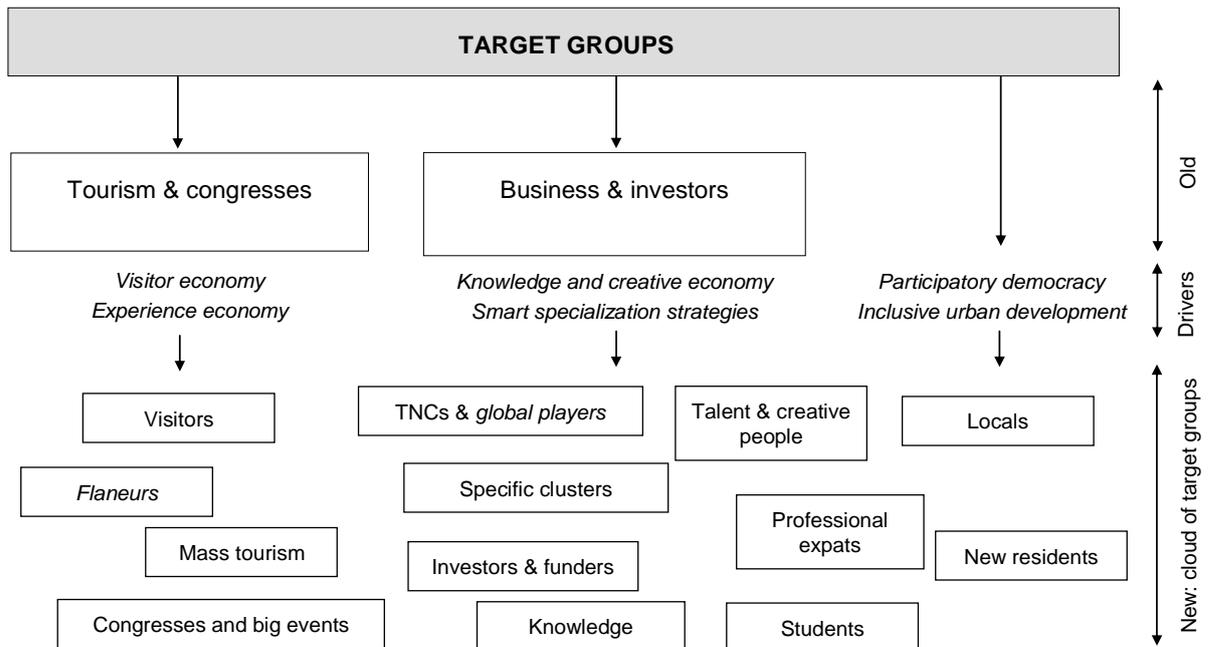
In this context, the association carries out marketing activities for the metropolitan area, under the brand of **Ruhr Metropolis**. The brand is connected to an image of successful change from a steel and coal-mining based economy to a post-industrial urban economy based on technology, knowledge and creativity. Basically, the RVR's activities relate to place-branding range from promotional material (flyers, brochures, maps and books, including teaching materials), the management of a web-based info-portal, the organization of *RuhrTouren* (daily trips for groups and individuals) and the organization of conferences and events.

Branding the Baltic Sea Region.

In a context of enhanced opportunities of collaboration brought by the ERDF's INTERREG programme, Baltic Metropolises Network, [BaltMet](#), a forum of the main Baltic Sea Region's metropolises and large cities, was created in 2002, with the objective of promoting cooperation initiatives that should boost the region's innovation and competitiveness. The network currently brings together the cities of Berlin, Helsinki, Malmö, Oslo, Riga, Stockholm, St.Petersburg, Tallin, Vilnius and Warsaw.

Among the recent projects involving members of the network, **joint marketing** has been gaining relevance. The current **ONE BSR project** (Baltic Metropolises Accelerating Branding and Identity Building of the Baltic Sea Region), which started last June 2012, aims at taking further the first activities around common marketing initiatives promoted by cities in the region (among them, the BaltMet Promo Project - Creating promotional BSR products for tourists, talents and investors in the global markets, 2009-2011, which also emerged from the BaltMet network).

TARGET GROUPS: VISITORS, INVESTORS, TALENT, LOCALS



Evolving target groups in city branding

S: M. Rivas-Grupo TASO for CityLogo

Cloud of targets and micro-segmentation.

Segmentation is a crucial issue in city branding, since it is the main criterion to organize the work across the operational field. Moreover, it is clear that each target segment or target group will demand a specific set of elements from the city brand (core messages, images, signs) and also a specific mix of channels and initiatives for communication. At this point it is pertinent to underline a number of questions on the issue of segmentation and target groups:

Years ago, conventional city branding covered two main target groups: tourists/visitors on one side and business/investors on the other. Now this basic segmentation –which also had fuzzy limits among them- has evolved considerably, in the sense that those big categories should be split into a cloud of different groups. For instance, for the business/investors category:

- The cluster policy has imposed a cluster-type of segmentation for targets in the economic development sphere.
- Increasingly place marketers highlight differences between attracting investment and knowledge.
- The public debt crisis in many Southern European Countries has led to the emergence of a new map of potential targets, including now sovereign funds and other funders, particularly for nation-branding strategies.
- As a trend, many practitioners working in inward investment say that they target talent and talented people more than organizations and businesses.
- Some strong economies from Central and North of Europe are interested in attracting an international skilled workforce. So, is this a new main category?

In this arena it has become important to engage local people and residents as well, as a main third category. In summary, the map of potential target groups has evolved to a sort of cloud configuration of many groups, instead of the conventional binomial tourism/business. In this new context, digital tools, digital media or even new techniques like data mining... allows for micro-segmentation and interaction, and consequently more effective results.

Family of brands.

Integrated city branding should not diminish the effectiveness of the work for each of the different target groups. Integrated city branding is a common workplace for all involved in city promotion (inside and outside the municipality, public and private) in order to strengthen the city narrative or proposition, increase coherence and create synergies; but it should allow enough room for specific work to be done to target different key groups, including the use of sub-brands, sectoral brands and project-based brands. In this sense, the coordination of a family of brands could be an issue for many cities and regions to deal with, e.g. Dundee, a CityLogo partner, is managing Dundee Renewables which looks at attracting the renewable industry to the city; BioDundee which promotes the life sciences sector; and Locate Dundee which promotes Dundee as a place to locate your business, study, live etc.

Destination-branding.

For many, place-branding is still almost entirely related to destination-branding¹⁷. That is, cities and places as tourist destinations. However this situation has evolved very quickly in the last few years.

¹⁷ European network of cities focused on tourist marketing www.europeancitiesmarketing.com

Many scholars talk about the visitor economy, and that has the potential to convert the practitioners in the field of tourism marketing into cluster managers for the whole “triple helix” connected to a local visitor economy, which is good news.

Another trend is visitors and local people, both target groups, are increasingly approaching each other. Thus, nowadays many visitors (do not call them tourists!) wish to experience the city as locals. Frequent travellers are more interested in the ultimate painting exhibition or the musical weekend agenda than in the Eiffel tower-*baton mouche* kind of circuits. It is having important consequences for the way in which tourism policies or tourism marketing are developed. Around 50% of the followers on Facebook of VisitOSLO, the agency for tourism promotion of the Norway’s capital, are locals, people that live in the city. It shows the extent to which we need to re-visit segmentation in city branding.

The city as business place. Talent.

In a recent report by the London-based Centre for Cities, Paul Swinney & Rachel Smith underlined the important role that external investment has for an urban economy. Those cities that have a larger number of branch businesses are better placed to import innovations from elsewhere. So cities should aim to encourage external investment into their economies, for instance by reinforcing links to their national administration levels.¹⁸

On the other hand, place-based branding is looking to play an active role in the forthcoming Smart Specialization Strategies, especially at regional level. Regions have been encouraged by the European Commission to enhance their identities and uniqueness from an economic perspective by means of S3, which in fact is a choice of a short range of productive specializations (clusters, technological competences...) that then will have to be widely communicated.

The rise of the creative economy is also changing the focus on what is the real target in promoting the city as business place. And maybe it is not just the corporation but the talented people inside the corporation or more directly smart entrepreneurial people. To seduce the entrepreneurial creative class or firms and innovators in the knowledge economy the arguments are different. The city should be communicated simultaneously as functional business place and a unique urban experience. The advertisements of Belgium and Spain are good examples on how creative assets or values seemingly

¹⁸ Swinney, P, and Smith, R. Open for Business: The shape of business, enterprise and entrepreneurship across UK cities. **Centre for Cities**. London. 2012.

far from the business world, like passion, are now functional drivers when targeting the new economy of knowledge.



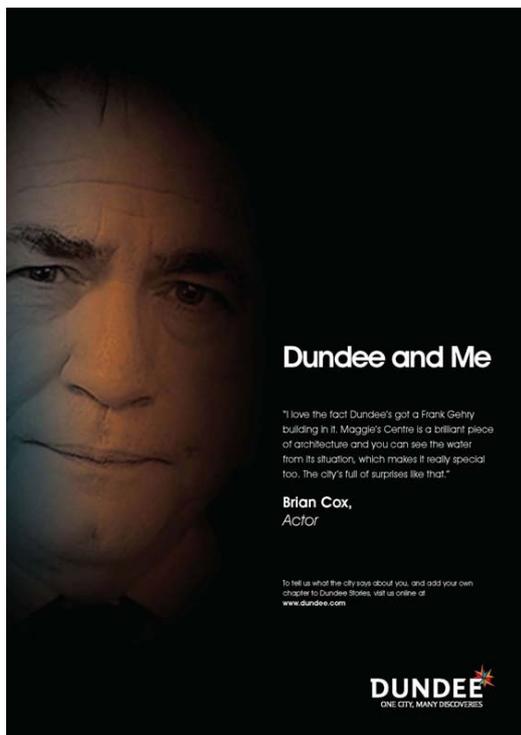
The Economist

Targeting locals.

If we also approach place-branding as an opportunity for re-thinking urban identities, integrating backgrounds and real assets with emerging processes and ongoing projects, but also with expectations and desires; then it is absolutely necessary to target the local population: organized civil society but also ordinary people and usually hidden voices. Engagement of locals is highly desirable in the process of designing the city brand, but it is also a good channel to socialize and increase visibility to emerging local productive realities, flagship urban projects, and so on. Concepts like cosmopolitanism or multiculturalism should be also revised in this context.

In this report, a number of different techniques for collective placemaking have been already mentioned. For example, a project of crowd-sourcing, which is particularly useful for building urban narratives by using a simple mix of short messages/comments with related images, so it is very communicative in its conception. It is called Urban Vignettes and it has been developed by a group of postgraduate students at the London School of Economics. **“Urban Vignettes – Everyday Living in The**

City” is a “collaborative visual-based blog capturing the different ways people experience, negotiate and engage with city life. Through photos, illustrations, visuals and words, contributors showcase what it means to live and make sense of the cities they call home”, <http://urbanvignettes.com/>.



Left: “Dundee and Me” a programme targeting the local population. Right: Oslo, a new narrative for a new social urban landscape.

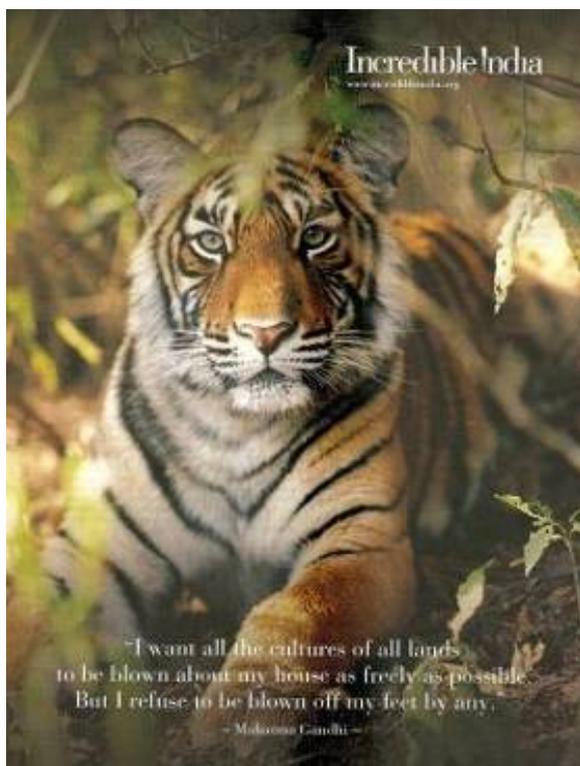
Students... and more.

Many university cities are targeting international students. London with “Study in London” is a well known case, but there are more recognisable cases, such as Jyväskylä in Finland or Krakow in Poland. Krakow is one of the most important academic centres in Poland. Over 200,000 students study in 23 universities and colleges, over 50,000 graduates every year. Almost 50% of the total population is in some way connected to education, which has been identified as the main driving force for the future of the city. In this context, four of the city’s main universities launched, with the support of the Municipality, the partnership “**Study in Krakow**” in 2004, in order to benefit from joint efforts in attracting foreign students. The partnership has given way to the creation of a logo and the activation of a dedicated team (with no legal personality) which issues a newsletter and maintains links with consulates. It has a specific geographical strategy with a focus on Ukraine and Turkey. Study in Krakow is also a landing pad or a sort of one-stop-shop for international students arriving at Krakow.

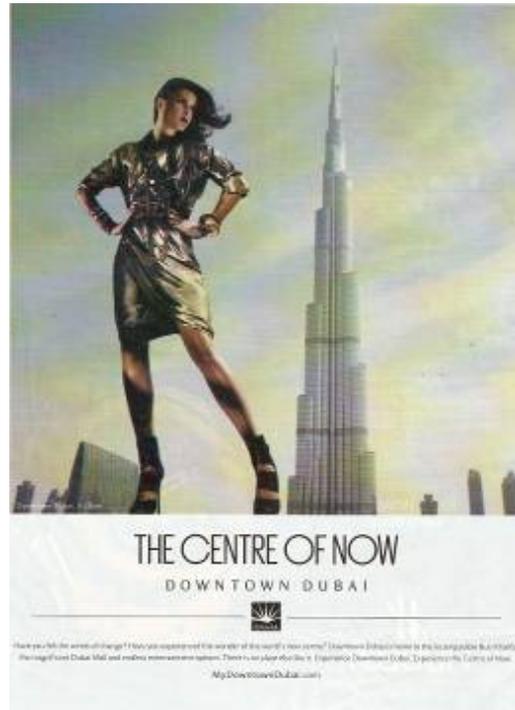
CHANNELS AND MEASURES FOR CITY-COMMUNICATION: TAKING THE MOST OF THE DIGITAL SHIFT

Reviewing conventional ways: advertising and campaigns.

Place advertising is a fascinating issue. A common practice that can be assessed in terms of quality design (formal aspects) and coherence (content aspects: coherence in relation to both the place's real values and proposition). The economic crisis has meant a dramatic reduction of the use of international media campaigns in place marketing. However, as synthetic messages on the place proposition, which combine visual and textual elements, **advertising** will keep a key role within the delivery system of a place brand, independently of the kind of media – physical, digital- and scope of the campaign. That is why it is interesting to comment hereafter some recent deliveries extracted from a global newspaper like The Economist.



India: simple and good, based on the uniqueness factor. Being India no further explanations are needed. Many targets covered. Seoul: terrible design, "lost by the text".



Japan: a fresh look yet rooted in its background and most recognizable symbols. Good execution. Dubai: just to highlight the coherence between the advertisement and a city model based on exclusion. Just the opposite of the inclusive models normally claimed in urban development, but here there is no intention to unmask such a strategy. In this sense the advertising campaign is credible and coherent. Glamour as a city value: selling the city as an expensive perfume or luxury car, a pleasure not for everybody.



Corruption is a word rarely associated with Britain. In fact, the UK has traditionally set the standards for honesty and integrity in business – standards that, a number of independent surveys agree, are now matched by Georgia. And which country's economy reforms have done more to empower and improve lives in the past few years? That would be Georgia. For more visit www.kosovo-young.com. And the winner is... GEORGIA.



Kosovo: it is a big challenge to position a new Country like Kosovo, but the result is very good by its simplicity, credibility, lack of stridency, and perfect combination between image and text. Georgia: the direct comparison to the UK is pretentious; lacks credibility and concrete positioning.

Obviously a **communication campaign**, whatever the scope, local, national or international, is more than media advertising. The 2011 Dundee's campaign "*More street than you think!*", which had as main targets the inhabitants and visitors of the two main Scottish cities, Edinburgh and Glasgow, was largely based on illuminated media and big posters. Anyhow, maintaining media and PR campaigns in the new low public-spending environment only will make sense if they integrate the evaluation of their impacts.



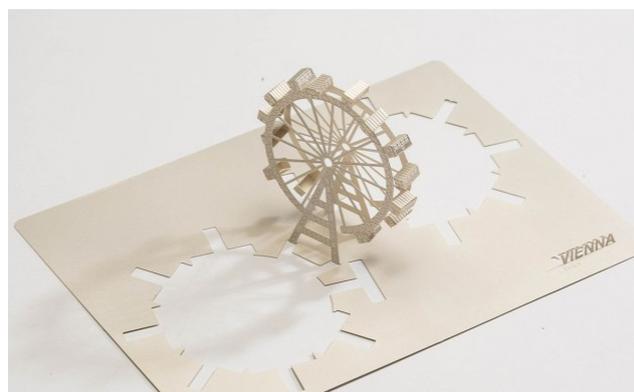
2011 campaign "Dundee's more street than you think!" targeting big Scottish cities of Edinburgh and Glasgow.

The production of a series of 12 **posters** was the tool used by the local economic development agency of Seville in order to increase the visibility of some emerging productive realities in the city still hidden, inside and outside, by an urban imaginary dominated by the tourism-leisure binomial. This was a case of focusing mainly on visual communication to disseminate city's emerging processes.



Physical items can also play a role in the future delivery system of a city-brand, but renovation and experimentation should be promoted. In Coimbra (Portugal), the best resort in the city called *Quinta das Lagrimas*, is offering to its guests more quality and **innovative merchandising** on the city and the region than the much too conventional one delivered by the local agency for tourism. In this case, it seems clear there is an opportunity for public-private collaboration on this issue.

In Vienna, where the souvenir industry has a great relevance, city authorities have organized an international contest on the design of the XXI century souvenir called “European Home Run”. Selected projects, chosen by a jury of international experts of design and tourism, were presented during the 2012 Vienna Design Week. The award includes the production of the awarded items in a limited quantity to be sold exclusively by the city’s tourist information centres. The contest also included a popular jury, arranged through social media, who were been able to choose their winner as well. Participants in the popular jury had the chance to win a thematic trip on design to the Austrian capital



Pop-up Vienna, by the Spanish designer Héctor Serrano who won the public vote of the contest..

New generation of visitor centres.

Tourist information centres which focus solely on traditional information about monuments and “where to eat/sleep”, fail to attend to the needs of an increasing category of visitors who are also curious about the city model, current and future high-scale urban projects, etc. A new kind of showroom, centrally located, where one can learn about and experience “the city proposition” –such as urban projects related to mobility, energy efficiency, culture and creativity, urban regeneration, social inclusion, economic development, etc- using scale models, posters and permanent exhibitions, video, but also programming presentations and special events. Some large cities are already developing in this way.

In 2006, the city of Seville (Spain) tested a new hybrid space for visitors which combined the provision of conventional tourist information with a presentation of contemporary Seville in terms of urban economy, big urban transformations and other flagship projects.



Communicating the new Seville to the visitors. Espacio Naves del Barranco, 2006.

In Northern Italy big cities have promoted the so called Urban Centres, targeting particularly the local population with the aim of involving them in the construction of a narrative for the contemporary city, as a permanent work in-progress. In Turin the Urban Centre Metropolitano is promoted by Torino Internazionale, the agency in charge of city branding, basically as a communication-oriented project: “the Centre aims above all to act as a bridge between the complex matrix of transformation and citizens, in the widest sense of the term, with the intention of promoting communication which raises awareness of what is happening and what will happen”.



Urban Center Metropolitano, Turin. <http://www.urbancenter.to.it/>

Also in the category of new kinds of showrooms, devices like the one in the image taken in 2011 can be considered as innovative ways to catch the attention of travellers, in this case at the crowded Barcelona airport. Experimentation with info-points is an opportunity for disseminating a city’s core messages, beyond the classical stand with printed material and merchandising.



Barcelona airport, 2011

Press relations and PR programmes.

There is no need to be a big city to have ambitions of visibility and recognition at an international level. Aarhus, the second city in Denmark and partner of URBACT CityLogo, has recently created, with the support of national public funding, a working group around international press activities. The case of Tampere in Finland, reported in the Eurocities brochure on city branding (2010), also shows how a middle-sized urban agglomeration can be active in delivering its “city proposition” throughout the prescribers in the media sector.

“In 2009, with the help of the Finnish Tourist Board and public relations agencies, the city of Tampere invited 90 overseas journalists from various papers, magazines, radio and TV stations for a 3-day thematic discovery trip. These journalists were chosen from countries with direct flights to Tampere’s Airport. The PR agencies took care of the inviting process, while the airlines, the Finnish Tourist Board, GoTampere Ltd, the Visit Tampere Region Project and other companies shared the costs. Local services were discounted because the visits were considered

a marketing investment. This approach proved extremely cost effective. With 100 media organisations involved, the city's message reached an audience of some 88 million people (...). The investment by GoTampere and Visit Tampere Region was worth approx. €68,000, giving a price of 0.07cents per contact. If Tampere had purchased the equivalent media space, it would have cost approx. €310,000"

(Eurocities, 2010)

Networks of ambassadors.

Ambassador programmes and testimonials are normally used in the mix of channels and measures for delivering the range of core messages and values associated to the city-brand. At the same time that sort of initiative is targeting local, national or international audiences. It also has the side-effect of creating greater awareness of the involved personalities, locals and non locals, around the place-brand strategy.

Cities should get the commitment of celebrities, innovators, firms and local renowned corporate brands ¹⁹ on a voluntary basis, always without any retribution. The city of Barcelona has even gone a step further on this. As a result of the recent reformulation of its ambassador programme, the ambassador network is now a club mainly oriented to local firms and professionals with a high profile in internationalization, based on a membership annual fee. For those organizations and individuals involved, it is actually a very cost effective initiative, and also creates a sense of belonging to a VIP club.

Events and flagship projects.

The opening ceremony of the Olympics in London was a fantastic celebration, which was broadcast worldwide, of a re-visited identity of England, mixing backgrounds, recent trends, values and future expectations. The event was consciously approached as a nation-branding initiative, enhancing the uniqueness of the English proposition as a country within a globalized world. It was a large-scale demonstrator on how to use big events as delivery channels in place branding. However, references can also be found at more modest scales on how to align the cultural or event agendas with the city brand strategy. Thus, in Aarhus (Denmark) almost every city event, of big or small scale, is a precious opportunity to be linked to some of the city values and core messages delivered from the city-brand,

¹⁹ Probably the most effective ambassadors of Madrid and Barcelona are respectively Real Madrid and Barcelona Futbol Club. Indeed football is a functional channel positioning the Spain-brand in the World.

for instance using introductions in the event programmes, web sites and so on, or welcome speeches by organizers and city officials to mention those values and messages.

Frequently, big events are the engine for taking seriously the question of integrated place branding, as a right *momentum* of positive collective feeling or simply as an opportunity for the city to be “put on the map”. This effect is not necessarily only associated to large-scale events. Many small cities have taken a leap frog in international visibility thanks to cultural or creative events of high quality and credibility, basically spread through word-of-mouth: Sundance-independent cinema, Sitges-fantastic cinema, Glastonbury-rock music, Avignon-theatre, Montreaux-music festival, Basel-modern art, etc.

There are a number of challenges around the big or singular event when dealing with integrated city branding. First and concerning the pre-event period, it should be avoided the risk that the event, let’s say the “European Capital of Culture”, instead of acting as catalysts may cannibalize the whole city-branding strategy, given the big resources concentrated in promoting the event. The specific communication strategy for the singular event should be carefully articulated with the city-branding policy, working in that way for the mutual reinforcement of both.

Secondly, the programme of the event itself is an opportunity to showcase our own city narrative as it was with the opening and closing ceremonies of the Olympics in London 2012. The European Capital of Culture programme is a perfect occasion to use urban art as language to perform an unconventional reflection on a new narrative of the contemporary city, about its values, expectations and contradictions. That is also city branding ²⁰. And lastly the post-event, where the most important challenge is to give continuity to a city-branding policy after the high concentration of resources, energies and communication efforts headed to the big event.

Commissioned city reports.

A smart initiative in order to disseminate what’s going on and the future direction of the city – the “city proposition” or the city narrative- is to commission a local journalist or scholar, usually in the field of urban studies to draw a report based on a successful urban transformation or redevelopment process. The aim is to tell the story to a wide audience, more than to carry out research. There is nothing better for understanding the spirit and intention of this kind of published city narratives than to go to the backcover of a good example ²¹:

²⁰ For this kind of reflection see “Transient city” programme during the European Capital of Culture in Strasbourg (Hanru, 2008). On the role of European Capital of Culture programme see Louise and Johnson, 2009.

