

Visual identity of urban international destinations

Typological analysis of the city logo and study of its
value for city branding

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An old English proverb affirms that great things never came from comfort zones. The idea of pursuing a PhD was certainly not in my comfort zone. I have to admit that for a while, I felt very out of place. My work as a designer involves researching background and references for design projects. However, researching articles, formulating hypotheses and defining methodologies were not part of my skill set, much less writing about a specific research subject. Nevertheless, along the way, I discovered and learned these skills and somehow even developed my management ability. I can look back and relish with fondness and gratitude my tremendous learning experience.

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ABSTRACT

Several cities are not using the logo as an instrument for enhancing the city brand. They made a logo without working on their city brand; therefore, these cities do not have a positioning strategy. Conversely, some cities have worked on their city brand but left their logo as the last priority. A brand's first identification is the logo. Logos adhere to people's minds and are a gateway to the brand since they work as a synthesis of the brand's values. However, a key question emerges, that is, whether city brands are taking advantage of this valuable tool.

This research re-evaluates the role of logos in city branding. It examines whether the city brand's logos are supporting brand communication or are merely used as a decorative element. It also explores the current city logo panorama by identifying the most effective graphics development lines, the features that strengthen these logos, and the design strategies applied to them. The investigation performs a content analysis of the logos in the *City Brands Index* to judge their design quality and set a parallel ranking. We interview experts in place branding and identity design fields to compare their appraisals on the subject. The results indicate that high-quality design is compulsory for the correct operation of city logos. Provided that high-quality design is not applied to the city logo, the message is lost, hence becoming a decoration. In conclusion, cities are not taking advantage of logos as design tools that serve the city brand.

Keywords: city branding, urban destinations, city, logo, design, brand identity, visual identity, visual brand, graphic brand, city logo

RESUMEN

Un elevado número de ciudades no están utilizando el logo como instrumento para mejorar su marca ciudad. Han creado un logo sin tomar en cuenta la marca ciudad; por lo tanto, estas ciudades no tienen una estrategia de posicionamiento. Por el contrario, algunas ciudades sí han trabajado en su marca ciudad, pero han dejado el logo como última prioridad. La primera identificación de una marca es el logo. Estos permanecen en la mente de las personas, y además son la "puerta de entrada" a la marca ya que funcionan como síntesis de los valores de la marca. Sin embargo, cabe preguntarse si las ciudades están aprovechando esta valiosa herramienta.

Este estudio reevalúa el papel del logo en la marca-ciudad. Examina si los logos de las marcas-ciudad respaldan la comunicación de la marca o simplemente actúan como un elemento decorativo. La investigación explora el panorama actual del logo-ciudad identificando las líneas de desarrollo gráficas más efectivas para una comunicación óptima, las características gráficas que fortalecen estos logos y las estrategias estructurales de diseño que fueron aplicadas. Se ejecutó un análisis de contenido a los logos de ciudad incluidos en el ranking *City Brands Index* para juzgar la calidad de diseño y establecer un ranking paralelo. Se entrevistaron expertos en el campo de marca y comunicación como también de diseño de identidad para contrastar sus valoraciones sobre el tema. Los resultados señalan que un diseño de alta calidad es indispensable para el correcto funcionamiento de los logos de las ciudades. Invariablemente en los casos en que no se aplica un diseño de alta calidad en el logo-ciudad, el mensaje se pierde, convirtiéndose así en un elemento decorativo que no respalda la marca-ciudad. En conclusión, las ciudades no están aprovechando los logos como herramientas de diseño para potenciar una marca ciudad.

Palabras clave: marca ciudad, ciudad, logo, diseño, identidad de marca, identidad visual, marca visual, marca gráfica, logo de ciudad.

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LIST OF ABBREVIATIONS

- CBI** Anholt-Gfk City Brands Indexsm also known as CBISM or AGCBI
- DMO** Destination Marketing Organisations
- GMI** Anholt-Global Marketing Institute
- INE** Instituto Nacional De Estadística, Spanish Statistics National Institute
- IPBA** International Place Branding Association
- MOA** Main objective A
- MOB** Main objective B
- NTO** National Tourism Organization
- ODW** Official Destination Website
- QOL** Quality of Life
- SO** Specific Objective (S01, S02, S03 and S04)
- UNWTO** World Tourism Organisation

Chapter 1 Introduction and Research Coordinates

T

he research coordinates seek to prepare and establish which are the objectives, hypothesis and questions to be responded in order to proceed with a methodology that gives answer to the query. Logos and slogans have lately been questioned for their use on place branding. This topic is what pushes the investigation and seeks to explain that the role of logos in city brands is undervalued, and little analysed for that matter. The role by which these graphic elements play in place branding y to be branding tools useful and capable of being at the service of a place brand.

1.1 Research Topic

The main topic of this thesis is the communication of a city brand strategy through its visual identity, specifically the logo. This study aims to re-evaluate the role and importance of city branding logos and examines whether a city brand's logo helps to communicate the brand or merely function as a decorative element. Logos are the central component of a visual identity, and when discussing urban international destinations, such as cities, it gains a vital role upon its visual distinctiveness. Moreover, this study seeks to verify whether a city's brand logo indeed works in favour of the brand and to confirm the existence of a method of making city brand logos work more effectively. As Ribot (2019, p. 41) explains, in an attempt 'to find the easiest possible way to communicate through an association of ideas, humankind invented the symbol'. The object of study in the present investigation is the trademark, commonly called nowadays as 'logo', which is used as a symbol for city brands. The universe of research primarily consists of the cities ranked on Simon Anholt's City Brand Index (Volos & Martin, 2016).

The concept of city brand logo is relatively new. Despite its current popularity, this concept is lacking in investigation. The absence of studies on how the graphic marks (logos, trademarks) affect the place brand or destination brand, the lack of a specific method for its design and the fact that lessons on identity design only focus on commercial brands are some of the reasons for exploring the developments in communication design.

The theoretical–practical relationship established between the two disciplines of city branding and logo design has generated a definition for a new graphic or producing sign: city logo. The term 'city logo' is one of the contributions of this doctoral thesis, as

this thesis synthesises the main areas with which it has been worked on; a city logo simultaneously gives its character to a graphic that aims to be a useful visual tool for city brands.

Tourism has become critically important for cities, countries and destinations. Cities when considered as 'destination places' aim to grow their number of visitors; in the process, they not only increase their income but also enhance the manner by which they are perceived, and hence boost their reputation. In Barcelona, for example, tourism is one of the essential activities, and it represents a priority for the municipal government, both for its contribution to the economy of the city and for its various effects on urban dynamics. According to the *Observatori del Turisme a Barcelona (2017)*, the Barcelona City Council reported that the city received approximately 18.7 million overnight tourists in 2017 (see Figure 1.1). However, this estimation did not consider the number of people who visited the city without spending the night there, a figure approaching 8.8 million. Tourism is a major source of income in today's globalised world, which delivers attractive assets that help the destination to grow and improve the lifestyle of its citizens.



Figure 1.1: Tourists and overnight visitors in Barcelona city hotels. Source: Observatori del Turisme a Barcelona Ciutat i Regió (2017)

Recent studies on tourism web pages (Fernández-Cavia, 2015; Fernández-Cavia, Rovira, Díaz-Luque, & Cavaller, 2014; Vinyals-Mirabent, 2018) indicate that people who plan to travel seek information on the destination on the worldwide web. This platform helps

visitors to develop an idea of where they are going and what to expect from their trip. Web pages provide a first glimpse of the brand. Tourism web pages aim to offer information about the destination. The information, graphics and visual discourse that visitors select for this purpose follow the brand core, brand strategy and positioning values that the city or destination seeks to convey. The visitor's perception constitutes the destination brand. A destination's official website has become 'the portrayal of its desired image' (Vinyals-Mirabent, 2018, p. 4). City brands as destination brands seek to gain assets and earn renown, differentiation and prestige for the city (Anholt, 2009). The communication plan consists of various strategies and value propositions, and design consequently transpires. The graphic image, usually preceded by a logo, helps with the effective and attractive communication of the city brand message. The name of the place is typically the first item shown on the tourism web pages. Furthermore, it is demonstrated through a logo. The image entices a large number of visitors to remain in the place. The picture subsequently reappears to them in posters, free maps and publicity brochures of the place.

1.2 Research Problem

This study investigates the research problem regarding the undervaluing of city brand logos and examines the insufficient analysis of the role of logos. Several studies have investigated logos and brands from different disciplines and perspectives, mostly from marketing and communication (Kelly, 2016). Branding and place branding have also been explored, but none of these studies have evaluated the real role of a logo. The studies have merely focused on the differentiation between logo and brand and the secondary role of a logo (Govers & Go, 2009) in the area of place branding. However, such statements disregard the contribution of logos to place branding when these logos are effectively created.

Several authors such as Kelly (2016); Olins (2009); Wheeler (2009) and especially Neumeier (2005, p. 1) agree that 'a brand is not a logo'. The reason is that branding a product entails endowing a product not only with a signature but also with perceptions and meanings. This aspect encourages competition between products because one product can be perceived as having better quality over another. In the case of this thesis, a city could be perceived to be better prepared to welcome visitors over another through its city brand. The brand decides how a city is positioned among the competition and how a city intends to communicate the brand. As previously mentioned, many authors have supported the idea that a brand is more than just a logo. According to Neumeier (2005), a brand is indeed a person's gut feeling about a product, service or company. A brand is also a means of positioning a company, product or

service, such that it is perceived by the target audience as a company prefers to be recognised. It constitutes the tangible and intangible aspects that surround a product (Wheeler, 2009).

The place brand indistinctly turns out to be much more than a logo (Anholt, 2009; Dinnie, 2011a). In contrast to a product brand, a place brand is much more complex and is more needful of actions to position a place. Among the factors to consider are the inhabitants of the place and the means of preparing the place to meet the desired positioning. Places, regardless of 'scale (country, city or smaller place) or perspective adopted (solely as a tourism destination or a wider perspective), are extremely complex in nature' (Kladou, Kavartzis, Rigopoulou, & Salonika, 2017, p. 426). The concept of place brand contains (as discussed in detail in chapter 2, section 2.4) a country brand and a city brand (i.e. destination brands or region brands) because countries and cities are also places. The terms 'place', 'city' or 'country' can be used nearly synonymously (Anholt, 2009), as they refer to a place. The country brand has been defined as 'the unique multidimensional blend of elements that provide the nation with culturally grounded differentiation and relevance for all of its target audiences' (Dinnie, 2008, p. 15). Replacing 'country' with 'city' provides an effective idea of the meaning of city brand.

The number of cities with a city brand increasingly grows because today's world is a globalised one, and cities are realising that a city brand is a powerful means of attracting assets (i.e. tourist, talent, economic or reputational assets) and differentiating themselves. Moreover, cities are gradually taking more control of their brands, developing symbols and language that 'build on what they have and help shape what they can be. In today's globalised, networked world, every place has to compete with every other place for its share of the world's consumers, tourists, businesses, investment, capital, respect and attention' (Australian Capital Territory, 2013).

Nevertheless, the problem is that the role of logos in city brands has been insufficiently valued and developed. Kelly (2016) suggests that the role of the city logo has been inadequately analysed. In reality, many city logos lack technical design quality, whereas others fail to communicate the significance of the city brand. However, these assertions do not denote that the prevailing criticisms that brands are not simply a logo are exaggerated. A sufficient number of people believe that a 'brand' connotes having only a logo and a slogan. They can barely imagine the work that is required to create a brand strategy; clearly, a brand cannot be summarised in only one graphic piece or phrase. However, logos do exist—they are used and acknowledged as a valid tool for

enhancing the presence of brands in media, especially in a virtual world where the belief is that individuals who are not on the internet are considered to be non-existent.

Particularly, city brand's logos have not been thoroughly studied. The current perception is that a considerable number of new logos are launched with neither an exceptional graphic quality nor a strategy that clearly communicates the values of a city brand. To demonstrate this premise, this thesis cites as an example the recent launch of the logos of Valencia, Cadiz and Zaragoza in Spain.

In January 2016, the new brand of the Tourism Board of Valencia was presented, which replaced the one with the slogan '*Terra i Mar*' (see Figure 1.2). The designer, Dídac Ballester, has already performed work for the city of Valencia. During the presentation of the brand, a few representatives of the County Council anticipated some discomfort regarding the number of tourist brands in the Region. The general sentiment concerned the presence of too much politics and very little identity, which thereby motivated the creation of a new logo (García, 2016). However, this logo had conceptual problems despite its effective graphical composition. The branding project was highly superficial, which limited itself to the correction of certain weaknesses of the brand from a visual plane; additionally, it lacked focus on the identification of a true differential value or a unique and clear promise to stand out among the competition. A strong territory brand represents a fundamental competitive advantage in terms of attracting the attention of key interest groups; if this intention was indeed present, then the approach was insufficient. Ballester's work more or less responded in an acceptable manner to the simplistic commission of the *Diputación*: he was entrusted with a neutral visual identity that spoke of the province and its municipalities reducing the link with the capital. I believe that Ballester has performed a correct design work based on these premises. To comment on some aspects of his design that are deemed weak (i.e. I think that the logo is repetitive) reduces its influence. I also believe that the asterisk is neither the most appropriate nor an original symbol for this project. Nonetheless, the real problem in this case was the basic approach. A design without a clear strategic direction causes extreme difficulty in distilling it into an interesting visual concept. With nothing to shoot, all that is left to do is to use something as empty as the map of the province and an asterisk (García, 2016).



Figure 1.2: Logo of Valencia. Source: www.valenciaturisme.org/es

Meanwhile, the new logo of Cadiz created by David González, a technician from the press office, combines the sea and the sun 'as defining elements' and a beacon that 'enlightens us towards a better future, that [supposedly] enlightens us and that accompanies us on the path we have started in this new journey', as city mayor José María González stated at a press conference during which the new logo was unveiled. For González, the new logo represented a 'serious and powerful commitment to teach a city of which we are deeply proud and in love' (Durio, 2016). The logo is illustrated in Figure 1.3.

This logo also had some problems. First, it lacked coherence and legibility. Within a logo, both symbols and texts must be understood semantically and visually. One error in a semantic sense involves displaying a symbol that says little or nothing about the brand it represents or uses an inadequate typeface that provides the logo with a tone that is relatively inconvenient for the activities it performs. With regard to legibility, the misuse of colours, ornate typography or composition of poorly prepared elements or texts can cause confusion and impair the reading and understanding of the logo itself. Second, the logo creation project lacked assertiveness in terms of the application of the logo to the design of a corporate image. The following case provides an illustration of this premise: a clinic focused on children is not the same as a clinic focused on adults with high purchasing power. Thus, the logos of these clinics must be designed differently, and such an approach is known as 'positioning'. Positioning entails thinking about the target audiences and their characteristics and needs subsequently composing the logo elements based on these requisites. This important detail does not usually appear when creating free logos. Hence, the lack of assertiveness can cause a serious dysfunction in the image that is intended to be projected.

The Board of Directors of the Andalusian Association of Designers sent the mayor of Cádiz a letter focusing on this issue, following the new logo created without costs for the city, as it was carried out by city hall staff without training or specific experience in that area. The assumption of such responsibility was akin to the case of a patient being operated on by a surgeon with neither the title nor experience.



Figure 1.3: Logo of Cádiz. Source: www.diariodecadiz.es

The City Council decided to organise an inter-agency contest to obtain a brand image and a slogan that encapsulates the qualities of Zaragoza as a tourist destination, as well as a creative line that would ensure the homogeneity of the materials with which Zaragoza Turismo works (García, 2019).

Subsequently, a contest with a budget of €18,150 (compared to the €232,000 that was spent on the previous brand) was held, and the winners were two Zaragoza agencies: *La Mano and La Luna Espacio Creativo and Nemo Graphic Room*. During a press conference, the minister of Economy and Culture explained that the new image intends to reflect the city's capacity to bring 'an emotion and continuous experience, with the street as a stage, where Zaragoza wants to take care of you, inspire, captivate, love'. He added that this image is strongly linked to 'the concept of a contemporary European metropolis', and that Zaragoza offers 'all the lifestyles and architectural styles of Europe of the last 20 centuries, [and this image] is a perfect emotional summary of all of them'. According to the organisation, this image achieved 'a very modern digital symbology, like the use of ZGZ, recognisable letters and the style of other cities such as Barcelona with BCN or New York with NY' (García, 2019). However, this brand embodied all the clichés of a low-cost tourism brand. In addition to displaying a heart, symbol that has been used by numerous cities, the brand conveyed a generic and empty concept and featured an unoriginal design, and it was produced on a preposterous budget. Such brand with neither a focus nor a differentiation serves little purpose. Nonetheless, the problem lies

in the poor management by the municipality; similar to the leaders of many other cities and municipalities, the Zaragoza leadership prefers to get out of the way as much as it can without ending up believing that a greater investment can generate more benefits, and that the brand is not merely a symbol that decorates pens and notebooks.



Figure 1.4: Logo of Zaragoza. Source: www.zaragoza.es

Govers (2013), an expert in the place branding field, considers city logos as weak instruments. Meanwhile, Kelly (2016, p. 2) argues that researchers demonstrating different positions in the literature can be 'categorised into two main camps: **researchers** who discuss logos and slogans as **examples of the visual form of place branding** and those who **question the merit of logos and slogans in place branding**'. As some of the most well-known researchers in place branding have indicated, the general opinion on the role of the logo is its visualisation of a brand; however, in contrast to product branding, place branding is much more complex, thus rendering the insignificant role of the logo (Anholt, 2005, 2010; Ashworth & Kavaratzis, 2009; Hildreth, 2010; Lau & Leung, 2005; Stock, 2009).

The current research aims to put into perspective these divergent opinions by reviewing the merits and functions of effective logos in city branding, to finally demonstrate that logos can be a powerful tool if they are created and used properly. Additionally, it underscores that logos are 'an important parameter of the equation, they help the consumer make decisions, since they embody the meaning of the brand, disseminate their most desirable attributes and facilitate their identification' (Capsule, 2007, p. 17). These goals are achieved by comparing and de-constructing today's city logos to identify the specific elements that help support the service of the city brand.

Anholt (2010), an academic and expert in the place branding field, recognises that logos could be useful elements that provide a visual consistency through stationery and other traditional corporate visual tools. Kelly (2016, p. 4) reveals the crossing of Anholt's

theories by understanding them as a policy-based approach with those principles mentioned by Kavartzis, which deal with a communication-based approach consisting of three steps for brand communication. She explains that contemporary communication design practices and social media strategies demonstrate the possibility 'for the visual strategies of branding to actively support policy and communication, because communication is required in both areas'. Therefore, the logo can generate an interconnection between policy and communication, which allows the logo not only to communicate but also call attention to communicate.

Designer Milton Glaser, who is renowned for creating the iconic 'I♥NY' logo, defines a logo as 'the gateway to the brand' (Wheeler, 2013, p. 56). This depiction highlights the importance of a brand logo, which is the simplest means of describing a brand. Nevertheless, the final goal is to make sure that the visual identity coincides with the city brand's intended image (Swytun, 2008, p. 60).

The previous statements indicate the lack of a guide for creating a quality city logo, which suggests the absence of a tool for comparing and analysing the current landscape of city logos. Although some experts do agree on the important cohesive role of city logos, the existence of a guide or a set of steps could improve the construction of a quality logo for a city brand. A well-designed city logo avoids the present problems and functions as a unifying element of a city brand.

The theme of this thesis is selected for its practical implications. This thesis intends **to lay the foundation for the future construction of city brand logos**. Moreover, it aims to define the current relationship between city brands and their logos. It also explores whether city brand logos communicate the city brands values and, if so, it subsequently identifies those city brand logos that have achieved success and their process of attaining such success. This study is considered a convenient one because of the **opportunity to document the current city brand logos** and create a tangible record for further analysis. Brand strategies have changed over the years and have adapted to new times and methods of branding, and their logos should undergo a similar development. The study is also feasible especially within the context in which a **large number of cities have strategically managed their city brand**, and most of these cities have also likely developed a logo symbolising them. City brands chiefly communicate with possible travellers through the worldwide web. Internet websites are 'essential communication tools for place brands' (Alonso & Bea, 2012, p. 311). Thus, searching for the logos of cities and understanding how they use graphic symbols to display their brand city is a viable undertaking.

1.3 Scope and Aims

This research is considered to be part of the place branding area of study because it is born from city brand theories and practices, even though it analyses the visual aspect of place branding. However, place branding is a multidisciplinary territory, as different visions and professions converge to make the brand of a place develop in all senses. Place branding has emerged as a result of vast areas of knowledge, such as architecture, politics and marketing, and it assesses different facets of the territories (Lucarelli & Berg, 2011; Vinyals-Mirabent, 2018)). Nonetheless, place branding relies on the communication area; in contrast to city marketing, place branding focuses on communication resulting in the reputation built across the place itself.

Building competitive identity ['place brand' in Simon Anholt's words] is not an advertising, design, or public relations exercise, although of course these techniques are essential for promoting the things that the country [or city] makes and does: its tourists and heritage attractions, its companies and their products and services, its music and art and other cultural products, its sport, its people, and its investment and employment opportunities. (Morgan, Pritchard, & Pride, 2011, p. 25)

As a designer, this author places the scope of this thesis in the area of branding design, as depicted in Figure 1.5. In this domain, the logo appears as part of the visual language adopted by the brands, which gives the logo the highest hierarchical representation. In this regard, design and communication expert Hildreth (2013, p. 217) argues that 'these much-maligned tools have a legitimate role in place branding, albeit a limited and delimited one', which implies that logos indeed work but within specific frameworks and rules. The current study precisely intends to explore this aspect.

In terms of designing tourism logos, the design should be direct. The brand is a type of promise for the public; in the case of a tourism logo, it should demonstrate to the public the experience that they would undergo. Logos that are heavily loaded with elements lack applicability and could thereby confuse the public. As Hildreth (2013, p. 219) suggests, 'some allowance might be made here for tourism logos, but generally speaking place logos are better off playing it fairly straight. Forced cuteness is to be avoided, as is looking like a bank; somewhere in between, the truth lies'. In the mission to communicate, the adage 'less is more' is suitable, but less could denote 'very dull'; hence, the designer must attain balance according to the context.

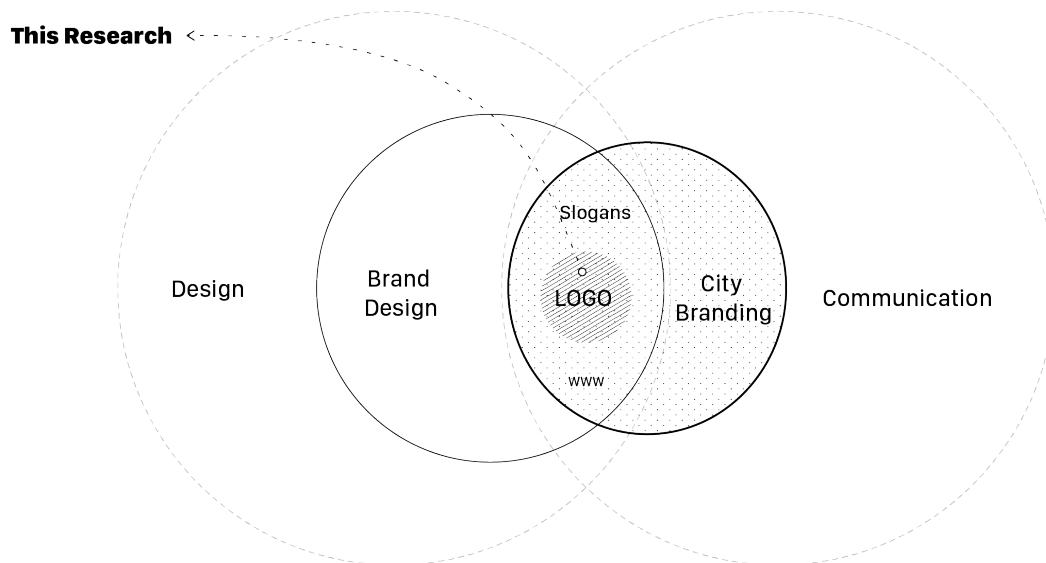


Figure 1.5: Research domain. Source: Author's own depiction

The goal of this research is to **re-evaluate the role and importance of logos in city branding**. The research aims to put in perspective and question whether city brand logos help the brand to communicate or they merely function as a decorative element. Humans are more likely to remember images and stories than words. This thesis aims to highlight this point and concurs with Kelly's (2016, p. 2) postulation that the logo, as a component of branding, 'forms the foundation for all aspects of branding and becomes an integral part of connecting complex, multifaceted, policy-based and communications-based branding strategies'.

This thesis consists of six chapters. Two chapters are practical, in which data recollection and design modelling techniques are applied, whereas the other four chapters are theoretical.

Chapter 1 establishes the motivation and goals of the investigation. Its main point is that the research problem is understood as a gap in today's development of city brands and brand design. This chapter also situates the research problem in the current reality, in which city branding strategies continue to appear and develop.

Chapter 2 focuses on the study objectives and the reasons that underlie the significance of investigating this topic. It highlights the components that have made brands and their visual identity a matter of relevance.

Chapter 3 includes the literature review, in which the subject of study is introduced from various perspectives. The section starts with a historical approach to identify the elements constituting the current understanding of brands and logos and their need for

one another. This matter also results in a terminological problem, which is addressed appropriately. This chapter concludes with an analysis of the state of the art from a Scopus perspective, evaluating what has been stated and how much has been discussed about the issue of place brand logo. The primary motivation for this thesis is thereby obtained, which is to identify a methodological approach for the development and design of city brand logos.

Chapter 4 presents a review of the critical techniques for the development of the methodology in this study. The first one involves the content analysis of city brand logos. The second technique is the interview, in which the opinion of experts in the field are of utmost importance for the project. The third technique consists of an individual test, which helps to gain further insights into people's perceptions of positioning, particularly the logos of city brands and the components with which the city brands have been ranked. The final study technique, the case study, reviews the importance of city brand logos in the news and the media.

Chapter 5 details the results obtained from the methods and techniques elaborated in chapter 3.

Finally, chapter 6 presents the conclusions and findings of the thesis. It discusses and addresses the meaning of chapter 5. From both the theoretical and practical standpoints, chapter 6 also indicates the contributions that are considered relevant. This chapter, in addition, focuses on the applications that this thesis could provide in the realm of visual identity design and other disciplines. It likewise identifies those aspects that require improvement and suggests recommendations for future directions of research.

1.4 Research Question and Objectives

As an exploratory research, this study seeks to predict the results of a city brand logo, based on the design and identity choices used in their development. It posits the categorisation of place branding logos according to their design qualities to allow for the prediction of their final results. The following question is thereby raised: **How should a quality city brand logo be constructed?** The research question aims to determine the elements comprising an effective and high-quality city logo. The plan is to reveal the characteristics that make a real city logo endure. Two main objectives help the investigation to answer this research question.

1.4.1 Main Objective A (MOA) and Specific Objectives

The **main objective A (MOA)** of this study is to **identify a greater quality graphic**

strategy for a city logo. This objective concerns the design part of the thesis. Through an exploration of today's city logos, the intent of this thesis is to identify the specific cities that have a stronger design that is based on the logos' design rules, thus ensuring a long-lasting and distinct city logo. To achieve this goal, a first approach to the corpus is performed to define the appropriate sample of study. A graphic classification of the logos is conducted at a global level. These approaches are expected to offer clues on the status of city brand logos. The following four specific objectives emanate from the main objective A:

- **S01: Build an instrument that allows for the analysis, exhibition and comparison of the city brand logos at a global level.** The construction of an instrument that facilitates the comparison of the current panorama of city logos has not been performed thus far. Small graphical comparative studies have been conducted, such as the work of Chaves (2011) or Hem and Iversen (2004). However, none of these studies have analysed the graphic elements comprising the logo and the messages that these elements communicate through the city logo.

- **S02: Identify the dominant graphic strategy.** The use of the above-mentioned instrument is expected to reveal the trends and inclinations in the design of city brand logos. The cities can consequently recognise the aspects that they believe are working at a formal and aesthetic level, as these are the same aspects that they intend to imitate. Solid and working visual graphic decisions are seemingly copied if they work correctly, therefore, becoming a trend.

- **S03: Examine the overall tendency of urban world destination logos and the Spanish city logos.** According to the World Tourism Organization, Spain ranked third in the list of the most visited countries worldwide in 2014 and 2015 (surpassed only by France and the United States) (Fernández López, 2015). In 2015, the World Economic Forum gave a first-place ranking to Spain in the area of tourist competitiveness. These rankings underscore the importance of examining the city branding cases in Spain. The evaluation of the communicative correspondence between city brands and city logos across a country, which successfully attracts tourists, is of particular interest.

- **S04: Explore the relationship between highly and poorly ranked city brands and their respective logos.** The goal is to ascertain any relationship between a well-ranked city at a branding level and the weight and importance given to its visual image. In other words, the aim is to confirm whether the cities with the best brands are much more

aware of the importance of their visual image than the cities with inferior brands.

1.4.2 Main Objective B (MOB) and Hypothesis

The **main objective B (MOB)** of this study is to **clarify whether current city logos are at the service of the city brand strategies**. If they are, then this study reveals the aspects that transmit and reflect these types of logos. The study consequently locates the city that is the best at performing in this regard, as this information could set the guidelines for the succeeding generations of cities that plan to undertake their own city branding activities. To achieve this objective, this study proves or refutes the hypotheses below. These hypotheses aim to reveal the preoccupations of city logos, which are not only a matter for discussion but also an element that increasingly appears in today's media and branding circles.

- **Hypothesis 1:** Branding experts do not perceive the utility of city logos, whereas design experts do recognise their necessity. The place branding community has stated in several articles (Ashworth & Kavaratzis, 2007; Florek, 2011; Govers, 2013; Govers & Go, 2009) that resources and time spent on city logo design are not meaningful for the construction of a place brand. This community has even described the logo as a weak instrument (Govers & Go, 2009). On the contrary, the design community (Wally Olins, 2009) does acknowledge the need to make a name visual, and calling it by its name and brand on paper implies the usage of a trademark.
- **Hypothesis 2:** Logo types (*logo models*) located high in the ranking of Anholt' City Brand Index 2015 (Anholt-GfK, 2016) are closely associated with the six strategic areas of city brands. The city brand logos were initially used as destination brand logos for tourism purposes. However, city logos nowadays are used for business situations and conferences to address the citizens themselves and finally utilised as a tourist symbol (e.g. London, Paris and New York City, among others, use the signature to represent each aspect in which the city brand has to be present). Thus, the researcher senses the need to review whether city brand logos would be capable of representing the aspects used by Anholt in his investigation of brand place (Anholt is credited with coining the concept of 'brand place').

Figure 1.6 illustrates a visual understanding the configuration of research questions related to the objectives and the manner by which they seek to be resolved. To recap, MOA is focused on the design field, whereas MOB is concerned with the aspect of communication and place branding.

RESEARCH QUESTION

How should a quality city brand logo be constructed?

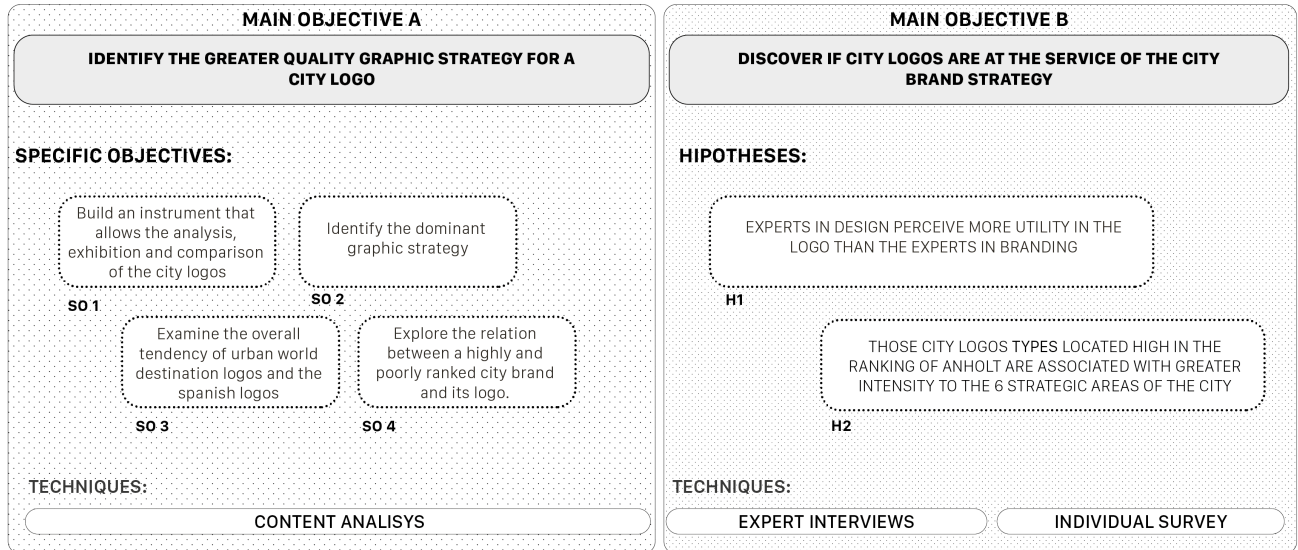


Figure 1.6: Research questions. Source: Author's own depiction

The final purpose of these research questions, objectives and hypotheses is to **lay the foundation for the future construction of city brand logos** to ensure that these logos are capable of serving the brand as a visual tool for unifying the messages. The central concern of this thesis is to explain the extent to which the brand's emblematic elements affect the place brand as a whole.

1.5 Significance of Brand City Logos

Brand city logos exist, and substantial resources have been expended on city brand design, particularly on the creation of graphic designs and a visual identity. **Brand city logos continuously appear.** City logo designs representing their brands continue to be launched purportedly to make the city more distinguishable and demonstrate to citizens, visitors and businesspeople the superiority of the city. The individuals responsible for the visual identity, and the cost of the visual identity project are usually parts of the news headline.

Place branding experts have acknowledged logos as useless (Govers, 2013); nevertheless, the places' use of logos and place marketing managers' seeming obsession with place logos both persist. Hildreth (2013, p. 219) enumerates the following four reasons that underlie this situation:

- First, Hildreth (2013, p. 219) addresses the graphic design necessity as similar to a letterhead that '*needs something in the upper right-hand corner*'. This assertion is understandable, as 'letterheads' are not the only materials requiring a 'stamp' to display their origin or membership. Any corporate entity or place-promoting organisation has to be on the worldwide web to exist, especially in the context of the pervasiveness of the internet as a powerful communication tool. Websites require 'something in the upper right-hand corner', meaning graphic design, and this requisite cannot be escaped 'no matter how fundamentally correct the "logos aren't very powerful levers in the grand scheme of things" view is' (Hildreth, 2013, p. 219).
- Second, '*ease of purchase*' is another influencing factor, which Hildreth (2013) refers to as 'the capital value of a brand being represented by a symbol'. Furthermore, 'graphic design, headlines and other types of identification and communications can be bought' (Hildreth, 2013, p. 219).
- Third, '*prestige and pleasure*' offers a sense of value. A logo makes the buyers feel that their 'place and organization are important' (Hildreth, 2013, p. 219).
- Fourth, the idea of '*peer pressure and one-upmanship*' states that a city does not want to be the only one without a brand identity, when 'everybody's doing it'. As Hildreth (2013, p. 219) explains, 'you don't want to be the only place to show up at a big international conference without a polished brand identity', which is a logical assertion.

This situation raises the issue of identifying a strategic approach for guiding city brand logo design towards a useful tool for the brand, rather than espousing the caprice of design agencies. Hildreth's (2013, p. 219) viewpoint roughly describes how a place brand logo should be, contrary to what happens with today's tourist logo:

The primary mark itself is neither playful nor austere. Some allowance might be made here for tourism logos, but generally speaking place logos are better off playing it fairly straight. Forced cuteness is to be avoided, as is looking like a bank; somewhere in between, the truth lies. Too many pastel colours, or any use of a heart shape whatsoever, are the kiss of death, as well as an admission of utterly failed imagination.

The need to '*methodologise*' the creation and design of a city logo and establish how it

should and should not be a city logo therefore arises. Even if logos 'pale in effectiveness compared with other identity management tools, if a place is going to have them—and it probably is—they might as well be half-way decent; there's no argument there' (Hildreth, 2013, p. 218). Moreover, several authors (i.e. Beritelli & Laesser, 2018; Blain, Levy, & Ritchie, 2005; Cai, 2002; Hem & Iversen, 2004; Kelly, 2016; Kladou, Kavaratzis, Rigopoulou, & Salonika, 2017; Lee, Rodriguez, & Sar, 2012; Pike & Page, 2014; Sadler, Cleave, Arku, & Gilliland, 2016; Séraphin, Ambaye, Gowreesunkar, & Bonnardel, 2016; Wahyurini & Wardani, 2014) recognise the absence of knowledge about the effectiveness of logos as one of the foremost analysis gaps in the destination branding literature.

Chapter 2 Theoretical Framework

This chapter discusses the conceptual context in which this thesis is positioned and developed. Several important authors are selected to justify the approach adopted by this research. The literature surrounding the subject is divided into two types, according to the approaches for proceeding. First, the literature gathered aims to create a theoretical framework, in which theories, studies and statements are reviewed to distinguish how ideas are complemented or discounted according to different areas of the communication discipline reviewed for this thesis. The idea is to put into perspective the amount of knowledge on the subject and how this knowledge affects the logo of each city brand. Second, a review of the state of art, which is detailed in chapter 3, analyses the last articles published on Scopus to describe the process and extent of the examination of the subject in the academic world.

This theoretical framework is divided into five sections that merit an investigation to realise this thesis. The sections aim to explain basic concepts, with the purpose of level knowledge and get deeper in the aspects that concern the subject being studied.

- The first section focuses on the emergence of the brand as one of the essential elements in economics and society in the 21st century. It includes key discoveries, essential characters and relevant definitions.
- The second section deals with the current meaning of brand and branding, which has recently caused considerable conflict in the areas of communication, marketing, public relations and design. Each study area perceives the brand in its own distinct manner and natural form.
- The third section covers logos and graphic design. Design is the profession that elaborates on the graphics and visual identity of place brands.
- The fourth section discusses city branding and locates this topic

within the current landscape of place branding. As a relatively new concept, city branding is redefined and framed accurately for this thesis.

- The fifth section concerns city logos, which are understood as graphic devices that aim to represent a city at a holistic level, including a destination facet. It explains the process that has lived and continues to live, and the logo concept handled by the fields of communication, public relations and advertising. It also assesses the opinions of the International Place Branding Association (IPBA) and several academic experts and researchers regarding logos.

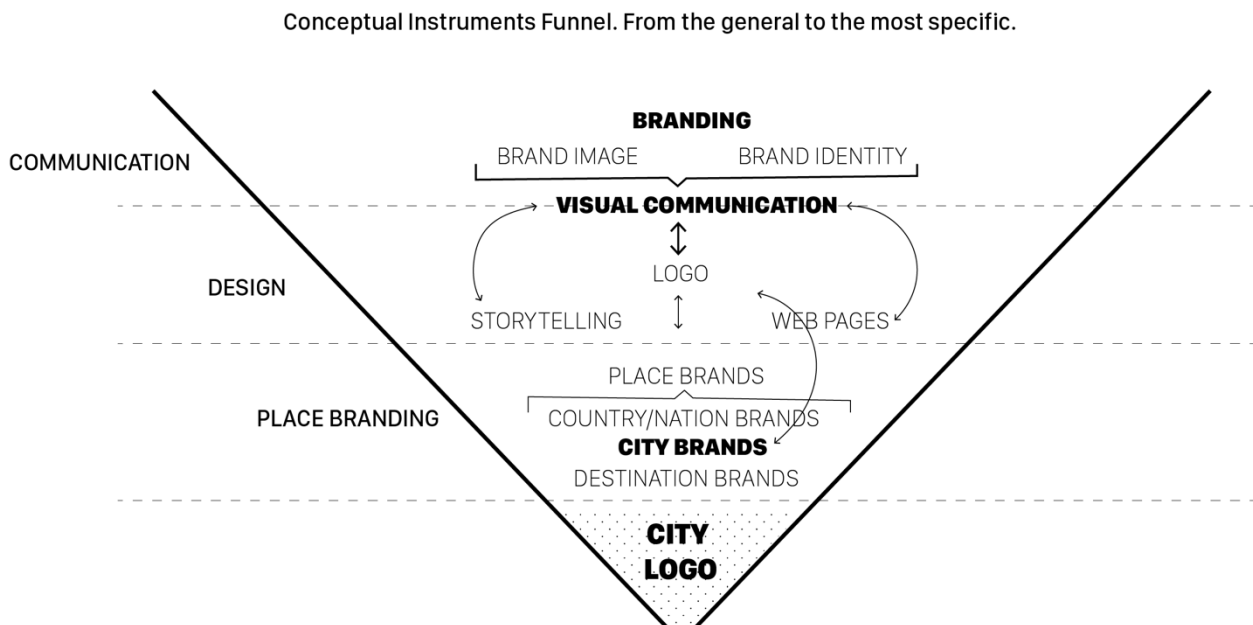


Figure 2.1: Theoretical framework and funnel of conceptual instruments. Author's own depiction based on the literature review

2.1 History of Logos and Brands

This section chronicles the history of the brand and hence the logo, and how the meaning and function throughout its history have evolved according to needs and professions. The meaning of brands has not been the same for 500 years. The brand is a complicated phenomenon that continues to develop. Thus, confusion ensues between some disciplines when they share knowledge. This case is particularly true for design and communication. Several authors, notably Costa (Costa, 1987, 2004, 2005, 2009), Meggs & Purvis (2016), Mollerup (2006), Olins (2004) and Pelta (2004), underscore the importance of gaining knowledge about the historical aspects of the brand to understand its current function and definition.

Visual marks have been used for identification for centuries. The origin of the brand as an indicative signal arises from prehistory, at the moment in which man seeks to communicate and becomes aware of the need to mark with different purposes. Costa (1989, 2004) locates the beginning of the use of marks in the fifth century A.C., whereas Mollerup (2006, p. 98) states that the mechanism with the brand function has existed for at least 5,000 years. Early Africans and Europeans left paintings in caves. Images of animals were drawn and painted on the walls of these former subterranean water channels occupied as a refuge by prehistoric individuals. The period was 'not the beginning of art as we know it. Rather, it was the dawning of **visual communications**, because these early pictures were made for survival and for utilitarian and ritualistic purposes' (Meggs & Purvis, 2016). Many of the petroglyphs are pictographs and symbols that represent ideas or concepts.

Historically, brands have been primarily senders of information, that is, they were more related to who sent the message than who received it. For instance, cattle brands and proprietary marks were developed 'so that ownership could be established, and the maker of pottery or other objects identified in case problems developed or superior quality inspired repeat purchases' (Meggs & Purvis, 2016). Interestingly, a form of signature or trademark was already being used by the Mesopotamian people, which they considered as unique and unforgeable.

Mesopotamian cylinder seals provided a forgery-proof method for sealing documents and proving their authenticity. [...] When they were rolled across a damp clay tablet, a raised impression of the depressed design, which became a "trademark" for the owner, was formed. Because the image carved into the round stone appeared on the tablet as a raised flat design, it was virtually impossible to duplicate or counterfeit. (Meggs & Purvis, 2016)

These signatures can be considered as a property brand. It was somehow protected because it had anti-copy mechanisms.

Another ancient brand-like mark was the one made by the Egyptian stonemasons, who worked the stone for the construction of temples and other buildings. These constructions were carried out with stones that were engraved with signs and symbols of trademark character. They were indicative marks that whoever had to position the stones and fit them with each other had an idea of where and how they linked with each other. In particular, they were technical marks, and they did not intend to communicate the identity of the author. They were '*work signals*' (Costa, 2004, p. 33). However, each quarry of antiquity had its own *work symbolism*, and these functional and meaningless signs ended up preceding the so-called 'workshop' brands, increasingly complex in their forms and with a greater number of elements that did not cease to fine-tune until the Middle Ages. These marks with time could be appreciated in cathedrals and in the points of force of the construction, signifying a powerful means of communication which, in the century of the lights, was taken advantage of by secret societies, thereby provoking a repression to the stonemasons (Costa, 2004, p. 35). Later in the Middle Ages, these builders of cathedrals and palaces were benefited by the ecclesiastical authorities and were given numerous privileges such as franchises. The term '*francs-maçons*' or freemasons (freemasons franchisees) arises from this relationship. Interestingly, *maçon* in French means bricklayer or builder, revealing the purpose of those marks in the stones in the cathedrals. These marks would therefore have a communicative purpose (Costa, 2004, p. 36).

The graphic and alphabetic signs began to coexist at a certain moment, paving the way for monograms, which were constructions that united the writing with the graphic sign. This form was heavily used in Greece and Byzantium. Monograms used to be symmetrical combinations that contained ligatures; they were logos in a way because they were letters and drawn words. Nonetheless, they remained far from having a commercial purpose, as they were truly signs of brand identity (Costa 2004, p. 38). Meggs & Purvis (2016) similarly concur that since the prehistoric times, humans have sought ways 'to visually express ideas and concepts, to store knowledge in a graphic way and to order and clarify information'.

Mollerup (2006, p. 98) highlights the early forms of identification with three basic motivations. The first motivation concerns the sense of social **identification**, that is, who is who or who says what; it is similar to an artist who signs a painting. The second motivation involves the need to demonstrate **ownership** and possession. A peasant who

marks his cattle to protect it from thieves illustrates the second basic motivation. The third motivation entails gaining knowledge about the **origin**, that is, who has done the identification. An example in this case is an artisan who marks his craftsmanship out of pride. These three motivations for identification are the same reasons underlying the decision to create brands.

The 'beginning' is also found to be related to the minting of the coin, or the work of metal workers (Mollerup, 2006, p. 16). Metal workers used a 'stamp' in stamping on the metal exactly as the cattlemen did to mark the cattle. They utilised a 'stamp' designed with their brand of 'property' and pressed the seal on the metal. This approach was also adopted during the Renaissance to coin the 'types', which have a metallurgical origin. Gutenberg and the first typographers had been goldsmiths, and this trade allowed them to sculpt with a punch a matrix. This trade would later enable them to apply the technique of melting the pieces into lead moulds that would be used for multiplying the typefaces. The printing press itself and the typography are based on the pressure marking of the types with ink on paper, such as the antique brands.

In Italy by 1282, a colourless emblem, the watermark, was made by pressure from a raised design on the matrix, and it became visible when the sheet of paper would be held to the light. This artefact is still used nowadays even on a digital level to mark the pertinence of the page (i.e. similar to word processors such as Microsoft Office Word). Moreover, trademarks for 'paper mills, individual craftsmen, and perhaps religious symbolism were early uses. As successful marks were imitated, they began to be used as a designation for sheet and mould sizes and paper grade. Mermaids, unicorns, animals, flowers, and heraldic shields were frequent design motifs' (Meggs & Purvis, 2016). In a way, these early logos adopted the necessary meaning to represent the factory of the paper factory and the type of paper sheet it represented.

In the medieval times, proprietary marks were required, and they empowered the society to control trade. By the 1700s, 'virtually every trader and dealer had a trademark or stamp' (Meggs & Purvis, 2016). Mollerup (2006, p. 16) argued that the history of the modern logo emerged from a social desire for identification, either individually or socially. The Industrial Revolution, which started sometime in 1760 to 1820, was known for its mass manufacturing and marketing, thus

[increasing] the value and importance of trademarks for visual identification. But the **visual identification systems that began during the 1950s went far beyond trademarks or symbols**. The national and multinational scope of many corporations made it difficult for them to maintain a cohesive image, but by unifying all

communications from a given organisation into a consistent design system, such an image could be projected, and the design system enlisted to help accomplish specific corporate goals. (Meggs & Purvis, 2016)

Until this point, the issue of 'who does to make this so desired mark that will allow the assignment of products and services' remained unclear. In 1922, book designer William Addison Dwiggins used the term '**graphic design**' for the first time. Dwiggins' aim was to describe his activities as an individual who brings 'structural order and visual form to printed communications' such as trademarks or proprietary marks. This event led to the acquisition of this recently developing profession of an appropriate name. Afterwards, with the mass production during the industrial era, and with manufacturing and marketing, **early understood brands began to be part of the process of the consumer choice of one product over another.** The newly recognised graphic designers began to dedicate themselves to the creation of the visual identity of the product and the projection and presentation of the brand as best as they could with the help of a logo on the frontier. Until this point, the terms 'brand', 'mark', 'trademark' and 'logo' historically meant the same. The logo was born from the registered name, and it acquired a sense of signature or seal of the manufacturer associated with its product. The modern brand started to be understood as an entirely a different item from what is presumably known nowadays (Meggs & Purvis, 2016).

2.2 Brands and Branding

The power of branding in the economic and social contexts is beyond doubt. Olins (2004, p. 13) explains that the role of brands in the 21st century, whether in the business world, the arts, charities or sports, corresponds to a social and cultural phenomenon of extraordinary strength and influence. Debbie Millman, chair and cofounder of the Master's Program in Branding at the School of Visual Arts and author of *Design Matters and Brand Thinking*, defines branding as a 'deliberate differentiation' (Wheeler, 2018, p. 6).

The current research analyses city logos and therefore the logos of places and destinations that are currently managed from the branding perspective. Thus, primarily understanding the foundation of any branding process and its subsequent application to a particular field of study is convenient.

The subsequent section briefly explores what a brand is and highlights its relevance in today's ways of living. The brand can be extensively discussed; nevertheless, this thesis focuses on the aspects that exclusively relate to cities, places, destinations, logos and

the graphic design involved in the process.

2.2.1 Brand definition

For the purposes of this investigation, the next paragraphs examine the meaning of **brand** mainly from a **design and communication angle**. However, in the practical world of design, the 'brand' that is used in a discussion about the *logo or trademark* (concepts that are reviewed in section

2.3 Logos and Trademarks) is referred to as '*visual brand*'. Considering the brand history, brands and logos clearly share a common past, which constitutes the reason why some professions still tend to mix up the two concepts. A linguistic confusion thereby ensues between the two disciplines. To resolve this conundrum, this thesis focuses on the entire concept, the reputation, the perceived elements, the image and identity, the complete set of touchpoints of a brand and the 'core' of the brand in any discussion of brands. On the contrary, this thesis refers to logo or trademark, visual identity and visual image whenever appropriate.

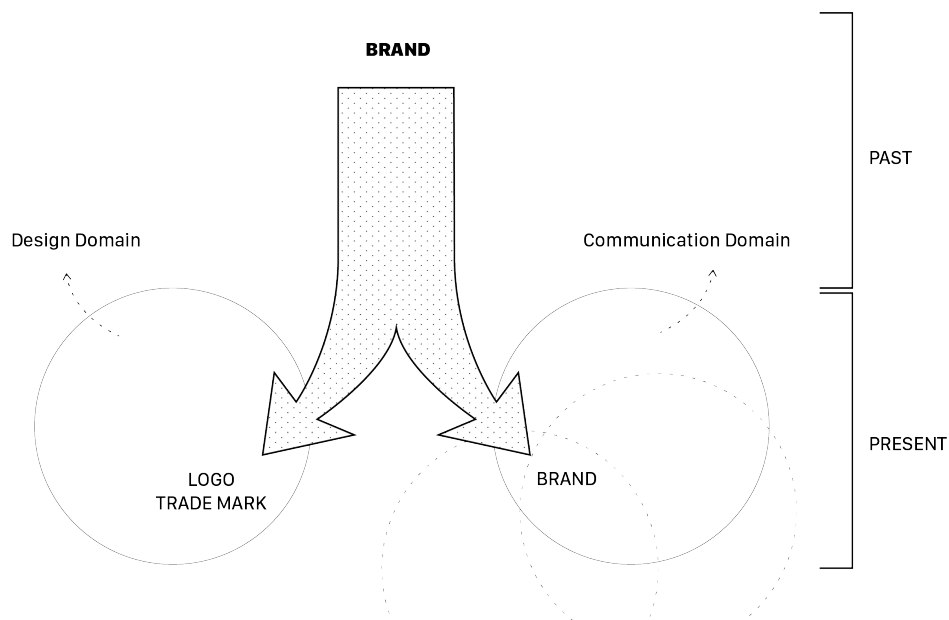


Figure 2.2: Common past of today's logo and brand. Author's own depiction based on the literature review.

An authentic definition of the brand concept requires a review of how a large number of professions describe it; hence, the concept is frequently believed to be 'misunderstood' (UNWTO, 2009, p. 18). The concept has different meanings for diverse occupations. However, a review of the brand concept's meaning in various professions provides a complete and holistic idea of what a brand signifies.

Communication expert and Catalan designer Joan Costa (2004, p. 17) indicates that the answer to the question 'What is a brand?' varies according to the individual who is queried. If asked for a definition of a brand, a graphic designer provides a description that tends to highly differ from the replies of a marketing director or a publicist, as each one defines a brand according to his vision and how a brand relates to his area. Costa (2004) explains this phenomenon through an old Chinese proverb '*The whole is more than the sum of the parts*', indicating that the brand is not only the whole but also the complex relationship between the parts that compose it. In other words, a brand is viewed as the parts as much as in its entirety. The brand is both everything and the parts themselves.

According to Costa (2004, p. 112) and Medina (2014, p. 56), in antiquity, the brand was born as a thing or a sign. The discourse on the brand evolved during the Middle Ages; it transformed into a memory system during the Industrial Era. Today the brand is considered a complex phenomenon, thus explaining this situation. Nevertheless, the ultimate definition of a brand fundamentally depends on the profession or research perspective that uses it.

