

**The ‘CreXperience City’ :
Setting up a Branding Strategy for Small Cities:
The Case of Famagusta**

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ABSTRACT

City branding is a world wide increasing phenomenon. Cities are working hard to keep up with this trend and try setting themselves into the right scene with attractive and appealing images. Competition today is far more than competing for tourists, but also for new residents and investors. However, examination of the existing branding strategies shows, that they are mainly developed for larger cities, whereas small cities often cannot adapt them to their own case. As a result small cities are often focused on their locational attractiveness, such as climate, natural beauty and heritage for promoting themselves. However, such an approach would not always be successful since firstly, only values and opportunities of small cities would only be partially covered. Secondly, small cities are fragile against external influences such as natural catastrophes, global financial crisis or a simple change in the taste of tourists.

The aim of this study is to identify solutions for smaller cities while considering a wider range of values and opportunities beyond locational qualities. Accordingly, this study intends to suggest the basic ideas and structure for an alternative branding strategy for small cities through evaluating their given assets and considering all other potentials.

This thesis first sets out to present an overview of city branding, its evolution and applications, while focusing on image determination and branding process. The thesis then overviews and compares current branding strategies, while focusing on two most recent branding strategies: the creative city and the experience city. It

becomes clear that most branding strategies are developed for larger or mega cities, while smaller cities are often neglected. Based on this, this thesis aims to identify an approach for small cities that fits best to their needs and consider all potentials. This study argues that the most appropriate approach for small cities is a strategy that combines dimensions of the creative city and experience city. Based on this, a hybrid model for small city branding is developed: the creXperience city strategy. Lastly, the proposed model has been applied to the city of Famagusta in order to, firstly, check the validity of the proposed hybrid strategy; secondly, evaluate the potential of the city of Famagusta as a creXperience city.

Keywords: City branding, small cities, creative city, experience city, Famagusta

ÖZ

Kentlerin markalaşması, dünyada hızla gelişen bir fenomen. Özellikle küreselleşmenin getirdiği koşullar nedeniyle, nerdeyse tüm kentler kendilerini daha iyi ifade edebilmek için uygun yollar aramaktadır. Kentler arası rekabet bugün sadece turistler için değil, aynı zamanda yeni kent sakinleri ve yatırımcılar için çekici ortamlar yaratılmasına yönelmiş bulunmaktadır. Mevcut markalaşma stratejileri incelendiğinde, stratejilerin ağırlıklı olarak, büyük şehirler için geliştirilmiş olduğu ve küçük kentlerin genellikle mevcut stratejileri adapte etmekte zorlanmakta oldukları görülmektedir. Küçük kentler çoğunlukla kendilerini tanıtmak için iklim, doğal güzellikleri ve tarihi miras gibi özelliklerini öne çıkartmaktadırlar. Ancak, bu tür yaklaşımlarda, küçük kentlerin değerlerinin ve olanaklarının sadece bir kısmı kapsandığı için, her zaman başarılı sonuçlara ulaşılamamaktadır. Çünkü küçük kentler doğal afetler , küresel mali kriz veya turizm eğilimlerindeki değişim gibi dış etkenlere karşı daha kırılgandırlar.

Bu çalışmanın temel amacı, küçük kentlerin yerel nitelikleri ötesinde olan değerlerini ve fırsatlarını daha geniş bir yelpaze içinde göz önünde bulundurarak, en uygun markalaşma çözümleri belirlemektir. Bu bağlamda, bu çalışmada küçük kentlerin temel değerlerini ve tüm diğer olanaklarını göz önünde bulundurarak, küçük kentler için alternatif bir marka stratejisi geliştirilmesi hedeflenmektedir.

Tezin ilk bölümünde, kent markalaşması, gelişim süreci ve uygulamaları yanında, marka imajı ve markalaşma süreci tartışılmaktadır. Daha sonra, mevcut markalaşma

stratejilerini karşılaştırılmakta ve son zamanlarda ortaya çıkan iki markalaşma stratejilerine - Yaratıcı kentler ve Deneyim kentler - odaklanılmaktadır.

Markalaşma stratejilerinin araştırılması ve değerlendirilmesi sonucunda, stratejilerin genel olarak büyük veya mega kentler için geliştirilmiş olduğu ve küçük kentlerin genellikle ihmal edildikleri belirlenmiştir. Bu noktadan hareketle, bu tez küçük kentler için, kendi olanaklarına ve ihtiyaçlarına uygun olarak, en uygun markalaşma stratejisini belirlemeyi amaçlamıştır. Bu amaç doğrultusunda, mevcut stratejiler, bu alanda yapılan çalışmaların değerlendirilmesi ışığında bu çalışma, küçük kentler için en uygun yaklaşımın, yaratıcı kentin ve deneyim kentinin boyutlarını birleştiren yeni bir markalaşma strateji olduğunu ortaya koymakta ve bir 'melez' model önermektedir: CreXperience Kent Stratejisi. Son olarak, önerilen melez stratejinin geçerliliğini kontrol etmek için örnek olarak belirlenen Mağusa kentinin creXperience kenti olma potansiyeli değerlendirilmiştir.

Anahtar Kelimeler: Kent markalaşması, küçük kentler, yaratıcı kentler, deneyim kentler, Gazimağusa

To Dilara, Ada and Mustafa.

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TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ.....	v
DEDICATION.....	vii
ACKNOWLEDGEMENT.....	viii
LIST OF TABLES.....	xiii
LIST OF FIGURES.....	xv
LIST OF ABBREVIATIONS.....	xviii
1 INTRODUCTION.....	1
1.1 Problem Definition.....	5
1.2 Aims, Objectives and Research Questions	6
1.3 Research Methodology.....	8
1.4 Limitations.....	9
1.5 Thesis structure.....	10
2 CITY BRANDING: DEFINITIONS AND CONCEPTS.....	13
2.1 Overview on research on City Branding.....	14
2.2 The City Brand concept.....	17
2.2.1 From Product Branding to City Branding.....	17
2.2.2 From City Marketing and City Branding.....	19
2.2.3 City Identity and City Image.....	26
2.2.4 Target Groups of City branding	31
2.2.5 City Branding and Urban Regeneration.....	34
2.3 Process of City Branding	43
2.3.1 Examining existing city branding processes.....	45

2.3.1.1 Strategic Management Approach.....	45
2.3.1.2 City Brand Management (CBM).....	47
2.3.1.3 Brand Development Process.....	49
2.3.1.4 Comparison and criticism of examined city branding processes.....	50
2.3.2 New Proposed Brand Development Process (BDP)	51
2.3.2.1 Reading examples for City Branding Processes from several cities through BDP	61
2.3.2.1.1 Madrid	61
2.3.2.1.2 Berlin	64
2.3.2.1.3 Bilbao.....	67
2.3.2.1.4 Obidos.....	70
3 STRATEGIES FOR CITY BRANDING.....	73
3.1. Overview of Place/City Branding strategies.....	73
3.1.1 Place/Country of Origin (COO) Branding.....	73
3.1.2 Nations Branding.....	77
3.1.3 Destination Branding.....	79
3.1.4 City/Place Branding	82
3.1.5 Culture and Entertainment Branding.....	84
3.1.5.1 The creative city branding strategy.....	84
3.1.5.1.1 Dimensions of the creative city.....	94
3.1.5.1.2 Concluding remarks and criticism.....	95
3.1.5.2 The experience city branding strategy.....	97
3.1.5.2.1 Dimensions of the experience city.....	102

3.1.6 Comparison of all strategies.....	103
4 CULTIVATING A BRANDING STRATEGY FOR SMALL CITIES.....	108
4.1 Problems of Small cities	108
4.2 The ‘creXperience’ city branding strategy as an alternative model for small cities.....	114
4.2.1 Creative city versus Experience city.....	117
4.2.2 The creXperience city.....	118
4.2.2.1 Dimensions of the creXperience city.....	124
4.2.2.2 Categorizing the dimensions of the creXperience city.....	125
4.2.3 The creXperience city branding strategy and the brand development process (BDP).....	132
5 CASESTUDY: FAMAGUSTA, NORTH CYPRUS.....	135
5.1 Methodology for the case study.....	135
5.2 Case study: The city of Famagusta.....	141
5.3 City Branding efforts in Famagusta until today	144
5.3.1 Second Project Strategic Plan for Famagusta.....	146
5.3.2 Famagusta Branding Workshop (2013)	154
5.3.3 Critical Evaluation of the branding efforts.....	158
5.4 The ‘CreXperience’ City Branding Strategy for Famagusta.....	164
5.4.1 Value of the city (V)	165
5.4.1.1 SWOT analysis for Famagusta.....	165
5.4.2 Determining the image (I)	174
5.4.2.1 Evaluation of the creXperience city dimensions on	

Famagusta.....	181
5.4.2.2 TOWS analysis for recommendations and improvements.....	187
6 CONCLUSION AND RECOMMENDATIONS.....	199
6.1 Introduction.....	199
6.2 Findings of the Research.....	200
6.2.1 Theory – based findings.....	201
6.2.2 Case – based findings.....	203
6.3 Recommendations for further studies.....	205
REFERENCES.....	207
APPENDICES.....	223
Appendix A: Different SWOT –Analyses for the city of Famagusta.....	224
Appendix B: Radar charts by SECOND Project.....	228
Appendix C: Recommended actions for Famagusta city by SECOND Project.....	229

LIST OF TABLES

Table 1: Target audiences (Source: Rainisto, S.,2003).....	32
Table 2: Country of Origin Branding.....	77
Table 3: Nations Branding.....	79
Table 4: Destination Branding.....	81
Table 5: City/Place Branding	83
Table 6: Culture and Entertainment Branding	84
Table 7:UNESCO Creative Cities network.....	86
Table 8:Dimensions of creative city	93
Table 9: Creative City Branding	94
Table 10: Dimensions of experience city.....	101
Table 11: Experience City Branding.....	101
Table 12: Comparison of branding strategies for places	106
Table 13: Comparison of dimensions of creative city and experience city	122
Table 14: Adopted from Trueman (Trueman et al., 2007, p.41).....	127
Table 15: Adopted from Selada (Selada et al., 2011).....	128
Table 16: Categorizing the dimensions of CreXperience city	131
Table 17: TOWS matrix (Steffens, 2014)	139
Table 18: Correspondence Analysis using TOWS matrix (Firman and Wang, 2013)	140
Table 19: SWOT Analysis for Famagusta by Second Project.....	151
Table 20: SWOT analysis summary for Famagusta by the researcher	167
Table 21: Evaluation of the CreXperience city dimension of Famagusta	195
Table 22: TOWS matrix with strategies.....	189

Table 23: Categorizing the strategies.....	191
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LIST OF FIGURES

Figure 1: Structure of this thesis	12
Figure 2 : Methodological composition of the city branding research domain	16
Figure 3: Placement of this research	17
Figure 4: Product and city as a brand.....	19
Figure 5: Different labels for city branding	20
Figure 6: Relation of Branding and Marketing	23
Figure 7: Elements of city brand	25
Figure 8: Components of city branding	26
Figure 9: Swiss Re Office building by Norman Foster; The Agbar Tower by Jean Nouvel	28
Figure 10: Levels of Place Marketing (Source: Kotler et al., 2002, p.46)	33
Figure 11: City Image communication (Source: Kavaratzis, 2004)	36
Figure 12: Mutual dependency of city branding and spatial quality.....	38
Figure 13: Modified Mutual dependency of city branding and spatial quality.....	39
Figure 14: City Branding as a tool for Urban Regeneration	40
Figure 15: Relationship between city, urban regeneration and cultural-led city branding.....	41
Figure 16: Linking the process of city branding to Urban regeneration	42
Figure 17: City Brand Management Model by Gaggiotti	47
Figure 18: London and Dubai logos with slogans	55
Figure 19: House of W.A. Mozart; Mozart chocolate	56
Figure 20: Guggenheim museum Bilbao	57
Figure 21: Swiss-Re office, London	57

Figure 22: Oktoberfest, Munich; Olympic games, Rio 2016.....	59
Figure 23: Acropolis in Athens, Colosseum in Rome, Hagia Sophia in Istanbul....	60
Figure 24: Plaza Castilla and Gran Via, Madrid.....	62
Figure 25: Lifestyle Madrid.....	62
Figure 26: Logo of Madrid.....	63
Figure 27: Reichstagsgebäude – Parliament House in Berlin.....	66
Figure 28: Historic part of Bilbao.....	68
Figure 29: Bridge by Calatrava.....	69
Figure 30: Guggenheim museum Bilbao.....	69
Figure 31: The castle of Obidos, Portugal.....	71
Figure 32: Medieval Festival in Obidos, Portugal.....	72
Figure 33: Chocolate Festival in Obidos, Portugal.....	72
Figure 34: Flag associated with product.....	75
Figure 35: BMW Advertisement.....	75
Figure 36: Logos of Nations.....	78
Figure 37: Example of a German restaurant in Mallorca, Spain.....	81
Figure 38: ‘Place’ and Associated Vocabulary.....	83
Figure 39: Incredibol symbol Bologna.....	87
Figure 40: Diagram with Creative City Dimensions.....	95
Figure 41: Tomato festival Bunol, Spain; Music Festival in Bayreuth, Germany...	100
Figure 42: Diagram with Experience city dimensions.....	102
Figure 43: Integrated model of urban destination competitiveness.....	110
Figure 44: Combining two concepts.....	119
Figure 45: Relation of Quality environment and creative and experience city.....	120
Figure 46: Dimensions of CreXperience city.....	123

Figure 47: Continuum	132
Figure 48: Continuum with priority and overlap dimensions	132
Figure 49: City branding process for the creXperience city	134
Figure 50; Lala Mustafa Pasha Mosque and Namik Kemal Square	142
Figure 51: Urban Pattern of Famagusta Walled city.....	143
Figure 52: Campus of Eastern Mediterranean University (EMU).....	144
Figure 53: Winning proposal Famagusta Walled city logo	145
Figure 54: Radar Chart of product attributes (source : Second Project, 2012).	148
Figure 55; Radar Chart of tourism attributes (source: Second Project, 2012	148
Figure 56: Values and Image of Famagusta according to Second Project.....	176
Figure 57: Values and Image of Famagusta according to Antik Magusa Vakfi.....	177
Figure 58: Values and Image of Famagusta proposed by the researcher.....	179
Figure 59: Framework for creXperience city Famagusta	180
Figure 60: Continuum between Creative City and Experience City for Famagusta.	186

LIST OF ABBREVIATIONS

- B&B:** Bed and Breakfast
- BDP:** Brand Development Process
- C:** Coordination
- C.B.:** City Branding
- CBM:** City Brand Management
- CI:** Creative Industry
- COO:** Country of Origin
- C.R.:** Cultural Regeneration
- EMU:** Eastern Mediterranean University
- HC:** Human Capital
- ITU:** Istanbul Technical University
- MASDER:** Mağusa Suriçi Derneği
- NGO :** Non-governmental Organization
- NMA:** Natural and Manmade assets
- O1,O2...:** Opportunity factors
- P.R.:** Physical Regeneration
- QOL:** Quality of Life
- S1, S2...:** Strength factors
- SECOND Project:** Sustainable Economic Development and ICI Sector Programme
- SIM:** Strategic Image Management
- SMA:** Strategic Management Approach
- SWOT:** Strengths, Weakness, Opportunities, Threats
- T1,T2....:** Threat factors

TOWS: Threats, Opportunities, Weakness, Strengths

USAID: U.S. Agency for International Development

U.R.: Urban Regeneration

VIP: Very important Person

W1,W2...: Weakness factors

Chapter 1

INTRODUCTION

In the last decades or so, there is a notable competition among cities in order to become an attractive tourist destination, an attractive place to live and work in turn to gain economic wealth and attention for a global audience. The city itself is transformed into a valuable playground to vitalize and enhance the local economic development. Thus, many cities have started to develop approaches to 'sell' or advertise themselves just like products. In this sense, city branding turned out to become a fashionable instrument of city development and promotion around the world. Since each city is unique, the instruments for its promotion and development should also be exclusive.

While there is a shift from industrial economy towards a knowledge-based economy, mainly caused by globalisation, mobility and de-industrialisation of former industry focused cities, culture and experience economy gained gradual popularity (Marlig, et al., 2009, p.865; Landry and Bianchini, 1995, p.3; Prilenska, 2012, p.12). In recent years, nearly all cities face a transformation due to fast changes in the world and societies. Cities are searching for innovative methods to promote themselves within the context of globalization and other global progresses.

Due to the world-wide neo-liberal¹ trends and developments, there is a shift from competition between nations/countries, towards a competition between cities. Thus, the growing rivalry among cities might be seen as one of the effects of the globalization, which is visible in various forms and activity fields (Kavaratzis, 2005, p. 1).

In order to apprehend the on-going changes in cities, it is important to understand the changes of major economic forces in cities within the global context. When considering the economic evolution of cities, it can be seen that there is firstly a shift from agriculture to industry, which as a result has an increase of city population (Goksin and Muderrisoglu, 2005, p.1). Industry focused cities developed their economic wealth and influences in the global market through their activities in the automotive industry and similar industries. Since the 1980s, the focus on the economic activities shifted from production to finance and highly specialized services. As a result of globalization, production based centres were replaced through finance–trade–management based centres (Goksin and Muderrisoglu, 2005, p.3). The finance sector turned out to become the major focus of cities.

However, literature survey indicates that current trends point towards a shift from the financial sector to a knowledge and experience society, where the cultural, entertainment and tourism-motivated city is gaining importance (Jensen, 2007, p.212; Lysgard, 2012, p.1281). Therefore, Culture and experience oriented activities are handled as generators for new urban development (Jensen, 2007, p. 212; Marlig et al.,

¹ Neoliberalism describes a market-driven approach to economic and social policy based on neoclassical theories of economics that stresses the efficiency of private enterprise, liberalized trade and relatively open markets, and therefore seeks to maximize the role of the corporate sector in determining the political and economic priorities of the state (Woods, C., 2011).

2009, p.864). Multi-layered creativity including culture, arts, new technologies, tourism and much more is the new potential for city development and economic growth. Thus, many cities are increasingly using city-branding `methods highlighting their cultural profile (Van der Borg and Russo, 2008). In the same manner, Kavaratzis argues that branding through culture and entertainment is a gradually growing trend, which involves tourists, other visitors and the local population (Kavaratzis, 2005, p.3). In this sense, large and mega cities often use iconic architecture and large-scale events as preferred tools to promote themselves. Mainly driven by the success of the Guggenheim Museum in Bilbao, they also try to catch up with the so-called ‘Bilbao Effect’.

Accordingly, globalisation and its consequential internationalization is the main driving factor for cities to expand their awareness range throughout a larger audience – if not even worldwide. Especially small cities will be affected from this, as they do not have the same opportunities as larger cities. Larger or metropolitan cities are better adaptable of change as they have more economic and population based possibilities. Large cities have a larger audience as they can serve a variety of ‘products’ to a diverse community: culture, activities, better infrastructure and technological opportunities to name just a few. They also house a variety of attractions in form of large events , architectural icons and well designed attractive public spaces. In this sense small cities are disadvantaged, especially those in peripheral areas of the larger cities, as they could supply a minimum of above mentioned assets. Similarly, Morgan argues that it is a shared problem for smaller places ‘ that place branding is an international exercise by default, yet because they are not big consumer corporations, they do not have the funds to compete ‘ (Morgan et al., 2002, p.31).

As a consequence many smaller cities tend to apply destination-branding strategies to promote their locations. Undoubtedly smaller cities should get benefits out of their ‘disadvantage’ of being un-explored: non-polluted natural scenery, existing historical sites and traditional texture, archaeological remains, authentic and ‘slower’ lifestyles and similar attributes are helpful devices to promote particularly cultural tourism activities. Therefore, in order to be competitive, smaller cities have to utilize their advantages of possessing authentic and unique values, i.e. natural environment or their compactness in sizes, to reach a larger audience. But besides the endowed potentials, there is a need to utilize other values, which help them to create identifiable images and perception. Many times destination branding strategies especially in smaller cities lead to stereotype images and promotion activities. Therefore it is necessary that small cities try to find their own story to tell and apply branding strategies that fit to their size and values.

The city of Famagusta is small coastal city in the North Cyprus that gained fame in the 60’s and early 70’s as a tourism city with its district Maras. Due to political problems in the early 70’s the tourism industry collapsed and the city, which was relegated to a regional center, was forced to find alternatives to provide economic resources for its population. With the foundation of a university, the Eastern Mediterranean University (EMU) in 1979, the city started to develop again. Meanwhile a second University, the Istanbul Technical University (ITU) has established a campus. The city has a strong historic past involving architectural and cultural assets from the Lusignans, the Venetians, the Ottomans and British to name just a few. It has a core historic city with a Venetian fortification and an urban pattern with medieval and ottoman influences. Beside this it is located nearby the sea with picturesque seashores and has an existing

historic harbour. Although it has no branding strategy until today, the main efforts for promoting the city are related to tourism involving the historic town and the natural assets. The existence of the Universities is not considered at all and there are shortcomings in positioning the city as a University City. Moreover, there are potentials to integrate the existing tourism prospective of the city with the education sector. With an appropriate and comprehensive branding strategy the city of Famagusta could become a highly recognized brand as tourism and University City.

1.1 Problem Definition

Although there are a variety of strategies for branding cities, most of these strategies are developed for branding of large and mega cities and are not suitable for small cities. In fact smaller cities face problems in adapting most of the existing branding strategies as they are lacking the same potentials and opportunities as larger cities. On the other side, smaller cities are facing problems in being globally competitive and are therefore in need to promote themselves. Especially former industrialized cities suffer from unemployment and negative images, but do not have the potential to attract high technology companies or new residents. Therefore, smaller cities tend to adopt destination-branding strategies with emphasis on tourism. In these cases they underestimate other values of the city and limit themselves to a specific target group.

As mentioned in the Introduction section culture and entertainment branding gain more and popularity, while little research has been conducted until now on creative and experience city branding strategies considering smaller cities (Allingham, 2009; Waitt and Gibson, 2009; Selada et al., 2011) . The focus of the few research conducted, is on development of alternative strategies for smaller cities as they have difficulties to be promoted in the global arena beside larger cities. This latest emerging

literature somehow seeks for new ways for small cities beyond the traditional destination branding. This study claims that there would be other strategies for small cities where their full potential could be valued and implemented.

The emphasis of this study as a case is the city of Famagusta / Gazimagusa in North Cyprus, as it is chosen as an representative example of a small city as it is believed that its potentials beyond the traditional tourism focused potential is far more than be utilized by the tourism sector. Famagusta is a small city in the Mediterranean Island of Cyprus with a population around 50.500 people including the hinterland (DPO, 2011). The city is formed through four main structural elements which would have a great potential to promote the city: the *historic walled city*, the *port*, the *University* and the non accessible/ restricted part of the city, *Closed Maras* or *Kapali Maras* district. These structural elements could promote the physical, social, cultural and economic development of the city. Therefore, the city of Famagusta seem to combine all necessary ingredients in order to reach a strategy, which is not a simple destination branding or alike, but something more.

1.2 Aims, Objectives and Research Questions

Taking into account, that: ‘in their attempt to promote themselves, especially small cities are mainly focusing on protection and revitalization of their historical heritage, would end up with somehow a sort of ‘sameness’, which would make the cities to compete with other similar cities just by chance. Keeping all this in mind, the main aim of this research is to investigate whether there would be alternative strategies to promote small cities, which would be based on other criteria rather than only on their authentic and cultural values.

This study aims to develop the most appropriate branding strategy for smaller cities by considering the core values of the city.

Sub aims to the main aim are:

- Exploring the city branding process
- Exploring different city branding strategies
- Evaluating the city of Famagusta with a new proposed branding strategy

This research is built upon three main pillars: city branding, creative and experience cities and the creXperience city branding strategy developed from the before mentioned.

In accordance with the aims and objectives of this research, the research questions can be formulated as theory based and case based research questions.

Main research question:

- What would be the most appropriate branding strategy for small cities utilizing culture and creativity? (Theory based research Question)
- How this approach can be applied to the city of Famagusta or is it applicable to the city of Famagusta? (Case based research question)

Sub-research questions:

- What might be the criteria for successful City branding in small cities?
- What are the branding strategies for cities with different target groups, values and size?
- How small cities can benefit from their size?

- How the existing strategies can be combined to adapt to small cities?
- How can the city of Famagusta be branded?

1.3 Research Methodology

The selected research strategy is a case study approach with a qualitative research design based on a theoretical framework, defining a conceptual model and formation of assessment criteria and a case study part. The research approach adopted in this study is qualitative, because firstly, the subject of city branding is subjective as there are several interpretations and suggested strategies for creation of city brands. Secondly, the approach is explorative as the field of research is relatively new and still focusing on theoretical aspects and definitions. Thirdly, the epistemological approach is interpretive, that means the researcher interacts with the research (Creswell, 1994). A case study approach is chosen, because as argued by Yin, it is a comprehensive strategy as it covers data collection methods and analysis, which are beneficial to test a well-formulated theory (Yin, 2003).

Accordingly, the methodology consists of two distinct parts:

1. Theoretical Framework

- Literature review in relation to city branding, branding processes, branding strategies with focus on small cities
- Development of a conceptual model for small city branding
- Establishing a set of dimensions and categories for analysis

2. Case Study

- Gathering of data on the selected case
- Implementation of a developed branding model to the case

- Data analysis, interpretation with conclusion and suggestions

The research started with a study of significant literature review on the topic of city branding and promotion in general in order to gain a theoretical insight of what is currently discussed on this topic. Nonetheless, the literature was extended also to other related fields such as city image studies and marketing strategies to understand the relation of city, product and people. As argued by Yin, literature review on the topic should not be limited to current research, but also involves previous research of related fields ‘to develop sharper and more insightful questions about the topic’ (Yin, 2003, p.9-10). While reviewing the existing literature, different theories were critically evaluated and existing gaps in the theory were identified. This somehow led to a formation of a novel theoretical assumption of how to brand small cities with the most appropriate approach. The theoretical research was a process to guide the researcher towards a conceptual model that in turn could be tested on a selected case to prove its validity. The theoretical model consists of assessment criteria, which were later tested on the case. With the application of a SWOT analysis the city and its values could be evaluated according to the assessment criteria established in the conceptual model. Finally, in order to give recommendations and suggestions for the city of Famagusta, the gathered data was analysed with the help of a TOWS matrix and evaluated accordingly.

1.4 Limitations

City branding involves a variety of aspects, such as strategies of city branding, the process of city branding with place auditing, shaping the brand image and implementation of the branding strategy. Nonetheless, the core and starting point of city branding is the image of the city, whether it exists or need to be created

(Kavaratzis, 2004). This is an issue for all cities- whether they are mega cities or smaller cities. So, the process of determining the appropriate image is an important step of city branding. It is crucial to understand first the characteristics of the city and then develop strategies accordingly. The size of the city in this case also plays an important role. As indicated in the introduction, competition between cities includes all cities. Literature review indicates that there is a large amount of research available on the branding of especially mega or larger cities. However, less study is offered for smaller or peripheral cities.

Accordingly, within the scope of this thesis, the discussion will be based on (cultural-led) city branding with a focus on:

- Small cities: the city of Famagusta as case
- Limitation on determining the branding strategy with a focus on brand image
- The district Closed Maras will be excluded in this thesis, as it is politically unresolved and future perspectives are not predictable in the current situation.

1.5 Thesis Structure

The present thesis consists of six parts (Figure 1).

The Introductory Chapter offers an overview of the problem definition, the research gap, the research problem, aims and objectives of the study, methodology and limitations.

The Second Chapter consists of a literature review providing first a general overview on branding from the product point of view. In the second stage the linkage between product branding and city branding will be drawn and related terms of city branding, the process of city branding and its instruments will be provided. Finally examples of city branding processes from larger and smaller cities will be examined and discussed.

The Third Chapter includes an examination of current city branding strategies and an analysis of their strong and weak points. Finally all strategies will be compared and evaluated with an aim to determine the appropriate strategy for small cities.

The Fourth Chapter is the chapter related to the research model. The most appropriate strategy for small city branding will be defined and proposed. A theoretical framework for the proposed strategy will be developed which will be later applied to the case.

The fifth Chapter is the case study, where the proposed strategy is applied and evaluated on the city of Famagusta.

The Sixth Chapter presents the conclusion part, which is composed of a critical analysis of the findings and recommendations.

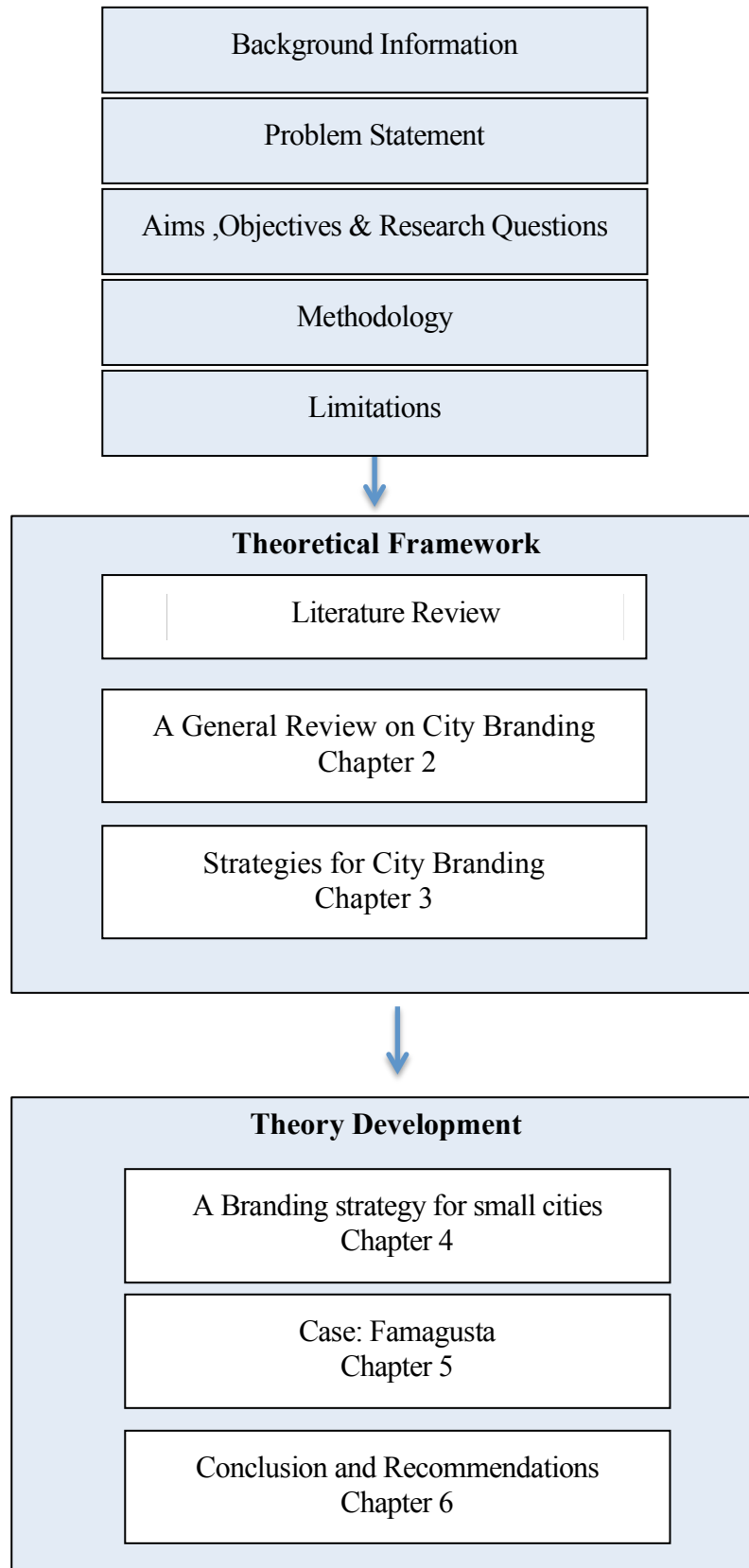


Figure 1: Structure of this thesis

Chapter 2

CITY BRANDING: DEFINITIONS and CONCEPTS

‘There is nothing new about places to be promoted,... What is new is the conscious application of marketing approaches by public planning agencies... as a philosophy of management.’
(Ashworth and Vogt in Karavatzis, 2008, p.31)

The literature on City Branding is interdisciplinary and on the increase. It is extending from marketing research to urban planning and geography or business. Literature review reveals that marketing strategies used for product marketing are re-defined for cities. City branding itself, as a separate concept, is developed from research within product management and cooperate branding with contribution of various other disciplines. The object of city marketing is the image of the city, whereas the city’s image is the basis for city branding (Kavaratzis, 2004, p.58).

However, all over the world cities are branded and marketed - consciously or not. As a result of economical crisis, globalization and shift to high –technology cities and places have to be competitive- to ‘sell’ themselves better and more effective than their competitors. Most cities want to be perceived as a unique and outstanding place - expressions as creative city, fun city, world city, slow city and similar labels are increasingly popular in the recent agendas of municipalities and planning teams. A brand is a symbol that gives the product an added value. In this sense, if a city develops a brand this creates some perceivable values for the city- in terms of

economical, physical and socio-cultural improvements. Essentially the success of the Guggenheim museum, which made Bilbao rapidly a well-known brand, became a trend for other cities to follow.

In this chapter the topic of city branding will be explored. First, an overview on the research on city branding will be outlined. Then, the terms city branding and its components will be discussed. The process of city branding and the instruments will be examined, and finally some examples on city branding of large and small cities presented.

2.1 Overview on research on City Branding

Literature survey reveals that city branding is a developing research field for inter -and multidisciplinary groups such as City Planners, Architects, Historians, Management and Economic focused researchers, tourism focused researchers, city governors, Initiatives, marketing agencies and many more. This indicates, that city branding is currently getting important for every domain related to the city. Thus, it is not only limited to scientific research but has a lot to do with applications and consultations. However the study of city branding is a relatively new research field, which nonetheless had a rapid growth in the past decade (Kavaratzis, 2005; Rainisto, 2003).

In order to conduct this research around 200 scientific research papers, various Master /PhD thesis, Studies by institutes on city branding, books and city branding blogs were overviewed. So as to understand the phenomenon of city branding, the main focus was firstly to understand the concept of city branding and its evolution, second how other researchers approach the topic of city branding and which aspects of city branding they focus on.

Thus, there are several ways to categories the research rooted in city branding. This can be for instance undertaken through focus on research disciplines, on the focus of the place as city, nation, destination or town, on the relation to product branding, on specific branding processes and chosen case study approaches and similar .

The pioneer research on city branding was chiefly focusing on the definitions and to develop a theoretical framework besides branding of products. Research and arguments dealing with the application of branding to cities were mainly on the focus at the beginning of city branding studies (Kavaratsiz, 2008). Additionally, the conscious application of branding to cities arises the discussion of branding in the field of urban issues. Numerous research is done on the tools of city branding such as flagship projects, events and iconic architecture. In this sense, the relationship between urban development/ Regeneration and city branding is a major issue (Deffner and Liouris, 2005).

Lucarelli and Berg (2011) conducted an empirical research on city branding literature done in the last two decades. According to their findings, research on city branding is mainly focused on qualitative case studies, while a limited percentage is dealing with theoretical or conceptual issues of the topic (Figure 2). Thus, research on city branding is focusing more on subjective and abstract matters rather than definite measurements.

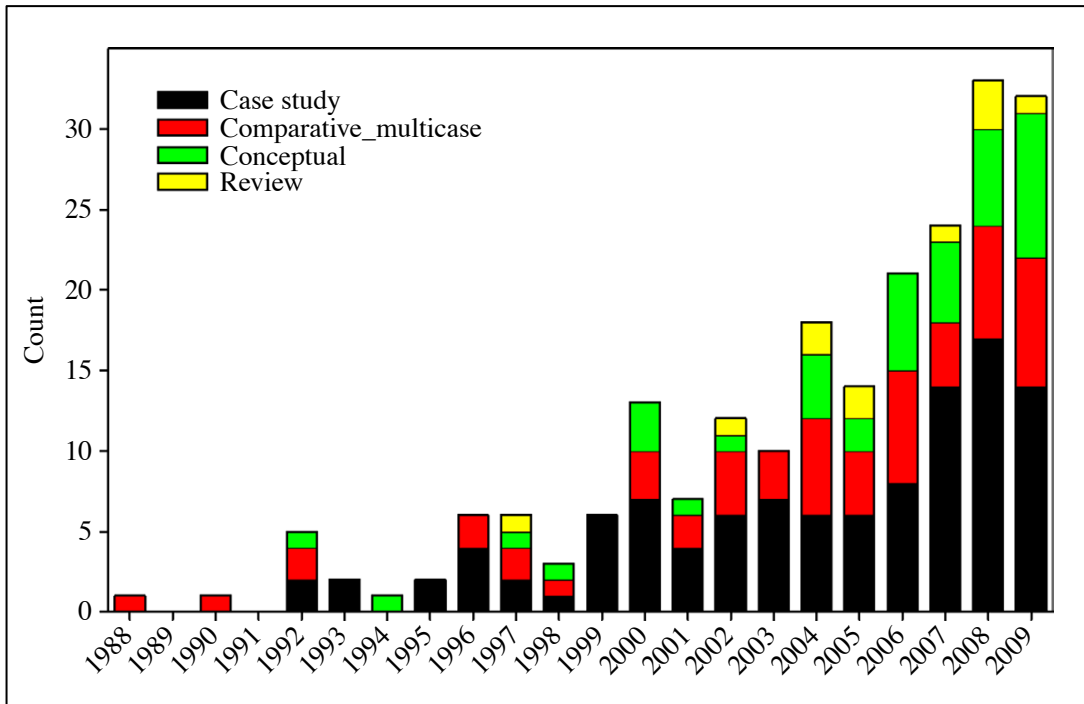


Figure 2: Methodological composition of the city branding research domain
Source: Lucarelli and Berg (2011, p.18)

Currently, there is a large number of research concentrating on the process and application of branding methods on a specific city as a case study approach (see beyond others Vanolo, 2008 ; Kavartzis, 2008). Especially the focus of master/PhD thesis is on a case study approach proposing or explaining the branding process of a city such as Turin, Berlin or Amsterdam; or on the comparison of city brands in order to identify successful or unsuccessful examples (Winifield-Pfefferkorn, 2005; Rainisto, 2003) or on measuring of city images. It should be noted however that only a small amount of research on stakeholders that are involved in the branding process (participation) has been detected (Gürkaynak, 2008).

In order to contribute to the research on small city branding beyond destination branding, this research tries to develop alternative ideas for small city branding.

Additionally it would be possible to create a kind of placement on which this research could be sited (Figure 3).

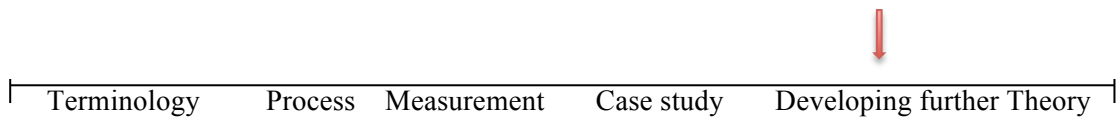


Figure 3: Placement of this research

2.2 The City Brand concept

‘Competition among cities is like riding a bicycle: if you don’t pedal, you’ll fall off. However, globalization is making us increasingly uniform, so we must construct and promote our difference in order to continue existing’.
(Mirón, 2005)

2.2.1 From Product Branding to City Branding

Although a city is not a product *per se*, there is a strong agreement in the literature that places can be seen as marketable products similar to consumer products (Kotler, et al., 1999; Rainisto, 2012,p. 38). According to Kotler ‘places are products whose *identities* and values must be *designed and marketed*’, similar to consumer products (Kotler, et al., 1999). On the other side, unlike product and service brands, ‘which are driven by market forces, city branding and place marketing are driven by the need to diversify local economies faced with industrial decline, attract tourism and inward investment, attract hallmark events and conventions and win economic prizes (e.g. European Capital of Culture)’ (Kotler et al., 1999).