“Rebuilding Manchester is an absorbing chronicle of the transformation of Manchester’s city centre (...). It presents the people, the partnerships and the processes that have made this happen; how Manchester as successfully repositioned and re-branded following years of economic decline. The city centre was transformed from, in places, and industrial wasteland to, arguably, a model of modern-day urban regeneration. A place where people want to invest, live, work, study, shop and, of course, relax. This landmark work is lavishly illustrated with over 400 photographs and drawings”

Euan Kellie, Rebuilding Manchester, 2010.

The narrative of a successful urban transformation process can be also reported, usually as best practice, by reputable organizations. This is the case of the series “Urban Renaissance”, for which the OCDE arranges specific teams for a review exercise upon request of the interested cities, which have to pay for the consultancy process.

Symbolic actions.

At this point it is timely to highlight the notion of symbolic actions introduced by Simon Anholt (2008). It comprises all kind of initiatives directly or indirectly associated to the communication of the city: not only advertising, PR campaigns, etc, but also (and especially) singular events, city projects and even political decisions, not necessarily designed for promotional purposes but which have a great impact on the city’s visibility and reputation ²². In this sense, the unexpected moves by the Catalonian regional government (ruled by moderated nationalist conservative party) to put at the top of the political agenda the claim for independence, could be seen as an attempt to make visible world wide a rupture with Spain, in the current context of acute financial crisis; an endeavour to preserve the good reputation of Barcelona and Catalonia in the world, while Catalonia is the Spanish region which actually is most heavily affected by the public debt crisis.

The digital driver.

As far as digital tools and media are concerned as channels for place branding, we should not focus on an obvious opposition between the “old ways” of communication and advertising (brochures,

²¹ Nantes, as one of the best cities in France concerning strategic communication, has largely made use of this kind of initiative, see: Nantes LUNEAU, D. Nantes, l’Avenir d’une Ville. Aube. 2003 ; MASBOUNGI, A. Coordinator. Nantes Celebrates its Loire. Edition French/English. Editions de la Villette. 2003.

²² Symbolic actions can be also seen within the type of primary communication in the Kavaratzis’ model.

advertisements, media and PR campaigns, group visits for journalists and other prescribers...) and the new ways (social media, new generation of visitor centres, etc). The challenge is how digital media and tools can **re-refresh or re-invent the conventional tools** used in city branding so far. According to Govers and Go (2009) “what emerges is a move away from the one-way push process of mass communication and fixed channels, to a situation where image creation is a dynamic, interactive process of sharing, reflecting, selecting, debating, and experiencing. In this new networked global experience economy with demassified media, branding, identity and image take centre stage”.

The e-channels should be approached from several perspectives:

- As a way of saving costs compared to the “analogical way” of doing things.
- As a more accurate set of tools to reach different target groups and specific niches. Micro-segmentation thanks to data mining and interface applications is now a reality for city branding.
- As a way that makes interactions possible, which is now a must for the practice of place branding.
- Crowd-sourcing methods based on web 2.0 tools are now essential for collectively-built new narratives of the city.
- The experience of places increasingly starts in front of the computer.

Obviously, the **website** has been and still is the core of every city-brand management system. **Social media** is also gaining more and more importance: VisitOSLO currently has over 50,000 followers in Facebook, among whom 50% are inhabitants of the Norwegian capital; the Brussels Quality Destination page on Facebook (<http://www.facebook.com/brussels.qualitydestination?ref=ts>) is a good example of making the most of these new channels. Meanwhile, the number of online platforms for the diffusion of short promotional videos and on-line advertisement keeps growing at a high pace. Mobile applications are another trendy set of advanced 2.0 tools in place branding.

The digital media and the web 2.0 must be the main framework for the development of new initiatives and tools for delivering the city’s messages and interacting with target groups. Moreover, digital media should be approached as the first arena where the city’s target groups are going to experience the city, and that explains their relevance. Nowadays most of the real experiences are preceded by a virtual experience. A poor virtual experience of the city should be also considered as part of the performance gap.

In summary, nowadays a city branding strategy should be a digital-based strategy. On the one hand by using Internet and web 2.0 tools for supporting crowd-sourcing processes in order to collectively

produce or update the city narrative. On the other hand, for channelling city messages to wider audiences and selected specific target groups, as well as offering interaction options to them.

TWINITY: powered by real life



Innovative or just “trendy” may be one the main words used to sum up this project of virtual world developed by **Metaversum**, a Berlin-based started up which launched the project in 2006.

Started in the home city of the company (it currently hosts replicas of the cities of Berlin, London, Singapore and Miami) with the support of the municipality of Berlin and local stakeholders (and the financial support of various venture capital funds), the project is based on the development of replica of cities in an interactive online 3D virtual space. In other words, it offers to its users (as a free application) the creation of avatars, allowing them to appear and interact in a place-based virtual world. The potential range of users of this kind of platform is as diverse as the actual “users” of the city: neighbors, tourists, business, institutions, students, etc. As for professionals or institutions, it may be a fresh tool for promotion and marketing, including at global level. For cities, it allows to offer a glimpse into the “city experience”. But also tools like this could be used for the collective building of new narratives for the contemporary city.

Of course, the sustainability of such platforms is one of the open questions, resulting from a variety of initiatives developed over the 10 last years (with “Second Life” as a first successful pioneer). While it should be regarded as one of the long-term developments of social networks and augmented reality [and still a hot topic of business in the virtual economy], in many cases, virtual world applications are mainly used as a game, in a short-term perspective.

Source: *How to support creative industries – Good practices from European Cities*, 2010. Creative Metropolises project, an INTERREG IV-C funded project.

More info: www.metaversum.com

Promoting without selling.

Place marketers should take into account that some groups of population, particularly in Western countries, are increasingly sick and tired of the corporatization of daily life. This is a phenomenon which finds a large number of current and trendy expressions, from Naomi Klein's "No Logo" (Klein, 2009, first edition in 2001) to the "slow food" movement. It is time to investigate new ways of delivering the city's values and messages beyond to an overuse of logos, slogans, advertising campaigns... That is how to promote the city without "selling the city".

During the preparatory phase of URBACT CityLogo, this question was posed by Ank Hendriks, city-brand manager of Utrecht, in a very challenging way: *"city branding must be about more than communicating a well-defined image; indeed, the quality of the product and long-term relationships must live up to their billing. This authenticity is what makes a true brand. A strong brand will not necessarily attract new investors, but it will help to build and maintain strong relationships that may enable investors and the city to work together to create a better long-term product overall"*.

"Word of mouth", crowd-reviewing, messages delivered by third parties... are quite relevant for the city image at point that it is one the three different sources or forms of communications according to the Kavartzis's model on city branding communication. But success in tertiary communication ("word of mouth") also depends on the quality and effect of both primary (the communicative dimension of the city's performance on infrastructures, facilities, events...) and secondary communication (advertising, PR, logos...).

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02

What's going on in the participating cities

Genoa

Genova urban lab



FROM “GEMITO” TO THE KNOWLEDGE ECONOMY

Genova is a city overlooking the sea, in the North West of Italy. It has a total area of 243 square km, of which 74 are inhabited in a space that rises from the port up to the hills around. The city spreads for 34 km along the coast, from the East to the West. Thanks to its favourable position, it has always been a crossroads for trade and cultural exchanges. Nowadays, Genova is a potential bridge between the countries of Northern Europe and the regions of the south coast of the Mediterranean basin. The population is approximately 600,000, 50,000 of whom are foreigners. In the 1960s, Genova, with Milano and Torino, was part of the Italian industrial triangle, thanks to the development of the steel industry and the activities linked to its port, which remains Italy’s key commercial port, and one of the most important in the Mediterranean.

However, the crisis of the Fordist industrial model in Northern Italy during the last two decades of the 20th century led to heavy job losses (then the Genova-Milano-Torino industrial triangle was known as “gemito”, which means “scream” in Italian) and a loss of population (from 800,000 to 600,000). The steel industry plants, one of the basic sectors of the city in the past, were definitively dismantled along with the shipbuilding industry. Genova has been forced to re-think on its local economic base. In recent years, the city has discovered a new vocation for tourism, taking full advantage of its central position in the Italian Riviera, of its ancient and glorious history which has left a legacy of artistic and architectural treasures, and of its background and position in the cruise business. In addition, the city’s economy is gearing more and more towards advanced services, high technologies and the green economy. The Technology Park of Erzelli, which operates in partnership with the University (Faculty of Engineering) and businesses operating in advanced technologies, is a landmark of the local productive change. However, the city has a physical barrier to new investments because of the lack of available space and its high cost. Furthermore, the existing transport networks are inadequate to sustain high levels of traffic flow both of goods and of people.

More than 25% of Genova’s population is aged over 65 and the birth and mortality rates have been in balance for several years. In the longer term, this aging population may make the city unable to face adequately its challenges and withdraw into itself, towards a slow decline.

THE URBAN REGENERATION PROJECT AS MAIN DRIVER FOR CITY BRANDING

In the context of economic change and city repositioning, it was important to develop a strategy of city branding in order to modify the city’s image - locally, nationally and internationally – to attract inward investment, infrastructure, new residents and visitors. More specifically, the strategy was focused on destination and cultural branding. A strategy largely supported by a number of great

events: the 1992 Columbus Celebrations for the 500th anniversary of the discovery of America, the G8 Summit in 2001, Genova European Capital of Culture in 2004 and the adhesion of the *Rolli* palaces to the list of UNESCO World heritage sites. These great events drew the attention of the general public at international level, which until then was largely unaware of the city's attractiveness. More importantly, these events were taken as precious opportunities for huge urban regeneration projects, that have had a clear impact in changing and improving the city image. As one of the many expressions of the significance of these projects in the city branding, *Genovaurbanlab* (Lab for urban transformation and regeneration) is the last city brand developed by the renowned local architect Renzo Piano. **In Genova, for the last 20 years, there has been a strong connection between big events, urban regeneration projects and city branding.**

The most relevant regeneration project was the waterfront redevelopment of the *Porto Antico*, together with the regeneration of the *Centro Storico*, both conducted by the studio of Renzo Piano, which have had a direct effect over the Genoa's attractiveness as a tourist destination. The *Porto Antico* area includes many features of great importance for Genoa: the Aquarium, the *Galata* Museum, the Congress Centre, the *Bigo* elevator, the *Bolla* (a glass sphere which holds a miniature rainforest), the *Città dei Bambini* (the Children's City), and many other recreational and cultural facilities. The Aquarium (more than a million of visitors every year) is one of the highlights of the city and the second most visited attraction in Italy. The *Galata* Museum is focused on the Sea and Navigation, designed by Guillermo Vázquez Consuegra and opened in 2004. Together with the Aquarium, the museum is one of the major new architectural works.



Waterfront redevelopment of the Porto Antico area

In addition, other major projects included the restoration of the *Palazzo Ducale* as a cultural centre and the *Carlo Felice* Opera House, opened in 1828 and heavily bombed during World War II, which was completely rebuilt in 1992. Eventually, in 2006 Genoa was designated a UNESCO World Heritage site for the impressive system of the *Palazzi dei Rolli* in via Garibaldi.

In 2001, in preparation of the hosting of the G8 summit, most of the resources available were allocated to a large-scale urban maintenance, especially with the restoration of various historic building facades and the pedestrianisation of the old route from Principe railway station to via Garibaldi and another one from via San Lorenzo to the Porto Antico and the waterfront. Many other renewal interventions in the city centre were carried out in particular during 2004, the year when Genoa was designated European Capital of Culture.

Finally, in 2011 a new *Piano Urbanistico Comunale* (Urban City Master Plan) was approved and it will be carried out by 2020. It is mainly focused on the seaboard and upcountry area, which should be preserved according to the principle “costruire sul costruito” (to build only what has already been built). The objectives are to reduce urban blight, to regenerate dismantled industrial areas and to improve the road and railway links between the city and the European network of communications, in particular the corridor 24.

After being associated with several brands, more or less linked to specific big events, the city adopted the logo **Genovaurbanlab** in 2007 with the will to communicate the idea of Genoa as a lively city, a sort of open workshop in constant evolution, capable of experiment and careful to pay attention to people. This logo has been used in city advertising campaigns in Italy and abroad, but also in the advertising campaigns on the new Urban Master Plan and other regeneration projects. In fact, *Genovaurbanlab* was also the name of a permanent workshop on urban planning, placed on a barge anchored in the Old Port of Genoa. It is still identified at local level as the sole name of the workshop or, at the most, as a brand to communicate urban transformations, rather than a more comprehensive idea of contemporary Genoa.



INSTITUTIONALIZATION OF CITY BRANDING IN GENOA. MAIN CHALLENGES

In the past, many public entities worked on the tourist promotion of the city, without any coordination. This resulted in a multitude of activities and a dispersal of resources, all of which did not produce the expected results. The challenge at that time was to optimize all financial and human

resources towards a common goal. To this end, in 2002, the **Promotion Board of the city** was set up, composed of the most important local Public Institutions: Municipality of Genoa, the Provincial Council, the Chamber of Commerce and the Port Authority. While in the early years this body maintained a strong strategic and coordination role, from 2007 it has gradually focused its energy on the programming of events. This illustrates a shift regarding the promotion strategy: from landscape and heritage to events as the sole driving force to attract visitors. Today it would be necessary to formulate new promotion strategies and seek to expand the membership of the Promotion Board to other entities, including from the private sector. In this perspective, the current and expected future cuts in local public expenditure are certainly a strong motive. The private sector could not only bring new ideas, but also both financial and technical resources, as well more relational capacities.



Left: via Garibaldi. Right: street life.

Last developments in the city may show a path for doing things in a different and innovative way in the field of promotion. For example, last year the so-called Smart City Project was presented to the European Commission. The project is a combination of the efforts of more than 100 national and international regional enterprises. The aim of the Smart City Project is to improve the quality of life of citizens through sustainable economic development that will enable job creation, stop the brain drain, help local enterprises and gain investor's focus on the city of Genoa.

Last September, the "Urban Centre" opened in a palace (Loggia della Mercanzia) located in the historic centre, as a place for public participation and the involvement of citizens. In the Urban Centre, the public in general and visitors can meet and discuss the flagship urban projects and the future of Genoa.



Porto Antico

Undoubtedly, **city branding in Genoa is now at a turning point**, where the Municipality (the department on city promotion, tourism and city branding, inserted in the Development of the City and Culture area) should take the leading role basically in three ways:

- The production, in partnership with related local stakeholders, of a **new strategy in integrated city branding, taking full advantage of the state of the art in the field**. Particular attention should be pay to micro-segmentation in order to use *ad-hoc* messages to reach the right target groups for Genoa.
- To design a **more consistent and durable brand for the city**, not only with a logo but also a set of core messages and visual communication. The current brand is derived from a local workshop on urban planning, and it certainly honours the connection of place branding in the city with the urban regeneration projects. This overlap has led to some misunderstandings and, unfortunately, the logo is not perceived locally as the city brand logo, nor is it acknowledged and shared by stakeholders. So it lacks effectiveness.
- To get more **effective stakeholder involvement around a renewed joint platform** (taking the existing Promotion Board as a starting point), with the mission of co-delivering and co-monitoring a new set of communication and promotional initiatives. As the resources made

available to Local Governments have always been limited, it is necessary to create a different relationship with the private sector and new forms of partnership.

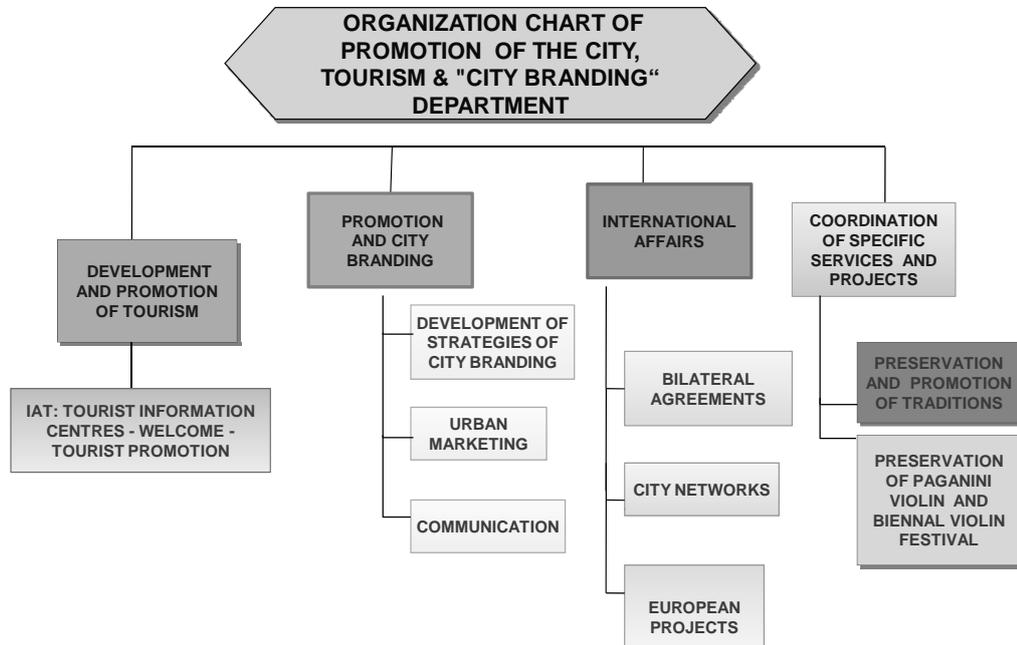
The creation of the **URBACT Local Support Group** will be a good occasion for that, and a number of relevant actors in the city could be considered, such as the Chamber of Commerce; Airport of Genova; Fiera di Genova, a public corporation which manages the Trade Fair Center; S.T.L. (Local Tourism System) Genovesato Company, which gathers about 100 local public institutions and private partners for tourism promotion; Porto Antico, as a public corporation whose mission is to preserve and support the old harbour area as an enjoyable destination for locals and visitors; Palazzo Ducale Foundation, a PPP with the aim of preserving and supporting the main cultural centre in the city; the Regional Agency for inward investment; the Regional Agency for Tourism Promotion “In Liguria”; the University of Genoa; the Port Authority; the Acquario di Genova; or the Association “Genova Smart City”.

In addition, some other goals might be taken into account in this new stage of city branding in Genoa. First, the issue of **city branding for locals**. Citizens are a key component in determining the success of city branding policies and therefore it is necessary to involve them and create new opportunities of participation in the production of a new “narrative” for contemporary Genoa.

Secondly it is the question of multi-governance. The Municipality already cooperates with the Agenzia InLiguria , which deals with the tourist promotion of the Liguria region, together with Enit (Public Institution for promotion of Tourism in Italy) and the various branches abroad of Istituto Italiano di Cultura (Italian Institute of Culture). This synergic collaboration involves the organization of promotional events abroad, the joint participation in tourism exhibitions, and the launch of co-funded promotional campaigns. Nevertheless, this kind of articulation should also be transferred to the promotion of Genoa/Liguria as a business place and a knowledge economy.

To this end, the Municipality of Genoa, through the **Department of Promotion of the City, Tourism and City Branding**, is fully competent. The city is now leading the **Eurocities Working Group on City Branding** that was set up in 2010 and it is also member of the European Cities Marketing Network www.europeancitiesmarketing.com.

The city also has a remarkable know-how in some specific fields like the promotion of **cities alliances**, usually intended to gain critical mass and enhance visibility. In this sense Genoa coordinated jointly with the city of Nice its participation in the 2012 edition of MIPIM Cannes, one of the most important international real estate Fairs for professionals. An agreement between the Airports of Genova and Nice is under development for improving services, expanding the customer base and exploring potential areas of development.



Besides city branding and marketing, the “Department of Promotion of the city, Tourism and City Branding” deals with a range of other issues:

- Management of the tourist information centres.
- International Affairs.
- A specific office on the preservation and the promotion of local traditions.
- Another office in charge of the preservation of the famous “Il Cannone” violin, which belonged to Niccolò Paganini, and involved in the organization of the International Violin Competition which takes place in Genoa every two years.

About 50 people (employees and officers) work in this department, headed by Cesare Torre. The budget available for the department in 2011 was € 822.482, plus the funds coming from Regione Liguria in relation with delegated duties in the field of tourism, amounting to € 220.531.



Checking new urban projects in Genoa

APPROACHING THE LAP

Strengths / contributions	Gaps / demands	main challenges / LAP
<p>20-year background in city branding.</p> <p>Genoa is now leading the Eurocities Working Group on City Branding.</p> <p>Successful destination branding.</p> <p>Urban regeneration projects as a driver for city branding.</p> <p>Capitalization of big events for the city image.</p> <p>Cross-border city alliances to increase visibility (Genoa-Nice).</p>	<p>Erratic path in the way the city has produced city brands in the last 20 years.</p> <p>Lack of result-oriented stakeholder management platforms.</p> <p>Need for a more integrated city branding embracing visitors, business, talent...</p> <p>Need for a more accurate segmentation strategy: by target groups, by country...</p> <p>Branding for locals.</p>	<p>A new strategy on integrated city branding, more aligned to the state of the art in the field.</p> <p>A more effective stakeholder involvement around a renovated joint platform with the participation of the private sector.</p> <p>A new city-brand design.</p>

Dundee

One city many discoveries



JUTE NO MORE: TRANSFORMING DUNDEE

Dundee is situated on the banks of the River Tay on the east coast of Scotland, approximately 70 miles north of Edinburgh. With a population of 142,000, Dundee is Scotland's 4th largest city and the regional centre for a much wider area. Historically, Dundee was known as a centre of industry, particularly during a period when it was the world centre of the jute manufacturing (50,000 people in the city were employed in that industry), and for others like jam or the printing industry. Since the 1960s the city has been working hard to reinvent itself and address the issues shared by many post-industrial cities.

In its move from manufacturing to knowledge-based industries, the city has benefited from its continuing and higher education institutions, with over 21,000 students (Full-time Equivalent). Key growth sectors are now life sciences, digital media & games and services. The plans for the V&A at Dundee (a new venue in the UK of the London-based Victoria & Albert Museum) are seen as a catalyst for regeneration, especially for the on-going Dundee waterfront redevelopment, a large-scale project that will reconnect the city with its historic riverside. But this change should be internally socialized and communicated Scotland and UK wide.



MAIN CITY ASSETS AND OPPORTUNITIES

On-going negative perceptions

Dundee has done much in recent years to address the negative perceptions which continue to prevail in some areas of Scotland. According to the city brand strategy, **Dundee is a “competent, underestimated city in transition”**. 30 years ago, Dundee was in decline as the traditional manufacturing and heavy industries closed. Dundee became synonymous with everything that was bad about industrial decline and its reputation and the perception of the city within Scotland was negative.

In spite of the persistence of some bad indicators (such as the highest rate of teenage pregnancy in the EU), the city today bears no resemblance to this period. However, negative perceptions of Dundee continue to be common. Until very recently, the local press found it easier to be negative about the city than positive. This has begun to change and new editors of both local newspapers have openly committed to a more positive outlook when presenting the city more generally. The persistence of negative perceptions is partly due to the fact that there have been no major compelling reasons to encourage people to come to the city. It **lacks the "wow" factor**. V&A at Dundee shall change all this.

Another misplaced perception is Dundee seen as a peripheral city. Dundee is located on the east coast of Scotland, north of the central belt. Over 70% of the country's population live in the central belt and often see Dundee as “far away”, although the city is only 60 minutes from Edinburgh and 90 minutes from Glasgow. Dundee still remains out of the Scottish tourist circuit.

Key strengths

To combat such perceptions, the local team in charge of development and city branding has highlighted a number of key strengths, which should be pillars of the city's attractiveness. These include:

- A progressive city. Some of the most innovative and pioneering activities take place in Dundee, from science through to the creative industries. There is recognition that Dundee is cutting edge.
- A friendly city. Dundonians are continually surveyed as some of the friendliest people in Scotland.