Medina (2014) suggests that the brand can be viewed from different perspectives to enhance its understanding. Medina proposes various definitions according to the manner of viewing the concept, and no definition belittles the other. The subsequent paragraphs focus on Medina's schematization, pushing it a little further. Moreover, the English literature and the literature review of this thesis allow for the schematisation to be complemented and improved in terms of accuracy.

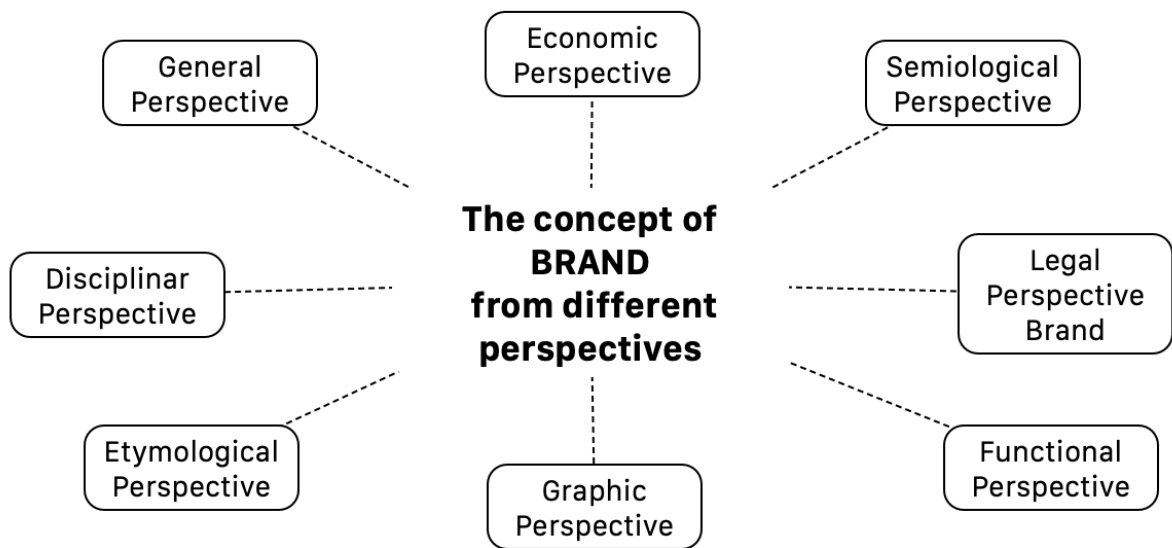


Figure 2.3: Brand perspectives. Source: Medina (2014)

Etymological Perspective

The term 'brand' in Old Norse (as well as Old English) translates as '*brandr*', which comes from an ancient Scandinavian word that means 'to burn' (Hem & Iversen, 2004). The Pocket Oxford Dictionary of Current English (as cited in Brujó & Clifton, 2010, p. 37) confirms this etymological depiction, but it also describes brand as follows: '*brond*'; 'fire, flame, destruction by fire; firebrand, piece of burning wood, torch'. It additionally refers to a poetic side of the term, indicating 'sword', which in Proto-Germanic is '*brandaz*', meaning 'a burning'. Implying almost literally 'mark made by a hot iron' (1550s), one might think that especially on a cask, etc., to identify the maker or quality of its contents, broadened by 1827 and then to 'a particular make of goods' (1854). Denotes an 'iron instrument for branding' in 1828. Brand name is from 1889; brand loyalty from 1961. Old French brand, *brant*, Italian *brando*. Brand as a verb would mean 'to impress or burn a mark upon with a hot iron, cauterize; stigmatize' (Online Etymology Dictionary, n.d.).

The element that gives commercial brands, or any brand for that matter, the name 'brand' is their first condition: a brand is a sign that leaves a mark on a surface (Costa, 2004).

Legal Perspective

According to the Spanish brand law (2001 cited in Medina, 2014), a brand is 'any sign capable of graphic representation that serves to distinguish in the market the products and services of companies from others'. In the United Kingdom, the Trade Mark Law offers protection for the trademarks use. The Trade Mark Law offers a legal definition of the concept in question as 'a way for one party to distinguish themselves from another. In the business world, a trademark provides a product or organisation with an identity which cannot be imitated by its competitors'. It also stipulates that a trademark can be a name, word, phrase, logo, symbol, design, image, sound, shape, signature or any combination of these elements. Additionally, it specifies that the term 'is written as "trade mark" (as in the Trade Marks Act 1994), not "trademark"' as today is known the concept and accepted by a wide range of dictionaries as the Oxford English dictionary (in order to simplify the matter and understand the concept as a word in this thesis we will use the trademark version that has been recognized and accepted over time).

The American Marketing Association (AMA), the largest professional marketing association in the world, also specifies that the legal term for brand is trademark. Moreover, it explains that a 'brand may identify one item, a family of items, or all items of that seller' (AMA, 2018). From a legal perspective, the term 'brand' is thus reduced to what is currently known as logo or trademark. This definition is extensively applied and highly cited by various publications, which has caused controversy in the domain of place branding (Anholt, 2010).

Semiological Perspective

Medina (2014) indicates that in a discussion about signs, the semiological perspective is substantial because the semantic basis of a brand is as important as its graphic construction or another aspect of it. Capriotti (2007, p. 8) also defines the brand as a contract of meaning between an issuer-organisation and recipients-public, in which the first party elaborates and proposes a meaning, whereas the second party interprets and provides a meaning. Chaves (2010, p. 16) similarly states that the brand is the minimum message identifier, a form of micro discourse on the identity of the organisation: it is the synthesis of positioning. This depiction primarily refers to the visual brand.

Costa (2004, p. 18) defines the brand as a sensitive sign that is simultaneously a verbal and a visual sign, thus rendering it a 'double-sided coin' or a double-sign symbol. Because a name is a linguistic sign that takes shape and becomes a visual sign, a logo,

coloured symbol, since a word is inn-material. However, to brand something is not simply to stamp or seal a sign on a product; it is also an act of baptism (Costa 2004, p. 25). Moreover, it is the 'consequence of a product/thing that accumulates value until it becomes a product/sign and, later, a brand/image' (Costa, 2004, p.149). In other words, the product, service or institution gives birth to the brand, and consequently, when charged with values, creates value for itself. As Costa (2004, p. 139) indicates, the brand is the message, the image and the symbol.

Ribot (2019, p. 36) adds that given that the main role of a brand is to 'create and spread a universe of significance around a social object (be it a product or service), the brand must be, by definition, a semiotic instance, a machine that produces meanings'. Such meaning should be accumulated over time, because the public's first experience with a brand will probably lack meaning as they don't understand exactly what it stands for.

In summary, the brand is understood as a semiotic device that is capable of producing a discourse, giving it meaning and communicating it to the recipients. Medina (2014) asserts that the brand expresses values, and it is presented as an interpretive contract between the company and consumers: the former proposes a series of values and consumers accept (or reject) the opportunity to become part of that world. Moreover, the brand can be defined as a vector of meaning, a value and a contract.

Economic Perspective

In the field of economics, a brand is nearly the most coveted method of doing business nowadays—everything is a brand, we are all brands and a great brand with an excellent reputation succeeds economically. Costa (1987) and Pelta (2004) agree that the brand is a material sign adopted by a company to primarily distinguish itself from the competition. The brand is also a means for firms to differentiate their possessions, production operations and economic or institutional activities. As consultant, theorist and marketing expert Aaker (1991) explains, brands indicate to the customer the origin of a product and protects both the customer and the producer from competitors that attempt to provide possibly identical products.

Brands nowadays can be bought; for example, the well-known Coca Cola brand has a high economic value. Any discourse on the Coca Cola brand is not about the logo but its reputation and people's perception. Coca Cola's high value for being successfully positioned makes it one of the most expensive brands in the market, along with Apple and Google.

Functional Perspective

Costa (1987) states that the role of the brand is an essentially identity function. In other words, brands are a guarantee of origin, as they were in the beginning, where they stipulated the origin of something, particularly where it was made, geographically speaking. The brand has incorporated the differentiating function only since the Industrial Revolution. Bassat (2009) affirms that the brand, as its name indicates, was born to distinguish and mark a creation or possession.

As previously mentioned, AMA describes a brand as a 'name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers' (AMA, 2018; Forristal & Lehto, 2009; Huertas, 2011; UNWTO, 2009). Thus, a brand is equivalent to a logo. In this regard, the World Tourism Organisation (UNWTO, 2009) considers this definition as highly limiting and suggests that such definition seems to be more pertinent to a logo than to the qualities that differentiate one product from another. Hence, an opinion of the term 'branding' is more suitable from the perspectives of publicity, marketing and public relations.

The American Marketing Association recently offered a more specific definition that could be properly understood and accurately applied in the realm of branding. In this definition, a brand pertains to 'a customer experience represented by a collection of images and ideas; often, it refers to a symbol such as a name, logo, slogan, and design scheme. Brand recognition and other reactions are created by the accumulation of experiences with the specific product or service, both directly relating to its use, and through the influence of advertising, design, and media commentary'. Additionally, a brand often includes 'an explicit logo, fonts, color schemes, symbols, sound which may be developed to represent implicit values, ideas, and even personality' (AMA, 2018).

General Perspective

The general perspective is complicated to explain without referring to the existence of the logo. The logo is a trademark and 'a trademark is a sign. The sender of a trademark uses his mark to identify himself to the world. This has been in one of three ways: I have identified him as an owner, as a manufacturer or simply as the sender of a message' (Mollerup, 2006, p. 9). The public's initial interaction with a brand is with the product, hence with the logo (probably at the same time, as products always come branded for identification purposes). From a general perspective, an aspect that is conceivably worthy of highlighting is the general public's opinions about the brand. Furthermore, the public would refer to the logo as a brand because it is what they visually see of the

brand. Thus, from a general perspective, a brand can be denoted as a logo or a trademark, and it can be perceived and branded in all products or services. The logo is used as a mere representation.

The act itself is designation of identity and the result is the heritage of the graphic marks that make up the iconographic culture of each era. Its function has not changed, because marking is still the fact and result of printing or transferring on a medium a signal, the result of the act of marking. (Medina, 2014, p. 60)

The problem of terminology really emanates from this area. An understanding of what a brand means for each profession is necessary, as the definitions may vary to a certain degree. However, the general public must learn that a logo is not a brand (Neumeier, 2005), and that a brand is all that surrounds the service or product of a company, especially its reputation.

Disciplinar Perspective

From a branding perspective within the fields of public relations, advertising and communication, a brand is 'simply a company, a product or a service with personality' (Olins, 2009, p. 9). By contrast, Bassat (2009, p. 28) defines the brand as 'invisible [and] immaterial, which identifies, qualifies and, above all, gives added value. It is what the user or consumer feels once they have satisfied their need with the product'. From a marketing viewpoint, Kotler (2007, p. 126) states that a brand is 'a name, a term, a sign, a symbol, a design or a combination of some of these elements (the form), [which] identifies goods and services of a seller or group of sellers, and differentiates them from their competitors (the content)'. From a management standpoint, Chaves (2010, p. 16) considers the brand as a 'purely strategic instrument [that] covers the entire organisation, referring to its long-term profile and acting as a key to the positive interpretation of all the messages it transmits'. According to Healey (2009), the brand resides 'mainly in the minds of consumers and [it] is often synonymous with its reputation. In other words, your brand is what consumers think it is' (p. 10).

Finally, from the standpoint of graphic design, Costa (2004, p. 18) considers the brand as the whole and the parts. That is, the brand is a set of graphic signs with a wide range of expressive and representative possibilities adjusted to the identity profile of any subject. Therefore, the graphic perspective of the brand developed above is a competence of this discipline.

For brand and communication expert Kapferer (2004), a brand is the good name of a

product, service or institution, preferably linked to its identity. Furthermore, Kotler and Gertner (2002) recognise the brand as a simplification tool for the purchase decision process. These authors cite the promise of value as one of the key aspects of a brand.

For Anholt (2007), a brand pertains to 'a product, service or institution, considered in combination with its name, its identity and its reputation'. Reputation can be defined as the beliefs or opinions that are generally held about someone or something. This concept fits with Neumeier's (2005) definition that a brand is a person's gut feeling.

Graphic Perspective

As its name suggests, the brand (see the etymological perspective) was born to distinguish and mark a creation or possession (Bassat, 2006, p. 41). In the 1990s, designers Murphy and Rowe (1991, p. 69) considered that the names of 'brands' are indeed called brands, and the graphic images of the brands are regarded as 'logos'. Such contention could be considered as flawless at the time, proving how the meaning of brands has evolved. However, indications of what would later be an understanding of brands in both disciplines subsequently emerged. According to the Universitat Pompeu Fabra academic Collantes (1999, p. 2) in *The Meaning of the Brand*, the brand is both the maker of the statement, the subject of the statement and what is stated about this subject. What the logo says, which is essentially the brand, is depicted in the logo itself. Collantes (1999) adds that the visual form is an instrument for transmitting the meanings of the brand.

Medina (2014), Ribot (2019) and Chaves (2003) agree that to unequivocally identify a subject, it must be named and seen; hence, a graphic sign is created by combining the four visual elements of symbol, typography, colour and style. This sign is denoted as a 'graphic trademark', or sometimes a brand, as for a visual brand. A logo sums up all the multiple styles that a trademark can acquire, such as abstract mark, mascot logo, combination mark, emblem logo, letter mark, pictorial mark and word mark. Although they are all a combination of typography and images, each type of logo provides the brand with a different feel. Chaves (2003, p. 16) describes this case as a visual sign of any type the specific function of which is to individualise an entity. That is, a logo is a visual synonym with the capacity to identify and differentiate.

Medina (2014) argues that as the brand is a verbal sign and a linguistic sign, it precedes the image. Consequently, the brand may be turned into a graphic or an iconic sign. Hence, the name acquires an iconic shape (logo, symbol, logo or acronym) to become

the graphic signature of the subject that it identifies. That is, a logo becomes an optical signal of its identity recognition.

The design language is currently adapting and understanding the term 'brand' as it is, which constitutes a significant responsibility; the task no longer rests solely with visuals, as visuals, actions and reputation together build a brand. As Bassat (2009) explains, the brand is 'no longer just an image, it is a whole system that revolves around the product' (p. 44). For Costa (2004), **sensuality and emotion define today's top brands, which are more connected to the ability of evoking certain meanings (values and/or attributes)** than to the functionality of the product and/or service that they represent. In other words, the brand has become the main intangible asset of organisations. The brand precedes the image, which is defined in a 'projection of the brand in the social field' (Costa, 2004, p. 17).

In his book, American author and speaker Neumeier (2005) refers to a brand as a 'person's gut feeling about a product, service our company'. This depiction pertains to the whole and an emotional state, implying that the likability of any object depends on the feelings and preferences of each individual; it also illustrates how brands engage with people. Meanwhile, Bassat (2009, p. 50) argues that brands 'live in three very different places: in the market, in the brain and in the human heart'. Neumeier (2005) also asserts that a brand is not a logo. Such confusion that these two terms can cause engenders '[considerable] mistrust about brands and branding these days, and this [situation] isn't helped by the fact that nobody seems to agree on what the word really means' (Anholt, 2007, p. 3).

Renowned academic, writer and Danish designer Mollerup (2006, p. 56) similarly contends that a brand is more than a visual trademark. A brand is the product (or class of products), including its logo, its brand name, its reputation and the atmosphere built up around it. Any discourse on brands is about the verbal, visual and conceptual aspects of product identity. This premise concurs with Neumeier's (2005) contention that a brand is not a logo.

Advisor and manager of corporate communication, design essayist and teacher Norberto Chaves (2011, p. 17) considers 'brand' as a polysemous and ambiguous term. He explains that a graphic becomes a brand when it achieves the public acknowledgement (the same as Costa's (2004, p. 18) view when he argues that a brand is thus a two-sided coin or a double sign), as an identifying sign of something or

someone, and not something else. Ribot (personal communication, 15 March 2018), owner of Menage design and Catalan designer of the latest logo of the University of Barcelona, agrees with Chaves (2011) by emphasising that a brand is a symbol that gains meaning with time and the correct use of it. For Australian designer and academic M. Kelly, a brand is a 'sign in the semiotic sense as it stands for something other than itself' (Kelly, 2016, p.3). This assertion is in accordance with the previously mentioned idea that the brand is more than a logo and is more than what can be seen. The logo is merely a fragment of the brand.

To finally position the role of brands in the new millennium, Olins (2004, p. 17) indicates that

branding has far exceeded its commercial origin, to the point that it is now almost impossible to measure its social and cultural influence. It has spread to education, sports, fashion, travel, the arts, theater, literature, regions, countries and almost anything imaginable (...). brands and branding are the most important contribution that commerce has ever made to popular culture (...). In our time, brands are everywhere.

This statement engenders the idea that people are composed by brands and people choose among many brands to create their own brand; for example, if somebody wishes to appear fancy and sophisticated, the obvious solution would be wearing clothes with elegant and classy brands such as Chanel and Louis Vuitton. In this regard, Olins (2004, 2009) confirms that brands project not only the image of a product but also people's own image, which explains why people choose one brand over the other. Consumption has evolved 'from being mere acts of humans' need fulfilment to representing symbolic, identity-related practices' (Vinyals-Mirabent, 2018, p. 34). Branding defines people perception and understanding in relation to certain products and services that surround them.

A successful brand uses its unique set of values to drive a successful business strategy—to encourage consumers to choose it over its competitors. Therefore, a successful brand is one that achieves a high degree of recognition by consumers. However, this relationship is based upon reputation, so for a brand to retain its position, it must ensure that it continuously fulfils the customers' expectations. (Slade-Brooking, 2016, p. 14)

Finding different types of brands is possible nowadays. Some brands represent products, such as Vichi Catalán and Ikea, whereas others represent services, such as MSC Crocciere, W Hotels and Can Roca Restaurant. Moreover, several brands do not

refer to products but to corporations or institutions, for example Pompeu Fabra University, Barcelona Futbol Club and Barcelona's town hall.

However, highlighting the existence of place brands has become possible for many years; however, rather than being about products or services, the brands pertain to a place, and an indeterminate number of values impregnate the brand. These values range from experiencing the place to learning about it from a cultural perspective as much as from an entertainment viewpoint.

In the context of this research, the approach that mostly fits the purpose is the one based on the disciplinary perspective, in which a brand is an organisation, product or service with a reputation and personality. Furthermore, a brand is a strategic instrument and a whole that resides in the minds of the audiences. Although no definition or approach denies the other, they are complementary.

In summary, branding can be understood as '(a) the business of naming products; or (b) designing the livery of products (and these first two activities are indeed what a branding agency does); or (c) it has something to do with building or creating an enhanced sense of corporate culture or 'mission' within the organisation (in fact the word is not often used in this context); or (d) it is the means by which the product acquires its reputation' (Anholt, 2010 p. 7). Any of these depictions and all of the options together define what brand is.

2.2.2 Branding, or the act of doing brand

Present-day companies and organisations dedicate important budget items to persuade and attract their publics, with the clear intention of inducing them to consume certain products or services. This influence is achieved by techniques associated with branding. Building brands is a decisive factor in differentiating companies and their products. Brands (as demonstrated in the chapter on brand definition, from an economic perspective) are among the 'most valuable assets of a company through which to reach an increase in profits and company growth' (Vinyals-Mirabent, 2018). Olins (2004) argues that companies are now 'seducing' their audience with their brand that is the centre of attention; thus, branding is everything. Moreover, branding is '**a process of soul searching**' (Govers & Go, 2009, p. 268).

However, Anholt (2007, p. 3) contends that most people believe that branding 'is roughly

synonymous with advertising, graphic design, printing, public relations or even propaganda', yet these tools are only some of the ones used in developing a brand strategy. Anholt (2007) indicates that **branding is the process of designing, planning and communicating the name and the identity to build or manage the reputation**. In this sense, branding is also defined as 'more than promotional activities and a communication device; it is a complete and continuous process connecting a range of marketing initiatives' (Ashworth & Kavaratzis, 2009). The keyword is 'process', branding being a brand process. Meanwhile, Anholt (2010, p. 10) asserts that branding is an activity, one 'that goes on largely in the mind of the consumer—the accumulation of respect and liking for the brand—and cannot be seen as a single technique or set of techniques that directly builds respect or liking'.

Slade-Brooking (2016) explains that branding is about differentiation, in which the idea is to appear different from the competition. She refers to the core beliefs that a brand upholds as brand values, which are the primary means of distinguishing from the rest. Additionally, Slade-Brooking (2016) suggests another method of differentiating a brand from the competition, which entails characterising the brand by developing a brand personality.

One way of identifying this is by using social psychologist Jennifer Aaker's 'dimensions of brand personality' framework, which uses a set of human characteristics to characterise a brand. These are grouped into five core dimensions:

1. Sincerity: domestic, honest, genuine, and cheerful
2. Excitement: daring, spirited, imaginative, up to date
3. Competence: reliable, responsible, dependable, efficient
4. Sophistication: glamorous, pretentious, charming, romantic
5. Ruggedness: tough, strong, outdoorsy (Slade-Brooking, 2016, p. 14)

By characterising a brand using Aaker's dimensions, a brand that sells cars such as Ferrari acquires a sophisticated personality, which implies that the product is perceived as an elegant, refined and sophisticated car. By contrast, Smart is perceived as an urban, easy-going and technological car because of its personality or characterisation.

According to the preceding statements, branding can be defined as a series of actions or steps that are undertaken to achieve the state of being on the 'top of mind' of consumers. Brands require branding to conquer their area. However, not every brand needs the same branding.

2.2.3 Aspects of a brand and brand identity

Anholt (2001, p. 5) identifies the four key aspects of a brand, namely brand image, brand purpose, brand equity and brand identity. The details are presented below.

Brand image is a subjective and perceptual phenomenon, which is formed by a reasoned or emotional interpretation of the brand by the consumer (De San Eugenio Vela, 2012). In other words, brand image 'refers strictly to the reconstruction of the brand identity in consumers' minds' (Vinyals-Mirabent, 2018, p. 36), or according to AMA (2018), brand image denotes the 'perception of a brand in the minds of persons. The brand image is a mirror reflection (though perhaps inaccurate) of the brand personality or product being. It is what people believe about a brand—their thoughts, feelings, expectations'. For Anholt (2010), brand image involves 'straying from observable reality into the world of perceptions and keeping a firm grip on meaning starts to become harder. (...) is the set of beliefs or associations relating to that name or sign in the mind of the consumer' (p. 7).

Brand and brand image should be differentiated because as Anholt (2010) argues, using them as synonyms is easy. Nonetheless, brand and brand image convey diverse meanings, 'the former being within the domain of the product and consequently under the control of the producer, and the latter being within the domain of the consumer, and thus outside the direct control of the producer' (p. 7).

Costa (2004) recognises that brand image is one of the concepts that is closely linked to brand in today's information society. This assertion denotes an incursion into the social imaginary, daily psychology and personal world of aspirations, emotions and values. Costa (2004) conceives the meaning of brand image from three fundamental viewpoints: the force that attracts people to a certain brand and what the brand means to them; the emotion individuals feel towards the brand; and the thought that lingers in the memory when everything has already been said, done and consumed.

In her work *No Logo*, (Klein, 2001) argues that companies no longer manufacture products but merely strive to create a certain brand image, which is what ends up selling. It makes a direct reference to the process of business re-positioning in which the value assigned to a given corporation is measured. Rather than by the function of the quality offered, by its products or the value accumulated by its corporate brand.

Brand purpose are the goals that the brand intends to pursue to ensure its existence. It also refers to how the product, service or organisation plans to change the world, or at least the sector to which the brand belongs.

Brand equity denotes the value of a brand and the collection of associations, behaviours and actions. Furthermore, it pertains to the reputation earned by the brand, which can be valued by customers and audiences. According to AMA (2018), brand equity is the 'value of a brand. From a consumer perspective, brand equity is based on consumer attitudes about positive brand attributes and [the] favorable consequences of brand use'. Additionally, brand equity connotes 'the value inherent in the name or sign' (Anholt, 2010, p. 7).

These concepts have acquired exceptional relevance in the research and professional practice of the branding field. They complete a brand in a sense that its parts cannot be understood without the others. As the goal of this thesis is to determine the relationship between city brands and their logos, the efforts are focused on the branding components that directly touch the graphic design atmosphere, or brand identity.

Brand identity is an element that is tangible and appealing to the senses (Wheeler, 2013). It infers that the components can be seen, touched, held, heard and watched. It powers recognition, increases differentiation, and 'makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems' (Wheeler, 2013, p. 16). De San Eugenio Vela (2011) states that brand identity represents one of the most important assets in the process of creating an image and a positive reputation of any product or service in the market.

According to (Kapferer, 1997), brand identity comprises six variables, namely physique, personality, culture, relationship, reflection and self-image. He adds that brand identity plays a major role in branding, explaining that 'a brand is the good name of a product, an organization or a place, ideally linked to its identity' (Kapferer, 2004, cited in Govers & Go, 2009, p. 16). Brand identity defines how brand managers intend their brands to be experienced, whereas brand image refers to how the brand is actually experienced. The message is developed based on the choice of certain factors that are linked to the identity, which must be communicated to a specific audience as factors of attraction (Moilanen & Rainisto, 2009).

Anholt (2007, p. 5) describes **brand identity** as 'the core concept of the product, clearly and distinctively expressed'. He adds that for commercial products and services, brand identity is 'what we see in front of us as consumers: **a logo**, a slogan, packaging, **the design of the product itself**'.

Moira Cullen, senior director at Global Design, The Hershey Company, underscores that design plays an essential role in creating and building brands. Design differentiates and embodies the intangibles—emotion, context and essence—that matter most to consumers (Wheeler, 2009, p. 4). The goal of a brand identity designer is to find artefacts that tell a story and engage people with the brand in a familiar and meaningful manner.



Figure 2.4: Brand touchpoints. Source: Author's own depiction based on Wheeler (2009, 2013)

Wheeler (2009, 2013), author of *Designing Brand Identity*, defines brand identity as a tangible that appeals to the senses—people can see it, touch it, take it and listen to see it move. Brand identity enhances recognition, amplifies differentiation and makes great ideas and meanings accessible. Brand identity gathers dispersed elements and unifies

them into complete systems (Wheeler, 2009, p. 4), which adds a soul factor to the concept. As Neumeier (2005) argues, brand identity is a gut feeling; the brand is related to the emotions felt by the consumer.

Verbal sign is subsequently the oral designation of the trademark. Additionally, Slade-Brooking (2016, p. 52) states that a verbal sign is one of the essential components of brand identity, as it has to assign a single proposal, communicate effectively with a particular audience, achieve a set of different values as well as looking suitable. As much as objects can be named, they have to be written as well, and a signature comes into being in this instance. A signature is ultimately a logo. Slade-Brooking (2016, p. 49) indicates that visual signs can hold specific meanings, and they usually acquire a powerful symbolic significance over time. By contrast, a verbal sign as a visual message is the sole legacy of the organisation, and it is defined by how people choose to call it (Ribot, 2019).

2.3 Logos and Trademarks

Institutions and organisations should appear in conversations, as logos travel with people and among them. This situation would not occur without a name because anything that cannot be named does not exist (Costa, 2004, p. 19). The value of the name as an element of the brand is not questioned, but the manner of writing this name on paper, screens or any 2D support is a task assumed by logos, and this aspect denotes the brand's existence. In other words, what is unseen does not exist.

Schroeder (2004) suggests that 'visual consumption begins with images' (p. 230). A visual identity exists for every product, service or institution, and more importantly for every place. These brands must be named and written. Therefore, the most visible means of achieving this task is through a signature. A signature is merely a printed name, but when it develops a creative way to sign, adds icons, combine specially selected fonts and a unique structure, it becomes a logo.

The subsequent chapters provide the definition of a logo, its functions and its difference from concepts such as trademarks, marks and logotypes. Moreover, a revision of the brand's visual identity is presented, which is a crucial part of the physical appearance of the brand. The different categorisations of logos are also discussed. Moreover, the techniques designers use in making unique logos and the parameters that create distinctive logos are described. Finally, the next chapters explain why logos

are not only identification elements but also storytellers.

2.3.1 Definition of logo

The most remote ancestors communicated through visual icons; similarly, brands nowadays communicate with their clients through images. Understanding what a logo is requires awareness of other concepts within which it is framed. The most important concept is **visual identity**. Visual identity pertains to the sum total of the brand's visual aesthetics, consisting of logos, logo types, symbols and colours, among others (Slade-Brooking, 2016). Every organisation possesses 'a visual identity; whether its members believe it or not—some creating one then carefully nurturing it, while others neglect theirs' (Margulies, as cited in Ribot, 2019, p. 33). Furthermore, every brand has a visual identity, that is, every visual/graphic element used for distinguishing itself from the others. Mollerup (2006, p. 12) also describes visual identity as the visual part that represents the entity's corporate identity. Companies use visual identity as a tool for controlling and managing how they present themselves externally. Visual Identity constitutes a complex message system that can display itself in each component of a company or organisation (Ribot, 2019). For Ribot (2019, p. 34), these messages range from 'those that specifically identify the institution, such as trademarks, to those that do not have a labelling function, but which represent its attributes and values'. Schmitt & Simonson (1997, p. 72) contend that although visual identity is projected through various design elements and visual choices, it is almost never appreciated in its entirety. People perceive some fragments of visual identity and form a general impression.

In summary, visual Identity comprises the visible elements of a brand, such as colour, form, and shape, which encapsulate and convey the symbolic meanings that cannot be solely imparted through words. Brands 'need to be seen to be remembered' (Costa 2004, p. 27). These assertions resonate in today's highly visual world and highlight for companies the importance of caring about the visual elements that comprise their social networks, web pages and stationery in general. The identity of a brand is inscribed in visual graphics.

Ribot (2019, p. 34) classifies visual identity into two types: basic and complementary elements. The basic elements of **visual identity include the components or devices that can be registered** in legal terms. These basic elements help identify and differentiate the brand, above all the name, which is an essential part of the brand. They include trademarks, slogans, symbols and icons (Keller, 2003; Mollerup, 2006; Olins,

2009, p.36; Ribot, 2019, p.34). To qualify for legal protection, a trademark must be unique. The designer or owner of the organisation must conduct an in-depth study of the existing brand registration database. If the results do not reveal anything alike, the trademark in question should receive approval for registration. Once approved, a trademark restricts others from using an exact or similar mark. This factor is particularly relevant at a time when 'humanity is now producing such a vast amount of information, much of it visually branded' (Airey, 2015). However, Airey (2015, p. 5) indicates that this vast amount of information constitutes a problem for organisations and businesses that are attempting to differentiate themselves visually, explaining, 'it also creates an opportunity for designers who are skilled enough to create iconic designs that stand above the crowd'. Frutiger (1985) foresaw these beliefs a long time ago, when he discussed a large number of offers that existed in the market, and these offers were all about the same product or service; one way of getting noticed was to use signs, as they would be easy to remember. A trademark entails the reduction of a message to its minimum expression (Capsule, 2007, p. 7). Thus, trademarks are the 'shortest, fastest, [and] most ubiquitous form of communication available' (Wheeler, 2009, p. 4). The challenge nowadays is that the trademark should manage to gather all the messages that the brand desires to make the consumer remember.

In etymological terms, the dictionary refers to a trademark as follows: 'in a specialized sense of "stamp, seal, brand, etc. placed upon an article to indicate ownership or origin" (mid-13c.). Figurative use by 1869. As a verb, from 1904. (...) This sense of mark also yielded the meaning "particular brand or make of an article" (on the 1660s), hence its use in 20c. names of cars, etc.' (Online Etymology Dictionary, n.d.). In this meaning, the word 'logo' is described as a 'simple symbol or graphic meant to represent something, 1937, probably a shortening of logogram "sign or character representing a word." And then, logogram as a word-sign, sign or character representing a word, 1840, from logo-"word" + -gram. Generically, "any symbol representing graphically a product, idea, etc.," from 1966. The earliest use of the word (1820) is in the sense "*logograph*", which in this sense is itself a mistake for *logograph*," the old type of word-puzzle' (Online Etymology Dictionary, n.d.). The word 'logo' as it is used nowadays comes from the early impression that one can solely concentrate an idea (words) into an icon meant to talk by itself. Based on these terms, the Oxford Dictionary defines a trademark as 'a symbol, word, or words legally registered or established by use as representing a company or product' (Oxford Dictionary, n.d.). The Cambridge Dictionary agrees by stipulating that a trademark is 'a name or symbol on a product that shows it was made by a particular company, and that it cannot be used by other companies without permission' (Cambridge Dictionary, n.d.). Nevertheless, a trademark should be understood not only as a symbol but also as a graphic that is capable of differentiation that may be legally

registered. Furthermore, a trademark 'protects a slogan, phrase, word, company name, logo, or design that identifies a company and/or its goods. A logo is a symbol or design used by a company that may fall under trademark protection laws' (upcounsel, n.d.).

However, modern trademark laws 'date back to the late nineteenth century. The advent of large national corporations selling their goods to a growing consumer market created an issue of identity. How could they distinguish them from inferior goods or commercial rivals?' (Slade-Brooking, 2016, p. 24). The fervour to stand out from rivals can be appeased by a correctly and intelligently designed logo to project the identity and values of the brand and simultaneously attract its target audience. Hem and Iversen (2004) state that organisations use logos as a means of building brand equity. Logos are 'important company assets that firms spend enormous amounts of time and money promoting' (Van Riel & Van den Ban, 2001).

Mollerup (2006) suggests that the precise term should be 'trademark' by providing the following rationale:

The term 'logotype' and its shortened form 'logo' come from the Greek 'logos', meaning word. Logotype sometimes refers to marks that are longer and easily readable names, while logo sometimes refers to shorter names, acronyms or abbreviations. Sometimes both terms are used as synonyms for the graphic trademark, which also includes picture marks. (Mollerup, 2006, p. 109)

Several authors pertain to a logo as follows: 'the name designed; the symbol and color represent the name by substitution' (Costa, 2004, p. 19); 'the name or logo is the tool for identification and recognition' (Govers, 2013); and 'the logo is a component of branding; it is a name, symbol or trademark adopted for easy and definite recognition' (Danesi, 2006, p. 57). Additionally, many authors agree that a logo is essentially the name turned into a symbol, which should identify and be easily recognisable, stating that a logo is a 'communication device' (Kelly 2016, p. 2) and the 'pictorial counterpart of the brand name' (Danesi, 2006, p. 54) that works as a tool that aims to 'make the brand visible and [the logo] should not be identified as the brand itself' (Lury, 2004, p. 74).

Neumeier (2005, p. 1) affirms that a logo is constructed from words with personalised typographies. In his book *Brand Design*, Wheeler (2009, p. 4) defines a logo as a word (or words) in a certain source, which can be standard, modified or calligraphic. This depiction deepens in the same way that a logo is located next to a symbol in a formal

relationship called a 'signature'. It is called 'logo' (or logotype) the graphic style and appearance of writing the name of an entity (i.e. company, product, institution, event). A logo plays a distinctive function due to its stability through all the messages and over a given time (reiteration) (Chaves, p. 2016). A logo is normally a unique and definitive form; in some cases, it may have several versions or even evolve over time, provided that its form is recognisable as a logo by the public. A logo is a 'graphic symbol' with a representative character, among other depictions.

Logos are categorised as images because they are visual devices. The adage, 'an image is worth a thousand words', justify the logo's existence, as logos –well designed– are capable of describing a thousand words. Nonetheless, as appointed in his book *Diseño gráfico publicitario*, Tena Parera (2017) indicates the opposite. The difficulty lies in the quality of the image and what it communicates –or not– because a good text is better –or more useful– than a bad image. The author also exposes that an image is a stimulus with a strong power of visual and emotional attraction, which is easier for an image to achieve than text. Tena Parera (2017) additionally states that visual communication is instant. The shape of the design elements (letters, images, colours, compositions) gives additional meaning to the messages. And they do it long before we can think about it. Thus, it is necessary to meditate what is the formal element transmitting and if the meaning is following what is desired to be communicated. According to Mollerup (2006, p. 89), a logo –as an image– not only has a meaning but also a complex sum of meanings. Even the term 'meaning' has more than one connotation. From a design perspective, effective logos achieve a correct balance between elements and meanings that have the most power and the longest duration.

The **complementary elements of visual identity** 'cannot be individually registered and, on analysis, can be used by other organisations' (Ribot, 2019, p. 35). They may be denoted as the 'look and feel' elements. These elements are not exclusive to the brand. They can pertain to typography, colours, a photographic style or composition style. The characteristic that makes them exclusive in terms of interpretation is 'the way in which their collective composition is systematised' (Ribot, 2019, p. 35). Meanwhile, Olins (2008, p. 30) pertains to this facet as 'visual equity' from the idea of 'visual form'. The 'look and feel' elements can be variable in time, and they are based on recognised patterns that form part of the visual identity and exhibit a connection to the logo in some way. Some examples in this case are the colour red from Coca-Cola and the illustrations of Red Bull's advertising. The components of visual identity are illustrated in Figure 2.5.

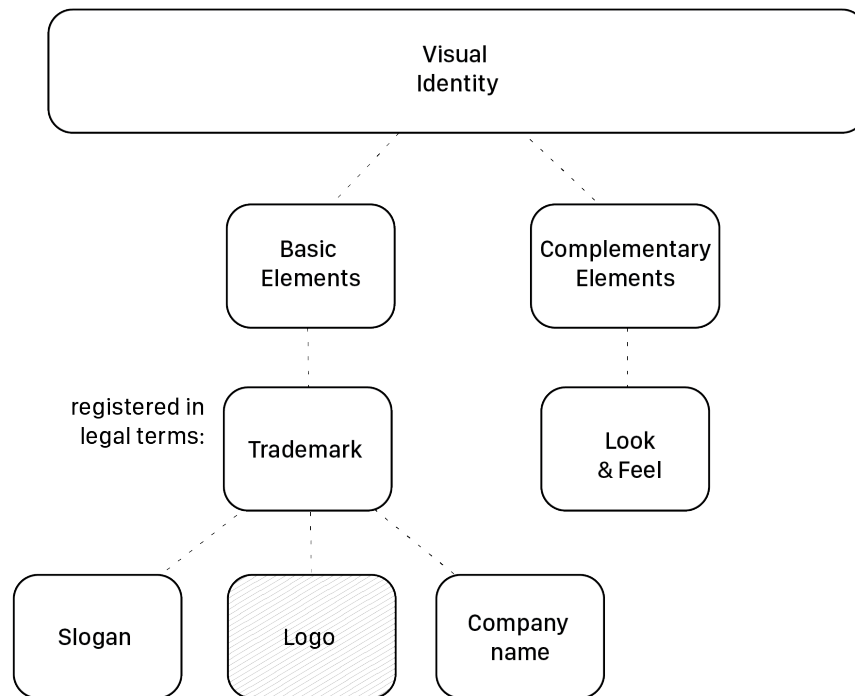


Figure 2.5: Components of visual identity. Source: Author's own depiction based on the literature review.

Finally, the trademark concept is no longer heavily used unless it is discussed within a legal context. Some logos nowadays are not trademarks; two examples in this case are the logo of a music group that is only starting and the logo of a freelance designer. Nevertheless, there are no trademarks that are not logos; as previously stipulated, a trademark must meet certain requirements, and these requirements are usually the same ones that a logo need. In this case, a **trademark and a logo** collide to give voice to nearly the same concept. **For the purpose of this thesis, the terms 'logo' and 'trademark' are therefore used synonymously throughout this research, knowingly that probably all the logos discussed in this research are trademarked.**

2.3.2 Functions of a logo

As a person's name carries letters, shape and style, converting it into a design, and turning it into a person's signature. The logo becomes the market version of a person's signature. The visual sign is based on the name, and at the same time that it designates and indicates, it means. The function of these signs is to signify. Thus, a logo means a product, a brand and a company (Costa, 2004, p. 25).

The function of a logo is therefore to identify. As Mollerup (2007) underscores, everything can be identified. The primary motive of a logo is to visually represent a person, company or product, and trademarks should be designed to provide easy and definite recognition (Mollerup, 2007). A logo should focus on generating perceptions and creating associations at a speed in which no other form of communication can reach (Wheeler, 2014, p. 56). Logos send all types of messages to very diverse audiences. They reduce a complex statement to a simple, clear and concise message. They replace written language when the public neither has the time nor the will to read them (Capsule, 2007).

Trademarks are used for three immediate purposes: to mark communication, to mark property and to mark products. In order to cover all three purposes, the definition of purpose should be changed: to identify communications, property or products and distinguish them from those and to indicate the source of the products, even if that source is unknown. (Mollerup, 2006, p. 96)

Logos are powerful tools for enhancing branding. Olins (2009) states that the first identifier of a brand is its logo. Hence, this artefact is important for moving between the space of the signature and the representation of concepts that define a brand. The power of the logo as a symbol is 'supplemented by both indexical and iconic elements, all of which play an increasingly important role in the perception of the brand' (Lury, 2004, p. 96). Logos and look and feel are designed to 'create symbolic meaning with the brand, providing the link in people's minds' (Kelly, 2016, p. 6). The power of the graphics, the visuals, cannot be undervalued because 'maximising the capacity of a logo to create a visual repertoire helps to unite communication strategies' (Kelly, 2016, p. 8). Symbols are certainly 'immensely powerful; for fixing ideas in the mind they act as triggers that work much faster and more explosively than words' (Ribot, 2019, p. 41).

According to Danesi (2006, p. 57), the logo is ultimately one more component of branding; it is a name, symbol or mark adopted for easy recognition. The purpose of the logo is to unleash perceptions and create associations at a speed that no other means of communication could achieve (Wheeler, 2013, p. 56). In some way, a logo is a visual method of manipulation; if brands successfully stamp their logos/signatures onto the public's mind, they would have reached the first and major step to be 'top of mind' brands. Logos function as a face for the brand, rendering the visibility of the brand (Lury, 2004, p. 74). Additionally, logos make brands recordable.

According to the literature review, the principal functions of a logo (see Figure 2.6) from the perspective of a communication device are as follows:

1. To identify; to appropriately and positively represent the business, organisation or product. The logo joins 'brand names, slogans, packages, buildings and other touchpoints as identity vehicles' (Schroeder & Salzer-Mörling, 2005, p. 119).

2. To differentiate, and thus to be seen and recognised instantly among the competition and spotted easily and desired strongly. The average American sees 16,000 advertisements, logos and labels (Singh Khalsa, as cited in Airey, 2015). This finding implies that **'[t]he visual memory is stronger than the auditory memory. That's why the name needs to be seen'** (Costa, 2004, p. 19).

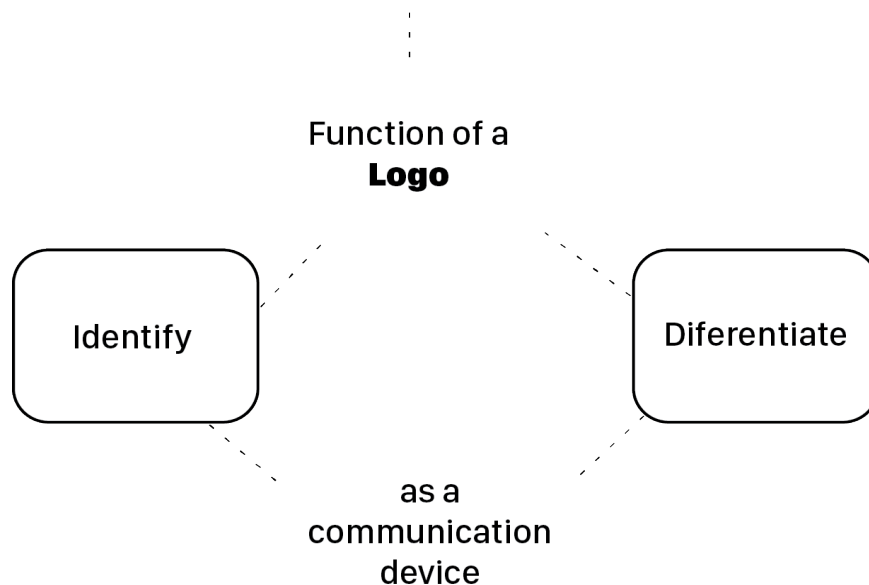


Figure 2.6: Principal functions of a logo. Source: Author's own depiction based on the literature review.

2.3.3 Graphic strategy and mimicry phenomenon

Logos can be categorised according to any of the elements that comprise them, such as typography, colour and structure. Structural categorisation affects the construction of the logo, and according to the literature review, the most important element in terms of a graphical strategy. The graphic strategy is essential because it could be the key to differentiating and distinguishing a brand or to be considered as belonging to the same category of products to familiarise consumers with the product carrying the brand.

Many logos are primarily differentiated by their graphic structure. Over the years, attempts have been made to catalogue these logos and identify the sense of relevance of each category of logos. The designer begins the design process by conducting a research on the competition and studying the appropriate area for inserting the logo. At this stage of logo creation, the designer discovers the most used graphic structure for a specific category of products. Structurally, each category responds to a different need; thus, each type of graphic structure is in itself a graphic strategy. This aspect raises the question of whether the designer should do something totally different or merely consider the existing graphic lines. In her book, Wheeler (2013, p. 60) questions the necessity of categorising logos. She argues that despite the lack of fixed rules for determining the best type of visual identifier for a particular type of project, the designer's process is to examine a range of solutions based on both aspirational and functional criteria. The design that best meets client needs and creates a prototype for each possible approach is consequently identified.

To properly communicate with the target audience, the number of graphic strategies with which a designer can work should be verified. Among the central objectives of this thesis are to confirm the number of graphic strategies for developing city brand logos, understand where the logos of the most successful city brands are located in this classification and identify the effective strategies that the next city brand logos expect to implement.

With regard to the classification of graphic strategies for logos, Ribot (2019, p. 77), states that the 'phenomenon of mimicry [that] can be identified in the categorisation process for different consumer sectors in the use of the same type of device'. Additionally, such mimicry responds to 'the necessity of being catalogued as a type of company, that for example sells cars' (Ribot, 2019, p. 41).

A preference for a certain graphic strategy is noticeable in the construction of today's logos. Ribot (2019, p. 41) mentions a degree of tradition 'in the use of a certain model. For example, many public institutions use devices originating from heraldry, while fashion labels use monograms, and stamps on many food products also evoke tradition, as do pictograms in software applications'. Ribot (2019) characterises this approach as one with a certain degree of mimicry. This 'mimetic behaviour' is when the structure design strategy is not chosen because of its design style choices. But because it appears to provide more advantages when communicating their positioning strategy. This is mainly because they want to look like other brands that deliver the same desired positioning strategy.

Furthermore, the mimicry phenomenon is evident in 'the categorisation process for different consumer sectors in the use of the same type of device' (Ribot, 2019, p. 41). The automotive sector illustrates this case (see Figure 2.7), in which the 'mimetic behaviour' is apparent in the shape and location of emblems on the cars. Ribot (2019) adds that logos could be conditioned by the characteristics of the product and its functions, further explaining that the visual identity follows this phenomenon: 'A fraction of a second can determine the choice of a product, so categorised perception is the first consideration that a consumer takes into account' (Ribot, 2019, p. 41).

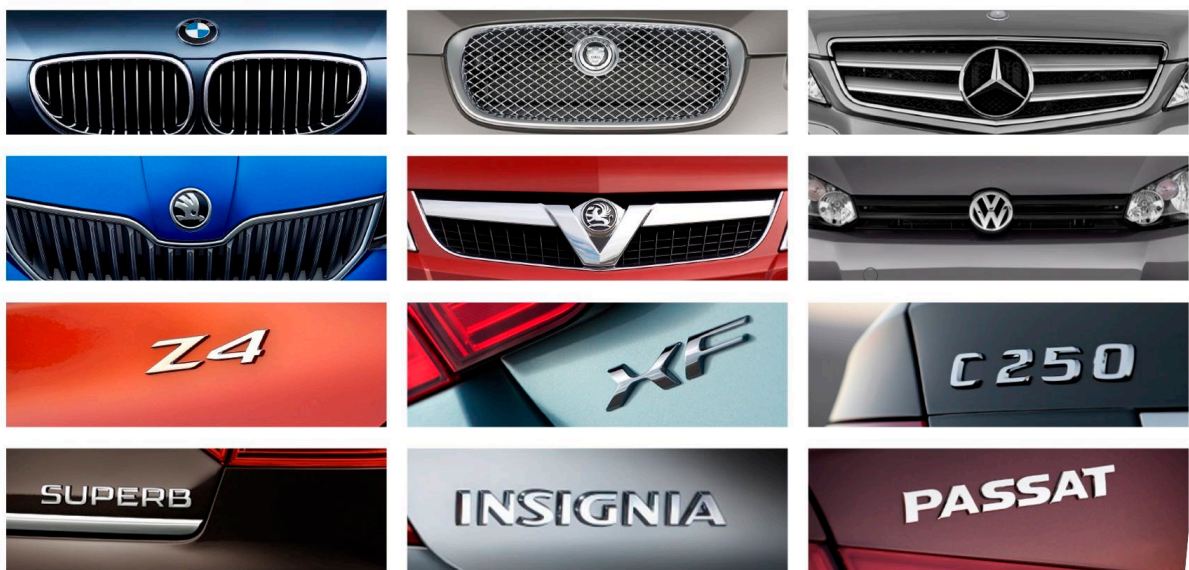


Figure 2.7: Mimetic behaviour as seen in trademarks in the automotive sector. Source: Francesc Ribot (2019)

Among the examples, the case of the public institutions of Western European countries, in which the use of heraldry in their logos stands out, is particularly noteworthy. Ribot (2019) indicates that such usage entails an important medieval tradition, which translates into the logo of the municipal institutions. In the case of Barcelona, the heraldry of the logo responds to regional laws and the state that governs and regulates this type of symbol. Hence, the mimicry phenomenon arises not through an evolution in the market but through a regulation. Consequently, the mimicry phenomenon marks each category of products and services, reflecting a sort of tradition and formality for the graphic strategy in that field.



Figure 2.8: Mimetic behaviour as seen in the devices of Western European public institutions. Source: Francesc Ribot (2019)

The mimicry phenomenon can emerge in different ways, namely through its own evolution; a series of actions of the leaders in the category; a cultural evolution of the market in terms of the products; for legal reasons; and for certain processes that concern the narrative of the brand. This mimicry is also presumed to originate from 'the very nature of categorisation that occurs in consumer sectors' (Ribot, 2019, p. 83); it naturally helps the sellers to 'set up a common framework of action, some common codes, and somehow create the idea of a "sector identity"' (Ribot, 2019, p. 83).

Slade-Brooking (2016, p. 113) and Wheeler (2013, p. 60) concur with the notion that before beginning the design process that is necessary for any creative work, a field study must be performed to investigate what the competition has done and ascertain where the design should be inserted. The results of the background study provide the 'specific language' of the category of product or service into which the design is inserted. A frame of reference consequently emerges 'within which each product or service operates'. Despite the presence of many similar cases, 'there are also in each sector, in smaller amounts, examples that do not conform to this mimicry' (Ribot, 2019, p. 83).

By contrast, Murphy and Rowe (1988, p. 39) contend that designers must work with extreme caution in interpreting the identity of the sector, explaining that working with similar problems might generate probably similar solutions. They further state that this situation is a 'trap' because the results could be very similar and be dictated by a fashion rather than a real and creative problem solving.

Moreover, the result might be an 'imitative' solution, even 'banal', as designing something relatively similar to the competition is easier than finding something totally new and truly original. Thus, developing a design that resembles the rest and lacks creativity and an identifiable characteristic does not seem sensible. However, this undertaking proves to be difficult.

Being an outsider to majority behaviour is a risk that can lead to success or failure; it could be a success if the product or service offered by the brand is different from competitors in a positive sense, with a great likelihood of being very attractive to the consumer. [...] if the brand does not achieve these goals, it can create very negative effects: since the consumer may believe that the offer is outside the sector, does not fit with the price range of others, does not comply with the symbolism of status, or in cases where heraldry is mandatory, it can be revoked on a legal basis. (Ribot, 2019, p. 84)

All these points necessitate a review of the specific language of each category (i.e. graphic strategy) to understand the most suitable category for a specific type of brand.

2.3.4 Categorisation of logo typology

John Murphy and **Michael Rowe** wrote *How to Design Trademarks and Logos* in 1988. The book is a first and early attempt to categorise the logo situation in those days. For Murphy and Rowe (1989, p. 18), the designer of a new brand or logo has a variety of styles from which to choose. These styles range from simple graphic representations of the name to completely abstract symbols that can be used in combination with the corporate name, or with the name of the product or by itself. However, not all of those logo styles work equally well in all situations, and an understanding of the different types of logos available and their applications can be valuable to the designer, thus limiting their range of options. Murphy and Rowe (1989) postulate that a logo must fit its issuer both typologically and stylistically. Therefore, they propose a specific typology that allows for the logos to fulfil this function (see Figure 2.9).








Logo only with the name	
Logo with name and symbol	
Initials in the logos	
Logos with the name in pictorial version	
Associative logo	
Allusive logos	
Abstract logos	

Figure 2.9: Logo classification according to John Murphy and Michael Rowe. Source: Author's own elaboration based on *Cómo diseñar marcas y logotipos* written by John Murphy and Michael Rowe.

The details of the typological classification are as follows:

Logo only with the name: Derived exclusively from a name used with a unique graphic style.

Logo with name and symbol: The name is treated with a characteristic style, and it is located within a simple visual symbol (circle, oval, square and so on). Such logos are relatively brief and adaptable.