Instead, there is a strong critique against the assumption that places can be branded similar to products as they are far too complex to be treated as products (Salo, 2012, p.32). Bianchini for example argues, that a city cannot be reduced to a product, as it is defined by a variety of attributes, such as: their geography, their built environment,

their social communities, their economies, and their polity (Bianchini and Ghiliardi, 2007). Similarly Ying is arguing that a place or a nation is not same as a product in the conventional sense as it offers no tangible product or service. Moreover he argues, that it represents and covers a wider range of factors and associations such as (Ying, 2005):

- place – geography, tourist attractions;
- natural resources, local products;
- people – race, ethnic groups;
- history;
- culture;
- language;
- political and economic systems;
- social institutions;
- infrastructure;
- famous persons (the face);
- picture or image.

Therefore, city as a brand is more multilayered and faceted than the brand of a product. Cities are living entities and in a permanent change and they are formed by and created for people, unlike simple products.

As discussed above, product branding deals with identifiable images and the formation of awareness for the product in the mind of consumers. The message is very clear - buy the product, because it is unique, has higher quality than others or gives us certain feelings. So, it compares itself with others in one way and tries to influence the consumer to decide for this product among others. Similarly cities that are in great competition, try to influence its (chosen) target group to visit, work etc. in the

promoted city. Hence, if re-interpreting product branding to cities, then a brand for a city is the image or the creation of the image, which is unique and remarkable (Figure 4).

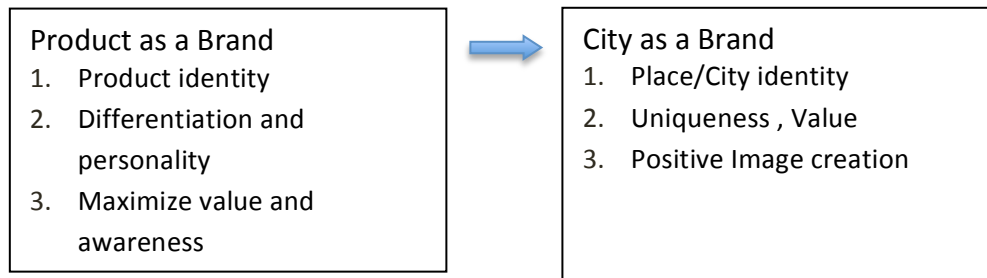


Figure 4: Product and city as a brand

2.2.2 From City Marketing to City Branding

The promotion and advertisement of cities is not a new subject. Throughout the history nations were *branded* through their locations, products, famous persons and more. To name just a few: Paris is associated with the Eiffel Tower, New York is linked with the Big Apple, Austria is personalized through Mozart and Germany is related to Quality. As argued by Short, ‘nearly as old as the civic government itself exists, cities are promoting themselves to achieve different aims: business development and leisure enhancement’. Short defines these as ‘the city of work’ and ‘the city at play’; while he also adds that more and more both city ‘types’ are interrelated (Short, 1996). However the conscious application of strategies for branding cities and attracting a larger audience is the novel thing about it.

The terms city marketing and city branding are often used as substitutes and applied interchangeably (e.g. Jarvisalo, 2012, p.6) (Figure 5). Moreover literature review indicates, that there are debates about the differences and similarities, while there is not a clear consensus on it yet (e.g. Kavaratzis, 2009; Ahsworth et al., 2010; Lang,

2011, p.542).



Figure 5: Different labels for city branding

As the focus of branding is linked to the attraction of a city towards investors and visitors in order to gain economic benefits, branding of cities was from very beginning related to marketing theories. As mentioned likewise by Kavaratzis , city branding is a concept that is developed from product marketing and corporate branding theories (Kavaratzis, 2004, p.58 ff.). As Branding seems often as part of advertisement it is therefore strongly related to marketing. But how is city branding related to marketing? Is it a part of city marketing or has it developed as an independent term with marketing as a tool?

Main research in this area is done so far by Kavaratzis. According to him, city branding is suggested as ‘a new episode in the application of city marketing, because it changes the focus of the endeavor.’ Branding is trying to create associations with the city, associations that are emotional, mental, and psychological. Marketing instead

has primarily a rational character (Kavaratzis, 2008). According to Lang, in city marketing, aspects of the city such as social, cultural and physical, are “selectively appropriated” to create positive images in peoples mind (Lang, 2011,p.542). The motivation behind city branding is that a city must first decide what kind of brand it wants to become, how it can create the mental, psychological and emotional relations that are necessary for the city to develop this brand and ‘what are the functional, physical attributes that the city needs to create, improve, highlight and promote in order to support this brand’ (Kavaratzis, 2008). As Mommaas states, brands helps us to ‘read’ our environments and products, therefore it cannot be reduced to an economic activity considering just marketing concerns (Mommaas 2002, p. 34). Likewise Lang argues, that branding involves the aspect of marketing – selling the city- but cannot be reduced to this. Moreover it is more involved with the creating of the image of the city (Lang, 2011, p.542).

Equally Baker (2012) identifies the creation of images as the main difference between marketing and branding. According to him, city branding is a framework for activities focusing on the ‘city's competitive and distinctive identity to ensure that its messages and experiences are as distinct, compelling, and rewarding as possible’. Thus, the main concern is to create realistic images and strengthen the cities’ identity. Marketing instead, includes processes and actions for ‘communications, product development, pricing, and promotions directed towards facilitating transactions with end customers’. In other words, marketing is some kind of communication and promotion tool for the brand. It is not the brand itself, but sets the brand into the right scene Moreover, Baker claims that marketing is an integral part of branding, not *vice versa*. The brand of a

city needs more than a marketing strategy that is according to him a short-term strategy (Baker, 2012).

On the other hand Kotler argues, that a brand is the part of place marketing adding dimension that differentiates one location from other locations. Accordingly, he defines branding and marketing as co –partners, which are linked to each other (Kotler, et al., 1993, pp.18-20). Similarly, Langer claims that branding and promotion are sub-branches of marketing, whereas the main focus of branding is the promotional aspect of place marketing (Langer, 2001).

Moreover, it could be argued that city marketing is not possible without branding. If we consider a no name product and a product like Coca cola, both are put forward on the market. But what makes Coca Cola a brand is the conscious built identity. In this sense brand equity is the important issue to make product a brand, as it is measuring the worth of a brand. If a product is a brand then marketing techniques again have to be used as a tool to keep the product a known brand.

Summing up the discussions on the differences about marketing and branding, it is clear that both terms are very closely interlinked to each other and literature review shows that it would not be possible to put a clear distinction between city branding and city marketing. However, city branding can be considered as a developed stage of city marketing. It could be concluded that city branding deals with the creation of the image of the city, whereas marketing is the way to set the brand into the ‘right scene’ or how to promote the image.

In the following figure, the relationship between branding and marketing is shown modified by the author (Figure 6).

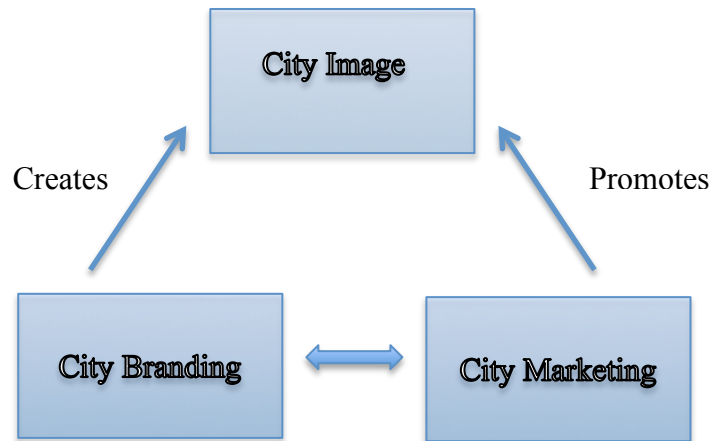


Figure 6: Relation of Branding and Marketing

What then is city branding?

According to Ashworth, City branding can be straightforwardly described as the idea ‘of discovering or creating some uniqueness, which differentiates one place from others in order to gain a competitive brand value’ (Ashworth, 2008). Kavaratzis claims that the main objective of city branding is to attract inward investment and tourism, in order to gain competitive advantages. Additionally, the reinforcement of local identity and identification with the own city are crucial for successful city branding (Kavaratzis, 2004). He defines city branding as following:

‘City branding is understood as the means both for achieving competitive advantage in order to increase inward investment and tourism, and also for achieving community development, reinforcing local identity and identification of the citizens with their city and activating all social forces to avoid social exclusion and unrest ‘ (Kavaratzis, 2004, p.70).

Additionally, image is an influential tool in the choice made by investors, firms and individuals. Therefore, cities are applying marketing practices in order to transform their city into a competitive and desirable place. Especially in terms of (cultural) tourism, city branding is an important tool to reflect a city's image and attract new tourists. In this sense Kotler argues that branding and marketing are successful, when 'workers, residents and business are satisfied with their living conditions, and when tourists, new business and new investors have their expectations met'. Moreover, places can reverse their decline and 'experience revitalization through a process of market planning' (Kotler, et al., 1999, p.3).

Furthermore, Rainisto suggested some major goals of strong country/city brands, which have been considered as benefits (Rainisto, 2003). Accordingly, the aims of city branding and branding are as following:

- It must attract businesses and investments
- It must promote the goals of the tourism industry
- It must promote public diplomacy
- It must support the interests of exporting industries
- It must strengthen national identity and increase self-respects

Hence, a strong brand for a city or country has to deal with all aspects of a city, its citizens and the external factors, such as investors, visitors and global economy forces. Its aim is to get benefit out for all participants involved. Additionally, it is worth mentioning that city brand is not just formed by people, but also it forms people. Civic Pride is an important factor of place and identity. If people are proud of their city they are more attached and the positive image is more realistic.

Rudvena summarized the City Brand as ‘a complex of positive stable internal (of locals) and external (of tourists, investors etc.) perceptions/representations about the city based on tangible (material assets, infrastructure, architecture, monuments, natural landscapes etc.) and intangible assets (culture, traditions, festivals, famous people, history etc.) of the territory’ (Rudvena, 2012) (Figure 7).



Figure 7: Elements of city brand
(Source: Rudvena, 2012)

Accordingly, the city brand has to work bilateral: internal and external. This is however related with the essence of a brand, the image. Image and its determination are important factors in branding, somehow the easiest way to be recognized.

Summing up, city branding is more than the creation of images, but involves the creation of recognizable place identity and images to a wider audience. The object of marketing is the image, but image is the starting point for the brand. It is a tool to get competitive advantages against other cities and strengthen local identity, while enhancing local economy. The following figure (Figure 8) represents graphically the framework of city branding with its components and aim.

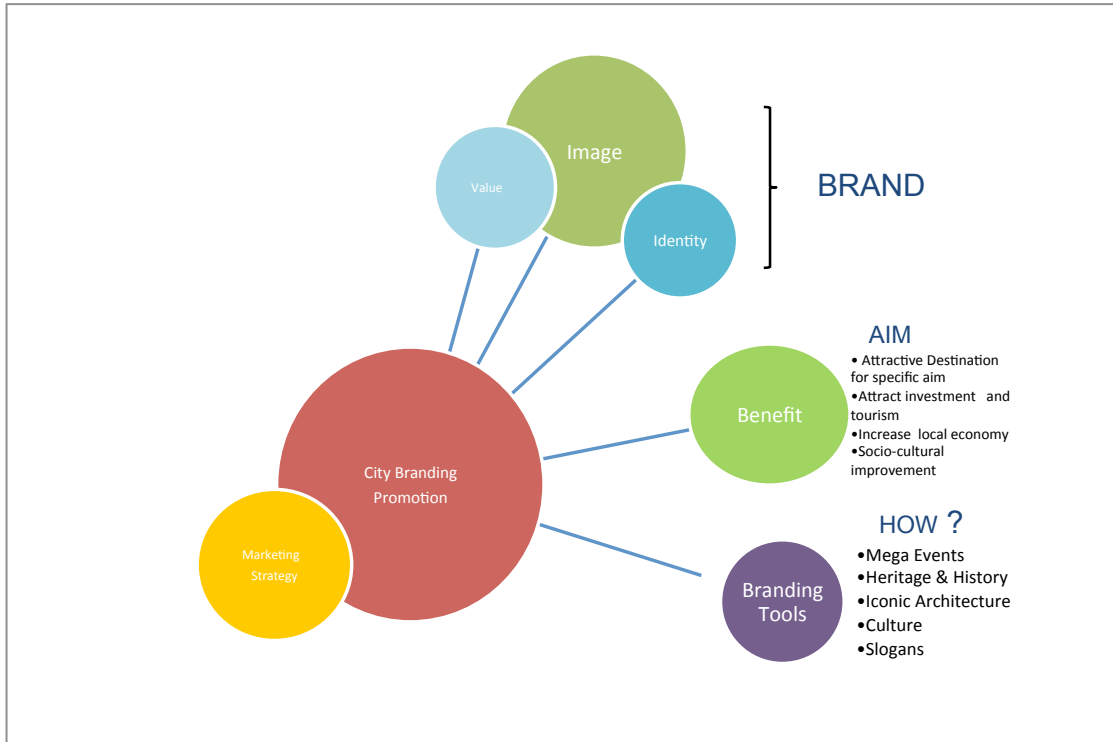


Figure 8: Components of city branding

2.2.3 City Identity and City Image

Similar to products, the identity and image of cities are two important elements in the brand formation process. In the city context, city identity is developed from the existing characteristics and components of a city, such as history, culture, climate, landscape, people, food, architecture, etc. The city image is related to identity, but it is the way in which the city is perceived. Image of a place can be defined as the ‘sum of beliefs, ideas and impressions, people have from a place’ (Kotler, et al., 1993). Moreover, image of the city is related to symbols represented by material components of a city as well as immaterial ones. Material components include roads, monuments and buildings, whereas immaterial components are compound of habits, traditions, customs and many more (Vanolo, 2008). Thus, image of a city has several elements, not only visible one but also symbolic ones.

Additionally, as it has previously been mentioned, image of the city includes two different variables: the internal image and the external image. Internal image is related with the perception of the local actors, whereas the external image is for visitors, investors and so on (Vanolo, 2008). Both the interior and the exterior image are crucial important to successful branding. Positive images of cities give self-confidence to residents, and attract tourists. Hence, this results in a positive brand development. Moreover, images are not only products of an imagination, but also a product of a desired reality (Walker, 2010, p.21). In other words the image is not always that what it is in reality, but also what one would like it too see.

The creation of attractive and distinctive images is a fundamental component of city branding. The emphasis should be on the realistic image creation in order to create unique destinations that sustain and be adaptable to global changes.

Thus, Kotler summarized city branding as a tool for creating a unique place identity by framing a recognizable image that should meet certain requirements. According to him, an image should consist of five elements in order to be successful (Kotler, 2003).

- 1) validity (i.e. the city image should be real and correspond to the facts);
- 2) believability (e.g. positioning the city as “the best in...” is a slippery slope);
- 3) simplicity (it is easier to create one clear positive image than cover all the images broadcast by the city);
- 4) attractiveness (the city must appeal to target audiences);
- 5) originality (the city must be distinctive from the other cities).

Hence, the image of a place should be realistic, believable, simple, attractive and unique to be eye-catching. Most important is that it should be irreplaceable. Dinnie claims that stereotypes and clichés can sometimes bend the actual image of a city (Dinnie, 2008, p.40 ff.). At the end the essential point is how the image is perceived from outside. False or bad images are often competitive disadvantages against other cities. At this point it is necessary to mention that especially as a result of globalization and extreme competition between cities, there is a tendency and danger of creating similar images. Especially larger cities with similar iconic structures as in the case of Agbar Tower and the Swiss Re office can be seen in many ‘global cities’ (Figure 9). Comparing Norman Fosters building with the Agbar Tower built by Jean Nouvel, it is obvious that they represent the same image, a global image which has no local or contextual reference (Riza et al., 2011). In other words the image of the building is not based on the identity of the city.



Figure 9: Swiss Re Office building by Norman Foster; The Agbar Tower by Jean Nouvel
(Source: Personal Archive)

On the other hand, the dilemma of sameness is not only valid for mega cities, but also small cities with even unique characteristics, which use similar copy paste postcard images. They sell same souvenirs just with the changed name of city, use similar urban design features etc. Additionally, historic city centers often houses cafes, restaurants that offer international more than local taste. Pizza and global-taste food are presented in the authentic scenery regardless the local cuisine. This again leads to same inner cities and false images.

In order to avoid danger of imitation and monotony as much as ‘all look alike’ city images, cities need be elaborated through an overlay of historical, social, architectural, urbanite and market research analyses in order to identify what is unique and irreplaceable in the character of the city for its promotion.

Measuring the image of the city

Although this thesis does not intent to apply the method of image measurement, it is nonetheless worth to mention that there are several methods to measure the city image. As the image of a city is not always static and homogenous, and may change over time it is not an easy task to identify and measure it. Well aware of this problematic issue, Kotler (2002) suggests a Strategic Image Management (SIM) method to measure the image of places, which is defined as following :

Strategic image management is the ongoing process of researching a place’s image among its audiences, segmenting and targeting its specific image and its demographic audiences, positioning the place’s benefits to support an existing image or create a new image, and communicating those benefits to the target audiences.

This method has two stages; in the first stage the specific target group is identified, in the second stage the perception of the place from the viewpoint of the target group is measured. The target group consists of different stakeholder groups including residents, visitors, investors, companies, foreign traders and entrepreneurs.

In order to measure and define the existing image, marketers use mainly two different instruments (Langer, 2001). The first one is the *familiarity- favourability measurement*. The latter one is called the *semantic differential*. The goal of the *familiarity- favourability measurement* is to measure how familiar the stakeholders are with the place and how favourable their feelings are about it. Usually a five scale Lickert scale method is used with a range from ‘never heard of that place ‘ to ‘ know it very well’ and from ‘very unfavourable’ to ‘very favourable’ positions (Langer, 2001, p.15).

The second method, the *semantic differential*, is exploring the content of the existing image of the place. In this approach significant dimensions of a place are gathered with the aid of relevant stakeholders, such as weather, leisure activities, etc. These dimensions are put together on a bipolar 5 to 7 point scale and the participants are asked to evaluate the city image accordingly (Langer, 2001,p.15). This tool is valuable not only to measure the image that people have of a place, but also to grasp which attributes of the image the different stakeholders concern as relevant for the specific city.

Additionally, it is worth to mention that cognitive and evaluative maps are popular tools to determine the image of the city.

2.2.4 Target groups of city branding

City branding is under discussion in the domain of many local governments and city administrators. Globalisation and economic threats have resulted in a strong competition between cities to attract a larger audience such as foreign investors, tourists, new residents, and students in addition to the local target group. As rationalized accurately by Salo ‘urban management has long focused on the internal dimension of community building’, but the focus have expanded on external markets such as tourists, new investors and students, which have to be addressed in urban planning. In this sense in the planning process of new developments in addition to maintain and improve the living standard of local residents and existing investments, efforts are undertaken in urban planning to attract a broader market (Salo, 2012, p.29; Kavartzis, 2005,p.1). Thus, Florida’s creative class theory, which demands the attraction of human capital and talent to be competitive, seems to be taken into attention. Moreover, cities are advised to act like a business company selling and promoting their goods to the customers (Lang, 2012, p.542). But what are the target groups of cities? As mentioned beforehand cities are more complex than products, thus the markets for branding of cities should be more multifaceted than to those of products.

Similar to products, a city needs a market to address to and to attract to ‘buy’.

According to the business dictionary (2014) the market for products is explained as follows:

The marketplace, in which a final good or service is bought and sold. A product market does not include trading in raw or other intermediate materials, and instead focuses on finished goods purchased by consumers, businesses, the public sector and foreign buyers.

Therefore the main target groups of products are next to the local customers the internal and external business market and the public sector. Similarly, Kotler grouped the target audience for cities into four main categories: visitors, residents and employees, business and industry and export markets (Kotler et al. ,1999,p.34)(Fig. 4). Target audience in this sense means, the selected customers and groups, which are picked to send the branding messages. Similarly, Rainisto refers in his thesis to place products and place customers (Rainisto, 2003) (Table 1).

Table 1: Target audiences (Source: Rainisto, S.,2003)

Visitors	Residents & employees	Business & industry	Export markets
<ul style="list-style-type: none"> -Business visitors -Non-business visitors 	<ul style="list-style-type: none"> -Professionals (scientists etc.) & skilled employees -Investors & entrepreneurs -Teleworkers -Wealthy individuals -Unskilled workers -pensioners & senior 	<ul style="list-style-type: none"> -Entrepreneurs -Heavy industry -High-tech, service companies etc. 	<ul style="list-style-type: none"> -Other localities within domestic markets -International markets

Therefore it would be acceptable to conclude that the city has two main target groups with diverse groups. The main target groups are the internal markets namely citizens, existing employees, existing firms and investors. The second group are the external markets such as visitors in general, new citizens, new investors and firms, students, new industry. New students are especially an important target group for cities with Universities, such as in the case study of this research.

The important aspect here is that the city has to be aware of its target groups and have to define strategies to keep the existing ones and catch new ones. Kotler suggested that in order to understand what and how different groups decide about locations, it is essential to examine the market factors. These factors also are named as attraction

factors, which are grouped as hard factors and soft factors. Hard factors are related to economic stability, infrastructure etc., whereas soft factors describe the image and quality of live, culture, flexibility etc. To do so specific planning groups are suggested to undertake first of all research and create a vision upon the needs of the target audience (Kotler, et al., 1999, pp. 40; Kotler et al., 2002, p.46) (Figure 10).



Figure 10: Levels of Place Marketing (Source: Kotler et al., 2002, p.46)

2.2.5 City Branding and Urban Regeneration

As mentioned in the above section, city branding is on the agenda of many city leaders and planning departments. City ‘ leaders’ are increasingly spending money and efforts to develop strategies to increase the attractiveness of cities to keep up with the consequence of global competition. Indeed, literature review reveals that there is a convincing agreement between researchers that city development and city branding are strongly connected to each other (Kotler et al.,1999; Ashworth, 2009).Thus, at this

point of the study it would be beneficial to discuss briefly the relationship between urban regeneration and city branding, as when considering current promotion activities of cities, urban regeneration seems to be explicitly or implicitly a major concern. The aim of this research is not to discuss whether urban regeneration is inevitable for city branding, moreover it aims to explore that urban regeneration and city branding have a connection in the current economic and competitive situation of cities, and city branding might be suggested as a device for urban regeneration next to the other development strategies. Moreover it will be discussed what kind of tool city branding could be in urban regeneration- a tool for promotion or an integrated part in the planning process. Therefore in the following both approaches briefly will be described and it will be attempted to propose a linkage between both terms.

The term urban regeneration is broad and as Hildreth has stated it correctly there is no ‘universally agreed’ definition (Hildreth, 2007, p.227). A fairly thorough definition comes from Roberts and Sykes. They define urban regeneration as a ‘comprehensive and integrated vision and action which leads to the resolution of urban problems and which seeks to bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change’ (Roberts and Sykes, 2000, p.10). According to them, the main aim of the urban *regeneration* process can be categorized as follows :

- Upgrading the physically dilapidated urban regions (lands and buildings) and bringing them into effective reuse,
- Upgrading the social life of the urban region,
- Increasing the quality of life of the inhabitants,
- Providing the economic vitality,

- Providing environmental quality,
- Motivating different cultural dynamics of the region,
- Providing participation of wide range of actors and stakeholders, including local communities, city and national government, property owners, investors and organizations

Accordingly, urban regeneration is a comprehensive approach with the main purpose to upgrade decay areas and deliver long term improvements in the city by targeting physical, economic, environmental and socio-cultural issues. In a wider sense, it aims to improve the overall life quality in a city for all participants, while explicitly having long-term improvements as a goal.

When looking at the definitions and aims of city branding as beforehand discussed, the main goal of city branding is to improve external as well as internal images of the city, in order to gain competitive advantage against other cities with the goal to stimulate socio-economic wellbeing of its citizens (e.g. Vanolo, 2008). Moreover as expressed by Kavaratzis, the ‘ultimate goal of city branding is to improve the quality of life for local residents’ (Kavaratzis, 2008). This also indicates that city branding is not only concerned with the promotion of the city’s image, but may also include interventions, physical, social etc., in order to improve the image of the city. Furthermore, literature review indicates, that a large number of scholars agree that in the current trend in urban regeneration is towards an integration of city branding into the urban development scheme. In the following some of the arguments will be presented.

Eshuis is arguing that city branding is turning out to become a popular tool in urban regeneration. Furthermore, he claims that it is mainly used in two types in the

regeneration process: firstly as a marketing instrument; secondly, as a planning instrument (Eshuis, et al., 2008,p.272).

In the first case, branding gives meaning to places and improves the existing image, but is not part of the urban regeneration planning strategy. The urban regeneration process is not based on branding, but branding is used as an articulation tool for the image as part of urban regeneration scheme. This includes primary communication in form of spatial or non-spatial interventions and secondary communication in form of advertising in promotion, such as logos, slogans etc. As defined by Kavaratzis, spatial infrastructure is related to urban design, public spaces, large-scale redevelopment schemes etc. Whereas non-spatial interventions are concerned with the organizational structure, community networks etc. and behaviour such events (Kavaratzis, 2004) (Figure 11).

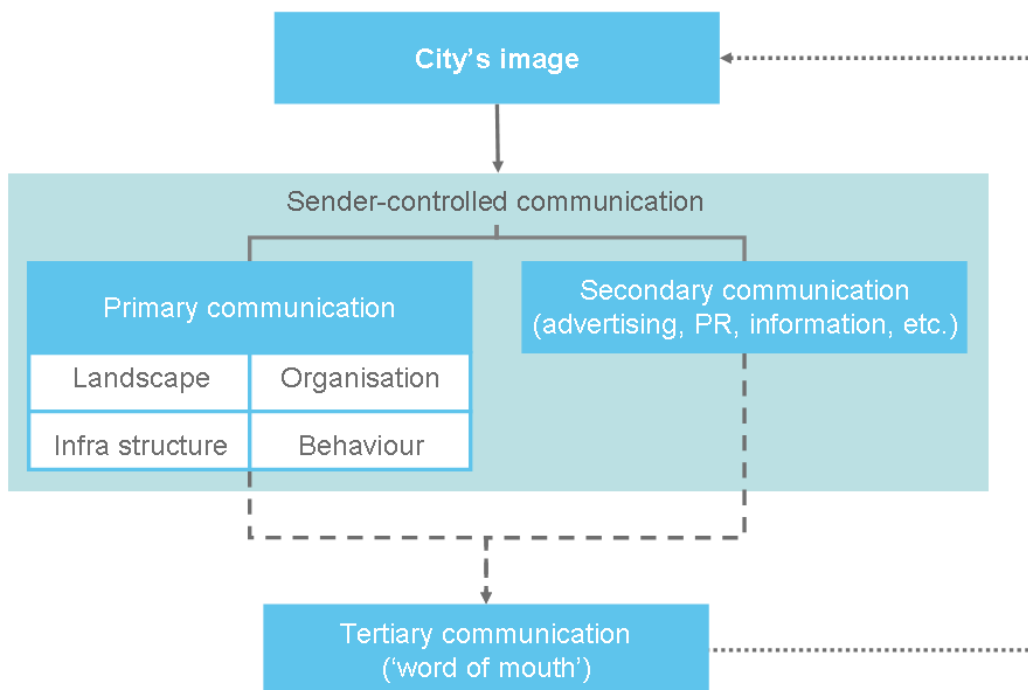


Figure 11: City Image communication (Source: Kavaratzis, 2004)

In the second case, branding is an integrated part of the urban regeneration process as a planning instrument. In this case its function is as guideline and decision maker. This would involve decisions about architectural or urban design issues as part of the branding strategy as suggested by Lang (Lang, 2011, p.547).

Likewise Peck stresses the importance of city branding in urban redevelopment, as he claims that city authorities are confronted with debates whether they should utilize conventional methods such as tax breaks and redevelopment schemes or advance city branding methods such as creative cities for example (Peck, 2005, 740).

Similarly Prilenska argues, that city branding can stimulate urban regeneration as it creates attractive images. Moreover, it is contended that image- (re)construction is not possible without tangible changes in the environment (Kavaratzis, 2004;Prilenska, 2012, p.12). Furthermore, Prilenska claims that, it is necessary to improve spatial and non-spatial features of the urban environment, especially spatial qualities provide visual images that in turn are used in city branding. She suggested a closed-loop diagram, where the spatial quality of the city has an important impact on the image of the city and the brand as shown in Figure 12 (Prilenska, 2012, p.14). According to Prilenska, city branding can act as a catalyst to attract tourists, investors etc. delivering financial resources which can be invested in improving the urban spatial quality, such as flagship projects which again can trigger urban regeneration (Prilenska, 2012, p.14).

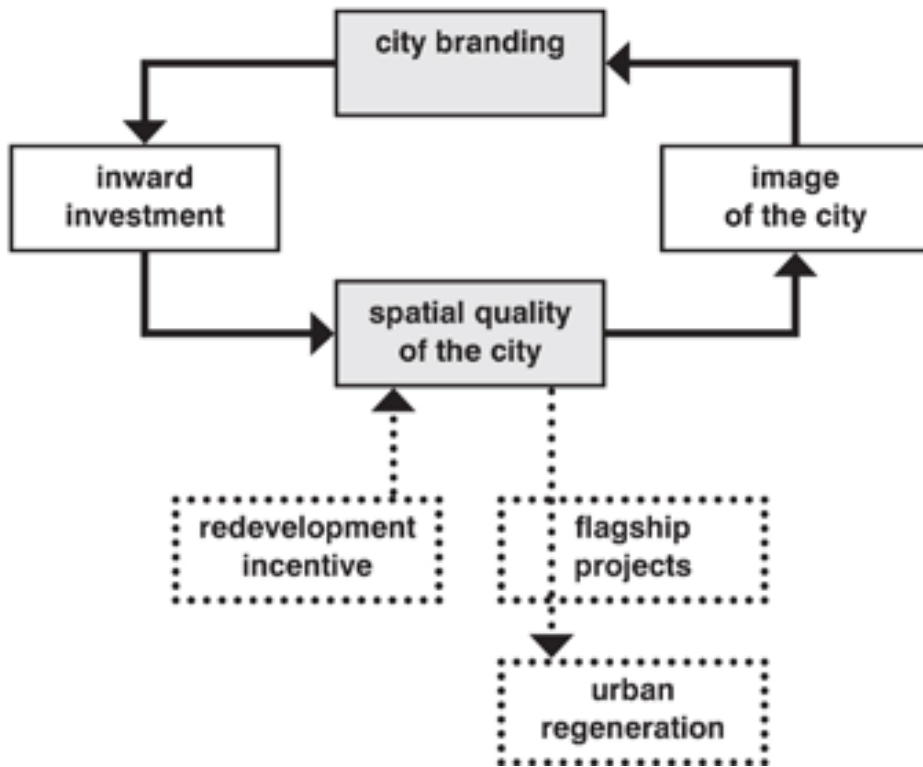


Figure 12: Mutual dependency of city branding and spatial quality
(Source: Prilenska , 2012, p.14)

As mentioned ahead, urban regeneration could be considered as an umbrella concept and city branding as a marketing tool or as a planning instrument. If considered as a marketing tool, the dependency drawn by Prilenska would be correct. Then city branding and urban regeneration would be planned separately, or city branding would be implemented after the urban regeneration strategy or as shown in the below illustration, city branding could trigger urban regeneration (Figure 13). If city branding is been utilized as a planning tool then the proposed model of Prilenska would need some modification. In this case the brand development process and the urban regeneration process would go hand in hand. The urban regeneration process would use the branding strategy as a guideline for development that means the brand image would be central to the development.

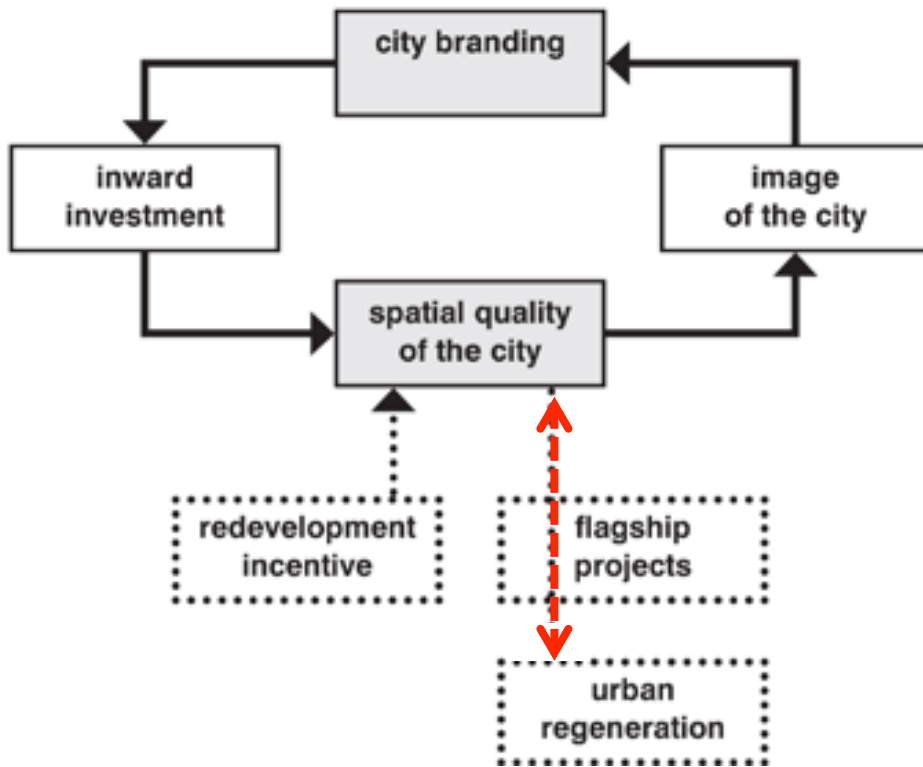


Figure 13: Modified Mutual dependency of city branding and spatial quality

Assuming, that urban regeneration can be defined as a multi-layered approach to solve urban problems and change /stop decline of urban areas, aiming to gain social, economic, environmental and cultural benefits (by integrating all aspects of a city and its citizens) as suggested by Goksin and Muderrisoglu (Goksin and Muderrisoglu, 2005, p.5); then, city branding might be seen as a device or a tool for Urban Regeneration as it is likewise aiming to improve the city as an attractive destination or similar in order to gain benefits for the city , while its main aim to create positive and unique images (Figure 14).

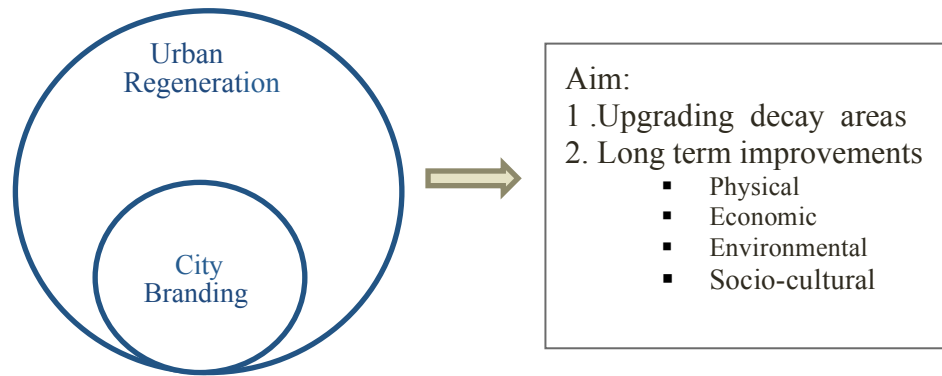


Figure 14: City Branding as a tool for Urban Regeneration

Hence, city branding appeared as a new potential for cities in the agenda of Urban Regeneration. Urban regeneration might be defined as an umbrella for the overall strategy, and City Branding as an integrated part of it.

This study is based on the premise of the use of city branding as a planning tool for urban regeneration as later argued in section 2.3.2. In this case mainly three different planning instruments were used by the city authorities to create the city brand: *Personality association, flagship development* and *mega events*. Flagship development includes also *restoration and 'packaging' of cultural heritage* in cities with historic potential and assets. As this study is concerned especially with city branding through culture, namely creativity and experience, the relationship between Urban Development/ Urban Regeneration, City Branding and culture is shown as a graphic below (Figure 15). In this case branding is seen as a planning tool for Urban Regeneration and is accordingly part of urban regeneration which functions as an umbrella.

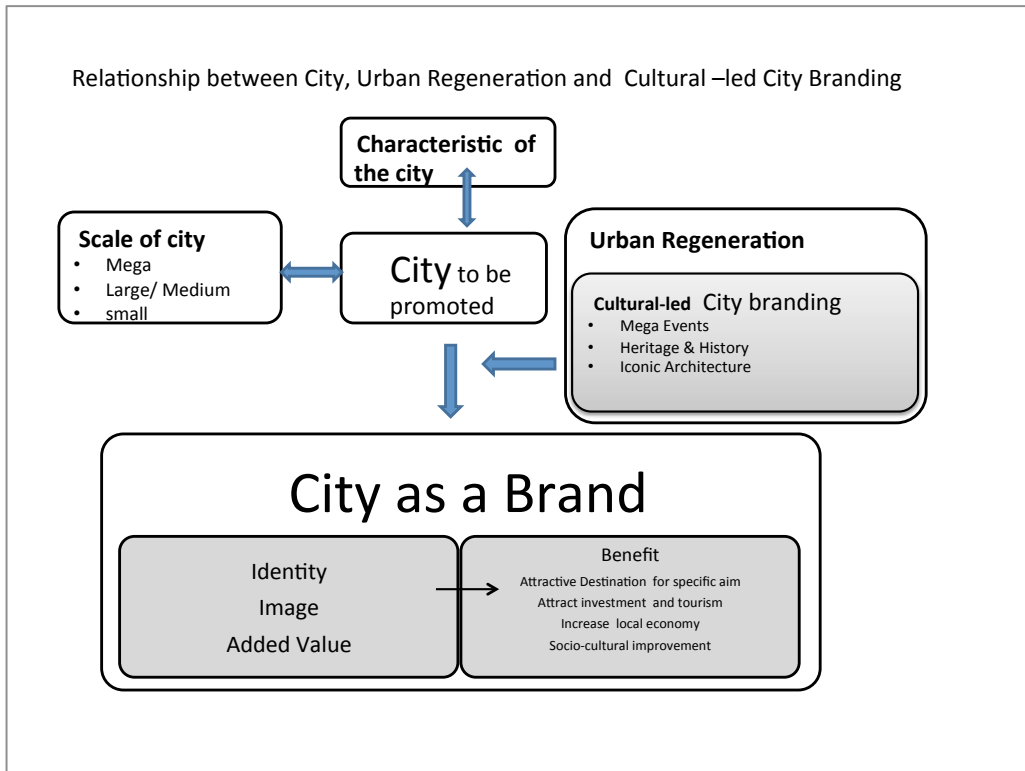


Figure 15: Relationship between city, urban regeneration and cultural-led city branding

Furthermore, by considering the above arguments, it would be possible to create a framework integrating city branding and urban regeneration in the branding process of cultural-led city branding. As mentioned beforehand, this thesis is built on the argument that city branding can function as a planning tool in the urban regeneration process and not only as a marketing instrument. Therefore, the decision to use city branding as a strategic device is set from the beginning of the planning stage and branding devices used accordingly (Figure 16).