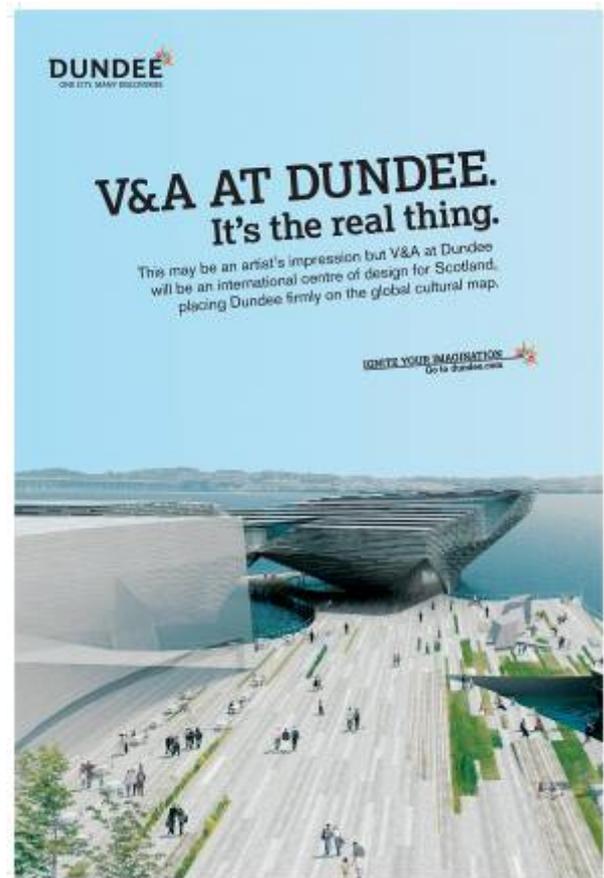
- Accessibility. Dundee is 90 minutes from 90% of Scotland's population and stands as an urban city surrounded by spectacular countryside with EU Blue Flag beaches and mountains in between.
- Large, thriving student population. Dundee has more students per head of population than any other city in Scotland. Students come from all over the world to study in the city's universities.
- Excellent universities. The city has 2 universities, each one with key strengths. The University of Abertay was the first university in the world to offer a degree in Computer Games Design and continues to provide a range of courses that are at the forefront of the digital agenda. Abertay runs an annual computer games design competition for students (with an international focus) called Dare to be Digital, with teams being given the chance to win the "Ones to Watch" award at the British Academy for Film & Television Awards (BAFTA), an annual games event. The University of Dundee is renowned for its world-class research in life sciences. Its medical school is rated as one of the best in the UK and a recent study by the Times Higher Education Supplement saw Dundee University voted as No.1 in the UK for student experience.
- A rich music scene and offer of events and festivals, i.e. Film Festival, Science Festival, Jazz Festival, Food & Flower Festival, Mountain Film Festival.
- Good value. House prices and the cost of living in Dundee are lower than in Scotland's other cities, from trendy waterfront apartments to Victorian villas, from city centre to peaceful suburbs.
- Leadership in key sectors. Dundee is considered birth place of computer gaming in Scotland. Life sciences and healthcare are other key sectors where Dundee is leading the way.



Opportunities

Three main dynamics in the city offer opportunities for the continuous development/promotion of the city brand:

- V&A at Dundee.** The city is developing Scotland's international centre for design in conjunction with the London-based Victoria & Albert (V&A), one of the world's most important museums. This is seen as a once in a lifetime opportunity for the city and will act as a catalyst to the wider waterfront regeneration. The city is working on an iconic building located next to the river, giving it an unbeatable location with views across the estuary. Following an international competition, the building, a future icon of the city, is being designed by Japanese architects Kengo Kuma and Associates and is due to open around 2016. It has the potential to put Dundee firmly on the tourism map and to provide that "wow" factor that research has reported may be missing in Dundee.



- Dundee Waterfront Regeneration Programme.** Dundee is in the midst of a 30-year regeneration programme to reconnect the city to its waterfront (long dissected by harbour-based activities and the road network) and to enable the city to use one of its key features more effectively. This project will see over £1Billion invested over the 30 year period and will create alongside V&A at Dundee, a new railway station, a boulevard arrangement of streets, large civic spaces and sites for the development of new hotels, housing, office, retail and leisure facilities.
- Renewable Energy.** Dundee is keen to position itself as a hub for the development of the renewable energy sector in Scotland, with a key focus on offshore wind and marine developments. Working closely with Forth Ports (which owns the city's port) and other local partners such as Dundee College and East Coast Renewables, the opportunities for jobs and

investment are key aspects. Promoting the green energy sector and Dundee's role in this would also be an opportunity.

RE-POSITIONING DUNDEE: A CLEAR STRATEGY ON INTEGRATED CITY BRANDING

For the municipality of Dundee, place branding has been addressed as a necessary strategy to help to change a negative or poor perception of the city in the UK (but even from local people), and to communicate on-going emerging processes of post-industrial Dundee and the city future expectations.

Actually, **Dundee has been engaged in city branding/marketing for over 20 years**. The initial brand, "Dundee: City of Discovery", arose as a result of the return of Captain Scott's Antarctic Research Ship "The Discovery", built in the city in 1901, to Dundee in 1986. This brand served the city well for 20 years and was replaced in 2010, following a considerable consultation (with key stakeholders and focus groups) and with the support of a marketing agency, with "**Dundee: One City, Many Discoveries**". A tagline which aims to reflect the city's shift to a post-industrial local economy, its engagement in life sciences, digital media, and creative industries. From that date, the city brand strategy might also have been supported by both the city's waterfront redevelopment and the V&A at Dundee as flagship project called to put Dundee on the map.

The launching of the new brand (and the related campaign) came with the following initiatives:

- Creation of a **Strategic Advisory Board**, set up to provide support and direction to the campaign.
- Undertaking of a **baseline study and regular perception studies (surveys) of the city and its brand**. Research (more than 200 interviews inside and outside the city) found that Dundee lacked the "wow" factor.
- Development of a **brand toolkit** (a 72-page document) to show individuals and organizations how to use the brand effectively and correctly in their own marketing materials.
- Efforts to align other activities in order to create a cohesive **family of brands for the city**. A means to create powerful synergies, without overlapping on-going and future communication strategies of the waterfront re-development project and the V&A at Dundee center, and to target specific segments. For instance, Dundee Renewables looks at attracting the renewables industry to the city, while Locate Dundee focuses on promoting Dundee as a place to locate a business, study, live etc (see figure below).

Dundee ignites a spark in everyone

We champion Dundee



Discover and learn



Dundee's foremost key strength... was its excellence in certain 'niche' industries and folklore surrounding the success of local heroes. This is a source of pride in the city, even for in corners not working in these industries: Dundee is changing rapidly and has at least two high-profile, focused industries: life sciences and digital media."

Dance report: The Place Race (Feb 2008)

The city of Dundee, offers its inhabitants, companies, students and visitors more choices and opportunities than most other urban conurbations in the UK – choices which can be surprising for their multitude and depth.

Proposition

The Economic Development Department of Dundee City Council commissioned research earlier this year, carried out by Kolin O'Rourke about Dundee's perceptions and positioning. This work generated the '3 Es' as being fundamental to Dundee's new positioning.

These are:

Enjoy: Great quality of life.

Enrich: Through wide-ranging activities in Dundee and prime location for Scottish countryside.

Excel: In innovative industries.

Building on the research carried out as part of Dundee City Positioning project (Klein O'Rourke) we have created a focused proposition:

Dundee ignites a spark in everyone, encouraging them to embrace all life has to offer.



Discover more



Discover creativity



Discover lifestyle



Discover motivation



Extracts from Dundee-brand toolkit.

- Creation of **Dundee Ambassadors** and **Dundee Innovators** to address issues of perception. The Ambassadors are "inspirational individuals who represent Dundee's many faces and who share a passion and pride in the city". The Innovators are people that have or continue "to pioneer extraordinary developments". Examples of Ambassadors include local celebrities (such as the actor Brian Cox), scientists, primary school pupils, musicians, and entrepreneurs (such as Chris van der Kuyl, a successful entrepreneur from the videogame sector). Those ambassadors and innovators are involved in the city campaign "One City, Many Discoveries".

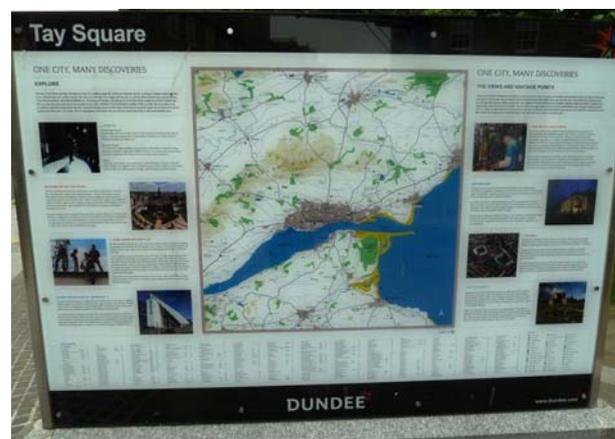


- **Dundee & Me**, addressing the issue of civic pride and confidence. An opportunity for people to create their own Dundee profile on a web platform and tell about all the things that they think make Dundee special.
- Development of the use of **social media**, mainly through the creation of Twitter accounts and Facebook pages related to the brand and Dundee, making visible what's happening in the city and positive news stories. In 2011, the city ran a competition through its Facebook page to encourage young people from beyond the city to enter - and to win a weekend in Dundee - with a wide range of prizes - dinners, accommodation... and a meeting with a local well-known band The View.
- **Using marketing and branding to support the development of events in the city.** For example, around the Duncan of Jordanstone College of Art's Degree Show, a series of events and activities were promoted last year under the banner of "Ignite your Weekend", capitalizing on the creative buzz of the annual Degree Show. A weekend of culture and creativity in Dundee, with a programme resulting from the collaboration with a number of local organisations (including the Dundee City Council, the University of Dundee, V&A at Dundee Project Team, Dundee Contemporary Arts, Generator Project, the University of Abertay Dundee, and Dundee Rep Theatre).

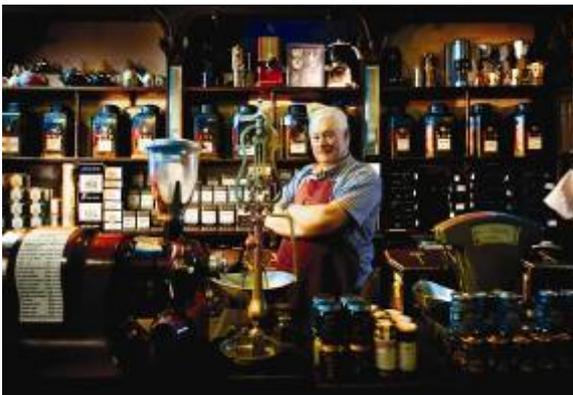
In terms of branding and marketing channels, the www.dundee.com website is the key tool of the city's strategy. However, the municipality has also used printed media (**posters**) that have been displayed in other Scottish cities like Edinburgh and Glasgow, along with innovative illuminations.

Apart from the aforementioned features, one can also recognize some subtle elements that reveal an **ambition in Dundee's branding strategy** for both making a concrete impact in the short term and managing an integrated approach:

- The use of **urban signage to deliver city core messages**, the new storytelling of Dundee to both locals and visitors.



- A special effort in **visual communication with a long-term view, which includes the promotion of a new visual culture of the city** (new bank of images...), more colourful and optimistic as opposed to the more extended image of Dundee as a grey city.



Promoting a new visuality of Dundee

- Capacity to attract other stakeholders and local agents in this effort to promote new imaginary and visuality of Dundee. For instance, one of the best hotels in the city, the Apex, has commissioned photographer David Springford to produce a photo booklet of Dundee available to the hotel guests in rooms and in the lobby.

MANAGEMENT MODEL

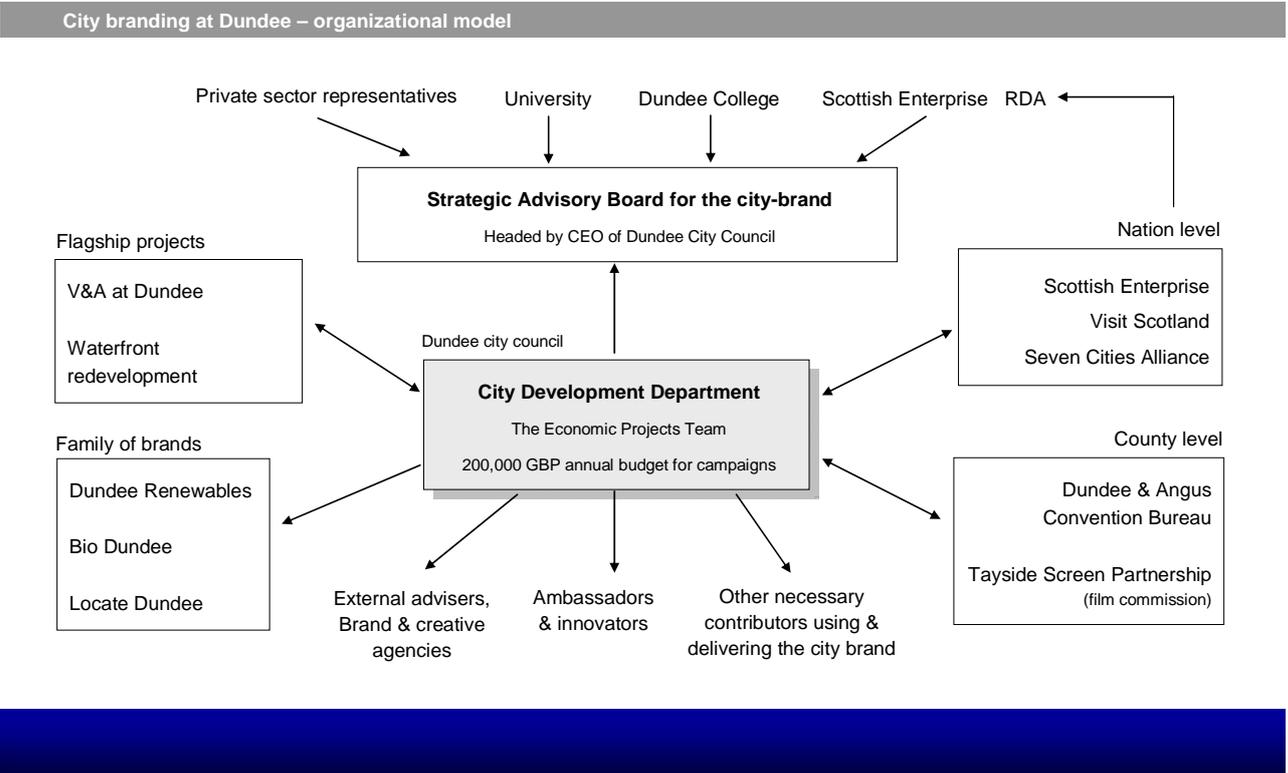
The process described above was conducted by **Dundee City Council's City Development Department** as the lead department for the delivery of the marketing/branding and communication strategy for the city. Within the department, activity undertaken is overseen by the Economic Projects team. Jennifer Caswell, Team Leader for Economic Projects, is the key officer managing the day-to-day activities of the campaign. The City Council does not employ any staff whose role relates full-time to the "One City Many Discoveries" campaign.

Marketing activities also involve 3 members of staff within the Dundee & Angus Convention Bureau, which promotes the city and the neighbouring Council of Angus for business tourism/events. The Council also manages the Tayside Screen Partnership, which promotes the development of the film sector and locations in Tayside (Angus, Dundee, Perth & Kinross and Fife local authorities).

As part of the development of the city's new brand in 2010, a **Strategic Advisory Board** was established, which continues to meet at key times to agree the strategy and expenditure for the

campaigns. Members include the Lord Provost (City Mayor), Abertay and Dundee Universities Principals (CEO), private sector representatives from key sectors such as life sciences, retail and creative industries, the Principal of Dundee College, Scottish Enterprise (the Scottish development agency), and the Chief Executive of Dundee City Council. As mentioned before, the project is also supported online (and often in person) by a range of Ambassadors and Innovators.

The last annual budget for the campaign was £200,000. This does not include staff costs but does include web-based activities, the services of all external agencies, printed materials, advertising costs etc.



S: M. Rivas-Grupo TASO for CityLogo

MAIN CHALLENGES

According to city officials, there are many challenges that the city faces in the current development of the brand, some related to the existing economic conditions and others, more generally, to the issues that the city faces. These include:

- Financial aspects:
 - Diminishing budgets for marketing and branding.
 - Using new technologies to reduce costs.
 - Getting city stakeholders to financially support the brand.
- Changing world context and new technologies:
 - Increased competition from other cities developing marketing/branding profiles.
 - Emergence of new technologies to deliver the marketing message effectively.
 - Effects of globalization on branding and city growth.
 - Need for the brand to be evolving like the city itself (“how to keep it fresh”).
- Engagement:
 - Engaging the local community in the on-going development of brand: civic engagement in the process, local buy-in to the brand and what it means for the city.
 - Engaging all potential audiences, identifying the best methods for the various target groups and prioritising, given reduced budgets in local government.
 - Getting city stakeholders to support the brand with activities.
 - Achieving understanding of the purpose of city branding, what is needed in order to create joint marketing opportunities and shared activities with other local organisations.

Generally speaking, Dundee’s recent strategy on city branding is a successful process, very well executed. However there is more room to use the process to deepen in the collective building of a new narrative for the city, for Dundee to target more directly the local population. In addition, but also connected to the former question, there is still room to increase effective involvement from a wide range of local stakeholder in applying the brand handbook and co-delivering specific promotional initiatives.

Also, one of the challenges expressed by city officials from Dundee is “how to keep the brand strategy fresh and current”, just after the impact of the launching phase. Perhaps an answer to this may be found in activating continuous feedback mechanisms to improve and re-fresh both brand building and management. This is a question to explore for all the partnerships during the CityLogo learning process.

What it is clear is that, because of heavy spending cuts in local administration, **Dundee may have to change from the campaign-oriented way of city-branding**. Also pushed by the new low public-spending framework, micro-segmentation and ad-hoc strategies for a wider range of targets, including geographical segmentation, are gaining more importance.

APPROACHING A LOCAL ACTION PLAN USING THE URBACT METHOD

It is likely that the URBACT Local Support Group will be made up of members of the aforementioned Strategic advisory board for the city-brand, and of officers from the City Development Department involved in city branding. The city might take advantage of what is a local tradition in **community planning processes** since 1992: flexible partnering. One example is the “Dundee Partnership”, which is not based on any legal body, or staff. The Dundee Partnership has a management group which meets 4 times a year, a coordinating group that meet every 2 months and theme groups. The partnership puts together city agencies and the City Council, Scottish Enterprise, academic institutions, the business sector, and voluntary and community sectors.

The Local Action Plan could consider a range of issues that are likely to impact on the city in the next few years. This includes how the on-going economic crisis and proposed budget reductions in the public sector demand responses to city branding and the need to continue creating positive images of the city.

The regeneration programme focused on the city's waterfront creates opportunities on its own for the city in terms of marketing and communication and impacts on the brand identity of the city. In addition, the opportunity to create the V&A at Dundee is other flagship project of great relevance. Integrating the specific marketing/communication needs of such large scale projects within the city-brand strategy is another challenge which could be addressed as part of the CityLogo project.

Finally, the articulation with the national level is crucial in the case of Dundee. The Scottish Government is currently investigating the potential of all of Scotland's cities to act as drivers for the country's economy (see the recent publication *Scotland's Cities: delivering for Scotland*) and Dundee needs to ensure that it has a visible presence in Scottish terms. In this sense, the Government has recently established the Seven Cities Alliance which brings together the 7 Scottish cities to discuss collaborative approaches to key issues. The Alliance has an investment fund which will be used to support the development of other projects that lever in other funding, either from the private sector or from Europe, for the collaborative approaches between cities to develop large scale projects and to develop programmes which allow for wider city region investment. The Cities Alliance Strategy recognizes that "the world's most successful cities have an identity that reaches out across different

markets and customers and tells a unifying story about the value the city can add to any activity that is looking for a home". So this can be an opportunity to promote collectively "the urban Scotland". The Scottish Government is also considering the city-region model and Dundee could look to the wider region with its branding and communication strategy.

Strengths / contributions	Gaps / demands	Main challenges / LAP
<p>Re-branding, re-positioning</p> <p>Strong brand: "One city, many discoveries"</p> <p>Lengthy experience in brand design and brand toolkits – interaction with branding consultants and creative agencies</p> <p>Brand campaigns and relations with the media</p> <p>Promoting a new visual culture of the contemporary city</p> <p>Digital-based communication tools</p> <p>The figure of the city ambassadors</p> <p>Coordination of a "family" of sectoral and project-based city sub-brands targeting specific segments.</p> <p>Targeting local people: "Dundee & me"</p> <p>Tradition in community planning and flexible partnership.</p>	<p>Beyond participation: effective stakeholder involvement in brand management and co-delivery of concrete initiatives.</p> <p>New social media methods</p> <p>How to integrate more effectively the existing city brand strategy with the marketing of large scale projects and big events (European capitals of culture...)</p> <p>New ways for improving community engagement</p> <p>Evaluation methods for city marketing</p>	<p>How to keep the existing brand strategy fresh and current, just after the impact of the launching phase.</p> <p>How to increase the commitment of related local stakeholders in city brand management in a context to low public spending.</p> <p>How to integrate more effectively the existing city brand strategy with the marketing of large scale projects like the waterfront redevelopment and the V&A at Dundee cultural centre.</p>

Sites

<http://www.dundee.com>; <http://www.dundeewaterfront.com>; <http://www.locate-dundee.co.uk>
<http://www.vandaatdundee.com>; <http://www.dundeepartnership.co.uk/>

Zaragoza

A challenge, a city



LOGISTIC HUB CONNECTING EUROPE TO THE IBERIAN PENINSULA

Zaragoza, capital of the Autonomous Community of Aragon (Spanish term equivalent to the regional level of government and administration) and fifth Spanish city in terms of population (nearly 700,000 inhabitants) is located in the Northeast of Spain. It is equidistant from the cities of Madrid, Barcelona, Valencia and Bilbao and connects to the rest of Europe through the Pyrenees, which makes it a strategic hub for communications connecting Europe to the Iberian Peninsula.

The strategic location of Zaragoza is helping make **logistics and transport** the most potent sectors in the local economy, which over the previous decades was mainly concentrated in the light-metal and automotive industries. Surely logistics makes up a uniqueness feature, likely to feed Zaragoza's city-branding. As far as the local economy is concerned, there is also a relative growth of activities in the sectors of renewable energies, sustainable industries and new technologies.

Zaragoza is also considered as a "city of meetings", thanks to its high external accessibility (the new high-speed train links the city to Madrid or Barcelona in less than 1 hour and 30 minutes), two conference centres and a total of 10,500 hotel rooms. It also has an important international profile, which was raised by the EXPO 2008 (International Exhibition), held in the city under the theme of Water and Sustainable Development: a major international event that helped promoting the city all over the World.



Bridge over Ebro River designed by Zaha Hadid as entrance gate for the EXPO 2008

EXPO 2008 AS CATALYST FOR CITY BRANDING IN ZARAGOZA

As a matter of fact, the International Exhibition of 2008, which brought a huge amount of public investments in infrastructures and the urban regeneration of the Ebro riverfront, also acted as a catalyst factor which allowed city branding to be put on the local working agenda.

The context led to the establishment of the **Zaragoza Global** agency, a Public Limited Company (PLC) whose shareholders were the Municipality of Zaragoza, the Chamber of Commerce and Industry of Zaragoza and the Regional Government of Aragon. The Board of Directors, headed by the Mayor, was comprised of other city elected representatives, representatives of the other mentioned shareholders, together with the local entrepreneurs association. The CEO was also a position held by an elected representative, in this case the councilor for promotion and tourism of the city.

The mission of Zaragoza Global consisted of the following tasks:

- Building up the international image of the city.
- The creation and marketing of the Zaragoza City Brand.
- International networking with other cities and the development of international relations.
- Collaboration with other bodies for the international tourism promotion of Zaragoza.

Many activities have been carried out since then in order to achieve those goals:

- The agency **launched the city brand in 2009**, “Zaragoza un reto, una ciudad” (in English “Zaragoza one challenge, one city”). At that time, the campaign was seen as the starting point of a long-term effort for the greater involvement of the local population in the building of the future Zaragoza, beyond the external marketing orientation. The initiative also included the creation of a **Brand Committee** (which certainly it could be incorporated into the URBACT Local Support Group).
- The municipality carried out several presentations of the city across Europe (Milan, Toulouse, Brussels, Frankfurt and Bologne). Usually those presentations were performed by the Mayor – or the councilor for Promotion and Tourism- in front of previously selected stakeholders of the host city, including local authorities, entrepreneurs, etc. As a complement, different cultural and leisure events were organized in the host cities, in order to communicate the values of Zaragoza and its brand.
- Initially, the marketing of the city brand used a combination of traditional off-line advertising channels (press, radio, regional and local TV, posters, etc) and on-line tools (specific website, digital newsletter and web 2.0 social networks). However, from 2011 and the beginning of

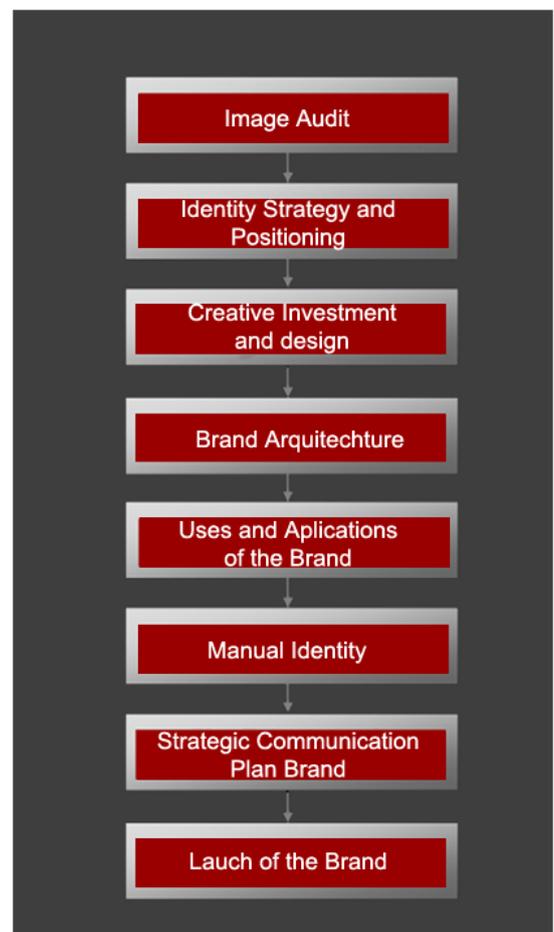
public spending cuts, on-line tools have gained more and more weight, as they imply lower costs. In addition, at that time, the municipality started to plan the creation of an ambassadors club and the development of a special and priority relationship with the network of foreign consulates located in Zaragoza.