Initials in the logos: The names are based on a description of the activity of the entity or the conjunction of the names of the owner or partners. This type of logo works for entities with very long names.

Logos with the name in pictorial version: In these logos, the name is a prominent and important element of the logo, but the global style of the logo is highly distinctive.

Associative logos: These logos are freer, and they usually exclude the names of the products or entities but have a direct association with them. They are simple and direct visual games that are easy to understand and provide flexibility. The graphic resource instantly represents the sender in a simple and direct manner.

Allusive logos: The connection between the name and the logo is not at all as direct as in the case of associative logos. The allusion can be lost for the majority of the public.

Abstract logos: Allusions to meanings are abstract and global. Therefore, these logos lack an authentic core of meaning, and they must be handled with care. Their nature is partly due to the diversification of entities with a global corporate profile. Abstract logos also have an effective and attractive graphic solution, are aesthetically satisfactory and contain a high degree of differentiation.

In his book *Marks of Excellence: The History and Taxonomy of Trademarks*, **Per Mollerup** (2006) classifies logos based on semiotics. The two major categories, graphic and non-graphic marks, are subdivided according to the formal and semantic attributes of the marks (see Figure 2.10). The term 'mark' or 'trademark' refers to any 'letter or combination of letters, pictorial sign, or non-graphic, even non-visual, sign, or any combination of these used by an organisation or by its members to identify communications, property and products or to certify products and to distinguish them from those of others' (Mollerup, 2006, p. 98).

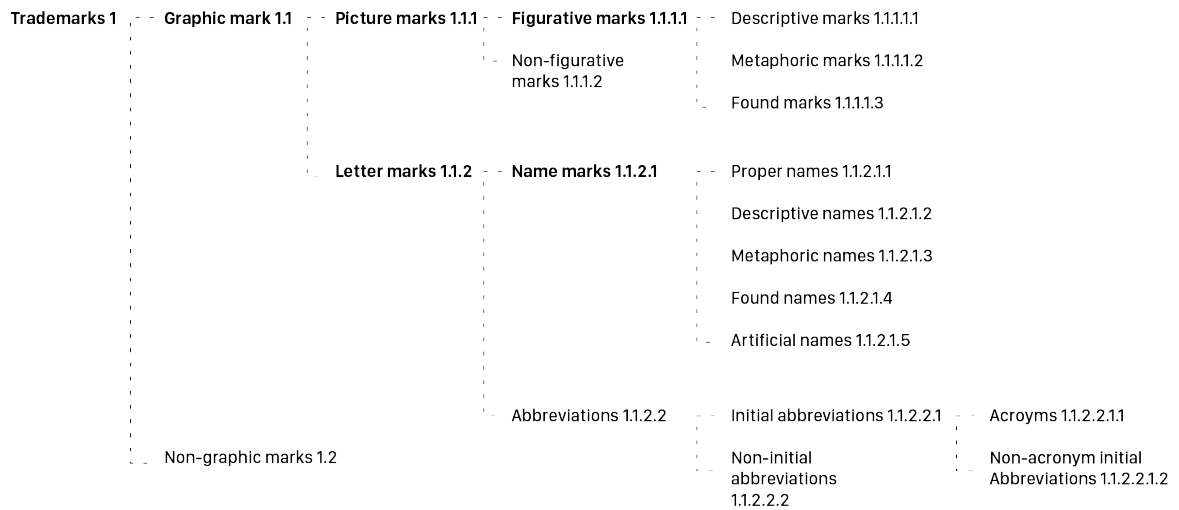


Figure 2.10: Logo taxonomy proposed by Per Mollerup. Source: Marks of Excellence by Per Mollerup

In her book *Designing Brand Identity*, **Alina Wheeler** (2013, p. 61) mentions the absence of defined rules about the most effective approaches. Each particular type of identity has its advantages and is dependent on numerous factors. Ultimately, the key aspect is that the design solution responds to the problem. Figure 2.11 illustrates Wheeler's categorisation of logos.

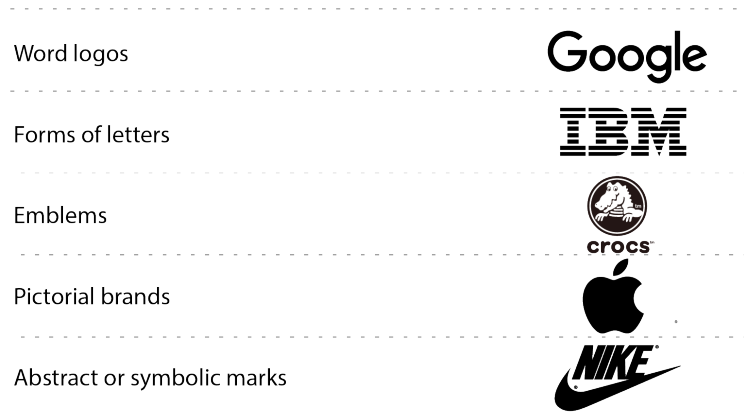


Figure 2.11: Categories of logos according to Alina Wheeler. Source: Author's own elaboration based on the literature review.

Catharine **Slade-Brooking** (2016), author of *Creating a Brand Identity: A Guide for Designers*, indicates that logos can assume any form, and they can be defined according to general categories (see Figure 2.12).

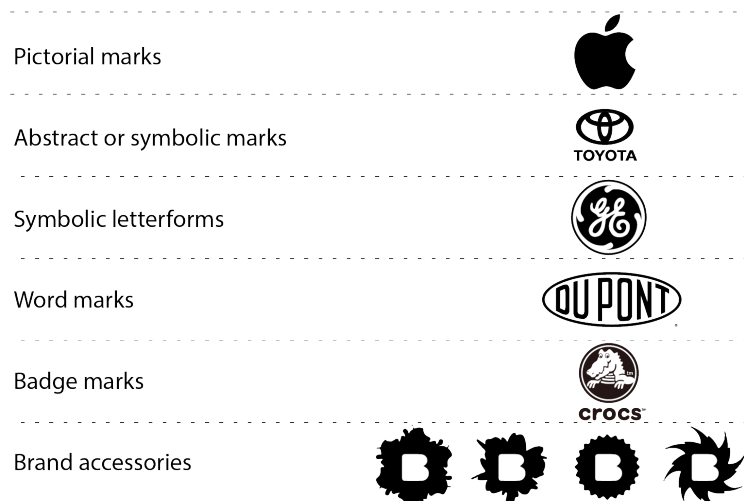


Figure 2.12: Categories of logos according to Catharine Slade-Brooking. Source: Author's own elaboration based on the literature review

Additionally, on its own, 'a logo is just a mark. For it to become more than a graphic device, it must acquire meaning in the mind of the consumer' (Slade-Brooking, 2016, p. 27).

Designer **Francesc Ribot** (2019) recently developed a categorisation taking into account the brand positioning that is related to sector convention, in which each structural classification is inscribed. The categorisation diagram is structured according to the 'relationship between the verbal and visual sign, the terminology of the description for their components, and the supposed links to certain categories according to the characteristics of each' (p. 85). The classification depicted in Figure 2.13 is probably the most accurate analysis of the morphological phenomenon of logos.

Ribot's diagram integrates five types of morphologies for logos or trademarks, in which nine styles are inscribed. The first type includes brands built by visual signs such as Nike's swoosh. These logos are primarily constructed by a symbol, icon or pictogram that takes possession of space.

The second type comprises brands built by predominant visual signs such as coat of arms and seals. An example is Porsche's logo that resembles a coat of arms, leaving an elegant and sophisticated mark.

The third classification is probably the most familiar; it consists of brands built by a balanced combination of a verbal sign and a visual sign. Some classic examples are Deutsche Bank, Toyota and McDonald's. This category mixes symbols and logotypes (i.e. logos composed mainly by types, verbal signs), icons and logotypes or pictograms and logotypes.

The fourth category consists of brands built by predominant verbal signs. It includes symbols and logotypes such as Coca-Cola. Logos in which the type has been altered to be unique and symbolic also belong in this category as much as in the next one.

The fifth type comprises brands built by only verbal signs such as logotypes and monograms. Some examples include IBM, Harrod, and Facebook.

Ribot's diagram and categorisation are innovative in terms of the notion of the components that complete a logo or a trademark, particularly the mixing of elements and not simply the structure itself. Furthermore, a purpose is usually given for each category, such as denoting that the second one is chiefly used for car brands and public institutions, or the last one for luxury products.

Table of presumible trademark appropriateness based on brand positioning related to sector conventions. Source: Own creation.














TRADEMARK MORPHOLOGY	(A)	(B)	(C)	(D)	(E)
VERBAL SIGN AND VISUAL SIGN DEVICE COMPOSITION		 		 	  
BRAND COMPONENTS TERMINOLOGY	BRAND BUILD BY A VISUAL SIGN	BRAND BUILD BY A PREDOMINANT VISUAL SIGN	BRAND BUILD BY A BALANCED COMBINATION OF A VERBAL SIGN AND A VISUAL SIGN	BRAND BUILD BY A PREDOMINANT VERBAL SIGN	BRAND BUILD BY A VERBAL SIGN
PURPOSE	SYMBOL ICON PICTOGRAM	COAT OF ARMS SEAL	SYMBOL & LOGOTYPE ICON & LOGOTYPE PICTOGRAM & LOGOTYPE	SYMBOL & LOGOTYPE	LOGOTYPE MONOGRAM
EXAMPLES			 Deutsche Bank		Calvin Klein
	This is the ideal expression for most products and services, not coexists with any descriptor, as it has become the iconic symbol. To reach this position must have been in the situation C. Model used by multinational with high brand recognition.	The majority of products and services that represent this model comes from the heraldry or seals. This model is more difficult to make the brand versatile in its application, as the outer shape determines the expressiveness of the graphical elements of the interior. Commonly used in car brands and public institutions.	Without a doubt, this is the most widespread and mainstream usage model, given its virtues to make variations and to be adaptable. Commonly used worldwide by banks, services and, audit and advisory firms.	This is the model used in mass market consumer products, point of sale determinates the visibility of a product, which is why in little space consumer must receive enough information to choose that product, and the name and symbolic elements help to increase the impact.	Common model used in luxury products and services, and also in fashion. The importance and prestige of the name becomes such relevance that can distract any pictorial element.

Figure 2.13: Presumable trademark appropriateness based on sector conventions. Source: Ribot (2019, p. 85)

In his book *La marca-país en América Latina*, **Norberto Chaves** (2011) classifies the logos of **country brands** in Latin America. He invented the concept of 'graphic brand typology' which resumes every design strategy a country-brand logo has used in Latin America. Chaves (2011) groups logos by form, structure and manner in which they communicate, and proposes two large families of brands: **brands that place the force on a symbol and brands that focus on a logo** (name of the country). Twenty Latin American country brands are mentioned, which are specifically recognised in that function (Chaves, 2011). These graphic brands correspond to the following countries: Dominica, Ecuador, Colombia, Perú, Puerto Rico, Trinidad and Tobago, Cuba, Panamá, Uruguay, Argentina, Brazil, Guatemala, Jamaica, Barbados, Costa Rica, Chile, Honduras, Nicaragua, El Salvador and Mexico. A broad diversity of graphic strategies was adopted in Latin America; of the seven types of typology found by Chaves, six are present in this study. The one missing is the 'Capitulation' type of typology. Until the new brand-Argentina released in 2018 no Latin American country had resorted to using an initial as a brand their country-logo.

Chaves' (2011) logo typology can be summarized in the following seven categories of graphic strategy:

1. Narrative strategy: This approach is adopted when the logo is the result of a history or landscape of the place it represents. It primarily focuses on a typical image or repertoire of characteristic elements. The local scene provides an excessively complex image, which is not reducible without losing legibility and reproducibility (Chaves, 2011). This design strategy is filled with elements and is usually too complex to be an effective logo that can be easily printed or used in different supports such as web pages and stamps. Moreover, it tends to be extremely complicated to really stick in people's minds. Figure 2.14 presents examples of logos illustrating the use of the narrative strategy.



Figure 2.14: Examples of logos illustrating the use of the narrative strategy. Source: La marca-país en América Latina by Chaves (2011)

2. Iconic strategy: This approach focuses on a figure or icon as a symbol of the country, ensuring that the icon is indisputably representative of the place. Chaves (2011) suggests that this strategy is one of the most appropriate when the country has an icon that is irrefutably symbolic or is characterised by easy fetishisation (e.g. the tulip for Holland). The marks of this type, properly treated, lack arbitrariness and, by the evidence of their anchoring, they are understandable by the public (Chaves, 2011).

However, the four countries that have implemented this strategy have not equally exploited its advantages. Only Puerto Rico and Peru have resorted to creating icons that are indisputably recognisable by the national society and, to a certain extent, by the international public (i.e. the fort tower of San Juan for Puerto Rico and the Nazca drawings for Peru) (see Figure 2.15).



Figure 2.15: Examples of logos illustrating the use of the iconic strategy. Source: La marca-país en América Latina by Chaves (2011)

3. Heraldic strategy: The logos that are created through this strategy are based on the heraldic icons (e.g. flag and shield) that represent a place. Such types of marks usually emanate from the history of the place, from the Middle Ages when knights were often covered by armours, heraldic marks on shield, dress, helmet and horse helped to identify combatants (Mollerup, 2006). This strategy has the same capacity as the iconic approach, but it is enhanced by the irrefutability of its anchorage (Chaves, 2011). It guarantees an articulation with the national identity, no longer through an icon of the country but through its own official emblems. According to Chaves (2011), this structure is the best at identifying a place. It has the more representability of all, and the people already accept the symbols that it may use for its design. Nevertheless, Chaves (2011) do explain that it surprises the lack of cases that respond to it accordingly. Figure 2.16 presents some examples of logos that exemplify the use of the heraldic strategy. Cuba extracts from their flag the triangle and the star. Panama tries to emulate its flag's strips painting the in-between of the letters blue (not resulting at all a good design strategy because of its lack of readability). And finally, Uruguay, which also takes traditional symbols from their flag (sun and blue stripes) to construct the logo (although very timidly).



Figure 2.16: Examples of logos illustrating the use of the heraldic strategy. Source: La marca-país en América Latina by Chaves (2011)

4. Capitulation: This approach reduces the name of the place to a letter. This strategy of symbolisation appeals to the least committed anchoring criterion: the mere initial of the name (capitular letter) of the country. It guarantees a certain mnemonic articulation, but it renounces any content contribution (Chaves, 2011). An example of a logo developed through this strategy is demonstrated in Figure 2.17.



Figure 2.17: Brand-Argentina 2018 as an example of a logo developed via the capitulate strategy. Source: Author's own research

5. Abstract mark: An abstract symbol is similar to the markings of the Brazil brand (see Figure 2.18). It is centred on an abstract figure that cannot be clearly associated with any real context. Moreover, it weakens the emblematic capacity of the symbol, which remains excessively autonomous and random, lacking irrefutable arguments; thus, its legitimacy is open to doubt (Chaves, 2011), and it does not entirely reflect the identity of the place. It can also be the default for people relating the logo to the place or city.



Figure 2.18: Examples of logos with abstract marks. Source: La marca-país en América Latina by Chaves (2011)

The following strategies involve nominal marks:

6. Pure nominal strategy: In this approach, the name of the place is used as image; in its absence, however, any reference to anything other than the name of the place is made. An example in this case is Vienna's city logo, which simple and practical on red and with a kerning that makes it more elegant and important on the page. Figure 2.19 demonstrates two other examples of logos created through the pure nominal strategy.



Figure 2.19: Examples of logos developed via the pure nominal strategy. Source: La marca-país en América Latina by Chaves (2011)

7. Nominal illustrated strategy: This approach is essentially the pure nominal strategy, but it is embellished with a decoration; hence, the icons have a merely illustrative function. Despite being the most frequently deployed approach, the nominal illustrated strategy is one of the lowest performing ones (Chaves, 2011). An effective logo must have a communicative purpose. Decorations may hinder efficient communication, for example, when the logo of a city has a bow that lacks meaning. Examples of logos produced through the nominal illustrated strategy are provided in Figure 2.20.



Figure 2.20: Examples of logos produced via the nominal illustrated strategy. Source: La marca-país en América Latina by Chaves (2011)

Chaves (2011) concludes that the heraldic strategy is the best method of creating a logo for a country brand. Despite the absence of a single valid graphic strategy for a country brand logo, these seven paths are clearly not equally conducive. 'The complete fulfilment of all the identity and technical requirements is guaranteed only by the iconic and heraldic brands because it combines the elements recognised by the inhabitants of the country and elements that are lowered from the national flag or shield and also gives way to the iconic' (Chaves, 2011, p. 82).

2.3.5 Process of creating an effective logo

The logo design process begins with a 'brief'. A brief is a set of elements that a design project must contain and achieve. It dictates the parameters for restraining the design. The brief is typically point zero in any discourse about graphic design. It is the starting point between the client and the designer. Additionally, the brief is a climacteric moment because it aims for mutual comprehension (Paton & Dorst, 2011; Tan & Melles, 2010). The brief, which is sometimes called 'creative brief', is usually in written form. Wildbur (1982, cited in Ribot, 2019, p. 90) indicates that the brief can range from a simple phrase to a 10-page document, in which the client (or the institution responsible for the design) describes the communication problem and collects all the necessary information to solve it. Olins (1978, p. 184) suggests that a design brief has to outline the requirements of the visual identity of the brand.

The brief provides information about the company, service or institution, the objectives that it pursues, what its competence is, what the message it intends send, the public it seeks to target, the background of the brand, the product characteristics, budget and any other information that can help with correctly focusing the project. In other words, the brief is about including critical information.

After analysing the brief, the designer proceeds to investigate the background and references that eventually decide the graphic lines or creative strategy to be followed. In the creative strategy, the design project is framed to develop the new visual identity or perhaps update or uplift the current visual identity. In the case of a logo project, the study of what has already been designed allows for understanding the environment in which the new design should be positioned, and thus achieves adequate differentiation and high importance in the minds of those who see it.

Ribot (2019) underscores that the effectiveness of graphic identity and therefore the message depends on the combination or command of three necessary resources, namely typography, colour and shape. These resources are commonly used by graphic designers to produce visual material that is capable of communicating. The correct combination of these three elements may result in a good logo. The designer should aim to produce a timeless logo.

How these three elements are combined eventually reveals the graphic strategy through which the logo is positioned according to the message. The designer must be creative and innovative. The perception nowadays is that everything is already done and created; hence, the challenge is to go beyond the current knowledge and cultivate the capacity to make changes in something established, especially by introducing new methods, ideas or products. Creativity is the ability to find the best way to solve a problem (Shumate, 2015).

Schmidt (as cited in Ribot, 2019, p. 63) affirms that trademarks become more powerful 'when they are well-designed as they work on applications, help reinforce the visual identity by making it more recognisable and instil confidence in the organisation'. A logo that is considered appropriate and meaningful usually implies that the organisation is concerned about its image and is thinking about the 'whole' to generate the most significant possible effect. The effective design of a visual identity allows for differentiation and excelling in a manner that works best. According to Shumate (2015), the purpose of graphic design is to aid communication. As early as 1960, Norman Ives described the mission of the designer in the creation of the logo design.

The symbol, besides being memorable and legible, must be designed so that it can be used in many sizes and situations without losing its identity. The designer must distort, unify, and create a new form for the letter so that it is unique and yet has the necessary attributes of the message for recognition. There is no part of a symbol that can be eliminated without destroying the image it creates. It is a true gestalt, in which the psychological effect of the total picture is greater than the sum of its parts would indicate. (Meggs & Purvis, 2016, Part V, Corporate Identity and Visual Systems, The New Haven Railroad Design Program, para. 4)

Paul Rand (1993), who famously designed the logos of Westinghouse in 1960, American Broadcasting Company in 1965 and NeXT in 1986, among others, indicates that design is a tool that allows easy access to the memory (i.e. easily remembered), even though a design is good or bad. He further explains that if a design is good in addition to being memorable, it adds value; remembering a good logo therefore becomes easier.

Moreover, a good design reflects the brand image and allows the logo to communicate accordingly, which underscores the communication–design partnership goal. Meanwhile, (Müller-Brockmann, 1988, p. 9) highlights the importance of the visual part of communication, especially the implication of its representation of ideas. He argues that visual communication has somehow replaced oral communication, which is an understandable point in today's message-saturated world where everything communicates and is communicated.

One of the most successful logos of the 20th century is CBS, which was designed by William Golden. Golden once said that the term 'design' is a verb in the sense that 'we design something to be communicated to someone', adding that the designer's primary function is to ensure that 'the message is accurately and adequately communicated' (Meggs & Purvis, 2016, Part V, Corporate Identity and Visual Systems Design at CBS, para. 4). This postulation implies that the designer assumes a major responsibility to shape the message within a visual element. In this regard, Saul Bass concurs that a logo must be 'readily understood yet possess [the] elements of metaphor and ambiguity that will attract the viewer again and again' (Meggs & Purvis, 2016, Part V, Corporate Identity and Visual Systems: Corporate Identification Comes of Age, para. 14). Bass is known for his logo designs that became important cultural icons, such as the logo for Minolta in 1980.

Raymond Loewy's 20th century work is unforgettable, including the Lucky Strike logo. Loewy achieved success by studying the public and looking to define its needs and wants, which highlighted the importance of striking a balance between familiarity and innovation. He also identified the point at which unfamiliarity bred undesirability and sought a 'very high index of visual retention. We want anyone who has seen the logotype, even fleetingly, to never forget it' (Meggs & Purvis, 2016, Part V, Corporate Identity and Visual Systems, Raymond Loewy, para. 5). Loewy not only created a lasting impression but also ensured that his designs were eternally recognisable.

Visual communication can be achieved with different resources. For instance, to attract people's attention in a world of infinite messages, 'one must first get a pair of eyes to look at a message before it can be communicated. Designers use tools like typography, layout, colour and imagery to do this. [Thus],... aesthetics do matter' (Shumate, 2015, p. 123). Moreover, Shumate (2015) suggests that the message must be visible and noticeable by simplifying it to facilitate its understandability. At the same time, messages must be ordered in terms of priority and effectiveness. Shumate (2015) also stresses the value of using the correct imagery, that is, the symbols already

acknowledged by the public, and maximising the meaning of such imagery; and utilising a hierarchy between the elements and typography when they are used together to control what the viewer initially sees. The key aspect is to control the communication experience.

2.3.6 Graphic principles and parameters

The logo as the central graphic element of the visual identity is the practical theoretical point where diverse areas of knowledge converge while addressing a social phenomenon that influences the brand's legacy values. The visual language that brands adopt grants the logo with the highest hierarchical representation.

Specific parameters are necessary for constructing a good logo for a brand, which must also be respected for place branding purposes as intended in this research. Valuing and investing in the analysis of these parameters when designing guarantees the longevity, relevance, validity and utility a logo. The effectiveness of a logo is based not on predilections but on a thorough analysis of the operation, support and placement of the logo.

Rudolf Modley, one of the fathers of the Isotype movement in the 1940s, emphasised that a symbol should follow the 'principles of good design, be effective in both large and small sizes, have unique characteristics to distinguish it from all other symbols, be interesting, function well as a statistical unit for counting, and work in outline or in silhouette' (Meggs & Purvis, 2016, Part V, The Bauhaus and the New Typography, The Isotype Movement, para. 4). Meanwhile in 1960, Norman Ives described the designer's mission in logo design:

A symbol is an image of a company, an institution or an idea that should convey with a clear statement or by suggestion the activity it represents.... The symbol, besides being memorable and legible, must be designed so that it can be used in many sizes and situations without losing its identity. The designer must distort, unify, and create a new form for the letter so that it is unique and yet has the necessary attributes of the letter for recognition. There is no part of a symbol that can be eliminated without destroying the image it creates. It is a true gestalt, in which the psychological effect of the total image is greater than the sum of its parts would indicate. (Meggs & Purvis, 2016)

Murphy & Rowe (1991) when explaining how to design logos explain the criteria that should be met, which below are cleaned for better understanding. Upon the developing of the design brief they enlighten:

- Product constraints: A logo or trademark should be sensitive to the nature of the product.
- Competitive constraints: The existence of strong, entrenched competition can provide you with a clear set of established design attributes that need to be followed for the new trademark or logo. On the other hand, it could lead you in a completely new direction.
- Positioning constraints: Today's markets are very crowded and very competitive. Few products or companies are differentiated from others in a profound way. Much of modern branding is about taking relatively undifferentiated products, companies or services and accentuating the differences between them.
- International use: The implications of this are obvious. For example, it would be unwise to adopt a name that has unfortunate meanings in a foreign language or to use images or analogies that, in overseas markets, might be considered insensitive.
- Duration of use: It is tempting for a designer to adopt a design solution that is in the forefront of today's fashion. But the time period over which the design is to be used needs careful attention.
- Promotional plans: Trademarks and logos can be used in a wide variety of applications—on letterheads, on vehicles, on products, in advertising and so on. You should take the range of likely use into consideration when developing a design.
- Licensing plans: Complex designs requiring careful execution may quickly become corrupted when left to the tender mercies of licenses. Also, your client would be advised to have particularly strong legal rights in his trademark or logo if he is considering a licensing or franchising strategy.
- Range extension: Be mindful too of possible future developments.

Broad guidelines for the designer of logos:

- Avoid logos that are too intricate or fussy.
- If you have designed a logo that has colour in it make sure that the logo still works well in black and white; make sure too that the colours are closely specified.
- Avoid design solutions that are too vogueish or of-the-moment. Try achieving a timeless quality.
- Avoid unusual, obscure or non-standard typefaces (there are still hundreds to choose from).
- Avoid an overcomplicated design strategy or solution, even if it appears

intellectually sound.

- Avoid designs that are so particularized to today's business they would not work well if the client decided to expand beyond the current business.

Mollerup (1997) in *Marks of Excellence* also develops practical requirements for quality logos, and breaks it down in the following way:

- **Visibility:** Is the trademark visible enough? Graphic qualities must ensure that the mark distinguishes itself from its surroundings to facilitate fast identification.
- **Application:** Can the trademark be used in all desirable applications? Special interests must be devoted to the areas where marketing battle takes place. Is the company or product going to advertise or be advertised on televised sports arenas? on a concrete truck? on a letterhead, or a small emblem for the buttonhole? Once again, forms follow function.
- **Competition:** Does the trademark distinguish itself from other marks? The trademark must also distinguish itself from trademarks and other marks used by competitors and other enterprises. The reason for this is both the necessary individualization, which is the main purpose of the identification, and the legal protection of existing marks.
- **Legal protection:** Can the trademark be protected? In order to protect the trademark against trademarks that may be developed in the future, the trademark must be eligible for legal protection, and registration.
- **Simplicity:** Is the trademark simple in its concept and therefore easy to understand? What cannot be said simply is often not worth saying.
- **Attention value:** Does the trademark have attention value? The mark must have a certain attention value depending on the nature of the company or product to be identified. Occasionally irritation capacity is more valuable than good taste.
- **Decency:** Is the trademark decent? The mark must not include visual or linguistic elements that violate common decency. In cases where the mark is to be used in many cultures and language areas it should be tested for unintended meanings.
- **Colour reproduction:** Does the trademark use standard colours? However wealthy the holder of the trademark is, the trademark must, as a rule, fulfil certain economic requirements. In most cases that means using standard and few colours.
- **Black and white reproduction:** Does the trademark work well in black and white reproduction? The trademark must be recognizable in black and white

reproduction. Black and white photocopying equipment, newspapers and telefax transmissions do not respect colourful design ideas.

- **Vehicles:** Will the mark work on vehicles? If the trademark is to be used on the sides of vehicles, it must be nondirectional or bidirectional, it must be subject to mirroring. A dot is nondirectional. A horizontal double arrow is bidirectional. A running dog is directional.
- **Holding power:** Does the trademark have holding power? The trademark must, at least in some cases, have a degree of holding power, the ability to arrest the attention for more than a split second. This requirement may violate the need for fast identification.
- **Description:** Is the trademark descriptive? The image of the trademark must, at least sometimes, either describe or hint at the nature of the company or its product.
- **Tone of voice:** Is the tone of voice appropriate? The tone of voice of the mark must be compatible with the holder's marketing strategy.
- **Fashion-ability:** Is the trademark fashionable? Sometimes a trademark should be fashionable, even if that means that it will eventually become unfashionable.
- **Timelessness:** Is the trademark durable? Nothing is timeless, but a trademark is not intended to be completely ephemeral.
- **Graphic excellence:** Is the trademark an example of graphic excellence? The graphic design of the mark must convey the notion of managerial competence.
- **'Buy-me':** Does the trademark have 'buy-me' quality? A trademark should encourage a decision to buy.
- **A trademark as a trademark:** Does the trademark have to look like a trademark in order to function like a trademark? A trademark should be an answer rather than a question.
- **Pronunciation:** If the trademark includes a name or another type of word, can that word easily be pronounced in all relevant markets? As well as being easily pronounced, the word should not sound like any obscene or otherwise unwanted word or sound
- **Nonverbal sounds:** Can the trademark be associated or connected with a sound or piece of music? The MGM lion, for instance, can be evoked by its roar.
- **Discretion:** Can the trademark be used for discreet identification? Discretion is sometimes a characteristic attribute for a trademark.
- **Likeability:** Do you like the trademark? Appeal sometimes goes beyond the

twenty-three requirements above.

Chaves & Belluccia (2008) in their book *La marca corporativa. Gestión y diseño de símbolos y logotipos* established fourteen high performance parameters:

- **Graphic generic quality:** Graphic culture constitutes a complex network of heterogeneous genres and languages, expression of the natural heterogeneity of human communication. The quality graphic production is the one that manages to select the appropriate language for each case and interpret them with absolute mastery of its principles.
- **Typological adjustment:** The identifiers, logos, monograms, mascots, colours and complementary graphics, which recognize, in turn, typological variants of great diversity. Each type of sign has its possibilities and limitations that determine its suitability for each case.
- **Stylistic correction:** Interpreting a message is not only detecting its semantic content but fundamentally its style. And even more, the semantic content is accessed through a predictable decoding of his style or rhetoric. The graphic rhetoric of a sign "advances" the filiation of its owner: rhetoric is the voice of the genre.
- **Semantic Compatibility:** The only universal semantic condition is compatibility: the sign must not make explicit references to meanings that are incompatible or contradictory with the identity of the organization.
- **Sufficiency:** The classic binomial "logo plus symbol" is only necessary in certain cases: it is legitimate if both signs fulfil effective functions. Inactive signs are counterproductive: far from strengthening identification, they produce "noise" or interferences to those effectively operating. It is the conditions of each particular case and the weighted set of their technical needs that should guide the decision on what are the sufficient signs and not the a priori routines or beliefs.
- **Versatility:** The identifiers must be conceived with the gift of ubiquity be understandable with all discourses. Or own "natural" versions conceived from their origin as part of the system. Therefore, the signs must be designed attending to an even performance in all levels of discourse without loss of uniformity.
- **Validity:** The identifiers, while accompanying the entire trajectory of an organization, must be of a validity not inferior to the life of the organization. Therefore, the signs inscribed in fashions or in styles of low inertia are only

compatible with those identities of analogous duration: events, ephemeral or remote organisms, and so on.

- **Reproducibility:** Each type of organisation is confronted with a type of communicational requirement that determines the type of resources to which it must resort in order to solve it. The type of material support will raise its own conditions of reproduction, and the greater the heterogeneity of the media, the greater the demand in their performance, these directly and ironically determine the form of the identifier.
- **Readability:** The speed of reading is a condition that, in the crowded impulsive market and high concurrency aggressiveness. The rapid detection of the sign in the urban landscape is not only a requirement of reading in movement, but of urban reading in general. The sign should facilitate its reading to the maximum for the message to be collected.
- **Intelligibility:** The ability of a sign to be understood under normal reading conditions and is a parameter applicable to both abstract and figurative forms. It can also be understood as the clarity and certainty with which the public decodes the meaning of the observed sign.
- **Pregnant:** It is the capacity that has a way of being remembered. It represents its greater or lesser possibility of "recording" itself in the memory of the reader. They facilitate it in the simplicity of its syntax, low ambiguity of the sign that facilitates its optical retention.
- **Vocative:** It is the ability of the sign to attract the eye: "draw attention". The resources of vocativity are several: aggressiveness of color, dynamism of form, expressiveness of icons, prominence by size or proportion, and so on.
- **Singularity:** One of the meanings of "identify" is that of "distinguishing from others", that is, assigning an element that individualises the subject. The decision to adopt a logo with distinctive formal characteristics is the result of combining and weighing the influence of certain factors: the style and profile of the organisation, the need to stand out from the competition, the trajectory of the graphic brand itself, the conditions techniques of use, etc.
- **Extensible:** In the identification of products, the graphic brand assumes a prominence far above any other sign; in some cases, any other recurring image becomes superfluous: complementary typographies and secondary graphic elements can vary without deteriorating the unity of the brand.

Wheeler (2009) in *Designing Brand Identity* refers to the brand identity ideals, which gives the guidelines to a successful brand logo:

- **Vision:** Great designers demonstrate an uncanny ability to visualise and, in effect, play back what the CEO is envisioning in his or her wildest dreams of the future. Vision requires leadership. Brand identity needs to be a top-down initiative. Designers need access to the vision. Design anticipates and visualises the future.
- **Meaning:** It should stand for something and inspire the creative process as it is conveyed through a symbol, a word, or an action. It is the DNA of brand identity, where form is imbued with rationale and assigned deeper resonance and fosters employee pride. Meaning is distilled. Meaning is assigned. Meaning builds consensus. Meaning evolves over time.
- **Authenticity:** Needs to be aligned with its brand and its vision. Brand identity must be an authentic expression of an organisation: its unique vision, goals, values, voice, and personality. The design must be appropriate to the company, its culture and values, its target market and the business sector in which it operates. Logo -> Look and feel -> targeted messages -> core messages -> we know who we are.
- **Differentiation:** When a designer creates a brand mark, it is his or her responsibility to create a unique symbol that is differentiated, has the power to communicate within a split second, and in many cases is reproduced smaller than a wild blueberry.
- **Sustainability:** Designers, who are arbiters of style, need to design identities that have sustainability, the capacity of an identity to last in changing environment, characterised by permutations no one can predict.
- **Brands are messengers of trust.** Credibility is communicated in part by a trademark that does not fluctuate with the economy or changing business trends. Consumers depend on trademarks to be constant and are reassured by what they represent in a changing world.
- **Coherence:** An effective identity consistently applied over time is one of the most powerful marketing tools that a company can deploy. Consistency does not need to be rigid and limiting—rather, it is a baseline that is designed to build brand equity through repetition, persistence, and frequency. How is coherence achieved? Look and feel. A unified voice. One company strategy. Uniform quality. Clarity and simplicity.
- **Flexibility:** Will the new identity facilitate brand extensions in the future? No one can say with absolute certainty which new products and services a company

may offer in five or ten years. The designer, however, needs to anticipate and create a flexible infrastructure to accommodate the future.

- Marketing flexibility. Brand architecture flexibility. Standards flexibility. Performance flexibility:
 - Various scales, from smaller than a dime to as large as a billboard
 - Color, from full-color, to two-color, to one-color.
 - Color, from Pantone, through process, though web-friendly
 - Variations of color combinations
 - Black and white, from fax through a newspaper ad
 - Positive and negative
 - Electronic and print media
 - New media
 - Uniform standards
- Commitment: a good identity does not guarantee success. An effective brand identity is tied inextricably to management's desire to nurture it. The bottom line is that identity systems need to be enforced, tweaked, monitored, and occasionally revitalised. A new brand identity program signifies the beginning of an investment and capital, not the end.
- Value: Effective is valued because it builds awareness, increases recognition, communicates uniqueness and quality, and expresses a competitive difference. Value as a symbol. Valued as an asset. Commitment to value is ongoing. Value is preserved through legal protection. Valued by marketing.

Capsule (2007) in its book *Design matters: logos*, talks about creating an essential criterion by exposing the following points:

- Simplicity: Simplicity is essential for many reasons, the most important being society's current volume of messages. Logos marking almost every piece of any given organisation's communications or products constitute a large percentage of this visual chaos. It is essential that designers reduce a logo design's elements down to only its most essential components.
- Uniqueness: Uniqueness serves clients in two major ways. Legally, it ensures that clients remain safe from litigation. Creatively, it enriches the client's brand and makes it more memorable. But there's a difference between being truly unique and just being different. Genuine uniqueness stands out from the crowd and provokes further thought. It is different for the sake of something better and permeates its host at all levels.

- **Metaphor:** A worthwhile story does not change with time, new management, or external rotation. Great metaphors communicate complex stories to a large, diverse audience. Find the right metaphor and you've struck brand gold. It will be the foundation for everything that follows. The point is not to make consumers completely understand the brand; it's more important to make them trust the brand.
- **Inspiration sources:** Beyond books, immerse yourself in the world around you. The most obvious place to go is where the logo design will eventually live: trade shows, retail stores, or along park trails. Catching ideas takes time, dedication, and patience. A word, illustration, or recipe could trigger a metaphor or visual language that can be applied to anything, so long as you connect it well.
- **Surrounding layout:** Consider how your logo designs embody simplicity, uniqueness and metaphor, in what capacity and in what applications. Also consider how it fits into both the three-dimensional and the two-dimensional world. The surrounding layout impacts a logo design if the logo designer considers it. Consider it and your design will have a better chance of survival.
- **Colour and clients:** The most common mistake in logo design is creating one that requires more than one colour to retain the original concept. A successful logo should present the same concept in one colour as it does in three. If the logo requires three colours, in some media, that can be costly relative to the value they will see.
- **Colour and emotion:** Owning a colour is to choose one that no competitors in your category own. If there are a lot of established, visible brands in your category, this is tricky. Identify typical colours, seek the option that fits, make sure there isn't a reason certain colours haven't been used before. Consider how well it will work across a variety of media.
- **Memory and meaning:** If you want your logo to stay in people's memories, make it something that attaches to something in people's lives, something they want to remember and maybe even share with friends.
- **Typography:** Consider the subtle influences of type, if you can defend the way in which a certain typeface reinforces a core brand message. Consider creating a custom typeface or adapting a particular typeface to make it unique. Find complementary typefaces that work as a secondary typeface.
- **Hierarchy:** Study how the sub-brands' personalities and roles are reflected in logos. The better you understand all the connected brands when you're designing, the easier it is for the audience to associate the new logo to the umbrella brand.

- **Protectable:** Do not overlook the legal side of the logo design process. No matter where a logo design is sold, it runs the chance of sharing traits with other designs. Just because the client's brand name is trademarked doesn't mean the logo is as well. Competitors can use a different name and a very similar mark. The rights of first use do offer some protection, but they often don't go far enough to protect your design.
- **Technical Considerations:** Follow these technical considerations to avoid making simple mistakes:
 1. Any logo should work just as well on a golf ball as it does on a billboard.
 2. Avoid using gradients or complicated techniques. They may excite clients, but wilt under the harsh light of implementation.
 3. Produce alternatives for different situations or contexts.
 4. Avoid imitations of famous logos.
 5. Design the original logo in vectors to ensure scalability without distortion, then convert in all other formats.
 6. Design logo first in black and white—then add colour.
 7. Do not lock the brand's tagline to the logo design, taglines change more often than logos.
 8. The logo should retain its integrity in a varied of media.
 9. Avoid using photography, are very difficult to reproduce in challenging media.
 10. Be careful when using culturally sensitive images, shapes, colours or other visual language.

In his book *Logo Design Love*, writer and graphic designer David Airey (2015, p. 22) contends that 'anyone can design a logo. However not everyone can design the right logo'. He also mentions the importance of knowing the rules, understanding how a logo works to be able to start a design and identifying the supports to be used. The idea is to make sure that the target public remembers the logo and more importantly, 'to know the rules in any creative endeavour before you can successfully break them' (Airey, 2015, p. 22). Despite the absence of a secret to creating a good logo design, history is replete with accounts of successful logos, from which conclusions can be drawn regarding guidelines. For instance, a successful design may meet the goals set in the design brief, but 'a truly enviable iconic design will also be simple, relevant, enduring, distinctive, memorable, and adaptable' (Airey, 2015, p. 22).

Airey (2015) further details some rules for producing a successful logo:

- Keep the logo simple; the easiest or clearest solution is frequently the most effective. This approach is also important for meeting the other requirements. Additionally, simplicity makes a design versatile; multi-support friendly and therefore easy to implement, thus allowing for the design to be used everywhere. Keeping the design simple similarly makes it easy to remember and recognise, hence helping with the achievement of a timeless quality.
- Make the logo relevant by making it appropriate for the business it identifies. The design must be pertinent for the industry, client and target audience. This aspect was explained in the chapter on logo typology, which highlighted the vital role of the mimicry of the graphic strategy in positioning the logo on the map and ensuring its coherence with the brand. Moreover, the logo does not have to literally pertain to what the company does, as the key is to make sure that the logo is associated with the company but sufficiently distinct to stand out from the crowd.
- Incorporate tradition into the design of a logo, because 'when it comes to logos, it's best to leave trends to the fashion industry' (Airey, 2015, p. 27). Achieving an enduring quality is pivotal; a logo should aim to last as long as the business that it represents. A logo might get upgraded after some time, but the base idea should remain untouched.
- Aim for distinction, such that the logo can be easily spotted among the competitors. In other words, the logo should possess 'a unique quality or style that accurately portrays the client's business perspective' (Airey, 2015, p. 29). The key is to make the logo recognisable in terms of its form. Initially working on the logo in a black-and-white context has proved beneficial in this regard, as it may allow for the creation of more distinctive marks.
- Ensure that the logo is easy to commit to memory. An iconic design is one that is going to be remembered after one quick glance. Oftentimes, this aspect is all that is needed to make a lasting impression.
- Think small. Logos usually have to be set on small platforms. Furthermore, a good logo has to be versatile; it has to look pleasant on a billboard as much as on the corner of a paper sheet. A solid logo should ideally work 'at a minimum size of around one inch, without loss of detail' (Airey, 2015, p. 35).
- Focus on one thing. An iconic design that rises from the crowd has only one function: differentiation. Simply adding one element or feature into the design helps it to stand out.

Moreover, sticking to the rules for creating iconic designs enhances the 'chance of

delivering timeless and enduring logos that impress and excite your clients [...] Keep in mind that rules can always be broken' (Airey, 2015, p. 39).

Ribot (2019) has particularly suggested the use of principles and parameters in designing logos, which are extracted from several researchers that have analysed these rules for constructing logos to capture a means of predicting a logo's chance to succeed. The collection of criteria was obtained via a consensus among 10 authors such as Olins (1978) and Murphy and Rowe (1991).

Ribot (2019) prescribes the following four principles on which the construction of a logo should be based (see Figure 2.21):

- The logo should fit within a meaning. As previously mentioned by Airey (2015), the design must be relevant, respond to the vision of the organisation and answer to the positioning of the product or service.
- The logo should be visible. Visibility entails creating a simple, different, attractive and easily interpretable logo to facilitate its memorability.
- The logo should be applicable in space and time. The selection of form, black/white and colour are essential for this applicability requisite. The study of the supports that contain the design helps reveal the logo applicability. Avoiding trends and determining the logo size (i.e. if the logo works well on a small format as much as an a large one) are both beneficial for ensuring an enduring future.
- The logo should be legally protected. It must be sufficiently different to avoid confusion with the competition.

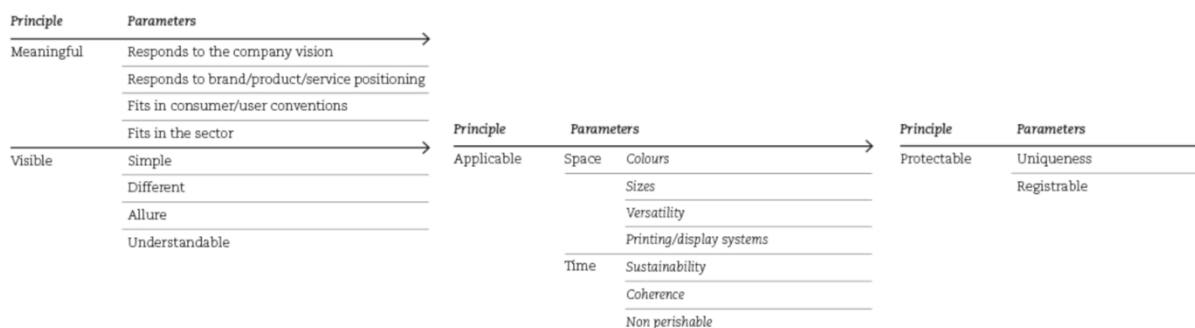


Figure 2.21: Four principles for designing trademarks. Source: Ribot (2019)

The primary difference between a standard graphic and a high-performance one lies in the concept of relevance, that is, the adjustment or correspondence between the parts; in this case, between the signs and the identified institution (i.e. identity and communication conditions) (Chaves & Belluccia, 2008, p. 37).

Regarding the performance of place brand logos, Chaves (2011) emphasises in his research about Latin American country logos the importance of creating 'evaluation parameters'. These parameters are the essential identifiable outputs of a graphic brand, in this case, country brand, but they are similarly applicable to city brand graphics, which is a central theme of the current study. The seven evaluation parameters are described below.

- **Individuality:** The graphic brand of a country, therefore, its logo, can neither look like any other brand nor even resemble nearby brands. The name of the country must be considered and valued as the first and major distinguishing feature. Therefore, the logo must be transparent, even when complemented by an actively installed non-verbal symbol: there will always be someone who does not know it and needs clarification (Chaves, 2011).

Individuality should not be confused with originality. For example, the brand 'Canada' lacks originality because it conventionally reproduces the official symbol (the maple leaf), but it is absolutely individual because it has no equal brand (Chaves, 2011). Additionally, individuality should not be confused with stridency or with arbitrary gesturing: a simple typographic logo can be more than adequate for differentiating the brand if no similar logo exists.

- **Typological and stylistic relevance:** According to Chaves (2011), this parameter is perhaps the strongest one. The importance is rooted in the idea that the country brand is an 'umbrella brand', as promotional brands, sports brands and so on, subsequently emerge. Furthermore, the country logo coexists with regional, provincial or municipal promotion brands, and with the official national symbology (e.g. flag and coat of arms). The country brand overlaps and can be confused with the tourism promotion brand: this proximity is accentuated in terms of the character of the world's first industry that holds tourism and its role as an enhancer of other sectors of the economy. This policy also allows for defining the appropriate symbolisation strategy before approaching the design, such that overall the promotional brands respond to an effective brand architecture.

Whichever strategy is appropriate to a particular case, the graphic sign approaches the paradigm of 'stamps', characterised by its legitimating function, which is precisely the function of the country brand: 'quality seals', 'appellation of origin', 'copyrights', 'property registration' and 'sealed silver', among others. Its type can range from the simple logo (the name of the country) to the iconic symbol, and from the highest abstraction to the flattest figurativeness. Nonetheless, the formal treatment, that is, its graphic style, must guarantee, in all cases, that hierarchy of seal of authenticity. The promotional function should not lead to an advertising trivialisation of the brand, as often happens. What is being promoted on the logo and with the brand is nothing less than a country, in an inclusive sense: its products, culture, territory, people and historical values, among others (Chaves, 2011).

- Emblematic capacity: Country-brand graphics must be conceived based on the country's own identity, its conceptual and visual features recognisable as their own by the national public. The emblematic real and internally recognisable force is a condition for the sign to be enshrined as a national emblem, and it can be projected as such with absolute conviction on international audiences, by all local issuers. The country brand must be assumed as its own by the entire people in the country including organisations and businesses (Chaves, 2011). The specific target that provides concrete external determinants to the sign is impossible to define. The potential recipients of the country brand include all other countries, their diverse cultures and different audiences: from tourists to investment groups.

However, the internal roots appear as strategic: the country brand must be assumed spontaneously by the country itself, a precondition for an effective external projection. The national community, understanding this sign as its own, projects it to the outside public as a legitimate local identifier. For this internal root to transpire, the graphic brand must exhibit clear signs of authenticity, that is, it must appear as a genuine sign of nationality. **Whatever the degree of originality of the sign, it should not seem as an 'invention' but as a 'finding'**. The international public will not value the sign as an identifier of a country if they suspect it's been conceived only for foreigners with a purely advertising intention (in this sense, the national flag is the best suitable example because it is 'real' and hence recognised and accepted outside the country).

Therefore, the graphic sign that is proposed as a country brand must be constructed by elements that facilitate its rapid identification by the national public to be genuinely 'officialised'. To achieve this goal, solid and obvious concepts or images must be guaranteed. Pre-existing and already assumed ideas should be considered as their own

by the national community—from colours, icons, graphic symbols and acronyms to the name of the country. These characteristics of the visual identity of a brand favour its 'naturalisation': the sign must quickly lose all the manifestations of randomness or arbitrariness and appear as obvious, as the only possible. Consequently, the graphic sign becomes capable of recognising itself as a national emblem (Chaves, 2011).

- **Cultural quality:** The country-brand logo is a sign of national identity that adds to the official symbols of nationality, such as flag, coat of arms and rosette. Therefore, its promotional function should not be associated with the task of commercial offers and its supposedly 'seductive' rhetoric (i.e. 'sympathy', 'proximity', 'humour', 'informality' and 'originality'). The repertoire of thematic contexts in which the sign is inscribed is practically unpredictable: art, sports, commerce, science, politics, tourism and so on. In all cases, the logo must be the symbol of the highest institutional hierarchy. The high identity commitment of this sign requires a high level of cultural excellence for its graphics, even satisfying all the requirements of promotional dynamism and technical design performance. A high-quality design thus emerges, which is multiplied by the uses of the sign, thus allowing its coexistence with symbols of high institutional and cultural hierarchy (i.e. embassies, ministries, town halls and cultural centres) and even with high-quality corporate brands (Chaves, 2011).

As long as the sign possesses a high formal quality that assigns it the character of a culturally valuable graphic piece, its design inscribes it in a socially valued visual language and rigorously respects the harmonic rules. In addition to the appropriate typological and design strategy option, the primary challenge of designing the sign is the correct graphic interpretation.

- **Long validity:** The mission of a country brand is to be long-term, but its installation is usually extremely slow. Therefore, a country brand should not be confused with the brands of ephemeral promotional campaigns or short-term events. On the contrary, it must be installed as definitive and be consolidated as a stable identifier and increasingly recognised internally and externally. Hence, the logo must be respected and supported by the successive government administrations, to enjoy the necessary time to be implemented and thus be capable of effectively fulfilling its identifying function. To guarantee the longevity, the logo must exhibit the aspect of a transcendent mark, that is, to possess formal characteristics that are absolutely far from any fashion or graphic trend of dubious durability. As a country does not usually change its name, it cannot alter its sign either (Chaves, 2011). The sign should be stylistically durable: it cannot 'go out of style'. It must also suggest, through its own spirit, that it has a vocation

for perpetuity.

- **Versatility:** The country-brand logo as the maximum 'umbrella brand' of all national activities should appear in a large repertoire of areas and levels of communication: from the most commercial to the most institutional and in all sectors and themes. This circumstance raises a very high versatility requirement: the sign must adapt to all types of communicational records, as it will appear both in the packaging of an emblematic food product and in the catalogue of an art exhibition or the programme of a symposium. To satisfy this requirement, the graphic sign must avoid any segmented, biased rhetoric or morphology that registers it exclusively in a partial scope. It must therefore possess an 'ecumenical' spirit, compatible with all types of contexts (Chaves, 2011). In addition, the graphic sign must be easy-going and simple (as mentioned by Airey, 2015 and Ribot, 2019) to be versatile and flexible, thereby enduring a high-quality performance on any support.

- **High technical outputs.** Due to its promotional functions, the country-brand graphic must appear in all types of thematic contexts, which implies a repertoire of supports and reading conditions that are practically unpredictable. As stated by Airey (2015) and agreed by Ribot (2019), the logo must resist, without losing legibility, all types of sizes, from the tiny mark on a product label or a protocol gift to a highway fence or a stadium flag. Furthermore, the logo should be recognised in all forms of visualisation circumstances, including appearance, distance, illumination, movement and reading speed. It must also resist all types of reproduction techniques such as the most sophisticated printing, computer images, embroidery on canvas, metal melting and pyrography.

The structure of the logo must guarantee a high pregnancy, that is, be a 'memory aid' for its retention. Symmetry, asymmetry, directionality, solidity, linearity, centrality, centrifugal expansion and centripetal concentration are examples of mnemonically effective traits. A very powerful formal and chromatic synthesis is consequently required in this regard. Any extravagant, sophisticated, light, chromatically ambiguous or excessively polychromatic logo structure, will reduced its effectiveness. Both the colours and the structure—geometric or geometric figures—must be unambiguous and easy to recognise and even verbalise. In other words, the country brand must be nameable and capable of 'dictat[ing] by telephone' (Chaves, 2011).

2.3.7 Logo storytelling

The desire for storytelling is hardwired in humans' DNA. People use stories to spark emotion, make sense of things and learn. Costa (2004) agrees with this notion that after nourishment, shelter and companionship, stories are the matters that humans need the most in the world. In the antiquity, as wars were fought and valiant deeds were committed, people needed a means of remembering them; storytellers subsequently became valuable figures in the community. Storytelling predates writing, and it is a method of telling a story without using written words.