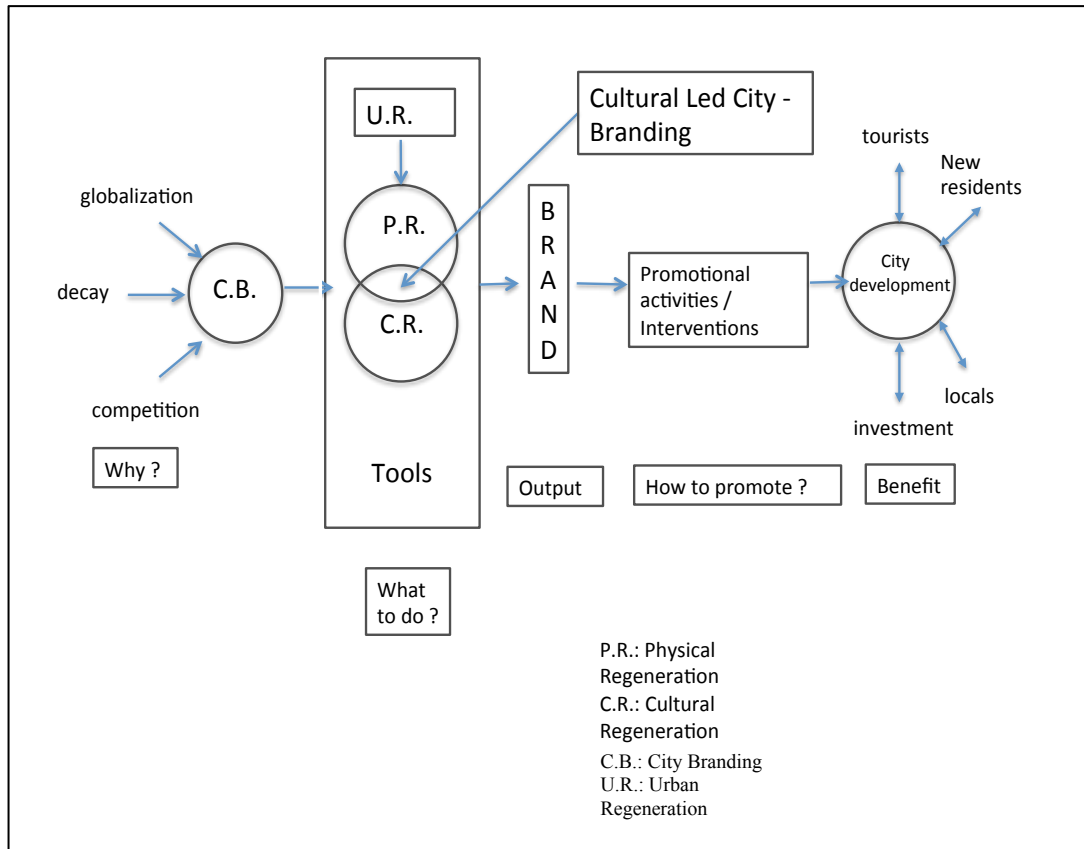


Figure 16: Linking the process of city branding to Urban regeneration

2.3 Process of City branding

Up to this point the main focus was on general definitions and it has been attempted to give an overview of city branding research. In this section it will be explored how a city brand can be designed and realized.

The success of city branding is highly depending on the effective branding process. A suitable brand is built on what a city offers and what it might offer in the future- its potentials. The branding process of a city is the way how a brand for a city is developed and create strong and memorable images in people's mind. A city's brand should be planned and managed as a long-term strategy in order to be successful and sustainable similar to the process of planning. On the other hand cities often have

existing images, which are not always planned, but unconsciously build. As mentioned beforehand, cities have target audiences with different aims and wishes towards a city. Moreover it is important to figure out which characteristics and prepositions of a city add value to the city and make them unique and more preferable than other cities to visitors, investors as well as to local people. In this sense it is important that all stakeholders in the city share a common vision about the brand of the city.

Kotler argues that the process 'must involve government, citizens and business, all with a shared vision' (Kotler et al., 2002, p.46). Therefore the initial stage of the process is to create a kind of place planning group where all city stakeholders are represented. The consultant group Prophet suggested a variety of different organizations which could be involved in the branding process (Prophet, 2006, p. 5):

- Council for Economic Development or Business Leaders
- Civic Leaders
- Elected Officials
- Community Representatives
- Board of Tourism
- Local Universities
- Cultural or Heritage Institutions
- Local Media
- Committee for Special Events

The branding process of a city should be perceived as a city development plan, with the main aim to develop a brand image and a brand strategy based on the cities

identity, while considering the needs and values of all participants and stakeholders. Similarly Kotler argues, that a place potential is more dependent on ‘human will, skill, energy, values and organization’ than on the actual place attractions (Kotler, et al., 2000, p.27).

2.3.1 Examining existing city branding processes

Literature survey reveals that scholars have suggested different strategies for the process of city branding. In the following, three of them, which seem to be most relevant ones for this study, will be explored in more detail.

The first one is the strategic management approach developed by Kotler (1999), which has its roots in product marketing. The second introduced approach is the city brand management (CB) approach proposed by Gaggiotti (2008), as a design strategy for newly developing cities. The third approach is a suggestion by Seisedos and Vaggione (2005), a brand development process for cities with the main aim to create a sustainable brand.

Additionally a fourth model, as a combination of the three others, will be suggested by the researcher under considering and reinterpreting of the three discussed suggestions by scholars.

2.3.1.1 Strategic Management Approach

Kotler suggested a strategic marketing approach, adapted from product marketing and branding. Strategic place marketing is linked with the development of a place’s position in the global market.

This process contains five stages: 1- place audit; 2-Visions and goals;3- Strategy

formulation; 4- Action plan and 5-Implementation (Kotler , et al. ,1999).

In the first stage- *place audit*-the attraction factors of the place, its competitors, and the development of the city are analyzed. One major tool is a SWOT analysis in order to determine the existing situation of the place including strong and weak assets, as well as threats and opportunities of the city.

In the second stage *visions and goals* based on the obtained information about the situation about the place is going to be developed. The scenario for the city should be based on a long-term vision how the city should be like in about 20 years. Essential is that the targets groups should also be considered in this stage.

In the third stage a *strategy formulation* is required, where the first two stages are analyzed and integrated. This stage includes profound analysis of the comparative advantages of the place and identification of all resources required to obtain a successful brand implementation.

In the fourth stage an *action plan* has to be initiated. An action plan includes not only details of the implementation such as when, how, but also requires thorough definitions of responsibilities, a financial plan and deadlines.

The fifth and last stage is the *implementation and control* stage. Implementation is the stage when the instruments for branding are applied. The implementation is a result of the brand development process where the actual application – in form of slogans, logo, and architectural icons and urban redesign etc.- is realized as a brand image. This stage needs to have a feedback and control mechanism to be a long-term success.

Additionally, Kotler provides a checklist to follow for implementation of a brand marketing perspective for place marketing (Kotler et al., 2002, p.53):

- The place needs to do a SWOT analysis to determine its key strengths, weaknesses, opportunities and threats.
- The place then has to choose some industries, personalities, natural and built landmarks and historical events to offer a strong branding and story telling.
- The place should build an umbrella concept to cover all its branding activities. Possible concepts could be pleasure, quality, security, honesty or progress, or other concepts.
- The place needs to find adequate funding on national basis for the branding activities
- The place has to create export controls to be sure that all products related to the place have the same reliable performance

2.3.1.2 City Brand Management (CBM) model

Another model for a branding process is suggested by Gaggiotti , the so called City Brand Management (CBM) model. Gaggiotti developed this model as part of a research done on the city branding of Kazakhstan. The main aim was to create a model that should serve as a framework for building a city brand and for identifying strategic recommendations to build a brand. The need for such a framework was justified by the increased competition among cities for resources and talented people which need an overall increase of quality of life through economic growth and high-quality jobs, to produce capital and investment and to safeguard a sustainable long term financial growth (Gaggiotti, et al., 2008, p.111). The model comprises of four stages for a brand design strategy (Figure 17).



Figure 17: City Brand Management Model by Gaggiotti
 (Source: Gaggiotti et al., 2008, p.111)

The first state is the ‘What we are now’ state as a situational analysis stage. In this state the current assets and resources of the city are examined, to serve as a foundation for the future strategy. The chief elements are place, people, processes and partners. Place component considers the ‘city’s geographic location, heritage and history, natural environment, developed infrastructure such as airports and other transportation systems, existing sectors of economy and industry clusters’. The second component to be analyzed is people. People in this sense include human capital such as diversity of the population, talents, mentality and attitudes of local inhabitants. Process involves the governmental structure, looking at administrative and managerial issues, legal issues and bureaucracy, as well as economical standing. The last aspect is the partner component, which examines the affiliation of the city with potential partner groups. Partnerships can be with NGO’s, diverse stakeholders from private, public and governmental sectors, other countries etc. (Gaggiotti, et al., 2008, pp.111).

The second stage is the ‘What our options are’ stage, where the focus is on the

creation of options of what a city can be based on the situational analysis and the analysis of opportunities and predictions. In this stage, which is built on the existing assets the city has to decide which of these assets they will put into the forefront in order to define the next step 'What we want to be'. This is the stage where the brand is positioned, the image the city wants to have should be decided. Positioning is an important aspect of a city brand, as it is 'the overall umbrella for the activities and projects its vision, values, personality and image' (Gaggiotti, et al., 2008, pp.111).

The last stage is the 'What we need to do' stage. In this last stage future actions and activities will be defined in order to support the brand positioning. In this stage again place, people, processes and partners are important to define an action plan integrating all stakeholders (Gaggiotti, et al., 2008, pp.111).

2.3.1.3 Brand Development Process

Seisdedos and Vaggione, also proposed a brand development process for cities. This process consists of three stages: 1- *Articulating an urban identity*; 2- *Shaping identity into an image*; 3- *Implementation*

The first stage is concerned with *articulating an urban identity*. In this stage the existing characteristics and resources are determined and analyzed. The identity of the city that makes it unique and irreplaceable such as topography, climate, history culture, location etc. has to be defined and explored. The outcome is the value the city has to offer in comparison to other cities (Seisdedos et al., 2005, p.2).

The second stage intends to *shape identity to an image*. The previously determined of the city are now transformed into the image. This stage needs a good interaction

between all involved stakeholders, as there must be an agreement on the determined image. It is important that internally the citizens must accept the image– and externally the image has to be strong enough to attract new citizens, investors, tourists etc. The image needs to be established through the existing characteristic of the city, but also has to consider competitors with similar existing values. Important is to define an irreplaceable image (Seisdedos et al., 2005, p.2).

In the third stage, the *implementation* stage, the discovered values and image of the city are now concentrated in form of icons, slogans, symbols, logos etc. Next they are broadcast to the target group using marketing techniques such as TV, radio, internet, event sponsorship etc. Often urban upgrading initiatives generate the brand development process. (Seisdedos et al., 2005, p.2).

Important in this process is the sustainability of the developed brand. Seisdedos argues, that a city brand has to be perceived in a way that on one hand it supports a sustainable model in every stage of the brand development and on the other hand contributes to the competition capacity of the city among other cities (Seisdedos et al., 2005, p.3)

2.3.1.4 Comparison and criticism of examined city branding processes

While comparing all three approaches, all of them provide a similar framework for a brand building process. The aim is to develop a brand, which considers the given values of the city, starting with a SWOT analysis to determine the potentials of the city; aiming an economic growth and attracting possible target groups; building a vision on the city brand and creating an appropriate image based on the cities assets and resources; involving different stakeholders and to the end proposing appropriate

solutions and instruments for the implementation. The Strategic Management Approach and City Brand Management Model have their roots in managerial issues. While intending to apply them to develop a suitable urban management strategy for cities including application techniques is related to administrative matters, managing the strategy, considering legal issues and focusing on stakeholder participations. In the case of the city, as the city is more complex and evolving changes more than a product, the focus on managerial and mainly economic advantages seems to be too narrow. Moreover, instead a branding process for cities should have more focus on image and identity, the well-being and satisfaction of the residents. Rather than purely economic satisfaction, especially the citizens have to be satisfied with the overall situation of their city.

On the other hand, the model developed by Seisdedos is more concerned with the image creation and its implementation rather than managerial concerns. Nonetheless, the model needs some modification from the point of view of the researcher as it firstly, not clearly defining the implementation tools for the branding process and, secondly, not mentioning where to integrate the branding strategy. Therefore, as a new brand development process (BDP) for city branding, will be proposed in the upcoming part.

2.3.2 New Proposed Brand Development Process (BDP)

Considering the literature review on branding and the above-mentioned three models, as a combination of all, the following brand development strategy will be suggested.

- *Value (V)* - identity of the city — concentration on core values
- *Image (I)* - determining the image - perception of the city from outside

- *Instruments and Implementation (I) - how to promote the image through the right tools*

Graphically the process could be communicated as following:

Value \implies Image \implies Instruments \implies City Brand

The first stage defines the core *values* of the city. The core values of a city are based on its existing characteristics and assets. In this stage we should find the answers to the questions *what we are now?* or *what do we have to offer?* The values that are forming the identity of the city are somehow the expression of how the city stakeholders want their city to be perceived. In marketing research brand identity is defined as the way the owner of the brand wants the brand to be perceived. In the case of the city, identity is a sum of history, culture, spatial configuration, people, food...all things that makes a city's characteristics. This indicates that everything related to a city that is essential, is part of the identity of that city. Therefore, as a city is a unique and complex substance in itself, the brand identity of a city should be unique.

Nonetheless, today cities are faced with the problem of discovering and revealing their identities. As a consequence of globalization and the emergence of global - culture societies, the distinction between what is local and what is global identity is vanishing. A fundamental problem occurs when cultures start to resemble each other. This is happening through the fact of cultural diffusion, or the spread of standards across cultures. According to Stobbs, 'all places and destinations need to find their own relevance and potential attractiveness if they are to survive in this globalized world'

(Stobbs, 2012). On the other hand the values have to be precious enough to stand against the growth of global sameness.

In this stage a thorough analysis of the city's characteristics and values through a SWOT analysis with the participation of all relevant stakeholders is necessary. The identity analysis has to filter all possible values of the city and concentrate on the most important and most compelling ones. It should be noted here that not all characteristics of a city are valuable or sufficient to create an image based on them.

In the second stage, *determining the image* is the stage where the audience is targeted. That means it has to be decided about which and how the image of the city should be perceived internal and external. In this stage we should find the answers to the questions *How we want to be seen (in 20 years)?* This stage has to be considered as a long- term plan. It is important to determine a long- term vision and goals, as well as to define the strategy for the city brand. Based on the outcome of the SWOT analysis all stakeholders have to be clear about what the image of the city should be.

The branding strategy, which will be discussed in detail in the forthcoming section, should likewise be part of this stage. City Branding strategies can be categorized under following themes: *Place of origin branding, Nations Branding, Destination branding, Culture and Entertainment Branding and City / Place Branding*. These strategies are somewhat an overall concept for the city and give the direction of the brand. The strategy is based on the values of the city, which are determined in the first stage. Accordingly, if a city for example has to offer a lot of natural assets such as sea,

beaches, beautiful landscape and the climate is sunny; most likely the city will develop its strategy around a destination brand with tourists as the main target group.

Thus, a financial market place needs another branding strategy than a cultural tourism oriented place or a city famous for its natural resources. The main aim is to differentiate the city from others and create a durable and realistic image. Additionally, in this step it is essential that the image that is drawn should be considering all possible target groups. Each city has several characteristics and assets to offer; the combination of them is used to identify the image that is grounded on these values. Hence, there could be also different possible images. Therefore while searching for the right image it should also be considered which one is the most successful and sustainable one in terms of competitive advantages and capacity. This calls for an evaluation of economic, social and ecological objectives, as suggested by Seisdedos (Seisdedos et al., 2005, p.3). The chosen strategy, which is built on the image, has to meet the economical goals of the city, which means the brand has to ensure that it can produce economic growth. This is strongly connected with the target group. If a city for example wants to build its image around creativity because it is currently trendy, but there is no any existing creative potential, such as talented people, technology, innovation or tolerance than it has to rethink its strategy or has to change its direction towards creativity based offerings. Furthermore, meeting social goals are also important. That means the brand has to ensure that the existing residents will gain social benefit and not suffer from social exclusion. Often city branding efforts ends up with urban renewal of specific districts, which ends up with gentrification. The main target group of any city branding strategy should be first of all its own citizens. All initiatives have to be developed around their needs and

benefits. Additionally ecological goals have to be considered in the current city development (Seisdedos et al., 2005, p.3). Environmental sensitiveness is a contemporary issue for cities, as there is tendency towards eco-friendly environments in the world.

Accordingly all efforts in the next step, the *tools* that are used, have to serve to promote the set or desired image. For this reason it is crucial for this stage that all involved parties – private, public, governmental etc. sectors- have to be aware and identify themselves with the image. Important in this stage is that the image should be realistic and fitting with the city, its values and potentials.

In the last stage, the *instruments and implementation*, we should answer the question *what does it require?* to built the desired image. The implementation of city branding is the step where the image of the city, which is decided on to be displayed to the target audience, is exposed by the appropriate tool.

The implementation tools can be considered as all efforts to communicate the image such as icons, slogans, logos or all other visual communication tools (Seisdedos et al., 2005, p.2). Moreover all tools to articulate the image successfully and efficient can be used. This involves not only visual promotion tools but also has to involve all efforts to increase the quality of the urban environment, urban design projects, maintenance and display of heritage buildings, quality architecture, and cultural event (Peker, 2010, p.35). As argued by Ashworth , the implementation of the image and the managing of the city as a brand is related to the management of the place. Thus it has to be planned and strategically managed if it should be successful (Ashworth, 2009).

The use of *slogans*, *logos* and *advertisement* are important tools for the exhibition of city image as they create awareness of the brand towards a worldwide audience. But they should not be the main tools. Furthermore, Kavaratzis is arguing that ‘it is more than inadequate to simply create a brochure for visitors and a video for potential investors. In some cases places launch an enriched promotional campaign, in few cases a whole strategy of communication, in even fewer cases an integrated marketing strategy’ (Kavaratzis, 2005, p.332).



Figure 18: London and Dubai logos with slogans
(source: <http://johnsonbanks.co.uk>; www.definitelydubai.com)

Logos and slogans might be considered as supportive tools for the main instruments for city branding as they are helpful to promote visually, what the city is about or what it has to offer (Figure 18).

According to Ashworth and Kavaratzis, city planning authorities mainly use the following three instruments as planning tools for the creation of city brands (Ashworth, 2009; Ashworth and Kavaratzis, 2005, p.513):

1. *Personality association*, where places associate themselves with a named individual, in the hope that the necessarily unique qualities of the individual are transferred by association to the place.

2. *Signature Building and Design*, where the visual qualities of buildings and designs are available an instrument of place-branding. This include flagship building, signature design and signature districts.
3. *Event Hall marketing*, where places organize events, mainly cultural and sport events to gain recognition.

Personality branding consists the use of honourable citizens with whom the city can be associated. A good examples for this branding strategy is the promotion of the world wide known Austrian musician W.A. Mozart and his birthplace Salzburg. In the case of Mozart, the city of Salzburg is using the prominence of Mozart in promoting the city in general as well as its products (Figure 19).

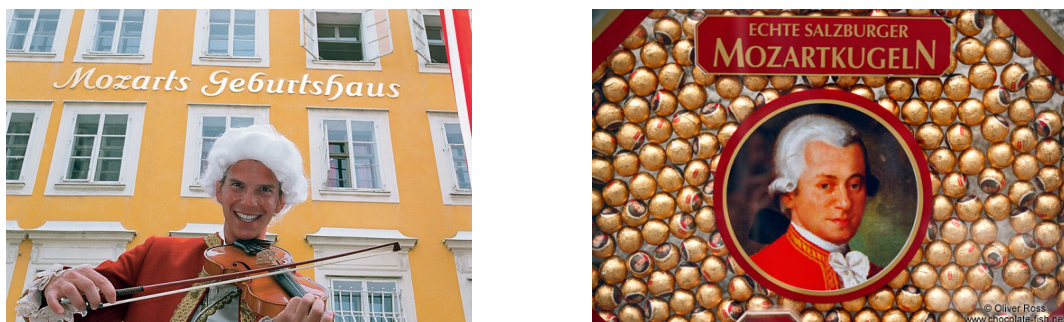


Figure 19: House of W.A. Mozart; Mozart chocolate
(source: www.salzburg.info; www.chocolate-fish.net)

Flagship constructions are instruments where a large urban scale project or a single iconic building is developed into a symbol of the city. The construction of the Guggenheim museum is an example for an urban scale development scheme. Since its construction the city of Bilbao gained a popular image (Figure 20). It also generated the Bilbao effect while other cities attempted and still attempt, to copy the success using similar pattern for their own city. The Swiss-Re office , called the ‘Gherkin’ is

an example for a single iconic building that is automatically associated with London (Figure 21).



Figure 20: Guggenheim museum Bilbao
(source: <http://www.guggenheim-bilbao.es/en/the-building>)



Figure 21: Swiss-Re office, London
(source: personal archive)

Worldwide there are countless examples of this kind of image building. Cities increasingly use especially iconic architecture as symbol to mark their city in order to

be identifiable. Nonetheless, this instrument has to be applied carefully. As mentioned before, many cities start to copy buildings or hire a famous architect and create similar images with cities that have successful images. This may lead to somewhat stereotype cityscapes. This is especially critical in historic settings when a new building or an icon is inserted into the existing vicinity. New buildings in historic environment has to be integrated extremely sensitive in order to enhance, but not to damage the existing valuable historic surrounding and diminish the existing sense of place of these areas. Therefore a kind of harmonious integration is suggested by many scholars, which vary from contextual uniformity towards contextual juxtaposition (Tiesdell, et al., 1996). Especially, city branding through flagship and iconic architecture has to be attempted carefully in historic environments, as there is a danger of dominating the existing surrounding. In many cases, such as in the case of the Swiss-Re office in London (Figure 30), the new building is implanted unconsciously and regardless the existing environment . As a consequence in many cities similar silhouettes appear and the image of the city is weakened. Therefore it is crucial for flagship architecture to be designed at least juxtaposing the environment with its own contemporary features, but by considering the historic tissue and not copying other existing buildings in other cities. Otherwise, the result will be a freestyle building with no relation to the context.

Events branding, consists of mainly large-scale events, cultural or sporting, where the city is identified with the event. Examples are the yearly organized beer festival, the Oktoberfest , in Munich or the Olympic games which are a good gizmo to get attention to the city (Figure 22).



Figure 22: Oktoberfest, Munich; Olympic games, Rio 2016
(source: <http://www.fomotravel.com/munichs-oktoberfest.html>; www.rio2016.com)

As explained by Ashworth and Kavaratzis in many cases the events or buildings already existed. In such cases the implementation and conscious use of them as part of image of the city is the main idea (Ashworth and Kavaratzis, 2005, p.77)

In addition to the above-mentioned instruments, cities with historic potential use their architectural and cultural heritage potential for *restoration and 'packaging' of cultural heritage* and historic architecture. For example Rome is world famous for its colosseum, Athens promotes its image with the Acropolis and Istanbul is linked with the Hagia Sophia mosque (Figure 23). Cities with heritage potential are often identified with the assets they have. They are suitable tools to serve as unique image for the city; not only as an architectural element, but more often they serve as visual symbols for the city and are highly identifiable assets (Peker, 2010).



Figure 23: Acropolis in Athens, Colosseum in Rome, Hagia Sophia in Istanbul (source: <http://www.smithsonianjourneys.org>; <http://www.rome-museum.com>; www.ayasofyamuzesi.gov.tr)

To sum it up the process of city branding is a framework for cities to develop its own brand. It starts first with an analysis of the cities given situation considering the strong and weak edges of the city. Based on the values the city can offer, the image of the city will be developed. Important is that the image is strong, memorable and unique; and do not promise false identities. The instruments to implement the brand have to be suitable with the image and should not be reduced to visual promotion but involve a variety of options. The city brand has to be developed with the participation of all stakeholders as a long-term project.

2.3.2.1 Reading examples for city branding processes from several cities through BDP

The proposed BDP was applied to selected cities in order to check its validity and applicability. The selected examples are very well-known examples of branded cities. The first three chosen cities are large or even mega cities, Madrid, Berlin and Bilbao, whereas the last example is a small city, Obidos, which gained attention and popularity within the last couple of years through extraordinary branding efforts.

2.3.2.1.1 Madrid

Madrid is a city which was affected by the economic crisis in the 70's , but in contrast to many other cities in Spain, as it was always service oriented , the affects were not

that severe. In order to increase the attractiveness of the city, the government focused on several urban issues: Such as Regeneration, Urban development, improving quality of urban life and an Urban Growth through population growth.

The main aim for a change in Madrid, was to revitalize/enhance the existing functions in the inner city center, such as shopping facilities, offices and residential. Additionally, it was aimed to increase the urban quality of the city center should be increased. Therefore, new residential areas were shifted towards outside the city center. Also, new recreational, commercial and cultural activities were located outside the city center – towards suburban area. As a result, the central space in Madrid still remained attractive for offices and residents (Landor, 2010; Seisdedos et al., 2005).

How Madrid is branded?

1. Value : Looking for the right Identity

Madrid is a city of contrast – new and old, multicultural, a city open to the world. Madrid is a city, which has a strong past, but also is a city, which is proud of its present-day times. This is also visible in the architecture of the city (Figure 24). These values, past and present, were decided to be the most authentic characteristics for the city

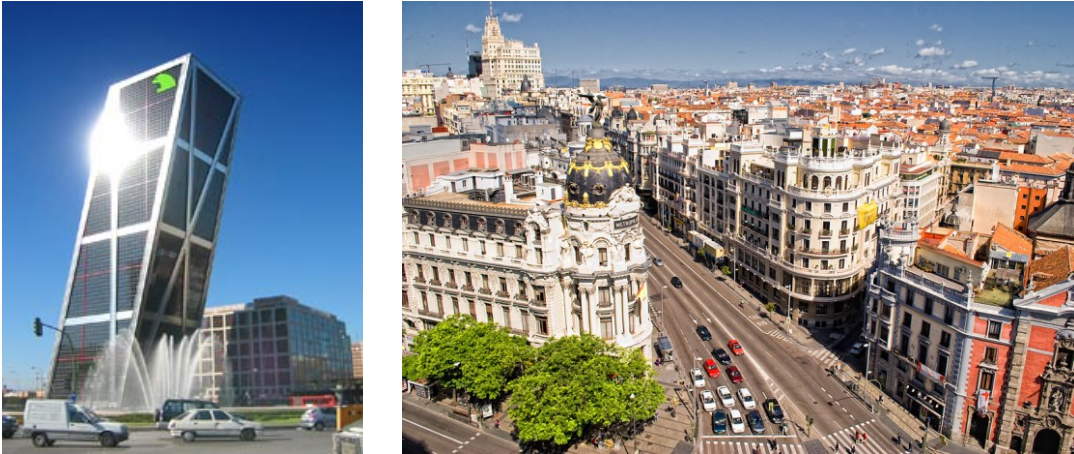


Figure 24: Plaza Castilla and Gran Via, Madrid
(Source: <http://www.thewrongwayhome.com/madrid-city-guide>)

2. Creating an Image:

What could be done to integrate these two inherited factors – the past and the present—into a new image that will be the Madrid of the future? In Madrid's case, the image to be promoted was the lifestyle—but it wasn't as famous for this as other comparable cities. To persuade international audiences to discover—or rediscover Madrid an image was developed around the complexity of the city, its lifestyle and the temperament of the people (Figure 25).



Figure 25: Lifestyle Madrid
(Source :<http://holidays.easyjet.com>; <http://www.ilion.com/living-in-madrid>)

3. Instruments: Implementation of identity and value

The image of Madrid was created around this image of a city which is focused on a certain lifestyle.

It was called “focused passion”, which combines passionate past and focused future.

The image was articulated through an authentic logo (Figure 26):

¡Madrid!

‘The dynamic identity uses the distinctly Spanish language exclamation marks on either side of the name, and a vibrant color palette inspired by the changing hues of the Madrid sky’.

The brand in the case of Madrid was not through the tools of icons, heritage or mega events – but through the creation of an image through visual devices focusing on the whole city and its core values. The atmosphere of the city was central to the brand.



Figure 26: Logo of Madrid
(Source: <http://countrybrandingwiki.org>)

The urban regeneration process was not directly linked to the city branding process. City branding in this case was a marketing tool for Urban Regeneration, especially focusing on advertisement and marketing strategies. As the aim was to enhance and

keep the values of the inner city Centre, city branding was not used in the urban regeneration process as tool for branding through changes in the built environment.

2.3.2.1.2 Berlin

Berlin, the capital of Germany, was once in the 20's a very glamorous world city. Physically destroyed through the world wars, it was partially rebuild slowly afterwards. The Nazi regime and the division of the city during the cold war, damaged the image of the city and it turned out to be unattractive, both for residents visitors and investors. Within the fall of the wall in 1989, the standing in the world changed drastically. The whole world was watching Berlin and waiting for a new Berlin to grow out of the ashes of the past. Since then branding is part of the city's rebuilding strategy. The authorities investigated a new plan to renew the city economically and increase attractiveness (Järvisalo, 2012). Therefore the following strategy was chosen:

How Berlin is branded?

1. Value : Looking for the right Identity

Berlin was ever since known as the city of culture. The first strategy was to show that the city is indeed a culturally exciting city. As the cultural history of Berlin is rich, this value was considered as authentic and used as the main ingredient for the campaign of the city branding process. Berlin has a variety of historic architecture and cultural quarters. Examples are the famous Brandenburg Gate (Figure 27) or the 'Hackesche Höfe' quarter, which is a popular district given a touch of 'Old Berlin'.



Figure 27: Brandenburg Gate
(Source: <http://berlin-reise-dienst.de>)

2. Creating an Image

In Berlin's case, the image to be promoted was the 'cultural change' of the city. In order to persuade international audience, the whole branding process is developed around cultural transformation and change. This also includes the multi-cultural influences in the city, which transformed the city into a pole of a cultural mix (Figure 28).



Figure 28: Carnival of Cultures in Berlin
(Source: <http://www.mybestphotos.ru/CarnivalOfCultures>)

2. Instrument: Implementation of identity and value

The image of Berlin was created around this image of a city, which is focused on Berlin as “Berlin – City of Change”. This idea was communicated through the aid of several branding tools, such as logos, slogans, and advertisement. Additionally, ‘change ‘ was promoted through supporting existing cultural icons and producing new exciting ones. For example, the Reichstagsgebäude – Parliament House – with its dome designed by Norman Foster has become an icon of the city (Figure 29).



Figure 29: Reichstagsgebäude – Parliament House in Berlin
(Source: <http://www.fosterandpartners.com>)

Again, similar as in the pervious case, branding was not the urban development strategy, but integrated as a marketing tool . The image was drawn around the existing features, which was communicated with the help of branding.

2.3.2.1.3 Bilbao

In the 70's the steel industry in the region of Bilbao collapsed and high unemployment followed by social and political conflicts. The old town was under decay, the environment was run down and the population was leaving the area. There was no tourism in the region. The government developed different plans and strategies to renew the city. The aim was to redesign Bilbao as a modern advanced city with an international status: creating a metropolitan Bilbao (Kerexeta et al., 2003;Plaza, 2000).

How Bilbao is branded?

1. Value: Looking for the right Identity

Before the collapse of the steel industry Bilbao was well known as an Industrial city. The city was famous for its shipyard. Instead of Industry, new values for the city were searched for its promotion. Accordingly, there was a shift towards culture and tourism as a new value and identity for the city of Bilbao. Bilbao has a picturesque old city with historic buildings along the river (Figure 30).



Figure 30: Historic part of Bilbao
(Source: : <http://www.ugr.es>)

2. Image- Creating an Image

In Bilbao's case, the image to be promoted was the creation of a metropolitan Bilbao.

Bilbao with its former shipyard and harbor was a city with international orientation.

3. Instrument : Implementation of identity and value

The image of Bilbao was created around this image of a city as an international city with cultural and tourism attractiveness. This idea was communicated through the aid of several branding tools as part of an urban redevelopment plan. The strategy was to attract visitors and investors, developing economy and quality of life as a long-term approach (Kerexeta et al., 2003; Plaza, 2000):

- Improving infrastructure
- Large scale urban property development: new functions for obsolete urban spaces
- Large scale urban ambitious projects by Star architects: Guggenheim museum, new Airport, Bilbao Metro, Conference and Concert Hall, Bridge design by Calatrava (Figure 31)



Figure 31: Bridge by Calatrava
(Source: <http://www.arcspace.com>)

- Restoration of historic districts
- New cultural and art related projects were developed

The use of the Guggenheim Museum as an iconic branding tool was a planned step in the regeneration process (Figure 32). It was integrated into a comprehensive planning strategy involving city branding.



Figure 32: Guggenheim museum Bilbao
(Source: Personal Archive)

2.3.2.1.4 Obidos

Obidos is small coastal city in Portugal, near Lisbon, with approx. 11 000 inhabitants. Its main features are the medieval city with its well-maintained fortification and the existing architectural assets. Additionally it has an exceptional landscape and the advantage of being near the seaside. In 2002 the local municipality developed a strategy to attract tourism and foster economic growth by combining endowed attractions with new developed cultural and creative strategies. The aim was to create a healthy and creative eco town within a historic distinct environment (Urbact II, 2008; Selada, 2011).

How Obidos is branded?

1. Value : Looking for the right Identity

Obidos most present value is its historic assets such as fortification, medieval inner city and natural beauty (Figure 33). It has a strong image with its picturesque castle walls and cultural heritage. Beside this it was decided to link these attributes to cultural attributes of the city. In addition to the existing values of the city , creative and cultural values were decided to integrate, which were initially not part of the actual identity of the city.

2. Creating an Image:

In Obidos 's case, the image to be promoted was ‘Creative Obidos’. The image of the city was especially formed by the appearance of the medieval castle. This asset for the brand image should be integrated as part of the creative strategy; somehow it should be utilized as the background scenery for the new image (Figure 33).



Figure 33: The castle of Óbidos, Portugal
(Source: <http://en.wikipedia.org/wiki/Óbidos>)

3. Instrument : Implementation of identity and value

Based on the decided image of a creative city with historic assets, the main aim was to find solutions to communicate an exclusive image. The strategy in Óbidos was to become a creative, eco and healthy city with distinctive existing historic and cultural assets, in order to turn into an outstanding place to live, work, visit and gain popularity at national and international level. Therefore the instruments to communicate this image were developed considering the following aspects (Urbact II, 2008):

- Investment in Education, for example establishment of a Municipal Academy of the Arts
- Entrepreneurship with educational programmes, Technology Park etc.
- Creativity and Culture by organizing creativity conferences, creation of a new Theatre-Opera of Óbidos and Experience Museums etc.
- Establishing periodical events such as the annual ‘Chocolate’ festival or the ‘Medieval’ festival (Figure 34; Figure 35).



Figure 34: Medieval Festival in Obidos, Portugal
(Source: <http://www.obidos.pt>)



Figure 35: Chocolate Festival in Obidos, Portugal
(Source: <http://juliedawnfox.com>)

Chapter 3

STRATEGIES FOR CITY BRANDING

3.1 Overview of Place / City Branding strategies

Literature survey reveals that there is a wide range of place branding strategies. As the subject of city branding has emerged from marketing techniques, the application on cities is a complex task. In contrast to products, cities are made of people, different choices and locations. Each city is unique and need to be involved and promoted with different strategies. Literature survey shows that differences between different strategies are not clearly distinguishable in many cases. Often the term city, place, nation, destination and similar are mixed and used with different or same definitions. Therefore it is important to clarify first what the differences and similarities, and moreover the problems of the different strategies are in order to justify that there is a need for a comprehensive approach for especially smaller cities.

In line with Kavaratzis, *place branding* can be categorized and summarized under following approaches (Kavaratzis, 2005, p.332-333): *Place of origin branding*, *Nations Branding* , *Destination branding*, *Culture and Entertainment Branding* and *City / Place Branding* . It is important to underline, that branding of places has emerged from the marketing research on corporate branding and place marketing (Kavaratzis, 2005). Hence, place branding is a combination of techniques that allow a place to build on its present strengths, using its current identity and build a future identity. These methods

are adapted from commercial branding and leadership and partnership development practices (Järvisalo, 2012).

3.1.1 Place / Country of Origin (COO) Branding

Place of origin/ Country of Origin (COO) branding has mainly emerged within the marketing discipline (Kotler, 2002). It is concerned with the place of origin of a product and deals with the place and people as an image to brand the product.

Thakor (1996), who introduced the concept of brand origin, is defining it as the place, region or country to which the brand is belonging as perceived by its target consumers. Additionally, Askegaard and Ger (1998) argue that considering images supporting a product and its place(s) of origin must use a wider set of stereotypes than ‘it is used in standard approaches, and who acknowledge the cultural context in consumers’ product evaluations’ by proposing the concept of contextualized product-place image. In other words place of origin branding has to be contextual to the culture in order for promoting the city. Aichner (2014) identified eight categories under which countries and places promote their products in combination to their locations:

- Use of the phrase ‘Made in...’
- Use of quality and origin labels
- COO embedded in the company name
- Typical COO words embedded in the company name
- Use of the COO language
- Use of famous or stereotypical people from the COO
- Use of COO flags and symbols (Figure 36)
- Use of typical landscapes or famous buildings from the COO



Figure 36: Flag associated with product
(Source: <http://www.rexa.com>)

Well-known examples for this strategy are Germany with its automobile industry. Germany is associated with quality cars through its brands such as Mercedes Benz or BMW, which are automatically associated with the country (Figure 37).



Figure 37: BMW Advertisement
(Source: <http://carmodelsworld.com>)

The weak point of this branding strategy is that it is limited to a few cities or nations. Fewer cities have the advantage to be noted by a renowned or associable product. Additionally Roll is arguing, that there are specific factors, which contribute towards

the formation of an overall image of a country. According to him, a country which is 'economically well developed, is technologically advanced, has a high wealth index, has stringent regulatory mechanisms, follows a market economy, is democratic, has positive historical associations' and has a higher chance to create positive country of origin image (Roll, 2014). Consequently, countries and places with less above mentioned factors have less opportunities to be branded as place of origin. This at the end indicates, that developed countries have better branding potentials. In general it could be assumed, that countries with low country image and reputation have difficulties in promoting their products with their national identity.

Additionally, there is a danger of stereotyping the country by their offered products. Research shows that there is a danger of labeling countries with negative or positive images. As a factor in consumer behavior, country stereotyping is assumed to include 'perceptions of countries' products, as well as feelings towards the people of these countries and the wanted level and types of interaction with them' (Askegaard and Ger, 1998, p. 50). Stereotypes, simply defined as 'mental representations of groups of people' are considered to be comparable to 'image of products' and supposed to be 'cognitive memory biases' (Askegaard and Ger, 1998, pp. 51–52). In other words country of origin expresses symbolic meaning thereby giving the country name brand status. Products of countries with a negative image will be more likely regarded as low quality than those from positive images.