Apart from the experience acquired in the last four years and the professionalism of the city executives involved, Zaragoza Global has been successful in activating a large range of collaborations for its city branding strategy.

First of all, the organization worked with other city-level entities, mainly the Communication and International Relations Departments of the Municipality, Zaragoza Turismo and Zaragoza Cultural, both local agencies respectively focused on tourism and culture. But, more unusual was the capacity of Zaragoza Global to get the engagement of the regional government in the city branding strategy (through a collaboration with Aragon Exterior, the regional public body in charge of internationalization). To some extent, the municipality has also managed to establish a fruitful connection with the central (national) administration, especially with respect to the tourism segment.

In that period, the municipality of Zaragoza has gained significant experience and **know-how in the whole process of city-brand design** (image audit, identity strategy, brand architecture, brand handbook, strategic communication plan) and also in how to use and interact with brand consultants and other appointed experts (see figure).

Finally, it is worth mentioning that Zaragoza started to play an active role within the Eurocities Working Group on City Branding and in the CIDEU network (Iberoamerican Center for Strategic Urban Development).



T
h

Launching process of a new brand in Zaragoza

Zaragoza conecta

Nexo de culturas, lugar estratégico.
Zaragoza es una ciudad del siglo XXI
que se transforma sin perder su esencia.
Una de las ciudades más dinámicas
de Europa. Un lugar donde invertir.
www.marcazaragoza.com



Zaragoza crece

Zaragoza es desarrollo.
Una ciudad que vive el presente con visión
de futuro, que apuesta por prácticas
sostenibles mejorando la calidad de vida.
Amable, abierta, humana.
www.marcazaragoza.com



Posters: brand campaign 2010.

THE CHALLENGE OF RE-INSTITUTIONALIZING CITY BRANDING IN A FRAMEWORK OF SPENDING CUTS

The aforementioned institutionalization of city branding, consisting of Zaragoza Global and the active collaboration with other stakeholders is currently being jeopardized.

In mid-2012, Zaragoza Global was dismantled as one of the consequences of the wave of heavy spending cuts in the public sector in Spain. The current situation of stand-by concerning city branding may lead to the loss of the work done in the last years and a step back regarding the integrated approach, as the work agenda of Zaragoza Global has been translated to the city's tourism agency, Zaragoza Turismo. The risk is to go back to a focus on destination branding, at the expense of activities targeting business and other target groups.

The root of the problem is to be found in the general conception of city branding. Promotion and communication expenditure is often viewed as superfluous, unnecessary expenditure, the cutting of

which has no consequences. This is a rather contradictory stance when the same policy-makers declare that economic recovery will be driven by internationalization and the support for sectors which have not been hit so drastically by the crisis, such as tourism.

In spite of being so contradictory, this situation may be seen as an opportunity for tackling some gaps which arose from the past four years of city-branding in Zaragoza.

First of all, an **effective and more direct participation of the private sector** in the management of city branding is needed. Zaragoza Global was a 100% public body (until last year, Chambers of Commerce in Spain were by law funded from business taxation, mandatory for all firms) and it collaborated essentially with other public organizations. The Local Support Group to be set up as part of the city's participation in the URBACT CityLogo project can be the perfect motive.

In this sense, a deeper role of Ebropolis (the association created as a management platform for the Strategic Plan of Zaragoza and its Metropolitan Area) in city branding makes sense, especially in the perspective of city-branding as the communication link in the chain of urban strategic planning. Some other entities representing emerging processes or new flagship projects in the city could also have a wider role, such as PLAZA (the logistics park of Zaragoza, the largest in Europe) or the Digital Mile, an ambitious project on the knowledge and creative economy.

But also a range of other relevant stakeholders should be taken into account in one way or another, namely:

- ADEA, the Association of Managing Directors and Executives of Aragon.
- The Chamber of Commerce and Industry of Zaragoza.
- CREA, the Aragon Confederation of Enterprises.
- CEZ, the Zaragoza Confederation of Enterprises.
- The University of Zaragoza and its Business-University Foundation.
- Zaragoza Tourism.
- Zaragoza Convention Bureau.
- HORECA, the Federation of Hotels and Restaurants of Zaragoza.
- CIPAJ, a local public agency for youth information (in the perspective of targeting locals).
- AMAPA, the Association of Media and Advertising Agencies in Aragon, for helping with the strategy on visual communication.
- The Airport of Zaragoza.
- Zaragoza Activa, the local public agency focused on promoting employment and supporting entrepreneurs.
- The Tourism Department of the Regional Government of Aragon.

The current situation is also an **opportunity for a wider understanding of place branding, beyond the strict campaign-oriented conception**. In addition, a brand is meaningless if it is not based on a process of collective strategic thinking, which should lead to a powerful and shared narrative on contemporary Zaragoza being established.

Another gap in the experience of Zaragoza in place branding, which presents obvious links with the issue of private sector engagement, has been the **low appropriation of the brand** by the rest of the local stakeholders, whether public or private. It is a known fact that achieving this is a complex task and the experience in Zaragoza shows that there has been little enthusiasm between some local institutions, associations and the people themselves to make the brand theirs. It will be necessary to address in the near future this relative poor awareness and commitment by stakeholders and potential users.

Finally, future city-branding actions should take place within a **monitoring system**, a dimension all the more crucial in the new paradigm of low public-spending. This should require a specific investigation as there is no easy or obvious key performance indicators to assess efficiently the work achieved in city branding.

There is a wide consensus in the Municipality that the forthcoming URBACT Local Action Plan should cover all the topics and areas of interest mentioned above.



MAIN STRENGTHS AND GAPS

Strengths / contributions	Gaps / demands	Main challenges / LAP
<p>Factors of uniqueness (logistic hub...) and many assets resulting from big urban regeneration projects to feed a new powerful narrative on contemporary Zaragoza.</p> <p>Know-how on the process of city-brand design: image audit, identity strategy, brand architecture, strategic communication plan. Interaction with brand consultants and other key experts.</p> <p>Wide use of Internet as a channel for delivery.</p> <p>Multilevel-governance in city branding: articulation between the city, the urban agglomeration and the region.</p>	<p>Local governments in Spain are being heavily affected by spending cuts. A simplistic understanding of city branding, as a campaign-oriented issue, make branding all the more vulnerable to budget drastic reductions.</p> <p>Lack of awareness and commitment as regard the city-brand by stakeholders and potential users</p> <p>Approach focused too much on logo+ campaigns.</p>	<p>To set a new model for city branding's institutionalization after the abolition of the Zaragoza Global agency, with an emphasis on the private sector engagement.</p> <p>A redefinition of the strategy on city branding that should go beyond a campaign-based orientation.</p>

Sites

www.zaragozaglobal.es

www.marcazaragoza.com

Oslo

Powered by nature



STRENGTHS OF THE CAPITAL OF THE NORTH AND BRAND ATTRIBUTES

Oslo is the capital of Norway and also the economic and political centre of the country. It is also the third largest city in Scandinavia, with a population around 600,000 (900,000 including its extra-municipal suburbs). Oslo, at approximately 453 square kilometres, is one of the largest capitals in the world in terms of area. Most of the capital area is forest, making Oslo a city in close contact with nature. The Oslo fjord is a lake in the Skagerrak bay, stretching inland from the North Sea towards Øresund and the Baltic Sea. The city has an impressive archipelago of islands, which in summer becomes the city's favoured playground.

The Oslo regional alliance consists of 57 local authorities, including the city of Oslo, and is home to approximately 2 million people. It hosts a dynamic economy with one of the highest regional GDPs in Europe. The local economy is based on five main clusters: maritime and biomarine industry; energy and environment, comprising oil and gas industry and renewables mainly hydropower; telecom and ICT; life science; and creative industries, particularly music but also design and architecture.

Other assets and emerging dynamics in Oslo are:

- One of the highest education levels in Europe, and according to UN's "quality of life" index, one of the best places in the world to live in.
- Oslo as an open, tolerant and egalitarian capital with a great diversity of inhabitants and ways of living; Oslo plays a world-class role in international work for peace. Those concepts will have a relevant room when profiling contemporary Oslo.
- One of the most innovative cities in Europe; Oslo is among the world's most eco-friendly cities.
- A huge waterfront redevelopment process in the bay area: the "Fjord City" concept. In fact two parallel urban redevelopment projects at Tjuvholmen and Bjørvika districts. The former rising literally out of the sea, and the one in Bjørvika opening up what was once Oslo's most heavily industrialized waterfront.
- Creating the high speed train connection between Oslo, Goteborg and Copenhagen is a project for 2025. At that time, the new connection will create an attractive mega-region of 8 million inhabitants and a high concentration of knowledge and innovation.

- Other assets like egalitarian organizational structures, (social) informality, a local society with no formal codes, should be mainstreamed up the “official storyboard of Oslo”, since it matches with the trends in the knowledge and creative economy. Also Oslo’s lively underground scene should feed more clearly into a future city brand strategy.



Left: Tjuvholmen area (west Oslo), around the new Astrup Fearnley museum of Modern Art, designed by Renzo Piano, opened in September 2012. Right: new CBD “bar-code” area in Bjorvika, just behind the new opera house - East Oslo.



Opera house opened in 2008. A new Oslo’s urban icon, which is part of the redevelopment project of the Bjørvika district.

THE NEED FOR ADDRESSING INTERNATIONAL BRANDING IN A MORE INTEGRATED WAY

According to Oslo' city officials, the main current challenge regarding branding is that actions are carried out on many different levels and by different stakeholders, without sufficient coordination or an overarching responsibility. The result is a fragmented image and a number of expressions where each sector is promoting its own assets. The City of Oslo strongly believes that there is an unfulfilled potential for the city as a whole and that a more strategic city branding would be an advantage in the future marketing of Oslo. The vision is that Oslo should be the preferred location for international businesses and knowledge workers within the field of innovation and the knowledge sector, and for large events both national and international.

To that end, the Department of Cultural Affairs and Business Development of the municipality of Oslo has been entrusted with the responsibility to city branding and particularly in delivering a more consistent and powerful strategy, coordinating in a more effective way the current activities of VisitOSLO in tourism marketing and of Oslo Teknopol for promoting Oslo as a business place. In that assignment the Office of the Governing Mayor will also make necessary contributions.

At the same time, more related stakeholders should be involved in this emerging model of institutionalized city branding & marketing. In this re-thinking process, the decision of the local government of disinvesting in some public bodies like Oslo Teknopol must be taken into account. In this sense a new agreement model with Teknopol is expected in the short term , which should also see a more solid involvement of the University, the two Tech-Parks, clusters platforms (like OsloBIO in life sciences or OREEC Oslo Renewable energy and environment cluster) and the creative sector.

As regards VisitOSLO, which is doing very well in targeting visitors and the congress sector, the municipality could use its influence (the Agency is generously funded by the City Hall year after year) to facilitate its crucial contribution in a new phase of integrated branding and marketing for Oslo.

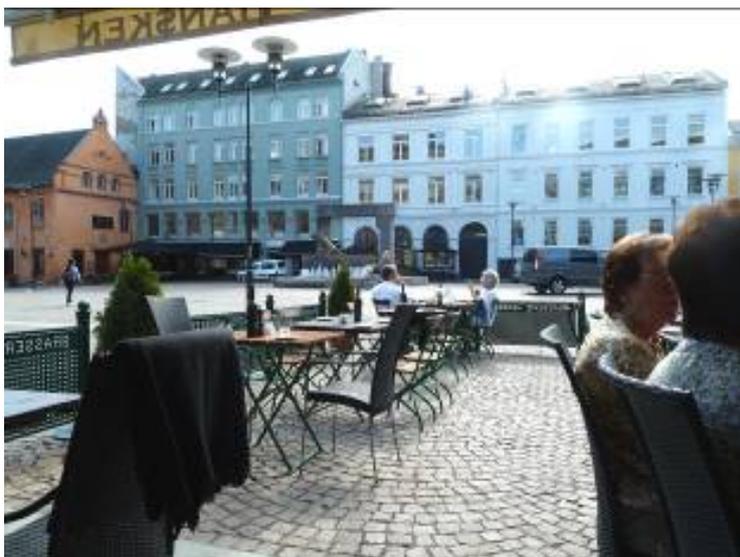
Compared to VisitOslo, Oslo Tecknopol has less control on the process of business landing in Oslo, in terms of brokerage in some operational details to potential investors (location choice...) beyond strictly offering facts & figures (information). On the contrary VisitOslo, apart of managing an excellent website and other social media tools for information and interacting, offers the Oslo Visitor Card and give full operational assistance to everyone interested in Oslo as a congress site or for a big event.

There is no way back in the decision of Oslo for developing a more powerful and integrated branding strategy, according to its status as one of the capitals of Northern Europe. Thus, international branding has been prioritized in key city planning documents such as the Business Development Plan for the municipality. Nevertheless, city officials are aware that the Oslo region's merits and qualities, regarding business development for instance, are unknown to a broader international public. Oslo's

geographical and political position on the outskirts of Europe and the European Union is an important challenge. Hence, a better positioning for increased differentiation and visibility at both continental and global levels is desirable.

One could say that the city performance in modern city branding does not match the impressive number of current city assets (including two simultaneous waterfront re-developments in the east and west part of the city) and emerging processes. Here is a clear challenge to be faced. This challenge can be summarized in producing a single and integrated city branding strategy, trying at the same time to build up a more consistent sectoral strategy for promoting Oslo as a business place, at least at the same level as what has been achieved with the tourist and visitor target groups.

Obviously, the involvement of relevant local stakeholders, especially from the private sector, matters. A successful stakeholder analysis and the provision of a clear road-map for all the parties involved will be a crucial task for the City Hall. As important as leadership, will be its negotiation capability, so as to present the initiative as a win-win process. Finally, another challenge for Oslo is to go beyond the traditional marketing approach and face city branding as a way to increase cohesion in a multicultural local society. That is branding to socialize more widely city projects and emerging processes, especially in a city with around 25% of people that were not born in the city.



Branding for locals, a challenge in multicultural Oslo

OSLO TEKNOPOL: TARGETING THE KNOWLEDGE ECONOMY

BI Norwegian Business School

Oslo Teknopol is a development agency owned by the City of Oslo and Akershus County Council. Basically, the organization acts for the international promotion of the city-region, highlighting the region's attractiveness for talent and knowledge-intensive industries. To that purpose, Oslo Teknopol cooperates with business, clusters, tech-parks and knowledge institutions.

Oslo Teknopol aims are:

- Increased knowledge about the region's strengths and opportunities as an international business and knowledge region.
- Increased recruitment of knowledge workers.
- Attracting investments in industries of high relevance for the main local business clusters.
- Increased international focus of companies, research institutes and projects.
- Coordination of regional activities, projects, and resources applied in the region.



Accordingly, its main tasks are to:

- Develop and use new tools and channels through an elaborate use of digital and social media. Includes long-term approach of relevant target groups, "followers", and stakeholders.
- Brand and promote international conferences held in the city-region and of selected conferences where groups of regional actors contribute internationally.
- Release and develop the regional newsletter "Oslo Knowledge Update" to an international audience of global professionals, knowledge workers, researchers and journalists.
- Respond to inquiries about the region from companies, professionals, delegations, and public institutions.
- Raise the profile of regional projects to international high level standards through project management (e.g. Oslo Innovation Week).

Oslo Teknopol is now under a restructuring process. Hopefully the resulting lay-out of the city-region in terms of who is in charge of promoting the city as an urban economy should not mean a step back

with regards to the current model, at least. Moreover, it should be an opportunity for a more direct involvement of stakeholders in branding the city as a world-class knowledge economy.

VISITOSLO: TARGETING THE VISITOR ECONOMY

VisitOSLO is a limited company with 40 shareholders from the local tourism and trade sectors (which include companies operating at regional and national level). This is the main tourist marketing and service institution of the city and its surroundings, with a staff of 30 and a network of 300 entities linked in a way or another to the organization.

With an annual budget of around 8 million euros, the company's sources of income are direct funding from the city of Oslo and the shareholders (respectively one third of the budget) and the revenues from service delivery (another one third and a constant effort to increase the share).

Not only VisitOSLO is responsible for "public" visitor's products and services such as the Tourist Information offices and the official website www.visitoslo.com. The company's vision is to be the leading organization in profiling and positioning at national and international levels the Oslo region as a destination, contributing to the development of commerce and culture in the region, and particularly of its shareholders and partners. We can mention the VIP Oslo Pass, which includes free entrance to museums and attractions, public transportation and parking, as well as discounted and free sightseeing, restaurants, car rental, etc. Other more "institutional" activities range from the issue of accreditation and photo permits for press and media to the arranging of site inspections for congress and event organizers. Finally, VisitOSLO also acts as a lobbying agent of the tourist industry.

As part of a marketing strategy developed in coordination with Innovation Norway and other relevant partners, VisitOSLO's has defined the following key target markets:

- The holiday and leisure market, in Norway, Scandinavia, Europe, Russia, USA, Japan, China and Thailand
- The international meetings- and convention market.
- The international travel media.
- The international travel trade.

In the process of designing its corporate logo, VisitOSLO intended to come up with a comprehensive city logo, but this "short way" was not completely successful, and this logo is only perceived as such in the side of the visitor economy. The current "drakkar logo" was established about ten years ago to create a common marketing tool for the City and its trading community in general, but most specifically the travel and tourism trade, both in Oslo and the surrounding regions. Being blessed

with an original, short and easy-to-pronounce name, the emphasis is in the spelling itself as well as a small colourful “swirl” representing both the stem of the “Gokstad” – one of very few original Viking ships in the world – as well as the multitude of cultures and origins found in the city and the buildings in which they live and work. The decision not to include a motto looks rather wise: as an over simplification or synthesis of the various city’s core messages, the motto can be a risky decision.

However, the design process was basically organized as an internal process within VisitOSLO. Other stakeholders were only involved to a limited degree and mainly at the point when the logo was to be implemented. The result is a lack of ownership and identification among the different stakeholders, i.e. difficulty in seeing the city logo as relevant for the city as a whole. It is perceived only as one of several existing visual identities expressed by different images (logos), and not connected to a wider strategic branding process.

Another relevant aspect of VisitOSLO’s activities is their excellence in the use of digital-based tools for communication. Through a specific unit devoted to digital media, VisitOSLO has a sophisticated strategy based on the following channels:

- Visibility and easy access information through selected digital and social media (50,000 followers in Facebook, intense activity in Twitter).
- Global distribution of news - when relevant - through global information services such as Newswire.
- Regional monthly newsletter marketing strengths and opportunities.
- Development of mobile applications and interactive games.

VisitOSLO is also an interesting case when it comes to creating experience-based content and crowd-sourcing. For instance, its picture data bank is fed by individual contributions. The approach is also seen as a great opportunity for collective place-making.

The city could positively take advantage of the know-how of VisitOslo in using the digital media to deliver the city offer and interacting with target groups.



A Poor Man`s Connoisseur Guide

The power of working together. It is curious that a new fresh look of Oslo for visitors has recently come not from VisitOslo but Oslo Teknopol, which is in charge of creative industries. It is an alternative non-conventional Oslo guide entitled "The Poor Man`s Connoisseur Guide to Happy Living in One of the Most Expensive Cities in the World", produced by LARM and commissioned by Oslo Teknopol. The guide, full of pictures and images is by itself a good contribution to promote a new visual culture of the city. A proof of the power of combining different visions and looks into a city brand building process



MAIN CHALLENGES: APPROACHING THE LAP

Strengths/ contributions	Gaps / demands	Main challenges / LAP
<p>International branding is a priority that comes from the city's strategic plans and documents.</p> <p>Impressive array of city assets</p> <p>Destination-branding or targeting the whole visitor economy: the role of VisitOSLO</p> <p>Digital and interactive tools in city promotion-tourism segment (VisitOslo).</p> <p>How to measure: an "attractiveness barometer" is under construction (Oslo Teknopol). It can be something to show?</p> <p>Quality of Oslo Teknopol issues and materials</p>	<p>Weak stakeholder involvement</p> <p>Strategy targeting innovators and knowledge-base operators. Business place</p> <p>Branding for locals. Branding to socialize city projects and emerging processes, especially in a city with around 25% of people that were not born in the city.</p> <p>Non pure marketing approaches: new narrative of the contemporary city. Lack of a common narrative and core messages</p> <p>City-country articulation on place branding</p> <p>Need to enrich the narrative of contemporary Oslo with new existing attributes: informality or no-code society; creative Oslo.</p>	<p>One single integrated city branding strategy, involving key related stakeholder in an effective platform for co-working and co-delivering, sharing decisions and responsibilities.</p>



Aligning efforts for successful sailing across troubled waters

Sites

www.visitoslo.com; <http://www.oslo.teknopol.no>

Vilnius

Selling Lithuania smartly



THE LIVELY CAPITAL OF LITHUANIA

The capital of Lithuania has a population of 554,000 (2012), the majority of whom are Lithuanian (58%). As an historic legacy, other nationalities are widely represented in Vilnius, such as Poles (18%), Russians (14%) or Belorussians (4%). The city and county of Vilnius produce 40% of Lithuania's GDP. As of 2011, Vilnius' economy reached 11,80 billion Euros. Several knowledge-based clusters have been established in the past few years, bringing together into one space such high technology areas as biotechnology, laser technology, info and telecommunications, electronics and precision mechanics, environmental and nano technologies, and medicine. Currently in Vilnius, people, companies and institutions enjoy the fastest internet connection in the world.

Vilnius relies on a series of strengths from a marketing perspective:

- A unique old town, Baroque city - declared a UNESCO World heritage Site in 1994.
- A Jewish influence until the 20th century which has led to the city being described as the "Jerusalem of the North".
- In 2009 Vilnius was the European Capital of Culture.
- The Lithuanian capital is the one of the cities with the highest quality of life among the 12 new EU member States, according to the International Living 2009 Quality of Life Index. Also Vilnius ranks 120th among 240 world cities in terms of cost of living (Mercer "Worldwide Cost of Living Survey 2011").
- It is ranked number one in the EU for air quality, according to the European Green City Index in 2009. Vilnius has the fastest Internet connection in the world.
- The city hosts one of the most multilingual people in the EU – with one of the highest percentages of residents speaking at least one foreign language. 40% of population with higher education and 20% of graduates in engineering.
- A high concentration of educational institutions: 23 universities and 23 colleges.
- An attractive environment for investors, e.g. Vilnius has recently attracted new and well known brands like IKEA, Kempinski, etc. The city has established a new airline "Air Lituania"
- Named by The New York Times as one of the Top 10 cities in the world as "smart and well-managed" (Nov. 17, 2011).

In short, Vilnius is a city with a significant potential as both a knowledge and visitor economy, largely untapped up to now. It is modern and cozy, romantic city at the same time.



Old Town

BUILDING VILNIUS CITY IMAGE

The first significant initiative related to city branding, the **Vilnius City Image Concept**, was created in 2006. At that time, Vilnius was the capital of a fast growing economy and a regional economic development centre in Central and Eastern Europe. The basic idea was to build on Baroque (with the motto “**Be baroqued!**”) as the most prominent architectural feature of Vilnius, something unique in the Former Soviet Union Countries. In these first efforts to promote Vilnius as an attractive destination for investment and tourism, the concept was used both as a long term consistent city character and a reference for on-going developments in a context of rapid growth, combining the notion of longevity with modern life.

As far as the national level is concerned, a country-branding strategy was launched in 2008, however, the eruption of the economic crisis in 2009 led authorities to curtail it, without having reached any substantial results.

Selling Lithuania smartly is one of the outputs resulting from the national initiative. This guide for the strategic development of a creative economic image of the country, issued in 2009, contained recommendations from Saffron Brand Consultants. A substantial part of it was designed for Vilnius, where a range of key marketing orientations were formulated. Two main themes were defined for a Lithuanian marketing programme: **Lively and ‘romantic’**; and **Thoughtful and reliable**.

But more recently, an important step forward was taken at city level with the adoption by Vilnius City Council of the **Vilnius City Strategic Plan** for the 2012-2020 period. It establishes as one of its goals an “enhanced popularity of Vilnius and its significant role in the international context”, which is described in the following objectives:

- Active participation in the initiatives of international organizations and other initiatives aimed at international cooperation.
One of the ideas is to strive for chairmanships in international organizations and participate in collaborative projects, particularly between EU cities, for Vilnius to assume a more significant role in the region.
- Project the image of Vilnius City at an international level.
This involves the development of the Vilnius Image Strategy, the targeted dissemination of information about the city during international events and the implementation of advertising campaigns.