Storytelling¹ is increasingly used in advertising to build customer loyalty (Lury, 2004). Nowadays storytelling is a mesmeric communication method of illustrating the success, history or mode of functioning of an organisation (Pham, Pallares-Venegas, & Teich, 2012). The use of storytelling in communication has revolutionised the way to communicate and stand out from the multitude of means that seek to remain in the minds of the public to which they are directed. As previously explained, storytelling has always existed for humans, and it is an effective approach for remembering or explaining matters. Stories are illustrative, easily memorable and allow any organisation to enhance their emotional bonds with the audience. Several studies have indicated that human brains are far more engaged by storytelling than cold, hard facts. When reading hard data, only the language parts of people's minds work to decipher their sense. However, when people read a story or are told one, the language parts of their brains are simultaneously stimulated with many other parts of the brain, specifically the ones that are used when experiencing what they are being told (Murphy Paul, 2012).

Stories are a method of understanding where we have come from, where we are and where we are going (Bartholome, 2002). Companies and organisations rely on the power of stories to procure comprehension from their public and themselves. Furthermore, storytelling functions as 'a bridge, connecting the past to the present and then building on that foundation to extend to the future with vocal, visual and textual images' (Pham, Pallares-Venegas & Teich, 2012, p. 74). Hence, stories and storytelling as communication instruments help people to understand the message and engage them to quickly remember the information.

¹ Storytelling is also a tool for Design Thinking. A compelling story can aid ensure the success of a new product, service or experience. 'Storytelling can be an effective method of presenting a point of view. Research can uncover meaningful stories that illustrate needs and desires' (Curedale, 2018, p.113). These stories can become the source of new designs or actions and can also be used to support decisions. 'Research shows that our attitudes fears, hopes, and values are strongly influenced by story. Stories can be an effective way of communicating complex ideas and inspiring people to change' (Curedale, 2018, p.113).

Storytelling concerns logos precisely because logos are signs that mark ownership, the origin or the maker; logos aim to remember this ownership, origin or maker by being stamped into the product. Logos are storytelling elements and are stories themselves. Designers today produce 'more than logos and cereal boxes, they create situations that stimulate the mind and body over time' (Lupton, 2017, p. 14). Ellen Lupton (2017), a graphic designer, curator, writer, critic and educator, explains in her book that design is storytelling as much as a problem-solving discipline. She argues that designers 'use stories to stir emotions and quell uncertainty, to illustrate decrees and sway opinions' (Lupton, 2017, p. 13). However, this theory has drawn some detractors such as graphic designer and art director Stefan Sagmeister, defined the concept as 'a mantle of bullshit'.

Nonetheless, the powerful attraction that produces a story, a journey, is undeniable, and the information design proves this point. The manual of a recently purchased kitchen appliance provides an example. The buyer faces the issues of the type of instructions that will ease the accessibility and assembly of the device, wrestling with the choice between reading the pages of words or following the assembly instructions in a well-illustrated storyboard. The buyer is likely to select the second option, as are, for example, Ikea designers. Ikea designers typically create a character that must assemble this appliance; by watching how this character performs the assembly, the consumer of an Ikea piece of furniture may as well put together every part.

Designers use storyboards to communicate ideas to clients and detect possible scenarios that the design project might encounter. They also use narrative illustrations to picture a problem and endeavour to solve it in different hypothetical cases. They sketch ideas and sympathise with users as they tackle the everyday challenges. Designers experiment with emotions to confront many design-related challenges. Designing for emotions 'requires thinking about how users will anticipate an experience and how they will remember it later' (Lupton, 2017, p. 59). For example, the issue of whether tourists who use a recently designed travel app remember how easy it was to find a bus schedule or only remember the fake hotel reviews and awkward login process should be resolved. Designers tap into people's emotions to 'trigger feelings of delight, desire, surprise, and trust' (Lupton, 2017, p. 59). Emotions are part of humans' behaviour and reasoning. They move people to use a product. For instance, Apple sells not only smart phones and computers but also emotions through a well-designed storytelling encapsulated in its advertising slogan 'Think different'.

When designing a logo for a place, for example, the designer has to consider the emotions it must trigger and be aware of the feelings that should be projected into the design. Emotions do affect 'the design of anything from a font or a logo to a wireless speaker or a banking app. The success of a product lies not just in its basic utility but [also] in its meaning in the lives of the users' (Lupton, 2017, p. 63). Storytelling is the tool that allows for the projection of this emotion.

In this century, the design and selling of experiences have outperformed the manufacture of physical items. Today's economy of experience has changed the companies' approaches for designing, delivering products and providing services. (Lupton, 2017, p. 66). Innovative companies such as Starbucks illustrate this case. Upon arriving in Starbucks, customers immediately sense that they are about to encounter something interesting, not just in terms of the coffee and other beverages. Starbucks is also renowned for valuing its customers' experience, making sure that they are pleased with both their purchases and their Starbucks visit. In other words, Starbucks does not merely sell coffee; it also sells an experience. Similar to stories, experiences transpire over time, they have a beginning, middle and end and they trigger emotions. Nearly every service nowadays is also an experience.

According to Lupton (2017), the middle part of a story contains a problem or a crisis, which reaches a climax and a resolution at the end of the story. Such characterisation can also be applied to both experiences of branding and logo design.

A logo tells the story of the brand without requiring any words. **Evernote** (Figure 2.22a) provides an example. Evernote is an app that helps the user not to forget anything. It is inspired by elephants that are mythically known for their excellent memory. Its logo therefore shows an elephant's ear that is intelligently designed to represent a note, whereas the trunk is depicted by the 'e' in Evernote.

Twitter (Figure 2.22b) is another example. It is a major social media platform of communication, which allows users to expose their thoughts to the world via brief messages known as 'tweets'. The Twitter logo of a blue bird is named after the legendary Boston Celtics basketball player Larry Bird, as confirmed by Twitter's co-founder.

A third example is **Starbucks** (Figure 2.22c). Herman Melville wrote in 1851 the famous novel *Moby Dick*, which tells the story of Captain Ahab, a sailor with an obsession to

pursue a white whale by the sea aboard his ship named Pequod. Chapter 26 begins with the following sentence: 'The first officer of the Pequod was Starbuck'. The first Starbucks store opened a few meters from the Seattle wharf, and it is famous for its fresh fish stalls and the atmosphere generated by fishermen and traders in that area of the Northeast Pacific. The relationship with the sea needed to be immortalised in Starbucks' image; thus, its creators were tasked to look for a reference in several ancient books on marine histories. They eventually came across a 16th-century Nordic wood engraving with a two-tailed mermaid that seemed ideal, as it referred to the stories told by the sailors. Mythology includes tales of seductresses who lure sailors to shipwreck on the coast of their islands. During its expansion in the mid-1980s, Starbucks modified its image into a more modern style.

Meanwhile, the **Amazon** logo (Figure 2.22d) was introduced in 2000. The arrow underneath the logo starts at the 'A' and ends at the 'Z', and this design element is meant to portray the message that Amazon sells everything from 'A' to 'Z'. At the time Amazon adopted this new logo, it had already moved past its days of simply being a bookstore and was already offering a wide range of products. With the arrow, Amazon can convey to its customers that it can meet their every need. Arrows have long been used to convey messages of forward progress and speed, which fits with Amazon's idea of having the fastest available shipping speeds. The smile as a design element for the shipping boxes transforms boxes into 'smiling boxes'. This decision prompted the use of boxes as a marketing vehicle and the creation of a good impression of the company for the millions of monthly shipments, putting into reality Amazon's company's pledge to 'deliver smiles door to door'. Similar to the logo, the smile subsequently became a recognisable brand element. The entire logo bears a subtle resemblance to a face. Research has indicated that humans have an extraordinary facial recognition, and they place considerable trust in a smiling face. By designing its logo to look like a smiling face, Amazon is able to convey that it is a trustworthy, friendly company.

FedEx (Figure 2.22e) as a delivery company designed this iconic corporate image with a hidden story, a hidden message that communicated an intriguing brand message. The arrow symbolises the forward movement, accuracy and thinking. It somehow explains what the company does beyond the name or words.

Designers use colour, light, texture and sound to 'modulate the mood of a product, service or place. Allowing these elements to change in pace or intensity makes room for dips and rises in emotional energy' (Lupton, 2017, p. 65). Emotion is temporal.

Combining color and emotion is a powerful storytelling tool. Color creates a sensory impression that reflects mood and emotion. A color climate that is clean and bright feels different from one that is airy and pale or muted and dark. Designers explore colour's cultural context, narrative content and psychological effects in order to alter the meaning of an image, environment, or product—and change its impact on users. (Lupton, 2017, p. 104)



Figure 2.22: Logos of (clockwise from left) Evernote, Twitter, Starbucks, Amazon and FedEx. Source: Company web pages.

2.4 The Big Picture of Place Brands

To fully comprehend the research problem, an investigation of concepts surrounding city branding becomes imperative. The means of understanding the theoretical framework is to construct a theoretical framework for grasping how the elements of the study affect other factors. The next sections explore the place branding definitions; the competitive identity concept coined by Anholt (2007); and the application of place brands (as the big picture), in which country brand, city brand and destination-brand are inserted. The also evaluate the importance of tourism and web communication. Finally, the sections present the development of the city-logo phenomenon, which has spurred the interest of academics and city managers in city branding.

Many authors have referred to the phenomenon of globalisation. In particular, Giddens (1990) considers that globalisation is an indissociable phenomenon of late modernity that, among other factors, implies the elimination of differences between individuals and the disappearance, in a certain way, of social singularity. He further explains that from this point on, 'you can talk to me about "global communities" or about the "sense of global belonging"' (De San Eugenio, 2012).

According to Lash & Urry (1994), a globalised context has a firm tendency towards homogenisation, and 'the local' consequently has a value that transfers differentiation and distinction to goods. Furthermore, the rapid advance of globalisation denotes that 'every **country**, every **city** and every **region must compete with every other for its share of the world's consumers**, tourists, investors, students, entrepreneurs, international sporting and cultural events, and for the attention and respect of the international media, of the governments, and the people of other countries' (Anholt, 2007, p. 1). This notion signifies that globally, places are being marketed as 'attractive locations for tourism, trade, talent (employment opportunities) and treasury (investment opportunities)' (Govers & Go, 2009, p. 67). Emerging countries view branding as an opportunity to differentiate, stand out and position themselves among other newly established countries (Anholt, 2007). Every day more governments and administrations are resorting to marketing and branding techniques to highlight their competitive advantages over their competitors (Anholt, 2008) and thus increase investments and attract tourists, exports and talents.

As today's world is nearly a single market, every place has to compete with every other place for 'share of mind, share of income, share of talent, share of voice' (Anholt, 2006). 'Share of mind' pertains to the idea that a place needs to stand for something. A place that cannot be related to an idea has little chance of being remembered for a sufficient period, which permits it to compete for attention and remembrance. Survival in this globalised world requires having a firm statement. In today's stimuli-, idea- and concept-filled environment, continuously existing and standing out is a requisite.

Concepts such as *place branding*, *nation branding*, *country branding* and *city branding* are becoming increasingly frequent in various studies and papers (Anholt, 2006) due to the aforementioned reasons. Brands and places appear in the literature with and confusing, unstructured and dispersed character. The initial problem of semantics and the terminology that relates spaces and brands causes idiomatic difficulty (De San Eugenio, 2012). Simply discussing a subject in Spanish is sufficient, as this approach exposes its confusing translations and diffuse understanding.

2.4.1 Definition of place brand

The literature on place branding suggests that the term 'place' refers to a geographic location and subsequently covers any identifiable geographical entity. Place is used as a generic term, and it can refer to a country, region or city. As Jenkins indicates (2005, as cited in De San Eugenio, 2012) and in the Anglo-Saxon realm, the term 'space' is used

with connotations linked to a certain physical location (i.e. latitude, longitude and altitude), whereas the terms 'place' and 'territory' are utilised with respect to specific physical attributes. Similarly, place simultaneously represents the vision and the sociocultural definition of space. By contrast, territory is related to a context of governability of a space, that is, the limits of the nation-state. Therefore, it assumes a character related to certain administrative boundaries and, from this point, conceives the territory as a geopolitical division of space.

Place is largely used in an identical way as nation, country, region and city because it contains all of these areas. More precisely, 'place brand is the broadest and the most extensive term, whereas nation brand is an umbrella term that includes country, city and destination brands. Destination brand is the most specific term referring to a place only as a tourism product' (Novčić Korać & Šegota, 2017, p. 79). The UNWTO (2009, p. 52) specifies that place brand is 'a holistic way that encompasses a country's, a region's or a city's **overall political, cultural and business image. This also includes a tourism dimension**'. Hence, *touristic destination* is considered as a place brand. **Place brand** therefore embraces the total economic activity and perception of a place, and 'how it presents itself on the national and international stage in terms of business, public diplomacy, culture and tourism' (Anholt, 2006). Moreover, Govers and Go (2009) define place brand as 'a representation of identity, building a favourable internal and external image' (p. 17).

Having considered places and place brand, another reasonable step is to examine the current panorama where the focus of place brand effects is primarily the upgrading of the place image. As the term 'place', 'nation' and 'destination' are also frequently misguided, Freire (2007) posits the concept of geo-branding and geo-brands. Figure 2.23 presents the levels of generalisation, extensiveness and effects of geo-brands, ranging from the widest, the most general to the most particular ones (Novčić Korać & Šegota, 2017).

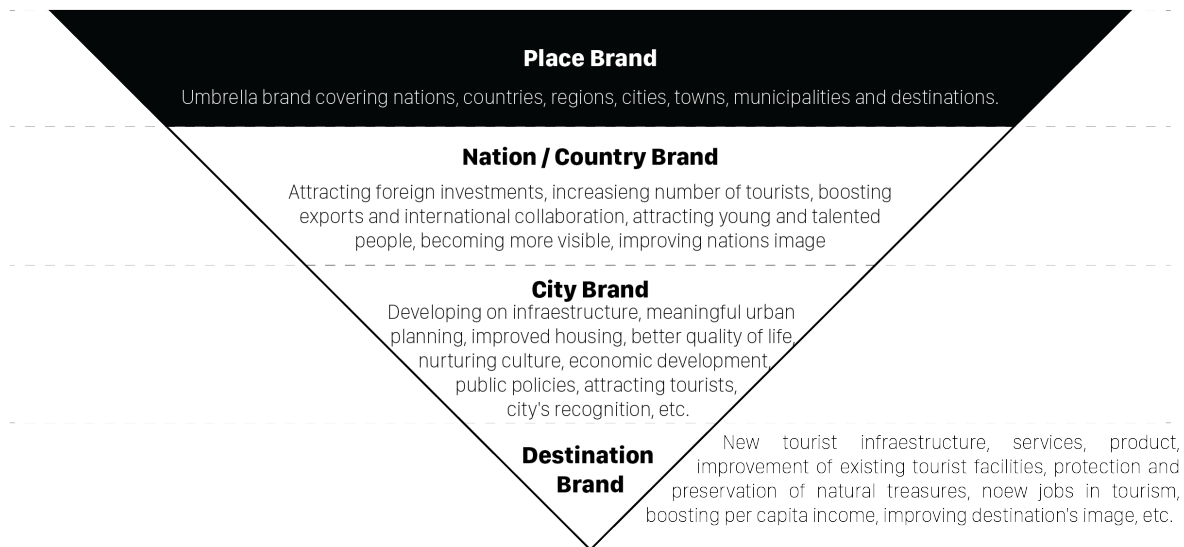


Figure 2.23: Levels of generality and extensiveness of geo-brands: Place brands. Source: Novčić Korać & Šegota (2017) and complemented by the literature review

The reputation of a place has a direct effect on its economic, social, political and cultural development. Places with good and strong reputations attract more tourists, investors, events, talent, respect and attention; everything becomes easier for them to achieve internationally (Anholt, 2007; Fernández-Cavia & Huertas, 2014; Nigel Morgan et al., 2011).

Zenker and Braun (2010) provide a thorough definition of a place brand and maintain that a brand is a 'network of associations in the consumer's mind based on the visual, verbal, and behavior[u]ral expression of a place, which is embodied through the aims, communication, values, and the general culture of the place's stakeholders and the overall place design" (p. 5). In addition, place branding is a form of place management, as the management of places largely depends on the perception that individuals have over a given space. Therefore, place branding is about generating the identity of place to simultaneously produce changes in the image and reputation of certain geographical spaces and modify the behaviour of potential clients (De San Eugenio, 2012).

As Fernández-Cavia and Huertas (2014) argue, a place is not a product, and a public institution is not a company either so that applying the same marketing, promotion or communication techniques to each other can be inefficient or create different problems and mismatches. Nonetheless, for most authors, branding can be applied to territories, although the existence of certain limitations is recognised (Anholt, 2009;

Ashworth & Kavaratzis, 2009; Nigel Morgan et al., 2011). They cite three major limitations. The first major limitation pertains to the multiplicity of actors involved in the branding process who can even defend competing interests. The second limitation lies in the difficulty of creating a unique brand and positioning for an entire territory that is related to a wide variety of publics such as residents, investors, tourists, students and media. Each public has different interests and needs, which requires specific communication strategies that are difficult to integrate under a single brand. A third important limitation refers to the difficulty of building a differentiating identity for each territory, because many physical and emotional attributes are usually shared by several places (Fernández-Cavia & Huertas, 2014, p. 14).

The preceding points raise a **major question of whether places can be brands**. According to Anholt (2010, p. 1), '**parallels between places and products go back a long way**. Places have been promoting their attractions and their images throughout history, because they have always needed to attract settlers, customers, visitors, traders, investors and the category of people we today call "influencers". Given the increasing adaptation of branding to places and the difficulties that this adaptation entails, several authors consider that branding is applicable to products and services of consumption, but in no case to cities (Huertas, 2011, p. 2).

As a reply to the aforementioned question, Anholt (2010, p. 4), states that as the principal and straightforward objection to the idea of branding a community of people or a place,

the characterisation of places as brands is based on the contention that, although products are deliberately branded for the purposes of sale, places are not given their names for this reason – they are simply called what they are called – and therefore to describe a place-name as a brand-name is inappropriate and misleading.

Michael Girard, director of the political science department of the Sorbonne at the University of Paris, provides a similar explanation, stating that 'Brand means labels on washing powder; it means Finish, or maybe Body Shop or Virgin. It means cheap, transient, crass, commercial trivia which are both superficial and insignificant; while the nation is permanent, deeply significant and has huge emotional even spiritual connotations' (Wally Olins, 2002, p. 8) Girard further argues that products can change strategy and reposition themselves, but a city cannot. The argument is based on the fact that products can change and undergo modification, but this case does not apply to places because they are permanent realities, with their own immutable identity and culture.

Girard exemplifies this postulation through the idea of rebranding France.

In France the idea of re-branding the country would be widely unacceptable because the popular feeling is that France is something that has a nature and a substance other than that of a corporation. A corporation can be re-branded, not a state. One can take a product, a washing powder for instance, and then change the name which is actually done very regularly. Regular re-branding is normal, particularly in the life of consumer products, but can this actually be the case for countries?... A country carries specific dignity unlike a marketed product.... In France it is unimaginable for Chirac to attempt to re-brand France. (Olins, W. 2002 p. 1)

According to the current literature, however, the issue rests on a simple interpretation of branding, which is very close to the word's original root (see chapter 2.2.1 on brand definition from an etymological perspective). As previously stated, the understanding of branding is not limited to marketing promotions and a logo because it is about so much more; the branding of a place similarly covers numerous concepts and ideas. Anholt (2010) explains that this type of argument fails in two aspects.

Firstly, there are plenty of commercial products and corporations, which, like many places, have never been deliberately branded, and have simply inherited their brand names: Heinz, Hewlett-Packard, Black & Decker and Waterstones, for instance, are simply makers' or founders 'names that became trademarks, and hence brands. Secondly and conversely, there are plenty of places that have been quite deliberately branded in order to sell themselves more effectively to a specific audience. (p. 4)

History is filled with accounts of the branding of places. For example, Greenland as a region needed settlers for the territory; although Greenland a thousand years ago was indeed greener than it is now, it desired to give the impression of the immense fertility that the place had. The name 'Greenland' was deliberately chosen to depict the place in an attractive light (Anholt, 2010). The same situation occurred in several other countries, regions and cities: the name Esperanza was used to denote hope, Liberia to connote freedom, Formosa (Taiwan) to depict the beautiful and Venezuela to signify little Venice. Other places were named to honour their founders; for example, Bolivia was named after Simon Bolivar, Colombia after Columbus and the United States of America after Amerigo. The practice continues, with names such as Saudi Arabia and Ho Chi Minh City replacing Saigon, respectively; Czechoslovakia was renamed Slovakia and Czech Republic because of the disintegration of the Union of Soviet Socialist Republic, whereas Swaziland was renamed the Kingdom of eSwatini because people outside of Africa confused this country with Switzerland, and the new name means 'the people of Swatini'.

These examples of place rebranding do not simply involve a name change; they also entail a modification in how these places are perceived (i.e. reputation) and how people feel about it. Such places are 'branded—their names packed with symbolic meaning in the hope of influencing the opinions and actions of both external and internal audiences—in much the same way as the products and corporations of Nike, Timberland, EasyJet or Swatch are branded' (Anholt, 2010, p. 4). In addition, countries are subject to 'rebranding attempts, often following independence from a colonial power, just as products are occasionally renamed when their owners change, to "reposition" them in the eyes of the world, or to avoid confusion with a similar-sounding brand' (Anholt, 2010, p. 6). A further point needs to be considered: public opinion sometimes drives the rebranding of countries. An example is the Netherlands, which is 'finally giving up the struggle to be known by its proper name, and has started to accept the rule of the market—that you are called what people call you—which in this case is 'Holland'' (Anholt, 2010, p. 6). Evidence in support of this position is also found when nations 'reinvent themselves as regimes and circumstances change, just as a company modulates its identity as its neediness develops, or a person dresses differently when he or she enters a new line of work or undergoes a personal transformation' (Morgan, Pritchard & Pride, 2011, p. 55) Branding a nation is evidently not the same as branding a company, but they can be motivated and inspired in a similar manner.

Places consist not only of cultural heritage but also symbols and representations that have been passed from generation to generation by the community of people who inhabit a territory (Hall, 1996). According to Govers and Go (2009), a place is also a discourse or a way of constructing meaning, which influences and organises both the actions of visitors and the conceptions of local residents themselves. People create the brand (Govers & Go, 2009; Kitchin, 2003). Culture is clearly part of the branding exercise, as it is 'irreplaceable and uncopyable because it is uniquely linked to the country itself; it is reassuring because it links the country's past with its present: it is enriching because it deals with non-commercial activities; and it is dignifying because it shows the spiritual and intellectual qualities of the country's people and institutions' (Anholt, 2002, as cited in Govers & Go, 2009, p. 265).

Additionally, Olins (2004) states that brands have become such an important phenomenon that 'it is practically impossible to express ideas, even identify personalities, without assigning them a brand' (p. 26). In his book *On Brand*, Olins (2003) discusses 'branding the nation' and explains that the practice of branding a place, in this case a nation, originates from very old times. France is probably 'the most influential in the branding and rebranding of other nations' (Olins, 2002, p. 154). It also

argues that the five Republics, two Empires and four Reigns offer a fascinating case study of how the creation and establishment of identities have been essential in determining the internal legitimacy of its power and the influence it exerts over its neighbours, a brand. Olins (2002) states that the changes lived in France, such as the arrival of the tricolour flag to replace the previous flower of Lis, the imposition of the Marseillaise as a new anthem and the arrival of the metric system, point to a change in a country global tendency and reputation, in essence, a rebranding process. In this sense, Olins (2002) argues that 'it is possible that they do not like the term, they may prefer to speak of a new or re-attempted national or state, but revolutionary France was not a new brand, I do not know what it is' (p. 242).

'Brand changes' have been made even in the **British Royal Family**; in 1917, King George V in the middle of the war with Germany, changed the name of his family, from an excessive teutonic Saxe-Coburg-Gotha (German) to a much softer and well-liked Windsor (English). Olins (2002) indicates that the exercise of the construction of a brand with the assets of the territory is an activity that has been undertaken since time immemorial. Perhaps, consciously but not yet named as branding, both countries (England and Germany) have conducted historical re-branding exercises.

The UNWTO predicts that place branding 'will become increasingly important and valuable' (2009, p. 211). This situation is already occurring, as a successful brand is now perceived as a national asset (Olins, 2002, p. 149) This national asset is motivating countries, regions and cities to review their brands to achieve a reputation that characterises them and makes them stand out. The presentation and promotion techniques required for the type of activity are 'similar to those required for marketing products or services. Almost all of the regions and nations successful in attracting investment run sophisticated promotional programs, have networks offices around the world and employ professional marketers. The rewards are considerable' (Olins, 2002, p. 160).

A **place brand** is understood holistically as a whole rather than how a destination brand is understood. It **rises above several fields and sectors** such as tourism, manufacturing, inward investment and exports, as well as sport, education and entertainment. Its goal is to communicate the soul of a place or '**sense of place**' as somewhere that is appealing to live, visit, work, do business and study. However, a place brand is not a replacement for a destination brand, and it is not used the way a destination brand is used: 'there is still a need for a destination brand to target specific tourism segments. But there should be a strong link between the destination and the

overall place brand' (UNWTO, 2009, p. 53).

Most people spend no more than a few seconds each year thinking about a country on the other side of the world; thus, 'unless that country always seems exactly like itself every time it crops up, there is little chance that those few seconds will ever add up to a preference for its products, a desire to go and visit the place, an interest in its culture, or, if we were prejudiced beforehand, a change of heart' (Anholt, 2006). Hence, taking care of a place brand is becoming a necessity to appear and exist in the minds of possible visitors.

2.4.2 Place branding and place image

Place branding is the process through which place brands are created. It is believed to be a 'way of making places famous' (Anholt, 2010 p. 7). The concept of place branding originated from the initial works of Simon Anholt, in particular in 1996 (Fernández-Cavia & Huertas, 2014). Place branding is currently the webbing of associations with the place in the minds of the visitors and tourists; furthermore, it is based on 'the visual, verbal, and behavioural expression of a place, which is embodied through the aims, communication, values, and the general culture of the place's stakeholders and the overall place design (Zenker & Braun, 2010). Place branding involves **enhancing the brand image** of the place (Anholt, 2010). According to the UNWTO (2009), place branding is about 'identifying those assets that make somewhere attractive as a place in which to live, work, invest, do business, and visit' (p. 54).

The most important characteristic of place branding is that it critically affects people's lives as residents and citizens. The reason is that place branding has a 'cross-disciplinary nature, which makes it necessary to cross-fertilise approaches. In the study of place branding, theoretical underpinnings from many disciplines like economics, urban planning, geography, sociology, tourism, marketing, politics and so forth have all played an important role' (Fernández-Cavia, Kavaratzis, & Morgan, 2018, p. 1). In particular, the strong case of communication as a discipline is deeply linked to place branding. In a sense, branding is 'in essence a form of communication' (Fernández-Cavia, Kavaratzis, & Morgan, 2018, p. 1).

Hunt (1975) was one of the first to attempt defining the concept of **place image** by referring to it as the total set of impressions of a place or an individual's overall

perception. That is, the image of a place consists of the subjective interpretation of reality made by the tourist (Bigné et al., 2001, as cited in Gover & Go 2009). Tourists are guided by symbolic meanings that they associate with the place; the image therefore 'influences positioning and ultimately our behavior towards other places' (Anholt, 2007, as cited in Gover & Go, 2009, p. 18). Place image is a precursor in which quality can be perceived, as well as decision making, fulfilment and post-investment behaviour (Gover & Go, 2009, p. 18).

Boosting **place image** requires a strong enhancement of the place and thus a major investment in place development. Moreover, '[p]ublic, private or partnered investment in culture, sports, heritage, neighbourhoods and districts, education, public facilities and entertainment a tourism infrastructure with respect for the local identity of both people and environment, can send powerful messages to the outside world' (Govers & Go, 2009, p. 68).

To enhance their **brand image**, some places use narratives that are classified as a storytelling tool. These narratives they can be utilised consciously or unconsciously to control people's decision-making process and develop place branding equity (Govers & Go, 2009). In addition, 'all **countries communicate all the time**. They send out **millions of messages everyday** through political action or inaction, through popular culture, through products, services, sports, behaviour, arts and architecture. Collectively, all these millions of messages represent an idea of what a nation as a whole is up to, what it feels, what it wants, what it believes in' (Olins, 2004, p. 169). The narrative can become unconscious in such situations; many times, the brand image that people perceive of a place is not what the place's brand is or intends to be. Thus, visitors perceive images by 'producing meanings about a particular place with which they can identify. These are contained in the stories that are told about it; memories, which connect its present with the past; and images that are constructed of it' (Govers & Go, 2009, p. 15). The key aspect of place branding is to influence people through stories or narratives.

Regardless of the importance of physical appearance, of course, if places want to maintain their image in the future, communication will become increasingly important as well. With technology, information space is expanding at what appears to be the speed of light and getting one's message across to the right consumer at the right time will be essential. (Govers & Go, 2009, p. 261)

Govers and Go (2009, p. 16), authors of *Place Branding: Glocal, Virtual and Physical Identities, Constructed, Imagined and Experienced*, define **place branding as the process of branding and building brand equity** relative to national, regional and local

(i.e. cities) identity. In other words, a place brand is a representation of identity, building a favourable internal and external image. **Brand equity** is defined by AMA (2018) as 'the value of having a well-known brand name, based on the idea that the owner of a well-known brand name can generate more money from products with that brand name than from products with a less well-known name, as consumers believe that a product with a well-known name is better than products with less well-known names'.

Ashworth and Kavaratzis (2009) differentiate corporate branding from place branding: corporate branding focus on managing consumers' expectations, whereas city branding deals with the generation of expectations in the place/city users' minds and ensuring these expectations are met through experiences. Corporate brands may often create their 'identities' via designing on a blank sheet of paper, but this case cannot occur with places because they already own a name an identity, a personality and a character (Govers & Go, 2009, p. 14). As Polunin (2002) explains, places

...have personalities already moulded and constrained by history and preconceptions. They consist of a broad heterogeneous range of personalities that will cause confusion and are likely to resist being shoehorned into a homogeneous mould. But if branding is to work, there must be a common cause and consensus among stakeholders. The long process of consulting, co-opting, and involving stakeholders, followed by distilling from their input the essence of place's personality, is probably the thoughts part of the place branding exercise. (p. 3)

2.4.3 Competitive identity

At the beginning of this century, several authors proposed a branding concept with a different approach, which was considerably closer to the management of places (Michalis Kavaratzis, 2004). Strategic place marketing, a concept developed by Kotler, Haider and Rein (1993), was among the first to explicitly state that 'places needed to run themselves like businesses, and market themselves like businesses, if they were to respond adequately to the threats of global competition, technological change and urban decay' (Anholt, 2010, p. 1). Various attempts have been subsequently made to resolve 'the incertitude surrounding the use of the term brand and branding in the context of place reputation and image' (Anholt, 2010, p. 1). One such attempt was realised by Anholt (2007), who coined the term 'nation brand', by referring to the management of place brands as a competitive identity. These delineations avoid confusion with brands concepts and differentiate them from product branding. As a place cannot be treated as a product because it is a non-product, commercial branding is inapplicable to it. Therefore, this conundrum exists.

Competitive identity (or CI) is the term I use to describe the synthesis of brand management with public diplomacy and with trade, investment, tourism and export promotion. CI is a new model for enhanced national competitiveness in a global world, and one that is already beginning to pay dividends for a number of countries, cities and regions, both rich and poor. (Anholt, 2007, p. 3)

Competitive identity can then be described as akin to the idea of judging a book by its cover. According to Anholt (2007, p. 2), such 'clichés and stereotypes—whether they are positive or negative, true or untrue—fundamentally affect our behaviour towards other places and their people and products'. This case holds true for nations, cities and regions, as 'all the places with good, powerful and positive reputations find that almost everything they undertake on the international stage is easier; and the places with poor reputations find that almost everything is difficult, and some things are virtually impossible' (Anholt, 2007, p. 2).

In the UNWTO's handbook on tourism destination branding (2009), competitive identity is defined as a 'plan for mobilising the strategies, activities, investments, innovations and communications of as many national sectors as possible, both public and private, into a concerted drive to prove to the world that the nation deserves a different, broader and more positive image'. The hexagon depicted in Figure 2.24 represents another perspective of competitive identity.

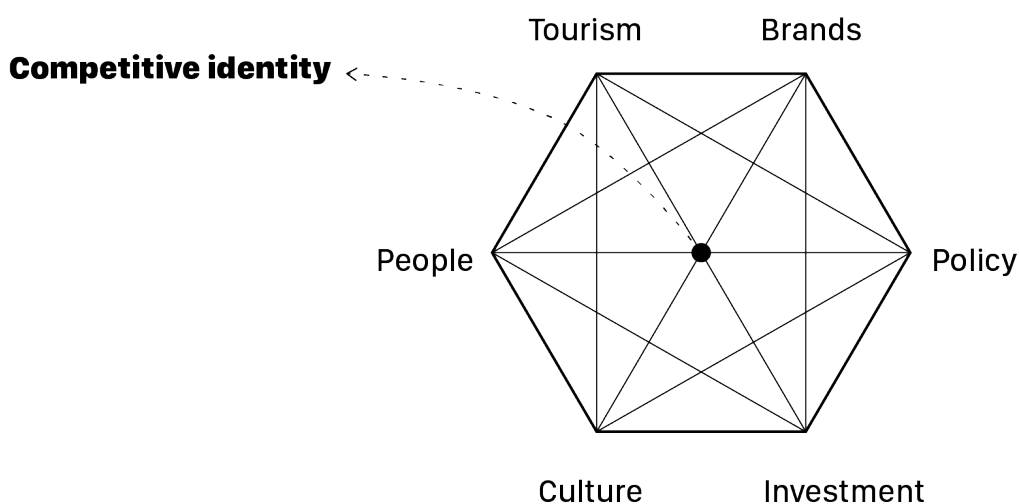


Figure 2.24: Hexagon of competitive identity. Source: Author's own elaboration based on Anholt (2002)

The hexagon of competitive identity denotes the **coordination between the elements that comprise the hexagon**. It also concerns the following undertakings:

- Joint development of a place strategy
- Increasing and sharing resources and knowledge
- Encouragement of innovation
- Establishment of common standards
- Adherence to and implementation of quality measures

All of these activities can significantly achieve the benefits of a competitive strategy for place identity. The key term is 'coordination'—if one of the strings joining one element of the hexagon snaps, the entire structure fails.

For Anholt (2007, p. 4), competitive identity, brand and reputation might well be synonyms, explaining that 'the concept of competitive identity uses the idea of brands and branding in a specific way that is rather different from the way that ordinary consumers use it, in some cases different from the ways that professionals marketing people do'. Therefore, what makes something unique in people's minds is what makes a place distinctive. **A good reputation usually draws people to visit a certain place.** Rome provides a useful example. Rome is universally renowned as a popular tourist destination, with its Roman vestiges as a primary attraction. Even before tourists actually visit Rome, they are already aware of what to expect precisely because of its reputation. Such reputation and hence competitive identity provide sufficient motivation for tourists to make the trip to Rome.

2.4.4 Place branding activities

Place branding involves several **activity areas** to improve place image and modify the consumers' place mindset (Parkerson, 2007). Place images such as city image and country image are naturally formed, in many cases by accident rather than by design; additionally, most countries and cities engage with the outside world, thereby creating their images through the following principal areas of activity (UNWTO, 2009):

- Tourism promotion: This activity area includes the first-hand experiences of tourists and business travellers.
- Involvement of the people of the place: 'People' in this case refer to citizens, including politicians, media and sports personalities and the population in general.

- Cultural exchange. This activity area entails sports and cultural exports, for example a famous painter.
- Business trade: It pertains to the process through which the city inwardly solicits investment and foreign entrepreneurs, workers, researchers and students.
- Policy decision making: This activity area concerns the city or country's government's various policies (e.g. foreign policy that affects the audience) and domestic policy reported in the international media.
- Exports of products and services: They are usually powerful ambassadors of the brand when their place of origin is explicit.

Olins (1999) concurs with the significance of place branding, explaining that 'when countries change, it can take quite a long time for damaging, left-over stereotypes to disappear. Branding works when it projects and reinforces a changing reality—but can be counter-productive if it isn't rooted in fact' (p. 15). In other words, reality can be changed but if it is performed without any proof of what is being communicated sans actions, the process is perhaps bound to falter. A place depends on its actions to demonstrate what it is. For instance, a city cannot claim to be an ecological city if it does not pursue an ecological life path for its residents. Any statement that a place proffers should be supported by reality. This approach is similar to Anholt's (2007, p. 34) position that '[people should not] talk unless [they] have something to say', which implies that communications such as marketing and public relations should only be used if a solid and valid reason does exist.

in addition to the physical investment, many elements offered in the place involve other services inherent to the place, such as hospitality, transportation, retail, health, education, economy, business, entertainment and cultural services. For example, passenger transport automatically becomes part of the product, as do hospitality services whenever an overnight stay is required. Furthermore, the production and consumption of a service simultaneously occur, and they are inseparable. Services comprise a social aspect that drives the consumer (the tourist) to be part of the process.

One important rule that place branding activities must observe is to keep matters real, maintaining the cultural heritage and identity of a place as much as possible. **Place identity** is eventually the element that ensures the place's uniqueness and attractiveness to visitors; no matter how branding activities improve the different brand aspects, if the brand identity is not truly offered to the visitor, the branding techniques subsequently fail.

2.4.5 Place identity

The construction of a place identity is shaped by the cultural, religious, political and historical discourses that have made their way through local knowledge and have been influenced by control battles. National, cultural, natural, social and religious assets thus become important identifiers (N. Morgan & Pritchard, 1998). Govers and Go (2009) suggest the existence of the concept of the 'true identity of a place', which involves demonstrating the **unique characteristics with distinctive meanings that are exclusive of the place and its culture** on a certain point. However, this identity could change and might include numerous fragmented identities (p. 18). Brand identity therefore qualifies as a flexible and evolutionary entity that changes as the brand grows.

The identity of places is essential. If the experience offered and the manner by which it is communicated do not coincide with the true identity of the place, a distortion emerges in the brand strategy. Visitors ultimately feel disappointed, and their image of a place becomes poor, as they could feel cheated (Govers & Go, 2009). Any distortion signifies that all of these aspects are not working. From a tourism perspective, Govers and Go (2009) talk about Britton (1979) who posits the following argument:

The disparity between advertised image and reality has long been of interest to geographers concerned with settlers to or travellers in a new land. The new persistence of distortion is clearly manifest in the surprise and dismay that international tourists frequently experience when travelling in developing countries. The tourism industry continues to portray these places as "paradise", "unspoiled", "sensuous", or other distortions, presumably to compensate for the obvious poverty beyond the hotel or sightseeing bus...[and] the inability of the tourism industry to represent destinations as real places. Themes and biases in advertisements, travel journalism, and the travel trade press... [and] the use of [other] distorted imagery have an adverse impact on the quality of the visitor's experience and on the receiving society. (p. 318)

The communication strategy might be planned in ways intended to attract and satisfy visitors based on their values and preferences, while ignoring the predilections of the host. In 1979, Britton raised the issue of the consequences (e.g. disappointment) of the mismatch between the image of a place and the identity of the place. These concerns continue to emerge, but the current technologies and communications are expected to contribute as purely as possible to the transfer of a place's true identity to the imaginary of people and thus prevent disappointment. Considering the millennial culture that surrounds the functioning of the current culture, the assumption is that that tourists rely on word-of-mouth information. Through their cell phones, tablets or

other technology devices, tourists search and study the places they intend to visit to verify that such places effectively meet their expectations before finalising their decision to visit.

In addition, Govers and Go (2009, p. 257) suggest that the relationship between place identity (including attractions), experience and visitors eventually becomes the essence of a place. This point proves that place identity is the basic foundation of everything else. The relationship between these three entities constitutes the place brand, and the essence is thereby the soul of a place. In chapter 2.2.2, Govers and Go (2009, p. 268) describe branding as '**a process of soul searching**', and this soul-searching process can reach a good port only with the true place identity.

Place identity also includes attractions or landmarks that represent a part of the place identity and soul. Locals have lived with these attractions all their lives, which are reflected upon cultural heritage. Examples of landmarks include the Eiffel Tower in Paris, Sagrada Familia in Barcelona and the Coliseum in Rome. Dinnie (2008) considers iconography, landscape and culture hence brand identity, as important innate assets in the process of building a certain brand image for place brands. Nevertheless, **landmarks or 'experience icons' have gained prominence in this century** (Mihalís Kavaratzis, 2005). Many icons are erected for the experience consumption, and 'place branding based on experience icons seems to be the new strategy for many places' (Govers & Go, 2009, p. 261), such as the Millennium Dome, Eden Project and London Eye in London, Autostadt in Germany and Shanghai Expo. But this does not mean that the lack of all these landmarks or 'experience icons' implies that there is no 'place branding'.

On the contrary, most countries, regions or cities already have unique and worthwhile experience environments and cultural assets. They can be underdeveloped or perceived by local people as uninteresting (Govers & Go, 2009, p. 261). By assigning value and developing resources with the right help and upgrading them with the right type of events and festivals, such resources could be used to take advantage of and enhance the place branding positioning to attract tourist talents, investors and traders (p. 261). **Place branding focuses on linking place identity and perceived image;** therefore, place brand image is acquired through memorable place experience and positioning of the projected images. Figure 2.25 illustrates the place identity–place brand image linkage.

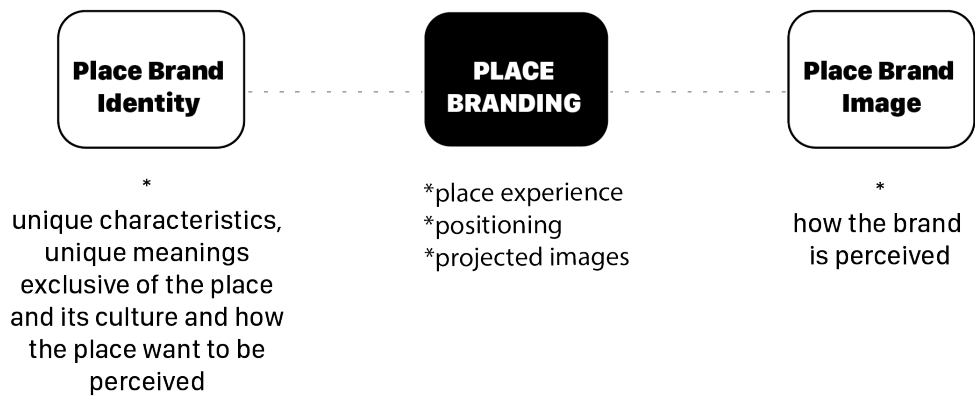


Figure 2.25: Link between place identity and place brand image. Source: Author's own creation based on the literature review.

Rainisto (2004) suggests that the place branding must allow for increasing the attraction capacity of a place, although the brand has to deal with the central issue of constructing **brand identity** and, more importantly, communicating it with added value to the interested public. In this regard, **identity and brand image** are decisive elements for obtaining loyalty and brand value with reference to a specific place. Fernández Cavia (personal communication, 12 Feb. 2017) elaborates the theoretical model seen in Figure 2.26, where it is explained how the behaviour of visitors is influenced by the perceived image, which in turn is the result of the projected image. Hence, the projected image of place identity is what the audience sees. The planned image is how the city wants to be perceived, which not necessarily coincide with what the audience perceives since many factors affect this communication.

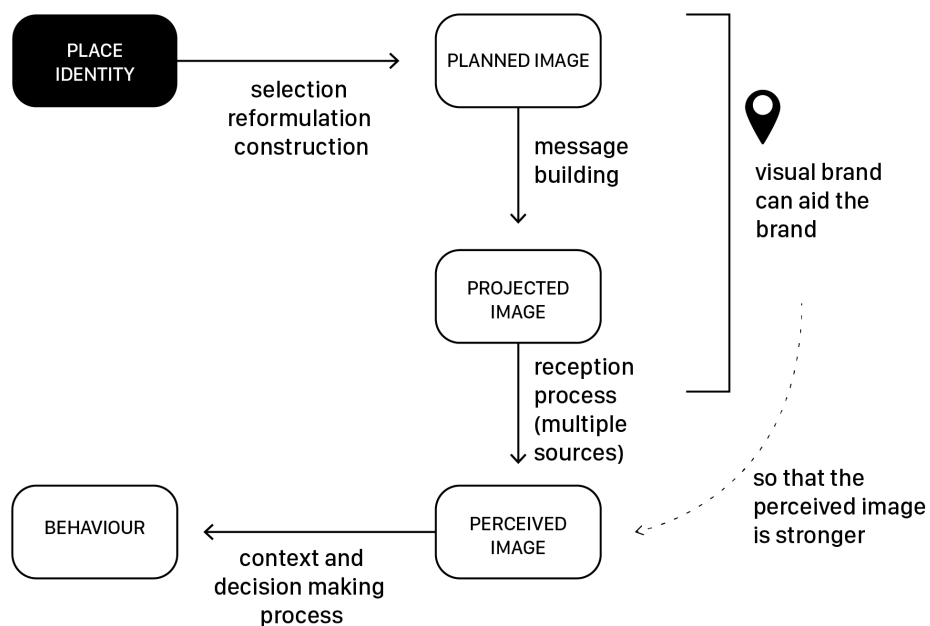


Figure 2.26: A comprehensive understanding of place brands dynamics based on Fernández Cavia (personal communication, 12 Feb. 2017)

2.4.6 City brands and city branding

Cities have recently become a highly popular type of place; this thesis focuses on cities as specific examples of place branding. Cities also compete for recognition as places. One aspect that differentiates cities is the unique identity of each one. However, cities that belong to the same country, or are located in the same region, often feel very different from one another. As **city identity** defines cities, they intend to be perceived as more distinct and better than the competition.

A large amount of published research on **city branding** is derived from the disciplines of marketing and urban studies (Dinnie, 2011). Anholt's (2006) opening statement in one of his multiple articles is as follows: 'Cities have always been brands, in the truest sense of the word' (p. 18). This assertion denotes that cities have always had a reputation, or a **spontaneous branding**, and people have always talked about cities for being the central point where the economic, social and political aspects converge. People think of a city based on their knowledge of its attributes and qualities, unless they have lived in this city. However, as people form an idea of a city that they do not know, they are already part of the city brand cycle. Houghton and Stevens (2011) describe city branding as 'an old art, but a new science' (p. 52). Moreover, Kavartzis (2005) asserts that the rising competition between cities can be perceived as part of the effects of globalisation, which is perceptible in diverse forms and activity fields.

According to the UN (2016), approximately 54.5% of the world's population live in urban settlements, which implies that more than half of the world's residents live in a city. Furthermore, by 2030, urban areas are 'projected to house 60% of people globally, and one in every three people will live in cities with at least half a million inhabitants' (United Nations, 2016, p. ii). Important events occur in cities, and cities are known for their distinct qualities. Some cities have gained fame as romantic places, such as Paris, others excel in culture development, such as Barcelona and still others stand out for their modernity and technology, such as Tokyo. Cities are 'the economic and cultural powerhouses of nations, [and they] are increasingly the focus of this international competition for funds, talent and fame' (Anholt, 2006, p. 18).

Defining a city is difficult, although it fundamentally pertains to a place where numerous people live and work. In addition, cities have some form of government, transportation and commerce. Perhaps the best yet debatable method of defining a city is to consider its geographical limits. The United Nations (UN) (2016) acknowledges the lack of clear and standard international criteria for determining a city's boundaries (see

Figure 2.26).

One type of definition, sometimes referred to as the '*city proper*', describes a city according to an administrative boundary. A second approach, termed the '*urban agglomeration*', considers the extent of the contiguous urban area, or built-up area, to delineate the city's boundaries. A third concept of the city, the '*metropolitan area*', defines its boundaries according to the degree of economic and social interconnectedness of nearby areas, identified by interlinked commerce or commuting patterns, for example. The choice of how to define a city's boundaries is consequential for assessing the size of its population. (p. 1)

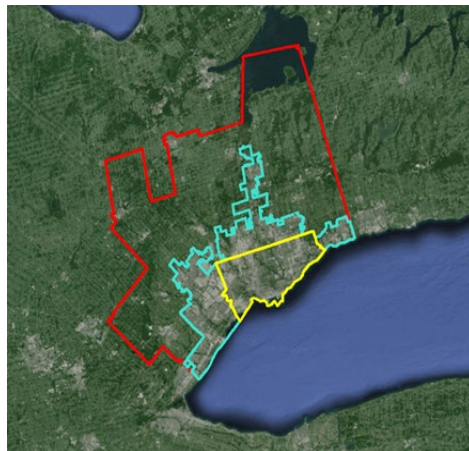


Figure 2.27: Different boundaries for the definition of a city. Source: UN (2016)

Significantly, cities have always been 'hubs of activity and change. And now urbanisation is truly universal: in 1925, only 25% of the global population lived in cities, but by 2025, it is estimated that this figure will rise to 75%' (Middleton, 2011, p. 16). At the start of 2000, the United Nations (UN) (2018) reported that 371 cities worldwide each had a population of one million or more. By 2016, 512 cities each had a population of at least one million (UN, 2016, p. 2). In 2018, the number of cities with a population of at least one million had increased to 548; in 2030, 706 cities are each projected to have a population of at least one million (UN, 2018, p. 2). In 2018, 23% of the world's population (1.7 billion people) reportedly lived in a city with a population of at least one million. By 2030, the United Nations (2018) projects this number to increase to 28%. Meanwhile, megacities are cities with a population of more than 10 million. Globally, the number of megacities is 'projected to rise from 33 in 2018 to 43 in 2030' (UN, 2018, p. 2). A minority of people reside in a megacity, 6% of the world's population. Of the world's 33 megacities, 27 are located in the less developed regions or the 'global South'. China alone was home to six megacities in 2018, whereas India had five megacities. Nine of

the 10 cities that are projected to become megacities between 2018 and 2030 are located in developing countries (UN, 2018, p. 2). Figure 2.27 presents a global map of the megacities.

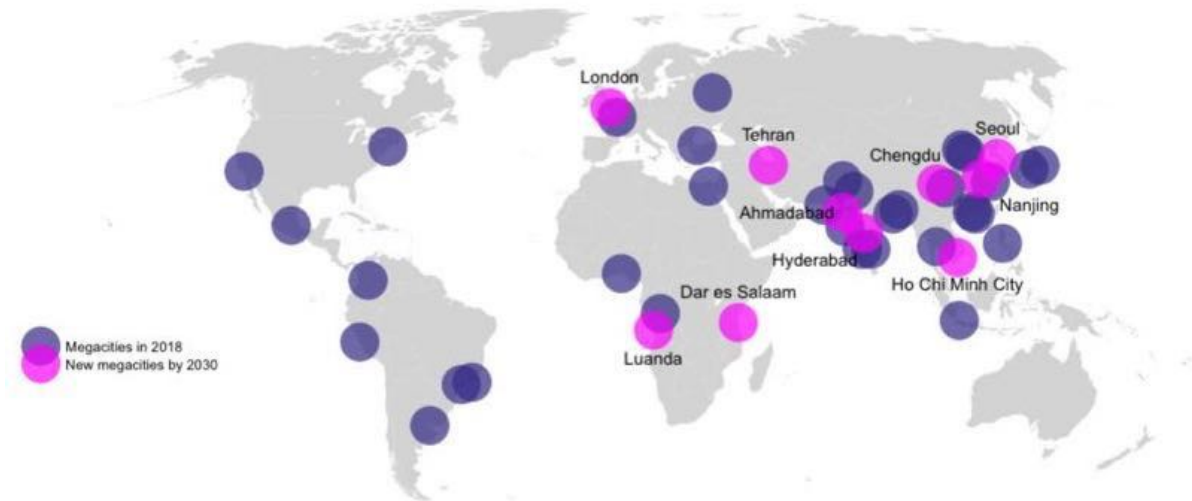


Figure 2.28: Megacities. Source: UN (2016).

Cities are growing in number and in their population. People are deciding to reside in cities, thereby transforming cities into highly powerful social–cultural–economic poles, which are equating their value with countries. Oftentimes, people mention London to refer to the UK, or cite Madrid when discussing a Spanish matter. Cities are excelling and becoming increasingly important. As Bill Baker underscores, 'cities and mega-cities, rather than countries, are increasingly becoming the principal protagonists between regions' (Baker, 2011, p. xiii).

Against this backdrop, city branding focuses on improving the living conditions of residents and enhancing the city's attractiveness to foreigners (Novčić Korać & Šegota, 2017). According to the levels of generality and extensiveness of geo-brands depicted in Figure 2.28, city brands are located within the nation/country brands, and they are more specific brands that work more locally. City brands are in charge of infrastructure development and meaningful urban planning that covers several aspects, including creating more open spaces for the residents, expanding the city's green areas and essentially making the city a better place to live, function and work. City brands are also responsible for improving housing, boosting the quality of life, nurturing culture, intensifying economic development, developing public policies, attracting tourists and

enhancing city recognition.