In the below table the target group and the strength and weakness of the Country of Origin Branding are summarized (Table 2).

Table 2: Country of Origin Branding

Country of Origin Branding		
Target Group	Strength	Weakness
Export	<ul style="list-style-type: none"> • Positive image of the country/people promote national identity • Strong image promote country and product 	<ul style="list-style-type: none"> • limited to countries with positive images and developed countries • stereotyping the image of people and the country • disadvantage for underdeveloped countries

3.1.2 Nations Branding

Nations Branding deals with the branding of a country or a nation. This is a strategy which has been utilized by many governmental institutions where branding strategies are developed for the whole nation by branding professionals (Anholt, 2002; Kavartzis, 2005,p.2). Nations branding is a strategy which was mainly developed for two specific target groups: tourists and foreign investment and can be understood as an important tool to gain a positive reputation for the entire country (Kavartzis, 2005, p.332). Italy is famous for its innovative design or dolce vita, which is linked from the product towards the whole country. France is identified with its chic couture and fashion or Japanese high tech is worldwide known. Greece and Spain are always sunny. This kind of examples could be continued for a lot of countries. The strategies can vary from climate to products or just a promoted image. Nonetheless, it just works unless the image is not in danger. If a country presents a negative brand image caused by one example in one small place, than the whole country suffers from that. There is a danger that reputation of all places in a country can be damaged by a negative image of a specific place or city.

Additionally, there are limitations to the application of nation branding. As it does not involve only a limited number of people or cities, but the whole nation, the drawn image ‘is far more simplistic than reality and cannot capture the complexities and diversity of people and opinions’ within the whole country (Public Diplomacy, 2014). Thus, the values and characteristics chosen to create the nation image are limited. As the main aim of branding in general to promote a positive image, there is a danger that nation branding is too much concentrating on positive images from outstanding places in the country, rather than involving diverse images. This could lead to stereotype and simplified images in the perception of people.



Figure 38: Logos of Nations
 (Source: <http://thisisdiversity.com>)

In the table below target groups and the strength and weakness of the Country of Nations Branding are summarized (Table 3).

Table 3: Nations Branding

Nations Branding		
Target Group	Strength	Weakness
Export Foreign Investors Tourists	<ul style="list-style-type: none"> • Positive image of the country/people promote national identity • Strong image promote country in general 	<ul style="list-style-type: none"> • Difficult to developed one image for the entire country • stereotyping the image of people and the country • negative image of one place can affect the entire country image • limited to specific values of the nation

3.1.3 Destination Branding

Destination branding is considering the potential of places as tourism destinations. The main focus is on tourists and business visitors rather than on local residents or investors (Hankinson, 2007, p.241). Thus, the emphasis of this branding and marketing strategy is on tourism and leisure branding. Destination branding can be defined as a ‘way to communicate a destination’s unique identity by differentiating a destination from its competitors’ (Qu,H. et al., 2011, p.466). In other word the focus of destination branding is on the identity and the differentiation among other destinations in order to be attract tourists.

According to Morgan, destination branding is one aspect of destination marketing, concerning the development of tourism brands and is one of the today’s hottest topics among place marketers (Morgan et al., 2002). Destination branding is based mainly on three elements: natural resources, climate and culture (Crouch and Ritchie, 1999). Thus, all places are somehow suitable to offer a wide range of tourism potential, for example through climate, heritage, cuisine or urban and cultural features as examples.

Nonetheless, there is a danger in promotion places exclusively as destination tourism places. Tourism is an important factor, but it is also affected by financial or social crises or bad reputations of countries as mentioned above. Taking Istanbul as an example, the latest social and political issues related to the Gezi park project have set a bad reputation on Istanbul as a place to visit and of course affected the whole country. Similarly Iran is a country with rich cultural assets, heritage buildings and natural resources. Especially the traditional Iranian architecture would be a powerful too for destination branding. The political unsolved situation, the fear for inner struggle and the human rights issues under the current political situation, let the country loose opportunities of their rich heritage to achieve market opportunities. Political instable and somehow labeled countries are not able to do effective destination branding.

Tourism focused branding is to a lesser extend adaptable to internal or external changes as it is limited to the use of the place and its environment for a specific aim. Additionally, often tourism focused branding neglects the needs of stakeholders other than the tourists or the tourism industry. Often many districts are transformed to tourism places and this again leads to loss of culture and creates global images. Additionally, not all values of a city are utilized to create the image of the location. The values chosen are limited towards a tourism-focused brand and the image of the place is designed around them.

One example of misleading tourism focused branding strategies is the city of Mallorca, Spain. Mallorca is well known by European and especially Russian tourists for its sunny beaches, nightlife and non-Spain culture. In Mallorca whole districts are promoted as tourism destinations with the focus on different nationalities, with English,

German or Russian as ‘local’ language. Other features of the city are totally neglected, the focus is on tourism and the local inhabitants are not much integrated, as the city itself serves only tourists. In this case cultural or authentic lifestyle is not appreciated.



Figure 39: Example of a German restaurant in Mallorca, Spain
(Source: <http://www.mallorca-info.info>)

This above given example is valid for many tourism focused places with limitation on tourists as the main target group (Figure 39). Hence, if branding is focusing on one aspect of the place or one target group, as in the case of destination branding, there is always a danger that the city’s potentials are not efficiently used and promoted. The following table summarizes the findings on Destination Branding (Table 4).

Table 4: Destination Branding

Destination Branding		
Target Group	Strength	Weakness
Tourists Investors	<ul style="list-style-type: none"> Existence of natural assets Positive image of the destination can promote country 	<ul style="list-style-type: none"> limited target groups stereotyping the image of people and the country non calculable risk such as natural disasters, political crisis dependency on tourism trends limited on specific values of the place

3.1.4 City / Place Branding

According to Kavaratzis, City / Place Branding is the final trend in branding. Kavaratzis and Ashworth have identified at least three different sub-types of place/ city branding (Kavaratzis, 2005), which are mainly:

- the name of the geographical location as a brand name
- product –place co-branding
- branding of a *place per se*

This typology is not excluding the overlap of the strategies; moreover City branding might be seen as the last trend. For example Destination branding as well as cultural branding include culture as the main branding ingredient. On the other side city branding through culture is also integrated in the product place branding and branding of a place per se (Prilenska, 2012, p.6), as culture and image are part of the branding strategy. It might be argued that research and application of the other branding strategies have started to be applied earlier.

Additionally, as Hanna recognized, there is a ‘lack of clear academic distinction between ‘place’ and its associated vocabulary. Figure 40 illustrates the hierarchical relationship between ‘place’ and its associated vocabulary encompassing a range of brand dimensions including destination brands (Hanna et al., 2008, p.64).

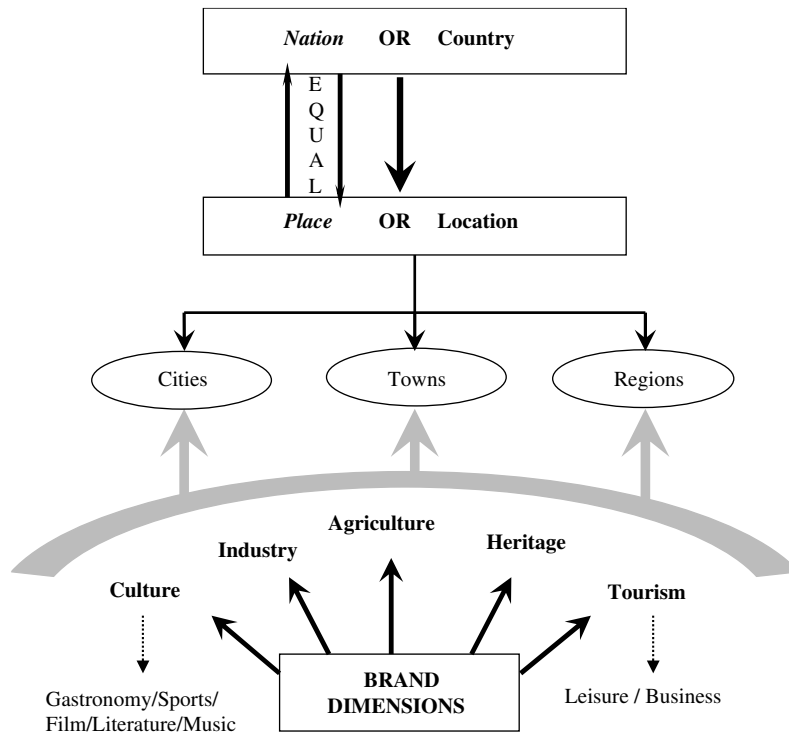


Figure 40: ‘Place’ and Associated Vocabulary
 (Source: Hanna et al., 2008, p.64)

In this sense, it is obvious that is not possible to distinguish clearly what kind of ‘place’ is a place- it can be a city , a town , region or country as a whole.

The following table summarizes the findings on City/ Place Branding (Table 5).

Table 5: City/Place Branding

City/ Place Branding		
Target Group	Strength	Weakness
Visitors Residents Investors	<ul style="list-style-type: none"> • Applicability to a variety of places 	<ul style="list-style-type: none"> • Too general • Absence of specific strategy • Overall framework

3.1.5 Culture and Entertainment Branding

Culture and Entertainment Branding is a strategy where culture and entertainment is the focus of city branding. This city branding approach has developed through the shift of the industrial economy towards a cultural and experience oriented economy and society. As argued in the introduction section, culture is the new driving force behind city branding strategies. As the emergence of culture in branding in general is widely explored in the introductory section, at this point two newly emerged strategies for cultural branding as subcategories, will be focused on in the forthcoming section: the *creative* and *experience* city branding strategy. Referring to the Introduction section, it can be summarized that the main target group of this strategy are visitors and investors as well as new and old residents. Table below summarizes the findings on Culture and Entertainment Branding (Table 6).

Table 6: Culture and Entertainment Branding

Culture and Entertainment Branding		
Target Group	Strength	Weakness
Visitors Investors Existing/New Residents	<ul style="list-style-type: none"> • Not much dependent on existing natural assets • Authenticity • Existing residents can benefit from cultural offerings 	<ul style="list-style-type: none"> • Taste of people may change over time, activities need up dating • Danger in Consumption of Culture

3.1.5.1 The Creative city branding strategy

As previously mentioned, the dominantly industrial focused developments have been replaced by culture and knowledge based activities. Accordingly, creativity, innovation and knowledge are going to be the main driving forces of territorial economic, social and cultural development in the 21st century (Selada, 2011).

The creative city is one of the most discussed trends in city development since it has emerged and as a basis for economic regeneration, a relatively new subject (Trueman et al., 2008, p.1). Landry similarly argues that the inter –urban competition between nations and cities will be less on natural resources, location or past reputations, but will focus more on the ability to develop attractive images and symbols which will be effectively displayed (Landry, et al., 2000).

Accordingly, many scholars have developed several paradigms on the issue of creativity and cities. Thus ‘creative city ‘ (Landry, et al., 2000), the ‘creative class’ (Florida, 2002), the ‘creative field’ (Scott, 2006, p.8) and other terms related to creative cities started to be used and discussed frequently. An emerging phenomenon, not only in theoretical platforms, the creative city is also one of the most discussed and applied concepts in urban practice. For example the ‘creative cities network’ developed by UNESCO is an organization bringing together creative cities and sharing visions and best practice (UNESCO, 2014). As mentioned by Carta, it is an influential ‘new configuration of dynamic, innovative and action-oriented cities, able to transform the space using their cultural armature ‘(Carta, 2007). Currently 41 cities are connected to the creative cities networks. In the below table the cities are categorized and summarized according to their creative field (Table 7).

Table 7:UNESCO Creative Cities network

Creative industry field	Creative city
Literature	Edinburgh, Melbourne, Iowa City, Dublin, Reykjavik, Norwich and Krakow
Cinema	Bradford and Sydney
Music	Sevilla, Bologne, Glasgow, Gand, Bogota and Brazzaville
Craft and Folk Arts	Santa Fe, Aswan, Kanazawa, Icheon , Hangzhou, Fabriano and Paducah
Design	Buenos Aires, Berlin, Montreal, Nagoya, Kobe, Shenzhen, Shanghai, Seoul, Saint-Étienne, Graz and Beijing
Media Arts	Lyon, Enghien-les-Bains and Sapporo
Gastronomy	Popayán, Chengdu , Östersund, Jeonju and Zahle

(Source: UNESCO, 2014)

Another influential network on the international platform for European cities is EUROCITIES. This network discusses local policies in seven areas: cooperation, culture, economy, environment, knowledge society, mobility and social affairs. This includes networking for creative cities and industries around the world, while the exchange of experiences, discussions based on recent activities and innovative solutions are among the main objectives (EUROCITIES, 2013). Additional key concern of EUROCITIES is the support of small business development. For example the network *Incredibol* supports creative business in Bologna and give them financial as well as strategic support at their startup phase (EUROCITIES, 2013,p.12) (Figure 41).



Figure 41: Incredibol symbol Bologna
(Source: EUROCITIES, 2013)

More recently, in 2008, the British Council developed the Creative cities project involving 15 countries across Europe. This project provides a platform and a toolkit, which can be used by individuals and organizations to develop creative ideas in the city. The creative city project believes, that creative cities ‘succeed culturally, economically, socially and environmentally. They are good places to live: they attract talented people, who attract investment and create jobs’ (British Council, 2008). This leads to a better environment for all citizens.

As it is obvious, the notion of creativity seems to have a high attraction both to researchers and practitioners. But what makes creativity so appealing for cities? Hence it is important first to understand what creative or creativity means.

Literature review shows, that the definition of creativity itself is one of the major problems in the use of the term creativity, not only for cities but also in all aspects.

The Oxford dictionary (2014) defines the verb creative as:

‘Relating to or involving the use of the imagination or original ideas to create something’

Likewise creativity is also defined as:

‘ The use of imagination or original ideas to create something; inventiveness ‘.

Thus it has to do with ideas, imagination, novelty and originality. Among researchers

there is a wide confusion about the standard definition (see beyond others: Scott, 2006; Selada, et al., 2011). Taylor (1988) reviews the multitude of definitions of creativity in the literature, and groups the general scientific approaches into four main areas, which correspond to the ‘4Ps’ of creativity :

- The creative person
- The creative process
- The creative product
- The creative environment (‘creative press’)

The focus of this thesis is rather on the individual creativity and more on the creativity on a broader sense- the creative city. As argued by Richards ‘broadening notions of creativity reflect a general ‘creative turn’ in society, which can also be identified in many different social and academic fields, including literature, urban development, cultural policy, economy, aesthetics, academic writing, theater, architecture and education’ (Richards, 1996).

In this sense as mentioned in the introduction, creativity has become a popular strategy to be followed by cities and regions in a search for growth and promotion.

The creative city

Despite the fact that Landry and Bianchini first introduced the creative city, it gained popularity with the theories of Richard Florida in his book *The rise of the creative class* in 2002 (Landry et. al. 1995; Florida, 2002). According to Florida, the ‘creative city ‘is related to the economical development of cities by fostering the creative class. They are the centres of the so called 3 T’s: technology, talent and tolerance. The ‘creative class’ emerged as a result of the human capital theory, which indicates that

people are the catalyst force behind regional and economic growth (Florida, 2003, p.3-19). His notion is mainly on knowledge, innovation, creative and talented people who prefers quality, exciting and cool places, and tolerance. He also constituted a gay index, and a bohemian, that are indicators for the tolerance level of a city and predictor for high-tech industry. He argues, that creative people are looking for ‘above all else, the opportunity to validate their identities as creative people’ (Florida, 2003, p.9, p.12).

The concepts of the creative class as developed by Florida are not without critics. Mainly it is argued that he is creating cities for elite groups, neglecting the local residents and workers and leading towards gentrification, flagship developments, etc. (Vanolo, 2008, p.3; Scott, 2006, p.1-17).

On the other hand, as Florida observed, the creative class is not searching for ‘generic amenities’, but looking for ‘authentic places that aren’t finished yet, places where you can add something of your own’. In this sense, Florida’s creative class model is not excluding small cities, as they may house unique features (Florida, 2003). The authentic environment could give small territories competitive advantage. It might foster creativity, but cannot replace the dimensions that are fundamental such as technology or talent.

Scott is enhancing that the creative city is tolerant against new -comers and business in general. According to him, the creative city advocates a good organized network of producers, with diverse backgrounds, such as ‘microelectronics, biotechnology, the fashion industry, the film industry, or business services’. Additionally positive aspects

are creative-field environment, the enhancement of local labor through clusters, building international networks of creative partnerships through joint venture. Beside this, he claims, that the co-existence of highly skilled and low-wage-low-skill workers creates a dual city with problematic areas (Scott, 2006, p.10-16).

Additionally, Hall is arguing that creative cities have an increase in economy through creative industries that they house. Furthermore, there is a good mixture of artistic and other skilled workers. Hall claims, that much 'human activity runs in a stable course. But there are periods of structural instability, with great uncertainty about the future and therefore great potential for creative change' (Hall, 2000). Hence, creativity is a source of instability, which results in change. Furthermore, creativity inherently presents flexibility as well as it involves and is responsive to change.

Even though, Hall is somehow supporting the creative city concept, he criticizes the creative cities as nearly 'invariably uncomfortable, unstable cities, cities kicking over the traces' (Hall, 2000). Hall suggests six prerequisites for the creative city:

- sound financial basis, but without tight regulation;
- basic original knowledge and competence;
- an imbalance between experienced need and actual opportunities;
- a diverse milieu;
- good internal and external possibilities for personal transport and communication;

- structural instability—a genuine uncertainty about the future within the general scientific technical environment.

Landry, as one of the first scholars to discuss the creative city, defines creativity as a modernist concept. He argues, that the creative class consists of experimentation and originality. For him creative people are rebels, so there is a capacity to ignore and break rules. Moreover, he implies unconventionality and the ability to look at situations with flexibility (Landry, 2010, p.12). In contrast to Florida, Landry focuses more on the intangible assets of creativity, such as local culture, social harmony and the people's identification with their city. In this sense, Landry has developed a Creative City Index by defining ten key indicators of a creative place:

- political and public framework
- distinctiveness, diversity, vitality and expression
- openness, trust, tolerance and accessibility
- entrepreneurship, exploration and innovation
- strategic leadership, agility and vision
- talent and the learning landscape
- communication, connectivity and networking
- the place and place making
- liveability and well-being
- professionalism and effectiveness

Additionally, Trueman has developed dimensions of creativity related to cities by considering suggestions of the main scholars and evaluating their criteria (Trueman,

et al.,2008, p.35) . According to Trueman the creative city consist of the following 12 dimensions: technology and research, innovation, instability, culture, diversity, ethnicity, identity, profile, leadership, networks, security and education.

Summarizing above mentioned arguments and further readings, the creative city concept is highly related to culture, innovation, knowledge and high technology, talented people and pleasant environment. It is remarkable, that in the theories of Florida , the focus is on innovation, technology and talented people. On the other hand, Landry and others focus more on locality and culture. The tangible values are more significant for Florida, while the intangible values are substantial for Landry (Trueman, 2008, p.32).

Furthermore, ‘creative’ *per se* is associated with acting or to be active. According to Cambridge online dictionaries, creativity is related with the production or usage of original ideas, innovations so on (Cambridge Dictionary, 2013). Therefore in the creative city the visitor, resident etc. are active participants of this process.

In the following table (Table 8), the definitions and criteria of the creative city defined by the examined scholars’ definitions are summarized. Accordingly, while comparing and evaluating the definition of the scholars, a set of dimensions could be identified, which were grouped according to their similarities and differences.

Table 8: Dimensions of creative city

Dimensions	Landry (2000)	Florida (2000)	Hall (2000)	Scott (2006)	Trueman (2008)
1. Technology and research	professionalism and effectiveness	High tech	general scientific technical environment.		Technology and research
2. Innovation	entrepreneurship, exploration and innovation	Innovation		Creative field	Innovation
3. Instability and security			structural instability—a genuine uncertainty about the future within the general scientific technical environment.	Instability and flexibility	Security /Instability
4. culture	distinctiveness, diversity, vitality and expression	Creative mix of arts and others	a diverse milieu;	Heritage and culture	Culture
5. diversity	openness, trust, tolerance and accessibility	Gay` index		mix in lifestyles and industries Mix of low and high skilled worker	Diversity
6. tolerance	openness, trust, tolerance and accessibility	Immigrants			Ethnicity
7. Identity/authentic	distinctiveness, diversity, vitality and expression	authentic		locality	Identity
8. place and place making	place and place making	Quality environment	an imbalance between experienced need and actual opportunities;		Profile
9. leadership/vision	strategic leadership, agility and vision		sound financial basis, but without tight regulation;		Leadership
10. networking	communication, connectivity and networking		good internal and external possibilities for personal transport and communication	Joint Venture Clusters	Networks
11. talent	talent and the learning landscape	talent			
12. Well-being	liveability and well-being	Well-being			
13. education/knowledge	Education	Education/ knowledge	original knowledge and competence;		Education

Table below summarizes the findings on Creative city Branding (Table 9).

Table 9: Creative City Branding

Creative city Branding		
Target Group	Strength	Weakness
New residents/ Investors/ talented people/ visitors	<ul style="list-style-type: none"> • diverse human capital • high technology • tolerant milieu 	<ul style="list-style-type: none"> • Limitation to large and metropolitan cities • Low adaptability to smaller cities

3.1.5.1.1 Dimensions of the ‘creative ‘city

Based on the definitions discovered throughout the literature review on the dimensions of creative cities, a set of 13 dimensions for the creative city could be identified (

Figure 42) :

1. tolerance
2. technology
3. talent
4. innovation
5. education/ knowledge
6. culture
7. diversity
8. identity
9. place-making and place
10. networking
11. leadership and vision
12. Well-being
13. instability/security

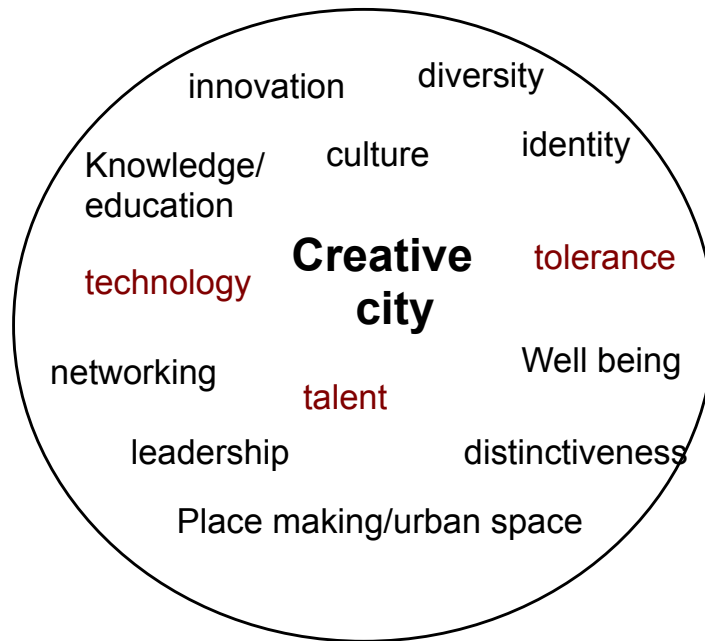


Figure 42: Diagram with Creative City Dimensions

3.1.5.1.2 Criticism

At first glance, the creative city concept seems to be the best possible solution for cities to achieve a positive economic position while attracting young, talented people in a creative and innovative environment, which additionally improves the good life of the existing citizens. On the other hand literature review reveals that there are controversial arguments about the creative city. Pratt draws a provocative picture of creative cities as ‘nice cities for shiny happy people’ indicating, that there is a danger of stereotyping and universalizing of creativity and cities. Additionally it is argued that the creative city, especially Florida’s vision of creative city, is one for elite groups, disregarding local residents and workers and leading towards gentrification, flagship developments, etc. (Vanolo, 2008, p.3; Scott, 2006, p.1-17). Similar arguments come from Glaeser, who argues that the bohemian lifestyle, cool downtowns and lots of density are not as much related to creative people and are not consequently generating

creativity (Glaeser, 2004). Scott additionally argues, that the creative city concept is a theoretical approach that only a few fortunate cities can achieve, because mainly larger cities have striking economical, social and cultural imbalances. Moreover he argues, that ‘creativity is not something that can be simply imported into the city on the backs of peripatetic computer hackers, skateboarders, gays, and assorted bohemians, but must be organically developed through the complex interweaving of relations of production, work, and social life in specific urban contexts’ (Scott, 2006, p.15).

Another criticism in the literature is the applicability of the creative city model to small cities. Lorentzen claims, that this approach is not suitable for small cities, as they do not have opportunities to develop high-tech industries due to their size, location or historic development (Lorentzen, 2009, pp.829-845). Additionally, it is argued that the creative city model is mainly focusing on the development of large and mega cities, while marginalizing small cities, as the determinants and the measurement techniques used, ‘are adapted to places with some level of critical mass, density, agglomeration economies and diversity which leads to an underestimation of the creative potential of small cities’ (Selada, 2011). Conceivably, knowledge based technologies and diversity of talented people, gays; innovative ideas are more likely to occur in large cities than in small ones. Literature review indicates that there is however a current trend towards small creative city developments. As the small city might not offer most of the desirable dimensions needed to be a creative city, there are attempts to redefine and modify these dimensions. Instead of tolerance, talent and technology, the buzz words are Quality of life (QOL) and sustainability (Munoz, 2011). The discussion on creative small cities will be explored more in detail in Chapter 4.

To sum up the critics, the creative city model bears the danger of neglecting the realities in cities such as social and economic imbalances or the features of the existing population. The question that arises are how to integrate creative, high talented, young people with the rest of the society. What about lower educated people, what about elderly people? Should they move towards suburbs? Does the creative city model lead to gentrification of the inner cities? Important for the successful application of the creative city model is, that it should be a city for all citizens, reflecting their needs, supporting economic growth through a creative class but not transforming the city solely according to their needs. All citizens should be able to benefit from the creative urban environment and the economic benefits, developed through ‘ the complex interweaving of relations of productions, work and social life in their specific urban context’ (Scott, 2006, p.15).

3.1.5.2 The experience city branding strategy

The experience city however, is developed in the context of the “experience economy” which can be regarded as the catalyst behind the urban transformations cities are facing today. The shift towards the immaterial side of production and the need for experience cities rather than the industrial focused city, created a kind of ‘experiencescapes’ (Marlig et al., 2009, p.864). Furthermore, it is argued that the society has transformed into a ‘*Erlebnisgesellschaft*’ where the focus is on getting increasingly stimulating experiences , rather than making sense of the world (Jensen, 2007).

Before discussing the experience city, first the term *experience* should be defined.

The Oxford dictionary (2014) defines *experience* as following :

‘The knowledge or skill acquired by a period of practical experience of something, especially that gained in a particular profession’

and

‘An event or occurrence, which leaves an impression on someone’.

In a more philosophical manner Lark described experience as something which ‘refers to the nature of the events someone or something has undergone. Experience is what is happening to us all the time - as we long we exist’ (Lark, 2004). Furthermore, experience contains of the "whats" that we experience and the "hows" we experience (Lark, 2004).

As a conclusion, it can be summarized that, *experience* contains knowledge, skill or impression of something or an event through being involved in that thing or event. Experiences therefore are individual perceptions related to the feelings, which are results of a subjective picture of something. This may include emotions, knowledge, memories, personal taste, etc.

The experience city

In contrast to the sources discussing the ‘creative’ city, the literature on experience city is very limited. Literature review shows that experiences may already be implicated in the creative city strategy for large cities, as many scholars are not clearly

making a distinction in the use of these two concepts (Jensen, 2007, p.212-213).

Moreover it can be argued, that the experience landscape is advancing creativity. In tourism research, experience is a process that tourists need to go through to achieve creativity, that means a creative experience of their vacation. It is thus important to what extent creativity is used to add value to an experience, and also how tourists perceive the activity as creative. In other words, all activities a tourist participates in throughout their visit can become important experiences, when the experiences are creative (Andersson, 2007).

In relation to cities, experiences are those elements that are related to the experiences a place can offer such as nature or authenticity (Lorentzen, 2007, p.2). The main focus here are place-bound experiences that trigger the value of the experience through a place bound identity. In other words, the experiences make the city somehow a product that is consumed at the end.

According to Lorentzen (2007) , ‘place bound experiences’ include:

1. events, for example, Salzburg Festspiele in Austria
2. activities, such as shopping, hiking , sports etc.
3. services, like theme restaurants, wellness centres, art galleries, theatres and cinema
4. places as a ‘stage ‘ for activities and in themselves, such as castles, squares, parks, woods, beaches, museums, malls and whole cities

Marlig is arguing, that the ‘experience ‘city can be planned as hybrid cultural project. He claims that cultural experience and urban space, immaterial and material economic

advantages are the main factors for this approach (Marlig, 2009, p.864). Similarly Jensen is focusing on the cultural experience landscape and the experience society. He is focusing on atmosphere, culture and history, leisure and ‘good’ life. He argues that the increasing urban activities through experiences will affect in economical benefits (Jensen, 2007, p.212).

Examples of experience cities are the yearly occurring tomato festival in Bunol, Spain or the Bayreuther Festspiele in Bayreuth, Germany (Figure 43). Also film festivals such as the Cannes Film Festival or the Antalya Golden Orange Film Festival are examples of experiences to promote the city. They attract a large audience throughout the duration of the festival. They gain a kind of worldwide reputation and the city itself becomes a synonym for the event.



Figure 43: Tomato festival Bunol, Spain; Music Festival in Bayreuth, Germany (Source: <http://www.dailymail.co.uk/travel> <http://www.abendblatt.de/kultur-live>)

Hence, experience city is somehow also part of destination branding as it has tourists and visitors as main target group.

In the following, the above revealed criteria are summarized according to the definitions of the beforehand mentioned scholars and criteria of a experience city (Table 10).

Table 10: Dimensions of experience city

Dimensions	Marlig (2009)	Lorenzen (2007)	Jensen (2007)
1. Place as Stages	Experience-scapes	places as a 'stage ' for experiences	<i>Erlebnisgesellschaft-experience society</i>
2. culture and history	cultural experience	Culture/ history	Culture/history
3. nature	nature	nature	
4. Well –being/Good life	Quality urban space		'good' life
5. authenticity / atmosphere		authenticity	atmosphere
6. activities		activities	
7. leisure		leisure	leisure
8. stimulation	stimulation	stimulation	stimulation
9. services		services	

The table below summarizes the findings on the Experience city strategy according to target groups, strength and weakness of the strategy (Table 11).

Table 11: Experience City Branding

Experience city Strategy		
Target Group	Strength	Weakness
Tourists/ visitors	<ul style="list-style-type: none"> • Existence of natural, cultural assets • Beneficial for small cities 	<ul style="list-style-type: none"> • Limited to tourism

3.1.5.2.1 Dimensions of the ‘experience’ city

Based on the definitions explored throughout the literature review on the dimensions of experience cities, a set of nine dimensions for the experience city could be identified (Figure 44):

1. Place as experiences
2. culture and history
3. nature
4. Well –being/ ‘good’ life
5. authenticity/atmosphere
6. activities
7. leisure
8. stimulation
9. services



Figure 44: Diagram with Experience city dimensions

In the following all above stated strategies will be compared and their strong and weak points discussed with focus on smaller cities.

3.1.6 Comparison of all strategies and concluding remarks

As seen in the discussions above, there are several possible strategies for branding. Branding is however not just limited to cities or regions, but also entire nations are trying to find ways to attract potential target groups and built a strong and positive image.

Place of Origin branding which focus on the branding of a product is an appropriate tool also to brand the place of production. The advantage is if the product has a positive reputation, this in turn supports a positive image of the place. On the other hand this strategy is limited to products and developed countries, which have more technological capacity and positive country image. Especially underdeveloped countries and smaller cities do not have the same opportunities to promote their products in the global arena. Additionally, this strategy opens the gate for stereotype images about people living in the country of origin and the target group is limited to export.

Nations Branding, similar to place of Origin branding, deals with the reputation of an entire country. The strong image of the nation is used as promotion tool to give a strong image for the county as a whole. Again here there is a danger in stereotyping images and people, as a country has diverse kind of people and not a homogeneous group of people. Not all values of the nation are considered to create the image. Additionally, the image of the entire nation can easily be affected by negative images of specific places in the country and vice versa. Here again the target group is limited to investors and tourists.

Destination Branding refers to places as tourism locations. Places can utilize their existing endowed resources such as sea, climate, nature and culture to promote their

location. On the other hand limitation on tourism focused branding bears the problem how to handle non-calculable risks, such as natural disasters or political struggle. If a place focused on tourism and there is an earthquake , the entire region will be affected negatively by such troubles. Here again, the values of the city are reduced to characteristics related to tourism promotion others are neglected. Moreover, destination locations have to handle tourism trends and tourist preferences. Additionally, global economical crisis can affect the tourism flow for specific periods.

City /Place branding deals with the promotion of a city and can be considered as an umbrella strategy. The focus of this strategy is on the city, bearing in mind its residents as well as tourists and investors. Culture and entertainment branding is a strategy where the focus of the branding strategy lies in the promotion of the city through culture including arts, festivals, history etc. This is currently the new trend in city branding as culture is regarded as the new driving force for economic growth in cities. Sub-categories of this trend are two especially two emerging concepts, namely the ‘creative’ and ‘experience’ city.

The ‘creative city ‘ strategy is related to the economical development of cities by fostering the creative class, such as talented people, new industries etc. However this approach is limited mainly to larger cities, as smaller cities lack know-how, technology and a critical mass of people. Additionally it is limited to a privileged group of people, the creative class, as new residents.

The ‘experience city ‘ strategy is related to the experiences a place can offer, for example based on their natural assets and historic environment. This strategy is applicable especially for smaller cities as they often can offer authenticity and heritage

in addition to natural environment. As the focus is on tourism and tourist attractions it can be considered as integrated in destination branding.

Comparing all above-discussed strategies, it is obvious that all strategies have their strong and weak points. The strategies are not exclusive, but have more or less overlaps and similarities. Especially, Destination branding, as it is deals with tourism and travelling, has to be obviously integrating culture, creativity and experience oriented strategies. But all branding strategies aim a similar objective: the positive promotion of their location in order to develop or sustain economic growth. On the other hand there are emerging new strategies, which indicate that the existing strategies are not sufficient enough and need further development. One reason for the emerge of newer strategies lies in the fact, that mainly all strategies limit the branding strategy to specific target groups and additionally limit the city towards a specific brand dimension, that means not all values of the city are involved or not valued adequately.

A summary and comparison of all above mentioned strategies is summarized in the following table (Table 12).

Table 12: Comparison of branding strategies for places

Comparison of Branding Strategies						
#	Branding Strategy	Aim	Target Group	Strengths	Weakness	Example
1	Place/ Country of Origin branding	Promote a product	Export	Reputation through quality products	Limited to Developed countries	BMW Mercedes Benz
2	Nations Branding	Promote the Nation	Tourists/ investors	Positive image of nations effects all cities	- Negative Image of nation effects all cities - Image can change over time	France Spain
3	Destination branding	Attract tourists	Tourists/ Visitors	Existing natural assets Culture Heritage	- Non calculate able risks like natural disasters or political conflict can cause problem - Dependent on tourism trends	Cairo, Antalya
4	City/Place Branding	Promote the city	Residents/ tourists/ investors	Applicable to most cities	To general/ no strategy /umbrella term	Many European cities
5.	Culture and Entertainment Branding	Promote the city	Tourists/ visitors/ investors	not dependent on existing natural assets	- Taste of people may change over time, activities need up dating - Danger of Consumption of culture	Barcelona/ Bilbao/Paris
5.1 .	Creative City	Attract creative class	New residents/ Investors/ talented people/ visitors	Cities with diverse human capital, high-technology can benefit	- relevant for large and metropolitan cities - partially adaptable to smaller cities	New York Los Angeles London Barcelona
5.2 .	Experience City	Attract tourists and visitors	Tourists/ Visitors	-Existing natural, cultural assets -Small cities can benefit	Focus on tourism	Bayreuth Bunol Pamplona

As the principal aim of this research is to propose a branding strategy for small cities especially considering cultural and entertainment branding, following the problems of small cities an introduction, in the next chapter a hybrid strategy, which is based on creative and experience city strategies will be proposed. The main focus will be on the application of a hybrid model, which will newly be suggested, based on the dimensions of the above-explored two strategies. As mentioned beforehand, destination branding includes many objectives of experience and creative cities. Nonetheless, it is limited to specific target group- tourists and visitors. As the aim of his study is to develop a comprehensive branding strategy with maximum benefit for all stakeholders – including tourists and residents, a combination of the relevant strategies seem to be inevitable for the formation of a proposal for small cities.

Chapter 4

CULTIVATING A BRANDING STRATEGY FOR SMALL CITIES

Application of various strategies to smaller cities such as Destination Branding etc., would not always be successful. If, owing to its pleasant beaches and heritage environment, a small city for example chose the destination branding strategy, which somehow covers the experience city branding strategy, then the city's economy will mainly be dependent on tourism. In any case of lack of tourists due to diverse reasons, the city would face severe economic and consequent social problems. Similarly, the creative city strategy is limited to larger cities, as the prerequisite of a diverse and talented human capital as well as innovative technologies may not always fulfilled by small cities. Thus, small cities need to find ways to combine strategies in order to gain the maximum benefit for their city and competitive advantages out of their image. In this chapter, by referring to the problems of smaller cities the need for a new approach for small cities will be highlighted. Then, a new proposed brand development process (BDP) for small city branding is going to be introduced. This will be followed by a suggestion of a new branding strategy for small cities- the creXperience city branding strategy. Finally, a city branding process scheme for creXperience cities is going to be developed and presented.

4.1. Problems of small cities

Smaller cities often have more difficulties to present their values to a larger audience.

City branding is often associated with big cities – like Paris or New York. Even

though, local and territorial charismas are more often seen in small cities, as they are compact due to their size, larger cities seem to accumulate a greater variety of cultural or natural assets, as there are more globally involved and known to a wider audience.

However, according to the European Commission in the European Union (EU) nearly 40% of the population in the EU live in small urban areas (from 10,000 to 50,000 inhabitants) and 20% in medium-sized cities (between 50,000 and 250,000 inhabitants) (European Commission, 1999). Likewise, worldwide 40 to 45% of urban residents live in cities and towns with less than 100,000 people (URBACT, 2011, p.32). Therefore, due to the quantity of smaller cities, they do play a significant role beside larger and metropolitan cities, and therefore should use their potentials and cultural opportunities to be competitive. The problem is how should smaller city be competitive against the global competition and the attractions ager or mega cities can offer. Do they have anything to offer that could be more compelling than for example Disney-land in Paris or the Guggenheim museum in Bilbao?

According to Dwyer and Kim, who developed a model of destination competitiveness, the endowed recourses, 'the characteristic of the city and the inherited resources' makes the city attractive to visitors and tourism, and is one key element of competitiveness beyond others (Dwyer and Kim, 2003,p.371). Thus, the inherited resources have to be supported by other factors. Paskaleva-Shapira modified the arguments by Dwyer and Kim and proposed an integrated model of urban destination competitive by adding guiding principles, such as attractiveness, sustainability, governance, value and quality (Paskaleva-Shapira, 2007) (Figure 45).