In spite of this, to this day, the Vilnius municipality does not have a unified strategy for city branding. **Strategic communication in the capital of Lithuania needs a radical improvement**, since the city is behind Riga and Tallinn (the capitals of the neighbouring Baltic countries) in terms international visibility. For many in Western Europe, Vilnius is still unknown.

City branding has so far been carried out mostly through tools of pure marketing: participation in main world fairs, exhibitions, and international media. There have been quite a few attempts to create various Vilnius city images, but there has been a lack of methodology and no integrated approach. In this sense a more systematic investigation on this topic is needed, framing city-brand management within both the long-term strategic planning process and new models of city governance.

MAIN CHALLENGES

The Public Relations Division is the lead department in charge of city strategic communication within the Municipality, although Vilnius has not had a new overall strategy confirmed as of yet. The management of communication and international marketing issues is still fragmented, with other departments and divisions being involved, e.g. tourism, economic development, etc.

Consequently, a first task will be to increase commitment and coordination around an integrated city branding strategy between all the relevant departments of the Municipality.

This new integrated strategy should provide a common working area for those units, but also for other local entities and stakeholders targeting a variety of specific groups: tourist and visitors, business, investors and clusters, talent and even local people. This should include the creation of a platform for local stakeholder involvement around city promotion. It would consist of:

- Members of the City Council.
- Advisors to the Mayor.
- Representatives from different departments and divisions of the Municipality: Public Relations, Tourism, Economic Development.
- Representatives from the Ministries of Economy and Foreign Affairs.
- Representatives from “Invest Lithuania” and “Enterprise Lithuania”, respectively the national inward investment agency and business development agency.
- Representatives from the private sector, not just from the visitor economy but also those related to the knowledge and creative economy and the other local business clusters.

From the very beginning, it will be important to foster a solid articulation with the country brand strategy. Since the national marketing strategy has changed a number of times and is still evolving, an active role by Vilnius in place branding could have a catalyst effect, or even “set the pace” for that country strategy.

The city of Vilnius has recently received approval for European Union Funding for the implementation of a project that would assist in identifying the city image most appropriate for Vilnius. In consequence, the URBACT Local Action Plan could easily build on this a new stronger narrative for contemporary Vilnius, expand it and determine the course of a further integrated logo and branding programme.



Like many other local governments in the EU, Vilnius municipality also faces a decrease in its financial resources, while there is an enormous need to boost the local economy. In this context, an effort towards an integrated approach and cooperation with relevant stakeholders is a clear necessity, which could in addition allow more efficient results of the strategy.

It may be difficult for Vilnius to identify a strong and coherent set of unique features and actions to underpin a successful branding strategy, on its own. Therefore, an integrated analysis and various approaches are needed to ensure a high quality strategy. And for it the cross-learning framework provided by URBACT CityLogo comes at a useful time for Vilnius.

APPROACHING THE LAP

Strengths/ contributions	Gaps / demands	Main challenges / LAP
<p>Existence of a framework strategy for the national brand (Selling Lithuania Smartly, 2009).</p> <p>The City Strategic Plan for 2012-2020 established the need for a city branding policy in Vilnius.</p> <p>Public Relations Division at the Municipality clearly entrusted with leading city branding.</p> <p>Vilnius has received approval for EU funding for the building of the city image</p>	<p>There is no integrated city branding policy so far.</p> <p>Need for more cooperation and commitment from other related departments in the Municipality (tourism, economic development...) around the city branding strategy.</p> <p>Taking full advantage of the digital tools for channels and measures for city promotion.</p>	<p>A strategy on integrated city branding aligned to the state of the art in the field, going beyond the marketing approach.</p> <p>Development of a specific platform for stakeholder involvement and management in the field of city branding.</p> <p>Alignment with the national branding strategy.</p>

Utrecht

City of knowledge and culture



AN OUTSTANDING POSITIONING IN THE HEART OF EUROPE

Utrecht is the fourth largest city in the Netherlands, with a population of more than 300,000, and still growing. Utrecht's central location in the country, as one the angles of the Randstad (Amsterdam, Rotterdam, Utrecht and The Hague), and high accessibility (30 minutes away from Schiphol airport) makes it an attractive place to live and a top location for business. According to the current city narrative, Utrecht enjoys a range of distinguished features:

- A bustling city, with a very diverse cultural life. Events and festivals are held weekly, such as the popular Cultural Sundays. Culture lovers can get their fill at the municipal theatre, Vredenburg Music Centre and at the numerous museums.
- A rich history. The city gets its charm from the unique medieval city centre and its canals and canal-side cellars, old churches and of course the Dom Cathedral.
- A centre of knowledge. The University of Utrecht is the largest in the Netherlands. The city is home to 65,000 students of higher education, giving it a relatively young population and the most highly educated work force in the country. Utrecht is a well developed knowledge-based economy and life sciences is one of the most prominent clusters in the city.
- A creative city, with the largest proportion of creative professionals in the Netherlands. The creative industries and more specifically the game industry is also one of the key business clusters in the city.
- Continuous evolvement of the urban fabric. The immediate area around Utrecht Central Station is undergoing extensive renovations. Utrecht will create a larger, livelier city centre with links to the surrounding districts. Utrecht is also building the largest new development in the Netherlands: "Leidsche Rijn". Around 30,000 dwellings will be built here to house around 80,000 people. It is expected that around 40,000 people will find employment in Leidsche Rijn.
- At the forefront of public governance. As with government across the Netherlands, Utrecht displays an innovative style in public governance, with focus on social innovation and flexible but effective collaboration with local stakeholders.

These excellent conditions and quality developments have gained international recognition in recent years. In the EU Regional Competitiveness Index 2010, Utrecht scored high in a variety of aspects, such as infrastructure, health, higher education, labour market, innovation and productivity. More recently, the Utrecht region received several distinctions during the "FDI Awards 2012" for its position in the European top 10 on quality of living, human resources, economic potential, business friendliness or infrastructure. From this positioning of excellence, a main motivation of a medium-sized agglomeration like Utrecht as far as branding is concerned, is to further increase their visibility and attractiveness at an international level, within the EU but especially beyond, in particular by

taking the most of multi-level governance, cities alliance and networking and digital media as channel.

CITY-BRANDING IN THE LAST YEARS

From 2008 onwards there was the emergence of a political wish to further intensify integrated city promotion. The ambition was to profile Utrecht as a city with an attractive and competitive environment to live, work, study, visit and invest, in order to maintain and strengthen the amount of jobs and city facilities. During this period, there was a **shift from city promotion to city branding**, based on an identity mainly defined by the local authority: Utrecht as a **City of Knowledge and Culture**. This shift was sustained by the installation of a special office (Promotion and Brand Management) and the launching in January 2010 of the city's **logo and visual identity**, supported by a promotion campaign (with the corresponding **web-based brand toolkit** for potential users).

UTRECHT

After the municipal elections in 2010, there were changes in the local political leadership and also in the city-branding policy. Coinciding with growing financial impacts of the economic crisis, the city promotion budget was reduced. Other aspects of this new perspective were to be found in the views on the responsibilities of the municipality and the potential role of other stakeholders at local level. All of this called for a **renewal of the city's approach to city branding and marketing**. One of the first steps towards this renewal consisted in the establishment in 2011 of the **Marketing Utrecht Taskforce**, in order to further the dialogue with marketers in the cultural and tourist sectors. It is worth mentioning the Festival Platform and the Utrecht Development Board as two other initiatives for greater stakeholder involvement. During the first years of experience in integrated branding, in addition to the design of the city's logo and visual identity, the municipality developed activities mainly focused on **events and tourism**.

Certainly, there has been a strong focus on **events as tool for city branding**. On the one hand, Utrecht actively sought visibility in high-range international events, such as Giro d'Italia 2010 or World Expo Shanghai 2010. This ambition of international visibility through flagship events is still on the public agenda; with currently a range of projects like the 300th anniversary in 2013 of the first European peace treaty (Utrecht's Treaty) or the candidature for the European Capital of Culture in 2018. On the other hand, a support scheme was set up for individual festival organizations to

improve their marketing and link it to city marketing. The programme was delivered by Utrecht Uitburo, the local agency responsible for cultural promotion and city dressing.

Secondly, the **enhancement of tourism** has also been an important focus of the municipality's policy on city branding, through its participation in several tourism-related projects in partnership with other Dutch cities and providing support to **Toerisme Utrecht**. This is a private platform involving more than 100 private operators in the local visitor economy; they are very active in continuing to attract new private partners. In this sense, Toerisme Utrecht has a 5 million budget per year, 50% coming from income services and 1 million coming directly from the 50% of the tourist tax paid by visitors.



CITY OF KNOWLEDGE AND CULTURE

The vision of "City of Knowledge and Culture" aims to target, nationally and internationally, two different groups:

Visitors and inhabitants. Here there is a range of local organizations which intervene:

- Culture Foundation of Utrecht is responsible for the organization and programming of culture festivals and events. It includes a ticket sales office. The Foundation also publishes an online culture magazine, www.sapsite.nl.
- The aforementioned Tourism Utrecht as the marketing and promotion organisation for visitors (leisure and business). It manages the Tourist Information Offices and the Utrecht Convention Bureau, and also runs promotion campaigns.

- Specific website for the promotion of Utrecht's 11 museums www.museautrecht.nl. The objective of the Utrecht Museums is to attract 1 million visitors per annum.
- The Peace Treaty of Utrecht 2013 initiative, which will promote many cultural activities.
- Application to the European Cultural Capital 2018. Utrecht is working on a bid to be elected as the European Cultural Capital in 2018, www.utrecht2018.eu.
- Promotion activities by the Foundation for European Youth Olympic Festival 2013, a big event to take place in Utrecht.

Companies and investors. The city has 2 main on-going development areas, which will raise its position and profile: the Utrecht City Centre project and Utrecht Science Park. Regarding the former, the objective is to create a modern meeting place for shopping, leisure and offices, along with the biggest public transportation facility in the Netherlands. The Utrecht Science Park will generate an investment of 1 billion Euros within 10 years in new student houses, new hospitals, new university and business buildings. The municipality's economic affairs department also promotes economic niches / top sectors in the region, mainly life sciences, gaming and sustainability. In this specific field, there is also a range of stakeholders with marketing activities of their own:

- Utrecht Science Park.
- Invest Utrecht, the regional investment agency for international companies.
- Utrecht Investment Agency, the regional development agency for national companies.
- The Main real estate projects.
- All kind of commercial real estate brokers and councillors.

Focusing on students as a target group, Utrecht's universities and knowledge institutions are very active in promoting themselves, in a context of fierce international competition. They also face the challenge for more cooperation with local companies.

RE-THINKING CITY BRANDING IN UTRECHT: MIND THE GAPS

This experience has made the city aware of many success and failure factors in city branding, which has enabled the development of expertise related to the marketing and branding contents. At this time two challenges can be highlighted in the short term.

Firstly, room for improvement in more **effective engagement of local stakeholders (particularly in the knowledge-business side) and locals**. The marketing and promotion of "Knowledge" in Utrecht is hardly a common goal and set of activities yet. This is all the more problematical given the fragmentation of promotion organizations and activities in the city. For instance, Utrecht's

universities and science institutes have promotion strategies of their own. Most local companies do not recognize themselves in the municipality's brand, "City of Knowledge and Culture", as they may feel there are few tangible expressions of the motto. As far as inhabitants are concerned, the low appropriation of the brand may stem from a lack of specific measures such as those related to city ambassadors. How to promote the use of city logo and visual identity by external partners, or influence their own city storytelling? Which models of management of the brand if there were to be a pooling of financial resources? These are two of the various questions at stake.

Second, there is also a consensus in the municipality on the necessity to, in the "City of Knowledge and Culture" perspective, **strengthen the connection** between both areas. Coordination of investments (of time and money) in city developments connected to knowledge and culture should be improved. Regarding the branding policy itself, a major step forward would consist of the definition of a long-term strategy and a well defined focus, which would certainly create favourable ground for the establishment of partnerships with stakeholders. In fact, Utrecht is in front of further sophistication for its branding policies: definition and selection of priority profiling opportunities, identification of specific objectives for the various target groups (residents, visitors, businesses, investors, students...). This is another task for which the dialogue with other relevant institutions and organizations is needed, and course the URBACT CityLogo experience on trans-national learning is expected to make a significant impact as well.

ENHANCING COLLABORATION: TOWARDS A MORE EFFECTIVE INTEGRATED CITY BRANDING

The need to advance more quickly towards an integrated city branding policy as a common framework strategy and guidelines for all the municipal units and entities, and for other local stakeholders and private agents targeting specific groups, is the main challenge to be faced by the municipality of Utrecht at the present time.

From 2008 until 2012, the municipality had a specific organization for city promotion activities. In total, 10 people working on 3 goals: Events, Tourism and City branding. This organisation led to dissatisfaction in the city council, as it was failing to produce the expected results. In addition, the national context of public spending cuts and a pending modification of the administrative organisation of the country have been very influential factors for a change. So, the municipality started in 2012 with a new way of organizing city marketing functions within the city government and its relation with relevant stakeholders. The new model can be summed up as a **flexible coordination inside and outside the Municipality around city branding. The new model is essentially focused on coordination and to establish links and synergies.**

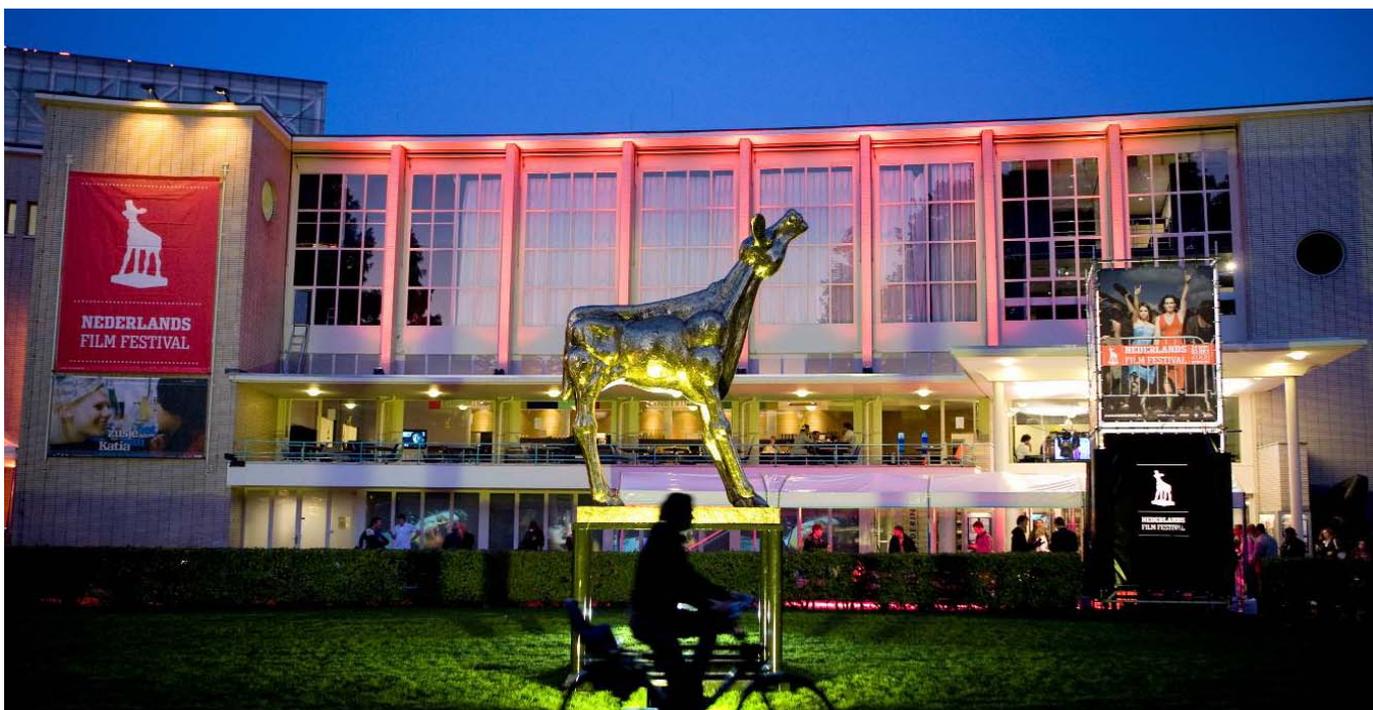
At political level (executive decision-making), the Vice-Mayor responsible for city marketing is also responsible for Economic Affairs, Finance, Environment and Sustainability. All of these issues have

links to city marketing, and there is a clear objective to integrate long-term development strategies for the city (product) to the profiling strategy of the city (branding). The local government assumes that its key role is “to take care of the product” (quality of housing, public spaces, transports, education, etc).

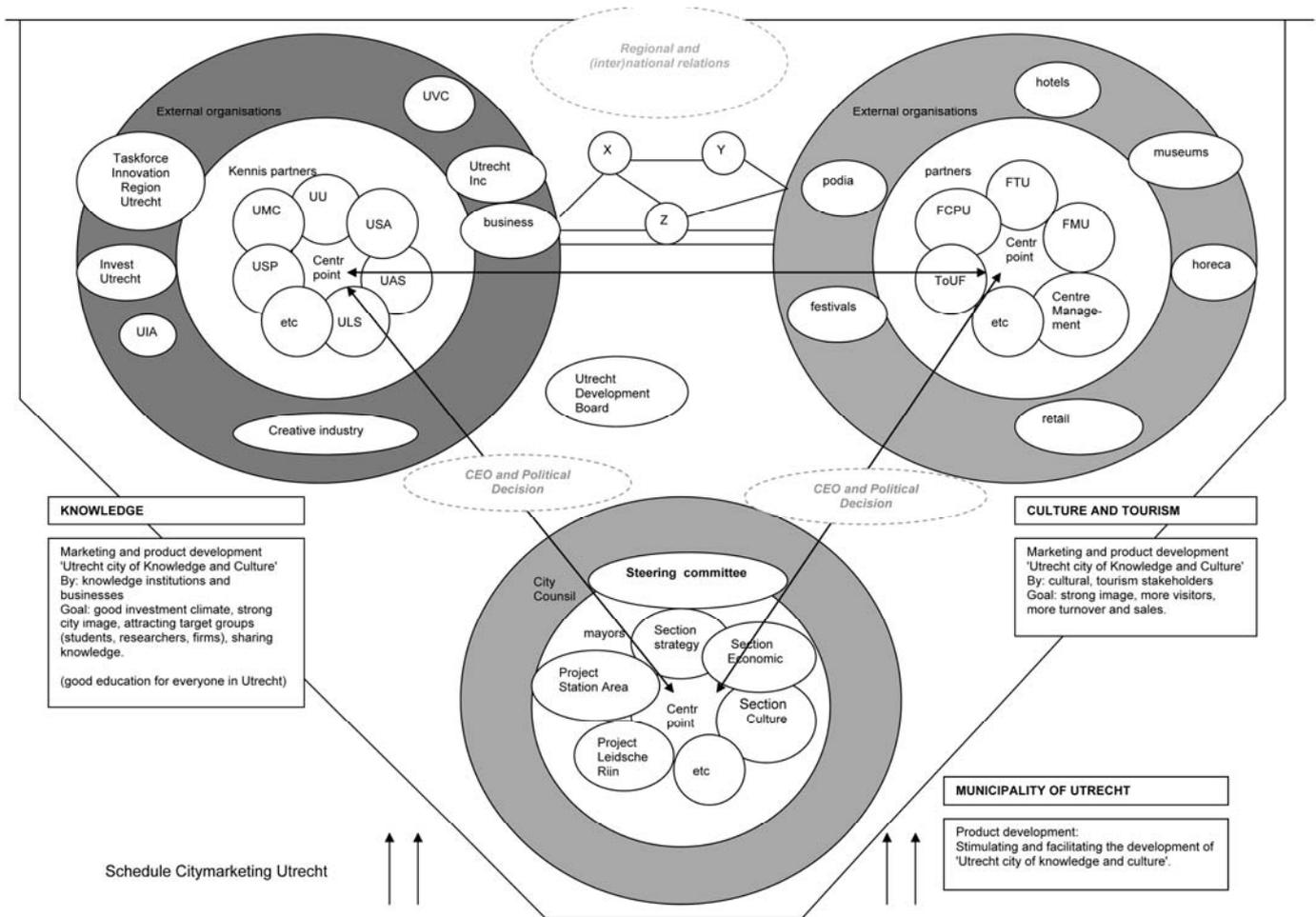
The event and tourism policies are now under the responsibility of the economic department, while **city branding staff** (which is now comprises of 3 officials) are concerned with coordinating and control activities (and not with concrete promotion campaigns anymore), as part as the branding strategy to be formulated by this specific unit. Another responsibility has to do with the promotion of connections between knowledge and culture, with a dedicated officer.

Internally, coordination processes within the Municipality are as follows:

- **Mayors Council on “Knowledge and Culture”**: meets every two months between the Mayor and the relevant deputy mayors.
- **“Knowledge and Culture” Steering Group**: meets every two months between the heads of departments involved (strategy, economic affairs, cultural affairs and international affairs) and the “knowledge and culture coordinator” (one of the city branding staff).
- Internal branding network, which meets every month, bringing together the city agents concerned with the product and promotion aspects of city branding, for example investment marketing, the marketing of main development projects in the city, marketing of culture and sports, etc. Each of them maintains direct contact with the stakeholders in their sector.



The Municipality has designed a new model for a flexible but effective involvement of all stakeholders: public and private, with a stake in the city's development, through networking groups, distinguishing between Knowledge and Culture & Tourism. The city model is shown in the figure below.



Abbreviations used in Knowledge:

UU = University of Utrecht
 UAS = University of Applied Sciences
 USA = Utrecht School of the Arts
 UMC = University Medical Centre
 USP = Utrecht Science Park
 UVC = Utrecht Valorisation Centre
 Utrecht Inc
 ULS = Utrecht Life Sciences
 Taskforce Innovation Region Utrecht: UIA = Utrecht Investment Agency; IU = Invest Utrecht

Abbreviations used in Culture & Tourism:

FCPU = Foundation for Cultural Promotion Utrecht
 FTU = Foundations for Tourism Utrecht
 FMU = Foundation Museumquarter Utrecht
 ToUF = Treaty of Utrecht Foundation

Smart and flexible cooperation in city branding: the Utrecht's model. Source: Municipality of Utrecht

It is also worth mentioning that there is the political will to open the membership to the previously created Taskforce Marketing Utrecht to marketers from knowledge/research institutions. The objective is that in the future the organizations collaborate in one marketing organization for Utrecht.

In alignment with this new model, the municipality endeavours to increase the use of **online communication tools**, basically for cost reasons, in particular social media and apps for smart phones, to disseminate branding core messages and interacting with potential targets. Currently, it uses its various websites (institutional, tourism, for all target groups), but there are also websites focused on specific projects, such as www.utrecht2018.eu. In addition, every city department works with some channels and tools for specific target groups, including digital newsletters.

MULTI-LEVEL GOVERNANCE IN HOLLAND CONCERNING CITY BRANDING

As how to manage city promotion world wide is a main concern now in Utrecht, questions like multi-level governance and cities alliances are relevant questions for Utrecht at this time.

Utrecht struggles with the reality of active, large cities within small countries, made famous in the world of governance by the “polder model”. Applied to place-branding, this results in a multi-level and multi-object kind of governance interacting with other main Dutch cities and at the regional (province) and national levels.

As far as tourism is concerned, the Netherlands Board of Tourism and Conventions (NBTC) brands Holland as a travel destination (including for business travellers). It is interesting to underline that the NBTC is not exclusively focused on international promotion. It has also created a specific brand for the domestic market. At this stage, the municipality of Utrecht collaborates with NBTC through the provision of information from the 'economic affairs' department and the Foundation for Tourism Utrecht.

In the field of cultural promotion, Utrecht is working together with other municipalities in the Utrecht province and with other cultural and tourism stakeholders on the two major flagship projects in the upcoming years: the celebration of the Treaty of Utrecht in 2013; and the candidature for the European Capital of Culture in 2018.

With regard to economic promotion, a main actor is the Utrecht Investment Agency, an entity created as a common initiative between the city of Utrecht, the neighbouring city of Amersfoort and the province of Utrecht. The agency collaborates with the Netherlands Foreign Investment Agency. As part of the so-called "Northern Wing" of the Netherlands, Utrecht is working on ways to deepen the collaboration with Amsterdam.

Utrecht also participates in the Netherlands City Marketing Network, an initiative aiming at knowledge exchange between the cities, but not at joint campaigns.

As a small country, but with a very well positioned nation-brand, The Netherlands' branding strategy might be more anchored in what its core cities can offer to the world. Articulation with nation wide agents in the field of promotion is essential for middle-sized agglomerations like Utrecht, to increase opportunities and efficiency in targeting far located potential markets/groups like China, India and the rest of emerging economies in the World. The alliance with Amsterdam around the "Northern Wing" of the Randstad conurbation should also work in that way and may be fruitfully taken further.