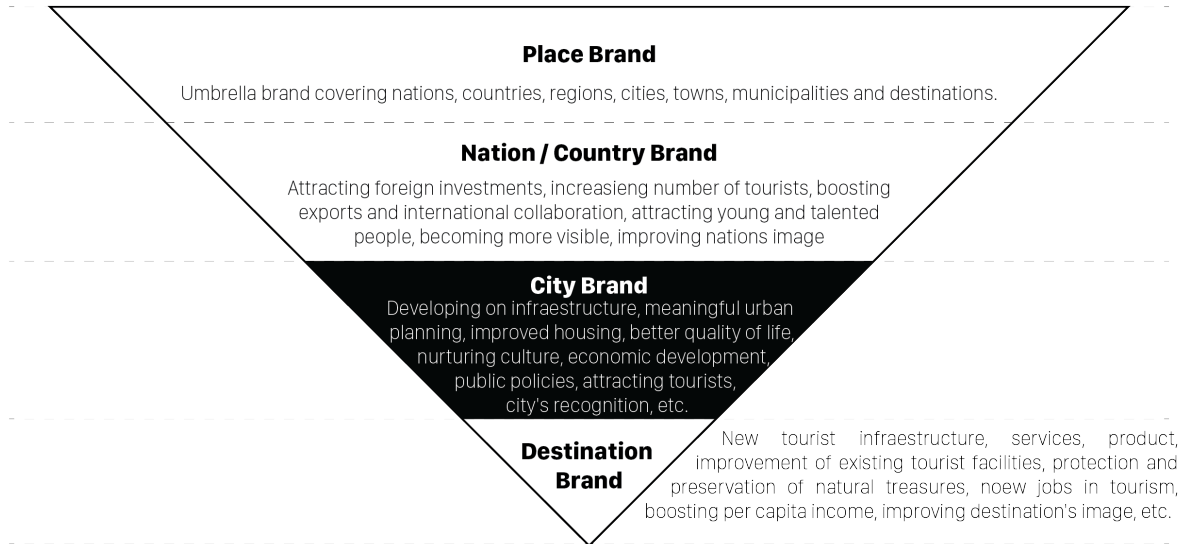


Figure 2.29: Levels of generality and extensiveness of geo-brands: City brands. Source: Author's own elaboration based on Novčić Korać & Šegota (2017)

Cities are slightly different from nations and countries (Anholt, 2006; Dinnie, 2008). They are not habitually famous for producing a specific product or service, in contrast to countries such as Japan (renowned for developing technology) and Switzerland (making cheese). Cities are primarily known for tourism-related events such as conventions and leisure visits. Another difference between cities and countries is the 'apparatus of government [that] is usually more technocratic than political, and the city's culture is not always easy to distinguish from the culture of the country as a whole' (Anholt, 2006, p. 19). However, this aspect is beginning to change—finding cities as different and individual as Madrid and Barcelona, or Rome and Milan, in the same country is now possible (Anholt, 2006).

Some cities have brands which are so powerful they even eclipse the reputation of their country, and this can create problems while it lasts: the wealth created by investment, trade and tourism in a famous city does not always trickle down very efficiently to needier but less well-branded cities and regions. (p. 30)

Cities are likewise constantly changing; they are 'built, transformed and continuously growing' (UNWTO, 2012, p. 6). Cities have become organisms that are born and transformed, and they develop, change and grow.

Nation brand pertains to the 'the unique multidimensional blend of elements that provide the nation with culturally grounded differentiation and the relevance for all of its target audiences' (Dinnie, 2008, p. 15). Replacing the word 'nation' with the term 'city' results in a functional definition of a city brand (Dinnie, 2011). Community leaders are consequently increasingly recognising 'a direct link between their city's image or reputation and its attractiveness as a place to visit, live, invest, and study' (Baker, 2011, p. xiii). Cities across Europe are gradually bringing in the concept and techniques of product branding for use within place marketing in pursuit of broader urban management goals (Kavaratzis & Ashworth, 2005). Dinnie (2011) refers to city branding as an adaptation of corporate branding strategy, as city and corporate share a similarity in complex dimensions and diverse stakeholders. Nevertheless, branding a city is 'more complex than branding a product' (Middleton, 2011, p. 15). Noting the compelling nature of this evidence, Kavaratzis and Asworth (2005) state that place branding 'is not only possible but that it is, and has been, practised consciously or unconsciously for as long as cities have competed with each other for trade, populations, wealth, prestige or power' (pp. 188, 189). Consciously or unconsciously, cities do communicate. Cities become known through their reputation. As cities are places (chapter 2.4), they have always encountered the need to differentiate themselves from the competition through their reputation and accomplishments.

City 'boosterism', (...), was not a new idea in the 19th century but a reaction to the growing competition between places occasioned by the nationalisation and globalisation of markets. But it was not until around 20 years ago that there was a general acceptance that promotion (largely treated as a synonym for advertising) was a valid activity for public sector management agencies (Burgess, 1982) and that the systematic application of marketing was relevant to collective goals and practices and thus an essential component of the study of places and their management. (Kavaratzis & Ashworth, 2005, pp. 183–184)

Places, or more precisely the people who comprise the places, desire to be different and superior compared with fellow neighbours to acquire the most enduring reputation they can. Places that achieve this goal win visitors and tourists, investments, effective word-of-mouth recommendations and companies intending to establish operations there. Similar to Barcelona, Paris or New York, a place 'needs to be differentiated through a unique brand identity if it wants to be, first, recognised as existing, secondly, perceived in the minds of place customers as possessing qualities superior to those of competitors and, thirdly, consumed in a manner commensurate with the objectives of the place' (Kavaratzis & Ashworth, 2005, p. 189)

City branding is therefore the process of branding applied to cities, that is, the process of creating and managing city brands to eventually achieve differentiation. This concept began to be generalised from the Travel and Tourism Research Association's Annual Conference in 1998 (Blain et al., 2005). The concept has since been broadly developed and examined from different perspectives of analysis, especially from the standpoint of tourism. However, studies on city brands exhibit little development, and knowledge on the subject is scarce (Huertas, 2011). Cities of all sizes find themselves 'competing against places and organisations on the other side of the world' (Baker, 2011, p. xiii).

As mentioned in chapter 2.4.1, Zenker and Braun (2010) define place brand as a 'network of associations in the consumer's mind based on the visual, verbal, and behavio[u]ral expression of a place, which is embodied through the aims, communication, values, and the general culture of the place's stakeholders and the overall place design' (p. 5). A further point needs to be considered: place brand is based on the perceptions of target audiences, which might or might not be influenced by the physical and communicative aspects of a given city. Therefore, the effect of branding a city 'has been described as telling the story of a city to the world' (Middleton, 2011, p. 17).

City branding has **two main functions: identification and differentiation**. Identification occurs between the brand and the city. It assumes the attribution of a symbology and values to the place. Cities must possess new signs of identity, an image and a positioning. They must also create a certain reputation and remain attractive. In summary, the first function of the brand is to attribute functional and emotional values to a territory to identify the different cities globally. The second function of the city brand, differentiation, involves the manner by which cities distinguish themselves from the rest. All brands share this major mission (Huertas, 2011). Figure 2.29 summarises the fundamental functions of city branding.

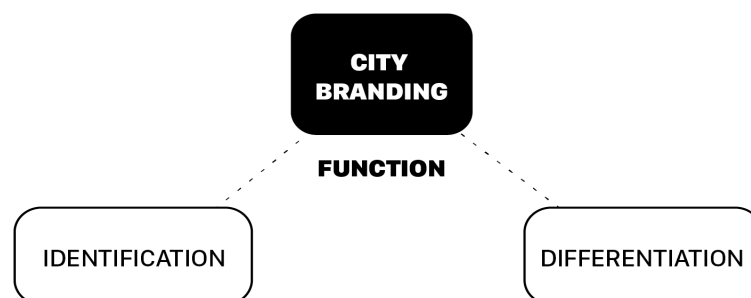


Figure 2.30: Basic functions of city branding. Source: Author's own elaboration based on Huertas (2011)

Another significant factor is that in city branding, the use of brand architecture 'serves as a platform for organising many "sub-brands", which, in turn, are of interest to different target audiences; for example, residents, inward investors, tourists, [and] internal stakeholders' (Dinnie, 2011, p. 219). The brand architecture is a critically important element, as city branding allows the structuring of the brand architecture and with it the reaching of different targets, as previously stated. City branding permits the organisation of the brand by defining the umbrella brand along with its core values and personality, and how the sub-brands should perform and work having in consideration the umbrella brand all the time. The sub-brands of a city brand include tourism, sports, economy and culture.

Kavaratzis and Ashworth (2005, p. 185) assert that people generally 'make sense of places or construct places in their minds through three processes planned interventions like planning, urban design and so on; the way in which they or others use specific places; and various forms of place representations' such as paintings, photos, films, news reports and novels. Furthermore, people experience places through perceptions and images. Branding deals with such mental images. It focuses on people's perceptions and images, and through manipulated activities and events, shape and model these places' perceptions and images for the future. Managing the place brand thus becomes 'an attempt to influence and treat those mental maps in a way that is deemed favourable to the present circumstances and the future needs of the place' (Kavaratzis & Ashworth, 2005, p. 185).

City branding image is the sum of the individual perceptions of the public about the city according to their beliefs, opinions, knowledge, prejudices and experiences. City brand image is built by 'everything we learn about a place' (Kapferer, 2011, p. 185), including the city's typical products, its salient communication (managed or not) and the people we meet. The importance of the image for the consumer or user of the place is 'what connects city branding to cultural geography' (Kavaratzis & Ashworth, 2005, p. 188). According to Anholt (2006), cities have brand images that 'rise and fall very slowly, and this [quality] is a double-edged sword' (p. 30). This occurrence is due to preconceived ideas that are difficult to remove from people's minds. Paris illustrates this case; at some point, Parisians are 'said' to be not particularly welcoming people (Kapferer, 2011, p. 186). Perhaps today's Parisians no longer embody this depiction; nonetheless, the preconceived idea of their 'unfriendly nature' remains until tourists travel to Paris and verify for themselves such characterisation. This illustration clarifies the issue of the double-edged sword: some city brand images may be good (e.g. Tokyo is a highly modern city) whereas others may be poor (e.g. the aforementioned case of

Paris).

The level of esteem that a city's name evokes correspondingly 'has a direct impact on the health of its tourism, economic development, prestige, and respect. With so much riding **its image**, it makes sense to have a plan to cultivate manage and protect this most valuable of city assets' (Baker, 2011, p. xv). This assertion implies that even the city's name becomes part of the reputation, which affects the brand image and thus every aspect of the city. For example, it is not the same to celebrate a honeymoon in Paris than in Hong Kong. Just by 'naming' them an impression of each city appears in mind. Different ideas are associated with each name, even though nothing else about the destination is being said. Anholt (2009) argues that any brand territory only exists in the minds of people; hence, city brands are merely the image that the public has of them. Without this perception on the part of the public, the city brands would not exist. The image of the city must therefore transmit the intangibles (sensations, experiences and symbolisms) inherent in the city itself (Jiménez Morales & De San Eugenio Vela, 2009).

Several authors such as Anholt (2004; 2009; 2012) and Dinnie (2008; 2011) have highlighted the importance of constructing positive brands for places. A city brand could attract and gain for the city itself the following benefits (Middleton, 2011) (see also Figure 2.30):

- Increase inbound investment
- Upsurge in inbound tourism
- **Credibility** and investors' confidence
- Increase in **political influence** internally (national) and externally (multinational)
- Better and more **productive global partnerships** with other cities, public or private research and university institutions, and private sector organisations
- Generation of a '**city of origin**' effect on products or services
- **Civic pride**; ability to focus local harmony, confidence and resolve
- **Attraction of talent** (e.g. experts or specialists in the scientific, artistic and other fields) who are most welcome to the city

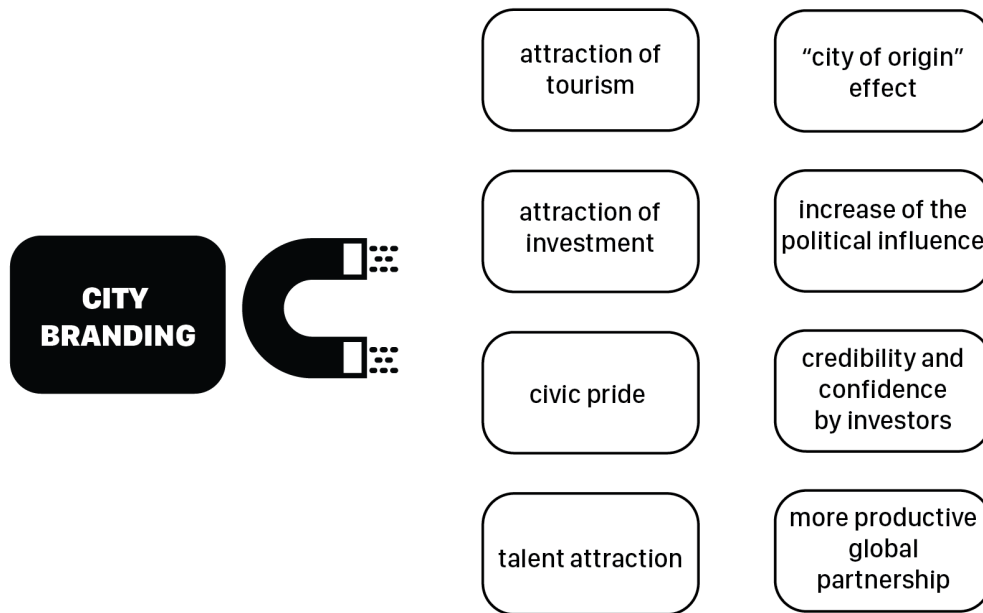


Figure 2.31: Attraction effects of city branding. Source: Author's own elaboration based on the literature review.

2.4.6.1 Areas of intervention of city branding

Based on the literature review, city branding is of primary importance in three areas (i.e. quality of life, urban Investment and urban Tourism) to project a brand image according to the previously stated guidelines. As investment in each sector begins to build, a strong brand that aims to stand out against the competition gradually emerges. Quality of life addresses the existence and well-being of citizens, governments and local businesses. Urban investment covers any act of economic, physical, social or cultural improvement that can or has been made in the city. The major idea is to attract more investments and ensure the growth of the city. Finally, urban tourism is the area where with the city grows not only in economic terms but also in the emotional, reputational and esteem aspects. The city eventually becomes a beloved city and desirable to visit because the experiences it presents are truly enjoyable.

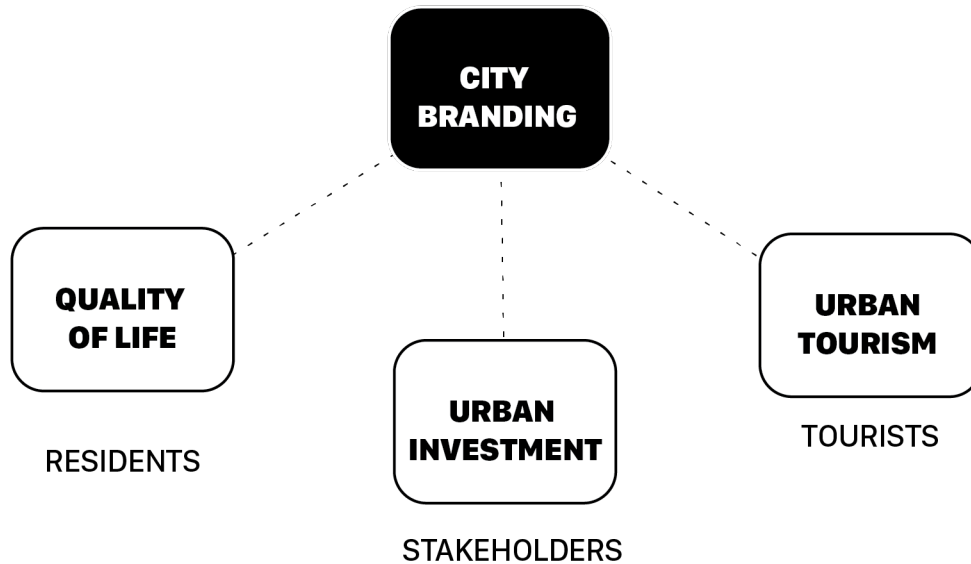


Figure 2.32: Areas of significance for city branding. Source: Author's own elaboration based on the literature review.

A city has to be perceived as an attractive place to live. Additionally, the fact that the uneasy competition between cities is related to the notion of **quality of life (QOL)** should also be recognised. Quality of life pertains to the sense of 'well-being, fulfilment, or satisfaction on the part of residents or visitors to a place' (Andrews, 2001), p. 202). The image concept functions as an intersection between city branding and city identity, as image is an essential part for both (see Figure 2.32). Quality of life is therefore influenced by the city image, taking into account that aside from conveying economic and social factors, QOL is highly related to the issue of built environment (Riza, Doratli, & Fasli, 2012).

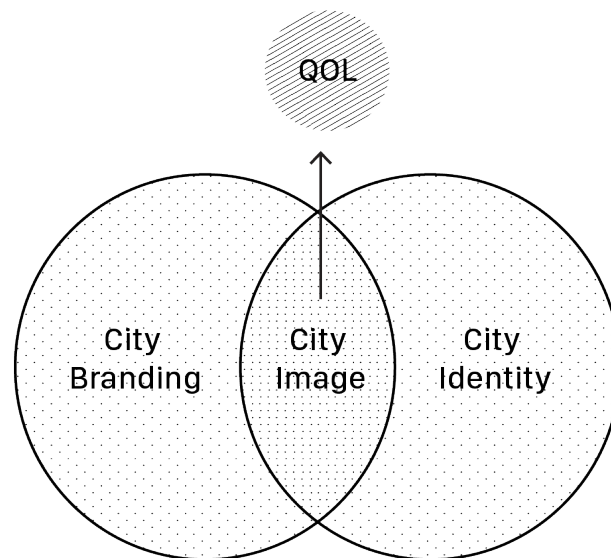


Figure 2.33: Relating image to city branding, city identity and QOL. Source: Author's own elaboration based on Riza, Doratli and Fasli (2012, p. 295)

According to Insch (2011), **resident satisfaction** is crucial for city branding, explaining that in addition to the economic benefits of living in cities, individuals derive 'social and emotional costs and benefits from city life' (p. 10). The basic requirements for living, working and playing in urban communities include affordable and accessible housing, transportation, healthcare, education, retail, and leisure and recreation facilities, among other public amenities. As mentioned in the chapter on place branding, residents have to be considered in any discourse on place branding, and city branding for that matter. However, this approach is inadequate in a discussion on the branding, promotion and marketing of the city because the city itself has to ensure that its residents are comfortable. The effectiveness of city brands 'depends on the support and commitment of local constituents—residents, local business operators and community groups. At the same time, it must appeal to potential residents who self-identify with the city' (Insch, 2011, p. 12).

Moreover, residents are the lifeblood of the community; as such, they should be 'involved in determining the city's long-term economic, social and environmental direction' (Insch, 2011, p. 12). A shared vision of the city future should exist, from which

to start developing a city brand strategy. Through engagement with residents, the marketing agency can capture the city's identity and distil it to produce the essence of the brand. As Insch (2011) emphasises, residents 'embody a city's local culture, own and operate local business, and represent the personality of a place' (p. 14). The richness and diversity of a city should be used as source of inspiration for its branding strategy. The components of this richness and diversity must be identified to preserve their uniqueness and communicate them to the new residents and several audiences of the city. Residents must engage with the process of co-creating their city's brand 'to build an identity that is credible, compelling and sustainable in the minds of the stakeholders it serves' (Insch, 2011, p. 14).

Gelder (2011) similarly highlights the value of the 'involvement of groups of citizens, business and institutions [and it] should be applauded because it turns them from passive consumers of policies, decisions and public services into producers who can better deal with their place's issues and shape its future' (p. 43). In this scenario, residents, business owners and institutions are the active owners of the city, its identity and its image.

Meanwhile, Middleton (2011) mentions the occurrence of an 'aggressive global and national competition between cities for investment' (p. 18). **Urban investment** creates jobs, expands the tax base, helps manage budgets and credit ratings, and funds education, infrastructure and services; a city not intending to attract investment is impossible to even consider. The reputation and image of a city constitute a decision reference point and lens through which investment-related information is viewed (Middleton, 2011, p. 18). Brand impressions contribute to ascertaining whether the city is ripe for investment.

Successful brands follow a progression of creating a distinctive appeal and building awareness and esteem based on appeal. This distinctive appeal comes from an understanding of how core values, attitudes, behaviours, and characteristics have developed into special skills, resources, and competencies of the city, and how these fit with emerging trends in economic, environmental, social, and technological developments. (Middleton, 2011, p. 25)

However, the most challenging aspect of city branding is communication with '**multiple stakeholders or audiences in a way that is relevant, consistent and coherent**. To achieve this goal, city brands risk becoming all and nothing, vague, bland, or even meaningless. Cities that try to capture their complexity in a single brand promise often fail' (Insch, 2011, p. 11). Furthermore, if a city has various points and areas of credibility

to achieve investment, it requires 'an ongoing and consistent commitment to external brand communications' (Middleton, 2011, p. 25). At the same time, 'the pattern, scale and nature of investment in the city, by the government and by the private sector sends messages to potential investors and immigrants, especially to people with the talents and competences that the place needs' (Gelder, 2011, p. 37). The point is to work these investment points to attract and be appealing to the different investment sectors, thus improving the reputation of the city as a whole.

Urban tourism is currently a rapidly growing component. Hospers (2011) indicates that with 'the growth of EasyJet, Ryanair and a number of low-cost carriers, city trips have become increasingly popular' (p. 27). This development is one of the events that promotes the growth of city tourism, as the flights known as low cost are effectively inexpensive. Such flights allow people with insufficient money to travel to, access and learn about other cities. Additionally, these flights enable Europeans to easily reach famous cities such as Paris and Amsterdam. New generations have travelled to more places than their parents, in part for the economic facilities. Planning a city trip has become simple: 'nowadays, more than half of European consumers arrange their holidays on their personal computer' (Hospers, 2011, p. 27); otherwise, they use their mobile phones that have lately become personal computers in their pockets. Apps such as Booking, Trip Advisor and Skyscanner help with further simplifying the task of arranging travel plans. The intensified competition between cities is therefore not surprising. Cities emphasize 'either the **material** characteristics of the place, such as buildings and events, or its **immaterial** aspects, for example stories, slogans and logos. In this way, cities hope to differentiate themselves from the competition and attract tourists' (Hospers, 2011, p. 27).

In *The Tourist Gaze*, Urry (2002) states that tourism presupposes leaving home to explore visual experiences that people do not normally see. Tourists '**gaze at signs**', examining the specific features of places such as a renowned cathedral or a gorgeous landscape or attraction. In New York, tourists prefer to see the Statue of Liberty and in Paris, the Eiffel Tower. Places gazed upon 'are not randomly chosen; the tourist gaze varies by society and is always socially constructed' (Hospers, 2011, p. 28); furthermore, not everyone gazes in the same manner, as such behaviour strongly depends on culture. Chinese tourists are not attracted to the same things as American tourists are, for example. This difference is determined by various media channels constructing that gaze in which they are interested. Every attraction and every tourist is manipulated; the gaze 'falls upon exactly those features of place that are already anticipated' (Hospers, 2011, p. 28).

The acceleration in the growth of tourism closely follows the evolution of photography. As Hospers (2011) explains, 'by taking pictures of places that were no longer used, "sites" were turned into "sights": tourists started to visit churches, not to pray, but to photograph them' (p. 28). Photography can be considered the main element of the colonisation of tourist's gaze (Urry, 2002) in a manner that reduces the identity of places to a set of icons. Such "'site sacralisation" was the engine behind tourism' (Hospers, 2011, p. 28). This development subsequently unleashed cities that attempted to look like what was expected of them, thereby triggering the production of 'pseudo authentic attractions' (Hospers, 2011) that are nevertheless primarily icons with the goal of attracting tourists. Although cities are free to highlight some of their signs, city branders can manipulate the gaze of potential tourists. From this perspective, city branding becomes a powerful tool for setting up the tourist gaze. Moreover, cities that desire to build a **stronger touristic image** should 'literally start with building images' (Hospers, 2011, p. 35). The number of iconic buildings consequently proliferated, and these constructions were used by several cities to attract the desired attention. The motivation to undertake these architectural works, many times of considerable significance, is to create an identifiable image (Riza, Doratli & Fasli, 2012). Many cities have decided to construct a landmark to create an identifiable image and difference as discussed on the page 125. An example of one of these 'architectural works' is the tallest building in Latin America: *Gran Torre Santiago* developed in Santiago de Chile no more than seven years ago.

Each of these theoretical positions contributes to the understanding of city brands. As previously mentioned, a strong city brand 'relies on more than just its communications: the city must take action as part of its strategic plan' (Middleton, 2011, p. 25). Attracting investors, visitors and businesses is important, but this goal only can be achieved with the support of a true identity and the help of residents. A strong city brand has a powerful image and an impressive QOL.

2.4.6.2 City branding scales

According to Sevin (2014), city branding practitioners use several **branding scales** such as **Anholt-GfK City Brands Index SM (CBI)**, FutureBrand Country Brand Index, East–West Nation Brand Perception Index and **European City Brand Barometer**. However, only a few of these branding scales exclusively refer to cities, and several studies focus on nations or countries due to the ease of differentiating them. The differentiation of cities is difficult because the characteristics that separate cities are often minimal. When people consider cities, they often 'think in quite detailed and practical terms, concentrating on issues like climate, pollution, transport and traffic, the cost of living,

leisure and sports facilities, law and order and the cultural life of the city' (Anholt, 2006, p. 19). Thus, an interest is subsequently engendered in terms of reviewing these studies and identifying the variables for evaluating the brands and ascertaining whether any of these studies considers the visual and graphic character of the brands.

These studies arise from the need to understand why 'some cities do not attract much investment or the right kind of talent because their brand is not as strong or as positive as it deserves to be, while other cities still benefit from a positive brand which today they do little to deserve' (Anholt, 2006, p. 18). Anholt (2006) suggests that the political and business leaders of cities should comprehend their brand and determine how the cities are viewed and perceived by potential visitors, investors, customers and future citizens worldwide. By contrast, Ooi (2011) expresses caution in judging cities under the effects of these rankings by stating that 'cities drive forward by using the ranking criteria as benchmarks. Such rankings are then tools for cities to learn from one another, and as a result, many cities become equally special. They are also then branded similarly' (p. 58).

Anholt, who coined the term 'nation brand' and gained a nomination for a Nobel Prize, developed the most well-known model for ranking countries and cities (Papp-Váry, 2011). He initiated the Nation Brands Index in 2005 and partnered with GfK in 2008 (Anholt, 2011). After the success of the Nation Brands Index, Anholt launched the Anholt-Global Marketing Institute (GMI) City Brands Index. **The Anholt-GfK City Brands IndexSM (CBI)²** is a bi-annual study of how the world views the cities across the globe. As depicted in Figure 2.33, the hexagon consists of six separate variables with which to measure the characteristics of cities. The current CBI is surveyed by GfK Roper Public Affairs & Corporate Communications (Sevin, 2014).

² Simon Anholt's Nation Brands Index was the first attempt to measure place brands. He suggests that the nation's reputations are notably stable and show very little volatility (Morgan, Pritchard & Pride, 2011). Anholt (2004) highlights, six different types of communications provide to developing strong place brands, depending on their principal focus: Exports, Governance, Culture and Heritage, People, Tourism and Investment and Immigration. 'Each country's score across the six dimensions is succinctly captured in the Nation Brand Hexagon with the total Index score. This tool provides a consistent framework for cross-country comparisons against the key factors impacting reputation, so you can see where your nation's brand ranks and why' (Anholt-GfK Nation Brands Index, 2016, p. nd). It helps governments, organizations and businesses understand, measure and ultimately build a strong national image and reputation. In 2016, the 50 measured nations were in North America: The U.S. and Canada. In Western Europe: The UK, Germany, France, Italy, Spain, Ireland, Scotland, Sweden, Denmark, Holland, Switzerland, Finland, Austria, Greece, Belgium and Northern Ireland. In Central/Eastern Europe: Czech Republic, Hungary, Poland, Russia and Turkey. In Asia-Pacific: Japan, South Korea, China, India, Thailand, Indonesia, Singapore, Taiwan, Australia and New Zealand. In Latin America: Argentina, Brazil, Mexico, Chile, Peru, Colombia, Ecuador and Cuba. Lastly, in the Middle East/Africa: United Arab Emirates, Iran, Egypt, Saudi Arabia, South Africa, Kenya, Nigeria, Qatar and Kazakhstan.

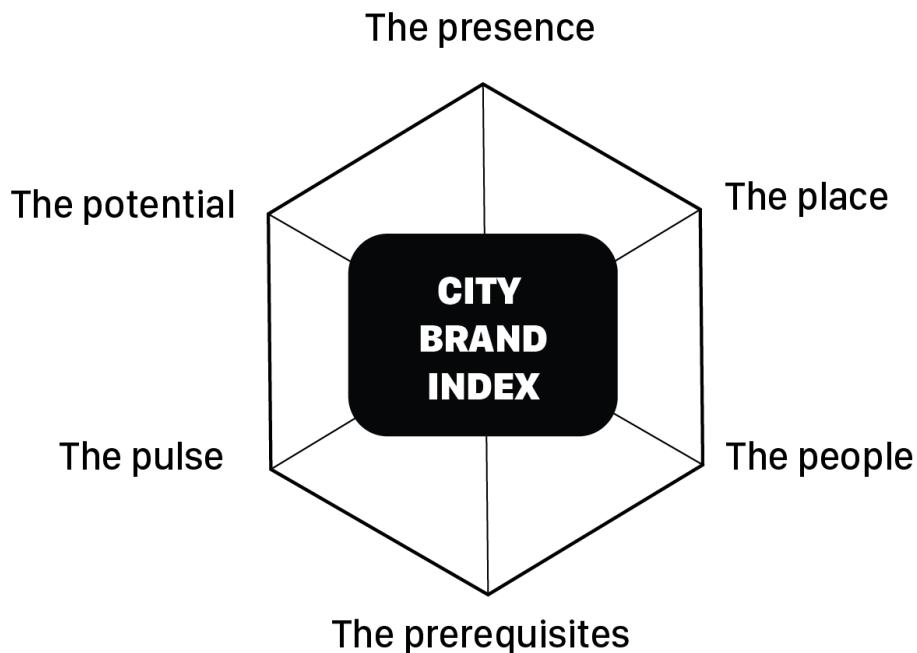


Figure 2.34: City brand hexagon. Source: Author's own elaboration based on Anholt (2006, 2016)

The online survey on 50 cities consists of roughly 40 questions and covers 20,000 respondents from approximately 20 countries (Anholt, 2009, as cited in Sevin, 2014, p. 49). The CBI comprises the following separate **measures six key dimensions of cities to evaluate the power and appeal of each city's brand image, giving a holistic and detailed perspective** (Anholt-GfK, 2016; Anholt, 2006; Place Brand Observer, n.d.; Sevin, 2014):

- Presence: International status and standing. These variable measures the city's global contribution in science, culture and governance (Sevin, 2014, p. 49). The respondents are asked about their familiarity with each of the 50 cities in the survey, 'whether they have actually visited them or not and what the cities are famous for. They are also asked whether each city has made an important contribution to the world in culture, science or in the way cities are governed during the last 30 years' (Anholt, 2006, p. 19).
- Place: Outdoors and transport. It explores people's perceptions about the physical aspect of each city in terms of 'pleasantness of climate, cleanliness of environment and how attractive its buildings and parks are' (Sevin, 2014, p. 49).
- Pre-requisites: Basic necessities, public amenities. This measure determines 'how people perceive the basic qualities of the city, such as schools, hospitals, transportation and sports facilities' (Sevin, 2014, p. 49).

- People: Friendliness, cultural diversity. It reveals whether the inhabitants of the city are 'perceived as warm and welcoming, whether respondents think it would be easy for them to find and fit into a community that shares their language and culture and whether they would feel safe' (Sevin, 2014, p. 49).
- Pulse: Interesting events and activities. It measures the perception about 'interesting things to fill free time with and how exciting the city is perceived to be in regard to new things to discover' (Sevin, 2014, p. 49).
- Potential: Economic and educational opportunities. It measures 'the perception of economic and educational opportunities within the city' (Sevin, 2014, p. 49). Moreover, the respondents are asked 'how easy they think it would be to find a job in the city, and, if they had a business, how good a place they think it would be to do business in. Finally, they are asked whether each city would be a good place for them or other family members to get a higher educational qualification' (Anholt, 2006, p. 20).

The 50 cities measured in 2015 were:

–North America: Chicago, Denver, Los Angeles, New York, Philadelphia, Seattle, Toronto, Dallas Fort Worth, Houston

–Western Europe: Amsterdam, Barcelona, Basel, Berlin, Brussels, Dublin, Edinburgh, Geneva, London, Madrid, Milan, Paris, Rome, Stockholm, Munich

–Central/Eastern Europe: Istanbul, Moscow, Prague, Warsaw, Vienna

–Asia-Pacific: Auckland, Bangkok, Beijing, Hong Kong, Melbourne, Mumbai, Seoul, Shanghai, Singapore, Sydney, Tokyo

–Latin America: Buenos Aires, Mexico City, Rio de Janeiro

–Middle East/Africa: Cairo, Cape Town, Doha, Dubai, Durban, Jeddah, Johannesburg (Anholt-GfK, 2016)

Overall, this ranking has gained a positive reception, aligning with the CBI's definition of brand, which is mostly based on reputation and brand image and widely accepted and repeated in the literature (Dinnie, 2008; Hankinson, 2010; Mihalis Kavartzis, 2005). On the contrary, Papp-Váry (2011) asserts that an 'objective assessment in the case of this model is not entirely possible since we are dealing with cities as brands and evaluating their images. The emphasis is generally on the opinion of people' (p. 556). Accordingly, Sevin (2014) states that CBI 'does not provide details about how the aforementioned six categories are derived from reputation, brand or competitive identity concepts. CBI argues cities are different from nations, therefore requires a different hexagon than the one used for the Anholt-GfK Roper Nation Brands Index

(Anholt, 2007, pp. 55–62). However, it is not possible to argue that these six categories entirely capture city brand as a social phenomenon' (p. 49). These points raise the necessity to evaluate other types of ranking.

Another well-known model compares the measures of 72 European cities. Jeremy Hildreth, manager at the **British Saffron Brand Consultants**, developed this model. Similar to Anholt, Hildreth is a renowned practitioner in the field of place branding and city branding. Hildreth co-authored with Anholt the book *Brand America: The Mother of All Brands*. Hildreth has also given a lecture at a conference ('Country branding: International identity and image') organised by Hungarian think-tank Demos (Hildreth, 2006).

This city ranking encompasses two aspects: city asset strength and city buzz strength. The **city asset strength** aspect measures the following (possible maximum points):

1. Sightseeing and historical attraction (max. 20 points)
2. Cuisine and restaurants (max. 15 points)
3. Ease of getting around on foot and via public transport (max. 15 points)
4. Costs very little to enjoy (max. 10 points)
5. Has good weather (max. 10 points)
6. Shopping (max. 10 points)
7. Economic significance of prosperity (max. 20 points) (Papp-Váry, 2011).

The other principal aspect is **the city as a buzz brand**. The maximum points also add up to 100. The four sub-aspects in this case are as follows:

1. Quantity/strength of positive/attractive qualities (i.e. the prompted and unprompted associations that people have of the city) (max. 25 points)
2. Pictorial recognition (i.e. whether people could recognise the city from a postcard without having to read the description on the back) (max. 25 points)
3. Conversational value (i.e. how interesting it would be to say at a cocktail party, 'Hey, I just got back from....') (max. 25 points)
4. Media recognition (i.e. statistically determined by counting the media references to the city over a set period (max. 25 points) (Hildreth, 2008; Papp-Váry, 2011).

Saffron Brand Consultants' European City Brand Barometer is the outcome of quantitative research, qualitative desk research, and professional judgement and

experience. Saffron claims to have interpreted this information methodologically and objectively.

We found a correlation between asset strength and business buzz shown by the slope of our graph, with a correlation coefficient (R-squared) value of 0.207, implying that 20.7% of variation in buzz can be explained by a city's assets and vice versa. Although the correlation coefficient is relatively small, the assets do not take into account other potential significant variables such as market size for a particular industry, trade barriers, tax issues and the political stance of the city and the country in which it resides. (Saffron, 2015, p. 36)

The results of this ranking are explained through a visual analysis (see Figure 2.34). The figure presents the infographs of the specific cities that have been classified as the top 4; the challengers; cities to watch; developing cities; and underperformers. It also exhibits the qualification and space that each city acquired according to asset and buzz strength. A comparison of these cities' behaviours according to the variables studied by Saffron reveals key insights into the most popular cities, the developing ones and the cities that are on their way to following the lead of the most high-performing cities. Nevertheless, each city must discover its authentic and original means of enhancing their asset and buzz aspects; otherwise, merely copying the behaviours of the most successful cities could be detrimental, as some cities have shown.

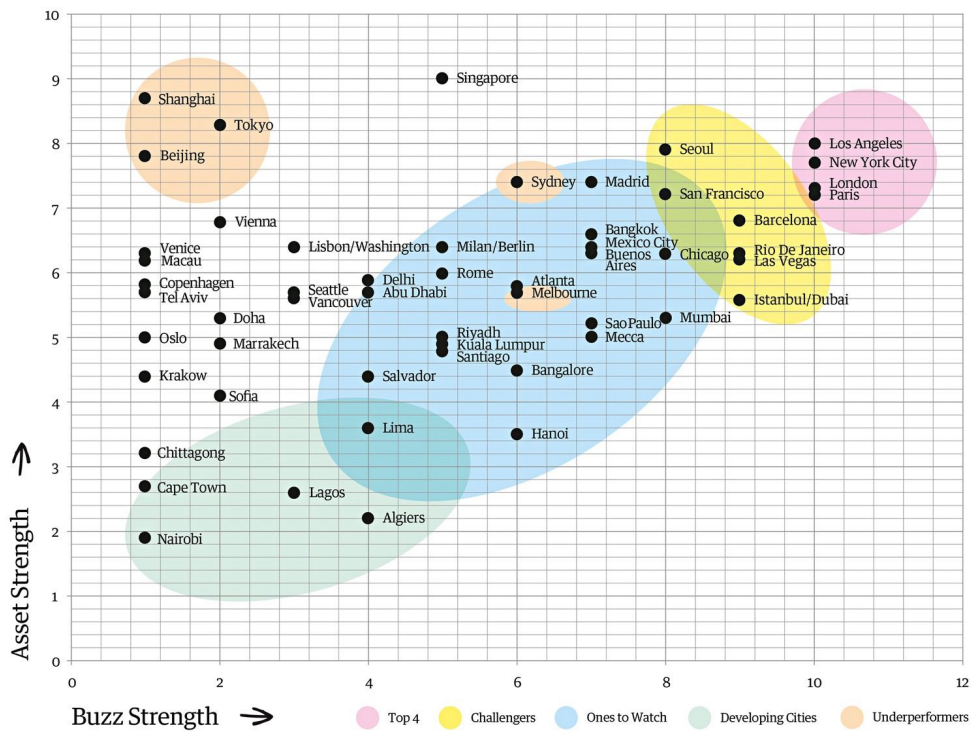


Figure 2.35: Barometer of global city brands 2015. Saffron Brand Consultants. Source: saffron-consultants.com/insights/6086/

The research value of these scales lies in the inclusion of a comparison of many cases; the standard is to not only examine a case study but also to relate a specific number of cities (i.e. 50 and 72), which is an innovative step. From these results, a city can recognise its location in the 'city brand map'. Furthermore, the use of these scales presents a path towards the visual study of cities and their development. The visual brand elements in the case of Saffron's study are part of the buzz variable; meanwhile, the graphic brand elements in the study undertaken by the Anholt company accurately capture the variables such as people, press and presence.

2.4.6.3 Graphic design in city branding

The contribution of graphic designers to city branding 'has evolved from relatively isolated projects, such as designing stamps and posters, to much more of a **visual communication strategy** within city branding' (Las & Leung, 2011, p. 131). The period during which the graphic designers only dedicated themselves to making illustrations and impressive graphics has been complemented by new times in which the designers use techniques such as 'design thinking' to apply the method of solving design projects to other problems in daily life. Designers currently work in multidisciplinary teams that are related to all types of fields, including science, mathematics, education and communication. Conversely, graphic designers can use 'a multitude of media, ranging from a few centimetres on a stamp to the label of a water bottle, to visually communicate city branding' (Las & Leung, 2011, p. 131). Graphic designers are also researchers aiming to communicate visually. The use of graphic design in city branding is not limited to signage and maps, but it can extend to product packaging, data visualisation, strategy design and experience design.

Design and place branding are human-centric and transversal:

By definition, both disciplines are highly cross-disciplinary and participative. An array of relevant stakeholders must be engaged in the whole process to succeed. Moreover, both are focused on the end-user. Observing and understanding humans' needs, behaviours, emotions, [and] desires is a crucial step towards adapting the right offer of products, services, [and] experiences. Designers often start by immersing themselves on the ground, to literally put themselves in the shoes of the user to identify main blockages. The design method usually includes a creative collective work of imagination, to come up with solution-scenarios to a problem, then a prototype and a test phase. The latter allows us to evaluate the project feasibility, readjust it and consider its spreading. Often applied to small-scale projects (organisations, public spaces, streets, neighbourhoods), in theory design has no limit of scale for operating. (Aboulkheir, 2019, para. 3)

Given the knowledge about the need for place brand making to be collaborative, some graphic designers 'have now taken up the role of working with the client to identify their core values and then communicate these values through graphic techniques' (Las & Leung, 2011, p. 133). Designing a city logo is indeed 'a participative event, involving both public and private sectors. The absence of such a participative approach risks the design not being accepted by the public. Before the design process can begin, it is paramount to understand how the city sees itself and how it wants to be perceived externally. When multiple stakeholders are involved, this task can become complex' (Las & Leung, 2011, p. 134). Furthermore, graphic design should be 'an integral component of any city's overall brand strategy. **The power of graphic design to influence perceptions, emotions, and attitudes** represents a key resource for city branding policy makers in their attempts to develop a strong and distinctive brand identity for their city' (Las & Leung, 2011, p. 137).

2.4.7 Destination brands from the tourist perspective

This section focuses on the definition of 'destination brand', which is closely linked to the tourist aspect of places. Destination refers to 'a country, region or city specifically as a tourism destination somewhere that wishes to attract visitors. It is quite specific and is not used in any other context' (UNWTO, 2009, p. 33). Destination brand is the most specific term in any discourse about place brand, and it is only considered as a tourism artefact. It encapsulates the elements that make the destination distinct and attractive from everywhere else (UNWTO, 2009). Additionally, destination brand must be understood as a part of a larger entity, place branding, in which it exists (see Figure 2.35). A destination and the place itself are inseparable concepts. Destination brand is a highly valued and potentially conflicting process when establishing the competitiveness of a place (Novčić Korać & Šegota, 2017); hence, **a destination brand is a competitive identity**. However, place brand is not a replacement for a destination brand and vice versa, as they are different concepts with diverse goals. Such perplexity causes a misunderstanding of terms, thereby significantly affecting the matter of logo design for cities (as discussed in chapter 2.5).



Figure 2.36: Levels of generality and extensiveness of geo-brands: Destination brands. Source: Novčić Korać & Šegota (2017); and complemented by the literature review.

According to the UNWTO, a destination brand embodies the core essence and enduring attributes of a destination. A destination can 'change its moods and the way in which it presents itself to different market segments. But its core brand characteristics, like someone's personality, are essentially always the same' (UNWTO, 2009, p. 18). In other words, a **destination brand is the DNA of a destination**, and it is the quality that defines a destination. This depiction engenders the necessity of its inclusion in every marketing activity and the conduct performed by the National Tourism Organization (NTO) and the destination's stakeholders. Destination brand usually consists of different and complementary values that define its own personality (UNWTO, 2009, p. 19).

A destination brand is evident in the interaction between the destination's core assets and the manner by which potential visitors perceive them (UNWTO, 2009, p. 18). It is assumed to only exist 'in the eyes of others. It is the sum of their perceptions, feelings and attitudes towards the destination, based on the way in which they have experienced the destination or on how it has presented itself to them' (p. 18). The destination brand almost always cannot be produced like a consumer product brand. On the contrary, the destination brand assumes its 'core assets', meaning its landscape, culture, history and people. The emotional value depends on how people are experiencing these assets.

One of the critical success factors mentioned by Anholt, along with the statement in the UNWTO (2009) handbook, is the need for a destination brand to bring **residents** on board. Residents should be part of the branding equation because they are a critical part of the destination and the place. They should be informed about the nature, value and purpose of the brand, which is consequently 'representing them both nationally and internationally' (UNWTO, 2009, p. 21). A destination brand is probably best described as 'the essence of the destination from the perspective of potential visitors. But it should also be recognisable to residents. Ideally these two perspectives should gel and thereby reinforce each other' (p. 44). Brujó (2008) affirms that citizenship is the element that changes the image of a city, country or destination. In this regard, Morgan, Pritchard and Pride (2011), authors of *Destination brands. Managing place reputation*, further explain the following:

Destination reputation management might largely be concerned with enhancing how the outside world sees tourism places but it begins at home; as part of the wider process of place reputation stewardship, it depends upon building a productive coalition between civil society, government, and business which can then act as a powerful dynamic for progress. (p. 17)

In the interest of the theme of this thesis, another critical success factor worth mentioning is the need for **the brand to be lived**. The brand is not simply developed from marketing communication; behaviour is also crucial in this regard. Residents as well as stakeholders and staff, or any one with whom the visitor has contact, have to live the brand. The destinations' behavior with the visitors is a crucial element of destination branding. Behaviour in both public and virtual spaces defines the experience. Particularly in the Web 2.0 environment, 'where people can "Twitter" and exchange immediate views on both good and bad destination experiences, brand-compliant behaviour, or at least behaviour that reinforces rather than contradicts the core brand essence, will become even more critical to a destination's image' (UNWTO, 2009, p. 22).

Destinations that desire to **attract visitors** need to stand up for something and stand out from the crowd in today's increasingly crowded markets. Destinations should meet travellers' expectations and emotional needs. People are seeking to '**establish an emotional connection with a destination**' (UNWTO, 2009, p. 29). This goal can be achieved through adventure, education and familiarity, among others. People are searching for personal fulfilment throughout the experience. Their perception of the image of the destination can contribute to its inclusion in the shortlist. Once this shortlist has been exhausted, the travellers' decision is conceivably influenced by their perceptions of the place, whether they want to visit or not, and above all if they have

never visited it. The concept of '**sense of place**' subsequently emerges.

A destination brand needs to communicate its 'sense of place' and create an emotional link with its audience. This is about telling a story—a **story that provides an insight into the place**, its people, its history, the way it views the world and how it relates to its environment. It is about bringing the place to life and making it relevant to people today. (UNWTO, 2009, p. 52)

Tourists make decisions according to how they feel about a place; in other words, their travel decisions are based on their stories and emotions towards the place. Such stories and sentiments are usually deeply influenced by the competitive identity of a destination. A destination's competitive identity is 'the identity that makes the destination unique and enables it to stand out above its competitors by virtue of its inherent appeal being stronger than its competitors' in its main markets' (UNWTO, 2009, p. 30)

Morgan, Pritchard and Pride (2011, p. 17) indicate that the precise act of visiting somewhere makes a place's reputation or image more significant for the visitor; once the visitors reach the place, their experiences prompt them to reappraise their image of that place, either for good or ill. Cai (2002) describes destination branding as a carefully selected and consistent mix of elements, which identifies and distinguishes the destination through positive image building.

A brand element comes in the form of a name, term, logo, sign, design, symbol, slogan, package, or a combination of these, of which the name is the first and foremost reference. However, unlike typical goods and services, the name of a destination brand is relatively fixed by the actual geographical name of the place. (p. 722)

Destination brands can be categorised into thematic brands, geographic brands or a combination of both. Thematic brands can 'often be more powerful because they tell a story' (UNWTO, 2009, p. 57). They build a direct connection with the potential visitors on an emotional level because of this story. Stories or storytelling are an excellent method of creating a better impression on the human brain. By contrast, geographic branding pertains to the branding of a place 'within the limits of clear geographic boundaries' (UNWTO, 2009, p. 58). It is associated with the territory where the destination is located. Nevertheless, thematic and geographic brands are not mutually exclusive; in fact, they can be mutually reinforcing in a given situation.

Destinations nowadays are controlled from a branding viewpoint (Vinyals-Mirabent, 2018). Consumption has also changed dramatically. Places are no longer 'only where individuals live; they have also become commodities to consume' (Vinyals-Mirabent,

2018, p. 17). Society has undergone important changes; for example, the upgraded means of transportation has enhanced people's mobility and convenience. Long and exhausting journeys have also been shortened and the accessibility of places has improved.

The emergence of the internet has brought people closer to countries, cities and places that they had never imagined visiting. Power, decisions and communication are no longer dependent on 'the spatial dimension but are instead a click away' (Vinyals-Mirabent, 2018, p. 18). The internet and the nomadic practices that this cyber culture is developing indicate a change in society's mindset. People are no longer searching for stability. Clarke (2003) posits the idea of a 'consumer society' in which people consume not only products and services but also experiences. This new society is searching for new sensations.

The UNWTO (2009, p. 33) defines destination as a country, region or city particularly as a tourism destination, which is fundamentally 'somewhere that wishes to attract visitors'. This definition is highly accurate because it focuses only on a tourism context. Destination brand can be described as 'the consistent representation of the destination's brand essence, from the perspective of potential visitors. But it should also be recognisable to residents' (UNWTO, 2009, p. 44). The expression 'destination brand' pertains to a destination's competitive identity. Competitive identity renders the distinctiveness and memorability of a destination. The UNWTO (2009, p. 18) adds that competitive identity distinguishes a certain destination from all the others, and it is the base of the destination's international competitiveness.

According to the UNWTO (2009), destinations can—and should—grow a brand despite the dimensions of their marketing budgets. Destination brand values should be viewed and perceived across marketing communications, even if they are simple web pages, public relations messages or costly advertising. The means of communicating that a destination exists and intends to be visited is through its brand, and the brand should target tourists who are considered to have the 'loudest voice'. Often this sector has the largest marketing budgets and the most experienced people. Buncle (2003) highlights a fundamental principle: every act of promotion for a destination brand, including the exchanges and representations on other places, needs to be perceived not as an end itself but an opportunity to build the brand and the reputation.

Every tourism destination certainly desires to 'improve, reverse, adapt, or in some way

manage its international image' (Morgan, Pritchard & Pride, 2011, p. 1). Places should create a strong brand and remain consistent with it. They should effectively manage the 'diversity of perceptions everywhere, regardless of which phase of the destination is placed, in fact, in the early phases it is better' (Govers & Go, 2009, p. 262).

Destinations are turning into places (De San Eugenio, 2011; 2012; Vinyals-Mirabent, 2018; UNWTO, 2009). Cities that also are known for being urban destinations have opted to present themselves not only as a tourist attraction but also as a place with a QOL, which aims to improve the social, cultural and economic aspects of the place. Places as tourism destinations have also shifted from mere leisure activities to consumption activities that are highly relevant for identity construction (Vinyals-Mirabent, 2018). Countries and **cities** are increasingly adopting a holistic view of their brand and not simply considering themselves as a touristic destination (e.g. Melbourne, London and Paris). Govers and Go (2009) argue that the relevance of a place's image for place-associated conduct can also be handed over to other areas beyond touristic dimensions, for example the choice of where to study, where to live, where to work or where to find a company. Today's communication and marketing practices highlight the broadly different characteristics of a territory (e.g. historical heritage), integrating them under the same brand (Nogué & Albet, 2007, as cited in Vinyals-Mirabent, 2018). Contemporary destination brands vary from the early ones because they must evoke the imagery and possible worlds shared with the tourists (De San Eugenio Vela, 2011, p. 92). Destination brands recognise that the image of their country or city 'plays a significant part in influencing people's perceptions of the place as a place in which to invest, live, do business, study and visit' (UNWTO, 2009, p. 65). An opportunity for a broader recognition of a place subsequently arises, thus building a brand that transcends all sectors and establishing 'an over-arching competitive identity for the place' (p. 65).

Meanwhile, the term 'destination branding', which is centred on tourist activity and mainly attracting visitors to a tourist destination, has also evolved in recent years and in some way has converged with place branding (Fernández-Cavia & Huertas, 2014). Morgan, Pritchard and Pride (2011, p. 3) suggest that attaining and maintaining a good reputation requires destinations to consider their brand holistically, taking into account not only tourism development but also economic, social and cultural development.

Blain, Levy & Ritchie (2005) expand the definition based on an empirical investigation of destination marketing organisations (DMOs) and destination logos:

Destination branding is the set of marketing activities that (1) support the creation of a name, symbol, logo, word mark or other graphic that readily identifies and differentiates a destination; that (2) consistently convey the expectation of a memorable travel experience that is uniquely associated with the destination; that (3) serve to consolidate and reinforce the emotional connection between the visitor and the destination; and that (4) reduce consumer search costs and perceived risk. Collectively, these activities serve to create a destination image that positively influences consumer destination choice. (p. 337)

Consequently, post-modern destinations are looking to promote themselves with a **new style of communication** based on intangibles that are represented almost entirely in the media, in which places become tourist destinations (De San Eugenio Vela, 2012). The UNWTO (2009) adds the following points:

Place branding will become increasingly important and valuable. **Destinations will have to develop partnerships with other sectors** to project an overall holistic brand, as part of an overall national, regional or city effort to project it as somewhere attractive to live, work, study, invest, visit and do business. But they will still need to apply their own distinctive destination brand when talking directly to potential visitors. (p. 23)

The inclusion of emotion as an intangible value present in the place is the result of a clear link between the new trends of geography studies and communication spaces (e.g. place branding and city marketing). In other words, this inclusion allows a convergence of shared interests in relation to the new symbolic value of places (De San Eugenio Vela, 2012).