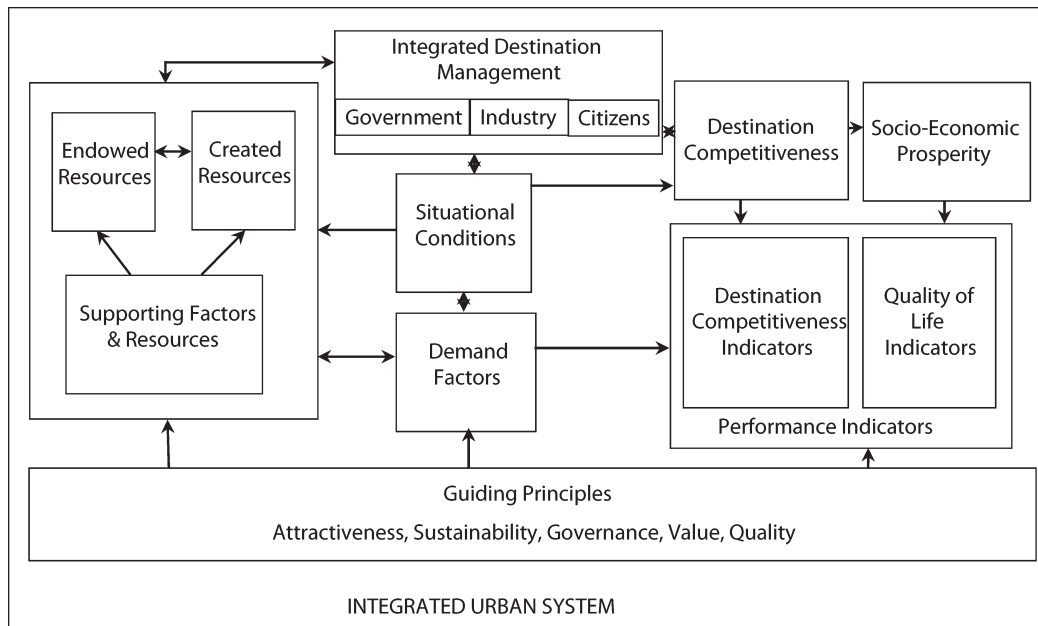


Figure 45: Integrated model of urban destination competitiveness
 (Source: Paskaleva-Shapira, 2007, p.112)

Therefore, especially small cities with heritage potential, has to trigger global competitiveness by using cultural-led strategies. Immigration and foreign investment, as examples, are factors changing the inherent culture and values. Of course these changes are somehow beneficial as the world is getting global and tolerance is a highly valued issue in the contemporary global development. On the contrary, the ‘disadvantage’ of not been multi/ inter-cultural and global, could be an advantage for smaller cities. As Basset is arguing, ‘it is important not to exaggerate the economic impacts of these (culture-led) strategies; that smaller cities could not emulate the success of major cultural centers’ (Bassett cited in Evans, 2005, p.2).

In fact, culture has to be promoted carefully in small cities, in order to take advantage out of the comparative advantages they already inherited, such as historic artifacts or natural assets. There is a danger that the way of promoting this heritage again leads to

a kind of sameness and global images. In many small cities there is an attempt to foster themselves through urban regeneration projects, by restoring and revitalizing heritage buildings and historic urban cores. Historic inner city cores are regenerated and result in a proper display of heritage, architecture and scenery. The question here is, if you visit one well-preserved historic city center, is there a need to visit another one, which has similar characteristics. As Scott argues, sameness is not only created by large urban regeneration projects, which leads to common-space environment with exclusive streetscapes or flagship projects, but also equally it is created in small city developments (Scott, 2006). Beside this, it is argued here, that the existence of cultural assets and therefore related cultural tourism potential is also a two- sided sword that might lead towards a distorted path for especially small cities. There is a tendency that these places often are ‘misused ‘ as consumption places. The cultural small city is consumed as tourism destination while the focus of the brand is in these cases limited to destination branding. This leads to a kind of commercial exploitation of heritage and culture in small cities while the economic standing of the city has its backbone on the consumption of the place from tourism perspective. In the current global arena these kinds of attitudes of cities might be risky as trends are guided globally and therefore are changeable directed by the global market. Risk factors can be natural disasters, political problems, financial crisis or the simple shift of taste of tourists.

Accordingly, there is a need for more elaborate methods that focus on distinctiveness and clear statements specific to small cities. The above mentioned tools such as preserving historical heritage and focusing on natural assets solutions are more related to destination marketing/ branding as destination branding turns places into attractive tourist destinations (Hankinson, 2007, p.241). Moreover, the city with this sort of

potential would inhabit much more features or characteristics, which would have a great potential for its branding. A decent example for a small city that somehow managed to get advantages out of its own inherited potentials and other values such as offering cultural attractions and creative ideas, is the city Obidos in Portugal, which was described in detail under section 2.3.2.1.4. Obidos has managed to integrate its historic assets with cultural and creative efforts to establish alternative paths for the city. It has established not only a large amount of cultural events such as the annual chocolate festival, but also established a technology park, art schools and developed networking with international communities (Urbact II, 2008, p.39 ff.).

Correspondingly, there is a new developing trend towards a new role of small cities in the global arena. Research undertaken for example in Denmark and Canada reveals that small cities start to develop new approaches to be competitive. They invest in tourism, attractions and develop different branding strategies in order to combine new trends with culture and locality (Lorentzen, 2007, p.2; Lewis, et al., 2010, p.30). In fact small cities have to realize that there is a danger in limiting themselves to their inherited 'gifts'. This is undertaken mainly through the use of two recent developed branding strategies – the 'experience' city and the 'creative' city. While the first one deals with a more tourism-oriented strategy, the second one is focusing on creative human capital for economic growth and development. Especially Florida's (2002) book, *The rise of the creative class*, shifted the perspective of city policy makers towards the 3T's of Florida: talent, technology and tolerance. Thus creative economy, creative class, creative cities and creative knowledge are the new buzz words for economical city development. Nearly all large cities integrated the notion of creativity into their agenda of city development and city branding. They try to create cultural

atmospheres through art and culture, while combining this with material elements, such as regenerated areas, attractive buildings and revitalized urban spaces (Ponzini et al., 2010, p.1039), in order to attract the creative human capital.

Nonetheless, literature review shows, that especially small cities are considered as irrelevant in the creative economy strategy (Selada, et al., 2011, p.83). Aspects such as technology, some level of critical mass diversity and density as integral part of the creative city seem to be undefeatable obstacles for smaller cities. Whereas, the ‘Experience city‘ would be possible to be adapted and used as a strategy as its focus is on natural assets and original values. They might be utilized as an alternative approach for small cities as small smaller cities in fact are mainly limited either to tourism destinations, historical assets or similar attributes, but neglected in terms of creativity as a productive and active player in the global arena. Indeed, there might be cases of small cities where there would be more assets rather than just natural or historic assets. The danger of focusing on natural and somewhat original values lies in the fact that they might lead to sameness of the city appearance and offerings. Thus, to be able to be competitive and attractive, all values, offerings and potentials of small cities should be thoroughly evaluated to develop a beneficial and suitable strategy for the city.

In this sense, this thesis aims to find possibilities to integrate both, the creative city and experience city concepts into a branding strategy for small cities.

4.2 The ‘CreXperience’ City Branding Strategy as an alternative for small cities

The findings as a result of the analysis and comparison of the existing strategies revealed a gap for an appropriate strategy for small cities. Most of the strategies are not applicable to smaller cities or they focus on a few values of the cities, neglecting other precious characteristics and potentials. The danger for small cities often lies in the fact, that the concentration on a few core values is problematic, especially if they are dependent on external factors. Especially the limitations on tourism oriented branding are dependent on tourist behavior, global economical stability, climatic stability etc. As mentioned in the aims and objectives section in Chapter 1, the purpose of this study is to develop an appropriate branding strategy for small cities under the context of culture-led branding. Thus, the proposed strategy for small cities will be developed under consideration of dimension related to cultural branding strategies, namely creative and experience cities.

At this point it is worth to recall why there is a need for a new strategy for small cities. Firstly, creative city strategies are mainly used for larger/metropolitan cities as explored in Chapter 3. It is difficult to adapt the criteria to smaller city, as they are too small in size. Nonetheless, literature review reveals that there is a current trend towards creative-based small cities; there are some attempts to utilize these methods also to small cities. The problem here is that the indicators for creative cities, such as high-tech, innovation, diverse milieu such as gay population etc. are not available in most small cities. As it has been mentioned before, some scholars re-define the creative dimensions for small cities and replace them with other variables. They try to define ‘alternative’ dimensions in order to describe and develop a creative city. Lewis and

Donald (2009) did a research on Canadian cities and realized the lack of creative dimensions of small Canadian cities. What they offer then is a change of the variables such as technology, talent and tolerance towards quality of life and amenities. They suggested that a creative small city should be livable and sustainable, using indicators such as ecological footprint, commuting distance, public transit and sustainable commuting nodes, housing opportunities and education. In their point of view, creativity cannot be limited to technology and tolerance etc., furthermore can be nuanced conferring the features of the city. Similarly Munoz (Munoz , 2011) argues that small cities should take another roadmap for creativity. He suggests ‘sustainable creative ‘ dimensions, namely: education and sustainable talent development, network capacity, quality of life, sustainability and icons / memorable assets. Hence, Munoz likewise revise or change the creative city indicators towards sustainability and livability dimensions. Equally, Gulumser argues, that especially small rural areas have to consider creativity in relation to their regional capital, natural and cultural features, rural way of life and quality of life (Gulumser, 2011,p.12).

Thus, many scholars advocate a change and nuancing of the significant dimensions of the creative cities, which are next to others talent, technology, diversity etc. They are more concerned with attractions for and preferences of the creative class to settle down (Selada, 2011,p.84). As argued by Mc Granaham, quality places, high natural and cultural amenities are magnets for creative people and the creative economy (Mc Granaham et al., 2007, p.17). Important here is, that creativity deals with production of something, ideas, products etc. Therefore human capital is needed. Traditional production techniques have a creative potential if combined with new technologies or innovative ideas. Although, features such as quality of life, lifestyle, and natural

amenities are factors that attract the creative class, they alone cannot make a creative city. On the other hand the existence of natural and cultural amenities is a tool to promote tourism, they alone cannot establish creative environments.

In larger cities experiences and natural assets are used as amenities and gadgets attracting the creative class and creative economies. They themselves are not dimensions for the creative city, but are needed instruments to create a pleasant and creativity friendly environment. For examples London, promoted as ‘creative London’ has talent, technology, innovation and a large amount of diverse people to offer. Additionally, in order to keep its creative human capital, it has a lot of experience offerings such as recreation areas, all sorts of events, diverse entertainment etc. Hence, the experience city is not consequentially part of the creative city, but elements of experiences are used to enhance creativity (Figure 46). Secondly, the attempts to make the small cities competitive in the globalized world, most frequently rest upon revival of their cultural assets to transform them into attractive tourism destinations. However, as a result of these efforts, although keeping their authenticity, their unique features are somewhat similarly displayed. Whether they are branded or not would be questionable. The attractiveness or choice to visit the place is highly depended on successful destination marketing. Therefore in order to brand small cities, something more would be needed than simply focusing on their authenticity, cultural heritage that they possess etc.

Hence, this study is an approach to integrate the indicators of creative and experience cities, in order to develop new ideas for small cities. This approach is primarily focusing on the specific characteristics of small cities, is territorial based and based on

the opportunities of the specific city. The aim is to find the right mix for defining the strategy for small cities.

4.2.1 Creative city versus Experience city

Creative cities and experience cities are both interrelated to each other. It can be argued that especially the experiences are in many cases implicated in the creative city, as several scholars are not really making a distinction in the use of these two concepts (Jensen, 2007, p.212-213). In the current condition, the creative city and anything related to creativity is on the forefront and the experience city as an approach is marginalized or just included in the creative city concept. Nonetheless, creativity and experiences are linked, have overlaps but in essence they are two different approaches.

The strategy of ‘experience ‘ city might be more applicable to small cities at first sight, as they are focusing on natural and authentic resources. Experiences are originated from natural or traditional grown values or resources of the city. These are established events that take place throughout decades in the same time and gained popularity for a larger audience. Experience cities gain a kind of worldwide reputation and become a synonym for the event. As it has been previously mentioned the city of Bayreuth for example is well known as a stage for the classic music festival and is a pool of tourist attraction during this period. The main point here is that the importance of Bayreuth is reduced to a limited period of time throughout the year. In order to reach an advantage of being a brand throughout a longer period in the year, the focus on a single event would not be sufficient. Experience bound strategies are of course attractive tools for small cities. The main question to be answered here is what is the city expecting. If the city intends to gain more advantages out of being a brand, there should be a variety of events and activities to support this aim.

Additionally, the fast changes in society and new technology is a phenomenon of current times and future predictions. Cities and citizens, visitors are in a fast change. This changes has to be managed and leaded. In this sense especially the target group explained previously, is also changing. Change is the most radical and critical dimension of the future. It is not predictable if future generations will be interested in classical music festivals or throwing tomatoes on each other. Thus, an experience itself is an operational issue, a traditional asset rather than a strategy that is planned with a long term perspective. Therefore in long term especially smaller cities as they have scarce or limited resources has to concentrate additionally on supporting strategies or at least update existing offered experiences.

As Kotler is arguing, beside the promotion of attractions of places, place development through human capital is getting more important : ‘A place’s potential depends to a lesser degree on location, climate and natural resources than it does on its human will, skill, energy, values and organization ’(Kotler et al., 2000, p. 27,:Langer, 2001,p.13).

Therefore as argued elsewhere, the focus of small cities especially on experience bound strategies promoting their existing assets would not be enough for the future developments. Instead the utilization of the creative city dimensions would be an important issue. Therefore the suggested combination of both strategies for small city promotion and accordingly a strategy for a long -term survival seems to be inevitable. In the following the combination of these strategies will be developed.

4.2.2 The creXperience city

The creative city concept is highly related to culture, innovation, knowledge and high technology, talented, tolerant and diverse people. The ‘experience city ‘is connected to the experiences a place can offer, for example based on their natural amenities,

historic environment and authentic lifestyle. A combination of the concepts would lead to a new concept (Figure 46), the creXperience city as a model for small cities.

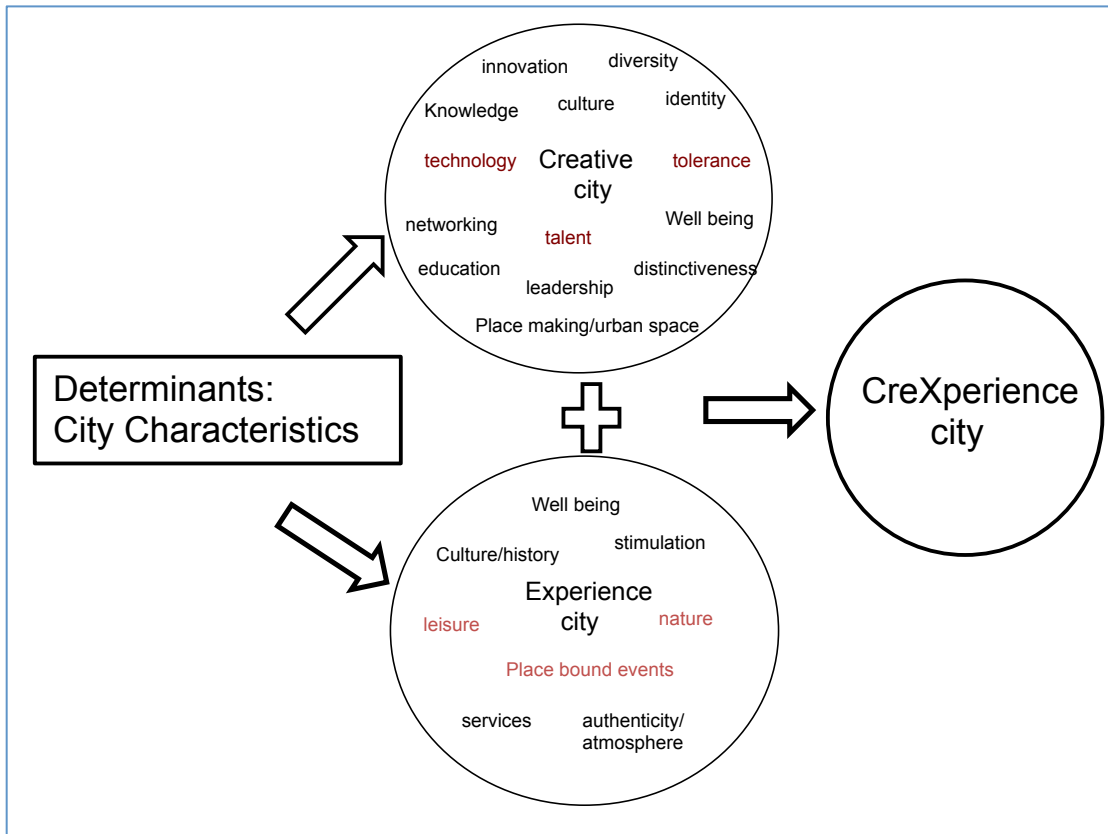


Figure 46: Combining two concepts

There are two main reasons why a combination of the two strategies is suitable for small cities. Firstly, many small cities have the potential to offer experiences, but some of them as defined by Gospodina are *special* cities that house a variety of potentials (Gospodina, 2002). Special cities are classified as cities with distinct features e.g. resort cities, university cities or administrative cities. Accordingly the main economical activities associated with these cities are education and research, administration and tourism. Secondly, for both concepts the environment plays a significant role. The environment for creative people must be pleasant and designed accordingly. For the experience city the environment is the key value as it is the main

value to offer. In this sense it is possible to argue that the environment the experience city offers can be ‘consumed ‘ by the creative people. In this case the experience city is able to foster creative potentials (Figure 47).

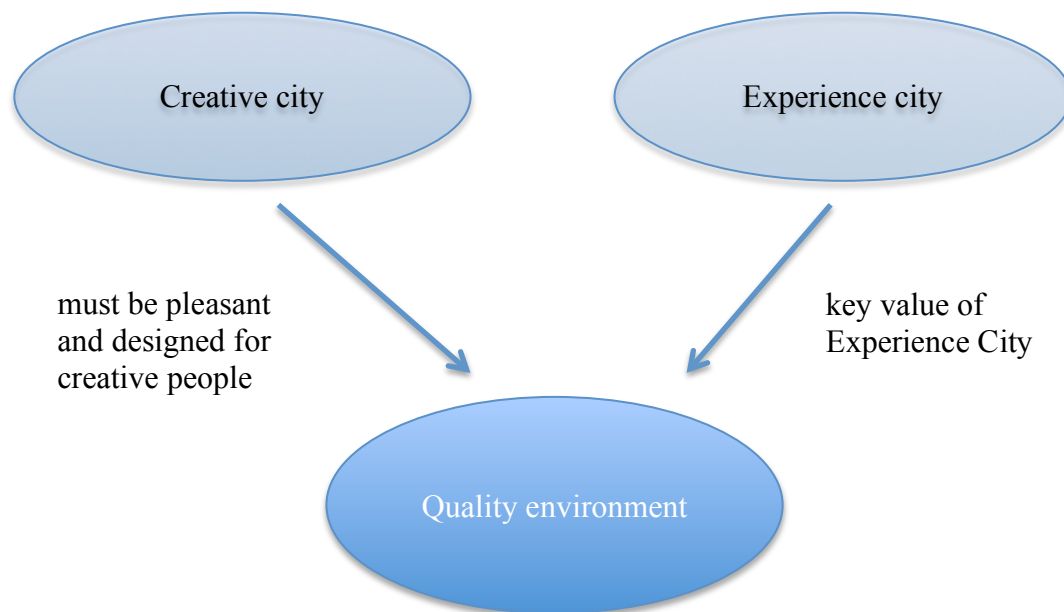


Figure 47: Relation of Quality environment and creative and experience city

In the following the dimension of the two city branding strategies are going to be compared and dimensions for an integrated strategy defined. Accordingly, a conceptual model for a ‘creXperience city’ branding strategy will be developed from the relevant dimensions of creativity and experiences.

Based on the findings in Chapter 3, thirteen dimensions for the creative city are identified:

1. technology
2. talent
3. tolerance
4. innovation

5. education /knowledge
6. culture/history
7. place-making and place
8. networking
9. identity
10. instability
11. leadership and vision
12. diversity
13. Well-being

Similarly, nine dimensions for the experience city could be identified:

1. Place as stage /Place making
2. culture/ heritage/history
3. nature
4. Well –being/ ‘good’ life
5. authenticity/atmosphere
6. Place bound events
7. leisure
8. stimulation
9. services

A comparison of the indicators of the two strategies reveals that there are certain dimensions, which are characteristic for both strategies (Figure 48). Qualities as wellbeing/ ‘good’ life, place making and urban space, culture, identity and authentic are relevant for both city concepts.

The overlaps are graphically presented below in Table 13 and Figure 48:

Table 13: Comparison of dimensions of creative city and experience city

#	Dimensions Creative cities	Dimensions Experience Cities	Overlap
1	technology		
2	talent		
3	tolerance		
4	innovation		
5	Education/ knowledge		
6	Culture /history	Culture including heritage /history)	Culture and history
7	place-making /place/urban space	Places as stage /Place-making	place-making/ place/urban space
8	networking		
9	identity	Authenticity/Atmosphere	Identity/authenticity
10	Instability/security		
11	leadership and vision		
12	diversity		
13	Well-being	Well -being /'good 'life	Well-being / 'good 'life
14		services	
15		Stimulation	
16		Leisure	
17		Place bound events	
18		Nature	

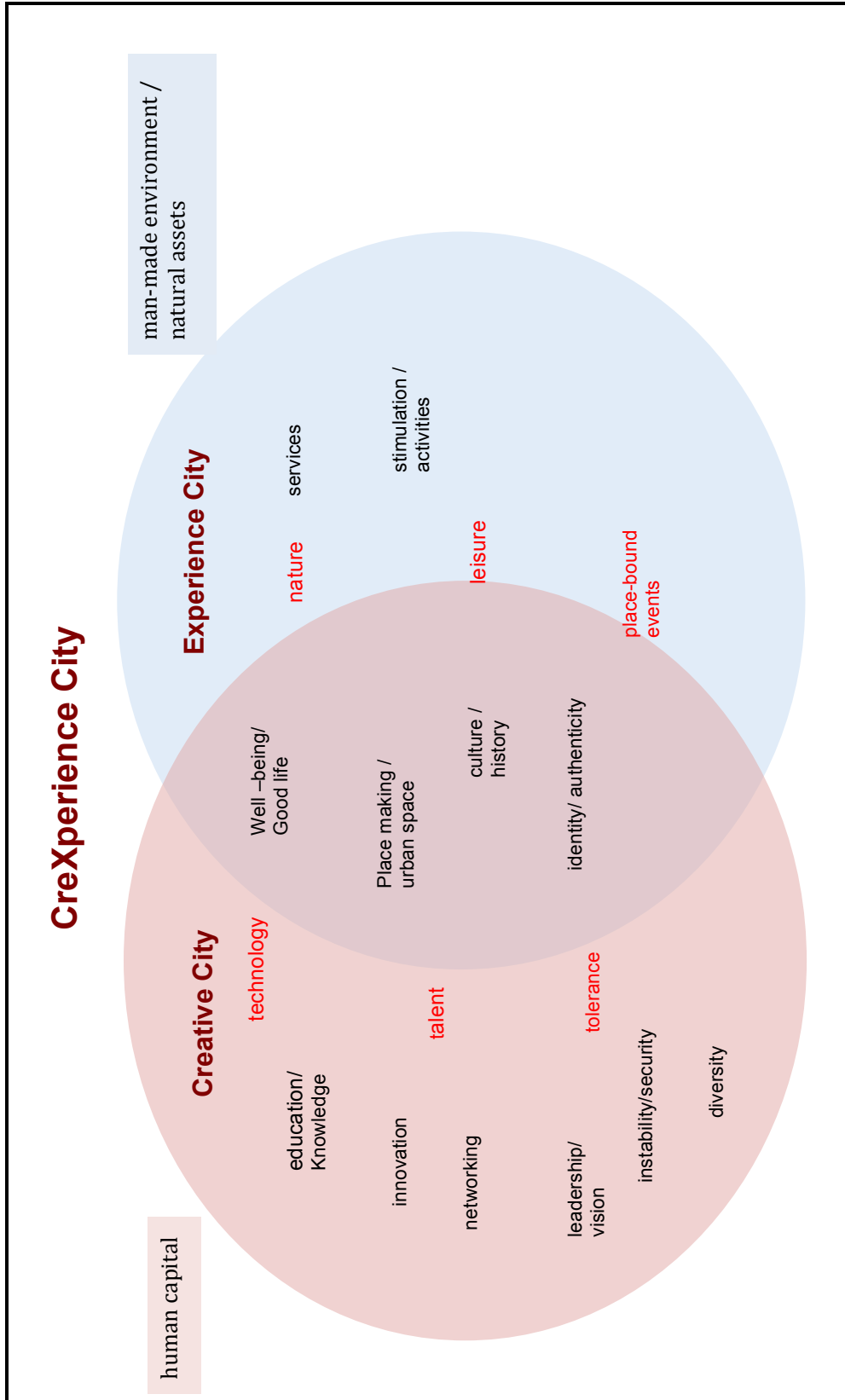


Figure 48: Dimensions of CreXperience city

4.2.2.1 Dimensions of the creXperience city

The findings from the comparison of the dimensions of creative city and experience city has revealed that there are 18 dimensions that determine the creXperience city (Table 13). These are as following:

1. Technology
2. Talent
3. Tolerance
4. Instability
5. Innovation
6. Education and Knowledge
7. Culture and history
8. Place-making /place/urban space
9. Networking
10. Identity/ Authenticity
11. Leadership and vision
12. Diversity
13. Well-being / 'good' life
14. Services
15. Stimulation
16. Leisure
17. Place bound events
18. Nature

The developed indicators are comprehending the human capital and creative industries, as well as the man-made environment and natural amenities. As mentioned

beforehand, while examining the dimensions, overlaps and similarities among them are visible. Thus, it would be helpful to provide a kind of grouping or categorizing of the dimensions. It would also be useful to determine beside the *overlapping* dimension, some kind of *priority* dimensions of the creative city and the experience city respectively in order to develop a more consistent framework. Not all dimensions could have the same level of importance; moreover some dimensions can be categorized as sub- categories. As the small cities mainly lack of creative dimensions, it is inevitable to consider some of them as somehow more important dimensions than others. As mentioned beforehand many scholars have realized the lack of the basic conditions for creativity in small cities and refer to alternative dimensions. In order to prevent this, there is somehow a need to prioritize them. Additionally the availability of just a few creative dimensions is not enough to form a creative city. For example if a city has a high level of diversity among its residents, but no *talented* people, than this alone does not present a potential creative city. Similarly Hospers argues, that diversity for instance is important, but this alone ‘does not make a creative city’ (Hospers 2003, p.263). As additionally mentioned by Florida a city cannot be creative if it only has one of the dimensions (Florida, 2002, pp.249). The same is valid for the experience city dimensions.

4.2.2.2 Categorizing the dimensions of the *creXperience* city

By analyzing the developed dimensions, it is noticeable that some of them are related to each other. Therefore it would be useful to somehow gather those under main headings. This categorizing will be based on the theoretical insights and definitions used by scholars to define creative and experience city.

Especially two research studies conducted on the evaluating creativity dimensions on four European cities, which will briefly be introduced in the following, were taken as a basis for the categorization of the 'creXperience' city dimensions.

The first study was undertaken by Trueman in order to test creative dimensions on the city of Manningham, UK. He defined 12 dimensions for the creative city, developed through literature review: technology and research, innovation, instability, culture, diversity, ethnicity, identity, profile, leadership, networks, security and education. Afterwards, four headings were developed under which the dimensions should be analyzed : Trigger, Resources, Process and Control. These four categories were developed according to the definitions and assumptions, which Trueman gathered from scholars on creative city and its dimensions. Under these four headings they categorized the 12 dimensions, grouping them according to their similarities and qualities (Trueman, et al.,2007, pp.39-41) (Table 14). Based on these dimensions and an analysis of the existing situation of the city, they could measure the creativity level of the city Manningham and give recommendation about improvement strategies.

Table 14: Adopted from Trueman (Trueman et al., 2007, p.41)

Dimension

Trigger	1. technology and research 2. innovation, 3. instability
Resources	4. culture 5. diversity 6. ethnicity 7. identity 8. profile
Process	9. leadership 10. networks 11. education
Control	12. security

In another example, a comparative case study was undertaken by Selada, in which dimensions and variables of creative –based strategies were developed and tested on three cities: Obidos (Portugal), Barnsley (UK) and Jyvaskyla(Finland). The study was a benchmark study, comparing the cities and evaluating their similarities and differences with the objective of developing of creative small regions (Selada et al., 2011). Selada identified five main headings under which they analyze creativity potential of cites: *Governance, Natural and built environment, social and symbolic capital, economic activities and cultural facilities and connectivity*. These five dimensions were sub-categorized as following (Table 15) :

Table 15: Adopted from Selada (Selada et al., 2011)

Dimension

Governance	<ol style="list-style-type: none"> 1. Strategic focus 2. Governance model 3. Public participation 4. Territorial cooperation 5. Path development
Natural and built environment	<ol style="list-style-type: none"> 6. Geographic framework diversity 7. Natural environment identity 8. Built heritage
Social and symbolic capital	<ol style="list-style-type: none"> 9. Local identity 10. Intangible heritage 11. community engagement
Economical and cultural facilities	<ol style="list-style-type: none"> 12. creative infrastructures 13. entrepreneurship 14. cultural facilities 15. events agenda 16. education system
Connectivity	<ol style="list-style-type: none"> 17. Digital connectivity 18. Physical accessibility

According to the dimensions they could analyze the cities in their specific context and compare which of the dimensions are important for the cities, which of them exist and what is lacking.

In the present study, it can be argued that while examining the gathered dimensions of *creXperience* cities, there are first of all three pillars that can be classified: the *overlapping* dimensions, the exclusive *creative city* dimensions and the exclusive *experience city* dimension.

The exclusive *creative city* dimensions are: technology, talent, tolerance, innovation, education and knowledge, networking, Instability/security, leadership and vision and diversity. The *overlapping* dimensions are: Culture and history, place-making/ place/urban space, identity/authenticity and well-being / 'good life'.

The exclusive *experience city* dimensions are: services, stimulation, leisure, place bound events and nature.

As revealed in Chapter 3, the creative city mainly gained attention through the theories of Richard Florida. Florida recommended the 3T's for the creative city: *technology, talent, and tolerance*. Important is that there must be some kind of creative infrastructure in terms of innovative business, education or a mass of talented people. A review of the dimensions of the creative city suggested by the scholars (Table 8), reveals that they are more or less covered by Florida's three dimensions. Florida defines technology as a function, which combines high technology and innovation. Tolerance according to him is openness, inclusiveness and diversity. Talent is defines as people with the degree of bachelor's and above (Florida, 2003,p.10). Therefore, Innovation is also connected to technology. Education and knowledge are linked with talent. Diversity also is part of tolerance and maybe talent. On the other hand a strong leadership or good networking are not exclusive dimensions of creativity but are needed in most other strategies to be a success. Therefore, Florida's proposed set of three dimensions can be considered as the most well established one. Hence, they will be used as *priority* dimensions.

Recalling the comparison of dimensions of the experience city summarized in Table 10, the dimensions, which are identified by more than one scholar, are next to the

overlapping dimensions: *nature, place-bound events* and *leisure*. Therefore these three dimensions will be utilized as *priority* dimensions.

Considering the definitions of creative city and experience city, which were suggested by the scholars on creative city as well as the above mentioned discussion, four main types of criteria could be identified: *Creative industry/ creative infrastructure, Human Capital, Natural and man-made assets, Coordination*.

- Creative industry/ creative infrastructure deals with existing business and institutions related to innovation, technology level and research possibilities.
- Human Capital is linked with the structure of the society and the population. Diversity, talent, educational infrastructure and the level of tolerance are related to this dimension. Culture is part of the human capital but also belongs to natural and man made environment.
- Natural and man -made assets refer to cultural and natural resources, as well as the quality of the environment, the leisure and entertainment resources as well heritage and architecture in general. It includes tangible and intangible values of a place.
- Coordination is linked to leadership and networking, partnerships, public involvement as well as security and instability.

Table below is a summary of the categories and dimensions.

Table 16: Categorizing the dimensions of CreXperience city

Category	Dimension
Creative industry/ creative infrastructure	1. Technology and research 2. Innovation,
Human Capital	3. Education and knowledge 4. Diversity and culture 5. Talent 6. Tolerance
Natural and man -made assets	7. Culture and history 8. Identity/ Authenticity 9. Place-making /place/urban space 10. Well-being/ 'good' life 11. Services 12. Stimulation 13. Leisure 14. Place bound events 15. Nature
Coordination	16. Leadership and vision 17. Network 18. Instability/security

Based on these dimensions and an analysis of the existing situation of the city, namely identification of the core values, it is now possible to analyze how 'creXperienced' a city is. It could be analyzed to determine, which of the dimensions are existing or lacking, which of them have potentials to be developed etc. and a strategy in line with the findings could be suggested.

Additionally, it would be possible to create a kind of continuum between the creative city and experience city at the edge of two poles with creXperience city as a middle way between them as shown below (Figure 49).

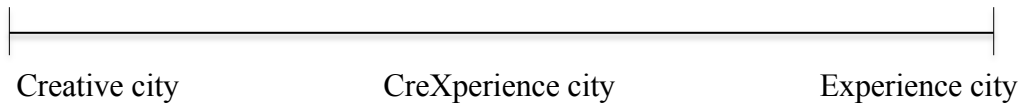


Figure 49: Continuum

According to the existence or lack of the defined dimensions, the city can be placed between the two poles. If a city has less indicators of the experience city more of the creative city , it will be placed towards the creative city. The ideal case is when the dimensions of both strategies are equally available (Figure 50).

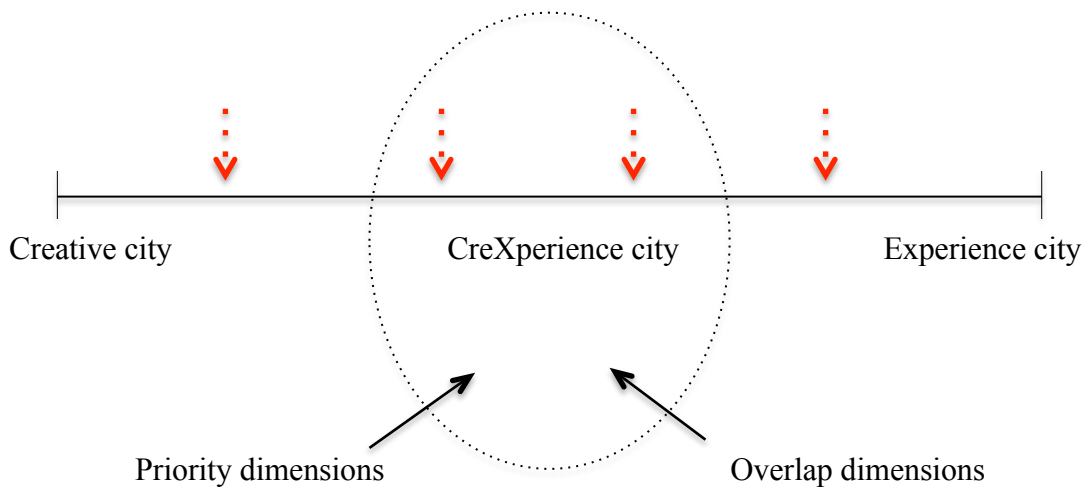


Figure 50: Continuum with priority and overlap dimensions

4.2.3. The creXperience city branding strategy and the brand development process (BDP)

Up to this point the dimensions of the creXperience city were developed. At this stage it is now important how to integrate the strategy into the branding process.

The branding process is comparable to a city development plan, with the main intention to develop a brand image and a brand strategy based on the city's identity and offerings, while considering the needs and values of all participants and

stakeholders and aiming long term benefits for the city. As developed in Chapter 2, the BDP consists of three stages:

- *Value (V) - identity of the city — concentration on core values*
- *Image (I) - determining the image - perception of the city from outside*
- *Instruments and Implementation (I) - how to promote the image through the right tools*

In the first stage a place auditing will be prepared, to understand the city dynamics and core values of the city. Since defined before, the branding strategy will be set in the second stage as part of the image determination. Based on the synthesis of the SWOT analysis all stakeholders have to be clear about what the image of the city should be like. Grounded on the offerings of the city a strategy how to brand the city can be defined. In the case of the creXperince city, first the values of the city will be gathered, than by using the dimensions, the creXperience level of the city can be determined. Accordingly, improvement and suggestions can be recommended. Finally, it will be decided on the implementation tools and the usage of promotional activities in order to promote the creXperienec city brand.

The figure below is a graphically expression of the city branding process for the creXperience city (Figure 51).

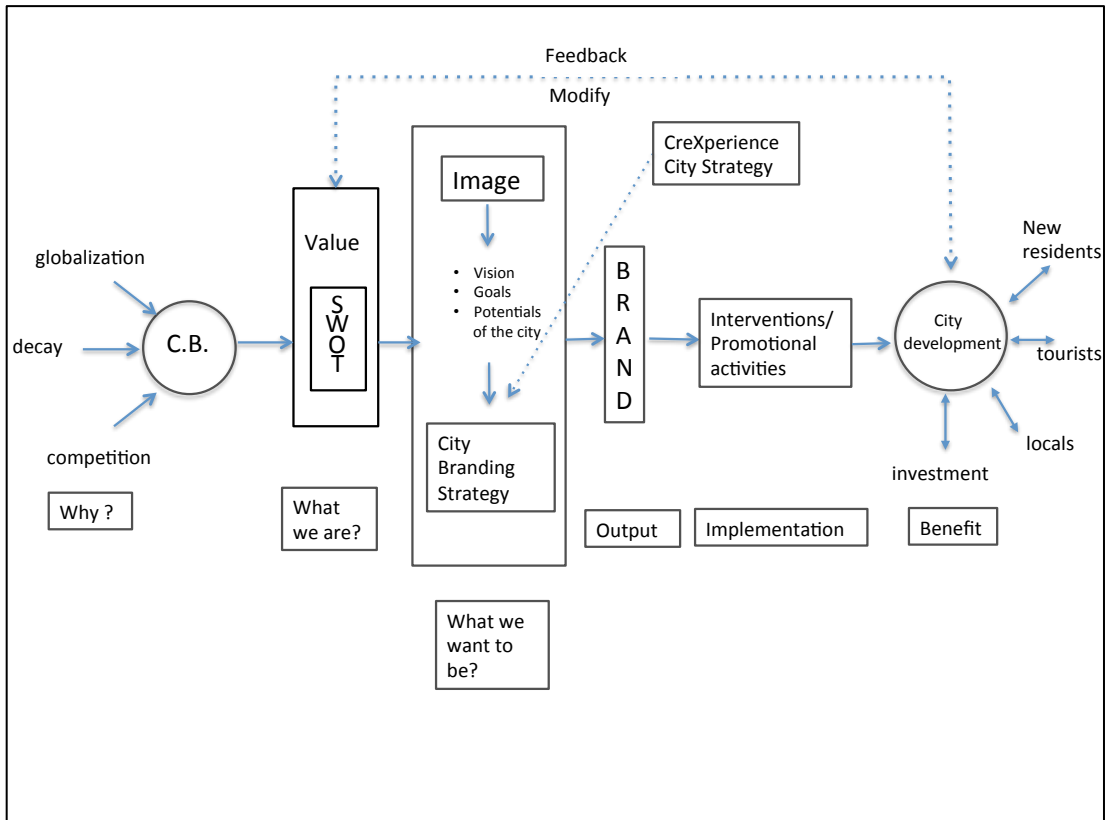


Figure 51: City branding process for the creXperience city

Chapter 5

CASE STUDY: THE CITY OF FAMAGUSTA (NORTH CYPRUS)

In this chapter, the beforehand developed branding strategy for small cities, the creXperience city branding strategy, will be applied to a selected case. The chosen case is the city of Famagusta in Northern Cyprus. The city of Famagusta is a small city with natural as well as historical amenities, established Universities and a high rate of educated people. Currently, the city of Famagusta has no branding strategy and no developed brand image. Nonetheless, there are attempts to create a brand image for the city as a tourism destination. This study is attempting to evaluate the city of Famagusta under the scope of the creXperience city branding strategy, considering values beyond tourism motivation.