APPROACHING AN URBACT LOCAL ACTION PLAN ON CITY BRANDING

Strengths/ contributions	Gaps / demands	Main challenges / LAP
<p>Excellent positioning as a knowledge and cultural hub. A powerful city narrative has already been produced.</p> <p>Cultural tradition in “smart and flexible collaboration” with stakeholders.</p> <p>Coordination inside the Municipality at both political (Mayors Council ‘Knowledge & Culture’) and technical level (Steering group ‘Knowledge & Culture’).</p> <p>Linking events to integrated city branding effectively.</p> <p>Private sector engagement in destination branding through Tourism Utrecht.</p> <p>Physical urban planning as content provider for city branding: physical-based city narrative.</p>	<p>Cuts in local public budgets may diminish effectiveness in city branding in the short term, while transition to a new organizational model is in progress.</p> <p>Unbalanced integrated city branding: less developed for Utrecht as a knowledge economy and business place.</p> <p>Engagement of the University, with a potential key role in city branding to explore remains weak.</p> <p>Still low appropriation by local innovators and residents of the city-brand and city-brand initiatives.</p> <p>Branding as an opportunity to socialize flagship projects and emerging dynamics.</p> <p>Need for concrete crossovers between both culture-tourism and knowledge-business sides of the city branding strategy.</p> <p>More room for networking and targeting segments outside the EU.</p>	<p>Consolidation of a new organizational model for city branding based on the idea of smart and flexible collaboration.</p> <p>Integrated city branding: how to connect knowledge and culture?</p> <p>How to translate “knowledge & culture” in practical proposals for companies and investors?</p> <p>Accurate segmentation and concrete choice of channels and initiatives for the coming years.</p>

Coimbra

Smart and creative city



A CENTRAL PLACE IN PORTUGAL

With a population of 150,000, Coimbra is the **largest urban pole of the Centro Region in Portugal** (over 2 million inhabitants) and the regional capital. As such, the city hosts a high concentration of public services and the Central Government's regional representations for a range of policies like environment, land use planning and regional development. Although it served as the nation's capital during the Middle Ages, Coimbra is nowadays better known for its University, which is one of the oldest in Europe (founded in 1290). The presence of the University and of other higher education institutions, involving around 30,000 students, makes the city is known as "**city of knowledge**", especially at national level. For many urban functions, Coimbra is also a central place that daily receives around 40-45,000 visitors.

In addition Coimbra has a range of features that can act as major factors of attractiveness:

- The city enjoys a privileged pattern of **accessibility** at country level, for its location on the littoral axis (40km from the Atlantic shore) and central position between the two Portuguese metropolitan areas of Porto and Lisbon. In that sense, the city plays a key role in a more polycentric development of Portugal, also as "entrance gate" to the Atlantic from the interior, trough the nearby port of Figueira da Foz.
- Its rich **cultural and architectural heritage** (which will be better displayed after the on-going process of urban renewal of the historic centre) and the distinctive character given by the crossing of the city by the Mondego River. A joint application of the University and the Municipality to register part of the historical centre to the UNESCO's World Heritage is currently under assessment.
- **Healthcare** development is both a strength and uniqueness factor in Coimbra. The local healthcare cluster is comprised of a number of renowned national hospitals and other medical services, the largest density of physicians by inhabitants in Europe, and a strong base of graduates in health and other connected disciplines like ICT or engineering.
- **Quality of human capital**, reflected in the high education level promoted by academic and research institutions in the area.
- **Environmental quality**, reinforced by a friendly climate, positive indicators on air and noise, variety of green spaces in the urban centre and the river landscape of the Mondego.

Having undergone a process of deindustrialization of its traditional sectors (ceramics, brewery, textile and cloth manufacturing) during the 1980s and 1990s, Coimbra has in recent years seen a relative recovery of its economic base. This transitional process has been driven by the work of several new R&D facilities (including the i-Parque technology park), the enhancement of University-Business links, and the creation by the Instituto Pedro Nunes of a successful technology-based business incubator.

There is a clear desire to support the **emergence of an industry of high technologies applied to specialized health services and of a strong ICT industry.**

Tourism is also a strategic area for Coimbra, where there is room for improvement, especially in terms of accommodation capacity and product offer. The ongoing construction of the **San Francisco Congress Centre** is a flagship project that will raise Coimbra's profile for hosting major cultural, business and science events. In addition, the city's cultural agenda needs greater diversity and more contemporary events, beyond traditional and popular events mainly related to the students' life. In this sense, cultural and leisure activities are increasingly viewed as key drivers for re-inventing public spaces.

As far as urban planning is concerned, the municipality has two major issues: the need for greater **integration of the Mondego river and its banks to the city** (as a powerful natural asset for recreation) and the **revitalization of the city's downtown** (the so called *Baixa*) and historic centre.



THE CHALLENGE OF BRANDING CONTEMPORARY COIMBRA

Although the city had already developed a process of creating a city logo in 2003, the real basis for implementing an integrated city branding policy nowadays in Coimbra, has been the **Strategic Plan of the City**, which was approved by the municipal assembly in 2011.

One of the Plan's areas of development is entitled "**Brand, Tourism, Culture and Heritage**". It incorporates four macro actions: **Brand Policy**, Structural Equipment, Patrimony Assets and Cultural Production and Events. This vector of intervention has a direct impact on the strategic objective "Revitalizing Tourism" and indirect impact on objectives "Densification of the Region's Economy" and "Urban Redefinition of the City" (linked with the ongoing urban rehabilitation process). The document also recognizes that Coimbra has a set of capabilities that allow the development of various tourism segments (week-end and short breaks; MICE-Meetings, Incentives, Conferences, and Exhibitions; health; active tourism; culture) beyond current focus on patrimonial tourism.

On the other hand, the macro action "**Enterprise Promotion Policy**" foresees the creation of a set of mechanisms to attract new business, and support the development of established firms. This process involves the establishment of anchor units to serve the dual function of supporting the development of a strong economic fabric and building an image of Coimbra as a dynamic and technologically advanced place for business.

City branding is emerging as a relevant local policy for Coimbra to meet some of its challenges, such as curbing the loss of influence on the national stage; attracting more tourists, business and innovators, or enhancing local and regional stakeholders' involvement in cluster developments. Technology and business promotion are major sectors in Coimbra's economic development. Henceforth, the challenge is to convey the image of a dynamic Coimbra that brings together such sectors as innovation, knowledge, technology, culture and sustainability, in a context of modernity and urban contemporary culture, aimed at tourism, people and business attraction.

The city still lacks a strategic process for the development of a long-term city branding for contemporary Coimbra, which takes advantage of the city's current assets and future potential. In the face of the aforementioned challenges, Coimbra's current image at a national level and, to a lesser extent at international level, is restrictive, as it is generally associated with its historical and cultural heritage, the University and healthcare services.

From the perspective of an integrated city branding strategy, there is the need to address the **current fragmentation of actors** with their own strategy and tools to promote Coimbra. Particularly, the effective engagement of the private sector is a pending issue.

Finally, it will also be necessary to explore the different **communication channels**, with a special emphasis on use of the Web and social media, which matches with the current trend in the Municipality of Coimbra in order to transfer many existing procedures for public services to web-based procedures. There is room to introduce some techniques for collective placemaking in order to engage the local population more actively in certain planning processes, and one of them can be city branding.



DEVELOPMENTS IN CITY PROMOTION STILL PENDING TO MORE INTEGRATION

There are currently 3 main units within the Municipality that deal with strategic city communication in a way or another:

- Last year, the municipality created, in collaboration with the University, the **“Coimbra – Smart and Creative City” office**.

This project team is entrusted with activities which integrate and coordinate the different dimensions of city management in economics, mobility, environment, people, governance and ICT, trying to balance growth with sustainability. This action is also developed as part of the Municipality’s Sustainable Energy Action Plan, and it includes the objective to promote the creative industries.

This may be a strong basis for an integrated brand policy more aligned to the contemporary values of Coimbra. This office may play a key role in delivering an integrated city branding

policy, in close collaboration with a new platform for stakeholder involvement and management.

- In 2006, to address issues of visitor attraction, the municipality created **Turismo de Coimbra** as a municipal enterprise.

With the general aim of increasing tourism-based activities in the city, the local agency's main tasks consist of the management of tourism info-points, visitor information and the activation and facilitation of joint projects along with the private sector. Furthermore, it promotes national and international conventions and congresses in the city. Turismo de Coimbra has developed an information website with a new image, as well as several smart phone applications <http://www.turismodecoimbra.pt/index.php?lang=en>.

- The **Office of External Relations and Communication** is especially focused on press relations, and it is part of the communication strategy of the Mayor's cabinet.

In addition, it is worth mentioning that the municipality also develops and supports activities targeting students. Thus, the city hosts a significant foreign student community who could act as an international "channel" in future strategic city communication.

This situation may require reflection about the **coordination of these units** so as to lay favourable grounds for an integrated strategy on how to brand and promote contemporary Coimbra.

Moreover, Coimbra's city branding has to be considered in the perspective of its **articulation at the regional level**, and its necessary collaboration with neighbouring cities, with which Coimbra maintains economic and commuting relations.

At the regional level, the tourism policy is a dimension of particular relevance, especially in an on-going process of reorganization of the regional entities dedicated to tourism, driven by declining public resources and the necessity to deal with excessive fragmentation. In 2008, the national government decided to concentrate regional tourism promotion entities, which resulted in a reduction from 19 to 5 entities (however, cities are still able to carry out their own initiatives in that field). What is currently at stake is the combination of internal and external promotion activities. Concerning the **Centro region**, there is a need for greater city cooperation (with Coimbra and Aveiro as the principal urban destinations), which has traditionally been difficult because of long-time rivalries; and for the articulation and synergies between the regional brand and city brands. So far, Coimbra has not been part of the coverage provided by **Turismo Centro** de Portugal, the regional tourism promotion agency (according to the president of Centro Tourism, Coimbra was a "black hole" in regional tourism). This is certainly a pending issue of great relevance for Coimbra, as the regional level has become a privileged lobbying channel for national-level investments. Beyond the institutional dimension of integration, there is also the necessity for further dialogue with the many tourist operators.

The **URBACT Local Support Group**, that has to be established as part of Coimbra's participation in CityLogo, is clearly an opportunity to set up an effective platform for coordination of relevant stakeholders (public, private or PPP entities) with a stake in the city's promotion. It may involve the following stakeholders:

- Regional level: Regional Coordination and Development Commission for the Centre Region (CCDRC); and Turismo Centro de Portugal mainly.
- Tourism: Turismo de Coimbra E.M.; ODABARCA-Tourist Animation of Mondego River; Quinta das Lágrimas as one of the most important hotels and resorts in the region, very active promoting the image of Coimbra world wide.
- Knowledge sector: University of Coimbra (which includes the University Students Association), Polytechnic School of Coimbra; Instituto Pedro Nunes which is a renowned entity in the field of innovation; and BRIOSA Academic Association of Coimbra.
- Healthcare cluster: Live Science Association, which provides management to the healthcare cluster; Centro Hospitalario e Universitário de Coimbra.
- Business: CEC –Conselho Empresarial do Centro (the Regional Business Association); Coimbra Digital Region (business association in the ICT sector); or firms and entrepreneurs like Critical Software or WIT, as internationalized firms in the provision of ITC solutions and potential Coimbra's ambassadors.
- Economic development: GIDE (Economic Development and Innovation Municipal Unit); COIMBRA VITA - Regional Development Agency, also called to have a relevant role in promoting and implementing an integrated city branding policy for Coimbra; iParque Coimbra - Science and Technology Park; and Tecnopolo Coimbra.
- Culture: Bissaya Barreto Foundation (management of a number of culture facilities in the area) will be also a key local player at the time of promoting integrated city branding policy in Coimbra.
- Urban regeneration: Coimbra Viva, agency for the regeneration of the downtown commercial area. The so called *Baixa*.
- Visual communication: Centro das Artes Visuais de Coimbra, that can play a role in promoting guidelines for visual communication in Coimbra.

APPROACHING A LOCAL ACTION PLAN FOR CITY BRANDING

Coimbra's main challenge is to define an integrated strategy in city branding, which should also integrate an international dimension. This involves the design of a strong brand, aggregating a set of abilities and aspirations of the city/region (that is, the city narrative or the city proposition). According to the Municipality, the branding strategy should include the following components:

- **“Corporate Communication”**, targeting business, investments and talent. Coimbra as a technologically advanced city-region, a creative-friendly place, attractive to the business community.
- **“Visitor communication”**, targeting tourists (looking for heritage or just looking for charm and nature) and visitors (MICE segment, cultural visitors...).
- **“Internal communication”**, targeting locals. Coimbra as a privileged place in terms of quality of life, innovative urban planning focusing on environmental policy, with a strong set of facilities in healthcare, public services and a significant cultural life.
Regarding communication towards locals and talented people, some ideas have already come up in discussions with city officers:
 - “Learning the city”: local people should be more aware of the main assets of the city and its values.
 - Better communication of the local cultural agenda.
 - Advertising strategy of the type of “Coimbra loves Coimbra”, like “Harrods loves London”.
 - Promoting the city as alternative to Lisbon/Porto as a working place.

Also, the city officers outline a range of relevant issues to be considered, including the following:

- Developing an integrated brand policy, especially in the perspective of re-positioning Coimbra: transition from an image based on Coimbra’s University, the historical heritage and health services to a more complex image integrating values such as innovation, creativity and quality of life.
- An integrated branding policy should bring up the issue of an entity/platform to coordinate the different units that promote Coimbra.
- The urban rehabilitation of the historical area of Coimbra should play an important role in starting this new concept of city promotion.
- Another important question is the impact and integration of Coimbra’s inscription in UNESCO’s World Heritage to the branding strategy: how to combine this profile with modernity and an innovation-based profile. Related to this is the question on how to use the intangible heritage (Coimbra as the heart of **lusophony**) as a functional value for international promotion.
- Dissemination of the excellence of healthcare services and promotion of health tourism at an international level.
- Attraction of congresses and conventions. Retaining the students in city and attracting talent.

SYNTHESIS

Strengths / contributions	Gaps / demands	Main challenges / LAP
<p>Current Strategic Plan recognizes the importance of city branding for Coimbra.</p> <p>Array of values (lusophony), assets (unique urban fabric, University), emerging processes (healthcare cluster, ICT), flagship projects (riverfront redevelopment, hi-tech park, new congress centre...) that need to be linked into a new narrative of the city.</p> <p>Opportunity for the new office “Coimbra- Smart and Creative City” to lead a process on city branding.</p> <p>Know-how of the University of Coimbra conducting collaborative processes.</p> <p>Past experiences and local innovators in creating a city-brand and promoting a new visual culture of the city.</p>	<p>A new narrative of contemporary Coimbra needs to be produced.</p> <p>Revitalization of the historic centre (mainly the <i>Baixa</i>) is still a work in progress.</p> <p>Lack of institutionalization of integrated city branding; low tradition in inter-department cooperation inside the Municipality.</p> <p>Lack of skills of local civil servants and city officers in the field of city branding and marketing.</p> <p>Effective stakeholder coordination and involvement for the city promotion.</p> <p>Branding for locals. Engagement of local population in placemaking.</p> <p>Poor articulation at the regional level related to tourism promotion and business attraction.</p> <p>Portugal is being heavily impacted upon by the current economic crisis. But recovery of reputation should be an engine factor for city branding.</p>	<p>City branding as an opportunity for re-thinking urban identity: the challenge is re-positioning Coimbra, first at the national level.</p> <p>City branding as a cohesive force between all factors of progress in the city: backgrounds, real assets, emerging productive realities, main urban projects.</p> <p>Organizational system for integrated city branding, involving all related stakeholder.</p> <p>Multi-governance of place branding in Portugal.</p>



Aarhus

Danish for progress



GREEN AND KNOWLEDGE-BASED LOCAL ECONOMY

With a population of 315,000, the City of Aarhus is Denmark's second-largest city and the fastest growing in the country. In the past 10 years, the city has attracted 15,000 new residents and created 20,000 new jobs, the majority within the knowledge, service and innovation sectors. The presence of a strong University makes Aarhus a driver for growth for the entire region, with more than 40,000 students. The University, along with the waterfront or the so called Latin Quarter, gives the city a young and vibrant feel. According to the municipality, approximately 20% of all trips in Aarhus are done by bike, and the city is working hard to support healthy life styles and protect the environment.

The City of Aarhus is applying to become European Capital of Culture in 2017.

The city is engaged in a process of cooperation with the surrounding area, embodied by the Business Region Aarhus organization, in order to coordinate the synergies between the various municipalities. Aarhus has extensive experience in promoting growth through targeted investments and works in close cooperation with local business, the University and other knowledge/educational institutions.

GREAT PERFORMANCE IN CITY BRANDING IN A VERY SHORT PERIOD OF TIME

Elevated to the status of priority area in the current Business Development Plan for Aarhus (launched in 2010), the city's branding strategy started in 2011. The brand was built upon an analysis of the city's strengths, through focus groups with business clusters and a survey amongst the citizens. Precisely, 41 focus groups and meetings and a survey of 1,500 citizens were undertaken during spring 2011, to find "the Aarhus DNA". As a result, the core of the brand is currently relevant and new.

The brand has come up with an overall brand strategy that is closely connected to the city's long-term strategic goals. The strategy was designed in close collaboration with the key stakeholders when it comes to branding the city internationally.



AarhUS. No logo, just an expression of a collaborative spirit

The strategy has been translated into a range of projects and initiatives, among which one should highlight the following:

- To create commitment, synergy and a higher level of knowledge about existing efforts, the Municipality has created the **Aarhus Marketing Alliance**, open to the city's stakeholders.
- Creation of a marketing and event pool that can be used to co-finance major events and city-branding activities.
- Creation of an umbrella page, www.withaarhus.com, which is the one entry to Aarhus and links to all the stakeholders' English websites, since it is oriented towards international audience. It offers specific access for each target group that directs the users to the right site for more information on their specific areas of interest: businesses, workers, students and tourists.
- Development of a string of marketing tools and information to support the players in Aarhus to implement the city brand in their communication products, accessible at www.citybrandaarhus.dk. This includes a **logo-generator** that makes it possible for users to create their own visual statement integrating the city brand. This is a very interesting **customization or DIY tool**. Other tools include standard text material like the Aarhus city narrative, as a set of core messages or "25 different stories" about Aarhus.
- Launching of an initiative to increase coverage in international media. In connection with bigger events in the city like UEFA sub 21, Giro d'Italia and SPOT Festival. Special efforts to reach the international press have been made and will continue in the future.

All these platforms are still very recent as they were developed during spring 2012. They still need to be tested on the actual target groups and to be revised according to results.



<http://www.withaarhus.com>

During and after the development of the new city brand, the Municipality of Aarhus has gained a lot of experience with regards to citizen participation, stakeholder involvement and how to work with the surrounding region on brand dissemination. In terms of materials made available to target groups or stakeholders, it can be outlined the following:

- Strategic core story (city narrative).
- Guide on how to use the core story in specific communication products.
- Promotional video.
- Digital “logo generator”.
- Design guidelines.
- City brand magazine.
- Welcome folder to visitors.

Regarding the issue of the city-branding strategy in relation to the national **level approach**, the case of Aarhus displays a promising experience in the field of international press coverage. In addition, the Municipality has started building partnerships with some national players (for instance with the Ministry of Foreign Affairs) to strengthen the use of examples from Aarhus within the national branding.

STAKEHOLDER INVOLVEMENT: THE AARHUS MARKETING ALLIANCE

The Communication team in the Mayor’s Department has the main responsibility for the city-branding strategy. It is a team of only three city officers who works with a modest budget of approximately 70,000 Euros in 2012. One of the team’s tasks is to support the works of the **Aarhus Marketing Alliance**, a collaborative platform that has been conceived as the founding and driving organisation in implementing and activating the Aarhus brand and building the city’s international profile.

The Alliance is comprised of key stakeholders and organisations, including educational institutions, tourism and business organizations, businesses and local attractions, etc. All members are already brand ambassadors and promote Aarhus internationally as part of their own organisational strategies. Each Alliance member relies on extensive networks with key international audiences.

All the members are committed to using the brand in their organization and to promote the use of the brand to their own members. The next step is to get the stakeholders to actively promote and initiate city-branding activities. The shared goals of the Aarhus Marketing Alliance are:

- To attract and retain international audiences to Aarhus, generating a coordinated approach to international promotion.
- To create synergy from the varied international promotion efforts of each organisation.
- To create a team of ambassadors who can champion the brand narrative and bring the visual identity to life.
- To create a shared international promotion agenda to harness the power of member brands and their collaborators.

The Marketing Alliance is to create a rallying call around the proposition – “*Danish for Progress*”. However, the key vehicles for messaging and demonstrating action will be the organisations and businesses that make up the network.

In the next few months, the objective is to establish working groups around each target. The basic idea is to formulate specific goals and strategies and carry out initiatives that will support each players’ own goals. By then Aarhus will generate benefits from its participation in URBACT CityLogo. The current spending constraints make it necessary to promote marketing efforts in partnerships with other cities’ stakeholders, which also means a joint definition of targets and goals.



MAIN CONCERNS FOR FUTURE CITY BRANDING

Long-term perspectives

The Municipality considers that one of the main challenges in city branding is keeping a focus on the long-term perspectives, especially in times of economic crisis. While the lack of resources causes both private and public organizations to focus on their core activities, it is of vital importance to create awareness around the importance of city branding and its effects in terms of new business locations and attraction of a talented workforce (international workforce is one of the target groups in the city), all of which can create growth and innovation.

More with less.

Budget constraints are a serious issue affecting the short-term perspectives of the Municipality's branding strategy, including the management structure's capacities to meet the ambitions. The challenge is to move away from conventional marketing tools and focus on reaching target audiences effectively with a minimum budget. In relation to this, a strategy based on digital media, viral marketing and ambassadors (including international students) seems to be a solution to explore. In addition, the lack of resources in the promoting entity makes it crucial that the incentives for branding the city should be very clear. The city has to be a positive add-on to the existing marketing possibilities.

Organization and activation of stakeholders.

The engagement of stakeholders in the city is crucial if a city brand is to be used widely and effectively. Stakeholders like the university, the international community (basically expats) and the tourism organizations have the most effective and credible channels of branding the city.

One of the first findings from the Aarhus Marketing Alliance is that the needs in relation to the different target groups vary widely. Accordingly, the Municipality is exploring new ways of working towards an organization of the city's common marketing effort which should be both sensitive to different target audiences and consistent with the overall city branding strategy. While a wide range of tools have been made available, major players still have not completely implemented the brand in their own corporate communication. For instance, most of them just use the logo but they do not take the time to tell the "whole story" (city narrative) of Aarhus.

Role of the citizens.

Another constant challenge is the role of the citizen in international city branding. The recent experience of Aarhus shows that citizens do not stand spontaneously behind the brand. When launching the brand, the local newspaper ran a campaign against it -same comments emerged in most of the CityLogo partners such as Zaragoza or Dundee- with a significant amount of citizens arguing that the city branding effort was irrelevant. At this point a question should be: what is the best way to engage citizens in relation to international target groups?

Interplay between strategy and city brand.

A city brand has to be consistent yet flexible. How do we keep a consistent brand while adjusting to new policies and strategies of the city? Which parts of the brand need to be fixed and what elements can adjust to different contexts? These are some of the questions raised by the Aarhus's communication team.

Involvement of industry.

Involving local industry in city branding is a real challenge. The businesses, for which the city is key to their growth, like hotels, recruitment companies, real estate firms, etc, have a clear incentive to brand the city. It is also the case of companies that employ and recruit an international workforce. But, what about the rest of the industry? Should it be involved in city branding, and how can a city brand create value for these companies?

Synergies between initiatives in the city.

How to create maximum synergy between the city brand and major initiatives within the city? How to use events or projects to get full value in terms of branding the city? How can the city brand strengthen them? This set of questions that have been posed by the Communication Team should be framed in the fact that Aarhus will apply for being the European Capital of Culture in 2017.

APPROACHING THE LAP

Aarhus is particularly interested in exploring ways to use the city brand in social media, both locally and internationally, to create greater ownership for the brand among its citizens. The Municipality is also keen on further developing an **Open Source approach to the city brand** in terms of possibilities to customize the brand.

Aarhus would also like to learn how to enhance the local governance of the city branding, and further develop local and international partnerships. It is a matter of better involving stakeholders and better reaching the different target groups -the first attempt to host working groups based on each key sector has given mixed results. The city sees the **CityLogo project as an opportunity to revitalize the dialogue with different players in the city**, now used as ambassadors, and to create a larger network behind the city brand. Social media could also play a significant role in this, as a promotion tool through appreciation and recommendations by the citizens.

In this sense, the URBACT Local Support Group can be seen as an opportunity to create a sort of core group within the existing Aarhus Marketing Alliance, more oriented to co-decision making, initiative-based agreements and co-responsibility; in other words, a more clearly result-oriented activity.