To summarise, a destination brand is a competitive identity and the sum of perceptions by which tourists and visitors are influenced at an emotional level. It also represents a mix of the core characteristics belonging to the place itself. This characteristic distinguishes the place from the rest. According to the UNWTO (2009), a destination brand exists 'in the eyes of the beholder. It has to be credible and real; it cannot be manufactured. It is the way in which a destination nurtures, develops and presents its core characteristics to its main audiences that enables it to establish, reinforce, or even change its reputation. This is otherwise known as the branding process' (p. 45). A destination brand is the foundational building block from where should flow every marketing communication and behaviour. It makes a destination distinctive and differentiates it from all others. Finally, harmony must exist in the perceptions of both visitors and residents for a destination brand to work.

2.4.7.1 Importance of tourism

Significant changes have occurred in the tourism sector. For example, the advent of the internet and emergence technological devices have literally placed travel- and tourism-related information in the palm of the hand. Travelling and collecting new experiences have been transformed into the new dreams of young generations, and a sedentary lifestyle has been nearly forsaken. Moreover, globalisation has made the world accessible: 'individuals can have access to and consume products from different cultures and societies. Nomadic practices promote mobility through countries at the same time as communication with any other state is possible at the speed of a click' (Vinyals-Mirabent, 2018, p. 22). The rapid growth in international tourism has motivated governments to promote their countries as prime tourist destinations.

To understand the frame of reference of this thesis, a definition of tourism is provided. Tourism refers to 'the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited' (Govers & Go, 2009, p. 20) Another definition posited by Santos and Campo (2013) is based on the consumption of products rather than on the journey itself: 'tourism is a composite of activities, services and industry that delivers a travel experience: transportation, accommodation, eating and drinking establishments, shopping, entertainment, activity facilities and other hospitality services available for individuals or groups who are travelling away from home' (Goeldner & Ritchie, 2009, as cited in Santos & Campo, 2013, p. 88). This crosswise sector has appeared as a major economic, social and cultural phenomenon of modern times. Tourism can be considered the people's largest and peaceful crusade across cultural and political borders in history (Santos & Campo, 2013, p. 88). This movement across boundaries is also a major business in economic terms. Many places depend on a large number of tourists visits every year.

Some countries depend largely on tourism for the earnings and have developed a sophisticated tourist infrastructure. Many of the most unlikely countries are highly reliant on it.... The danger for countries which relies heavily on traditional tourism is that the sun, sea and sand are in danger of becoming a commodity, driven by fierce competition on price into attracting more and more people who often spend less and less money individually. (Olins, 2003, p. 161)

Tourism certainly matters. The UNWTO reports that tourist arrivals in 2017 reached 1,323 million. Moreover, 2017 witnessed an important growth in international arrivals of 84 million, or 7% over the 2016 figure. Tourism has grown at an above-average rate, at

approximately 4% annually, for eight consecutive years, and this trend is expected to continuously surge. Up to 393 million more people travelled internationally for tourism between 2008 and 2017 (UNWTO, 2018). Tourists constitute 'an attractive target group for city branders. Urban tourism is a growth market, while tourists are quite responsive to branding techniques' (Hospers, 2011, p. 34).

Tourism produces two types of effects on a destination. The first one concerns the economic part: 'the main business of a tourist board is selling vacations, and vacations are products. Compared to the mysteries of national image, destination marketing is a relatively straightforward business: as long as the tourist board has enough marketing expertise, resources and patience, it can be fairly sure of increasing tourism arrivals' (UNWTO, 2009, p. 12). Aside from the seller of the touristic packages, businesses near the destination can generate earnings, such as restaurants, cafes, supermarkets, shops or any business that benefits from the existence of tourism. Nonetheless, tourism has a secondary effect that is 'less well recognised, and which makes it one of the few means by which the overall **"brand image"** of a country can in fact be enhanced' (UNWTO, 2009, p. 12). Therefore, for the travel and tourism industry, 'national image is fundamentally important' (UNWTO, 2012, p. 6). A gratifying holiday experience is believed to have the power to change the 'brand image' of that place, swiftly and perhaps forever, in the holidaymaker's mind.

People often abandon their prejudices about places as soon as they have visited them. The UNWTO (2009) considers that for these people, the place stops being a brand and starts to become a real city, region, or country. Evidence from the Nation Brand Index indicates that preference for a country and its people, politics, culture and products 'tends to increase as a result of any personal experience of that country, even when the holiday experience is not positive' (p. 12). Hence, as previously mentioned, **tourism is the loudest voice** once a person has experienced the place; when the experience has been good, people usually talk about it, communicating their perceptions and in a manner that influences others. Governments around the world are increasingly acknowledging the potential of tourism to improve their nation's economic development and prosperity, consequently intensifying the competition for visitors (UNWTO, 2009), particularly a competition for the loudest voice.

From a tourism perspective, Britton (1979) mentions a possible problem that has emerged from the need to be a place where tourism is conducted:

The disparity between advertised image and reality has long been of interest to

geographers concerned with settlers to or traveller in a new land. The further persistence of distortion is clearly manifest in the surprise and dismay that international tourists frequently experience when travelling in developing countries. The tourism industry continues to portray these places as 'paradise', 'unspoiled', 'sensuous', or other distortions, presumably to compensate for the obvious poverty beyond the hotel or sightseeing bus...[and] the inability of the tourism industry to represent destinations as real places. Themes and biases in advertisements, travel journalism, and the travel trade press... [and] the use of [other] distorted imagery [have] an adverse impact on the quality of the visitor's experience and the receiving society. (as cited in Govers & Go, 2009, p. 72)

Tourism is the most explicit and most notable means of discussing a place; a destination is a place that is promoted, improved and prepared exclusively as a touristic place, and it can be part of a city brand, country brand and therefore a place brand. Destinations are the first to use marketing as a tool for attracting tourists; as marketing elements, logos are created to represent the first destination marketing organisations (DMOs) and the places they manage. These DMOs started the use of logos (and slogans) for destinations. All of these points raise the questions of why people travel and why they feel the need to travel and how destinations can determine that they are going to be visited.

As part of the place branding team of a city, for example, **understanding why people travel and essentially what makes people travel** becomes crucial. The use of this information may help promote more travelling and be prepared for it. The literature indicates that the need to travel arises along with globalisation. The UNWTO (2009) states that the motivations for a trip are innumerable, but an attempt to enumerate and classify those motivations that make people travel requires an emphasis on a greater motivation, in which the rest of them are framed. This new type of economy known as the 'experience economy' is prevalent in developed countries, and it follows on from the industrial and service economies. People seek a different type of value return for their expenses, which assumes the form of experiences rather than a physical product. They search for more fulfilling experiences, particularly as they become wealthy. In terms of travel behaviour, this approach is 'evidenced by a search for authenticity, escape from the frenetic pace of everyday life, and the opportunity to refresh the soul or reconnect with a partner/family in a more tranquil environment' (p. 62).

Travel motivations drive people to seek 'immersion in a culture, an understanding of the destination's human and physical environment, and personal fulfilment from their holiday experience'. As tourism is experiential, travellers pursue fresh sensations and

remarkable experiences, even when visiting traditional places. Tourism is also experimental; travellers seek adventure and freedom to be themselves. Moreover, tourism is existential; people aim for self-realisation, for instance by engaging in 'sporting challenges, learning a new skill, participating in an exciting new activity, or just searching for personal space in natural surroundings and an emotional reconnection with their own soul or with their partner' (UNWTO 2009, p. 36). People prefer to reconnect with family, friends and partners when they go on holiday, and hopefully, personally regenerate that fulfilling power. A final motivation is to escape and recharge emotionally as well as explore (UNWTO, 2009).

In examining people's reasons for travel and their interests, Pike (2012) proposes a double-axis framework in which these aspects are described. On one end is the 'exploring the world axis', whereas the opposing end is the 'engaging the world axis', which is similar to the idea of coming out of the comfort zone while travelling. The second axis is composed of outward and inward experiences. Travellers are driven by six motivations, as presented in Figure 2.36.

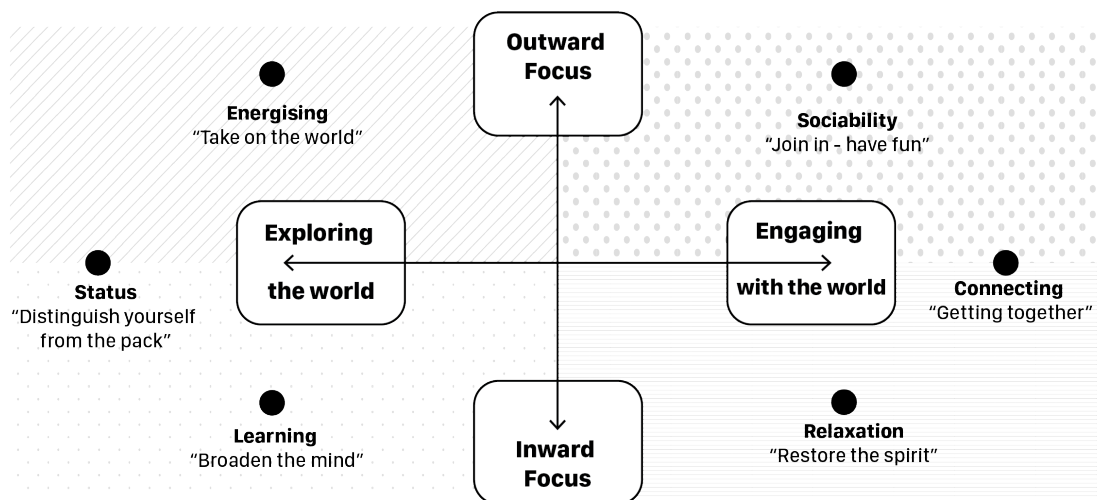


Figure 2.37: Travel motivations of tourists. Source: Based on Pike (2012, p. 158)

Contemporary destinations should build a reality specifically created to be experienced by certain types of travellers. The realities and narratives should consider what visitors are willing to consume according to their profile. In some way, contemporary destinations must offer the consumers what they are seeking. Obtaining this type of information is critical for this research because some practitioners and academics have debated (Govers, 2013; Morgan, Pritchard & Pride, 2011) whether visual elements

such as logos can influence the choice of the destination to visit. Additionally, the topic of whether logos are a useful tool for the outward or inward focus of travellers is of significant research interest. Perhaps destinations are not doing anything punctual to attract tourists or make a place memorable. But while travellers engage in tourism activities while exploring logos may prove to be useful for guidance and establish communication and trust with the visitor. These points likewise merit an investigation.

2.4.7.2 Management of destination brands

Destination marketing organisations (DMOs) manage destination brands. They represent destinations and help develop their long-term travel and tourism strategy. They come in diverse shapes and have names such as Tourism Authority, Visitors Bureau and Tourism Board Convention. Furthermore, DMOs have a key role in the long-term development of a destination, and they aim to create an effective tourism and travel strategy.

Pike (2004, p. 14) describes a DMO as 'any organisation, of any level, responsible for the marketing of a defined tourist destination'. DMOs 'whose jurisdictions may cover a country, state/ province, region, or specific city or town, are a critical component of the tourism industry. The DMOs for towns and cities of all sizes, including large urban centers, or what we term "city states," frequently take the form of convention and visitor bureaus' (Blain, Levy & Ritchie, 2005). The agencies or government departments responsible for planning and public policies on tourism (destination management) are excluded from this definition. By contrast, the UNWTO (2004) recognises marketing (communication and promotion) as one more function of destination management. From this viewpoint, the UNWTO (2004) defines DMOs as entities responsible for the management and/or marketing of the destinations. In addition, this definition takes into account that the administration structures of tourist destinations tend to vary from country to country. In some countries, management organisations delegate marketing to another entity for which they are usually responsible, whereas in other countries, management organisations do not take on this task (González Santos, 2017).

Destination management deals with the integrated, coordinated management and strategic vision of the different resources, activities, and stakeholders of tourism. Through policies, strategies and appropriate actions, DMOs seek to ensure the sustainable development of the destination, its competitiveness and its positioning in the market to attract tourists. The basic elements of a tourist destination (its attractions, infrastructure and services, image, people and prices) are the object of

marketing and tourism promotion and are the basis on which the promise of satisfying the expectations of visitors during their stay is sustained (González Santos, 2017).

Destination marketing organisations, which emerged more than 100 years ago, have been developed along with the needs of communities, their systems of public administration, their economy, and in particular with the tourism industry. Pike (2004) suggests that the first DMOs most likely emerged locally, given that the first and the most pioneering DMO was established in St. Moritz, Switzerland in 1864. Meanwhile, the first DMO at the national level was founded in New Zealand in 1901 (Pike, 2004). However, most DMOs did not appear until after the Second World War. The importance of DMOs in tourism is strongly recognised nowadays. These entities play a fundamental role in ensuring the leadership and coordination, which are necessary for a destination to be competitive in a sustainable manner (González Santos, 2017). To achieve its objectives, a DMO must meet certain characteristics that can be summarised into the following three concepts: legitimacy (a DMO must be officially recognised), leadership (a DMO must have the support of all the actors in the tourism sector and the capacity to influence the decisions as a promoter of ideas) and strategic vision (a requisite for long-term planning and adaptation to changes in the environment).

The closest example of a DMO is the one that works for the city of Barcelona:

The Turisme de Barcelona consortium is the organisation responsible for promoting Barcelona as a tourist destination. It was founded in 1993 by Barcelona Municipal Council, the Barcelona Chamber of Commerce, Industry and Shipping and the Barcelona Promoció Foundation. Local government and the private sector hold an equal share in the organisation which works to attract tourists to Barcelona. Every year Turisme de Barcelona carries out some 400 promotional activities, selected according to market segmentation, by countries or tourist typologies. It is helped in this endeavour by 700 direct associates in the form of businesses from the sector, the "members" of Turisme de Barcelona which provide the consortium with funding and know-how. (UNWTO, 2012, p. 20)

Destination marketing organisations have different organisational structures that vary according to the place, from country to country, depending on the economy, organisation of the public administration and weight of the tourist sector, among others. No single model exists, although the major roles and functions are highly similar. National organisations usually have the most important role at the country level, and they establish the tourism agenda in the national territory.

González Santos (2017) and the UNWTO (2004; 2007; 2009) identify three basic categories:

- 1-National tourism authorities or national tourism organisations (NTOs)
- 2-Regional, provincial or state entity; regional tourism organisations (RTOs)
- 3-Local entity responsible for the management and marketing of a small geographical space or a city or town

International management organisations also exist, in which countries or regions combine efforts to promote and develop a multi-country or multi-brand destination. They are larger in geographical scale, for example the European Travel Commission.

Overall, the main **role of a DMO** is to ensure the development and implementation of the tourist status of the territory (UNWTO, 2007). Spyriadis, Fletcher and Fyall (2013, as cited in González Santos, 2017) describe the role of DMOs as multifaceted because they have to provide leadership in various areas such as politics, planning, marketing, product development, industry influence and coordination. In addition, DMOs play a role in the professionalisation of the industry through education and training. An analysis of DMOs **over the years provides the impression that the work of DMOs begins at the level of place branding, highlighting the tourist sector.** Figure 2.37 summarises the major tasks of DMOs.

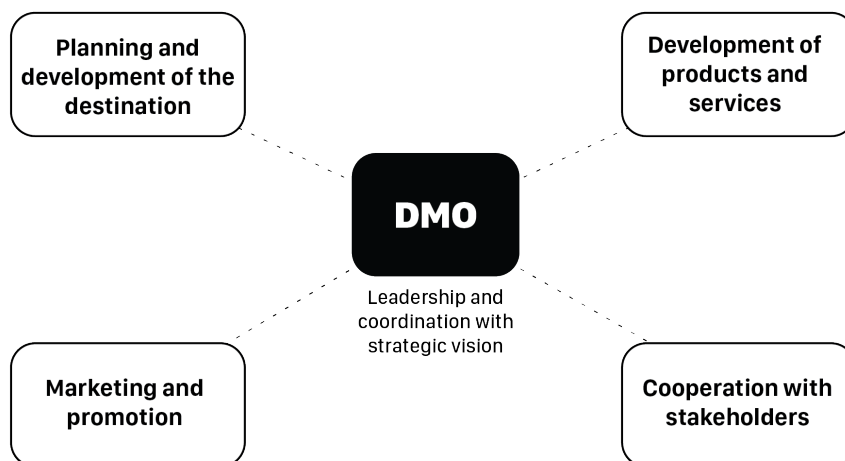


Figure 2.38: Scope of tourism destination management. Source: González Santos (2017, p. 22) and the author's own design

2.4.7.3 Destination's website

We live in a global world where everything is connected. We carry around devices that allow us to communicate at all times. Thus, information is continuously accessible. Questions can be immediately fulfilled, for which the internet is largely responsible. Websites are the spinal cord of this network, and today, the internet accompanies us all day long, for example, on our phones. Everything is on the internet (and accessible), and if not, probably it doesn't exist. For tourists and travellers, the planet 'becomes smaller every day: they can reach the corners of the world thanks to present-day means of transportation, and they can access their symbolic messages with a single click' (Vinyals-Mirabent, 2018, p. 27). The use of the internet, in this case by tourists, has prompted the need for destinations to have a website.

Tourism communication has rapidly progressed in the past years. Travelling during holidays through the services of an all-inclusive package via a travel agency or tour operator was a common practice at the end of the 20th century; however, 'currently most travellers decide and buy [packages] by themselves on the Web' (Fernández-Cavia & Castro, 2015, p. 168). The European Commission reported that five years ago, 46% of European tourists believed that internet websites were the most significant source of information for decisions about travel plans, and 66% of them used the internet to organise their vacations and holidays (Fernández-Cavia & Castro, 2015). Florek (2011) states that as a consequence,

we are witnessing a new model of communication. Nowadays, in order to say something about themselves, cities do not have to count solely on journalists. Today, everyone has become not only the receiver but also the sender of messages. In addition, the cost of sending messages has dropped to a minimum, and the tools to do so are widely available. (p. 83)

Websites are a set of web pages related to each other and gathered under the same internet domain name. A web page is a multimedia document that contains text, images, videos, links and other elements, identified exclusively by its uniform resource locator (URL). The URL is the address that identifies the location of a web page, for example, www.barcelonaturisme.com. Web pages are accessed through a browser on the worldwide web. Meanwhile, a web portal is a website that functions as a unique entry to a series of integrated resources and services within the site, such as search, directory of websites, news, weather and email. The clarification of these universal and straightforward concepts of people's daily routine allows for an in-depth exploration of their relevance for a destination.

According to González Santos (2017), **online branding** begins with the choice of a domain's name. This unique name that identifies the website, for example, *barcelonaturisme.com*. The two major categories of domains are territorial and generic (González Santos, 2017). Territorial domains (country code top-level domains or ccTLDs) are domain names that belong to a country, territory or other geographical denomination. For example, currently '.es' is for the websites of Spain and '.eu' for websites regarding Europe. By contrast, generic domains (generic top-level domains or gTLDs) have general purposes, and they identify the content of the website, for example, '.com' signifying a commercial website; '.gov' indicating a government website; '.edu' an education website; and '.travel' a travel and tourism website.

Various types of websites are available according to their purpose and content. Nearly every business has its website; there are two types: brand/corporate websites and e-commerce websites. Corporate or brand websites are the brand's presentation letter on the internet. Current businesses know that if they are not on the internet, it is like they do not exist. Everything is nowadays on the internet, and it is essential to have a presence in it. The fundamental idea of this kind of websites is to be informative. Websites aim to support the consumer experience with the brand. However, they do not offer the possibility of buying online. This type of site is designed to achieve a proper disposition of consumers, obtain their feedback and complete other channels of purchases, rather than gain direct sales (González Santos, 2017). E-commerce websites are developed to carry out online sales transactions. They also provide support to the business with information to the consumers who might prefer to buy in the physical store.

Schmitz (2012) suggests three key factors to consider in the development of a website, namely design (both structural and aesthetic), usability and visibility in the search engines. One objective of web pages is to precisely attract visitors to the site and thus create traffic to the website. Web 2.0 introduced a more than a significant change in the manner by which websites are created:

The Web 2.0 environment has changed the way people expect to do business and communicate with each other. It has transformed the relationship between sellers, buyers and browsers by empowering the potential customer and creating very different expectations amongst potential customers of the way in which businesses and service providers communicate with them. (UNTWO, 2009, p. 39)

Web 2.0 essentially incorporates features of the social web, such that advances in communication through mobile devices have driven the development of technological

solutions for creating a web presence that is appropriate to the mobile environment. Two systems are relevant in this regard: mobile websites and adaptive websites. Mobile-websites are specifically designed for phones, which today are becoming extinct because of their lack of flexibility. By contrast, adaptive websites are built with a technique and adaptive development known as 'responsive web design'; the goal is to ensure that the site adapts automatically to its visualisation environment. The site consequently becomes accessible from any device, maintaining the same user experience. This approach is relatively new. The use of this new technology started in 2000, but it is not until 2012 when it was considered a trend in web development (González Santos, 2017). An effective website is one that offers useful content, and is updated regularly, easy to use, centred on the user and is downloaded quickly (Chaffey & Smith, 2017). The Web 2.0 territory is predicted to continuously grow (Florek, 2011).

The internet has become the principal means with which destination marketing organisations (DMOs) interact with potential tourists (Luna-Nevarez & Hyman, 2012, p. 94). National tourism organisations (NTOs) such as DMOs are conscious of the need to build, keep alive and constantly update an **official destination website (ODW)** to engage with current and potential visitors (Han & Mills, 2006, as cited in Fernández-Cavia & Castro, 2015). Additionally, ODWs are important communication tools, 'although surprisingly they have been studied mainly, until now, [only] from the tourism field, and not from communication studies' (Fernández-Cavia & Castro, 2015, p. 181).

Even as NTOs and DMOs need to continuously update their websites (Kim & Fesenmaier, 2008), destination websites that are classified as effective enable visitors to obtain useful and updated information, navigate through textual and graphic elements and construct a good virtual first impression (Palmer & McCole, 2000). Morrison (2013) suggests that a DMO marketing strategy is largely its website, possibly the most important part, as tourists use it 'for trip planning and selecting destinations' (Morrison, 2013, p. 372). Websites communicate destination branding and positioning, build relationships with tourists and travel trade, allow bookings and reservations and engender visitor databases and research.

Destinations websites are the fastest means of communicating the place, revealing what is going on in it and explaining why potential visitors should choose that destination. Such websites provide potential visitors with all the necessary information to proceed with the trip, thereby allowing the decision to benefit the destination. Although destination websites can reach potential tourists quickly and directly, their efficacy 'depends on capturing visitors' attention long enough to tell the destination's

story' (Luna-Nevarez & Hyman, 2012, p. 94). The website of a destination is fundamentally important at the strategic level because it constitutes an instrument for improving competitiveness (Fernández-Cavia et al., 2014).

Through the internet, **places' images are consumed 'before' places themselves**, and therein lies the new logic of circulation of the spaces. This logic permits the globally interconnected society experiences the space through an LCD and the images it projects (De San Eugenio Vela, 2012). The power of the internet, whether accessed through large screens or small devices, has increasingly made easier the exploration of what is going on in a destination and in its main attributes, landscapes, trips and activities. As previously indicated, places nowadays can be consumed long before they have been visited. Potential visitors who come across a place on the web can compare it with others in the same category. When they decide that they have nothing else to discover, and if that site is selected to be visited, the desired experience is expected to be fulfilled.

With regard to the usefulness of the official websites of tourist destinations, Fernández-Cavia et al., (2014) emphasise that **they are essential tools of communication** through which visitors can be convinced to make the decision to visit and reserve or buy. These websites are critically important in the different moments of the trip experience, as they can be of maximum utility to the travellers at the moment of exploring and selecting a tourist destination, as well as in the planning stage of the trip (i.e. reservation of services and during the visit itself). However, DMOs are faced with 'tremendous competition whereby destination marketers increasingly try to design their websites as a tool for influencing travellers' decision-making process' (H. Kim & Fesenmaier, 2008, p. 3).

Morrison (2013) indicates the nine roles of the official websites of tourist destinations: (1) source of information; (2) promotion tool; (3) integrator and communication enhancer; (4) instrument for branding and positioning; (5) builder of relationships with tourists and the industry; (6) generator of databases and research sources; (7) discussion generator; (8) tool for collaboration with the stakeholders of the sector; and (9) e-commerce channel (see Figure 2.38). The roles that are directly related to the theme of this thesis pertain to branding and positioning. Ejarque (2016 as cited in Gonzalez Santos, 2017) similarly highlights **that the function of a destination website is to be a gateway to the market (i.e. from the consumer/tourist to the destination).**

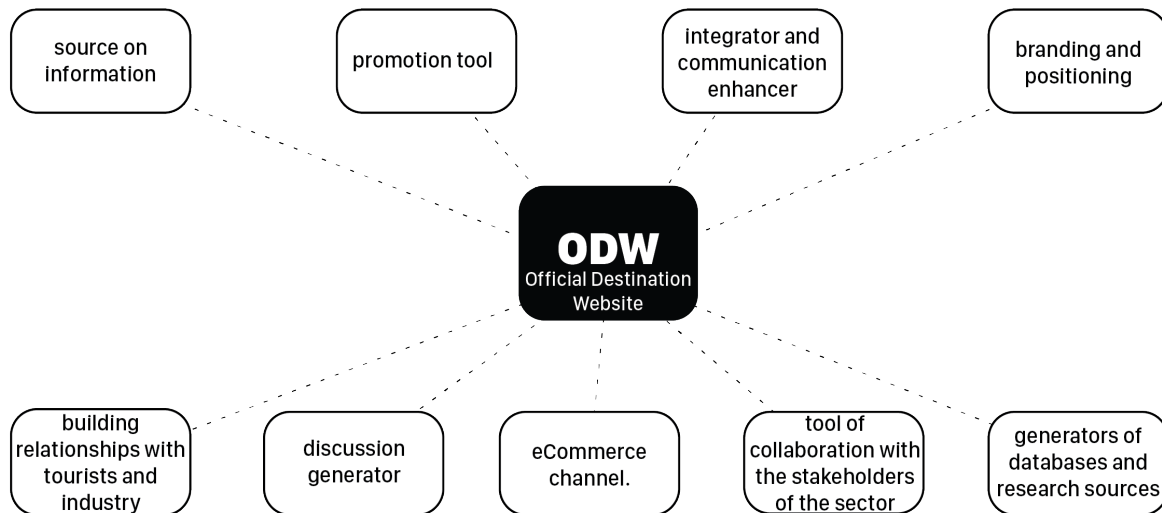


Figure 2.39: Roles of the official websites of tourist destinations. Source: Morrison (2013) and the author's own design

Tourist destinations focus their activity on certain international markets; however, in reality, the market of a tourist destination is as vast as the rest of the world. In a globalised market, the global medium of internet is the ideal candidate to reach the target audience. **Websites offer immense opportunities to reach a global audience** and generate brand awareness around the world at a relatively small cost, as websites are not the most expensive means of communication that a DMO can utilise (González Santos, 2017). The internet is a low-cost tool for promoting destinations. In a world where tourism and travel represent a primary economic activity, DMOs 'should develop maximally effective online promotional strategies that can convert virtual visitors into actual visitors' (Luna-Nevarez & Hyman, 2012, p. 104).

The **first impressions** of a person or object are usually developed within two to seven seconds of seeing it for the first time (Kim, Hwang, & Fesenmaier, 2005). The destination's website should therefore construct a first good impression at the time when potential tourists can readily access the website and simultaneously get out of it easily (Luna-Nevarez & Hyman, 2012). Furthermore, DMOs need to refine their websites for two reasons: 'first, as the main interface between a destination and potential tourists, WWW users believe such websites represent destinations; and second, such websites allow visitors to evaluate the products, services, and experiences offered by a destination' (Luna-Nevarez & Hyman, 2012, p. 94).

Luna-Nevarez and Hyman (2012) reveal that **'the most common visual elements are destination logos (76.0%), image animations (64.5%), and animated buttons (77.1%).** Pop-up images and audio files rarely appear, with only 2.7% and 5.0% of homepages including such aids, respectively' (p. 101). This finding implies that the vast majority of tourist destination websites **recognise that the existence of a logo in their respective websites has a higher value than not having it.** The key aspect is that the name of the brand must be written, as discussed in chapter 2.3 (Logos and Trademarks), which confirms that logos are the first visual method of writing these names to ensure that they are easily remembered. This point is consistent with the study that the vast majority of destination websites use this visual element. Overall, websites are moving to 'simpler but more visually attractive designs, with the focus shifting from text-based content to visually appealing multimedia elements' (Luna-Nevarez & Hyman, 2012, p. 104).

In their analysis of the textual information of destination websites, Luna-Nevarez and Hyman (2012) reveals the following results:

Almost all (95.8%) destination websites included a title. Although title length varied markedly, ranging from 1 to 50 words, the mean is six words. The most commonly used words suggest that a good title would contain the **name of the destination and the words tourism or tourist, official, travel, website, guide, and information.** Because search engines rely on more than website titles, destination websites also should embed relevant and meaningful words throughout (e.g. main and document text, link and image labels, site map titles). (p. 104)

These facts are noteworthy for the subject of this thesis, as destination websites chiefly recognise the need to put the name and specify that they are touristic and official websites. Accessing the official website of a destination requires making 'several clicks'; the competition to offer information and finally sell tourist packages eclipses the official sites endorsed by the government. The race for visitors is intense. The use of the right keywords and names helps the destination website to appear as one of the first search results on Google. Having a strong title may boost the position of the website in the initial search results (Kim & Fesenmaier, 2008).

The use of multimedia components helps websites to stand out from websites that merely offer visitors with plain text for reading. Thus, the multimedia elements (i.e. image, audio, animation and video) of homepages influence the first impressions of websites, 'as they provide rich cues that facilitate information retention, **can attract attention, and encourage website exploration**' (Lim, Benbasat, & Ward, 2000, p. 95).

Providing a greater amount of graphics than text on their homepages allows DMO websites to attract visitors' attention and thereby create a good first impression (Luna-Nevarez & Hyman, 2012).

In their study on the persuasive design of destination websites, Kim and Fesenmaier (2008) suggest that visually appealing stimuli are the most important tool for converting website lookers into users and making them stay longer on the website. Current destination websites are 'mostly operating as online brochures rather than taking advantage of the Internet for generating deeper and longer lasting connections with current and possible guests. (Kim, Heejun and Fesenmaier, 2008, p.10). Thus, DMO should consider their potential tourists' information needs when designing their websites to provide such tourists with an enjoyable virtual experience. Successful websites appeal to 'visitors' emotions, needs, and interests, capture visitors' attention, and differentiate the featured destination from other destinations' (Luna-Nevarez & Hyman, 2012, p. 94).

Nearly 50% of destination websites use social media (Luna-Nevarez & Hyman, 2012). Social networks are online communities of people who share common interests and activities (Florek, 2011). The vast majority of tourist destinations have social networks. A notable observation during the information collection process of the current study was that between 2015 and 2018, many of the urban destinations without any presence in Facebook and Twitter eventually opened online accounts. The tourists during this period expressed interest in maintaining a relationship based on interactions with the tourist destination and knowing that they have an open channel of communication with that site. Social media primarily consists of an avatar that logically becomes the logo of the organisation, a description-type profile of the user of the network and posts that are messages that are written publicly; these posts include words, images, videos or a mixture of several elements. The profile acquires high importance, in which it must demonstrate that it is an official account, and the profile picture should coincide with the visual elements of the website to imply their sameness but their variance in the use of channels for communication.

Typically, **via websites, cities can develop their brands** by presenting the system of **identification or brand design** (logos, slogans, coats of arms, flags, characteristic colours, and so on), **the city's offer** (packages for target markets, lists of attractions, calendar of events, picture gallery, maps, folders, webcam), **behaviour** (news, projects, plans, policies reports, bylaws, details of local authorities, sister-city relationships), as well as **interacting with target audiences** via online forums, feedback, newsletters, and comments. All the items should be integrated to achieve a unique picture of the city. (Florek, 2011, p. 84)

According to Fernández-Cavia and Castro (2015, p. 181), DMOs should leave behind the notion that a website is a tool for distributing information and interacting with their target audiences. Additionally, DMOs should increasingly focus on establishing bonds and exchanging experiences with users, visitors and potential tourist. Online communities have proved to have 'a strong influence on consumer behaviour and decisions, and on the way that cities are perceived' (Florek, 2011, p. 90).

In summary, websites have numerous contributions. They provide information about a destination, influence the opinions and decisions of potential tourists and convince them to visit the destination. The key is to ensure that the website is sufficiently attractive that the visitors use it as a tool prior, during and even after their trip. The DMO website must be carefully structured and 'rely on design elements that foster positive perceptions' (Luna-Nevarez & Hyman, 2012, p. 103).

2.4.7.4 Social media

Currently, social media is a big showcase and communication tool for each brand. Internet and websites are not the only tools destinations use to appear on the world stage. DMOs use both Twitter and Facebook to gain awareness and invite people to visit. Social media brings the brand to life, allows it to share what is essential, interact with the public and exchange information, ideas, comments, etc. Visitors and residents more and more share their experiences via social media (i.e. Facebook, Twitter and especially Instagram).

Placemaking with the use of social media – has become a compelling tool for creating and promoting place brands. Furthermore, according to Place brand observer (2019), they are a great storytelling opportunity for places and brands. It is a robust platform to spread a narrative, a story and a message. The factors, including a new wave of web-based communities, known as web 2.0 and social media (e.g. Facebook, Twitter, Instagram, YouTube and TripAdvisor), have changed market conditions for DMOs.

At present times the basic use of social media is free, and this represents a great pro in favour of this type of media. Govers (Place brand observer, 2015, n.d) affirms that social media provide a tremendous low-cost opportunity as they allow for "on-brand" initiatives such as imaginative policies, projects, events, investments, to be talked about widely and hence spread the good news organically. All of these being much more effective and less costly than communicating through advertising.

For good brands, based on actual substance, social media is the gift that keeps on giving. Although, 'for brands that lack substance and project themselves dishonestly, social media is the kiss of death' (Tom Buncle, as cited in Place brand observer, 2019, n.d). Correspondingly, Mikolajczyk founder of the Best Place Institute states that today 'is obvious that social media today have tremendous power, they can even disprove dictators and governments of countries. That is why they are very often used as a leading channel of place branding activities' (Place brand observer, 2018, n.d). Boisen agrees with the power of social networks. He adds that it is also a mystery that can be solved in decades because we are recently experiencing the phenomenon. 'Social media is surely a treasure chest of data, but what that data means, and what the impact is of social media, is still largely a secret to us' (Place brand observer, 2015b, n.d).

Currently, what people say on social media usually has more credibility than conventional means of interaction. Skinner noted that 'people are more likely to believe what other individuals and influencers post about a place than what is presented to them through formal communications' (Place brand observer, 2016, n.d). Unfortunately, according to Herézniak (Place brand observer, 2018b, n.d), social media 'also give voice to multiple fake news, the results of which can be catastrophic for a country brand'.

On the one hand, as Oliveira (Place brand observer, 2017, n.d) states, it has become 'a highly effective way to reach out and engage with the masses'. Social Media allows DMOs to reveal an 'online voice' that should be compatible with its destination brand. On the other hand, the internet, and more recently social media allow the acquisition of limitless amounts of information, from landscape descriptions to pricing, accommodation ratings and also scandals – all of which influence the image of destinations.

2.5 City Logo

A brand element appears as a name, logo, sign, design, symbol, slogan, package or a blend of these components, of which the name is the first and principal reference. In contrast to common goods and services, the name of a destination brand is fixed by the actual geological name of the place. Notwithstanding the significance and extensive use of logos, **some summon negative evaluations**, or they are vague, consequently hurting a destination image (Bird, 1992; Hem & Iversen, 2004). Such inferior execution may be partly due to the poor logo design or logo selection. Destination logos are typically selected from a supply of logo designs handled by the marketing manager (Hem & Iversen, 2004; Siegel, 1989; Spaeth, 1994). On the contrary, destination logos

nowadays are often obtained through design competitions; in this case, the logos are not created according to the desired quality or the person who again selects the candidate neither has the knowledge nor assistance to decide on the best shape.

Based on the meanings and components of both place brands and brand equity, the influence of the symbolic elements of brands is undeniable, and it continues to be recognised.

The challenge occurs because the spectrum of the stimuli that generate the associations with the brand is very extensive. It ranges from associations related to the landscape and physical reality of the place in hand to other non-tangible, cultural stimuli, as well as others that are merely constructed in an attempt to reinforce the meaning of the former. All these stimuli have their autonomy and independence, but they are combined in people's minds, in effect producing the network of associations that is at the heart of the brand. (Kladou et al., 2017, p. 428)

The name is typically absent in studies on destination image because of its nature and people's unconscious awareness that the name cannot be changed. However, other brand elements such as logos and slogans are mentioned in the literature (Crockett & Wood, 1999; Nickerson & Moisey, 1999; Williams & Palmer, 1999) but none are examined as playing a role in building an image towards a consistent and strong destination identity (Cai, 2002, p. 722).

Keller (2003) highlights the weight of determining brand elements to embody the identity and explains that its cohesiveness depends on the amount with which the brand elements are consistent. Consistent brand elements strengthen every other element and assist in unifying the entire process of image configuration and construction, which in turn provides the brand identity with energy and uniqueness.

Logos have received modest attention in academic research (Van Riel & Van den Ban, 2001), particularly in studies that focus on tourism and destination marketing (Cai, 2002). Several practitioners and academics have criticised the figure of the city logo (Govers, 2013; Kavaratzis & Ashworth, 2005; Anholt, 2007; 2009). Many cities approach the media to explain their new brand; however, all they have are simply different slogans and logos that eventually become temporary because they depend on the current government (Chaves, personal communication, 17 May 2018). Correspondingly, Anholt (2010) states that

in a great many of the instances in which countries and cities claim to be undertaking 'branding' exercises, what they actually mean is nothing more than this modest process of livery enhancement and coordination. This would be harmless enough if

they fully realised the limited extent of its potential benefits, but it often appears that they don't. The fact that part of the preparatory work towards creating a visual identity or corporate livery often involves a fairly intensive analysis of the 'core meaning' or 'central identity' of the thing being branded only helps to deepen the confusion about the importance and scope of such an operation. Either through their own lack of understanding, or through the persuasive abilities of branding agencies—most likely a combination of the two—many governments end up believing that the practice of nation branding corresponds to this simple design and print process, but they somehow also believe that its effect will be to make the place more famous. (p. 9)

These aspects add to the sometimes-poor graphic design, which are occasionally used for experimenting on city logos; furthermore, they diminish their importance or role in place branding. The lack of certain graphics quality, the political temporality and the so-called 'city brand' have caused confusion in concepts. This uncertainty has prompted academics and serious practitioners and professionals of city branding to minimise the importance of the logo, claiming that a large percentage of the money dedicated to brand creation is spent on these elements that end up decorating pens and folders. Design and place branding have since overlooked each other. As previously indicated, some brand elements such as logos and slogans are mentioned in the literature, but 'none are examined as playing a unifying role in building [an] image towards a consistent and strong destination identity' (Cai, 2002, p. 722).

Evidently, places do not suddenly acquire a new identity through 'a slogan and a memorable logo. This would imply that what gave meaning and value to the paintings of Pablo Picasso was the characteristic signature he used and not the innovative ideas and style of his art. Slogans and logos may be useful practical instruments in a place branding strategy, but they are not the strategy itself' (Kavaratzis & Ashworth, 2005, p. 185). Furthermore, people do not decide to visit a city because of its logo; however, once they have visited a city and found the logo on a touristic map, in the signage, in the hotels and means of transport, they conclude that these elements are conveying a message and are believed to make their travel experience of a certain quality. In this case, the logo represents a quality seal. Nonetheless, an unfair postulation is that a logo, no matter how well designed, can attract tourists to a city. A logo does have other capacities. For example, it can mark and agglutinate, and assume different meanings that, when used correctly, would allow the residents of the cities to represent under the same signature, which ultimately constitutes the cities themselves. The value of a logo to a destination is analogous to the following concept: 'when you haven't got time to read a book, you judge it by its cover' (Morgan, Pritchard & Pride, 2011, p. 22).

Logos are essential for the brands of corporations. **They are a sign of identity and a promise. City brands can also share these characteristics.** However, not all graphics work when representing the significance of a place brand. In today's market-driven society, a reliable and well-designed logo serves two major purposes.

On the one hand, as a strategic mechanism used to manoeuvre through the cluttered marketplace and capture the attention of potential customers to emotionally bond with them, it differentiates products/services in order to reach a certain target market. On the other hand, as a Trademark or a Corporate Identity, it protects the owner's rights to market and sell the brand, for example, it gives its creator or entitled person exclusive rights. This visual communication strategy has captured the attention of destination marketing organisations, searching to create an attractive and appealing destination brand in order to distance themselves from the crowd. (Santos & Campo, 2013, p. 94)

Hospers (2011) argues that places 'are not consumer products that can be easily sold. Instead, they are complex and unique spatial entities that require a less superficial treatment than a marketing approach, and therefore using the logo as a tool to visually represent the place does not do justice to the place or its people' (p. 285). However, history proves that logos continue to be designed and constantly appear around the world. The necessity to use city logos has apparently disputed the opinions of academics. Leonardo Dioko indicates that people heavily spend on logos, and this behaviour alone should function as a justification (personal communication, 5 Dec 2017). Place branding strategies nowadays play a significant role in shaping landscape imaginaries. The use of the images of places in the field of marketing and branding is not new (Nogué & De San Eugenio, 2009). Hence, place branding managers view the usage and probably witness its influence on residents who may identify with or become accustomed to this graphic element with a specific acquired meaning.

Additionally, several ODWs acknowledge the need for a destination logo on their websites to facilitate their identification and visual differentiation. Home pages in the sample 'easily identified the destination promoted; they showed logos as pertinent and incorporated pictures linked to the destination, especially in the case of China's ODW, which featured the panda bear' (Castro & Fernández-Cavia, 2015).

According to Morgan, Pritchard and Pride (2011), a place tells its stories 'in its everyday fabric, communicating a message to its residents and visitors more powerfully than any marketing campaign' (p. 12). The logos are also part of this storytelling, as mentioned in chapter 2.3.7; the visual elements of brand identity can tell a story, and the stories are

easier to remember. Design is recognised in the corporate world for its capacity to generate added value (Sheppard, Kouyoumjian, Sarrazin, & Dore, 2018), and it has entered the public realm. Meanwhile, Anholt (2009) recognises that logos may be useful for supplying visual consistency through stationery and other corporate collateral. Even Govers and Go (2009) acknowledge a real need to unify and identify with visual elements a city brand, stating that **'a coherent place experience should be assembled, including a communication strategy that includes consistent narratives, supported by visuals. This facilitates a process in which the projected place image is consistent and in line with reality, bridging the place brand strategy gap'** (p. 268). A debate ensued during the 2017 conference of IPBA, and Morgan (personal communication, 5 Dec. 2017) explained that one of the practical and emotional functions of a city logo is when a stakeholder is attempting to buy into the brand. Success is measured when different organisations request the logo, and they intend to use the brand. A city logo becomes a type of hook that people can see. The 'This is Wales' place brand case is viewed as a matter that can proceed, thus measuring how a brand could travel. It is successful when stakeholders and residents desire to put the logo on the front of it.

Consequently, Govers (personal communication, 5 Dec. 2017) contends that it is just assumed that logos have a role in building an external reputation, and indeed it might because there is so much money being spent on it, which concurs with Dioko's previous statement. Govers also adds that an aspect is involved in the creation of logos, and therefore, some contribution in life is possible. However, the influence is believed to be not on the external part of city branding but rather on the internal part. Thus, the question is not whether the necessity of a logo is an external one, but whether it is an internal one. The value exists when it is perceived from an internal perspective. Its function has an element of internal engagement building. In this regard, Morgan (personal communication, 5 Dec. 2017) affirms the need for a logo of which people in Wales would be proud. Such need is part of nation-building and hence is a significant type of narrative on the 'This is Wales' brand. Govers agrees, then, that a logo is more than a graphic element if it has something of substance behind it (personal communication, 5 Dec. 2017). The author further posits that a strong visual identity with a sound and well-planned concept should underlie an effective logo.

Moreover, the complex nature of place branding requires the branding process of logos for place branding 'to become effective and place branding needs the logo to form the connective device between touch points' (Kelly, 2016, p. 6), which highlights the necessity to visually connect actions, campaigns and innovations in the city. Kavaratzis

therefore agrees that if place/city brand managers are already investing all this money, the undertaking should be performed in the best manner possible. The most beneficial results accomplish real storytelling goals (personal communication, 5 Dec. 2017), rendering them unforgettable and facilitating their connection with the brand touchpoints. Kavaratzis (personal communication, 6 Dec 2017) subsequently argues that a logo can ideally be a decoration, and its primary function can be to increase the comfort and pleasure in life. Las and Leung (2011) as quoted earlier underscore that the power of graphic design 'to influence perceptions, emotions, and attitudes represents a key resource for city branding policymakers in their attempts to develop a strong and distinctive brand identity for their city' (p. 137). Thus, the results of the analysis imply that design can inject innovation and creativity to place branding processes (Aboukheir, 2019, para. 8).

Chapter 3 State of the Art

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eviewing the goals that have been achieved for any project, especially one that focuses on design and communication, is necessary. This step has been undertaken in this thesis: the background has been analysed to reveal the theoretical context within which the study is framed and understand the state of the art regarding the issue of place brand logo. A researcher of any discipline cannot begin a project without conducting a background analysis. Hence, checking whether a topic has been investigated and verifying the extent of the discussion about a subject and its status are equally important (Ruiz Olabuénaga, Aristegui, & Melgosa, 1998; Ruiz Olabuénaga, 2012). This chapter aims to complete the understanding of place brand logo, which was achieved via a theoretical framework. It seeks to exceed the theoretical notions and report with precision the research about the relationship between logo design and place branding on an academic level.

In chapter 2, some studies about place branding logos were identified in the process of developing the theoretical framework of this thesis. Therefore, an additional search was conducted using the academic database Scopus. The relevant literature was processed through a systematised review of the related papers in Scopus. Scopus (2019) was selected because it is the largest abstract and citation database of peer-reviewed literature, including scientific journals, books and conference proceedings. Other academic and scientific databases were pondered, such as Web of Science. Nevertheless, as a renowned large database, Scopus was finally determined to be the most appropriate for this thesis. As research becomes increasingly global, interdisciplinary and collaborative, a critical analysis from a worldwide perspective is essential, and Scopus is beneficial in this regard. The papers obtained from Scopus are analysed to gather published information in the field of logos and place branding as well as city branding. The purpose is to visualise both the academic portion of the literature review and the professional part that comprises the subject.

Place branding has not been studied for many years. According to some authors such as Blain, Levy and Ritchie (2005), researchers have only recently considered branding as a "hot topic", with many contemporary books discussing this concept' (p. 328). Even 14 years

after this postulation, an ample amount of investigation into this topic needs to be conducted. Nevertheless, scholars are still contributing to the knowledge of place branding. In fact, typing the term 'place branding' on the Scopus website yields as of the writing of this thesis 1,054 articles, 170 book chapters, 85 reviews and 50 books about the subject. Notably, in 1998, branding within the context of tourism destinations 'started to gain visibility with destination branding [being] the focal topic at that year's Travel and Tourism Research Association's Annual Conference' (Blain, Levy & Ritchie, 2005, p. 328). The need and questioning about what has been said about logos that have been used by multiple place brands and destinations subsequently emerged from this information. Destination marketing organisations (DMOs) have developed logos for their specific locale, which project 'the key elements of the destination's image' (Blain, Levy & Ritchie, 2005, p. 328). One of the primary goals of the current thesis is to verify whether city logos are at the service of the city brand strategies. In this regard, obtaining a detailed understanding of the characteristics of previous similar investigations of place branding and destination logos is imperative.

3.1 Evaluation of City Brand Logo

As explained in chapter 2, the power of graphic design to influence perceptions, emotions and attitudes 'represents a key resource for city branding' (Las & Leung, 2011, p. 137). This point raises a pivotal question on whether this power is effectively developed and used. To reiterate, DMOs have developed logos for their specific locale, which project the 'key elements of the destination's image' (Blain, Levy & Ritchie, 2005, p. 328). Moreover, these visual cues can enhance a firm's reputation and 'serve as a competitive advantage' (M. J. Baker & Balmer, 1997).

One of the hypotheses of this research is that **branding experts do not perceive the utility of city brand logos**. However, design experts do recognise such necessity. Thus, the primary aim of this systematised literature review is to determine whether researchers support the idea of a city brand (or place brand) having a logo. Understanding the characteristics of previous studies that have also analysed logos and their effect on a place brand is essential. The important trends are identified, and the variables and analysis methods are explained.

As depicted in Figure 3.1, the main goals of the systematised literature review are as follows:

- Identify the most recent papers on the city brand logo position. Hence, the relevant authors, subject areas, methodologies and importantly year of publication are searched in Scopus. This step is expected to confirm the most productive years in which the matter has particular relevance.
- Examine the opinions on logos as tools for place branding (i.e. whether the author is in favour of or against the use of logos for city branding).
- Identify and analyse the most commonly used methodologies for evaluating city logos or place logos if such is the case. The identification and discussion of trends, variables of the study and methods of analysis helps to support this thesis.

This study proposes the following hypotheses against which the state of the academic theme is processed:

Hypothesis 1: Most of the recent studies have been conducted in the tourism area because the destination brand was the first to acknowledge the need for a logo (related to the first goal).

Hypothesis 2: The role of place brand logos has not been thoroughly analysed because branding experts do not perceive the utility of place brand logos in city logos (linked to third main goal of the systematised literature review, and Hypothesis 1 [H1] of this thesis, and previously mentioned in this section).

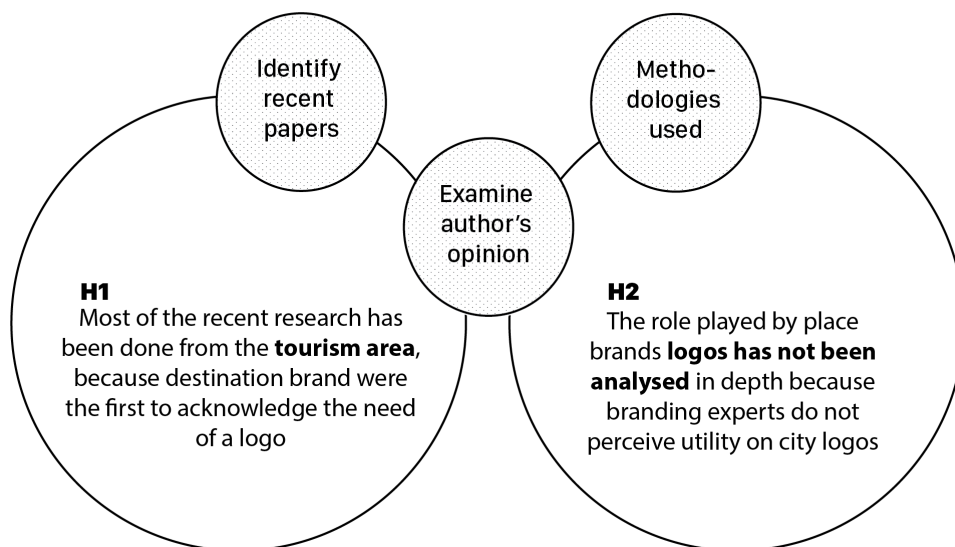


Figure 3.1: Main goals and hypotheses for the systematised review. Source: Author's own depiction

3.2 Recent Literature and Coding

Based on the goals and hypotheses, all the papers focusing on the evaluation or discussion of place/city brand logo (or trademark) and published in Scopus between 2003 and 2018 were collected. The systematised literature review was subsequently conducted. Gathering 15 years' worth of published information was adequate for understanding the current theories and conceptions about the subject. Furthermore, this amount of information was sufficiently contemporary to review and therefore valid. The studies on place branding and the elements comprising it are relatively current; thus, scarce research on this topic is likely.

The exploration in this thesis began with a Scopus search for keywords such as place, branding and logos. To ensure the gathering of all the papers relating to the theme, the search was complemented by another search for keywords such as design, city, country and destination. The search results were filtered to exclude medical, psychology and biology journals, as well as wardrobe design-related journals such as *Draper* and *Apparel*. The bulk of relevant journals focused on subjects such as business, management and accounting, engineering and social science.

The aim of the literature review was to identify the articles that are related to logos and place branding. Cities, countries and destinations are also part of place branding; thus, these keywords were similarly searched in Scopus to achieve results that would be parallel to logos and design. An additional filter was applied to limit the study to articles from the following subject areas: business, management and accounting; social sciences; economics, econometrics and finance; and arts and humanities. The rationale was to maintain the grounding of the study on communication.

The search identified 37 published articles in 26 different journals. Although the search was specific, not all the results matched the criteria. One item was excluded from the results because its keywords did not match any of the required ones. Three papers were also omitted, two of which were reviews with no author available and the third was a student's conference paper that lacked input and substance. Another four articles were ruled out because they were protected and lacking in PDF access. Furthermore, three pieces that were part of the sample were discarded because despite talking about place branding, they did not touch the visual theme. One of them referred to the virtual topic and websites as a virtual brand; another to brands and graphics located in the city as a visual landscape; and the third one to brands and ecology.

The final corpus of the study eventually consisted of 26 articles from 15 different journals, published between 2004 and 2018, as outlined in Table 3.1. No materials from 2006, 2007, 2008, 2011 were found. Up to 27% of the items (seven) were found under place branding and public diplomacy, and 15% (four) in the *Journal of Place Management and Development*. However, only one article was found in a design-related journal, the *International Journal of Design Management and Professional Practice*.