5.1 Methodology for the case study

The specific object of this research is to identify the most appropriate strategy for city branding of small cities and applying it on a chosen case, the city of Famagusta. The chosen methodology is a qualitative analysis with a case study approach, which is two-folded: setting up a theoretical framework and application to the case.

In order to recall what has been presented, discussed and suggested, it is worth to summarize the path that has been followed to create a basis for the case study. The study started with a literature review of relevant publications about city branding, branding strategies and related topics such as creative cities, experience cities and

especially branding strategies for small cities. The search for an appropriate branding strategy for the city of Famagusta in North Cyprus was from the beginning a motivation for this study. In this sense, the purpose of the literature review was not only overviewing and comparing of existing strategies, but also searching for the possibility to suggest an appropriate branding strategy for small cities apart from those, which are already applied to large cities.

Thus, the existing literature revealed some gaps in the theory of the brand development process as well as a gap in branding strategies for small cities in general. Hence, as a contribution to the existing theory, the literature review led to the development of two theoretical proposals:

1. **a new proposed Brand Development Process (BDP)** (Chapter 2.3.2)
2. **a hybrid model for small city branding- the CreXperience city model** (Chapter 4)

These theoretical findings were used to develop the theoretical framework for a hybrid strategy for small cities that was developed in Chapter 4 and served as a roadmap for the case.

Gathering of Data

The collection of secondary data was an important way of data collection in this research. In this case data was collected about activities of the city and other organizations concerning branding activities and related issues on the city. One source was all published material such as statistical information or governmental documents and material on promotional activities such as Logo competitions, festival organization and similar promotional events undertaken in the recent years. The second source were published studies undertaken by the government and the

municipality with the help of business consultants, such as the Regional Strategic Development plan for Famagusta Municipality in 2012 beyond others. Particularly the research report as part of a strategic plan for Famagusta Walled City 2012, undertaken by the Sustainable Economic Development and ICT Sector Programme in the northern part of Cyprus (SECOND project) and funded by the European Union, was taken as a source of secondary data. The Strategic Plan report was available on the Internet. Additionally, several SWOT analyses were undertaken by different organizations with a variety of stakeholders in the last two years. As they were done recently, there was no need for a repetition of a new SWOT analysis with all stakeholders again, as the data was up to date and sufficient for the purpose of this study.

Primary data in this research consists of information about Famagusta's history, its evolution, its current situation and future development tendencies gained through own data collection of the researcher. The study of the existing SWOT analysis done by diverse organizations revealed that there was no sufficient information about the viewpoints of students on the situation of the city. Therefore, an additional SWOT analysis with students was conducted in order to get their views on the current situation of the city. This SWOT analysis was part of a third year Design Studio at the Department of Architecture, Eastern Mediterranean University in 2013 and was undertaken with approx. 60 students. Additionally primary data was gathered through participation on a Branding workshop for the city of Famagusta organized by the Eastern Mediterranean University and the *Antik Magusa Vakfi* in June 2013; where the researcher collected observations and information first hand; such as SWOT analyses, future visions for the city and development strategies.

Data Analysis

As a result the obtained information about the city of Famagusta was evaluated by following the developed research model – the CreXperience city branding strategy (see Chapter 5.4). All data from primary and secondary resources were used to assess the city of Famagusta as a creXperience city following the developed theoretical framework as developed in 4.2.3 (Figure 51). First, with the benefit of the SWOT analysis the actual potentials and values of the city could be identified. In the second step, the brand image of the city was determined based on the revealed core values of the city. Then, the existence or lack of the creXperience city dimensions were evaluated by matching the SWOT results with the dimensions of the creXperience city as defined and categorized under section 4.2.2.2. In order to identify alternative strategies and give recommendations for improvement of the creXperience city dimensions, a TOWS matrix from the results of the SWOT analysis was conducted.

A TOWS analysis is a variation of the SWOT Analysis. TOWS and SWOT are abbreviations for different arrangements of strengths (S), weaknesses (W), opportunities (O) and threats (T). As mentioned by Firman and Wang, a correspondence analysis using the TOWS matrix shows the relationships between SWOT factors, strengths, weaknesses, opportunities and threats, and is helpful in terms of strategy formulation based on these relationships (Firman and Wang, 2013,p.171; Ruocco and Proctor, 1994,p.24). A TOWS matrix can be divided into four categories (Table 17):

Table 17: TOWS matrix (Steffens, 2014)

	Opportunities (O)	Threats (T)
Strengths (S)	‘Maxi-Maxi ’ Strategy	‘Maxi-Mini ’ Strategy
Weakness (W)	‘Mini-Maxi ’ Strategy	‘Mini-Mini ’ Strategy

According to Steffens, the strategies can be explained as following (Steffens, 2014):

The ‘Maxi-Maxi’ strategy identifies strategies that use strengths (S) to maximise the opportunities (O).

The ‘Maxi-Mini ’ strategy pinpoints the strengths (S) that can minimize the threats (T).

The ‘Mini-Maxi ’ strategy detects strategies that minimize the weaknesses (W) to take advantage out of maximum opportunities.

The ‘Mini-Mini ’ strategy develops strategies that minimize weaknesses to avoid threats.

The strategies based on the relationship of the factors, which are formed by a correspondence analysis of the existing factors by using the TOWS matrix (Firman and Wang, 2013,p.171). As seen in the example below with a correspondence analysis the relation between the existing factors can be identified and matched (Table 18).

Table 18: Correspondence Analysis using TOWS matrix (Firman and Wang, 2013)

SWOT	Strengths (S)							Weaknesses (W)											
	SW	S1	S2	S3	S4	S5	S6	S7	W1	W2	W3	W4	W5	W6	W7	W8	W9	W10	
	OT	(P)	(P)	(P)	(P)	(P)	(R)	(F)	(P)	(P)	(P)	(P)	(P)	(P)	(R)	(R)	(G)	(G)	
Opportunities (O)	O1	O	▲	O	▲	O	▲	O	▲	▲	▲	▲	▲	O	O	O	O	▲	
	O2	O	▲	O	▲	O	▲	O	O	▲	O	▲	O	▲	O	O		▲	
	O3	O	▲	O	▲	O	▲	O	O	▲	▲	▲	▲	▲	▲	O	O	▲	
	O4	O	▲	▲	▲	O	▲	▲	O	O	O	▲	▲	▲	O	O		▲	
	O5	O	▲	▲	▲	▲	▲	▲	O	O	O	▲	▲	▲	O	O	O	▲	
	O6		▲	O	O	O	▲	▲	O	▲	O	O	O	O	O	O	O	O	▲
	O7	O	▲	▲	O	O	▲	▲	▲	▲	▲	▲	▲	▲	O	▲	▲	▲	
	O8	O	▲	O	▲	▲	▲	▲	▲	▲	O	O	O	O	▲	O	▲	▲	
	O9	O	▲	O	▲	O	O	▲	O	▲	O	O	O	O	O	O	O	O	
	O10	O	▲	O	▲	▲	O	O	O	▲	O	O	O	O	▲	O	O	O	
	O11	O	▲	O	▲	▲	O	▲	▲	▲	▲	▲	▲	▲	▲	▲	O	▲	
	O12	O	▲	O	O	O	O	▲	O	O	O	O	O	O	O	O	▲	O	
Threats (T)	T1	O	▲	O	O	O	O	O	▲	O	O	O	▲	O	O	O	O		
	T2	O	▲	O	O	O	O	O	▲	O	O	O	▲	O	O	O	O		
	T3	O	O	O	▲	▲	▲	▲	▲	▲	▲	▲	▲	▲	O	▲	▲		
	T4	O	O	O	O	O	O	O	▲	▲	O	O	▲	▲	O	O	O		

Note:
 1. P= Production factor, R= Related and supporting industries, F= Firm strategy, structure and rivalry, D= Demand factor, G= Government
 2. '▲'denotes high correlation and 'O' denotes no/low correlation

Strengths and Weakness factors are grouped horizontally; opportunities and threats are listed vertically. According to the matching of the SWOT factors the strategies can be formulated now in line with the TOWS matrix as seen in Table 18 As a result alternative strategies and recommendations can be identifies.

In this study, the results of the SWOT analysis, showing the existing situation of the city of Famagusta, were matched in the TOWS matrix to identify strategic alternatives for the optimization of the development of the city towards a ‘creXperience city’.

Finally, as a result of the TOWS matrix, recommendations could be suggested while evaluating the developed categories under section 4.2.2.2, which are creative industries/ infrastructure, human capital, natural and man-made assets and coordination, and the related dimensions of the creXperience city.

In the following a short introduction about the case and existing city branding efforts for the city will be briefly outlined, before focusing on the creXperience city branding strategy for Famagusta.

5.2 Case study: The city of Famagusta

Famagusta (Gazimagusa) is a small city in Northern Cyprus with a population around 50.500 inhabitants (DPO,2011). It is located on the eastern coast of Northern Cyprus, and is one of the largest cities in Northern Cyprus. From the history the city was known as a small fisherman's village, while it was an important centre for trade due to its natural harbour during the Lusignan period (Onal, et al., 1999, p.335). However, today the traces of this tradition are not much visible as the access to the sea and coastline is limited, especially in and nearby the Walled city. Nonetheless, it has still a variety of historic, architectural and cultural offerings.

The development of Famagusta was influenced by different cultures throughout its history. It was ruled by the Lusignans (1192-1489), followed by the Genovese (1373-1464) , the Venetians (1489-1572), and the Ottomans (1571-1878). Before Cyprus gained Independence in the 1960's it was under the British (1878-1960) rule. Since 1974 Cyprus is divided into two parts: the Greek Cypriots in the south and Turkish Cypriots in the north. Today, the northern part is governed by the Turkish Cypriots as the Turkish Republic of North Cyprus. Obviously Famagusta has a rich history as it

was ruled by many different cultures and nations, and all of them left their traces in city. Especially the walled city with its Venetian fortification, medieval churches and monuments and its authentic tissue is a unique and exceptional small medieval town. The main features of the Walled city are the Lala Mustafa Pasha Mosque, the former Lusignan St. Nicholas Cathedral (Figure 52), the harbour with its Sea Gate ‘Porta del mare ‘ and the Namik Kemal Square with the remains of the former Venetian Palace.

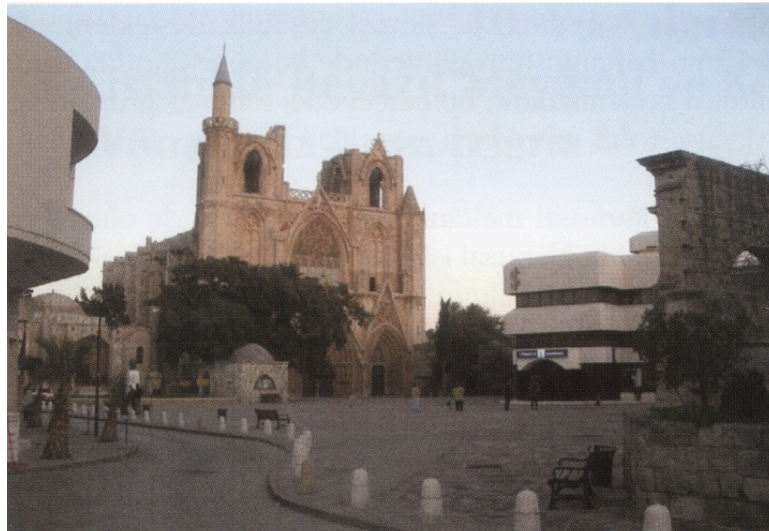


Figure 52: Lala Mustafa Pasha Mosque and Namik Kemal Square
(Source: Personal Archive)

The urban pattern of the city is characterized by an organic pattern with narrow streets and cul-de-sacs (Onal et al., 1999, p.336) (Figure 53).



Figure 53: Urban Pattern of Famagusta Walled city
(Source: Personal Archive)

Important in the nearer history of Famagusta is, that during the Republic of Cyprus, the district of Varosha (Maras) developed as a famous tourism resort. Unfortunately, this changed rapidly with the escalation of the conflict in 1974. The Maras district was evacuated and left unpopulated according to UN resolutions (Onal, et al., 1999, p.339).The area is still restricted and is facing decay and destruction . The formation of the High Institute of Technology in 1979, today Eastern Mediterranean University, was a generator for the revival of economic and social growth. Especially today, the Eastern Mediterranean University with a student population of more than 16,000 is a one of the major economic flagships of the region and Famagusta (Figure 54). Additionally, recently a second University was established in Famagusta, the Istanbul Technical University (ITU).

Hence, it can be concluded that the city of Famagusta mainly has three important features, which are potential values of the city for the formation of a brand image. Firstly, it has strong historic and cultural values in form of a medieval town with a

fortification, unique urban pattern and architectural artifacts from several periods. Secondly, it has natural amenities as a coastal city with beaches and sea to offer. Thirdly, it has two Universities, the EMU and ITU campus, which are influential for the cities economical standing.



Figure 54: Campus of Eastern Mediterranean University (EMU)
(Source: EMU,2014)

5.3 City branding efforts in Famagusta until today

As mentioned before, city branding is a popular instrument for city development for municipalities and planning departments. Throughout the world city governors spend efforts to develop strategies to increase the attractiveness of their city to increase the competitiveness of their city. During the field research in Famagusta, it turned out to be clear that since now there is no any official city branding strategy for the city of Famagusta. Nonetheless, some attempts were undertaken by the *Municipality of Famagusta*, the *Famagusta Walled City Initiative* ² and the non-governmental organization *Antik Magusa Vakfi* , to develop a brand strategy for the city of Famagusta. In the Regional Strategic Development plan developed by the Famagusta Municipality, in 2012 (Famagusta Municipality, 2012), a vision and action plan for the years 2013-2015 was established. The aim was to create a three-year strategy for the

² The Famagusta Walled City Initiative is non –governmental organization in Famagusta

city based on the existing situation and the potential of the city. In this report the promotion of the city in a form of city branding or the development of a branding strategy is not mentioned. Instead of a city branding strategy, more or less independent promotional activities are proposed: revision of the municipality web site, the promotion of the city through socio-cultural, promotional and other activities; urban regeneration through slow city is considered; participation of all stakeholders is suggested for developing projects for cultural and social integration in the city (Famagusta Municipality, 2012).

Additionally, a logo and slogan competition for the Walled city of Famagusta was originated in 2009 with the support of USAID Edge³ organization . The winning proposal for the logo was selected (Figure 55), but no decision was made on the slogan.



Figure 55: Winning proposal Famagusta Walled city logo
(Source: <http://idesnews.wordpress.com/category/competition>)

However, in the last two years two different organizations developed a branding strategy for the city of Famagusta. The first study was done in 2012 as part of a 'Strategic Plan for Famagusta' initiated by the Famagusta Walled City Initiative and

³ The USAID edge project is the USAID-funded Economic Development and Growth for Enterprises

founded by the SECOND Project⁴. In this project the main focus was to develop a regional branding strategy for Famagusta. The second attempt was undertaken by the non-governmental organization, the *Antik Magusa Vakfi* together with the Faculty of Tourism, Eastern Mediterranean University, North Cyprus, in June 2013. They organized a workshop involving different stakeholders to develop a vision for branding Famagusta as a tourism destination. In the following the two studies will be briefly explained and analysed.

5.3.1 Second Project Strategic Plan for Famagusta

In the first step the SECOND project team collected data to evaluate the current situation of the city and attempted to understand its image. Interviews were conducted with the Famagusta Municipality, Architecture Department of the Eastern Mediterranean University, Undersecretary of the Authority responsible from Tourism, the Famagusta Walled City Association and Famagusta District Office. After analysing the outcome of these interviews, questionnaires were designed and applied to residents and students. Additionally interviews with the Turkish Cypriot Tourism and Travel Agencies Association, the Turkish Cypriot Artisans and Shopkeeper Associations, the Turkish Cypriot Tourist Guides Association and USAID EDGE Project were undertaken (Second Project, 2012).

At the beginning a comparative study of the largest five cities or regions in North Cyprus, Famagusta, Kyrenia, Nicosia, Guzelyurt and Karpaz was conducted with surveys and a perceptual mapping technique was used to determine the perceived image of the city by using the data of the survey. It was intended to discover the

⁴ The SECOND project is a Sustainable Economic Development and ICT Sector Programme in the northern part of Cyprus funded by the European Union

comparative image of the chosen cities. The parameters for the choice of the cities were not mentioned in the report, but the chosen cities are the largest cities in Cyprus and have tourism potential. The questions had three parts. The first set was designed to measure the competitive advantages through questions on similarity of the cities. The second set of questions was related to products that the region offers, and the third part were about how the place is perceived as a tourism destination in relative to other cities. The general conclusion of the research was that the city of Famagusta lacks of a strong image that communicate the actual identity. The city is not perceived as distinct or unique as a tourism destination. Additionally, it was discovered that the city lacks of unique products to be promoted. The analysis of the survey was done with the aid of the radar chart⁵. Developed from the surveys and interviews they established two different radar charts. The first one was related to the product attributes with eight attributes, the second chart was concerned with tourism and fifteen tourism attributes of the ideal city. Those dimensions were presented in a form of a spider's web (Figure 56; Figure 57). The spider webs provided a kind of comparison about Famagusta's position as tourism destination compared to the other cities. As a result it was clear that Famagusta in comparison with the other cities, was far away from the ideal related to the product attributes Kyrenia gets closer to the ideal city for the attributes "technologically advanced, creative designs, innovative and creative". Also, Nicosia seems to be closer to the ideal city in terms of the "uniqueness" of products. The perceived image of Famagusta Walled City as city of origin for products is average and not distinct in any of the attributes. From tourism point of view Famagusta has a good standing as *historic place* and *friendly people*. Whereas attributes as an *exciting*

⁵ A radar chart a graphical method of displaying multivariate data in the form of a two-dimensional chart

place to visit, exciting night life, and lots to see and do are comparatively weak. Therefore these areas need improvement. Interesting is also that the city is not perceived as unspoiled and unpolluted, and the natural scenery of Girne and Karpaz region are considered as more beautiful.

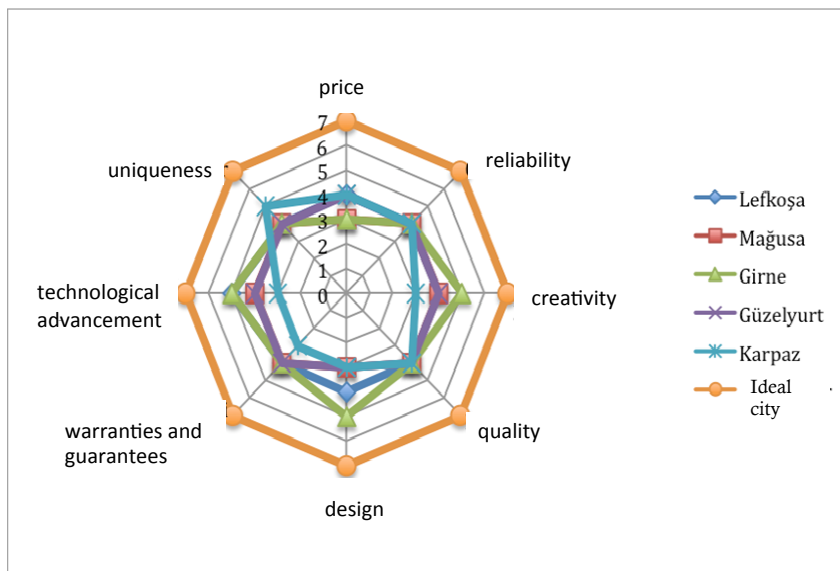


Figure 56: Radar Chart of product attributes (source : Second Project, 2012).

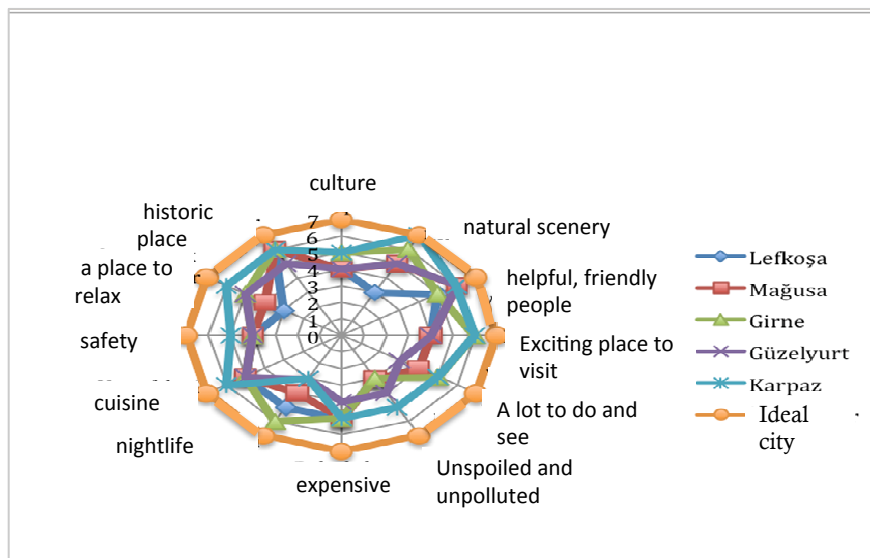


Figure 57: Radar Chart of tourism attributes (source: Second Project, 2012)

Based on the findings the Second Project group focused especially on two aspects: firstly, how products can reflect the uniqueness of Famagusta and how the image of Famagusta can be improved. For the latter, they prioritized five dimensions: *historic place* and *friendly people*, *exciting place to visit*, *exciting nightlife*, and *lots to see and do*. The first two are strong, whereas the last three are regarded as weak attributes. In order to find the right actions and activities would be needed, they asked the stakeholders about their recommendations considering these dimensions.

The stakeholders mentioned especially the need of promotion of Famagusta as a coastal city with access to the harbor and the beach. Organization of cultural events and festivals is another important issue, and the production of products unique to the Famagusta region. Additionally, the stakeholders recommended the increase of activities related to fish and fishing, more fish restaurants etc. They also advocated a communication strategy to attract more visitors by using social media, promoting Famagusta as film set, using viral marketing strategies. To sum it up, the stakeholders had a series of detailed recommendations on which actions should be undertaken for Famagusta for its promotion. The main problem is nonetheless, that recommendations have to be part of a comprehensive branding strategy. Detailed recommendations are listed in Appendix 3.

Additionally, a SWOT analysis for the Famagusta city and region was developed. The SWOT analysis was the outcome of an analysis of the results of interviews and surveys done between different stakeholders. Table 19 summarizes the SWOT analysis conducted by the Second Project in detail.

As an outcome of the analysis, the port of Famagusta, the geographical location, cultural and historical richness as well as the friendly temperament of the local people were seen as main positive aspects of the city. As weakness especially, the lack of a distinct identity, insufficient promotional activities and cultural events, the lack of excitement and a weak coordination of the decisions made on the city were observed. Additionally, the existence of the army especially near sea and port was regarded as another threat. Opportunities derived from the factors recognized as strength such as the existence of the port, the friendliness of people and the need for restaurants offering local food and accommodation. In terms of threats, especially lack of coordination and as result of this problems of realizing proposed strategies were mentioned. As a result of the research findings, the Second Project Team concluded that the city lacks a unique image. There is a strong perception as a historic place with friendly people, but lacks attractions and excitement as a tourism destination.

Table 19: SWOT Analysis for Famagusta by Second Project
(Source: Second Project, 2012)

	Positive	Negative
	Strengths	Weakness
Internal	<ol style="list-style-type: none"> 1. Cultural Richness and heritage within the walled city. 2. Proximity to the coast. 3. Internationally recognized Port. 4. Many stakeholders working for the region's development for example municipality, MASDER, USAID projects. 5. Medieval, Ottoman and British Imperial history. 6. Existing local residences in the walled city. 7. Fisherman's city, background. 8. Famous nickname for the city "crowd". 9. Distinct topography of the region. 10. Potential for investors and service providers in the region. 11. Friendly people living in the region. 	<ol style="list-style-type: none"> 1. Doesn't have a distinct identity and strong reputation. 2. Many decision makers and stakeholders but not a leader. 3. The presence of the army base limits the accessibility to the sea, the port etc. 4. Products are not unique for the city – there is lack of local and cultural products. 5. Region does not have regular activities to attract people such as local inhabitants, people from other cities, students and tourists. 6. Region needs activities communicating and emphasizing the "historic identity", "friendly people". 7. The region is weak on "exciting nightlife", "exciting place to visit", there are lots to see and do". 8. Although there is potential for investors in the region, there are no programs, incentives or projects aiming to increase the number of investors or business owners in the region.
	Opportunities	Threats
External	<ol style="list-style-type: none"> 1. Lack of B&B 2. Potential for restaurants offering local food. 3. Friendly people living in the region. 4. High percentage of unemployed people living in the region. 5. Proximity to the port and the sea. 6. Medieval, Ottoman and British Imperial history of the region. 	<ol style="list-style-type: none"> 1. Many stakeholders and lack of coordination in the region. 2. Not being able to sustain the communication and branding actions recommended after the project (SECOND Project) finalized. 3. Not being able to bring together producers and shopkeepers. 4. Lack of good infrastructures. 5. Lack of B&B. 6. Lack of decision-making authority or leader for the region.

In order to promote the city they suggested a couple of strategic recommendations.

First of all, they recommended shaping the Famagusta Brand Identity. With the help of all stakeholders, municipality, tourism sector, shopkeepers, the university etc. all

actions and activities should be focusing on the same image that is going to be communicated outwards. According to their analysis the image of Famagusta should be the image **‘of a medieval city, friendly people , fishermen’s town , beautiful scenery and exciting place to visit’**.

Based on this image the Initiative proposed following branding strategy for the city of Famagusta:

Vision: A city where one can find history and innovation together.

Mission: A medieval city where people visit to experience tradition, culture, and arts.

With its restaurants, shops, products and activities offering medieval experience, innovation, creative, and artistic events to all Cypriots, Tourists and Students.

Values: Authenticity, Uniqueness, History, Arts, Innovation.

Objectives:

1. Organize events and activities consistent with Medieval Identity of the city.
2. Offer products and services consistent with the medieval identity of the city.
3. Develop programs to attract investors to the region to produce local, innovative, creative products, open up restaurants, B&B and service providers, art schools, exhibitions consistent with the image, to bring together possible producers who live in the region or close to the region and shopkeepers.
4. Set up a coordination committee in the region to organize and coordinate all the activities and events for the region to form a consistent image.

Additionally the Initiative developed a Unique Selling Proposition:

“Living Medieval City” – “Step back in time”

Finally, according to the aims and objectives following actions were recommended by SECOND project:

- Medieval Festival in the Walled city
- Ottoman Festival in the Walled city
- Restaurants and Food consistent with identity and image, for example fish restaurants, local cuisine etc.
- Products and shopkeepers: reconsideration of shop design, selling local products such as Garga Suyu, etc., services integrating medieval lifestyle such as sword fighting courses etc., shops should sell medieval clothes, Lefkara fashion and ottoman style jewelry
- Finding regional producers for local products: local product competitions etc.
- Organizing events for investors: fairs etc.
- Communication and visual identity of Famagusta Walled city : logo to communicate the image (The existing Famagusta logo could be improved)

The brand for Famagusta is developed from values such as historic environment, nature, sea, and friendly people. The brand image is consistent with the focused identity a medieval city with nice people, beautiful scenery and lot things do. Obviously, the developed strategy for the city of Famagusta is tourism focused, while excluding values and characteristics of the city other than tourism determined. In the upcoming section 5.3.3. some critics of this strategy and recommendations will be drawn in detailed.

The branding strategy of the SECOND PROJECT, is not applied yet and it is not clear if the recommendations will be taken into consideration. Nonetheless, the initiative started to produce a series of promotional videos on ‘living medieval city Famagusta’

as an outcome of the strategic plan, which are displayed on YouTube (YouTube Living Famagusta, accessed April 2014).

5.3.2 Famagusta Branding Workshop (2013)

The Famagusta Branding Workshop was organized by the Non-governmental organization (NGO), Antik Magusa Vakfi together with the Faculty of Tourism, Eastern Mediterranean University, North Cyprus, in June 2013. Participants (45) of the workshops were gathered from different stakeholder groups such as tourism sector, municipality staff, academicians and small to medium -size business . The researcher of this study was a participant of this workshop and involved in the development process about strategies, SWOT analysis and visions for a branding strategy for Famagusta.

This workshop was conducted in order to create a sustainable tourism model for the city of Famagusta. Following headings were developed and answered during the gathering (Antik Magusa Vakfi, 2013):

Aim

The main aim was to establish a branding process for destination branding, while integrating and enhancing the historic and cultural heritage of the city.

Existing and potential markets

The identified target groups were

- The parents of the foreign university students
- Tourists from Turkey
- Families of Jewish people, who lived in Famagusta during World War II
- Tourists who stay in South Cyprus, but do day trips to Famagusta

- Tourists from Britain, Germany, Scandinavian countries, the Netherlands and visitors from central Europe as well as from the Balkans (long term goal)

SWOT Analysis

The SWOT analysis was integrated into a recommendation catalogue and grouped under following headings:

Accommodation:

1. Re-use and restore historic residential buildings/ existing accommodation units as boutique hotels and guesthouses in the walled city
2. Developing new accommodation units outside the walled city

Infrastructure and environmental issues:

1. Signage to provide information about heritage buildings in the Famagusta walled city and the nearby surrounding are not sufficient
2. Pedestrian and bicycle roads are not sufficient
3. Lack of infrastructure for disabled people
4. Lack of facilities to spend time near the sea side
5. as the sea shore is not integrated with the city of Famagusta, the ‘sea house ‘ in the military controlled area should be opened to public usage
6. lack of landscape
7. lack of lightning of heritage buildings in and around the walled city at night
8. due to environmental sensitiveness the waste from dust bins should be removed
9. due to lack of master plan, the visual problems caused by the non- harmonious integration of buildings to the historic settings, should be corrected.

Historic and cultural assets:

1. The safeguarding and restoration of historic built environment should be planned and implemented
2. The ancient city of Salamis and the Othello Castle should be moved into the forefront for the promotion of Famagusta
3. Need of a City museum for the city of Famagusta
4. opening / reuse of the bastions inside the walled city for tourism
5. Need of more artistic and cultural activities to promote the historic places
6. Activities of the university and of similar institutes need to be integrated into the walled city to enliven the area
7. At places such as the Namık Kemal Square and its surrounding there could be every day at a specific time traditional music performances; At Othello Castle and its nearby area, historic costumes could be displayed, activities to promote traditional values and to enliven the area should be proposed
8. the moat should be developed for tourism activities
9. promotion of pilgrim tourism
10. Increase and promote high cultural activities such as opera, theatre and art exhibitions

Natural assets:

1. Reduction of waste at the beach and the sea shore; initiate ‘mavi bayrak’/ blue flag and similar applications,
2. Military controlled zones should be developed for tourism purpose
3. Develop the wet land and lake areas inside and outside the city (Çanakkale

and Gülseren area) for alternative tourism , such as bird watching..

4. Planting trees
5. Developing water purifying system
6. Increase of proper sport areas
7. Inventory of endemic plants in the region
8. Review of alternative tourism options to approach a 12 month tourism strategy

Image

It was decided that the brand of Famagusta should be first established as a sub-brand of North Cyprus and in long term, a brand identity in form of logo and slogan, for the city should be developed. It was also agreed on that the promotional activities of the city have to be based on a simple, believable and distinctive brand image. The brand image should be based on following issues: to be an islander, lifestyle, slow life, peacefulness and nature.

Promotional Activities

After the existing situation of the city was stated, recommendations for activities and actions to promote tourism focused branding were suggested as following:

1. Organization of international festivals and cultural / artistic activities
2. Organization of concerts in the Walled city of Famagusta
3. Creation of a recreation and leisure area
4. Increase of attendance on international fairs
5. Preparation of a brochure ‘Don’t leave before visiting’ and distribution in hotel rooms
6. Inviting of important religious leaders

7. Develop young tourist potential by networking with foreign University and Youth organizations
8. Encourage Turkish TV productions to use Famagusta as film set
9. Use digital technologies for promotion and advertisement
10. Develop public relation activities
11. Inviting popular artists and other VIP's
12. Use instagram and other social media devices for promotion and advertisement

As a summary, the Famagusta Branding Workshop, similar to the Second Project proposal, focused on the development of the city of Famagusta as a destination and tourism place. As a result of the SWOT analysis, the main features of the city are similar to the Second project findings, based on heritage and cultural elements, integrating the natural scenery such as sea and coast.

In the following a thorough evaluation of the two proposals will be given so as to be able to assess the recommended strategies while using the theoretical insights presented in the previous chapters. This is important to understand how effective and suitable the proposals are in line with the suggestions and guidelines in the literature about the development of a successful branding strategy and consequently an effective city brand.

5.3.3 Critical evaluation of branding efforts in Famagusta

In the previous section it has been attempted to present two recent attempts to develop a branding strategy for the city of Famagusta. In order to be able to give suggestions for a branding strategy, it was necessary to present and analyze the existing proposals and actions undertaken to brand the city of Famagusta.

As noticed before, the city of Famagusta does not have any official branding strategy or policy until now. The two studies were initial proposals, which were organized independently and were not officially conducted by official bodies. Even though, the Strategic plan, developed by the SECOND PROJECT, was supported by the previous government and Tourism Minister Mr. S.Atun (Kibrispostasi, 2012) and the Famagusta Municipality, it has no official legitimacy. Due to change in terms of the government, it is unclear whether the current government would support any project , which has been initiated during the previous period.

Analyzing the proposed branding strategy of the Strategic Plan Famagusta Initiative (SECOND project) it is clear that the main focus of the proposal is on tourism.

Although the Initiative did an extensive analysis, the existing situation of the city with its main resources and possibilities is not clearly mentioned. As the surveys, interviews and perceptual maps were including the city of Famagusta and its region as a whole, it is not clear why the recommendations are more or less seem to address the Walled City and not the other parts of the city. Or better to say, why the other parts of the city are not efficiently considered and their opportunities not considered. If we have a close look at the proposal some apparent problems are visible.

First, reciting the branding strategy process for cities as developed in Chapter 3, the branding strategy has to be set after the values of the city are defined. In the case of the proposed strategy of SECOND Project, the branding strategy was set before the identity of the city and the core values were explored, as the methodology of the study is based on tourism factors. Questions and surveys are designed with the aim to evaluate Famagusta's competitive identity in terms of tourism development and

tourists needs. It is not especially clear, why creativity potential revealed in the radar chart of product attributes are not mentioned at all. The radar chart showed that the city of Kyrenia is more technological advanced and has more creative potential, but Famagusta also has an existing potential (Figure 56). Additionally, it is unclear how the dimensions for the radar charts were selected and why they are limited to tourism attributes although the city has other offerings as well. This is linked with the second problem, the limited or focused target group. If we examine the proposal, it is apparent that the strategy has unfortunately made one, what Kavaratzis call the ‘common, but serious pitfalls ‘ in city marketing and branding (Kavaratzis and Ashworth, 2007, p. 24). They have chosen a strategy, which mainly focuses on one major aim- the tourism sector, which is limited to the economic activities on tourism. Even though, the target group that is mentioned in the strategic plan involves students, locals, visitors and investors, the image which was drawn ‘**of a medieval city, friendly people, fishermen’s town, beautiful scenery and exciting place to visit**’ is not considering neither the student population nor the investors significantly. This image is based on the tourists’ preferences. Moreover, image as revealed in the literature review section, has to consider the core values of the city and shape its image accordingly. Thus, reducing Famagusta to somehow a nice medieval city with a port is not acceptable.

Additionally, the value of the student population and the university are not mentioned as an equally existing asset beside the historic environment, the sea and scenery. Moreover, the existence of the University is not mentioned in the SWOT analysis at all. Since the University is an equally significant value as the cultural heritage, which is an important asset for tourism, ignoring the university in the branding process would not be a realistic and sustainable approach. As mentioned beforehand,

Famagusta has a population of around 50.000 inhabitants. The student population, only from the Eastern Mediterranean University is about 16.000 (EMU, 2014), plus the students from the newly established Istanbul Technical University (ITU). This makes nearly on third of the population of the city. In this sense, the value factor of the students and the Universities is high and should not be underestimated. As correctly mentioned by Lang, attracting tourists is essential, but a city has to be more than a good place to visit (Lang, 2011,p.546).

Hence, as mentioned beforehand, the branding strategy is limited to a destination brand. Literature review on branding strategies in Chapter 3 revealed that destination branding has inherently certain weaknesses. Especially, the limitation of destination branding on small cities is problematic, as there are several influences, especially from outside which are not under the control of the city stakeholders or the city itself. Recent examples from Cyprus are the pollution of the natural environment as seen at Karpaz region with the AXA oil company in 2013; similarly the gas explosion in Larnaka, in South Cyprus, which caused tremendous problems for the tourism industry as the water and the seaside until the Famagusta bay was polluted. It should be noted, how especially Famagusta is negatively influenced by uncontrollable political influences in the past. The Closed Maras/Varosha region was a growing and high quality tourism destination before the war in 1974. Famagusta region was focused on tourism and it was a highly favored tourist destination similar to Cannes today. The rich and famous from all over the world, such as Richard Burton, Elizabeth Taylor and Brigitte Bardot all came to Famagusta (BBC, 2014). With the political escalations in 1974, the former tourist destination became a no-go area for tourists. Famagusta's economical situation changed rapidly after the division of the island and tourism,

which was the flagship sector in the city, has almost been terminated as the tourism district was closed for habitation (Onal , et al., 1999).

Thirdly, when considering the last step in the branding process, the implementation and promotion of the decided brand and strategy, most of the recommendations mentioned in the report are based on events, face lifting of the environment or promotional and advertisement activities. No physical interventions, restructuring or urban development strategies were mentioned. The full potentials of city branding are not used, but somehow limited to promotional activities. Moreover, important for a brand is that the brand delivers a promise, which has to be kept. In this sense, communicating the identity without physical developments might be just a superficial labeling (Eshuis and Edelenbos, 2008, p.275). Similarly, Lang is arguing, that vision development and implementation has to be linked. Vision has to involve social, economical and physical aspects (Lang, 2011, p.547). Therefore, the implementation needs urban or architectural improvements as well. For instance, promoting a historic nice city with medieval dance festivals is not enough when there are no proper streets or the heritage buildings are facing decay or are in ruined condition. Hence, some kind of interventions has to be proposed to match brand image and reality. Additionally, improvements cannot be limited to the walled city , but Famagusta and its brand has to be developed as one city as a whole.