According to the Municipality, potential members of the Aarhus ULSG could be:

- Public authorities: City of Aarhus.
- Culture, leisure and tourism: Visit Aarhus (Aarhus' tourist organisation), Aarhus Festival (a one week cultural festival, the most significant cultural event in the city), ARoS (Aarhus' main art museum), the Old City (the world's first open-air museum on urban history and culture), Filmby Aarhus (Aarhus' film cluster), Radisson Blu Hotel, Kulturby 2017 (the organisation working for Aarhus as candidate for European Cultural Capital 2017), Sport Aarhus Event (the local sport events organisation).
- Business: Aarhus Airport, Business Aarhus, Erhverv Aarhus (the union of companies in Aarhus), Cityforeningen (the union of retailers in Aarhus), Danisco (a big company in the local food cluster), Vestas (a wind turbine company, with a leading position in Denmark).
- Science and knowledge: Aarhus University, VIA University College (a union of education practitioners such as teachers, pedagogues, etc.)
- The local expat community.
- The engagement of some national bodies in relation to the nation branding and promotion.



<http://www.withaarhus.com>

SYNTHESIS

Strengths / contributions	Gaps / demands	Main challenges / LAP
<p>City branding and marketing is a priority established in Aarhus's current Business Development Plan</p> <p>Solid city-brand around the slogans "with AarhUS" and "Danish for progress".</p> <p>City branding policy really integrated, embracing cultural branding, destination branding and branding the business place.</p> <p>Significant results in a short period of time and with small budget.</p> <p>Balanced model between attractiveness and local identity (the latter targeting locals).</p> <p>Smooth inter-department coordination in the Municipality around the city branding policy.</p> <p>Waterfront redevelopment in progress and other relevant assets like a high quality University, which still need to increase effective collaboration with the municipality.</p> <p>Creation of a platform for stakeholder coordination: Aarhus Marketing Alliance.</p> <p>On-line brand toolkit promoting flexible use of the brand: the concept of open-source city brand.</p> <p>Efforts in involving and targeting the local population.</p> <p>Good translation of the city</p>	<p>There is still a narrow association between the country image and its capital: "Copenhagen and the rest of Denmark".</p> <p>Very small management structure and tiny budget fully dedicated to city branding that can put the strategy at risk in the short term</p> <p>Measurement and evaluation techniques for place branding. Continuous feedback for keeping the brand fresh after the launch phase.</p> <p>Lack of a concrete roadmap for the existing platform devoted to stakeholder involvement. Weak leadership and facilitation aimed at co-decision making and co-responsibility.</p> <p>Nice integration of different sectoral promotion initiatives, but less attention to operational capacity to reach and interact with the different target groups.</p> <p>More effective articulation with nation-branding strategies and initiatives.</p> <p>Engagement of local people and local innovators with branding strategies: ambassadors...</p> <p>Students and talented people as targets: more effective engagement of the University in the city promotion.</p> <p>Full potential of the social media as channel in city marketing still to explore.</p>	<p>Effective (value for money) channels for city communication: digital media, viral marketing, latent ambassadors (students...).</p> <p>Ad-hoc strategies and operational details for each of the target groups: visitors, business, talent and students, etc.</p> <p>Adaptation to low public spending frameworks.</p> <p>Need to go beyond the marketing approach. City branding to reinforce urban identity.</p> <p>Explore networking and cities alliance to reach far targets like China, India or other emerging economies.</p> <p>Micro-segmentation and other ways such as social media to increase effectiveness in place branding.</p> <p>Translate city branding issues to concrete values for local businesses in order to increase engagement and create synergies between corporate brands and the city brand.</p>

<p>narrative to a set of core messages: “25 stories about Aarhus”.</p> <p>Strong use of web-based tools, e.g. material tourist information has been eliminated.</p> <p>Familiarity with techniques on collective place-making.</p> <p>Good attention and interaction with the local community of expats. International workforce as target group in Aarhus.</p>		
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Sites

<http://www.citybrandaarhus.dk>

<http://www.withaarhus.com>

<http://www.aarhus2017.dk/english>

Brand handbook

<http://www.citybrandaarhus.dk/~media/Subsites/Citybrand-Aarhus/Dokumenter/Tryksager/12655-Positioning-297x420.ashx>

Design guidelines:

<http://www.citybrandaarhus.dk/~media/Subsites/Citybrand-Aarhus/Dokumenter/297x210-aarhus-designguide-rettet.ashx>



Your rainbow panorama. Aarhus.

Alba Iulia

The other capital

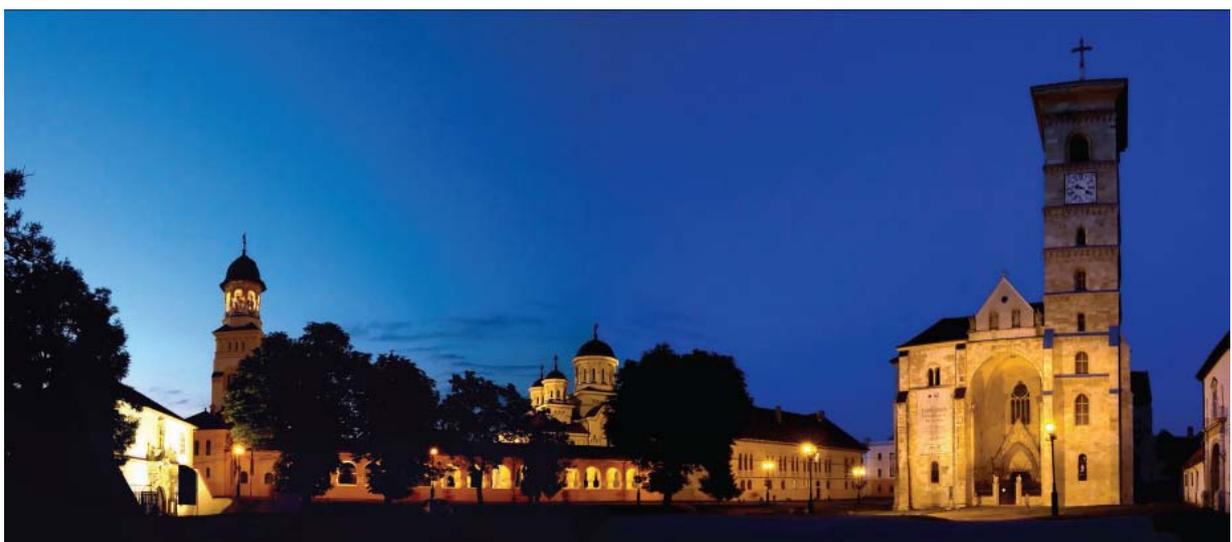


A MEDIUM-SIZED CITY WITH AN OUTSTANDING HISTORICAL HERITAGE

Alba Iulia is a medium-sized Romanian city (61,000 inhabitants), a county capital in the heart of the historical region of Transylvania. It is one of the oldest settlements in Romania, which has had a strategic and/or symbolic relevance over the centuries: the largest military and economic centre during the Roman occupation in the then named Dacia Roman province; capital of Transylvania (1541-1690); and place of the crowning of Prince Ferdinand as King of Romania (1922).

This rich history has left Alba-Iulia with a quality, wide ranging historical heritage, among which the Alba Carolina Citadel stands as the jewel. Built between 1714 and 1739, it is considered to be the most representative Vauban bastion fortification in Transylvania. With 12-kilometer long walls, the fortress is formed of a central fort and seven bastions, with Baroque gates. In 2012, the **citadel Alba Carolina** was nominated to be “One of the 7 Wonders of Romania”. It is also worth mentioning that Alba Iulia is the first City in Romania to be referred to in the World Heritage UNESCO Magazine. Over the last few years, the municipality, with the support of the European Union (ERDF), has made significant investments (around 70 million euros) in the rehabilitation and valorization of what is nowadays the **historical centre of the city, and the motor of local economy**.

In its modern history, Alba Iulia has been a provincial town, enjoying limited economic opportunities. While it maintains a range of traditional industries (including a prominent porcelain industry, the largest in Romania, and other activities related to food processing, textile manufacturing or metalworking). **Tourism** has been the key sector for the local economy.



Orthodox cathedral. © 2011 Autograf Media

The municipality continually strives to enhance the city's touristic potential. In addition to the aforementioned rehabilitation, several events and leisure activities are held that are meant to emphasize the potential of the city's historic and tourism heritage such as the daily "Changing the Guard" ceremony of the Citadel or the "Treasure of the Citadel" competition. It also has a year-long calendar of events, including music and theaters, a Museum Night, etc. Using past years as a reference, these events usual gather a global audience of more than 5,000 people.

In parallel, the municipality's objective is to attract new economic activities. Available facilities at the periphery of the city are being promoted, which has recently supported the development of an agreement between the municipality and a foreign company. In this perspective, the city's "**1 Decembrie 1918" University** is a key city asset and it includes a community of foreign students.

A BRANDING INITIATIVE FOCUSED ON CULTURAL TOURISM

Regarding city-branding, Alba Iulia is both a modest newcomer and a recognized pioneer at national level. In 2010 the Municipality launched its first logo and related guide, as part of its strategy for tourism promotion.

The logo presents the shape of the citadel followed by the slogan "The other Capital" and by the message "Welcome to the largest Citadel in Romania". Recently, in the national written media, there was a great appreciation related to the city's brand, considered as the most inspired in Romania. The story behind this brand made a significant contribution to this success: it was designed for free by an Alba Iulia-native marketing professional, who is currently working for a multinational marketing firm, as a thankful gesture to the city where he was raised. The City Council decided to adopt the brand and to officially register it as the new logo of Alba Iulia Municipality.



Since then, the Municipality has carried out a range of initiatives related to the enhancement of cultural tourism in the city. As one of the most relevant projects, the ERDF-funded "Respiră Aerul Istoriei" project ("Breathe the air of the history") took place in 2011 as an integrated set of marketing and event activities, principally:

- Organization of the Festival of the Alba Carolina Citadel's Days.
- Creation of a series of promotional materials and tools: a data base with relevant touristic information, post cards, brochures, maps, merchandising items, a [website](#) (which along with a specific Facebook page makes up the Municipality's first step in on-line devlivery channels), some video promotion material.
- Participation at tourism national fairs and exhibitions.

It is also worth commenting the efforts of the Municipality regarding national and European networking and visibility, especially in the national and European panorama of historic towns. It established a network with 11 Romanian sister cities aimed at sharing good practices and improving the visibility of the city abroad. The Mayor of Alba Iulia is the President of the Association of Historic and Art Regions in Romania (ALZIAR) and also a Member in the Board of the European Associations of Historic Towns and Regions – Heritage Europe.

Another special action developed by Alba Iulia Municipality was the city's application to the European Commission's 2012 **European Destinations of Excellence** Contest (a programme designed to promote sustainable tourism development models across the European Union). This year, 2012, the Municipality was notified that it had been selected as the Romanian city in the "tourism and physical regeneration sites" category.

SOME ENCOURAGING INITIATIVES OF STAKEHOLDER INVOLVEMENT AND PUBLIC PARTICIPATION

In the context of a medium-sized city with branding activities focused on tourism promotion, the Municipality role is omnipresent. However, the Municipality has proved a capacity to rely on stakeholder collaboration. The most significant example is to be found in the **Tourism Information Centre**, the most important unit in charge with the city's strategic promotion and communication (along with the Information, Press, Communication and Public Relations Department). The entity is based on a **public-private partnership** between the Municipality and Corint Group, a private tourist expert organisation. This partnership was also the successful formula in the various operations of rehabilitation and valorization of the citadel.

The city's University is another significant partner for the Municipality. For instance, it designed the City Marketing Plan, which provided a diagnosis of the current situation and strategic lines to be taken into account. It has been a key reference document for the development and implementation of the Municipality's marketing initiatives. Another example is the "Treasure of the Citadel" competition, a year-long contest, which organization brought together the Municipality, the History Museum of Alba Iulia and the University.

More recently, the Municipality signed an agreement with Razvan Pascu, a young entrepreneur, who won the title of “the best tourism blog of the year 2011” for promoting the Alba Carolina Citadel as a touristic product. His [blog](#) is well known now and it is enjoying a large number of visitors, while for the Municipality it represents an important step in promoting the tourism potential through innovative channels like social media.

As far as the participation of locals in city-branding, Alba Iulia offers two interesting successful initiatives:

- In 2009, the “Marea îmbrățișare de la Alba Iulia” project (The big hug from Alba Iulia) gathered 10,000 to be the world record of the biggest human hug.
- “The Great Appearance” is a innovative type of marketing event, which was planned by the local photographer Romulus Opreșcan and the City Hall of Alba Iulia Municipality. It consisted in the greatest photo-image ever realized for the promotion of a city in Romania formed of 1,000 photos-portraits of the inhabitants of Alba Iulia. The giant image will be used in all the future campaigns organized by the local administration. An important number of citizens living in Alba Iulia Municipality had the chance to become part of the logo of the city.



VINO LA MAREA ÎNFĂȚIȘARE

Sâmbătă 9 Iunie după ora 16.30, zona Porții a III-a.



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Targeting local people

THE CHALLENGE OF INTEGRATED CITY-BRANDING. CITYLOGO AS OPPORTUNITY

As a city with short experience in city-branding and a strong focus on tourism, the main challenge of Alba Iulia in the face of future developments (for which the CityLogo project represents a genuine opportunity) is to design an **integrated city-branding strategy**. This has two main implications for the city.

First, it will be necessary to extend the scope of city-branding and work to with each specific target group, in a common framework, to be determined along with the city's strategic objectives. One important question is at what extent a branding strategy can serve the city's development strategy. In addition to visitors (the main target, as tourism is and will remain the principal economic sector for the development of the city), potential target groups may include firms and investors (for commercial development, residential and recreational developments) and locals.

An ambition of the Municipality is to become the European Capital of Culture in 2020, something that, if well-managed, can act as a catalyst for a collective effort in the shaping and promotion of the city's image. However, this cannot make up the only dimension of the city's vision.



Impressive entrance gate to Alba Carolina fortress. © 2011 Autograf Media

On the other hand, there is the challenge to involve all the relevant stakeholders and residents, from the design of the branding strategy (including the assessment of the current situation, the collective building of the city's storytelling and the identification of delivery channels) to its implementation, in the perspective of the various target groups. To that end, the Municipality can build on a good record of past collaborations and public participation, and take advantage of the CityLogo project, as it will imply the establishment of a Local Support Group.

For the challenge of stakeholder involvement four main categories can be considered:

- Public authorities: Municipality of Alba Iulia, Regional Development Agency.
- Business: Chamber of Commerce and Industry Alba Iulia, successful and emblematic local entrepreneurs.
- NGO sector.
- University, as expert on marketing issues.

As for the tourism dimension of the future strategy, some **gaps** have already been identified by the Municipality:

- Need to increase the international dimension, as the first years have provided results mainly at a national level.
- Room for improving the impact of public events, in particular in the cultural field: professionalization and diversification of the events, attraction/design of national and international festivals (potential of the Vauban Fortress as a motive of city connections).
- Upgrade tourism promotion as far as distribution channels and events/missions are concerned.

Last but not least, another issue that needs to be tackled is the **lack of financial resources**. The Municipality needs to identify adequate solutions for city-branding without compromising the resources for other important issues and policies.

SYNTHESIS

Strengths / contributions	Gaps / demands	Main challenges / LAP
<p>Rich historical heritage and cultural agenda.</p> <p>Expertise in cultural and tourism branding.</p> <p>Powerful logo&motto.</p> <p>Sense of place. Great awareness of local population with the challenges and initiatives posed by the Municipality.</p> <p>Experiiece in targeting locals.</p> <p>Member of the selective network "European Destinations of Excellence".</p>	<p>Lack of engagement of the private sector.</p> <p>Difficulties for linking tourism to wider economic development objectives.</p>	<p>Integrated city branding embracing a range of different groups.</p> <p>Dedicated platform for stakeholder involvement in the field of city promotion.</p> <p>Upgrading strategies to the international level.</p> <p>Networking and alliances to create synergies and increase visibility.</p>



Carmina Burana representation in Alba Iulia.

Warsaw

Fall in love with Warsaw



AN AGGLOMERATION OF 1.6 MILLION, CAPITAL OF POLAND

Warsaw is the capital of Poland and also the largest Polish city (1,600,000 inhabitants in 2011). As such, it plays an important political, administrative, cultural and economic role not only in Poland, but also in Europe, in the context of Poland's increasing influence in European affairs. The city is the seat of the majority of Poland's national government bodies, diplomatic missions, leading national media, financial entities, etc. Many big companies are headquartered in Warsaw as well as many flagship institutions, e.g. National Museum, National Stadium or Warsaw University.

Warsaw also has a well-developed services sector and the highest concentration of research capacities in Poland. It is also the most attractive and qualified labour market in the country, with the highest number of people with university degree.

Driven by the national process of integration into the "club" of democracy and free market countries and European Union membership, Warsaw has become a city that is constantly changing, growing in every way, drawing people and capital from across Poland and abroad. It has the opportunity to be a major, recognized European capital.

Another important feature is the destruction of 80% of the city during World War II. Consequently, it has a limited historical built heritage in comparison with other European capitals. In this situation, and according to city branding practitioners from the municipality, "heritage is concentrated on its famous people". Warsaw is the city of Chopin, and also the place of birth of Noble Price winner Marie Curie, whose family home still exists in Warsaw.

CITY BRANDING IN THE LOCAL AGENDA FOR NEARLY 10 YEARS

The development of a city-branding strategy for Warsaw emerged in the context of raising influence, with the principal objective being to help the city catch up with other European capitals and become a global player. The Municipality is aware that global visibility requires a strong brand, consistent management of the city's identity and awareness of its on-going reputation and perception. The city's logo was launched in 2004, taking as visual reference the world famous Polish School of Posters. The logo shows a mermaid, the symbol of Warsaw, and contains the slogan of the city: "Fall in love with Warsaw". The design and launching of the logo was accompanied by a [brand manual](#), which contains guidelines for its use.

Since then, the activities of city-branding carried out by the Warsaw Municipality have concentrated on the following delivery channels:

- Use of big events to promote the city: UEFA EURO 2012, Polish Presidency of the EU Council, Celebration of the Chopin Year 2010, Year of Chemistry or the application to the European Capital of Culture 2016.
- Advertising in the media: spots on TV, radio, press and also on-line advertising.
- Warsaw's website and city profiles in social media.
- Outdoor advertising in the city: billboard, info-screens, posters.
- Promotional stands in investment fairs.
- Design of special tourist routes, like the one on Chopin, including key places, audio-guides, apps for smartphones, street art, etc



Since the creation of the logo, the City of Warsaw has done a lot of research about image and perception of the city by its target groups (annual surveys). One finding is that there is a widespread and growing recognition of the city logo among the inhabitants of Warsaw (currently around 80% know the logo).

The city is also active in trans-national projects and forums dealing with the issue of city-branding, namely:

- Participation in INTERREG IV-B's BaltMet Promo and ONE BSR projects, along with members of the Baltic Metropolises Network (Warsaw has been a member since 2002). The BaltMet project was aimed at attracting tourists, talents and major international investment projects to the Baltic Sea Region.
- Participation in the EUROCITIES Branding Management and City Attractiveness Working Group.

ADDRESSING AN INTEGRATED CITY-BRANDING STRATEGY

In spite of these efforts, the general opinion in the Municipality is that the city is not well known internationally. The Anholt-GfK Roper City Brands IndexSM 2009 report describes a Warsaw's international image which does not make flattering reading. It is a city that people have generally heard of and whose qualities and importance are perhaps beginning to be understood in the rest of

the EU, but is still a very long way from enjoying any accurate, detailed, nuanced, up-to-date or positive associations in most people's minds.

This is one of the factors that have led the Municipality to consider revising the achievements and developing a more integrated brand strategy. The present challenge for the City of Warsaw is to prepare the brand management strategy focusing on developments until 2020. Target groups for this strategy are basically native and in-coming residents, tourists, foreign investors, public perceptions (Polish general public and opinion leaders) and students.

To that end, it has contracted a brand consultancy firm to undertake the development of a draft branding strategy. The document consists of 2 parts. One deals with issues such as brand concept, a brand handbook, brand positioning, training for officials and the creation of an image bank. The other part deals with promotional campaigns which need to be different for the various target groups.

This work has been based on varied market research and studies which have been undertaken in past three years. In addition to the annual perception surveys, a brand asset valuator research was carried out at national level, as well as audits of the brand handbook.

The draft strategy is currently well advanced, and some concrete activities and programmes have already been pre-defined:

- *Warsaw Varieties*: promotional campaign targeting international markets, especially in the capitals of European countries. It will be focused on overcoming negative stereotypes and building a new image of Warsaw, based on a new identity - as an attractive city with an interesting history which is authentic and inspiring, giving the opportunity to meet in many areas, 'trendy' for business (a city of many possibilities).
- *Inspiriada*: weekly European festival of creative disciplines in the arts, science, and even the industry - for amateurs.
- *Get Know Me!*: programme of cooperation with the world's major media. It includes the organization of press trips and press tours for Polish and foreign journalists.
- *Pop-Up Store Warsaw*: where people could buy souvenirs and design gadgets of the city.
- *Ambassadors Warsaw*: long-term cooperation with well-known Varsovians, for promotional (e.g. PR, presence in media, etc.) and lobbying purposes.
- *Joint Motion–Warsaw*: programme engaging people in exploring and creating the identity of Warsaw, including through a series of quests and games in different districts of the city.

Finally, it is worth adding that Warsaw Municipality is preparing a Tourism Development Strategy, with the same time frame. The basic idea is to transfer strategic goals from the brand strategy to this tourism strategy, as far as destination branding is concerned. Last year the Warsaw Tourist Organization was established, together with a number of cultural, arts, science and business organizations. It develops activities (funded by the members' fees) which are focused on business tourism.



DEALING WITH FRAGMENTATION AND STAKEHOLDER ENGAGEMENT

Fragmentation of city-branding activities (a complex local administrative division results in problems for effective promotion and branding) and the need for broader stakeholder engagement are at this stage main challenges for the forthcoming strategy, mainly a governance issue.

Although the draft city branding strategy is going to include propositions related to stakeholder involvement, the Municipality is already working on finding solutions. The CityLogo project is timely with regard to this important stage in the development of the strategy, along with submitting the

contents of the draft strategy to consultation. Warsaw needs a particular management and planning approach to meet the wide variety of stakeholders that exist in a capital city, so as to maximize coordination of promotional activities and enhance the brand appropriation.

This challenge of stakeholder engagement and management has two dimensions: internal (within the Municipality's organization) and external (with the related stakeholders). Thus, there are currently a wide range of municipality departments involved in marketing and promotion activities:

- **City Promotion Bureau:** the main unit of the city marketing management structure. It consists of the Brand Management Department, the Outdoor Promotion and the Internet Projects Department and City Projects Department. There are about 40 employees and 3 directors working in this unit. CPB activities are: Warsaw brand building, implementation of city's promotion policy, preparation and coordination of the city's participation in national and international fairs, management of the Municipality's official website and the economic promotion of Warsaw.
- **Public Communications Centre:** dealing with projects focused on the city's inhabitants, for instance information and promotion activities in the field of social policy, cooperation with NGOs, etc.
- **Culture Bureau:** organization and promotion of cultural events and activities, collaboration with the city districts on cultural initiatives.
- **Sports & Recreation Bureau:** promotion of Warsaw through sport.
- **Warsaw Tourist Office:** promotion of Warsaw as a tourist destination under the supervision of the City Promotion Bureau. It has about 47 employees and 2 directors. WTO's activities include implementing the tourism development strategy, promoting business and congress tourism, participating in tourism fairs and other promotional events, dissemination of information and promotional materials, cooperation with public and private entities to improve the attractiveness of Warsaw.
- **18 local districts with their own Mayors, and own promotion and communication policies.** The CPB is in charge of coordinating and overseeing the implementation of the promotion activities undertaken by the districts in order to ensure consistent city promotion policy. However, this administrative organization is a source of difficulties, which may harm the implementation of a common approach to brand identity and "discipline", because districts may claim their own identity.

As for the external dimension of stakeholder management, the Municipality still needs to precisely map the relevant entities in relation with each of the target groups of the branding strategy. In this sense, the Municipality is currently working on the idea of two governance entities for its branding strategy:

- A Coordination Team on city promotion, which should consist of the various departments of the municipality which have a relation with city promotion and marketing, and also the financial department of the city.
- A Brand Council, which would basically bring together opinion leaders and representatives of the various entities that have the greatest impact on branding in the context of the different target groups.

In this context, the URBACT Local Support Group to be established within the CityLogo project could consist of the members of the Coordination Team on City Promotion, along with representatives from the Brand Council (with at least one representative from each category dealing with a specific target group):

- Relevant departments of the Warsaw's municipality, in line with the Promotion Coordination Bureau.
- Tourism and visitor economy: Mazovian Regional Tourist Organization (coordination with the regional level in this field will be an important issue); Warsaw Tourist Organization, Warsaw Chopin Airport.
- Research and knowledge: University of Social Sciences and Humanities, etc.
- Business and industry: representatives of business associations and main clusters (currently members of the so-called SME team) along with representatives of the Municipality, Warsaw Stock Exchange, etc.
- Marketing and communication: SAR Marketing Communication Association.
- Other valuable representatives of the civil society.