Table 3.1: Bibliographic information about the articles

Author(s)	Year	Journal
Hem and Iversen	2004	<i>Scandinavian Journal of Hospitality and Tourism</i>
Blain, Levy and Ritchie	2005	<i>Journal of Travel Research</i>
Avraham and Daugherty	2009	<i>Cities</i>
Ashworth and Kavaratzis	2009	<i>Journal of Brand Management</i>
Hildreth	2010	<i>Place Branding and Public Diplomacy</i>
Mueller and Schade	2012	<i>Journal of Place Management and Development</i>
Hayden and Sevin	2012	<i>Place Branding and Public Diplomacy</i>
Lee, Rodriguez and Sar	2012	<i>Public Relations Review</i>
Porter	2013	<i>Journal of Landscape Architecture</i>
Hildreth (editor)	2013	<i>Place Branding and Public Diplomacy</i>
Govers (editor)	2013	<i>Place Branding and Public Diplomacy</i>
Geary	2013	<i>Tourist Studies</i>
Wahyurini and Wardani	2014	<i>International Journal of Design Management and Professional Practice</i>
Willemsen and Van Der Veen	2014	<i>Journal of Place Management and Development</i>
Cleave and Arku	2014	<i>GeoJournal</i>
da Silva Oliveira	2015	<i>Journal of Place Management and Development</i>
Cleave and Arku	2015	<i>Place Branding and Public Diplomacy</i>
Seráphin, Ambaye, Gowreesunkar and Bonnardel	2016	<i>Journal of Business Research</i>
Sadler, Cleave, Arku and Gilliland	2016	<i>Urban Research and Practice</i>
Kelly	2016	<i>Place Branding and Public Diplomacy</i>
Kladou, Kavaratzis, Rigopoulou and Salonika	2017	<i>Journal of Destination Marketing and Management</i>
De San Eugenio Vela, Nogué and Govers	2017	<i>Journal of Place Management and Development</i>
Joshi	2017	<i>Place Branding and Public Diplomacy</i>
Chigora and Hoque	2018	<i>African Journal of Hospitality, Tourism and Leisure</i>
Seráphin, Yallop, Capatína and Gowreesunkar	2018	<i>International Journal of Culture, Tourism, and Hospitality Research</i>
Beritelli and Laesser	2018	<i>Journal of Destination Marketing & Management</i>

Source: Author's own elaboration

The 26 results were catalogued according to year, whether their approach towards city logos is favourable or not, and if they used a case study or conducted an analysis of the city logo. This classification aimed to understand the extent of exploration of city brand logos in Scopus. The 26 articles were subsequently coded and analysed on ATLAS.ti to extract deeper information. The codification was performed according to the following themes:

- Year (to investigate any a year in which the subject turned out to be of more significant interest)
- Keywords (selected by the author; to verify whether these keywords contain the terms 'logo', 'trademark' or 'visual element')
- Subject (whether the article considers the subject as 'not investigated enough'. This code determines if the authors encounter sufficient information to consider it is a well-studied matter)
- Author's perspective (whether the article 'supports the city logo' or it does not. The article reveals the viewpoint of the author regarding the visual elements of branding as applied to places)
- Method (the specific methodology or technique used in the article, coded by the word 'method'; it clarifies how the researchers reached their conclusions and provides an understanding of the type of experiments that can be conducted to check the quality and effectiveness of place brand logos)
- Case study (yes or no, and which ones)
- Place brand type (whether the investigated aspect is country, region, city or destination to indicate any preference for the type of place logo)
- Findings (this code refers to the discoveries made by each article. Findings pertain to the contributions made by the article; in this case, the coded findings are those that specifically refer to logos of city or place branding and DMOs that are usually the organisations in charge of this matter)

3.3 Results

The analysis of the data revealed the lack of material from 2006, 2007, 2008 and 2011. Moreover, the **years** 2013 and 2016 were particularly productive in terms of the number of publications, each with four publications. Material from 2013 demonstrated an interest in what the places are doing with their images. It especially focused on cities as they are increasingly becoming destinations, and many of these cities plan to appear on the map or somehow be noticed. This research confirmed that little has been

investigated about the relationship between logos and city brands. However, some studies have foreseen the problem and have consequently begun to explore the relationship of this graphic element with people within the city brand context.

On the subject of keywords, consensus on their relevance to the theme was evidently lacking. However, expectedly, the most repeated **keywords** were first, logo; second, place branding; and third, destination and tourism. Nine of the 26 articles contained the word 'logo' in their titles.

According to the exploration performed with the support of ATLAS.ti, nine articles mentioned that the area of study has been insufficiently examined, and the bibliography is in small quantities. The authors of these articles agreed that although logos are significant for creating destination brand identity and image, **the development of destination logos has not been investigated thoroughly** (Blain, Levy & Ritchie, 2005; Cai, 2002; Hem & Iversen, 2004; Kelly, 2016; Wahyurini & Wardani, 2014), or suggested to fill a gap in literature (Seraphin, Yallop, Capatîna, & Gowreesunkar, 2018). Hem and Iversen (2004) state that this result is quite surprising as they consider logos to be efficient tools for 'building awareness of a destination as well as in building an image of the destination. Logos contribute to identifying what the destination has to offer as a vacation product but also to differentiate the destination from competitors' (p. 84). Blain, Levy and Ritchie (2005) concur and add that logos 'can facilitate many DMO marketing activities to establish brand image and identity, particularly relevant before the actual visitor experience' (p. 332). The problem is that consumers can choose among hundreds of destinations to visit, which positions logos as the one of the few elements that are capable of effectively stimulating awareness and therefore communicating the desired characteristics to those who are targeting the goal. In this manner, costs are reduced and visitor behaviour is influenced especially if the logo 'connects' with the target market that the DMO seeks to attract through a positive and effective symbolisation of the anticipated experience (Blain, Levy & Ritchie, 2005).

According to the results of coding the support for the visual brand element, 68% of the articles demonstrated to **support the logo**, favouring the visual element as a tool for visualising the brand. However, 19% of the articles were against a logo for place brands; meanwhile, 15% of the articles indicated their neutrality towards the subject even as they recognise its existence. Eleven papers analysed place logos, either from an aesthetic or a functional perspective, deconstructing each case in terms of a design or exploring whether the logo attracts people or makes them remember the place. Another

significant factor in the approach of most of the articles towards the problem from a communication perspective was the additional perspective: one document included a political perspective in the discussion, whereas four added a design perspective. The articles that agreed upon the city logo existence are summarised in Table 3.2.

Table 3.2: Bibliographic information about the articles that agreed upon place branding logos

Author(s)	Year	Journal
Hem and Iversen	2004	<i>Scandinavian Journal of Hospitality and Tourism</i>
Blain, Levy and Ritchie	2005	<i>Journal of Travel Research</i>
Mueller and Schade	2012	<i>Journal of Place Management and Development</i>
Hayden and Sevin	2012	<i>Place Branding and Public Diplomacy</i>
Lee, Rodriguez and Sar	2012	<i>Public Relations Review</i>
Porter	2013	<i>Journal of Landscape Architecture</i>
Hildreth	2013	<i>Place Branding and Public Diplomacy</i>
Geary	2013	<i>Tourist Studies</i>
Wahyurini and Wardani	2014	<i>International Journal of Design Management and Professional Practice</i>
Cleave and Arku	2014	<i>GeoJournal</i>
Cleave and Arku	2015	<i>Place Branding and Public Diplomacy</i>
Seráphin, Ambaye, Gowreesunkar and Bonnardel	2016	<i>Journal of Business Research</i>
Sadler, Cleave, Arku and Gilliland	2016	<i>Urban Research and Practice</i>
Kelly	2016	<i>Place Branding and Public Diplomacy</i>
Chigora and Hoque	2016	<i>African Journal of Hospitality, Tourism and Leisure</i>
Joshi	2017	<i>Place Branding and Public Diplomacy</i>
Seráphin, Yallop, Capatîna and Gowreesunkar	2018	<i>International Journal of Culture, Tourism, and Hospitality Research</i>

Source: Author's own elaboration

With regard to the methodology and techniques used, seven papers adopted the case study method. Six studies conducted a content analysis and a case study; seven studies developed a framework, of which three were complemented by a case study. One paper used a meta-analysis and another a visual synchronic analysis accompanied by a case study. The four remaining studies used questionnaires, either survey or interview questionnaires, of which three also utilised case studies. Globally, 20 of the 26 papers used the **case study method**. **City brand was the most analysed type of brand**, with eight articles referring to cities in their case studies. Country brands were investigated in six of the 26 articles comprising the sample, and region brands were explored in only one article. Place brands were studied in six articles, and these articles alluded to cities and countries. Overall, no case study was dedicated to place brand.

Table 3.3: Overall themes studied and methodologies used in the articles

Total Number of Articles		26
Articles that agree upon place branding logo existence		17
Articles that do not agree upon place branding logo existence		5
Neutral position on the existence of place branding logo		4
Empirical research on place branding logo		8
Research on city brands		8
Research on country brands		6
Research on region brands		1
Research on destination brands		8
Methodologies used	Case study only	7
	Content analysis and case study	6
	Framework development	2
	Framework development and case study	4
	Meta-analysis	1
	Synchronic analysis and case study	1
	Editorial/opinion	4
	Survey questionnaire	1
	Survey questionnaire and case study	2
	Case study and another technique	20

Source: Author's own depiction

With regard to hypothesis 1 (most of the recent research was conducted in the tourism area because the destination brand was the first to acknowledge the need for a logo), this study refuted this hypothesis because only 11 of the 26 articles originated from the tourism area; by contrast, the rest of the articles focused on the brand in totality that includes the place branding phase. However, 42% is a large number that cannot be overlooked. Destinations were handled at the beginning by marketing strategies, and promotional products were the basis for these tactics. In this sense, the vast majority of the articles with an unfavourable position on the logo argued that logos could be part of marketing but not necessarily of branding, as branding is considered as an integral and holistic evolution. Hence, the logos seem to hinder the process.

Eleven of the 17 articles that were in favour of the logo existence and analysis exhibited a strong sense of destination, therefore a tourist background. The other seven articles referred to brand as a whole, in which they considered a logo as useful for development at the tourist and citizen levels, as well as for stakeholders and the quality of life (QOL).

Concerning hypothesis 2 (the role of place brands logos lacks an in-depth analysis because branding experts do not perceive their utility for city logos), this study revealed that nine of the 26 articles conducted an empirical research (either qualitative or quantitative, aesthetic or functional) on the value and influence of logos on place brands. Only one of the nine articles investigated country brands, whereas the other eight articles examined cities that are viewed as destinations.

Table 3.4: Bibliographic information about the articles that conducted an empirical research on place branding logos and their respective findings

Author(s)	Year	Journal	Title	Methodology	Key Findings
Hem and Iversen	2004	<i>Scandinavian Journal of Hospitality and Tourism</i>	How to develop a destination brand logo: A qualitative and quantitative approach	Framework development	Results from three empirical studies indicate that the destination logos in some sense should match the destinations they represent. Destination logos are influenced by the design of the logo and the similarity between the logo and the tourism product in Fjord Norway.
Blain, Levy and Ritchie	2005	<i>Journal of Travel Research</i>	Destination branding: Insights and practices from destination management organizations	Survey questionnaire	Most (97%) of the DMOs responding to the survey reported having a logo for their destination. Logos are developed to reflect the image and attributes of the destination, and they are designed to be flexible for different marketing mediums and to be memorable. A well-designed logo also has the capacity to galvanise support for the destination vision and mission among destination stakeholders and DMO members, while bonding this disparate population under a common banner.
Mueller and Schade	2012	<i>Journal of Place Management and Development</i>	Symbols and place identity: A semiotic approach to internal place branding – case study Bremen (Germany)	Case study	Symbols are not simply entities that are essential for signifying the existence of a group, but they are designed to express the underlying identity values and beliefs of that group. Although a symbol such as a place logo is capable of expressing a certain amount of information through its graphic design, its meaning as a symbol of belonging to a city or of being part of the group of local place branding stakeholders does not derive from the graphic layout. The creation of new place symbols involves the arrangement of such public communication processes. The identification of an already established place symbol that might have been yet unintegrated yet in current place branding strategies was regarded as another chance to strengthen place identity and integrate local stakeholders.
Lee, Rodriguez and Sar	2012	<i>Public Relations Review</i>	The influence of logo design on country image and willingness to visit: A study of country logos for tourism	Online survey	People's evaluations of country logos significantly affected their image of the countries that the logos represent. Positive affective reactions such as feelings of liking, and the extent to which the logo excited people, made them feel adventurous and less bored, suggested a much stronger effect on country image than identity recognition and subjective familiarity.

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Seráphin, Ambaye, Gowreesunkar and Bonnardel	2016	<i>Journal of Business Research</i>	A marketing research tool for destination marketing organizations' logo design	Framework development	Haitian DMO logos and the methods that the Haitian government used for selecting the new logo denoted that amateurism is still an issue in Haiti, to the detriment of strategic intelligence. Adopting a scientific and academic approach in DMO logo design would have been an effective and efficient method for a destination that aims to play a major role in the tourism industry in the Caribbean.
Sadler, Cleave, Arku and Gilliland	2016	<i>Urban Research and Practice</i>	A comparative analysis of place branding in Michigan and Ontario	Content analysis	Municipalities in Ontario use branding at a much greater rate when compared to their Michigan contemporaries. Up to 88% of Ontario's municipalities promoted some form of brand imagery through a logo or slogan, whereas 48% of Michigan municipalities did so. The smallest and least developed municipalities in Ontario therefore used place branding at a higher rate than the highest levels of urban centres in Michigan. Place branding was found to be used in Ontario's smallest municipalities more frequently than in Michigan's largest municipalities (73% in municipalities with a population above 75,000).
Beritelli and Laesser	2018	<i>Journal of Destination Marketing & Management</i>	Destination logo recognition and implications for intentional destination branding by DMOs: A case for saving money	Case study	The influence of branded communication and advertising campaigns is greatly overestimated. The poor results of DMO logo recognition on branded messages outside the destination are due to insufficient investment in destination communication. Attractively designed logos do not compensate for overly generic or blurry product messages, as destination communication often presents.
Kladou, Kavaratzis, Rigopoulou and Salonika	2017	<i>Journal of Destination Marketing and Management</i>	The role of brand elements in destination branding	Questionnaire	The influence of symbols in branding material on the way destination is perceived is limited. Greater value is to be gained in designing brand tactics and promotional devices that emphasise the name of the destination rather than changing the tagline or re-designing the logo.
Seráphin, Yallop, Capatína and Gowreesunkar	2018	<i>International Journal of Culture, Tourism, and Hospitality Research</i>	Heritage in tourism organisations' branding strategy: the case of a post-colonial, post-conflict and post-disaster destination	Content analysis	DMOs are not using heritage in their branding strategy. Capturing the essence of the destination is critical for any visual identification (i.e. logos), and the visual identification can either adjust representation of past events to the time being (heritage) or move away from the past with clear expectations for the future.

Source: Author's own elaboration

Notably, more than one article referred to the same destination over the years. The case of the city of Ontario (Canada) was studied in three articles of the sample. India and Haiti were analysed in two articles. Therefore, a genuine interest in the assessment of the value of the logo and place branding in these places was apparent.

The outcomes generally denoted the predominance of editorial articles in which the authors expressed their opinions. However, nine articles investigated the presence and design of the city logo and its influence on the brand; this number lacked any confirmation of the usefulness of place branding logos, especially city logos. The following section presents a review of some of these findings that help to shape this project.

3.4 Findings

In this section, the analyses and conclusions contributed by the articles are reviewed to complement the state of the art. It essentially examines those articles that empirically explore the function and performance of destination brand logos; as the outcomes are concrete results and not simply opinions, they should be considered. The findings of each article are added to generate a ranking of the articles. The first three articles in this new ranking are subsequently analysed for their findings, which suitably tend to fit completely with the subject studied. Blain et al. (2005), Hem and Iversen (2004) and Lee, Rodriguez and Sar's (2012) articles are selected for the analysis of the support side of the logo conundrum.

Blain et al.'s (2005) article had the largest number of relevant findings (29), according to the ATLAS.ti system analysis. In the abstract, the authors wrote that 'branding remains narrowly defined to many practitioners in destination management organizations (DMOs) and is not well represented in the tourism literature' (p. 328). The authors focused their research on three goals, namely the review of conceptual and analytical bases of branding, the refining and enhancing of the definition of destination branding 'to more fully represent the complexities of the tourism product' (Blain et al.'s, 2005) and improving the understanding of contemporary destination branding practices between DMOs .

Several aspects were highlighted in their findings. Almost the totality (97%) of the 409 DMOs surveyed (369 in the US, 14 in Canada and 26 in other countries) reported having a logo for their destination. This finding confirms that logos are traditionally designed to 'reflect the image of a product or service. For destinations, the image is intended to convey the overall idea of the experience a visitor can anticipate at the destination' (p. 334). According to the survey results, DMOs with destination logos typically used their logos in print materials (98% of respondents), on merchandise (73%) and in videos (68%). These results indicated that DMOs are using logos 'in multiple media, which

contributes to enhancing brand identity and creating a consistent and distinctive image' (Blain et al., 2005, p. 334). They also denoted a tight connection between image and branding. Destination marketing organisations recognised the critical role of branding applications in establishing the image that they intend to communicate.

[The] DMO respondents strongly believed that logos exist to provide a succinct label for the destination, possibly to aid in recall and enhance brand awareness. Product differentiation was another critical reason for developing a logo, supporting past research indicating that differentiation is an essential element of a strong brand. Regardless of whether the particular destination logo actually differentiates the destination, respondent awareness of differentiation as an important measure in destination branding suggests DMO's understanding of the branding concept. (p. 335)

Moreover, DMOs acknowledged the significant need to achieve consistency (i.e. may be achieved by the visual elements comprising the brand) in the minds of potential consumers as they construct an image of the destination. This aspect is related to the assurance of quality and the commitment to provide consumers with an enjoyable vacation experience. The respondents also believed that 'logos can ensure copyright protection, which may signal perceived problems created by opportunistic privately held firms that might possibly "hijack" the destination image' (Blain, Levy & Ritchie, 2005, p. 335).

In terms of the design of the DMO logo, the president and marketing director seemed to be the most involved individuals, whereas the DMO members were reported to be the least involved. In addition, the DMOs involved neither local hospitality firms (35%) nor visitors (40%) in the logo design process to any extent. Smaller percentages of local tourism businesses (29%) and visitors (26%) were involved in logo design (indicating a 4 or 5 out of a possible 5 points). According to the authors, these results were moderately disappointing yet expected, as they envisioned in their exploratory work that 'a meaningful number of DMOs might not involve either local tourism-based firms or visitors in their destination logo design process' (Blain, Levy & Ritchie, 2005, p. 335). Furthermore, 87% of the DMOs with destination logos commissioned an outside consultant to generate the logo design.

Destination marketing organisations assume that a recognised, well-differentiated and consistent destination image is necessary for accomplishing destination branding. They also believe that destination logos exist to precisely describe the destination image and its characteristics. Nearly half (47%) of the DMOs stated that they are successful in building their desired image, although they do not measure visitor

perceptions. According to the authors, DMOs believe that a recognised, well-differentiated and consistent destination image is 'central to the success of destination branding. Destination logos, according to DMOs, exist to accurately represent destination image and its attributes' (Blain, Levy & Ritchie, 2005, p. 336).

Blain, Levy and Ritchie (2005) also clarified their findings on logo design and development practices. First, a large number of DMOs already have destination logos that are primarily utilised and reinforced in printed applications and videos. These logos are commonly produced to 'reflect the image and attributes of the destination and are designed to be flexible for different marketing mediums and to be memorable' (Blain et al., 2005, p. 337). Additionally, a well-designed logo has the capacity to 'galvanise support for the destination vision and mission among destination stakeholders and DMO members while bonding this disparate population under a common banner' (Blain et al., 2005, p. 337). The logo design is typically controlled by the DMO chief executive and marketing manager rather than generated by a design studio with expertise in place identity design. The logo design process 'does not currently involve, to any significant extent, DMO members, local hospitality firms, and visitors' (Blain et al., 2005, p. 337), which would explain why city logos are frequently not recognised as city symbols by the citizens. Moreover, several DMOs seek to ensure an adequate destination branding by 'guaranteeing that the logo differentiates the destination to provide a unique selling proposition; pretesting the logo design so that visitor perceptions are aligned with DMO intentions; and continually measuring visitor perceptions of the destination image and logo with appropriate DMO refinement' (Blain et al., 2005, p. 337). **These findings from the empirical study imply the benefits of having a well-designed logo, including the opportunity to bond under a common banner or symbol. Confirming the need for an image, symbol or logo that manages to cohere the city's communicative messages is therefore crucial.**

Hem and Iversen's (2004) article had the second largest number of relevant findings. The authors developed a scheme to clarify the operation that follows the creation of a logo and therefore raised the issue of the appropriate parties or partners who should be involved in the creation of an optimal city logo. Figure 3.2 depicts the three distinct partners who are involved in the process of selecting or modifying a destination logo. The first partner, logo owner, is the party that needs a logo or wants it to be changed. Logo owners pertain to the staff, stakeholders or other corporations. The second partner is the logo developer (i.e. designer and consultants). Finally, the third partner is the targeted recipient of the logo. The primary receivers are single travellers, but they could also be companies in the distribution channel, such as travel agencies and tour

operators (Hem & Iversen, 2004). These three partners are interrelated in several aspects through the logo development process. The logo developers incorporate the recipient's input into the logo, and the logo owner subsequently makes choices about logo design. Based on this process and Figure 3.2, destination marketers need to ask several questions before a destination logo is developed.

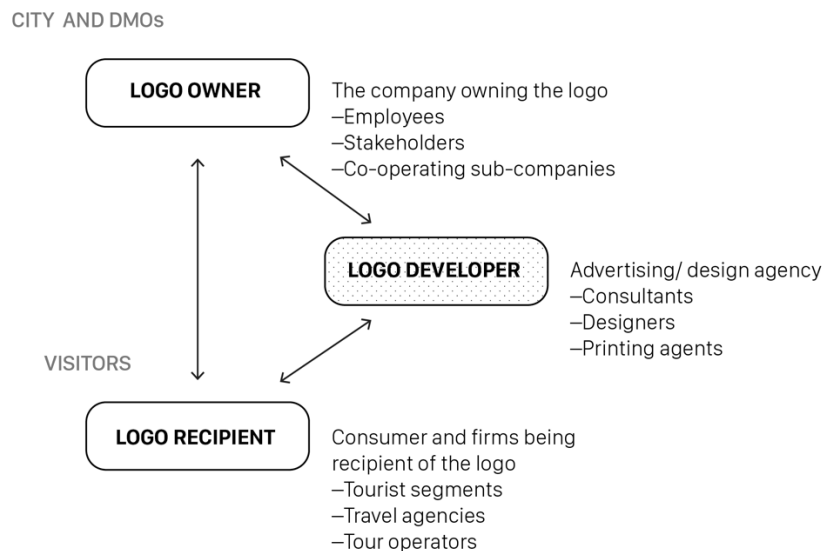


Figure 3.2: Roles of three partners involved in destination logo development based on Hem and Iversen (2004, p. 101)

The logo produces associations, perceptions and images about a destination. It is a tool for generating a unifying destination experience and destination identity. Of particular importance is the creation of a destination logo that summons the internal and external audiences' positive sentiments (p. 88). A successful logo is therefore recognisable and capable of evoking a consensually continued meaning in the target market and generating a positive effect. Logos are useful for constructing an awareness of a destination and developing its image. They also provide cues for not only identifying what the destination has to offer as a vacation outcome but also for distinguishing the destination from its rivals. A logo can serve as a destination's signature on its materials (p. 87).

As reported in the article, the results from the three observational studies implied that destination logos 'in some sense should match the destinations they represent' (p. 83). Additionally, the similarity between the logo and the tourism product has a significant effect on the evaluation of the logo.

This case is true for Fjord Norway; the results indicated that the evaluations of destination logos 'were influenced by the design of the logo and the similarity between the logo and the tourism product' (p. 100). The proper development of logos is thus critical because 'logos are one of the primary vehicles that communicate image, cut through the clutter to gain attention, and speed up recognition of the destination' (p. 101).

Furthermore, the advantages of a destination logo 'could be broken into two central fields; the first benefit lies in the visual nature of logos. The second benefit of logos is that they provide clues about an organisation's corporate culture' (p. 101). These advantages essentially describe the most important functions of a destination or city logo. The first refers to how attractive the element becomes, therefore memorable; whereas the second denotes an informing element, which hints at the nature it represents.

Lee, Rodriguez and Sar's (2012) article had the third largest number of relevant findings. They postulated that one of the techniques for designing logos is through the principle of gestalt. This principle allows the designer to play with shapes and geometries to create a correctly designed and memorable logo. It also offers a visual frame within which the elements are organised to provide the information.

[The] gestalt principles of perception, proposed by German psychologists in the 1920s, describe the various ways people tend to assemble individual objects into groups or 'unified wholes' visually. In creating logos, it is essential to consider the whole and not merely its parts because it is the complex totality of the elements in a close relationship that ultimately creates meaning. Visual communicators do not agree on the exact number of gestalt principles that can be applied to design. Many, however, list six gestalt laws of perceptual organization as particularly useful in the design of things—similarity, proximity, continuation, figure–ground relationships, closure, and assimilation or isomorphic correspondence (p. 586)

The country brand logos were assessed based on three dimensions: identity recognition, affective reaction and subjective familiarity. The mean scores indicated the highest evaluations for Australia. The subjective familiarity for Kenya and Malawi yielded below-average means. The mean scores for overall feeling and willingness to visit were 67.61 and 4.53, respectively (Lee, Rodriguez & Sar, 2012). The current study determined that people's evaluations of country logos significantly influenced their image of the countries that the logos represent. Additionally, such evaluations considerably affected people's behavioural intent (e.g. readiness to visit the country).

Positive affective reactions to the logo exhibited 'a much stronger effect on people's willingness to visit than identity recognition and subjective familiarity' (p. 589). This finding should provide public relations specialists and design professionals with insight into the value of affective responses that logos can produce. In other words, 'the emotional response matters' (p. 589). Decisions concerning logo design and choice are within the privileged purview of executives who use subjective and personal criteria and judgments. An identity identification of affective responses to the tourism logos is considered to be meaningful predictors of people's overall opinions towards the countries even after checking for the influence of pre-existing experiences and attitudes (Lee, Rodriguez & Sar, 2012).

Despite not being one of the three articles with more 'findings' it is worth remarking the most recent empirical study, Beritelli and Laesser (2018), entitled Destination logo recognition and implications for intentional destination branding by DMOs: A case for saving money. The contemporaneity of this article and being positioned on the side that does not fraternize with the concept of city logos makes it an interesting article to review. This paper examined whether the current race among DMOs to brand destinations and its costs in time and money³ is a dead-end, when talking about raising consumers' awareness. The authors meant to examine the current status of the destination's logos. For this, they analyse the cases of four apparently well-branded Swiss destinations: Berne, Lucerne, St Moritz and Zermatt.

Beritelli and Laesser (2018) propose a theoretical framework where a brand of a product or service –has an intentional branding– is compared with a place brand –which combines intentional branding with unintentional branding. From the comparison seen in Figure 3.3 it indicates that tourist destinations are different in several respects. First, a destination has a formerly given name. The 'name is already linked to every consumer's and stakeholder's individual associations, images, etc. because places, regions, and countries have a history and are repeatedly reported on in the media' (Beritelli & Laesser, 2016, p.4). Destinations also are affected by word-of-mouth opinions, for example, by the people that have visited the place. Hence, the destination's brand already exists; the name represents it. Secondly, the place is additionally branded by other non-tourist organisations, for example, within the city coat of arms, or the government brands. People are exposed to different visual cues –

³ Beritelli and Laesser (2018, p. 1) explain that 'destination marketing organizations (DMOs) spend a great deal of money, effort and time on destination branding processes and on associated activities related to communicating the branding process outcomes' which may be the motivation to assess whether or not logos being remembered and notice by the public.

including the destination logo— that alter the destination image. 'The very individual and personal experiences add to previous brand constructs: so, do the logos in the destination. In practice, visitors are confronted with a "logo soup"'(Beritelli & Laesser, 2016, p.4). In every destination, the destination logo co-exists with logos and brands of other service providers. The authors also highlight that in cities, the destination logo may smother under the multitude of other logos and brand communications and signs (Beritelli & Laesser, 2016, p.5).

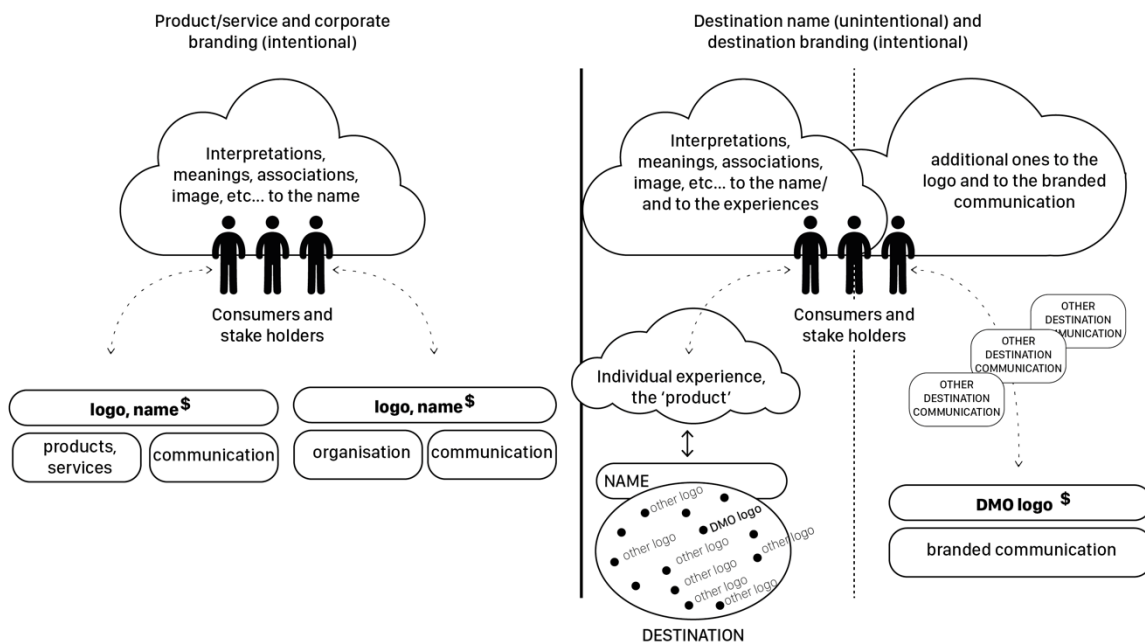


Figure 3.3: Overview and illustrated research framework based on Beritelli & Laesser (2018, p.5)

Furthermore, the name seems not to be integrated with only one logo to represent the whole destination. Not everything that can be experienced in the destination is under the control of the DMO that intentionally brands. Moreover, ultimately, DMOs invest their money on branded destination communication, where intentional destination branding is expected to deliver results. The authors explain that in this phase is where applying the logo and name should make the difference.

Nevertheless, Beritelli and Laesser (2018) point out it 'is not about the quality of logos, their visuals, or whether respondents like them or associate them with other artefacts such as images or pictures. While the results may point to weaknesses in the execution of logo application, the study aims to reveal primarily whether and where logos designed by DMOs are noticed at all and whether respondents can remember them'

(Beritelli & Laesser, 2018, p. 2). Which for the subject of this research becomes a meaningful argument. Beritelli and Laesser (2018) demonstrate that the destination logo constitutes not just one essential device of destination branding but the determinant visual one. This is because destination branding is deliberate and happens in two peculiarities: 'blurry communication' and 'reverse branding'.

Their findings show a limited effect on the perception of destination logos have as the device of destination branding processes. This is mainly because 'DMOs do not really link their logos at the destination to a particular communication strategy that aims to inspire, create an image, suggest, convince to purchase, etc. for the consumer. Logos displayed at the destination are placed as identifiers by the organization that owns or sponsors the sign and is responsible for marking that area with it' (Beritelli & Laesser, 2018, p. 10). Consequently, they do not communicate but instead, they directly place the logo. People that visit the destination already know the place name, what they need is to link the name with an identity, a logo well placed (a communicating logo) would seem to be a useful tool for intensifying the visitor experience as it takes place in the destination. 'Placing logos at key spots, at critical touch points, along the visitor experience route increases the likelihood that – if positive experiences occur – the tourist will retain a durable memory of the name of the place and its logo' (Beritelli & Laesser, 2018, p. 10).

Furthermore, the authors state that branding the place is practically impossible because 'a multitude of different logos interferes with intentional destination branding. There is no means of separating the 'logo soup' into a destination brand (only for tourists) and other displayed brands (only for locals), and there is no point in plastering a city with a tourist destination logo only for the purpose of remarking the place' (Beritelli & Laesser, 2018, p. 10). However, the research shows that destination logos are most effective when used for mainly branding the place right on the spot.

The authors conclude that current DMOs investments in destination branding and particularly in creating, designing, protecting, and nurturing destination logos are overvalued. And above all the targeted use of the logo, particularly in the destination, has been neglected. Making the logo challenging to remember and recognise among many. Ultimately if the logo is not recognised, a significant part of destination communication is, undoubtedly, blurry and confusing. Moreover, logo recognition may hinge entirely on the quality of the logo. If the logo has a high-quality design, people will recognise it better (Henderson & Cote, 1998).

Practitioners and probably even researchers could deduce that the poor results of DMO logo recognition on branded messages outside the destination are due to insufficient investment in destination communication. Though the authors explain that the point is to 'save money', make the process as efficient as it can be. Therefore, the next step should be to appraise if it is the way DMOs are applying and where are they using the logo what is not working. Consequently, taking into account that something does not work in the chain of steps to carry out the strategy, advertising campaigns, fancy messages, and nicely designed logos do not compensate for overly generic or blurry product messages, as destination communication often presents.

Chapter 4 Methodology



As explained in the theoretical framework, graphic design is one of the disciplines that directly affects the subject of this study. Some authors such as Medina (2014) argue that graphic design is mostly a practical discipline. Medina (2014) states that design has no methodologies for theoretical research. This aspect prompts a designer-researcher to seek help in the methods, techniques and tools of other disciplines. Over the years, efforts have been made to theorise how designers work and determine their manner of proceeding using a particular method. Nonetheless, they are processes that comprise techniques and methodologies for practical approaches. Conversely, Italian designer Bruno Munari proposed the deconstruction of the design problem. This procedure entails resolving a design problem by initially elucidating the subproblems that constitute it. Every subproblem has an optimal resolution that could contradict the other resolutions. The most difficult work of a designer involves adjusting the different results with the global design. Furthermore, Tan and Melles (2010) suggest that a graphic designer's creative process consists of four steps: participating in a briefing, interpreting a design idea, producing a design idea and presenting the design.

Design thinking is a highly popular design methodology nowadays, has evolved over a period of thirty years and incorporates ideas from a number of design methodologies and movements. The term first emerged in the 1980s with the rise of human centred design. By the 1990s David Kelley of IDEO, Larry Leifer and Terry Winograd were amongst the founders of what is now known as Design Thinking movement (Curedale, 2018, p. 16). Design thinking⁴ requires the implementation of a solutions-based strategy for solving problems. It is beneficial for identifying complex issues that are ill-defined or unknown through five stages, namely investigating human needs (empathising), re-framing the issue in human-centric forms (defining the problem), generating concepts in brainstorming sessions (ideation), adopting a hands-on approach in prototyping and finally testing. Following these five steps of design thinking allows for the implementation of design thinking methods to resolve complicated problems. Design thinking relates to creative procedures that

⁴ Tim Brown from IDEO would describe design thinking as 'a discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity' (Curedale, 2018, p. 97).

designers use during the process of designing (Visser, 2006). In business, for example, design thinking applies the designer's sensibility and methods to meet people's requirements based on the technological possibilities and the opportunities to turn a viable business strategy into client value and market prospect (Brown, 2008). In this manner, design thinking is an effective method for the practical and creative interpretation of problems. It is a form of solution-based thinking with the purpose of delivering a useful expected outcome. Design thinking applies first, different thinking as a means of securing several potential solutions that are examined in the initial situation, and second, convergent thinking as a mode of narrowing down these potential solutions to a definitive one (Bürdek, 2002).

Taking into account how design studies can help other disciplines, this research develops an exploratory approach for examining a research problem that has not been previously addressed (Hernandez, Fernandez & Baptista, 2010). The current study seeks to increase the knowledge on the subject, as the relationship between logos and city brands lacks sufficient investigation. Additionally, given the different methods offered by the discipline of design and previous research on state of the art, this study explores the quality of city logos nowadays. This study provides a basis for the future investigation of how the design qualities of city logos affect their function. It ultimately offers increased information about this neglected and underexamined element of city brand.

This research mainly utilised the techniques of qualitative and quantitative content analyses. It consequently used a **mixed methodology**⁵ for exploring the current panorama of city logos. Quantitative research is an empirical investigation in which the data are in the form of numbers. The observations are made in a numerical form, thus limiting the study. By contrast, qualitative research is an empirical investigation in which the data are usually not in the form of numbers (Punch, 2005, p. 3). It expresses the qualities of the object of study in an unlimited and holistic manner. Qualitative research⁶ also

⁵ Mixed methods provide a precise measurement and generalizability of quantitative research and the in-depth. Complex picture of qualitative research. Additionally to validate quantitative results with qualitative data.

⁶ Qualitative research is one of the indispensable components of the approach of Design Thinking. It seeks to understand people in the context of their daily experiences. Qualitative research uses ethnographic methods, including observation and interviews, which lets designers imagine the needs and problems of people, by attempting to see the world through

seeks to encompass and reconstruct the phenomenon in its entirety.

In addition, the experts' interviews and content analysis of visual identifiers (logos) were used for identifying and defining the formal qualities and their proper relationship with place brands. The content analysis additionally relates to the qualitative approach for discourse analysis. The quantitative content analysis approach was also applied to the city logos to compare and extract numeric results on the selection of formal aesthetic decisions and design use. It was applied to the corpus of city logos and a second corpus comprising the five most visited cities in Spain. A quantitative view was required for statistically comparing the presence of graphic quality variables, among others, in both samples. The use of both methodologies helped to achieve the objectives and answer the research questions. Furthermore, instruments such as tables and questionnaires were used for collecting quantitative and qualitative data and hence obtaining a more complete panorama of the phenomenon and a broader and deeper perspective on the issue. From the philosophical and methodological viewpoints, mixed methods are based on pragmatism, which can accommodate nearly all quantitative or qualitative studies and researchers (Hernandez et al., 2010).

The search and collection of city brand logos comprising the corpus at a global level supported this study. After gathering the information and verifying its authenticity, an instrument was constructed to analyse, exhibit and compare the logos. The instrument was developed by coding sheets in Excel data files, which carry a numerical value for the relevant categories of content. Under each coded item there is an assigned unit of analysis. This instrument in the form of methodological records served to document and record the logos by geographical categories.

S01 was consequently achieved:

Construct an instrument that allows the analysis, exhibition and

the eyes of the research subjects. It intends to understand questions like why and how. Obtain insights about attitudes and emotions. Qualitative research often utilises small sample sizes. Methods are flexible. It is mostly used to develop an initial understanding (Curedale, 2018, p. 129).

comparison of city brand logos at the global level.

This data collection is useful for two topics related to communication, namely identity design and place branding. The utility for the identity design of this city logo register, both for the global and Spanish samples, is to create a type of catalogue containing clear guides and backgrounds for the future construction of the city branding logo. It serves as a historical basis for what has been done and what worked and did not work. By contrast, the utility for place branding is to acknowledge how the communication between the team working on the brand has permeated the values on the visual perspective of the place brand. A logo should be at the service of the city brand and bring together all of its values and attributes.

4.1 Content Analysis

This thesis used content analysis as the main technique for achieving the research goals. Content analysis is an investigation method for analysing documents and communication artefacts such as texts, pictures, audio files and videos. It is used to produce replicable and accurate inferences by interpreting and coding textual material. In this case, logos fall under the category of pictures and artefacts. Content analysis mostly entails the supply of descriptive data (Weerakkody, 2009). One of its key advantages is its non-invasive nature, in contrast to other techniques that simulate social experiences or collect survey answers. Content analysis also involves a systematic reading or observation; it proved doable in this study due to the available resources and ample time for developing this thesis.

Content analysis assigns codes to register the presence of interesting and meaningful pieces of content. With a systematic labelling content, researchers can investigate and quantitatively analyse patterns of content using statistical or qualitative methods for examining the implications of the material. Qualitative content analysis further centres on intentionality and its implications. The reading must be carried out scientifically, that is, systematically and objectively.

Content analysis is conducted to test a hypothesis. On the contrary, data analysis is performed to provide data and findings that either support or do not support the hypothesis, allowing for the formulation of conclusions and generalisation of the results to the universe of the message content. The preceding statements confirm that content analysis is a useful technique for viewing and interpreting the content of all

types of documents, even images. A fundamental need is to plan a method that lets the researcher to recollect the information and thus conduct an analysis that can result in a theory (Olabuénaga, 2012).

Holsti (1969) grouped the 15 uses of content analysis into three categories: (1) making assumptions about the antecedents of the content, (2) drawing and describing inferences about the properties of the material and (3) making conjectures about the outcomes of the content. This research frames the content analysis within the second category for two reasons. First, this research mainly focuses on a review of today's panorama of city logos. Second, content analysis may be used for making conjectures about the outcomes to predict the success of certain logos.

Several steps were undertaken to perform the content analysis in this research. First, the primary data were collected and subsequently reviewed. The idea was to explore the current relationship between logos and city brands and determine the design strategies accordingly. The content analysis was then kept open for the possible identification of other data that may enlighten the research, such as recognising patterns or relationships between the launch dates of each one, geographic relations and the repeated use of designers.

The recollection of logos for the corpus was performed by initially searching for the official tourism webpage. The only means of ensuring that the website is official would be to look for the phrase 'official tourism website for...'. Furthermore, the inspection of links connected to the official government website of the city proved useful. A screenshot of the city logo was consequently obtained along with the site where the city logo was found. Websites tend to change after a short period; hence, to ensure that the site could be revisited, screenshots were obtained. Guaranteeing that the tourism city logo is indeed official was also essential. In this regard, the verification was done by locating other applications, either on social networks such as Facebook and Twitter, or the destination's advertising, official and unofficial websites related to the destination, sponsorships and events, among others.

The content analysis enabled the tracking not only of city logos during the research period but also the content found for the corpus for the subsequent of the analysis of the content components. These features were necessary for the examination from viewpoints of the communication and design disciplines.

However, content analysis has some limitations. Weerakkody (2009) has suggested the need for thoroughness in the recollection and analysis. Furthermore, the coding instrument is merely designed by the researcher, which constitutes a limitation. The coding apparatus could be based on particular coding groups, operational definitions and levels of measurement used. The comparison of different content analyses of the same subject matter usually causes difficulty in the examination if the coding instrument has been designed by a different researcher (Ruiz Olabuénaga, 2012). Nevertheless, this issue is not a problem in the current research. Information about place logos abounds, but to our knowledge, no study has performed an in-depth comparison of city logos.

Another limitation of content analysis is that the content from older sources may be unavailable for future analysis. Both logos and websites change rapidly. Internet-based content is complex to sample methodically if the sample frame is not available as a list of sites on a given topic. Weerakkody (2009) further argues that website content is not permanent because it changes without notice or completely disappears, hindering later checking of the content for inter-coder or intra-coder reliability. Hence, the material under analysis must be saved electronically or printed out.

Change in the leadership or composition of the city council also contributes to the limitations of content analysis to an extent. For instance, when a city council changes, the arriving new council tends to modify the city logo. By contrast, those cities that have worked on their brand and brand graphic element strive to keep their graphic brand even when the council changes. For this research, logos and their applications are traceable.

4.1.1 Universe and sample study

Cities not only represent themselves through their names but also differentiate themselves from other similar cities via the design of their logos. These logos or brand graphics elements characterise the city as a signature at least on a 2D support, such as web pages, tourist planned brochures, books and magazine advertisements. This study conducts an analysis to ascertain the logos' necessity for city branding strategies.

To understand the city as a tourist destination, two types of logos were captured for the sample of this study: corporate logo and destination logo. A corporate logo represents the city council through a formal and symbolic design. It typically appears as a shield

and exhibits a tendency for a heraldic strategy. A corporate logo is commonly centred on the place's signs (Chaves, 2011).

On the contrary, a destination logo aims to represent the city typically to the outsiders. Destination logos are more colourful and less formal, and they should engage with a particular type of visitor selected by the city. Cities compete nationally and internationally to attract businesses, skilled migrant workers and visitors (Destination marketing agency & European Cities Marketing, 2017). Destination marketing organisations manage this type of logo from their city. Figure 4.1 depicts the logos of five city councils vis-à-vis the logos of five DMOs.



Figure 4.1: Logos of five city councils/town halls vs logos of five tourism DMOs. Source: Author's own elaboration.

The logo selected for the content analysis is the destination logo because this is the one that changes over time according to the branding needs of the city. A destination logo should communicate the city brand values so it can be filled with different meanings if needed over time.

Whether the city has two well-marked logos, each for a specific function or one that shares the two targets, is an important matter. This indicator offers valuable information about what the cities are doing with their logos and what they perceive to be the best means of communicating. Many cities equally use both logos, other cities consider one logo as more potent than the other and still other cities merely use one

logo to serve both intentions. This indicator also helps to identify what is currently being done and what could be merely a trend and to determine which option is the most commonly used and highly representative of a place as a brand. Thus, this study seeks to achieve the following goals in the context of city branding:

S01: Build an instrument that allows the analysis, exhibition and comparison of city brand logos at the global level.

S02: Identify the dominant graphic strategy.

Part of discovering the most effective graphic strategy is verifying whether it is strategically accompanied by a council-specific logo. If they both, city and council-specific logo, demonstrate the same positioning values (attributes), they could also work as a team, and each has a different goal.

4.1.1.1 Exclusion criteria

The fundamental principle of this thesis is based on the assumption of cities as city brands managed by DMOs, and the strategies that cities design to internally and externally improve communication and project the city image. Therefore, the exclusion criteria were based on the principle that cities not only have a logo but also a plan. This thesis aims to clarify the relevance of city logos and their role and function as tools for better city branding.

The graphics investigated in this study must therefore originate from cities immersed in today's understanding of city tourism and city brand. This study excluded any city that had a logo designed before 2000 to maintain the relevance of the investigation. The management of destination brands is relatively recent, and the development destination brands has been largely based on theoretical marketing assumptions (Fernández-Cavia & Huertas, 2014). Thus, being as current as possible is essential for this project for revealing and understanding the panorama of city logos nowadays.

The other reasons for the exclusion of certain cities include the lack of a city website and the need for these websites to have an English version. Internet websites are indeed 'essential communication tools for place brand' (Alonso & Bea, 2012, p. 311). The significance of the internet is increasing for the so-called place brands (Buhalis & Costa, 2006). According to the UNWTO (2009), the information online currently exerts the highest influence on the decisions of the consumer in the peak principal markets. Of particular importance is tourist destinations' need to attract tourists to places by undertaking steps such as displaying the destinations' attributes and convincing visitors that such destinations are the best option. In this regard, visibility on the

internet is essential. Meanwhile, the position of web pages is changing because they have gone from being mere providers of information to mediators between tourists and the destinations involved in tourism dealings – tourism and the internet form an idyllic mixture (Buhalis, 2006).

The world as people know it is virtually divided in two: Western hemisphere and Eastern hemisphere. However, more than being a geographical division, this division is a cultural one; similar to branding techniques, the concept of a city also changes from one viewpoint to another. For example, eastern culture does not separate religion from urban life, but the western world does. This research is focused both on cities with a western view on branding and cities that are interested in how they are perceived and anxious about their reputation because they know the benefits it brings. Thus, another factor of exclusion of cities from the study sample is their non-contemplation of city branding as it is conceived in the western culture.

Finally, any city that met at least one of the above situations, and importantly, it was not replaced by any other city, was excluded from the sample. On the contrary, part of the project considers the comparison with Spanish cities of the same level to examine the situation of the visual identities regarding the most visited Spanish cities. For this aspect, a ratio of 50/5 was considered, in which the proportion of 50 cities was practical and sufficient to allow for the comparison of logos and strategies. The exploration of the Spanish city logo panorama versus the landscape of the most well-known cities in the world, according to the rankings found, is regarded as a unique type of research that has never been done.

4.1.1.2 Universe description

The universe of the study consisted of the cities of the world. According to the 'Global Market of Cities', there are currently 457 metropolises, 3,000 large cities and 2.7 million small cities in the world ('Global Market of Cities' produced by Metti & Bronner, 2011). Finding an adequate definition of the concept of the city is difficult. Each country understands this concept according to its criteria. In this study, cities are defined as human settlements and urban centres without any agricultural activity; moreover, these cities have streets and buildings, a government agency and a population of more than 10,000.

According to the Oxford English Dictionary, the word 'city' originated from the old French term 'cite', the Latin word 'civitas' and 'civis', which was the term for a citizen of

Ancient Rome (Oxford Dictionary, n.d.). The word city was originally used to talk about towns and applied as a Latin equivalent of the Old English term 'burh' (borough) to pertain to a town with cathedrals. The connection between city and cathedral increased under the Norman kings.

A city nowadays is distinguished from other human settlements by its relatively enormous size, functions and symbolic status, which is conferred by a central authority, a council. Cities typically have public spaces. These public spaces include privately owned areas that are open to the public and forms of public land such as public domain and the commons. The Royal Spanish Academy defines a city as a set of buildings and streets, governed by a town hall. Furthermore, a city's large population is usually dedicated to non-agricultural activities. An adjective to refer to city-like life is the 'urban', which the oxford dictionary defines as 'In, relating to, or characteristic of a town or city. [I.e.] the urban population' (Oxford Dictionary, n.d.) The urban, as opposed to the rural.

People tend to identify with the city where they were born and where they live. They also view cities not merely as spaces but also culturally defined areas. Cities have capitals, where the governmental nucleus of the country is located. For example, Washington, DC is the capital of the US and Madrid is the capital of Spain. These types of cities are also part of the research universe.

As cities are becoming destinations, they have been increasingly attracting tourism and giving people reasons to visit and be acknowledged. Anholt (2007, p. 59) argues that the emphasis of tourism is usually as much on conventions as on leisure visitors, and the city government is generally more 'technocratic than political'. Moreover, cities do not regularly produce a

strong political aspect to their image, even when they are known to be seat of national government; there is something of a 'firewall' in people 's minds between the action of a national government and the individual cities in a country, and indeed some cities have more powerful brands than the countries in which they are situated, such as Paris and France, Amsterdam and the Netherlands, among others. (Anholt, 2007, p. 59)

4.1.1.3 Selection of the sample

The sample was selected after investigating the area of place branding and tourism rankings of cities at a global level, which allowed the extraction of a heterogeneous corpus. The idea was to avoid comparing the same cities such as Paris, London, Los

Angeles, NYC which Hildreth (2005) called the 'top 4' (seen on Figure 2.35: Barometer of global city brands 2015. Saffron Brand Consultants. Source: saffron-consultants.com/insights/6086/ for the great popularity they have and always be compared among the studies. Saffron Brand Consultants' ranking was revised, but the variables of the current study did not allow for comparison with the logos of those 72 cities, which for the rest constituted a significant number. As presented in the subsequent pages, the study was started with the ranking that Euromonitor International performs. However, the variables studied did not allow for the exploration of the capacity of the logos of these cities. In addition, the corpus would amount to 100, which would have hindered the completion of the study within the period prescribed by the doctoral academic course. Finally, in the course of conducting the literature review on the subject, the ranking developed by Simon Anholt was found; Anholt similarly performed a ranking for the countries. This ranking included variables, in which the logo could have a place in its evaluation. The corpus comprising 50 cities was highly close to the capabilities of this thesis. Further studies could be conducted to allow for the increase in the number of cities to be analysed for this matter and with major objectives in mind.

4.1.1.3.1 Euromonitor's ranking of the Top 100 City Destinations

The first visual corpus consisted of the cities that are part of the 'Top 100 City Destinations Ranking' of Euromonitor International. An investigation into the growth of a city and the type and number of visits is an acknowledgement of the presence of cities with recognised brands and a constant city branding work. This ranking provides numerical information that allows situating one city above or below another.

The methodology used by Euromonitor International involved building on the results of a global research programme conducted in 57 countries via an internal analysis and definition of travel and tourism. Arrivals data were directly obtained from national statistical offices, airports, hotels/accommodations and other sources for the 57 countries and 93 market insight countries under review. The term 'arrivals' pertains to the arrivals of international tourists, that is, individuals who are visiting another state for at least 24 hours, and a period that does not exceed 12 months, and they are staying in collective or private accommodations. Each arrival was counted separately, and it included people travelling more than once a year and people visiting more than one country during a single vacation period. Domestic visitors were excluded. The arrivals considered all the purposes of visits, such as business, leisure and visits to friends and family.

The content analysis study was initiated with the aforementioned ranking; however, the ranking was determined to be extremely long to indeed get more profound on the analysis. A significant number of countries in the Top 100 City Destinations Ranking had an Oriental culture and language, which rendered the unfeasibility of analysing and scanning the web for useful data on the city logo. The ranking also had a perspective that leaned towards the overly 'commercial'. The research therefore needed a ranking associated with the city branding values and people's sentiments towards a city.