Assessing the branding strategy proposal of the Antik Magusa Vakfi together with the Faculty of Tourism, Eastern Mediterranean University, North Cyprus (Antik Magusa Vakfi, 2013), it has obviously similar problems as the above-mentioned proposal. The strategy to promote Famagusta as a tourism destination was set without clearly stating

what the core values are. From the beginning, the proposal is limited to tourists and visitors, while the target group is extended to tourists from Europe and abroad. All recommended actions advocate promotional activities and events around the image of being an islander, lifestyle, slow life, peacefulness and nature. It is clear that this image was drawn while excluding important assets of the city such as University and education, and existing non-tourism focused business.

Thus, the suggestions made by both Initiatives regarding branding strategies with tourism focus may be successful in short - term, but in long-term and as a sustainable development project could only be a partial part of the branding strategy for the city of Famagusta. As revealed in the literature section, a successful branding strategy has to consider a wider range of possibilities for cities. The limitation on specific target groups and attributes of a city may cause long-term economical problems as they might also be depended on external factors.

Referring to the discussions on different strategic approaches and their weakness in the application of smaller cities, it has been suggested in Chapter four that the creXperience strategy would be the most appropriate approach for small cities. As explored before, the creXperience city strategy is a strategy where creative and experience oriented values of a city are taken into consideration in order to avoid the limitation on specific target groups. e.g. tourists. In the case of Famagusta, the focus on tourism as revealed beforehand could be problematic and is not appropriate as the city's potentials are far more than heritage, culture and seaside. The existence of the University and related existence of a diverse milieu could be used to develop creative potentials of the city. Therefore, in the following the potentials of the case, the city

Famagusta as a creXperience city, as developed in Chapter four, will be examined and will be presented accordingly.

5.4 The CreXperience City Branding Strategy for Famagusta

As revealed in the previous section, the existing proposals for a branding strategy for the city of Famagusta show significant problems, especially in shaping the representative image of the city and determining the appropriate branding strategy for the city . This mainly is caused by the inadequate application of the branding process. A branding process does not have to be linear, it probably occurs in a spiral form, as mentioned by Lang (Lang, 2011,p.546). Nonetheless, the identification of the values of the city , the place auditing, is the initial step as recommended by most of the scholars (Kotler et al., 2002, p.53;Kavaratzis, 2008). The evaluation on what the city has to offer, how it is perceived and what kind of problems it has, is primary to set any framework for a scheme and recommendations for improvement or developing a city brand. In the case of the two above examined proposals, the strategy was more or less decided before the existing situation was identified. Even though, SWOT analyses were conducted, they were evaluated with a focus on tourism, ignoring issues other than heritage, culture or beach tourism. Hence, even if the image is developed together with the branding strategy and not before, it is necessary to consider all values and offerings of cities. This is important in order to avoid limitations on specific values and target groups, as especially natural values are many times not resilient and can be easily be negatively affected by external factors e.g. earthquake, etc.

Hence, in the following a branding strategy for the city of Famagusta will be established by following the brand development process (BDP) developed under 2.3.2 and integrated into the city branding process (Figure 51). Accordingly, the BDP

contains of the following three main components:

- *Value (V) - identity of the city — concentration on core values*
- *Image (I) - determining the image - perception of the city from outside*
- *Implementation and instruments (I) - how to promote the image through the right tools*

In the case of Famagusta, the SWOT analysis⁶ (Table 20) and its results will be clarified whether the core values of Famagusta include characteristics and features of creative and experience city. In the next step these characteristics will be used to define the strategy (Figure 51). Nonetheless, it is worth remarking here that there are sometimes cases where the image that the city wants to develop is not matching with the existing situation. Lang refers to the city of San Diego, which promoted its image as a ‘bio- technological city’, before it had any bio-technical infrastructure. In order to fulfil the image, they find out existing gaps and improved them. Today, San Diego is a bio-technological city (Lang, 2011, p.547). Nonetheless, the existing situation of San Diego indicated potentials for the creation of a biotech-focused city.

5.4.1 Value of the city (V)

5.4.1.1.SWOT analysis

A SWOT analysis It is a clear fact that recognizing the city’s strategic strengths, weaknesses, threats and opportunities (SWOT) is a crucial step before planning and developing branding strategies for any city. In the last two years five different SWOT Analyses were conducted for the city of Famagusta under participation of different stakeholders and coordinated by governmental as well as non-governmental

⁶ The SWOT analysis applied here is a summary of five different SWOT analyses undertaken for the city of Famagusta with the contribution of different stakeholders and the researcher in the last two years.

organizations (see Appendices). In order to get a wide-ranging and complete understanding of the current situation of the city, the existing SWOT analyses were compared and summarized as one SWOT analyses. Accordingly the exiting situation about the cities strength, weakness, opportunities and threats could be identified as following (Table 20) :

Table 20: SWOT analysis summary for Famagusta by the researcher

	Strengths	Weakness
Environmental	<p>S1: Proximity to the coast and sea S2: Internationally recognized Port S3: Distinct topography of the region S4: Natural scenery such as lakes with diverse bird population (e.g. flamingos) large green areas nearby the city S5: Existence of Historic district in the walled city S6: Existence of heritage buildings in the nearby vicinity, e.g. Salamis antique city S7: Mediterranean climate S8: Most people live and work at the same time in Famagusta S9: Existence of Maras district S10: Existence of Canakkale lake</p>	<p>W1: Doesn't have a distinct identity and strong reputation. W2: Accessibility of seafront is limited through military bases, also in Walled city W3: insufficient greenery, parks and landscape elements W4: insufficient facilities to spend time nearby the sea side W5: lack of master plan cause visual problems through non- harmonious integration of buildings into the historic settings W6: lack of infrastructure, high car dependency W7: Pedestrian and bicycle roads are not sufficient W8: lack of lightning of heritage buildings in and around the walled city at night W9: Insufficient parking opportunities in the city centre W10: no city museum W11: closed Maras W12: Lack of infrastructure for disabled people W13: unorganized port area W14: insufficient sport facilities W15: no recycling system W16: environmental pollution W17: Water resources are salty and dry W18: Poor land use W19: Insufficient maintenance of historic buildings</p>
Socio-cultural	<p>S11: Cultural Richness and heritage within the walled city. S12: Famous nickname for the city "crow" S13: Medieval, Ottoman and British Imperial history S14: Existence of the historic Walled city S15: Friendly people living in the region. S16: Existence of a multi-cultural past and resulting potentials S17: Existing local residences in the walled city. S18: Existence of many active NGO's in the region S19: Existence of the traditional international Gazimagusa Festival S20: Education level of residents is high S21: Most people live and work at the same time in the region S22: Many students from diverse countries and young population (diverse people)</p>	<p>W20: Products are not unique for the city – there is lack of local and cultural products W21: Region does not have regular activities to attract people such as local inhabitants, people from other cities, students and tourists W22: Region needs activities communicating and emphasizing the historic identity and friendly people W23: The region is weak on exciting nightlife and exciting places to visit W24: Insufficient use of public spaces for cultural activities W25: Insufficient number of recreation areas, artistic and cultural activities</p>

Economic and Political	<p>S23: Many stakeholders working together for the region's development for example municipality, MASDER, USAID projects.</p> <p>S24: Potential for investment in tourism, hotels and service providers</p> <p>S25: Existence of internationally accredited universities (Eastern Mediterranean University (EMU) and Istanbul Technical university (ITU) campus) with English as medium of instruction</p> <p>S26: Existing industrial zone and sector</p> <p>S27: Existence of a continuous improving municipality with a strong financial standing, innovative and dynamic staff and management</p>	<p>W26: Although there is potential for investors in the region, there are no programs, incentives or projects aiming to increase the number of investors or business owners in the region.</p> <p>W27: Unclear future development of the closed Maras district</p> <p>W28: Due to political isolations the harbour of Famagusta is used under its potentials</p> <p>W29: insufficient funding/ financial recourses for safeguarding and restoration of historic built environment</p> <p>W30: Many decision makers and stakeholders but not a leader.</p>
	Opportunities	Threats
Environmental	<p>O1: Existing port and the sea.</p> <p>O2: Medieval, Ottoman and British Imperial history of the region and architectural traces</p> <p>O3: Potential for sea promenade</p> <p>O4: Closed Maras region</p>	<p>T1: Unclear future development of the closed Maras district</p> <p>T2: Water pollution in the Mediterranean Sea</p> <p>T3: hot and humid climate</p>
Socio-cultural	<p>O5: Friendly people living in the region.</p> <p>O6: Rich historic heritage and environment</p> <p>O7: Opportunities for cultural and pilgrim tourism</p> <p>O8: Internationally known city</p> <p>O9: Potential for restaurants offering local food and products</p>	<p>T4: bad reputation through gambling culture(bet shops, casinos, etc.)</p> <p>T5: loss of cultural identity</p>
Economic and Political	<p>O10: Increase in student population create new job opportunities</p> <p>O11: Foreign investment</p> <p>O12: European union and Europa Nostra show interest in the Othello castle</p> <p>O13: Support from Turkey in planning and technical issues</p> <p>O14: Support from EU, UNDP and USAID and Turkey in project development and funding</p> <p>O15: High percentage of unemployed people living in the region</p> <p>O16: tourism potential</p> <p>O17: possible opening of closed Maras region</p> <p>O18: promotional opportunities through use of internet and new communication tool</p> <p>O20: Potential to develop high skill jobs through increasing demand in technological inventions e.g. sun/wind technology</p> <p>O21: Increase in interest in University education</p> <p>O22: Opportunities to develop partnership between Universities and Industry</p>	<p>T6: Pressure of foreign investors</p> <p>T7: Political unclear situation of the Cyprus problem</p> <p>T8: Global economic crisis</p> <p>T9: Political conflicts in the Middle East</p> <p>T10: Potential economical crisis in Turkey</p> <p>T11: Many stakeholders and lack of coordination in the region.</p> <p>T12: Not being able to sustain the communication and branding actions recommended after the project (SECOND Project) finalized.</p> <p>T13: Lack of decision-making authority or leader for the region.</p> <p>T14: Presence of Military</p>

Strengths: As strengths mainly the cultural richness and heritage within the walled city and its Medieval, Ottoman and British history are in the forefront. The nearness to the coast, the background of Famagusta as a fisherman's town in history with the nickname 'crows' was also recognized as strength. Environmentally strong are also the distinct topography and the Mediterranean climate as well as the existing natural amenities such as lakes, large greenery nearby the city. Additionally, the existence of an internationally recognized port was seen as potential for investors and service providers in the region.

From social point of view friendliness of the people and the existence of local residences in the walled city are seen as positive offers of the city. The multi-cultural past with its cultural and historic traces are also strong points of Famagusta. Furthermore, it was agreed that the involvement of many stakeholders in regional development projects for example municipality, MASDER, USAID projects are strong attributes from social perspective.

The high level of education, nearly 50% of the permanent inhabitants of Famagusta have at least a bachelor degree (DPO , 2011) is also seen as a strong fact of the city. In addition to the high level of education of the locals, an important social factor for the city of Famagusta is the university with its students living in the city. The establishment of the Eastern Mediterranean University in the city has not only affected the city economically, but also stimulated the city socially. Additionally the formation of a Famagusta campus of the Istanbul Technical University in the city, increased this effect and the city is expected to become an important university city (Famagusta Municipality, 2012). This is also an economic strength, as the Eastern Mediterranean

University, established in 1979, has a student population from over 16,000 students from 85 countries (EMU, 2014), which stimulates the local economy.

From economic point of view the existing industrial zones and the sector are valuable as well as investment potential in tourism and hotels are seen as strong points.

Weaknesses: One of the main weak points of Famagusta in general is the lack of a distinct identity and strong reputation. This is linked with missing regular activities or exciting nightlife to promote and present the unique historic identity and hospitality to attract people. Additionally, products of Famagusta are not unique or local which would be also enhancing the identity of the region. Other weak points concerning the environment are related to a general lack of maintenance of streets, buildings and poor land-use in general. The city is faced with missing recreational and leisure facilities, the infrastructure is not established and the lack of a master plan causes uncontrolled construction activities. The existing cultural and artistic events should be expanded and more public spaces should be utilized for events. Also, due to the political situation, the presence of the army base limits the accessibility to the sea, the port etc. and reduces the use of the sea shore.

From the economic and political point of view there is a lack of leadership despite the fact that there are lot of decision makers and stakeholders. This results from a weak communication and coordination of decisions related to city issues between different parties. This however causes problems in achieving a consistency in displaying the image of the city outwards. The fact that the city is not perceived with a distinct identity in several issues yet, indicates the lack of a comprehensive planning and strategy to built a brand for the city. Although the city has unique assets, they are not

perceived in that way. Another weak point is the fact that although there is potential for investors in the region, there are no programs, incentives or projects aiming to increase the number of investors or business owners in the region. Another mentioned weakness of Famagusta is related to its political state and the unclear situation of the closed Maras district. As long as the situation of closed Maras is unclear, it is not possible to predict its contribution to the city development. The harbor of Famagusta faces similar problems. The lack of international recognition of the harbor limits its usage as a trade and/ or a tourism port. If it would be internationally recognized, it could be expanded to a tourism port with a marina function as one of many suggestions.

Opportunities: From the environmental point of view the Medieval, Ottoman and British Imperial history of the region and its traces in architecture and culture was seen as an opportunity to promote the city's character. The walled city of Famagusta with its specific character and location is a good opportunity to create a leisure area with restaurants, cafes and bars offering local products and food. Additionally, the existing religious buildings could be a good opportunity to support pilgrim and cultural tourism, which gain popularity over the last decades throughout the world. Moreover, the closed part of Maras was mentioned as an opportunity in the case of a political solution. From the economic point of view, the high number of students promises job opportunities for the citizens, as there is an existing high percentage of unemployed in Famagusta area. Additionally, there is a great interest in the historic assets of Famagusta from the EU, UNDP, USAID, Turkey and Europa Nostra, while funding and planning issues support the restorations. The restorations are an economic gain for

the city, as restored buildings will increase the number of tourists and visitors, as tourism in general is seen as one of the main opportunities for the city development.

Interestingly the SWOT analysis reveals that the existence of closed Maras district is not seen solely as a weakness or threat, but also as an opportunity in case of a political solution for the district. The former tourism resort district, an area of approx. six sq. km, is not inhabited since 1974 and most of the buildings have to be rebuilt (Crisis Group Europe Briefing N°61, 2011, pp.10). In case of any solution this area is going to be redeveloped and would offer a variety of opportunities for the entire area.

Threats:

From the environmental point of view, the unclear future development of the closed Maras district is not only an opportunity, but is seen also as big threat for the city in its current stage. As the area is not accessible and not habitable presently, it is perceived as a threat for the future development of the city. Another problem is the lack of maintenance of the existing historic buildings and structures. Many buildings, especially in the walled city of Famagusta face decay and are abandoned or ruins, which are in danger to collapse if they are not going to be preserved or conserved. Other threats were seen in the hot and humid climate and the general water pollution in the Mediterranean sea.

From the socio-cultural point of view, especially the existence and increase of a gambling culture in form of casinos and bet shops are a threat as they are suitable to generate a bad reputation for the city. This at the end would not be a proper aspect to design a positive image for the city. Additionally, the loss of cultural identity was mentioned as a threat as the traditional Cypriot cultural is more and more perceived as

endangered and replaced by other cultures. This is visible for example in the small amount of local food offered in restaurants, as mentioned in the report of the Second Project. Economic and political threats are mainly seen in the unsolved political situation of Cyprus, global economic crisis and potential economic crisis in Turkey as well as in the presence of the army. Additionally, due to the geographical nearness to certain Middle Eastern countries, conflicts in these areas are observed as threats for the city as well. Another important threat lies in the problematic of clear leadership and decision-making. There is a lack of coordination between different stakeholders, which at the end results in proposals and recommendations for projects etc. without being realized at the end.

It might be concluded that the SWOT analysis revealed several strengths of the city, which are potentials that could be used for a successful branding strategy. Still, it also revealed that the city is lacking of a distinct identity and status. Even though it has existing valuable natural amenities and a rich and unique historic heritage buildings such as the existing medieval/ ottoman walled city, they are not perceived as valuable from outside. This is however linked with the lack of comprehensive planning policies and weak communication between different stakeholders, which somehow results in the weak identity and image of the city. The fact that the political situation in Cyprus is not solved yet and the port of Famagusta is not internationally recognized is another important issue, but it is not affecting the weak image of the city in the viewpoint of the researcher. Moreover, the limited access from the walled city and other parts of the city to the coastline and the sea is more crucial, as it hindering the creation of a water front promenade, which could be a good device to increase the attractiveness of the city.

Examination of the SWOT analysis results reveals that there are certain values and potentials of the city, which have been refrained frequently. Important values seems to be first of all the existence of several historic resources, such as the walled city with its heritage buildings and its authentic tissue, the Salamis antique city in the nearby vicinity and cultural richness of the city especially in the past. Additionally, the advantage of being a coastal city with a port and beaches, and the Mediterranean climate seem to be relevant values of the city. Both strong points are good potentials for tourism development displaying a medieval city with traditional restaurants, cafes and city for beach tourism. Parallel to this, the existence of universities (EMU and ITU) inside the city is one of the major values of the city, as it was mentioned nearly in all compared SWOT analyses. This is a good potential for a diverse and creative milieu.

Finally, it can be summarized, that the following points may be figured out as main potentials and values the city of Famagusta has to offer:

- Natural scenery and climate
- Historic /Cultural scenery
- Education/University
- Diverse People (student population included)

5.4.2 Determining the image (I)

Hence, as a result of the analysis and findings, it is possible to decide about the image of the city of Famagusta, which should be developed and promoted as a brand. As defined earlier, in this stage the answers to the questions *How we want to be seen (in 20 years)?* or *What we want to be?* should be the main concern. Based on the previous analysis vision and goals will be developed as a long-term scenario for the city considering the actual identity of the city.

In order to be able to give strategic recommendations and create a positive brand image, it is necessary to be also aware of the threats and weaknesses, which form the actual image of the city, beside the values and potentials. Weakness and threats have to be considered in order to recommend improvements whenever it is necessary. As revealed in the SWOT analysis , the main problems of the city are the unclear political situation of Cyprus in general, the limited access to the seaside at some parts of the city and in general infrastructural problems. Additionally, lack of maintenance of the heritage buildings as well as public spaces in general. Also, limited cultural activities and events, and the inefficient promotion of the city's history and culture seem to be strongly related to the current image of the city. As a consequence, the city of Famagusta lacks of a strong image that communicate the actual identity. The city is not perceived as distinct or unique as compared to other cities as seen in the radar chart (Figure 56). Moreover, the existing values, such as unique historical amenities and culture, are not reflected in the current image and are not perceived as unique. Additionally, other values such as the existence of the Universities are not reflected in the current image.

As discussed before, especially two studies were undertaken in the previous years to form a branding strategy for the city, the Second Project proposal and the Famagusta Branding workshop organized by the Antik Magusa Vakfi. At this point it is worth to refer to them. Thus, in the succeeding it will briefly reminded, which brand image was developed by the two proposals.

Proposed Image for the city of Famagusta by the Second Project (Second Project,2012):

In the case of the Second Project proposal, the vision for the image of the city brand was developed from following values: authenticity, uniqueness, history, arts and innovation. Accordingly the vision was to create a city where one can find history and innovation. The recommended brand image out of the values for the city was to build the image of: ‘a medieval city, friendly people, fisherman’s town, beautiful scenery, exciting place to visit’ (Figure 58).

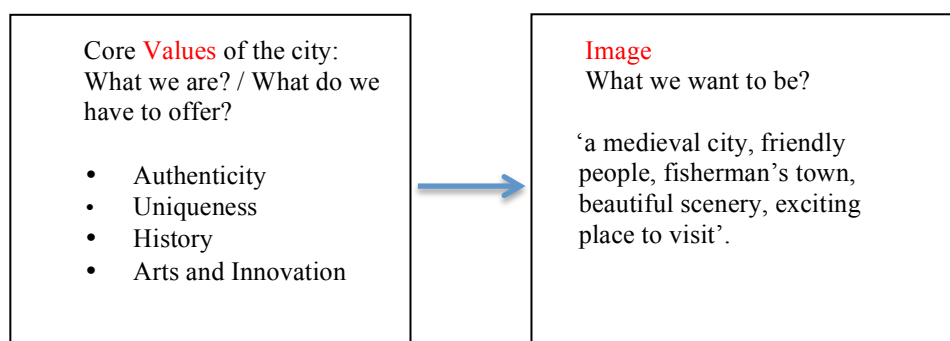


Figure 58: Values and Image of Famagusta according to Second Project

Proposed Image for the city of Famagusta by the Antik Magusa Vakfi (Antik Magusa Vakfi, 2013):

Similarly, the proposal of the Antik Magusa Vakfi developed an image based on following values: Natural assets, historical and cultural assets, slow life style and being an island.

Hence, the recommended image out of the values for the city was to build the image around following aspects : to be an islander, lifestyle, slow life , peacefulness and nature (Figure 59).

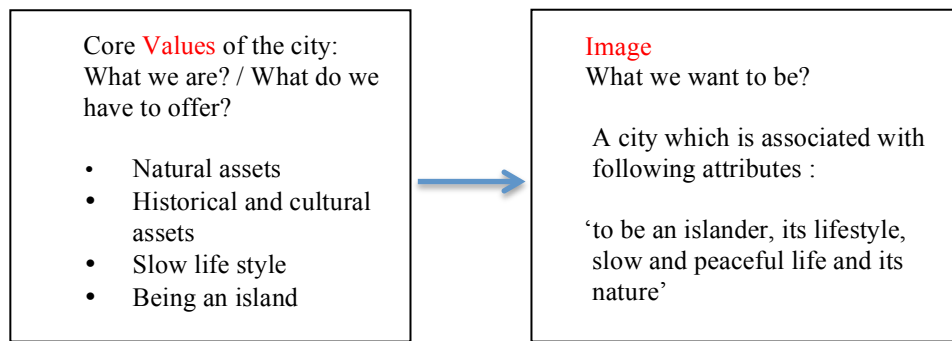


Figure 59: Values and Image of Famagusta according to Antik Magusa Vakfi

At the end, both approaches led towards a destination branding strategy, while excluding the University and Education sector as a core value of the city.

As mentioned earlier, Lang is arguing that the branding process does not have to be a linear process, but the steps in the branding process may be connected or overlapping.

If looking at the discovered core values of the city of Famagusta, which are Education /University, natural scenery, historic /cultural scenery and diverse People, that these values are reflecting dimensions of experience cities and creative cities as revealed in Chapter 3. Therefore it would be possible to shape the image by considering the strategy that would be needed. In other words, while creating the image the dimensions of the creXperience city might be considered. Therefore, the brand image of the city is going to be shaped by considering the creXperience city branding strategy.

According to the offerings and values of the city, it is now possible to determine the image on which the brand of the city is going to be built on.

The revealed core values firstly are the existing historic and cultural scenery of the city. Accordingly the vision could be to create a city to visit, because of heritage and

culture. The second core value is the natural scenery including the sea, the beaches and the Mediterranean landscape. The vision that could be developed is of a city to visit because of sea, sun and beach. The third core value is the existence of Universities /education. The vision could be the creation of a University city with creative and talented people and an innovative environment. Important is also that beside the student population, the residents of Famagusta have a high education level. The last core value is somehow related to the before mentioned one, the diversity of the population. As an effect of the universities, the city of Famagusta consists of a diverse population, not only because of the high amount of students but also to the teaching staff from diverse countries. It should also be noted that after 1974 immigrants from different parts of Turkey as well as from the South of the Island have been settled in the city. This also contributed to the diversity of the population. Additionally, the population on Famagusta is perceived as friendly and open minded. Therefore the vision that can be created is that of a city with diverse and tolerant people.

Proposed Image for the city of Famagusta in this study:

Therefore the image that could be shaped out of these findings could be the image of a **‘creative and tolerant university city, with an innovative environment, a diverse and talented population, friendly people, embedded in cultural and heritage richness and sunny beaches to visit’** (Figure 60).

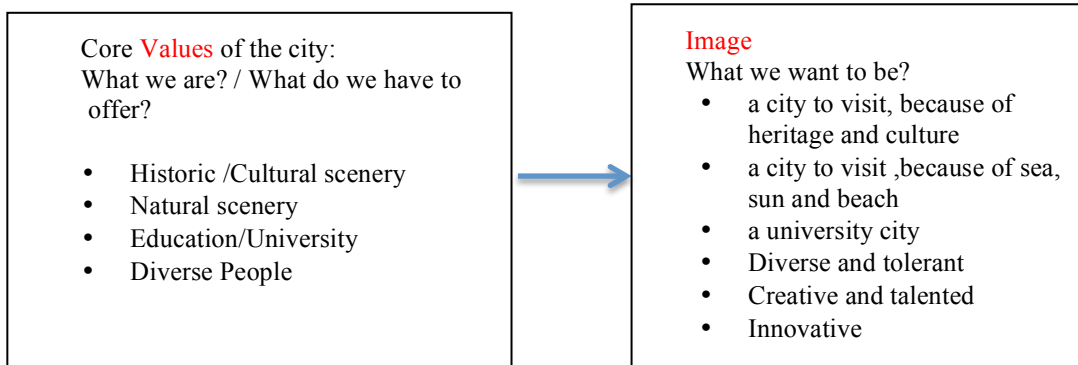


Figure 60: Values and Image of Famagusta proposed by the researcher

The strategy that will be proposed for the branding of Famagusta is going to be creXperience city branding strategy. Therefore, a framework is designed, referring to the city branding process for the creXperience strategy in Chapter 4, and applied to the city of Famagusta by reflecting its core values and the image, which is aimed to be communicated towards the audience (Figure 61). The framework for the creXperience is as following:

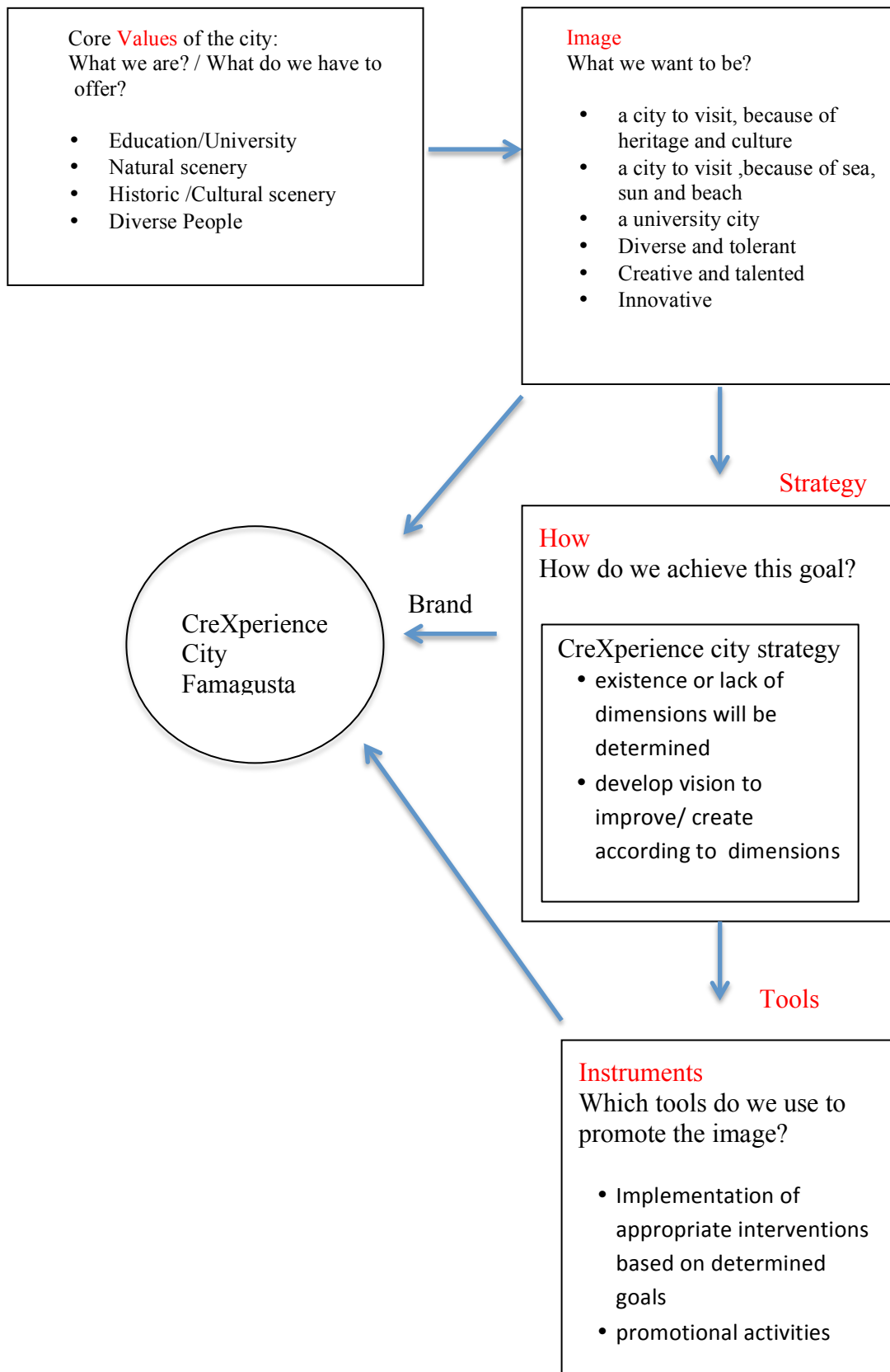


Figure 61: Framework for creXperience city Famagusta

Accordingly in order to build a brand image around a creXperinece city, in the next phase, it will be evaluated whether the defined dimensions of a creXperience city are existing or lacking. In other words it will be verified how ‘creXperienced’ the city of Famagusta is currently and which dimensions need improvement or has to be invented.

5.4.2.1 Evaluation of the dimensions of the creXperience city of Famagusta

The SWOT analysis revealed that the city of Famagusta has natural as well as heritage and cultural assets to be an experience-oriented city for tourists to visit. Additionally, it has values of the creative city in form of University, educated and diverse population. The combination of the two city models is the creXperience city, which is proposed in this study. By using the developed dimensions the city can be analysed and the level of existence or lack of specific the creXperience city dimensions revealed. It is also useful to get a picture of the current situation of the city in order to be able to build a brand upon the creXperience city branding strategy.

In addition to the information gained from the SWOT analysis and the beforehand mentioned strategic recommendations from different organizations, the evaluation includes supplementary information obtained from the North Cyprus Census 2006/2011 and the Quality of Life survey in Famagusta conducted in 2007.

Evaluation of creXperience dimension of Famagusta

Recalling the proposal on the dimensions of creXperience city (4.1.2.2), there are 18 dimensions for the creXperience city, which can be categorized under four headings:

Creative industry/ creative infrastructure : technology and research, innovation

Human Capital: Education and knowledge, diversity and culture, talent and tolerance

Natural and man -made assets: Culture and history, identity/ authenticity, place-making /place/urban space, well-being/ 'good' life, services, stimulation and leisure, place bound events and natural scenery

Coordination ; Leadership and vision, network and instability/security.

By using these dimensions, the city of Famagusta and its level of creXperience dimensions can be analyzed. Accordingly, the city of Famagusta is going to be evaluated in relation to the above mentioned dimensions:

Creative industry/ creative infrastructure

The existence of two Universities, the Eastern Mediterranean University (EMU) and the Istanbul Technical University (ITU) in the city are a good potential for the creation of a creative milieu. The Eastern Mediterranean University, established in 1979, is a research and teaching university with more than 20 research centres, such as Entrepreneurship and Innovation Centre, the Information Technologies Research and Development Centre. The research centres are working in collaboration with governmental as well as business companies (Emu, 2014). Beside the University, there is a large number of small-scale business and entrepreneurs.

The city has an existing industrial zone, which is in collaboration with the University.

The research centres generate innovative and creative solutions also for the industry (EMU, 2014).

Human Capital

According to the Famagusta Census 2006, nearly 50% of the permanent inhabitants of Famagusta, beside the students, have at least a bachelor degree (Census/DPO, 2006). In addition to the high level of education of the locals, there are a large number of students living in the city of Famagusta. The EMU alone has more than 16,000 students from 85 countries, which are even in increase. With a population of around 50,000 people, the amount of students is nearly one third of the actual population. This indicates an existing diverse and talented milieu. One measurement for diversity according to Florida is the gay index. In Famagusta there is a lack of evidence about a gay and lesbian community. Instead, as revealed in the SWOT analysis the inhabitants of the city are perceived as friendly and tolerant.

Natural and man -made assets

The city of Famagusta is a coastal city with a historic medieval town surrounded by walls from the Venetian period. It has a variety of exceptional heritage buildings from a different periods , such as medieval cathedrals (e. Lala Mustafa Pasha Mosque) or remains from the Ottoman rule (e.g. Cafer Pasha Hamam). Outside the walled city one can find several architectural examples of the British colonial style. As revealed in the SWOT analysis there is lack of maintenance of the historic buildings and the many buildings are neglected or in danger of becoming ruins. Especially, in the walled city the authenticity of the historic tissue can be still observed. Nonetheless, the SWOT findings show that the city lacks identity and image.

One important issue for the creation of a creative milieu and attracting creative people is the existence of quality environment and urban spaces. Unfortunately, the urban

spaces are perceived as poor, untidy and lacking of adequate functions. On the other hand well-being and Quality of Life are perceived as high. The Famagusta quality of life survey conducted in 2007, revealed that %47 of the participants perceived their well-being as medium, whereas % 40 perceived it as good or even very good (Oktay, 2010). According to Oktay this is related to the strong sense of community.

In terms of cultural activities and leisure facilities, there are some periodical events in the city such as the International Gazimagusa Cultural festival where well known international artists perform each summer. Additionally, several events are organized periodically for children in the walled city (Famagusta Municipality, 2014). The city has a recently built cultural center, KUKOM, where music and theatre performances are frequently performed. There are a number of restaurants and cafes, which are established at the High Street, the Salamis road and inside the walled city. Nonetheless, the SWOT analysis indicates that the number of theater and art galleries is limited, the night life and leisure opportunities are lacking and there is general not enough exciting activities to stimulate visitors and residents as well. Even though the city has a strong tourism potential due to its historic, cultural and locational offerings, the amount of hotels and pensions is limited. Especially inside and nearby the walled city, there are very few accommodation possibilities for tourists.

From the point of view of natural scenery, the city is located near the sea with several beaches and opportunities for swimming and relaxing. Additionally, there are restaurants and cafes next to the sea in the Laguna district. This area is also suitable for recreation as it has sea promenade.

Coordination

In 2012, the Famagusta municipality has developed a vision and action plan for the years 2013-2015 (Famagusta Municipality, 2012). The aim was to create a three-year strategy for the city based on the existing situation and the potential of the city. The local authorities developed a strategic plan with the aim of creating a liveable city, a contemporary and safe city, a sustainable and eco friendly city, a city with living history, a city which will be developed as the leading cultural and arts city in Cyprus. To fulfil this aim, it was planned to e.g. to increase the number of green areas and public places, and maintain them regularly until June 2013; to establish a City museum until June 2014; to establish a sea sport area at the sea side until June 2014, etc. (Famagusta Municipality, 2012). Unfortunately, none of the projects could be developed until yet. As the SWOT findings indicate, the city lacks a strong leadership and vision. There are many stakeholders involved, in particular the city has several NGO's which are concerned with the city development, but there is a deficiency in coordination and sustaining recommended projects.

In terms of networking, although there is potential for investors in the city, there are no programs, incentives or projects aiming to increase the number of investors or business owners in the region. The networking from the local authorities with investors and industry is weak. Additionally, there is a weak networking between the Universities and the municipality. On the contrast, the University has established a good collaboration with industry and business.

In terms of security, the city of Famagusta is perceived as a safe place. According to the Famagusta quality of life survey in 2007, the majority of the participants agree that Famagusta is a safe city (Oktay, 2010). According to the SWOT analysis outcomes,

the prime instability for the city lies in the unsolved political situation of Cyprus and the unclear future of the Closed Maras district.

As a conclusion it can be summarized that by matching the SWOT factors of the city with the needed dimensions for a creXperience city, the city of Famagusta has the potential of being branded as a creXperience city. Considering that all dimensions of creXperience city are available or somehow valid for the city, no matter whether there is a need for recognition, improvement or enhancement, it is possible to place Famagusta on the continuum as below (Figure 62).

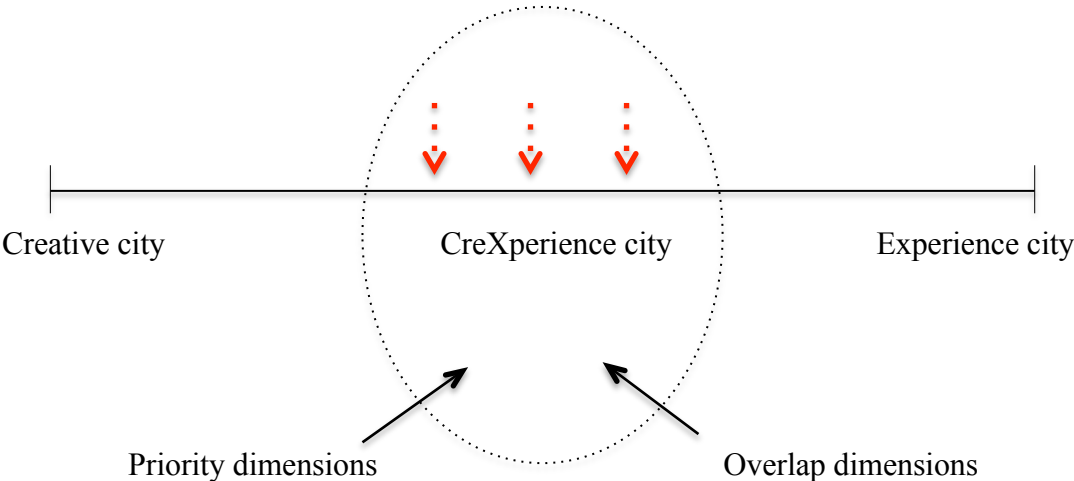


Figure 62: Continuum between Creative City and Experience City for Famagusta

A summary of the output of the evaluation of the dimensions on Famagusta is shown in table 24.

5.4.2.2 TOWS analysis for recommendations and improvement

The evaluation of Famagusta by considering the dimensions of the creXperience city has revealed that some dimensions are more present than others, whereas a large number of dimensions need improvement. Therefore, in order to give recommendations how to improve the factors and finally define appropriate strategies, a TOWS analysis is going to be applied. A TOWS analysis is an appropriate tool to define strategies and suggestions by analysing revealed SWOT factors. Hence, in the following a TOWS matrix with a correspondence analysis between the SWOT factors is going to be applied. The recommendations are going to be grouped under the categories defined in 4.1.2.2, such as creative industry/ creative infrastructure, human capital, natural and man-made assets and coordination, by considering the set of 18 dimensions established for the creXperience city (Table 16).