Warsaw's national stadium

SYNTHESIS

Strengths / contributions	Gaps / demands	Main challenges / LAP
<p>As capital of Poland, with a population of 1.6 million, the city hosts a wide range of assets and high concentration of potential prescribers.</p> <p>Existing city logo since 2004, with high recognition among the local population.</p> <p>Clear institutionalization of city branding in the Municipality: Brand Management Department belonging to the City Promotion Bureau.</p> <p>A city brand strategy now in progress.</p> <p>Consistent research on perceived image of the city.</p> <p>Management of big events as channel for city promotion.</p> <p>Work already done involving stakeholders in relation to tourism promotion: Warsaw Tourist Organization.</p>	<p>Low level of inter-department cooperation within the Municipality around city branding issues. Administrative barriers and low leadership for a sound city branding policy.</p> <p>Lack of platforms for stakeholder involvement and management in integrated city branding.</p> <p>Poor engagement of the private sector in promotional initiatives.</p> <p>Unbalanced city-brand development more focused on tourism and less in branding the city as business place.</p>	<p>New organizational system for integrated city branding in Warsaw, based on internal cooperation and effective stakeholder involvement clustered by target groups.</p>

03

Approaching a shared learning itinerary 2013-2015

RESPONDING TO SHORT-SIGHTED VIEWS IN CITY BRANDING: A CITYLOGO COMPREHENSIVE MODEL

CityLogo, the URBACT project on **Brand Management in Modern Urban Policies**, was actually born as **a reaction to the most common gaps** in the way cities address branding and marketing. A reaction to a superficial and misguided understanding of the field, as solely related to media and PR campaigns²³.

The current low public spending environment is generating a radical re-think of how cities should promote and market themselves, as in the case of Zaragoza or Utrecht, for instance. This is certainly an opportunity to set up more effective patterns for stakeholder involvement and management (business community, tourist promotion boards, University and the knowledge system, main city facilities...), which should lay the foundations for both co-production of the strategy and co-delivery of the communication initiatives, and also focus on issues such as financial co-responsibility.

CityLogo envisions place-branding **beyond the conventional marketing approach**, conserving however a profound pragmatism, which is something necessary for the practitioners involved in the day-to-day management of the issue. A policy that should be embedded in a broader and participatory process of re-thinking urban identities, to then be translated into a coherent set of textual and visual tools. A multi-dimensional task fed by different perspectives and local agents, with a clear strategic scope. In short, a true exercise of **integrated urban management**. This is why the URBACT programme is the most suitable framework to move forward on this issue, conducting a systematic process of collaborative research and exchange of experiences around the communication dimension in urban management.

Consequently, the “URBACT method” is providing the main drivers that will shape and inspire a cross-learning itinerary on city branding for the coming years, namely:

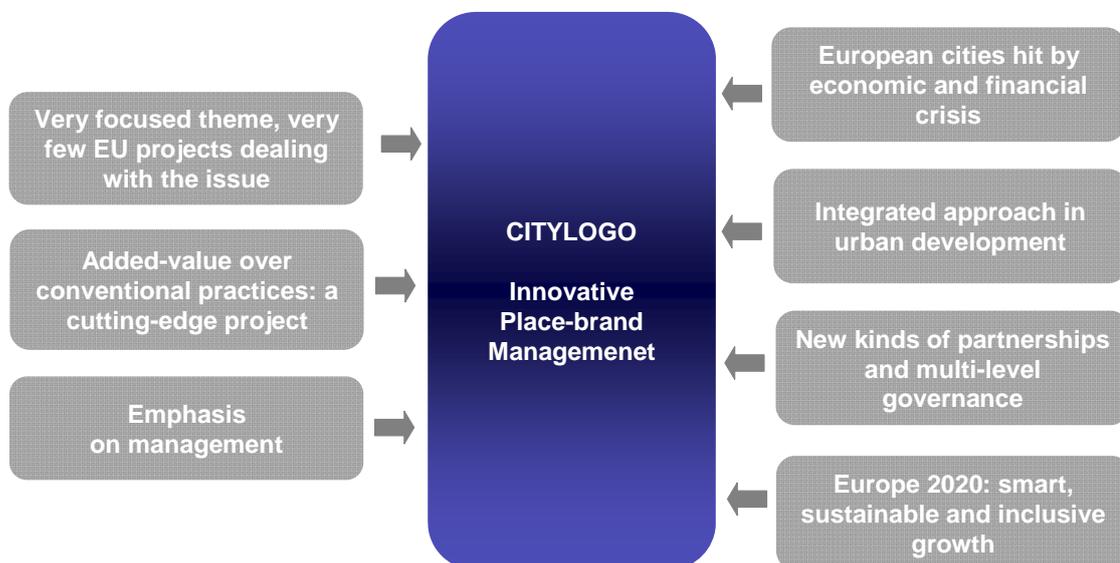
- CityLogo will work for a better positioning of the cities involved, in the forthcoming post-crisis economic arena, increasing differentiation and visibility at national, European and global levels.

²³ Until now there are very few transnational projects tackling the issue of innovative integrated city branding. In this sense, just to mention the SPAA project (Interreg IIB Atlantic area) which aim was “to strengthen and promote Atlantic identity by testing the impact of an integrated place marketing approach” that would offer “polycentric solutions to the disadvantages of being on the Atlantic fringe”.

- CityLogo will work on the reinforcement of the communication dimension, as a true integrated urban function, by increasing its coherence with local potentials and a more relational style of local governance.
- CITYOGO will promote: i) more direct participation of citizens in delivering “official storyboards” of the contemporary city; ii) more effective stakeholder involvement in co-delivering strategic communication of cities; iii) and more efficient articulation with regional/national strategies concerning place branding and marketing.

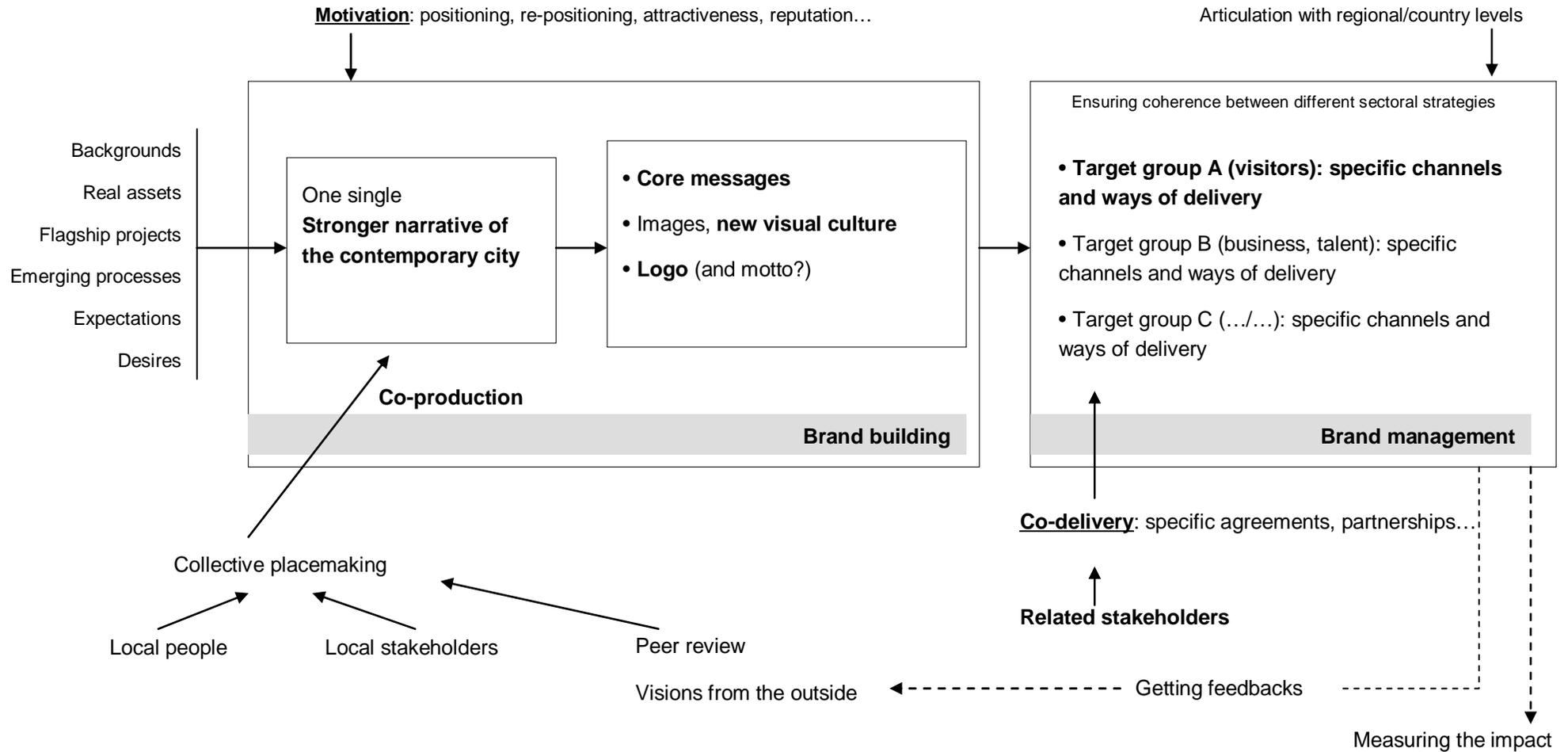
In sum, CityLogo is rooted in all the key principles of the next Urban Policy in Europe (EUROPEAN COMMISSION, 2011): integrated urban development, community-led development, multi-level governance, and reaction to the on-going economic crisis, which is actually a crisis of model.

URBACT as framework for CityLOGO



To that aim URBACT CityLogo will work in the next years with its own **comprehensive model for city branding**, identifying clearly both the phases of **brand building** and of **brand management**.

CityLOGO comprehensive model: place branding in modern urban policies



CITYLOGO THEMATIC STRUCTURE

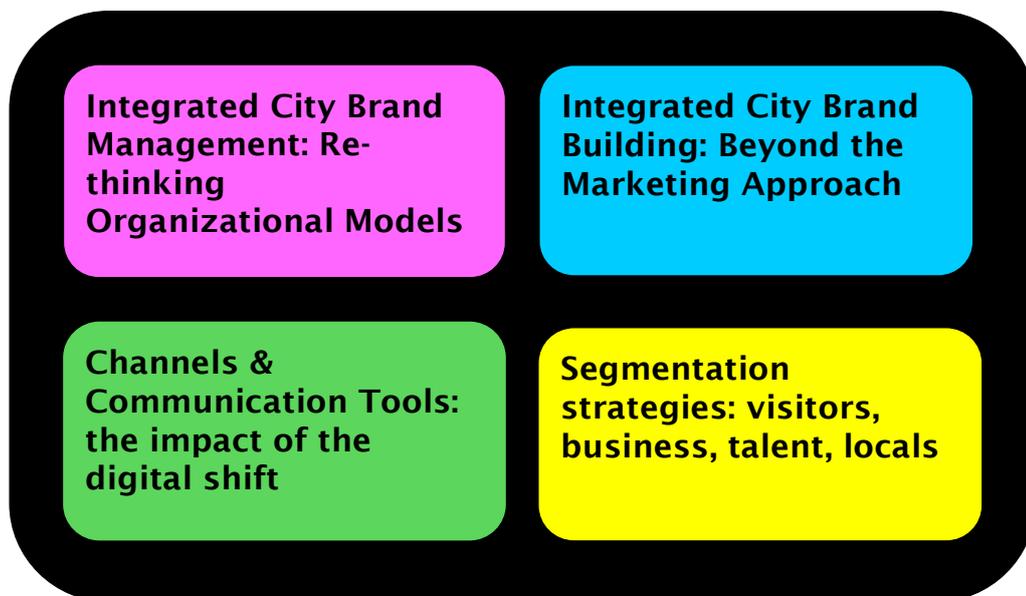
Combining the state of the art with lessons from both best practice and the most common gaps and failures, the ambition of CityLogo is to run a cutting-edge project on innovative place-brand management. Moreover, the project work plan fits the participating cities' current background as well as their expectations for moving forward in the field.

The following issues have been identified by the city partners during the preparatory phase as their main priorities:

- Integrated city branding strategies, as a common working area for entities and bodies targeting different groups: tourist & visitors, business, talent, etc.
- Beyond the marketing approach: city branding as an opportunity for building and delivering updated narratives of the contemporary city. A narrative collectively fed by local backgrounds, real assets, flagship projects, emerging processes, expectations, desires...
- Models for re-adapting city branding to a low public spending environment.
- Need for efficient public-private partnerships in order to co-produce and co-deliver city branding strategies. To that purpose URBACT Local Support Groups will be shaped with the ambition to go beyond a consultation function, that is, as platforms to negotiate new ways for co-delivering city branding initiatives.
- Getting effective commitment from local stakeholders to adopt and use brand toolkits (logo, images, and core messages).
- How to combine (mutual reinforcement) city-branding with communication strategies related to specific big events and projects, i.e. European Capitals of Culture.
- Better articulation with other place branding strategies at national and regional levels. Role for cities in Country-branding strategies.
- City branding to socialize flagship urban projects and emerging processes among the local population. How to engage local people in place branding.

- The impact of the digital shift on new channels and measures for city promotion.
- “How to keep the brand strategy fresh and current, after the impact of the launching phase”: continuous feedback to improve and re-fresh both the brand and related management system.
- How to measure the impact of city branding & marketing policies.
- Benchmarking. There is poor knowledge on what’s going on in other cities and regions concerning place branding.
- Impact of globalization on the scope of city branding: “How a medium-sized European urban agglomeration might target China or some other emerging economy?” Territorial coalitions and alliances for collective branding.

Accordingly, the shared learning itinerary for the period 2013-2015 that will be developed under the URBACT project on city branding will cover the following list of topics grouped into **four main themes**:



Sub-theme 01. Integrated City Brand Management: Re-thinking Organizational Models.

- Branding and communication within the chain of strategic planning and management. The scope of city branding.
- Framework conditions for effective place-branding: the momentum for place-branding.
- Co-designing and co-delivering city key-messages: local partnerships and stakeholder involvement in city branding.
- Re-viewing city branding in a low public-spending environment.
- Multi-governance in place branding: local-metropolitan-regional-national articulation.
- Cities alliances: gaining visibility, making an impact worldwide.

Sub-theme 02. Integrated City Brand Building: Beyond the Marketing Approach

- Meanings of place-branding: positioning, re-positioning, differentiation, reputation, attractiveness...
- Integrated city branding: creating a common working area for entities targeting different groups.
- Beyond the marketing approach: new narratives for the contemporary city.
- Re-thinking local identities: hearing the voice of citizens.
- Brand design and brand toolkits: getting commitment from local stakeholders and potential users.
- Politics of representation: strategies for visual communication. How a place should be communicated.
- Combining city-branding with specific communication strategies related to big events and projects.

Sub-theme 03. Channels & Communication Tools Revisited: the Impact of the Digital Shift.

- Reviewing conventional ways: logos & mottos, advertising, campaigns.
- New generation of visitor centres.
- Ambassadors and innovators.
- The digital driver: new channels and measures for city promotion.
- Low-cost tools: social media and other drivers for delivering “guerilla tools”.
- Branding without “selling” the city.

- Cost-efficiency analysis: how to measure the impact of city branding & marketing policies.

Sub-theme 04. Segmentation strategies: visitors, business, talent, locals.

- The city as a business place.
- Destination-branding: attracting tourists and visitors. Approaching the visitor economy.
- Talent retention and attraction.
- Branding for locals. Socializing flagship projects and emerging dynamics. How to engage locals in place branding.
- New strategies for segmentation: from sectoral branding to the cloud of targets.

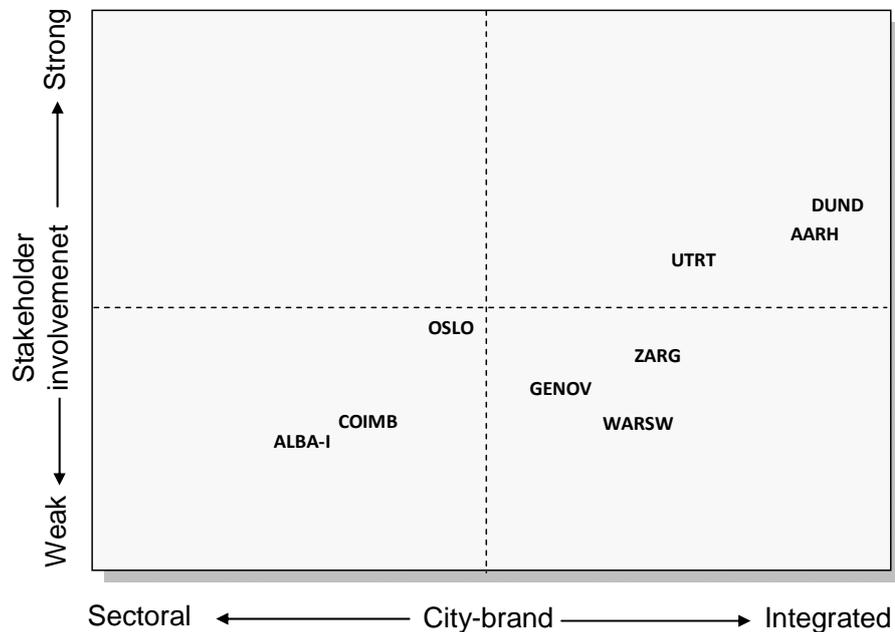
POTENTIAL OF THE PARTNERSHIP FOR “LEARNING BY INTERACTING”

All the partners have some background in the field of city branding and marketing, and they have all expressed a political and technical commitment for moving forward. However, the level of experience and maturity among them is different. That asymmetry contributes to make the project a fruitful cross-learning exercise. Partners’ experience has been assessed according to two parameters:

- Development of an integrated approach in city branding, understood as a common strategy and framework for all local agents targeting different groups – visitors, business, etc;
- Level of stakeholder engagement in city-brand management.

As the figure shows, level of performance is not correlated to the city’s rank-size. It should also be considered that cities with a good level of performance in both parameters may have weaknesses in other issues of city branding, and vice versa. This will be taken into account for matchmaking each city’s strengths and weaknesses in order to deliver a more accurate cross-learning agenda for every participating city.²⁴

²⁴ See partner profiles in this report for a summary of strong points and main gaps in each of the participating cities.



Mapping CityLogo partners in the field of place branding

Beyond the field of place branding, many common features between the partners can be highlighted, what will make the shared learning itinerary a bit smoother:

- All the partners with a coastal location are involved in large-scale waterfront redevelopments. This is the case in Oslo, Dundee, Aarhus and Genoa.
- Zaragoza and Coimbra have undertaken huge riverfront re-development projects. Future plans in Coimbra to continue a process still unfinished.
- Renzo Piano's footprint in Genoa waterfront, but also in the new centre of contemporary art in the Oslo waterfront.
- The "polar connection" between Dundee and Oslo. The first around the polar ship RSS Discovery and the Captain Scott's adventure; and the second around Roald Amundsen's expeditions and the Fram.
- All the partners are currently tackling major construction projects and the development of new flagship buildings and facilities, particularly Utrecht, Oslo, Dundee, Zaragoza, Aarhus and Coimbra.

- Strong connections to the European Capital of Culture initiative: Genoa and Vilnius have already hosted the event; Aarhus will do so in 2017; Utrecht is applying for 2018. Alba Iulia has expectations for 2021.
- Genoa and Zaragoza first decided to impulse a strategy on city branding just after hosting a World Exhibition, in 1992 and 2008 respectively.
- Utrecht, Coimbra and Aarhus as University towns.
- Powerful healthcare clusters in Coimbra and Oslo. Competitive renewable clusters in Aarhus and Dundee. World-class logistics clusters in Genoa and Zaragoza. Cruise sector in Genoa and Oslo, etc.

Matrix logic for matchmaking strengths and weaknesses in CityLogo partnership

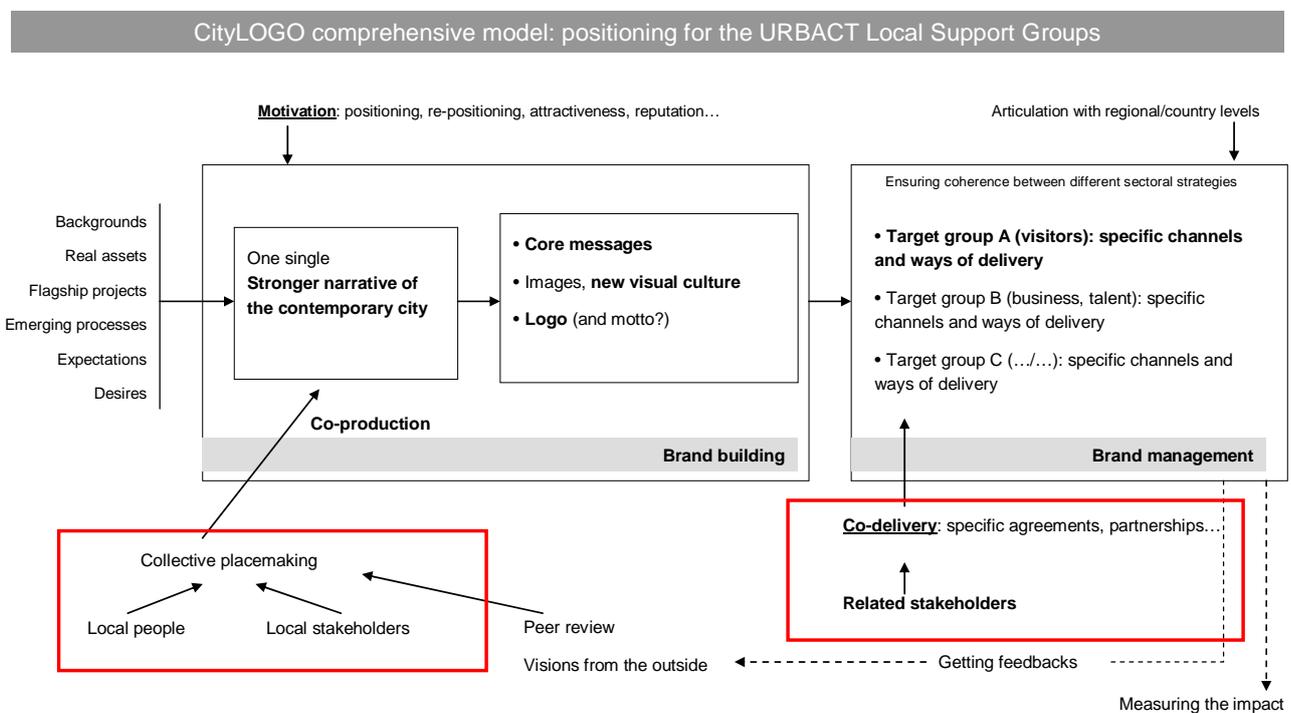
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Utrecht									
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Alba Iulia									

ADDRESSING THE URBACT LOCAL SUPPORT GROUPS

During the preparatory phase in 2012, all the partners involved in CityLogo expressed the ambition for addressing URBACT Local Support Groups as potential platforms not just for participation in designing city brand strategies, but also for implementing them and co-delivering the set of communication initiatives. In this sense, leadership and capacity of facilitation will be required to conduct the process as a win-win initiative, where nobody will lose.

For the partners with no substantial previous experience in stakeholder involvement within city promotion, the project will be an excellent opportunity, as in the cases of Genoa, Coimbra or Oslo, for instance. For others who are running some kind of collaboration platforms –such as the Aarhus Marketing Alliance or the Advisory Board for Dundee-brand- there may be room for improvement.

In any case, the work to be done by the Local Support Groups will be clearly integrated in the CityLogo comprehensive model. In this sense, the mission and main tasks of the local groups of stakeholders may range from brand-design orientation to brand-management, depending on each partner's level of maturity in the field.



S: M. Rivas-Grupo Taso for CityLogo

A first choice on the composition of the URBACT Local Support Groups has been made by the participating cities. Some adjustments will have to be made before starting a systematic work during the implementation phase. At this point, a number of key messages can be made facing the specific field of place branding:

- To ensure a more balanced participation of the private sector: global players, experts, business associations and chambers of commerce and son on.

- To ensure participation of local bodies which are more engaged with the outside world like port authorities, technology parks, cluster management structures, fair and congress centres etc.
- To try the engagement of entity(s) at regional/national levels to ensure effective multi-governance in city branding, going beyond the municipality and its nearby satellites.
- To catch the attention of local schools of design and architecture and similar entities... aimed at creating inputs for the strategy in visual communication, and more broadly to promote what hereby we have called a better “visual culture of the city”. For instance, we mean entities like DOGA-Norwegian Centre for Design & Architecture in Oslo, Centro de Artes Visuais de Coimbra or ETOPIA-Centre for Arts and Technology in Zaragoza.
- To involve the creative sector as a suitable area for testing some integration in city promotion between both the business and tourist worlds.



Team Amudsen. Oslo

Utrecht Coimbra Genoa Warsaw Zaragoza Dundee Oslo Aarhus Vilnius Alba Iulia