The SWOT analysis (Table 20) has revealed 27 Strength factors , which are indicated as S1to S27 ; 30 Weakness factors , which are shown as W1 to W30; 22 Threats factors , which are marked as O1 to O 22 and finally 14 Threats factors, which are shown as T1 to T 22 in the TOWS matrix (Table 21). The factors are additionally labelled according to the related categories mentioned beforehand. Thus, the outcome of the correspondence analysis is shown in table 19. As it is visible, there are several matches between the individual SWOT factors. Accordingly there is a wide range of possible strategies and recommendations for the improvement of the creXperience city dimensions. The TOWS matrix in Table 22 shows the strategies, which are identified as a result of the correlation between the individual factors.

Table 22: TOWS matrix with strategies

	Strength (S)	Weakness (W)
Opportunities(O)	<p>Maxi-Maxi Strategy SO1: (S1,S2, O1, O11, O16) • Focus on opportunities to attract foreign investment and increase tourism SO2: (S1, O3) • Enhancement of the sea promenade SO3: (S1,S3, S4, S7, S10, O16) • Utilize natural resources to attract tourism SO4: (S5, S6, S11, S12,S13,S14,S16,S19,S24, O2,O6,O7,) • Explore heritage, history and cultural values to promote tourism and increase awareness e.g. utilize churches for pilgrim tourism SO5: (S9, O4,O16,O17) • Utilize closed Maras district for tourism and develop future scenarios for case of opening SO6: (S15, O5,O16,O17) • Focus on friendliness of the inhabitants and use potentials of locals inside the walled city SO7: (S16, S18,S20,S22,O12,O13,O14, O15,O18,O20) • Focus on innovative project development, cooperation and promotion with the help of high educated people/University and foreign financial and technical support • Develop job perspectives for young high educated people through investment in sun/ wind technology research SO8: (S18, S23,S27,O12,O13, O14,O18) • Potential to develop coordination and cooperation between diverse national and international stakeholders SO9: (S24 ,O15,O17) • Potential of new investment and creation of jobs when closed Maras is opened • Promote tourism investment to create new jobs SO10: (S25 ,O21) • Potential to increase student population and promotion of universities national and international SO11: (S5,6,S11,S14,S25,S27,O3, O6,) • Develop integration of university activities with architectural and historical assets of the city SO12: (S25,S26,O20,O22) • Explore all possible partnerships and cooperation between University and industrial sector</p>	<p>Mini-Maxi Strategy WO1: (W1,W20, W22, O2,O6,O7,O9) • Focus on existing richness of cultural assets and develop relevant measures to promote them WO2: (W11,O4,O17) • Opening, integration and enhancement of Maras district with the city WO3: (W2, W4,W13, W28,O1,O3) • Increase attractiveness of accessible sea, beach and port area WO4: (W3,W10,W14,W18, W 21, W23, W24, W25,O1,O3, O6,O9) • Focus on the creation of recreational and leisure facilities nearby the historic environment, port and seashore by developing a sea promenade WO5: (W5, W19,W29,O6,O12,O13,O14) • Request support from foreign stakeholders to develop projects to safeguard the historic environment WO6: (W6, W7,W12,O14,O15) • Request technical support and funding from international organizations to solve infrastructural problems WO7: (W15, W16,W17,O14,O15) • Apply for technical support and funding from international organizations to develop recycling system and reduce pollution WO8: (W26,W30, O11,O16) • Focus on foreign investors and tourism potential of the region by offering relevant opportunities through specific governmental department</p>

Threats (T)	<p>Maxi –Mini Strategy ST1: (S1,T2)</p> <ul style="list-style-type: none"> Focus on developing precautions against coastal pollution <p>ST2: (S2, S24, T7)</p> <ul style="list-style-type: none"> Explore possible cooperation(s) for trade and tourism with political neutral countries <p>ST3: (S9, T1)</p> <ul style="list-style-type: none"> Promotion of closed Maras as exceptional place to visit <p>ST4: (S1, S3,S4,S5,S6,S9,S10, S11,S13,S14,S19, T3)</p> <ul style="list-style-type: none"> Focus on sea and beach tourism in hot seasons, heritage, nature and cultural tourism in milder seasons <p>ST5: (S1, S3,S4,S5,S6,S9,S10,S11,S13,S14,S19,T4)</p> <ul style="list-style-type: none"> Focus on precautions against gambling shops in the city center Emphasize natural and historic values <p>ST6: (S11, S12,S13,S14,S16,S17,S19, T5)</p> <ul style="list-style-type: none"> Focus on authenticity of the walled city and unique history of Famagusta <p>ST7: (S24,T6)</p> <ul style="list-style-type: none"> Chose possible investors considering needs of the city and citizens <p>ST8: (S25,T8,T9,T10)</p> <ul style="list-style-type: none"> Strengthen reputation of university and secure student flow despite external financial/ political conflict <p>ST9: (S18,S23,S27,T11,T12,T13)</p> <ul style="list-style-type: none"> Focus on cooperation and communication between municipality and other stakeholders <p>ST10:(S1,S2,S3,S4,S5,S6,S7,S9,S10,S11,S12,S13, S14, S15,S16,S24,S25,26, T7,T14,)</p> <ul style="list-style-type: none"> Highlight historic, cultural and natural values as well s existence of Universities 	<p>Mini-Mini Strategy WT1: (W11,W27,T1)</p> <ul style="list-style-type: none"> Focus on developing promotional activities to foster uniqueness of close Maras district as a ‘Ghost town’ <p>WT2: (W16,T2)</p> <ul style="list-style-type: none"> Avoid pollution of coats and beach <p>WT3: (W1,W20,W22,W24,W25):</p> <ul style="list-style-type: none"> Strengthen cultural identity through giving emphasis on local cultural activities and local products by supporting and offering adequate spaces <p>WT4: (W26,T6)</p> <ul style="list-style-type: none"> Avoid monopolizing of investors by establishing investment programs and incentives <p>WT5: (W2,W11,WW27,W28,T7)</p> <ul style="list-style-type: none"> Highlight cultural and historic values of the city and present history of closed Maras as attraction point <p>WT6: (W26,W30, T11,T12,T13)</p> <ul style="list-style-type: none"> Focus on developing close relationship between municipality and NGO’s with sufficient communication and coordination <p>WT7: (W2,W11,27, T14)</p> <ul style="list-style-type: none"> Strengthen and highlight sea front and other places in the city where is no military presence
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Recommendations

As a result, the TOWS matrix revealed 12 Maxi-Maxi strategies, 8 Mini-Maxi strategies, 9 Maxi-Mini strategies and 7 Mini-Mini strategies to gain maximum advantage out of the various combinations of the SWOT factors. Accordingly, as a summary, 36 strategies could be identified as shown in table 22. These strategies are can now be grouped considering the categories of the creXperience city, CI, HC,NMA and C as listed as below:

Table 23: Categorizing the strategies

Categories	Strategies
CI	SO12, WO8,WT4,SO7
HC	SO6,ST9,SO10,ST7
NMA	SO1,SO2,SO3,SO4,SO5,WO1,WO3,WO4,ST1,ST2,ST3,ST4,ST5,ST9,WT1, WT2,WT3,WT5,WT7
C	SO8,SO9,SO11,WO2,WO5,WO6,WO7,ST2,ST6,ST8,WT6

Hence, following alternative strategies can be suggested:

Creative industry/ creative infrastructure (CI)

1. SO12: Explore all possible partnerships and cooperation between University and Industrial sector/Business
2. WO8: Focus on foreign investors and tourism potential of the region by offering relevant opportunities through specific governmental department
3. WT4: Avoid monopolizing of investors by establishing investment programs and incentives
4. SO7: -Focus on innovative project development, cooperation and promotion with the help of high educated people and University as well as foreign financial and technical support
-Develop job perspectives for young high educated people through investment in sun/ wind technology research

Human capital (HC)

1. SO6: Focus on friendliness of the inhabitants and use potentials of locals inside the walled city
2. ST10: Highlight (historic, cultural and natural values as well as) existence of Universities (valid also for NMA)
3. SO10: Potential to increase student population and promotion of universities national and international through English medium university
4. ST8: Strengthen reputation of university and secure student flow despite external financial/ political conflict

Natural and man-made assets (NMA)

1. SO1: Focus on opportunities to attract foreign investment and increase tourism

2. SO2: Enhancement of the sea promenade
3. SO3: Utilize natural resources to attract tourism
4. SO4: Explore heritage, history and cultural values to promote tourism and increase awareness e.g. utilize churches for pilgrim tourism
5. SO5: Utilize closed Maras district for tourism and develop future scenarios for case of opening
6. WO1: Focus on existing richness of cultural assets and develop relevant measures to promote them
7. WO3: Increase attractiveness of accessible sea, beach and port area
8. WO4: Focus on the creation of recreational and leisure facilities nearby the historic environment, port and seashore by developing a sea promenade
9. ST1: Focus on developing precautions against coastal pollution
10. ST3: Promotion of closed Maras as exceptional place to visit
11. ST34: Focus on sea and beach tourism in hot seasons, heritage, nature and cultural tourism in milder seasons
12. ST5: -Focus on precautions against gambling shops in the city center
-Emphasize natural and historic values
13. ST6: Focus on authenticity of the walled city and unique history of Famagusta
14. ST10: Highlight historic, cultural and natural values (as well as existence of Universities) (valid also for HC)
15. WT1: Focus on developing promotional activities to foster uniqueness of close Maras district as a 'Ghost town'
16. WT2: Avoid pollution of coasts and beach
17. WT3: Strengthen cultural identity through giving emphasis on local cultural activities and local products by supporting and offering adequate spaces
18. WT5: Highlight cultural and historic values of the city and present history of closed Maras as attraction point
19. WT7: Strengthen and highlight sea front and other places in the city where is no military presence

Coordination (C)

1. SO8: Potential to develop coordination and cooperation between diverse national and international stakeholders
2. SO9:- Potential of new investment and creation of jobs when closed Maras is opened
- Promote tourism investment to create new jobs
3. SO11: Develop integration of university activities with architectural and historical assets of the city
4. WO2: Opening, integration and enhancement of Maras district with the city

5. WO5: Request support from foreign stakeholders to develop projects to safeguard the historic environment
6. WO6: Request technical support and funding from international organizations to solve infrastructural problems
7. WO7: Apply for technical support and funding from international organizations to develop recycling system and reduce pollution
8. ST2: Explore possible cooperation(s) for trade and tourism with political neutral countries
9. ST7: Chose possible investors considering needs of the city and citizens
10. ST9: Focus on cooperation and communication between municipality and other stakeholders
11. WT6: Focus on developing close relationship between municipality and NGO's with sufficient communication and coordination

Remarks on findings

Especially the existence of the two Universities is a substantial generator for the creative milieu in the city. Research facilities and the collaboration between university and business and industry are fostering innovation and the invention and application of new technologies. Nonetheless, there is a need for improvements. As the identified with the help of the TOWS matrix, University and industrial sector/ business has to work more intensive together. The high number of educated and young population beside the student population is indicating a talented and diverse generation. On the other hand considering the natural and man-made environment, even though nearly all dimensions are existing in the city profile of Famagusta, they need improvements and enhancement. Although the city has a rich cultural and historical heritage and an exceptional identity, the image that is perceived is not unique. Moreover in the benchmark study with Cypriot towns, prepared by the Second Project, Famagusta is perceived as a city that lacks identity and uniqueness. As mentioned previously, the environment, the public spaces and the activities offered to attract creative people must be pleasant and designed accordingly. For the experience city the environment is

the main value to offer, which can be ‘consumed ‘ by the creative people. Therefore, the experience city is able to attract creative potentials. Finally in terms of coordination there is a need for a better cooperation between all stakeholders and a stronger vision for the future of Famagusta. Additionally, there is a need for a better cooperation and collaboration between the city authorities and the University. The municipality should participate with the creative potential of the university, especially in terms of new technologies and innovation.

Table 24 is a summary of the evaluation of the dimensions of the creXperience city on Famagusta including the recommendations.

Table 24: Evaluation of the CreXperience city dimension of Famagusta

Category	Dimension	Famagusta's existing situation	Recommendations
Creative industry/ creative infrastructure	<ol style="list-style-type: none"> 1. technology and research 2. innovation 	<p>Research at University Small scale business; existing industrial zone</p>	<ol style="list-style-type: none"> 1. Explore all possible partnerships and cooperation between University and Industrial sector/Business 2. Focus on foreign investors and tourism potential of the region by offering relevant opportunities through specific governmental department 3. Avoid monopolizing of investors by establishing investment programs and incentives 4. Focus on innovative project development, cooperation and promotion with the help of high educated people and University as well as foreign financial and technical support 5. Develop job perspectives for young high educated people through investment in sun/wind technology research
Human Capital	<ol style="list-style-type: none"> 3. Education and knowledge 4. diversity 5. talent 6. Tolerance 	<p>DAU and ITU Diverse people due to student population, not gay High level of education; young population Friendly and tolerant people</p>	<ol style="list-style-type: none"> 1. Focus on friendliness of the inhabitants and use potentials of locals inside the walled city 2. Highlight (historic, cultural and natural values as well as) existence of Universities 3. Potential to increase student population and promotion of universities national and international through English medium

			secure student flow despite external financial/ political conflict
Natural and man -made assets	<ul style="list-style-type: none"> 7. culture and history 8. identity/ Authenticity 9. Place-making /place/urban space 10. Well-being/ 'good 'life 11. Services 12. Stimulation 13. Leisure 14. Place bound events 15. Nature 	<p>Existence of historic-cultural heritage; lack of maintenance</p> <p>Authentic historic tissue; lack of identity</p> <p>Poor urban spaces; insufficient functions</p> <p>Wellbeing is perceived as good ; sense of community is strong</p> <p>Theatre and art galleries are limited</p> <p>Not enough activities and excitement</p> <p>Insufficient nightlife and leisure opportunities</p> <p>Several periodical Cultural events</p> <p>Coastal city, beach, sun, landscape</p> <p>Lakes in the nearby surrounding</p>	<ul style="list-style-type: none"> 1. Focus on opportunities to attract foreign investment and increase tourism 2. Enhancement of the sea promenade 3. Utilize natural resources to attract tourism 4. Explore heritage, history and cultural values to promote tourism and increase awareness e.g. utilize churches for pilgrim tourism 5. Utilize closed Maras district for tourism and develop future scenarios for case of opening 6. Focus on existing richness of cultural assets and develop relevant measures to promote them 7. Increase attractiveness of accessible sea, beach and port area 8. Focus on the creation of recreational and leisure facilities nearby the historic environment, port and seashore by developing a sea promenade 9. Focus on developing precautions against coastal pollution 10. Promotion of closed Maras as exceptional place to visit 11. Focus on sea and beach tourism in hot seasons, heritage, nature and cultural tourism in milder seasons 12. Focus on precautions against gambling

			<p>shops in the city center/Emphasize natural and historic values</p> <p>13. Focus on authenticity of the walled city and unique history of Famagusta</p> <p>14. Highlight historic, cultural and natural values (as well as existence of Universities)</p> <p>15. Focus on developing promotional activities to foster uniqueness of close Maras district as a ‘Ghost town’</p> <p>16. Avoid pollution of coats and beach</p> <p>17. Strengthen cultural identity through giving emphasis on local cultural activities and local products by supporting and offering adequate spaces</p> <p>18. Highlight cultural and historic values of the city and present history of closed Maras as attraction point</p> <p>19. Strengthen and highlight sea front and other places in the city where is no military presence</p>
Coordination	<p>16. Leadership and vision</p> <p>17. network</p> <p>18. instability/security</p>	<p>Many decision makers and stakeholders, but no leader;</p> <p>Lack of networking with investors</p> <p>Investement is not coordinated</p> <p>High perception of security</p>	<p>1. Potential to develop coordination `and cooperation between diverse national and international stakeholders</p> <p>2. Potential of new investment and creation of jobs when closed Maras is opened</p> <p>3. Promote tourism investment to create new jobs</p> <p>4. Develop integration of university activities with architectural and historical assets of</p>

			<p>the city</p> <ol style="list-style-type: none"> 5. Opening, integration and enhancement of Maras district with the city 6. Request support from foreign stakeholders to develop projects to safeguard the historic environment 7. Request technical support and funding from international organizations to solve infrastructural problems 8. Apply for technical support and funding from international organizations to develop recycling system and reduce pollution 9. Explore possible cooperation(s) for trade and tourism with political neutral countries 10. Chose possible investors considering needs of the city and citizens 11. Focus on cooperation and communication between municipality and other stakeholders 12. Focus on developing close relationship between municipality and NGO's with sufficient communication and coordination
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Chapter 6

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

The growing interest of cities and region in city branding is rapidly increasing. Globalization and mobility of the society make it easier to travel or find new job opportunities around the globe. This forces cities to improve their images in order to be an attractive place to visit, to work etc. Hence, many cities are promoting themselves with branding campaigns focusing on flagship architecture, mega- events and ‘packaging’ the cultural heritage. City branding has been developed as a tool to promote cities and turns out to become a major strategy within urban (re) development strategies. The aim is to make cities to be perceived unique and outstanding to gain competitive advantages against other cities. However, city branding is not only an important issue in practice, but also is gaining increasing interest in academic literature. As a discipline that has been developed from product branding and management, pioneer research was undertaken on discussions about the applicability of branding on cities in general. Research focuses mainly on qualitative case study analyses, while exploring branding processes, brand image or criteria for success of city brands. Additionally, most of the studies focus on large or mega cities, while little research is available for smaller cities until now.

The main emphasis of this thesis is to understand the dynamics of city branding and its popularity in practice and academic research. Today, nearly all cities apply branding

strategies, whereas some of them are more successful than others. Obviously, many small cities also try to promote their locations, but they often face problems in finding the tailor-made strategy for themselves. The results often end up in similar marketing activities promoting of nice alike images of pleasant historic inner cities or cultural activities. Therefore this thesis tries to investigate new approaches in city branding for small cities.

This thesis consists of six parts. In the first chapter, an introduction and overview of the topic is given. The second chapter is a literature review, where the topic of city branding and related terms were explored. Additionally existing concepts of city branding processes were examined and critically evaluated. In the third chapter city branding strategies were introduced and compared. The comparison revealed a lack in city branding strategies for smaller cities. Thus, in chapter four a hybrid model for small city branding is proposed. Finally, the model is applied to a case, the city of Famagusta by testing determined dimensions on the city and with the help of a TOWS analysis suggestions and recommendations could be identified. The conclusion chapter is a summary of the entire research and its findings, while ending up with recommendations for further studies.

6.2 Findings of the research

The findings of this research can be divided into two main parts:

- Theory – based findings
- Case – based findings

6.2.1 Theory – based findings

This research has presented a wide-ranging literature of city branding, related concepts and definitions, which revealed that city branding is a multidisciplinary approach, extending from geography to urban planning and architecture and marketing. The concept of city branding is adapted from product marketing research, but unlike products the branding of cities is more complex and controversial. While evaluating existing city branding processes it was obvious that most of them were initiated from product marketing and their steps defined by product management strategies. However, as a result of the analysis a new brand development process (BDP) was proposed as a contribution to the existing literature.

The BDP is a process with three components:

- *Value (V) - identity of the city — concentration on core values*
- *Image (I) - determining the image - perception of the city from outside*
- *Implementation and instruments (I) - how to promote the image through the right tools*

In this process, it is suggested that, first the values of the cities based on a Swot analysis should be identified. Then, the image of the city should be determined, while the branding strategy to be followed should be part of this stage. Finally decisions about implementation and instruments should be proposed.

Another key theoretical outcome in this thesis is the fact that although there are ranges of existing city branding strategies, most of them have been developed for large cities. The most established ones are *Place of origin branding, Nations Branding, Destination branding, Culture and Entertainment Branding and City / Place Branding*. All

strategies have their advantages and disadvantages while literature research reveals that the most frequently applied one seems to be *Destination Branding*, which focuses on the city as an attractive tourism destination. On the other hand, literature research showed that especially branding through culture gained importance in recent branding attempts. In this context, the creative city and experience city are discovered as emerging trends. The creative city is a concept that targets to attract creative people and creative industry for beneficial economic growth, while the experience city counts on its given assets such as nature and experience landscape to attract tourists. Studying the appropriateness of the branding strategies on smaller cities revealed that most of the existing concepts are neglecting the needs of smaller cities and small cities try to adopt the strategies to their sizes. As a result, small cities often apply destination-branding techniques, presenting first of all their natural and cultural scenery. Such an approach explicitly or implicitly comprehends the traits of the experience city. This is somehow problematic as firstly, it might lead to a sort of consumption of the city as a tourism place while neglecting other values. Secondly, it is fragile against external turbulences such as natural disaster, political problems or similar. Even if there are no external trouble factors due to the current global competitive environment, there is a need to permanently be updated with current tourism trends and keep the place attractive for tourists. Especially, as there are many places in the world with authentic scenery and natural amenities, the choice to visit a place is highly conditional to the effective destination promotion. Nonetheless, there are more recent studies focusing on creative - based city branding strategies for smaller cities, where creative city dimensions are modified. However, the result would be a mutant creative city, of which success would be only probable.

With a focus of this problematic weakness, this study is an attempt to develop the most appropriate approach for small city branding. To this end a new city branding strategy for small cities, the ‘CreXperience City’ branding strategy is suggested, which is developed out of two recent and ‘rising star’ branding strategies: the creative city and the experience city strategies. It combines the creative ingredients of the creative city with the experience ones of the experience city, while keeping in mind the need for creative features and integrating them with a places endowed attractiveness factors such as nature, culture and history. The conceptual model for the creXperience city identifies 18 dimensions that are categorized under four headings: *Creative industry/creative infrastructure, human capital, natural and man-made assets and coordination* (Table 16). Based on these dimensions, it can be tested how ‘creXperienced’ a city is by analysing the city according to the proposed BDP. As a result it is possible to determine which of the dimensions are existing or lacking and which of them need improvement. With the application of a TOWS analysis, it is finally possible to give recommendations about development strategies.

It might be concluded, that firstly, ‘the creXperience city branding strategy’ would be a strong appropriate model for branding small cities; secondly this thesis sets a theoretical framework for analyzing small cities according to the creXperience city model in order to measure creativity as well as endowed values of the city such as historic scenery, natural beauty etc. The framework is an opportunity for small cities to find out their potentials and identify the issues that need improvement.

6.2.2 Case – based findings

In order to appraise the rationality of the proposed strategy, the city of Famagusta is chosen as a case study and evaluated in terms of its potential of being branded as a

creXperience city. The aim is to combine the creative human capital with values of the city that are suitable for destination branding, which has been the major concern in the promotion attempts for the city.

Famagusta as a small coastal city has a lot of historic, cultural and natural offerings. Additionally, it has two established universities, EMU and ITU, which are substantial generators for the economical development of the city. The analysis of the collected data about the cities current situation (SWOT) revealed, that the city in general is perceived as a city with lack of identity and image although it is a coastal city with a strong history and cultural past, visible in a variety of heritage buildings. Leisure and recreation opportunities are identified as insufficient, especially near the seaside. There is also a weak planning policy and lack of coordination between governmental organizations and the NGO's. Even tough, the city has two universities, they are not actively integrated with city activities and development. There is a weak cooperation between university and city leaders. Additionally the existence of the universities, an important strength of the city, has been almost completely ignored in all (suggested) urban development policies for the city until today. Another problematic issue is the unsolved Cyprus problem, which also is perceived as an obstacle in the development of the city. Additionally, the findings show that more than 50% of the residents have a University degree, the population is culturally diverse and the people of Famagusta are perceived as friendly and tolerant.

As a result of the SWOT analysis it could be identified, that the city has certain values and potentials namely nature, history and culture, education and diverse people. The evaluation of these findings by using the developed creXperience city branding

strategies on the city revealed, that Famagusta has nearly all required offerings to be a creXperience city, but most of them need improvement and enhancement.

The application of a TOWS analysis identified 38 strategies for the city of Famagusta based on the existing situation. The most significant ones seem to be, that the quality of the environment and the amount of cultural and leisure activities, which are attraction points for tourists as well as creative people, have to be reconsidered and improved. In order to get the attention of tourists and locals, the seashore has to be activated with a sea promenade, more cafes and events. The historic walled city need to be highlighted and promoted. So as to strengthen the creative milieu, coordination between university and partners such as industry or municipality has to be intensified and the existence of a diverse and young population as a generator for creativity and has to be activated and supported by city officials and universities, by encouraging and funding creative ideas and start-ups.

As a result, the city of Famagusta has more to offer than history and nature, but it has a creative milieu that should be promoted and used in the creating the brand image as a creXperience city.

6.3 Recommendations for further studies

This research revealed, that city branding, as a strategy is still in need of further definitions and inquiry. As the main aim of branding is to develop unique images it is vital to avoid branding strategies that lead to stereotype images. Particularly, branding strategies, which are developed for large cities, cannot be applied without modification on small cities. As discovered in this study, especially the limitation on destination

branding for small cities can be problematic as the attractiveness of the location could be easily affected by external factors.

This thesis attempted to contribute to the research on small city branding. The suggested creXperience city branding strategy could be an alternative policy for small cities. This study is limited on the development of a new strategy, therefore the precise application and implementation of the strategy is not part of this study. Moreover, the study attempted to make clear with the case of Famagusta that creXperience city dimensions do conceptually exist, but a comprehensive analysis would be needed to achieve more accurate results. Consequently, this study aims to give opportunities for further research by utilizing additional quantitative research and data in order to determine a snapshot of the inventory of the city's assets.

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APPENDICES

Appendix A: Different SWOT –Analyses for the city of Famagusta

(conducted between 2012 and 2013)

1. SWOT Analysis developed as part of the Strategic Planning Proposal for North Cyprus by the Planning Department of Northern Cyprus , Famagusta (2012):

	Positive	Negative
	Strengths	Weakness
Internal	<ul style="list-style-type: none"> 1. Industrial zone and sector 2. Mediterranean University 3. Presence of large Forest areas, the walled city as a heritage site, the Othello Castle, the St. Barnabas church, the antique city of Salamis and other historical and historic heritage sites 4. Famagusta is an important trade and tourist port of North Cyprus 5. Projects to develop sewage system, and infrastructure 6. People live and work at the same time in the city 7. Good health system 	<ul style="list-style-type: none"> 1. Insufficient use of accommodation 2. Pressure on seafronts and agricultural land for project development 3. The road between Famagusta and Iskele is dividing the residential area from services and use of seafront 4. Social and technical infrastructure is insufficient 5. Water resources are salty and dry 6. Insufficient recreation areas 7. Accessibility of seafront is limited 8. Problematic ground in Tuzla is limiting development
	Opportunities	Threats
External	<ul style="list-style-type: none"> 1. Closed Maras 2. Istanbul Technical University, Cukurova University in the region 3. Foreign investment 4. European union and Europa Nostra show interest in the Othello castle 5. Support from Turkey in planning and technical issues 6. Support from the European union in project development by specialists 	<ul style="list-style-type: none"> 1. Unclear future development of the closed Maras district 2. Due to political isolations the harbor of Famagusta is used under its potentials 3. Pressure of foreign investors 4. Water pollution in the Mediterranean Sea 5. Political unclear situation of the Cyprus problem 6. Global economic crisis 7. Political conflicts in the Middle East 8. Potential economical crisis in Turkey

2. SWOT Analysis developed as part of the Regional Strategic Plan for Famagusta, by the Municipality , Famagusta (2012):

	Positive Strengths	Negative Weakness
Internal	<ol style="list-style-type: none"> 1. Existence of heritage buildings and values 2. Existence of a continuous improving municipality with a strong financial standing, innovative and dynamic staff and management 3. Existence of the port 4. Existence of internationally accredited universities 5. Existence of a multi-cultural past and resulting potentials 6. Existence of sea 7. Existing projects to develop sewage system, and other infrastructure 8. Most people live and work at the same time in the region 9. Developed health system 	<ol style="list-style-type: none"> 1. Unsolved Cyprus problem, problems with political recognition and embargos 2. Low attachment of immigrants to the city, socio-cultural division is supported by physical division 3. Lack of master plan, no holistic but partial projects 4. Infrastructure is not completed 5. Military Presence on potential important positions in the city 6. Insufficient use of sea front 7. Accessibility of seafront is limited 8. Lack of Circulation/ Transportation in the city centre, pedestrian and bicycle paths need improvement 9. no physical master plan 10. Increase of immigration in the last years creates problems for the city
	Opportunities	Threats
External	<ol style="list-style-type: none"> 1. Cyprus solution could open Closed Maras 2. Support from EU, UNDP and USAID and Turkey in project development and funding 3. Interest of new universities in Famagusta and the formations of ITU campus 4. Access to South Cyprus through Derinya Gate and potential increase of other access possibilities 5. Expected Water supply from Turkey could bring opportunities for agriculture in Mesarya region 6. Increase of interest /demand in sun and wind energy and technological inventions is potential for Famagusta 7. Increase in interest University education 8. Increase of cultural and pilgrim tourism in the world 9. Potential Cyprus solution could increase export and production 10. taking advantages out of being on the world cultural heritage list 	<ol style="list-style-type: none"> 1. Uncontrolled admission to the country causes diverse problems, for example drug dealing etc. 2. Governance of the country economy from outside and economic and political dependency to outside 3. Being internationally not recognized and the Cyprus problem 4. Global and local economic crisis 5. Unemployment rate 6. Chaotic and uncontrolled development of the city 7. Bad advertisement outside the country through unsatisfied tourists and others, because of lack of hospitality etc. 8. Increase of population causes insufficient municipality service and intensifies infrastructural problems 9. increase of immigrants and students from diverse cultures and countries 10. lack of trust in the political governance

3. SWOT Analysis developed as part of the Strategic Plan for Famagusta Walled City Initiative by SECOND PROJECT (2012):

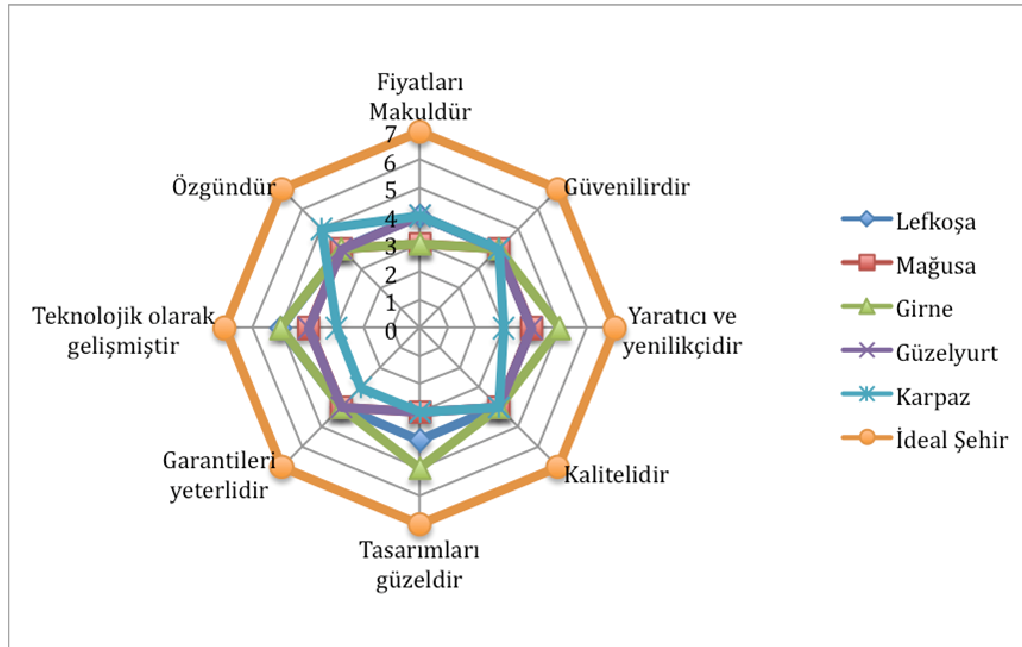
	Positive	Negative
	Strengths	Weakness
Internal	<ol style="list-style-type: none"> 1. Cultural Richness and heritage within the walled city. 2. Proximity to the coast/sea 3. Internationally recognized Port. 4. Many stakeholders working for the region's development for example municipality, MASDER, USAID projects. 5. Medieval, Ottoman and British Imperial history. 6. Existing local residences in the walled city. 7. Fisherman's city, background. 8. Famous nickname for the city "crowd". 9. Distinct topography of the region. 10. Potential for investors and service providers in the region. 11. Friendly people living in the region. 	<ol style="list-style-type: none"> 1. Doesn't have a distinct identity and strong reputation. 2. Many decision makers and stakeholders but not a leader. 3. The presence of the army base limits the accessibility to the sea, the port etc. 4. Products are not unique for the city – there is lack of local and cultural products. 5. Region does not have regular activities to attract people such as local inhabitants, people from other cities, students and tourists. 6. Region needs activities communicating and emphasizing the "historic identity", "friendly people". 7. The region is weak on "exciting nightlife", "exciting place to visit", there are lots to see and do". 8. Although there is potential for investors in the region, there are no programs, incentives or projects aiming to increase the number of investors or business owners in the region.
	Opportunities	Threats
External	<ol style="list-style-type: none"> 1. Lack of B&B 2. Potential for restaurants offering local food. 3. Friendly people living in the region. 4. High percentage of unemployed people living in the region. 5. Proximity to the port and the sea. 6. Medieval, Ottoman and British Imperial history of the region. 	<ol style="list-style-type: none"> 1. Many stakeholders and lack of coordination in the region. 2. Not being able to sustain the communication and branding actions recommended after the project (SECOND Project) finalized. 3. Not being able to bring together producers and shopkeepers. 4. Lack of good infrastructures. 5. Lack of B&B. 6. Lack of decision-making authority or leader for the region.

4. SWOT workshop with 58 students from the Eastern Mediterranean University/ Spring Semester 2013 by the researcher :

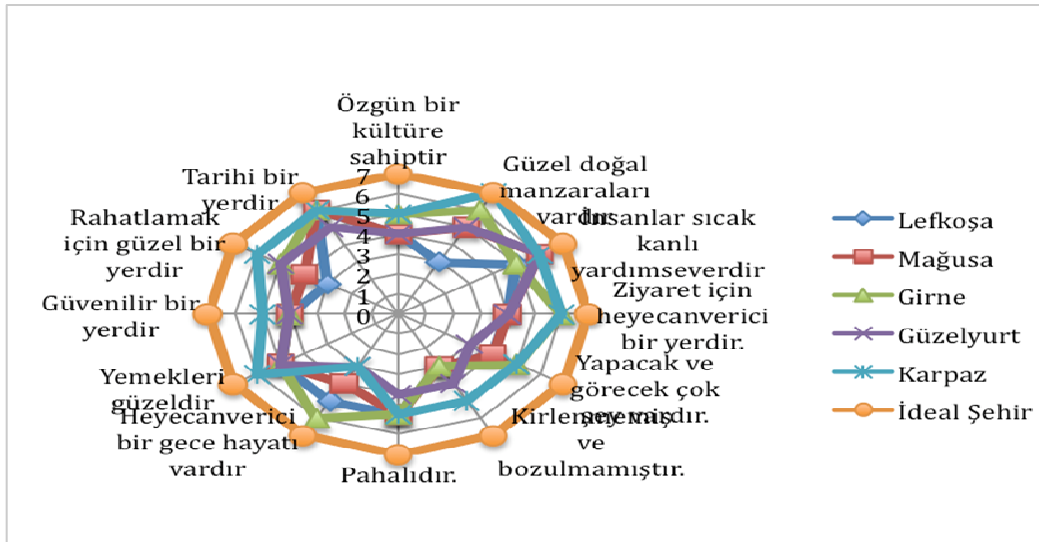
	Positive	Negative
	Strengths	Weakness
Internal	<ol style="list-style-type: none"> 1. Existing Harbour 2. Presence of Sea 3. Mediterranean climate 4. Historic city 5. University 6. Students 	<ol style="list-style-type: none"> 1. Military Presence 2. Poor landuse 3. No access from the walled city to the sea 4. Lack of Vegetation 5. Undefined spaces 6. Lack of proper pedestrian path/ bike lines 7. Lack of car parking in the city center 8. Lack of Circulation/ Transportation
	Opportunities	Threats
External	<ol style="list-style-type: none"> 1. High number of students and schools 2. Potential for sea promenade 3. Potential for tourism 4. Existing historic buildings 5. Increase of public transportation 	<ol style="list-style-type: none"> 1. Presence of Military 2. Political instable situation 3. Closed Maras 4. Hot and humid climate 5. Lack of investments 6. Lack of maintenance of historic buildings

Appendix B: Radar charts by SECOND Project (original version)

1. Radar Chart of product attributes



2. Radar chart of tourism attributes



Appendix C: Recommended actions for Famagusta city by SECOND

Project

1. Bringing out its being a costal city. This means improving the parts close to the city.
2. Bringing out beautiful beaches, port and cultural richness.
3. Increasing number of fish restaurants and taverns around the port region.
4. Focusing on fish dishes and restaurants as Famagusta Walled City – bringing out its identity of being a city of fishermen and fishing culture.
5. Improving Palm Beach area, harbour area. Opening the harbour up to yachts.
6. Making the Harbour accessible to people.
7. Connecting the Walled City and the Harbour region.
8. Organizing cultural events in the region such as theatre, plays, personifications, animations, medieval time, British Imperial and Ottoman period festivals (revivals)
9. Organizing regular yearly, weekly events.
10. Events such as weekly farmers' market, children's events, events targeting investors etc. could be organized regularly.
11. Organization of events should be done by an independent committee formed by the stakeholders - setting up a decision making committee.
12. Products unique for the region could be produced such as “local sweets, Macun (local fruit desserts), olive oil, fish restaurants, boutique hotels in the walled cities, çakızdez (green olives), hellim (cheese), soap, super cola, Hand drawings of the port and walled city, miniature palm trees, miniature fishing boats, a gift shop based on fishermen and fishing concepts, products related to Lala Pasa Mustafa Mosque, such as miniatures of the mosque or pens, pencils, posters, money boxes, t-shirts, umbrellas, plates with Lala Mustafa Mosque, dresses of medieval time, ottoman

period etc (shops selling medieval period type products), regional flowers, trees and seeds, cook books for the region etc.

13. Making city accessible to the sea, and making the waterfront visible.

14. Organizing events for entertainment..

15. Serving, selling fresh fish, fisherman related products.

16. Bringing out the nickname “crow” and making a logo for the city using this crow symbol. Everybody associates Famagusta with crows.

17. Developing a communications strategy and regional strategy to attract investors, students and population from other cities to Famagusta and specifically to Famagusta Walled City region.

18. Developing scenarios for the cultural attractions, so that people experience the life and times during the period a building was built.

19. Organizing shows, movie nights, events and exhibition at these touristic places in the Walled City.

20. Improving the infrastructure such as clean toilets, variety of restaurants offering regionally specific dishes, pubs, products and services.

21. Making Famagusta more visible and doing subtle advertising and viral marketing. Using social media effectively to create viral marketing.

22. Working with stakeholders.

23. Opening up the city for film making for TV movies and series, soap operas.

24. Developing regional newspapers that have activity announcements and disseminating them.

25. Moving certain faculties of the universities to the walled city such as architecture, urban design etc.

26. Instead of targeting day-trippers, the goal must be to bring people to the region and

develop reasons for them to spend more time in the region.

27. Facelift for the region to attract visitors such as colorful flowers in front of shops and houses, same style signage of shops, keeping streets cleaner.

28. Renovation to cultural heritage is a must to enable tourists to have easy access.

29. MASDER's building will be used as an info point for the region. The region needs a center for giving information about the region, events and products, services, B&B in the region etc.