4.1.1.3.2 Anholt-GfK City Brands Index

In any discourse on branding in the context of countries, regions or cities, people usually assume that promotional techniques are intended to 'sell' the country, and as Anholt (2007, p. 4) observes, 'not surprisingly, they don't like the sound of that'. Despite the popularity of city and place branding, 'very little has been written [and is popularly known] about how place marketing and in particular the branding of places should be managed' (Hankinson, 2007, p. 241).

During the search for the right ranking, a significant study was found, which included the Anholt-GfK City Brands Index (CBI). This index of the international perceptions of up to 50 cities was produced by GfK in conjunction with Simon Anholt. Anholt is considered as one of the key experts in the world in the analysis of the relationship between brands and nations, countries and cities (De San Eugenio Vela, 2012, p. 20). The Anholt GfK Roper Nation Brands Index, powered by Anholt, has existed since 2005. It is a substantial instrument for measuring the image and reputation of nations (and cities later on) based on the systematisation of their global understanding. Anholt (2006) portrays a framework for assessing city brands. The city brand hexagon, which is used to generate the Anholt- MI City Brands Index, consists of six factors: presence, place, potential, pulse, people and prerequisites (Kavaratzis, 2009, p. 31).

This ranking was better suited for the research than the previous one because of the study of the six factors in each city. Anholt's city brand hexagon research directly evaluated the city brand and its values, instead of examining it as if the only relevant matter is how it grows and earns more money, notably in the commercial and marketing style aspects. Thus, this study used this ranking as a reference. The ranking allowed for the examination of the visual identity, while comparing the results to the Anholt study. The final result would ultimately help to establish a relationship between the 10 best cities in the Anholt study and the current research on city logos. Furthermore, it would

assist with identifying the cities that use the most effective graphic development in their logos and those cities that fail to do so.

As discussed in chapter 2.4.6.2 (City branding scales), the presence factor indicates a city's international status and standing; in other words, this factor denotes how memorable a city is for the people and the extent of their awareness of the city. The place factor refers to a city's physical outdoors aspect and transport (i.e. degree of appeal or satisfaction). The potential factor suggests what the city has to offer in terms of economic and educational opportunities. The pulse factor verifies the availability of enjoyable activities to undertake in a city and examines its urban lifestyle. The people component explores the friendliness of locals, level of openness, cultural diversity and sense of safety that the city conveys. Finally, the prerequisites factor pertains to fundamental requirements such as reasonable accommodations and the acceptable standard of public facilities.

Anholt described the selection of cities for the first city brands index as 'quite a challenge', and the aim was to create an interesting mix of the most powerful city brands (e.g. New York, Paris and Tokyo) and some promising emerging players (e.g. Prague, Mumbai and Johannesburg). A few other cities that are particularly interesting because they have mixed or poor reputations, or a brand image that lags behind a city's economic, cultural and social progress, were also added.

Half of the cities from the sample are capital cities, whereas the other half are secondary cities, large cities and essential commercial cities. In some instances, more than one city from the same country was included, if each city has a distinct yet equally outstanding global notoriety (i.e. New York, Los Angeles, San Francisco and Washington, DC; Milan and Rome; or Beijing and Hong Kong) (Anholt, 2006).

The City Brands Index proves that cities have 'images that rise and fall very slowly, and this is a double-edge sword' (Anholt, 2007, p. 61). For instance, a city is in the top-five ranking in a certain category in a specific year, and then it finds itself ranked among the worst cities in another category in some other year. The current research assesses the potential and attractiveness of each city's brand image by providing a holistic and accurate perspective based on six key dimensions.

The Anholt-GMI City Brands Index reviews 50 city brands every two years. Table 4.1

presents the ranking of the cities in 2015.

Table 4.1: Study sample: Cities and their rankings in 2015

1. Paris	18. Munich	35. Rio de Janeiro
2. London	19. Singapore	36. Denver
3. New York	20. Seattle	37. Shanghai
4. Sydney	21. Stockholm	38. Warsaw
5. Los Angeles	22. Brussels	39. Dallas
6. Rome	23. Chicago	40. Buenos Aires
7. Berlin	24. Philadelphia	41. Bangkok
8. Amsterdam	25. Prague	42. Basel
9. Melbourne	26. Hong Kong	43. Cape Town
10. Washington, DC	27. Dubai	44. Johannesburg
11. Toronto	28. Dublin	45. Istanbul
12. Barcelona	29. Edinburgh	46. Mexico City
13. Vienna	30. Auckland	47. Cairo
14. Madrid	31. Seoul	48. Durban
15. Tokyo	32. Houston	49. Doha
16. Geneva	33. Beijing	50. Mumbai
17. Milan	34. Moscow	

4.1.1.3.3 Five most visited Spanish cities

The second corpus comprising this research was based on the Spanish Statistics National Institute ranking (INE, *Instituto Nacional de Estadística*). This ranking allowed for the attainment of specific objective SO4 (Examine the overall tendency of urban world destination logos and the Spanish city logos). The corpus was selected from the most visited cities in Spain in 2015 according to INE (2015). The requirements for inclusion in the Spanish ranking are as follows: a large-sized city with a population of more than 500,000, a city with a city logo and a city that is among the most visited cities in Spain according to INE.

According to the World Tourism Organization, Spain ranked third as the most visited country worldwide in 2014 and 2015 (only surpassed by France and the US) (Fernández López, 2015). As explained in the theoretical framework, cities are also tourist destinations of increasing success. Twenty million international travellers visited London in 2016, whereas 18 million visited Paris. Barcelona is also among the international cities with the greatest power of attraction. Nevertheless being trendy could be dangerous, but not being one could be worse (Fernandez-Cavia, 2017). Some would say that nearly cities (as do brands) could die from success, and tourism could

be the first cause, but maybe not existing at all is even worst. The third major contributor to Spain's economy is tourism (INE, 2015). Spain is known as a popular holiday destination, primarily among Europeans searching for the so-called sun and sand tourism. Its booming tourism industry accounts for around 11% of the GDP (INE, 2015). In 2015, 68.1 million tourists visited Spain, 4.9% more than in the previous year, which is a new historical maximum, according to ABC (2016). The details of the Spanish sample are presented in Table 4.2.

Table 4.2: Spain study sample: Corpus name and website

City	Ranking	Official Tourist Website
Madrid	1	www.esmadrid.com/en
Barcelona	2	www.barcelonaturisme.com/wv3/es
Sevilla	3	www.visitasevilla.es
Benidorm	4	www.visitbenidorm.es
Valencia	5	www.visitvalencia.com

4.1.1.4 Sample justification

The analysis of the 48 logos of the most recognised cities of the CBI and the five Spanish most visited cities allowed for the derivation of a sample that provided an understanding of the developments in place branding and especially city logo design at the western level.

The number of logos was sufficient for measuring and drawing conclusions from the graphic overview. Thus, the following objectives were achieved given the diversity of the corpus and its visual elements:

- S01: Build an instrument that allows the analysis, exhibition and comparison of city brand logos at the global level.
- S02: Identify the dominant graphic strategy.
- S03: Examine the overall tendency of urban world destination logos and the Spanish city logos.
- S04: Explore the relationship between a high- and poorly ranked city brand and its logo.

The cities in the CBI and the city brand hexagon allowed for a contrast analysis between the city logos, with the variables measured on the city brand's presence, place, prerequisites, people, pulse and potential. The aim was to clarify whether each logo was suitable for every aspect of the city as seen through these variables.

Analysing the Spanish ranking facilitated the understanding of how the third most visited country in Europe relates to the rest of the world. The evaluation of the similarity between global city logos and national city logos provided indications of where Spain was located with the most visited cities in a hypothetical graphic map, which determined the graphics strategies pursued by Spain and verified whether these strategies are the same ones that are adopted globally or in Europe.

The comparison of city logos was important because it has not been done before in the analysis of their influence on city branding. No other study has chosen the same ranking to compare a graphics appraisal to a city brand evaluation. Having into account the City Brand Hexagon for this research makes this corpus selection innovative research. The only means of knowing if something is going to work is researching if it has been done before and with which results. In this case, no research had come this far. **The content analysis of destinations' logos can propose modern reliable design practices to help build successful, attractive and trustworthy websites and suggest measures for developing an effective first impression.**

4.1.2 Period of analysis and data capture procedure

The recollection of information was performed in two stages. The first stage of analysis involved the assessment of the quality of the sample by determining the number of cities on the CBI that have real city logos, in a way that would support the research. To reiterate, city branding and city logos practices are recent phenomena, thereby prompting the need for a preliminary review. The samples were collected between August and December 2016. In this stage, every logo of the cities in the global ranking was gathered. Five of the 50 cities in the sample were omitted from the study because they met at least one of the exclusion criteria. These cities were Bangkok (ranked 41st), Cairo (47th), Doha (49th), Moscow (34th) and Mumbai (50th). This study therefore included 45 cities from the CBI ranking.

The same procedure was applied to the Spanish corpus, which was added to the CBI ranking as part of the entire sample. Given that Madrid and Barcelona were the only two cities that appeared on both rankings, the total number of the final sample of city logos was 48.

The data capture method for the first period of analysis was performed on an Excel table that provided the whole panorama of research. The use of this type of table for the content analysis investigation allowed for the evaluation of the condition of the sample at a glance. Each row in the data file was dedicated to each unit of analysis, and a column was set up for each item coded. Statistical analysis was run to calculate the frequencies and percentages of each code to describe the various items coded.

The procedure of recollection of city logos was completed as follows:

- First, the official tourism website was searched on Google.com. The keywords used were official, tourism, tourist and city. Only the first two pages of results were perused to obtain the information. The time spent on the search was 20 minutes.
- Second, the official city council webpage was searched on Google.com. The keywords used were official, city and city council. Once again, only the first two pages of results were perused to gather the information. The time spent on the search was 30 minutes.
- Third, the logos were relocated in the Excel table.
- Fourth, both types of logo applications were double checked on other websites to make sure that they are indeed the official logos. Applications were searched on official sites, events and advertising. The time spent on each city was approximately 60 minutes.
- Finally, with the logos checked and relocated in the Excel table according to their ranking number, the analysis of the variables specified in the next pages was commenced. The content analysis research subsequently provided the answers to the research questions. The time spent on this step was undefined.

The second stage of data localisation was undertaken between June and September 2017. It involved the updating, revision and provision of the missing data of each of the cities remaining in the study, and thus concluded the data research stages.

4.1.3 Content analysis matrix

The set of variables used for performing the content analysis of city logos was constructed to determine the direction of global panorama of city logos. Which corresponds with the SO1, that addresses the creation of an instrument that allows the analysis, exhibition and comparison of city brand logos at the global level. The variables of this measuring instrument helped to determine how the logos comprising the sample were ordered and strategically designed. They also revealed the specific type of visual elements that effectively worked at the global level and explained the trends in city logos and the prospects for city logo design.

The variables were divided into five categories: descriptive, functional, graphics, taxonomy and inferred, as summarised in Table 4.3. These five types of variables helped with the analysis of the aspects affected by a city logo. They were selected for their relevance to the theme of design and communication of the graphic elements of the city brand.

Table 4.3: Variables for content analysis

Descriptive variables	The variables considered as descriptive speak of the city based on its name; location; number of people living in it; web page; slogan, if any; and authors of the logo and whether they are part of a design agency or not. Descriptive variables are intended to insert the city logo within the study campus.
Function variables	Function variables are related to their use as a tourist or holistic brand of the city and their performance in the web pages. The ideal would be to go into detail in future studies; however, as indicated in chapter 3 (State of the Art), a few studies have investigated how this type of logo works.
Graphic variables	Graphic variables aim to deconstruct the graphic elements into type, colour, shape and form. The point of these variables is to explore what the corpus is doing at the design level and confirm if its efforts are effective.

Taxonomy variables	Taxonomy variables explore the classification of city logos in different graphic structures. These structures are design strategies for achieving a unique logo. The procedure usually responds to trends, mimicry systems and pertinent senses.
Inferred variables	Inferred variables seek to ascertain whether the city logo has a representation function. They help determine whether a logo can make people think of a certain matter and whether logos use their design elements to express messages. These variables and the content analysis technique offer an understanding of the interesting ways in which city logos work around city branding.

4.1.2.1 Descriptive variables

Descriptive variables are essential for this study because they reveal the fundamental aspects of the logo. They describe the city represented and where it is positioned. For instance, a logo symbolising a city located in a desert is different from a logo of a city that is deeply rooted in the forest. Graphics communicate messages about geography and the number of people it represents. City logos usually offer clues related to the city culture. City logos are also connected to the look and feel of the website, and they serve as city avatars on social networks such as Facebook and Twitter, in which the city brand has to be present. Descriptive variables represent the overall picture in which the city logo is inserted, thereby providing information about the designers who are behind the city logos.

Social media is an essential means of communication for brands in general, specifically for destination brands (Guerrero-Solé & Fernández-Cavia, 2013). According to Guerrero-Solé and Fernández-Cavia (2013), Facebook and Twitter are particularly remarkable for Spanish destinations. In these two networks, the appearance of famous brands is imperative. Facebook is acknowledged as the 'most influential social networking website in the world' (p. 228), and for this reason, destinations extensively use Facebook. By contrast, Twitter is described as a 'micro-blogging platform that allows users to publish and share short texts than no more of 140 characters' (p. 228). The manner by which destinations communicate their image on these social media was important for this research, specifically in these aspects: avatar, image or logo being posted on social media and commencement date of the posting. The descriptive variables for the content analysis of this study are outlined in Table 4.4.

Table 4.4: Descriptive variables for content analysis

#	Variable	Replies
1	Ranking position	Jan-50
2	Place of origin	a. Europe
		b. North America
		c. Latin America
		d. Asia
		e. Africa
		f. Oceania
3	City name	text
4	Country	text
5	N # of inhabitants	n #
6	Official tourist website	text (also found in ...) (contact details ...)
		a. City-name
		b. Visit city-name
		c. Tourism-related such as tourism and travel
		d. Slogan
		e. Other
8	Corporate logo/government logo	image
9	Tourist destination logo	image
10	Other versions of tourist logo found	image
11	Slogan	text
12	Year of launch	2000–2018
13	Facebook avatar	Image and date
14	Twitter avatar	Image and date
15	Graphical relationship between social networks and logos	a. 0% no relationship
		b. 50% some elements are repeated
		c. 100% same as logo
		d. Not found
16	Date of collection	date
17	Who are the authors/designers	text
18		a. Agency

What are the authors/designers (this variable indicates whether or not the author is published)

- b. Designer

- c. Contest

- d. Not found

4.1.2.2 Functional variables

Functional variables explain the role of the logo. From the perspective of the design discipline, the function that logos fulfil is evident, but a city brand logo tends to be used in other ways, mostly as an identification. Hence, to meet the terms of this thesis, the function of the logo was evaluated based on the observation and exploration of its place in the official tourist website. The internet has been transformed into an essential communication channel for tourist destinations (Alonso & Bea, 2012; Luna-Nevarez & Hyman, 2012). According to the World Tourism Organization (2008), destinations gain the visibility they need through websites. The data online are now the primary influence on the choices of consumers in the most critical markets.

Luna-Nevarez and Hyman (2012) studied 50 destination websites by analysing their design aspects, specifically the following six factors: 'primary focus, navigation and interactivity, visual and presentation style, textual information, use of advertising, and use of social media and travel aids' (p. 94). In terms of the visual and presentation style factor, the authors examined the 'presence or absence of destination brand (i.e. logo), animated images, animated buttons (i.e. menu items), pop-up images, audio, and video' (p. 96). Their results indicated that logos were the most common visual element on the destination's website, accounting for 76% of the visual elements (p. 101).

The results of the investigation also highlighted the need for a DMO website to rely on design elements that promote positive perceptions. Inspiration-related elements were found to have the strongest influence on first-impression formation. Moreover, the results suggested that DMO websites could increase visitor awareness and create an excellent first impression by allowing more graphics and less text on their homepages.

Websites are shifting to simpler but more visually attractive designs, with the centre moving from text-based content to visually appealing multimedia components, and destination logos must take advantage of this development. Unique and colourful destination logos, as well as animated and innovative buttons, are reported to be common (p. 104), thus reaffirming the belief that the great majority of cities have their respective logos. According to Han and Mills (2006), visual elements such as pictures, colours and graphical layout can stimulate the interest of online travellers. These

elements may improve visual attractiveness and importantly the transfer of information (e.g. attractive photographs, logos and slogans; colours that match logos; destination-related backgrounds; online video clips; and newsletters and brochures).

Functional variables are also capable of exploring the use of logos, that is, whether for government or touristic purposes. This aspect is important for distinguishing two different logos with two distinct goals. On the one hand, logos for government purposes tend to be serious and based on cultural aspects that only the citizens can understand. On the other hand, logos for touristic purposes seek to attract tourists by highlighting the aspects that will earn praise for the most prominent attributes of the city. Nonetheless, the seriousness and formalism of a logo that represents the government can be flexible. This case is true for the logo of Paris, in which the same graphic represents both local government and touristic intentions. Several cities have taken on the challenge of designing one logo that aims to represent and symbolise both government and touristic affairs. The functional variables for the content analysis of this study are outlined in Table 4.5.

Table 4.5: Functional variables

1	Logo use and application	a. Tourism b. Tourism and institution (both)
2	Level of logo appearance on the official website	a. The logo is present throughout the web b. The logo is present only in the home page c. No logo
3	Logo location on the web	a. Up to the left b. Up to the centre c. Up to the right d. Other

4.1.2.3 Graphic variables

The effectiveness of a visual logo possibly depends on various design features of the logo, such as colour, shape and size (Park, Eisingerich, Pol, & Park, 2013). Logos should be 'recognisable, familiar, elicit a consensually held meaning in the target market, and evoke positive affect' (Henderson & Cote, 2006, p. 15). To achieve these characteristics, designers should experiment with colour, typography and structure, which are the

primary tools for the design of a logo. In this study, the graphics variable allowed for the investigation of the aesthetic aspects of the logo, such as colour, symbol, shape and lettering or typography. This information was relevant from a design viewpoint. Furthermore, emphasising that every aesthetic decision corresponded to a value in its perception was vital. For instance, selecting a typography with serifs for a logo would convey a traditional value, whereas choosing a modern typography for the design adds a certain type of value. In this regard, this study thoroughly reviewed this aspect.

Colour represents the attributes and characteristics of the city, and it could be used for distinguishing a city from the rest. The choice of the colour palette that best captures the essence and narrative of the destination is also an important prerequisite (Nigel Morgan et al., 2011). The colour tool has to be appropriately selected for a brand name (logo). The purpose of colour in logos essentially relates to its symbolic function, which has a remarkable power even from the prehistoric times. A collection of archaeological evidence indicates the use of coloured pigments (e.g. ochre) to convey meaning (Labrecque, Patrick & Milne, 2013). Bottomley and Doyle, (2006, p. 64) suggest that colour can bring 'inherent and immediate value to a brand'. They add that 'colour, symbol, shape and lettering contribute to the visual equity' (Bottomley & Doyle, 2006, p. 63). Visual equity is the value obtained from 'visual form', therefore the 'look and feel' of the brand. It provides brand recognition, allowing a brand to stand out on the supermarket shelf, for example. Colours produce an important retrieval cue for people when learning brand names (Bottomley & Doyle, 2006). The appropriate choice of colour may produce inherent and immediate value to the brand, similar to a correctly chosen name.

Tourism marketing is a sector that has not yet optimized the use of color in its communication's strategy; DMO logos are suitable examples to illustrate this viewpoint. The implication for DMOs is that they face the challenging task of selecting the appropriate color that not only best represents the destination, but also generates a strong image in the mind of visitors. As a result, DMOs should be aware of the perceived importance of colors and their interpretation when designing a logo. (S raphin et al., 2016)

The key role of graphic variables is based on the assumption that the look and feel, hence the logo and company, help to communicate a brand's desired image (Bottomley & Doyle, 2006). The graphic variables for the content analysis of this study are outlined in Table 4.6.

Table 4.6: Graphic variables

1	Typography	<p>a. Serif: the fonts that contain terminations and ligatures.</p> <p>b. Sans Serif: the fonts that do not contain terminations or ligatures.</p> <p>c. Old Style Serif: fonts inspired by Roman typographies, which usually carried serifs.</p> <p>d. Modern Serif: serif fonts usually used for display applications which merge contemporary creative styles with Romanic backgrounds.</p> <p>e. Fantasy: fonts based purely on creative styles, abstract and original fonts.</p> <p>f. Script: fonts based on handwriting.</p> <p>g. Blackletter: Gothic type letter, usually worked with ink and pen to achieve the thick finish in the vertical strokes and the thin in the horizontal.</p> <p>h. Rounded: sans serifs that have a rounded termination on their letters.</p>
2	Colour	<p>a. Yellows</p> <p>b. Oranges</p> <p>c. Reds</p> <p>d. Purple</p> <p>e. Blues</p> <p>f. Light blues</p> <p>g. Greens</p> <p>h. Blacks</p> <p>i. All of the above</p>
3	Logo structure (shape)	<p>a. Logo</p> <p>b. Symbol</p> <p>c. Balanced combination</p> <p>d. Combination with a predominant symbol</p> <p>e. Predominant logo combination</p> <p>f. Monogram</p> <p>g. Shield</p> <p>h. Seal</p> <p>i. Lettering/calligraphy</p>

4.1.2.4 Taxonomic variables

The taxonomic variables help with the classification of city logos into different graphic structures. Each structure represents a design strategy that could make a logo unique or establish an association with another. Guided by the most representative and recognised authors reviewed for this research, we selected three taxonomic studies. These three studies earn our attention because of their concepts, classifications and attempts to understand, from a taxonomy viewpoint, the multiple design strategies through which a logo can be created in different circumstances. These authors are John Murphy and Michael Rowe, who co-wrote *How to Design Brands and Logos*; Norberto Chaves, author of *La Marca País en América Latina*; and Per Mollerup, who wrote *Brands of Excellence*.

The objective of sorting these variables is to determine if the cities, when designing their logos, are guided by cities that have received a better qualification from the media (i.e. web pages, social media and 2d supports) and tourists. The idea is to detect if a trend moves the making of graphics for a city brand towards a design strategy or another. For example, the appearance of the I Amsterdam logo set a trend for many cities that followed and built their logos in 3d, based on simple letters (nominal) and puns (associative and metaphoric).

Purposefully fulfilling this thesis required the creation of a new categorisation that would synthesise all the variables and meaning found in the taxonomy studies of the three selected authors. The best means of achieving this goal was to merge the three visions and type of logo classifications, as many of the classes were repeated and others were not sufficiently clear in the city logo contextualisation. A classification of logos, in general, differs somewhat from that necessary to analyse logos of place brands. Some graphical strategies would possibly not apply to places. One of the three selected authors classifies country brand logos, and this classification served as a basis for categorising city logos in this study. Of the multiple variables from the three classifications, only nine coincident variables were selected for two reasons: first, they were better approximated to the graphical structure of the place logos/city logos, and second, they placed interesting parameters for analysis and thus meeting the objectives of this thesis.

The following classification was extracted from the typology studies of John Murphy and Michael Rowe, Per Mollerup and Norberto Chaves:

1. Nominal: name logo only. The name is seen on the logo without ornaments or decorations, and the font is selected to represent and provide the name with uniqueness.
2. Nominal-illustrated: name logo with embellishments, usually with no more purpose than to shine. It is typically used to stand out but is almost ornamental.
3. Descriptive/narrative: the logo is the result of a place; a narrative or history drawn into it. This logo describes the nature of the business or product. It directly refers to the object, company or product in question. The name may be uninteresting yet helpful to remember ('a fish sign that stands for a fish restaurant') (Mollerup, 2006, p. 105).
4. Metaphoric/associative/allusive: a logo of this type indirectly reveals the nature of the business. It refers to its object through a shared quality and works by association.
5. Iconic: uses a popular symbol/icon to represent. Everyone knows the meaning of the iconic logo, and the logo is used as a tool.
6. Abstract: abstract figure that cannot be clearly associated with any real context
7. Heraldic: this type of logo comes in the style of coats of arms; it uses symbols and shields to construct a symbol resembling the items used by knights during the crusades or the period of medieval wars. Heraldic logos are serious and elegant marks, and every element on these logos usually signify something for the identity. According to Medina (2014, p. 14), a heraldic mark is a shield that operates as a trademark, and it is designed under the guidelines arising from the combination of the graphics performance parameters of the trademark and the laws of heraldic design.
8. Capitulate/initials /acronyms: the name is reduced from a long name with one or more words to the initial abbreviation of each word that forms a new pronounceable word; however, when people forget they are acronyms, the acronyms become names. Logos of this type are arbitrary signs. An example of an arbitrary sign is IKEA, which stands for Ingvar Kamprad Elmtaryd Agunnaryd, the company's founder and birthplace.
9. Artificial: this logo type is a neologism or a new word name that is coined for the company or product that the logo represents.

4.1.2.5 Inferred variables

Inferred variables are those variables that could be drawn from observations of the logo. In this study, inferred variables proved to be important because they helped with verifying whether city logos somehow represent the city brands. Any hint of the city logos representing the city brands would prompt an inquiry into the advantage or disadvantage of this aspect. The idea with this variable is to discover if city logos can represent the attributes of the city brand to contribute to the brand, but without leaving aside an authentic production and well-designed of a graphic identity. Furthermore, brand storytelling evokes an emotional reaction while also incorporating facts about a brand. Storytelling evidence will be searched among the sample to discover which are the city logos that are telling a story, and if this is helping them to stand out and differentiate. The plan is to learn if city logos not only can represent the attributes of the city brand but at the same time, use storytelling techniques to be easily remembered.

Representation. Does the logo represent any functional or emotional element of the destination?

- a) Yes
- b) No
- c) Partially

Storytelling. Is there any evidence that points to storytelling?

- a) Yes
- b) No

4.1.4 City logo in the mimicry system

Ribot (2019) proposed the mimicry system that was discussed in the theoretical framework in chapter 2.3.3. In this system, brand logos tend to imitate what the business sector is doing. A number of examples of the mimicry system abound; for instance, a similar pattern is observed in the covers of beauty magazines sold in supermarkets. To be well positioned as a luxury car, a car must look like a luxury car brand, while simultaneously standing out and being differentiated from the rest. This mimicry is detected across many sectors.

Logos seemingly originate from three foundations. First, from the perspective of semiotic nature, logos are fundamentally of a verbal and a visual sign of two opposites. Second, from the standpoint of design nature, logos originate 'by combining visual signs and verbal signs in different positions – sometimes the verbal sign is inside the visual sign, in a balanced combination, or the visual sign is annexed within the verbal sign' (Ribot, 2019, p. 182). Finally, from the perspective of history nature, the foundation of logos is one that 'group[s] together all formalisations created since humans began social behaviour' (p. 182). All of these foundations are interconnected because they are composed of the same elements that must be deciphered, namely the visual and verbal signs, as illustrated in Figure 4.2 (Ribot, 2019). Ribot (2019) created from these categorisations a basic classification proposal in which the three categories are mixed to generate a classification matrix. In this study, this matrix served to achieve SO4 (Examine the overall tendency of urban world destination logos and the Spanish city logos). The data revealed can allow for the identification of patterns, as well as trends or correlations that could not have been examined with only the data.

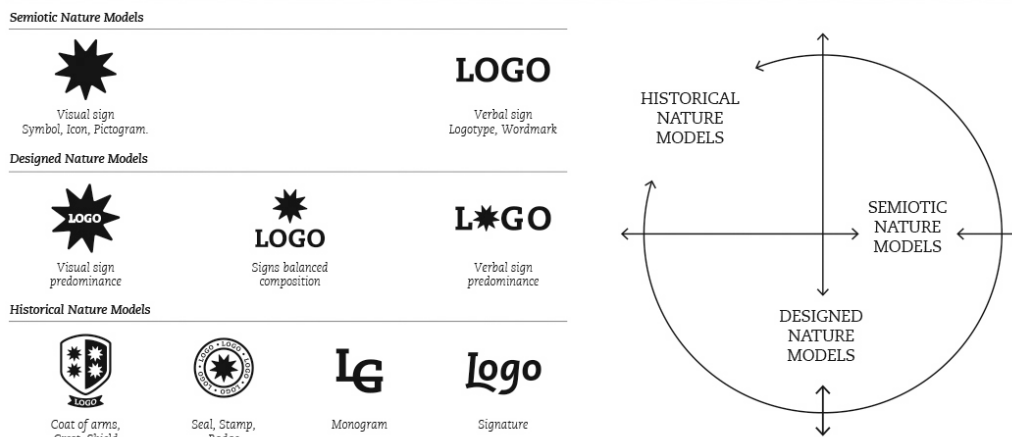


Figure 4.2: Visual identity classification proposal: Theoretical structure. Source: Ribot (2019)

Figure 4.3 illustrates Ribot's (2019) final proposal, which includes the three natures of formal models. It also shows the arrows of interrelation between the different models; these lines specify the fluctuations from pure models to degrees that include the characteristics of the adjacent models.

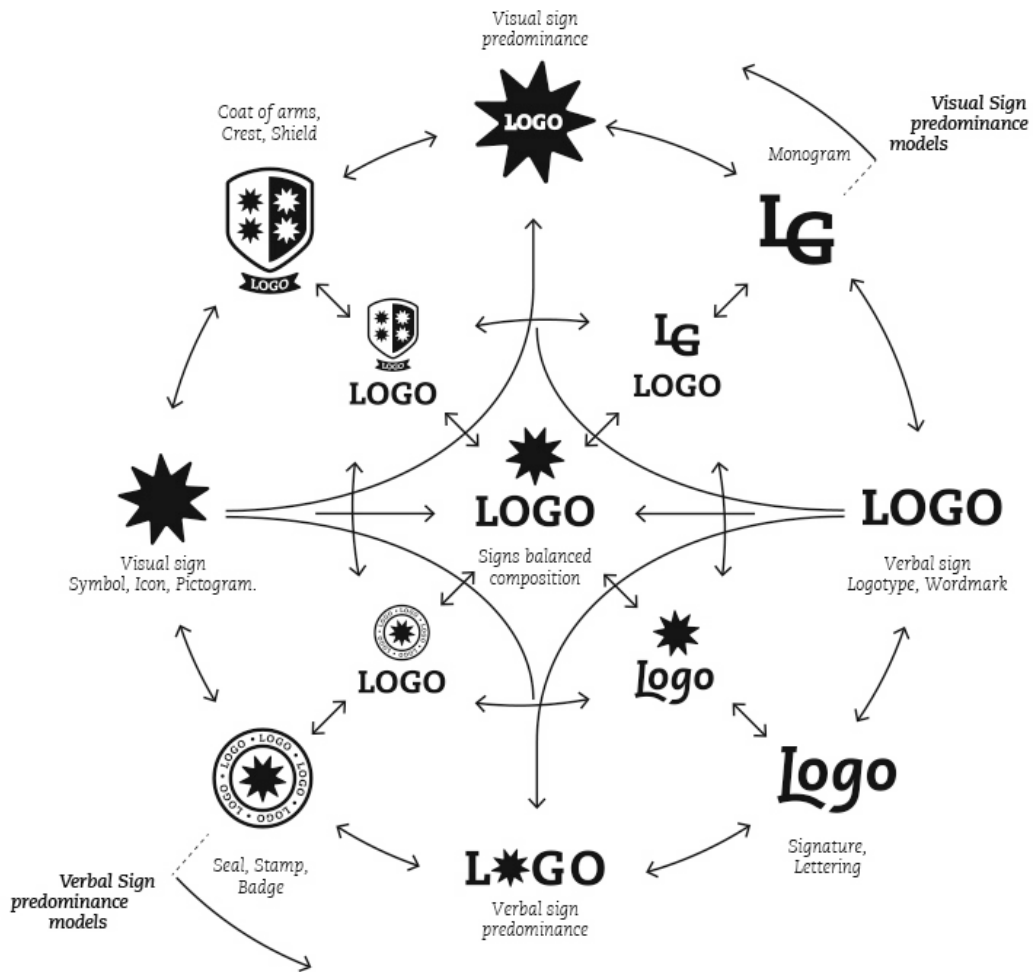


Figure 4.3: Visual identity devices classification proposal. Source: Ribot (2019)

The classification matrix enabled the characterisation of devices from different sectors of consumer products and services. As depicted in Figure 4.4, this matrix 'allows us to typify the cases in an outline, and to display which are archetypal or atypical in their use' (p. 186). Additionally, the matrix aims to determine the phenomenology of visual behaviour according to the prearranged parameters.

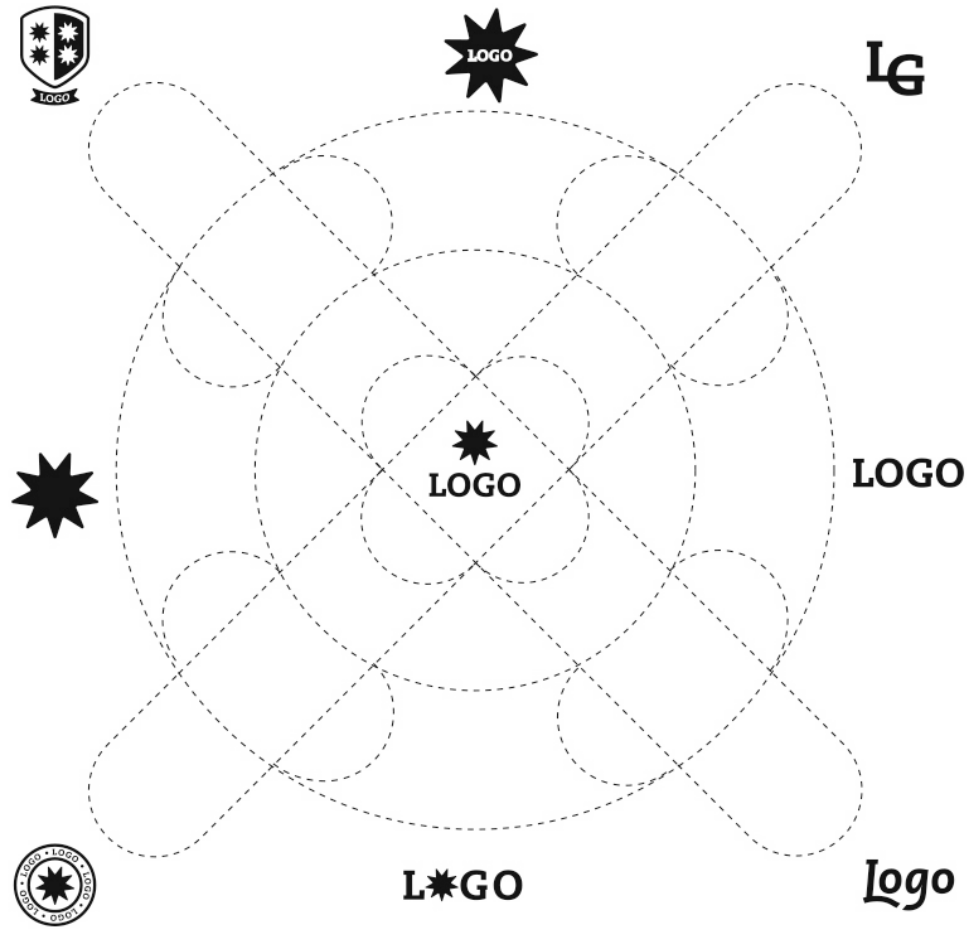


Figure 4.4: Matrix basis. Source: Ribot (2019)

Figure 4.5 demonstrates an example of how logos are distributed along the matrix; each parameter is represented by the model logo in the matrix, and the real logo is shown to determine where it would be positioned in the matrix. Meanwhile, Figure 4.6 displays an example of the matrix as a tool for examining the scope of international universities. Universities are divided into their continent of origin and placed within the matrix. This matrix provides 'a new perspective, visually much more relevant, which simultaneously expresses and corroborates the predominant presence of certain models of [the] relationship between the visual and verbal sign' (p. 198).

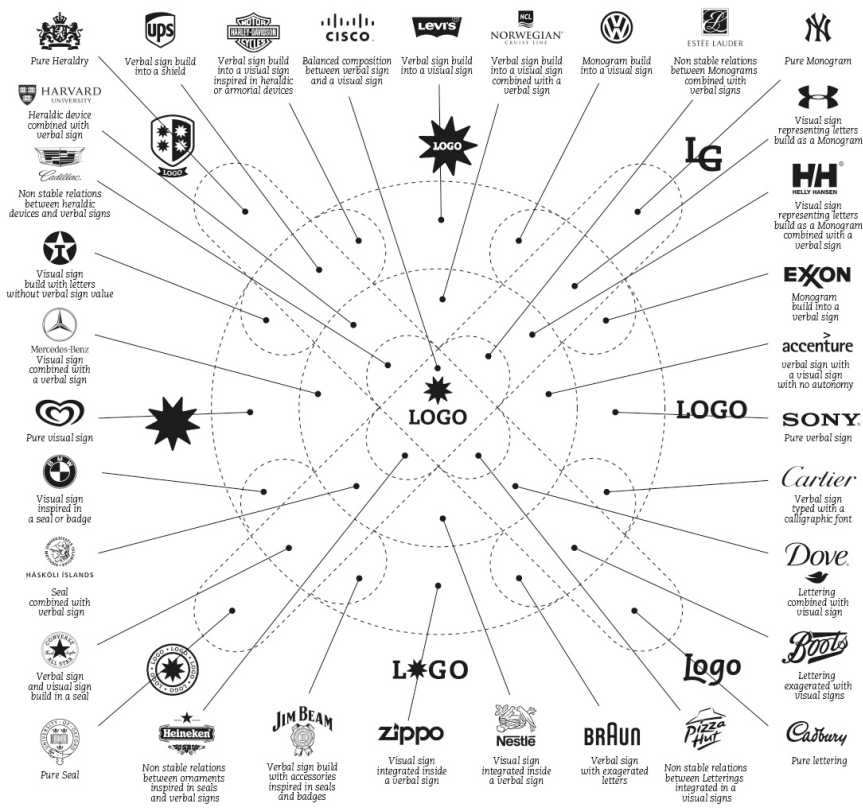


Figure 4.5: Parameters for the matrix characterisation criteria. Source: Ribot (2019)

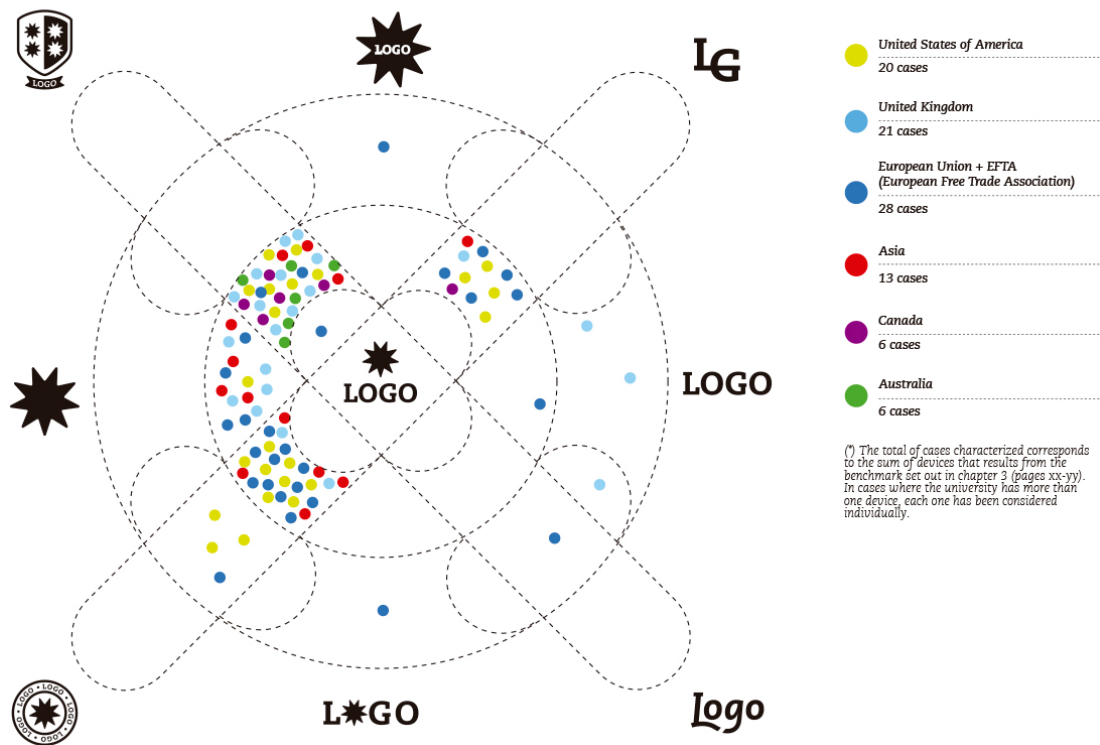


Figure 4.6: Trademarks' formal characterisation matrix for universities' devices from the scope of international universities. Source: Ribot (2019)

According to Ribot (2019), the matrix also works for tracing the graphic strategies and tendency of logos. The issue of how logos have migrated from one visual approach to another as depicted in Figure 4.7, with the examples of Microsoft, Ford, Starbucks, Texaco, Kodak, 3M and Apple, raises the interest to review how city brands logos fluctuate in time. Cities that change their logo during this investigation will be evaluated with this technique to unfold a notion of where are this logos shifting.

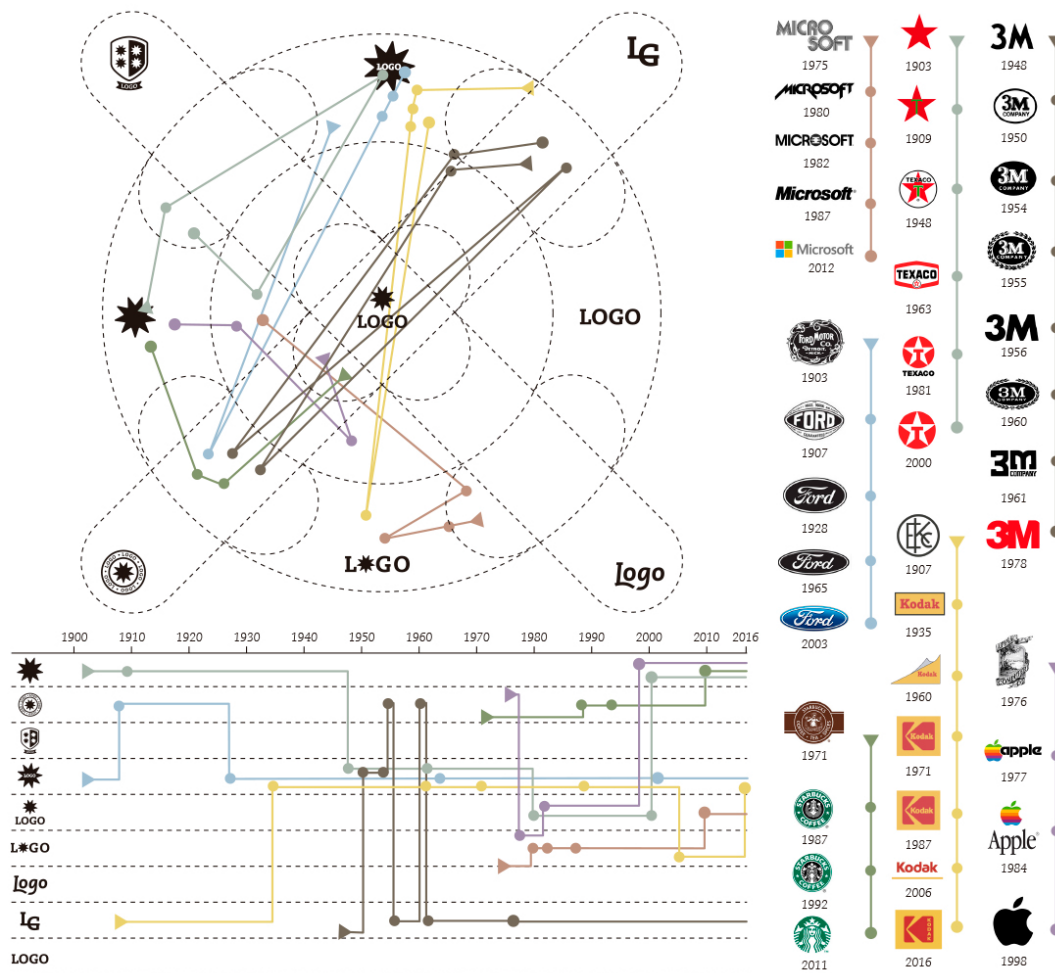


Figure 4.7: Characterisation matrix for devices' historical evolution. Source: Ribot (2019)

4.1.5 Parameters of the city logo graphic hexagon

For the development of **S04 (i.e. explore the relationship between a high- and poorly ranked city brand and its logo), the elements that make a quality logo were specified.** These elements have been discussed in chapter 2.3.6, in which the graphic parameters for a quality logo were identified according to different authors. The success of a logo possibly depends on several design qualities such as colour, shape and size (Park et al., 2013). Although the quality parameters of a logo must apply to a city brand logo to make it a quality logo, the idea that a city logo is not a commercial logo must be considered. This S04 was calculated to confirm if city logos with high graphics performance were a luxury product of only those cities with high positions in the Anholt City Brands Index ranking. High positions in both rankings may indicate that the better perceived city brands are more anxious about how they are viewed visually.

In this study, a mechanism was created to conduct a unique analysis of the graphic quality of a city logo. The selected parameters are based on the expert panel's answers and conversations derived via the interview technique (discussed in the next chapter), in coordination with design principles analysed in the theoretical framework and largely considering the seven identifiable outputs of a graphic brand defined by Chaves (2011) based on Latin American country logos.

The selected parameters that every designer behind a visual identity of a city logo should follow were set into an instrument built for this matter. This instrument enabled the graphical assessment of each city logo and the creation of a specific ranking involving design parameters. As illustrated in Figure 4.8, the parameters are divided into conceptual and technical parameters to clearly differentiate the type of measures. The conceptual part of creating a logo is within the design thinking area of the hexagon. It involves brainstorming, creating concepts and choosing ideas. The parameters governing the conceptual part are **coherency, pregnantness** and **protectability**. By contrast, the design technique area concerns the technical outputs of a logo. The parameters in this area include **applicability, timelessness** and **formal design capacity**. The six parameters are ordered into a hexagon in which the six settings are accordingly located to measure the quality of the city logo.

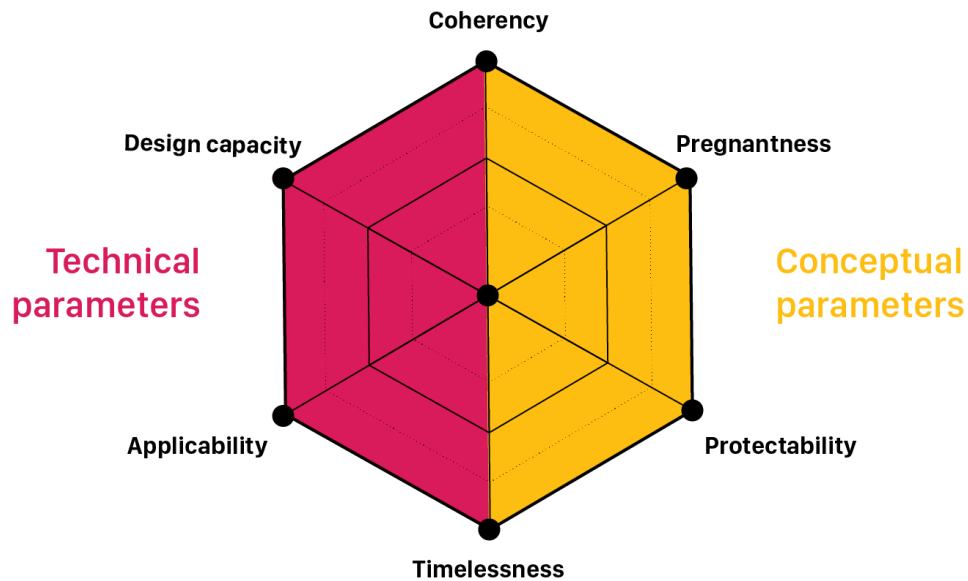


Figure 4.8: Parameters of the city logo graphic hexagon. Source: Author's own creation

- Coherency:** The first and the most important principle is coherency, or the quality of being logical and consistent. Coherency can be understood as the reflection of the peculiarity of the place, which also involves its culture and heritage. It contains a sense of pertinence and meaningfulness. Chaves (2011) describes this issue as emblematic capacity, which is also part of cultural quality. A city brand graphic must be conceived based on the city's own identity, and the local public must recognise the conceptual and visual features of the city as their own. This pertinence can be observed if the city logo has a cultural sign, a symbol with which citizens identify or an emotional element such as a historical device. From a communication standpoint, the quality of being relevant or appropriate has to work as an 'umbrella brand'. The repertoire of thematic circumstances in which the sign has to be used is virtually unpredictable: art, sports, commerce, science, politics and tourism, among others. In all cases, this logo must be based on a symbol of the highest institutional authority. Coherency was measured in this study by assessing the degree of representability (e.g. none, some, partially, substantially and yes, the coherence is clearly observed in the logo).

- **Pregnantness:** A city logo must be pregnant or predominantly visible, such that is memorable, significant and suggestive. The concept can be considered pregnant. A city logo filled with clever meaning is also regarded as pregnant. Pregnancy is accomplished by creating a simple, different, seductive and easily understandable logo. The Psychology of the Gestalt established a Pregnancy Law that was adopted by the Bauhaus School. According to this law, more pregnant figures tend to be perceived first or produce a more significant visual impact. This case is evident in simple geometric figures such as triangle, circle and square (together, these figures form the icon of the Bauhaus). The simplest elements are preferred for the perceptual process because they allow for the synthesis and 'memorisation' of the forms that constitute the image. An image is pregnant when it is immediately perceived by the human eye, thus capturing one's attention at the outset. In advertising, the use of this resource is essential for making the ad look like part of the brand. The degree of pregnancy was measured in this study by assessing the use of shapes and simplicity for memorisation (e.g. from 0 to 5).

- **Protectability:** The city logo cannot look like any other brand and even less than the nearby brands. Protectability pertains to a legal feature as much as a design one. The logo must be transparent, clear and understandable, even when complemented by an actively installed non-verbal symbol: someone is always bound to be unfamiliar with the name and is thus in need of clarification. The logo must be individual and unique to be registrable. Protectability was measured in this study by verifying the logo's resemblance to other logos.

Ribot (2019, p. 50) suggests that a logo needs to be protected; otherwise, the brand 'is meaningless as others may appropriate its acquired value'. Ribot (2019) adds that logos are key to marketing processes because they 'link visual identity devices with the information available to consumers to help them make decisions and that choosing a trademark is a way of choosing from who, and what, a product or service is'. Furthermore, Slade-Brooking (2016, p. 24) states that this legal system enables organisations to take legal action upon the unauthorised use of their logo or something that ventures to resemble it.

- **Timelessness:** This parameter denotes sustainability in time and place. Chaves (2011) refers to this issue as long validity. A city logo must strive to be timeless, capable of being definitive, strengthened as a stable identifier and increasingly recognised internally and externally. It must aim to be transcendent and unaffected by the passage of time or changes in fashion. A timeless city logo is

one that has a high-quality design and a high likability concept.

In its more scientific version, city branding should not suffer from the burden of trends; however, city branding suffers in its most superficial aspect: the logo. Logos and brands should be as timeless as possible, with the capacity to change along with their environment without losing their personality or identity. This concept would be effective as a motto when creating a visual identity. However, being timeless does not denote 'do not change'. In fact, the element that differentiates a great brand is the capacity to reinvent itself at every opportunity and adapt to the environment from its own prism, without losing its identity. Currently a corporate brand defines a company, but tomorrow would be the margin of all contemporary aesthetic issues. The brand values that reflect the personality and the market proposal emerge from corporate strategy. Some examples of timeless logos are the ones designed by Paul Rand (see Figure 4.9). In summary, a brand is what represents us, to us, not to what happens in our environment. The timelessness parameter was measured in this study by detecting hints of trends and originality.



Figure 4.9: Examples of logos designed by Paul Rand, which are considered timeless. Sources: Airey (2015); Meggs and Purvis (2016)

- **Applicability:** Consistency is required at the conceptual level, whereas applicability is necessary at the technical level. Thus, the city logo must be appropriately used in various circumstances and supports. From a design

perspective, the applicability of the city logo also lies in its versatility. The city logo must bear without losing legibility in all sizes. Additionally, it should be recognised in all types of visualisation factors such as appearance, distance, illumination, movement and reading speed. It must resist all types of reproduction techniques, including the most sophisticated printing of computer images, embroidery on canvas, metal melting, pyrography, scanner and home printing. Applicability was measured in this study by analysing the city logo's attunement with the different logos of the city, the city council logo and both tourism and city council websites.

- **Design capacity:** This parameter pertains to the formal aesthetics regarding the design and construction of a logo. Both the colours and shape or geometric figures that compose the visual element must be unambiguous and easy to recognise and even verbalise. Parameters such as colours and sizes should be attuned to the logo and its context. This variable was measured in this study by analysing the city logo variants encountered at the city logo recollection stage of the content analysis. Furthermore, the measurement involved the evaluation of the use of colour, typography and design structure and classification to confirm these variables attunement with the first parameter.

In Table 4.7, the six parameters are listed according to the value they represent for the realisation of the ranking. Hence, if a tie ensues, the logo with the best punctuation in the highest value parameter would be better positioned in the ranking.

Table 4.7: Ranking of parameters according to importance. Source: Author's own depiction

1	Coherency
2	Applicability
3	Design capacity
4	Pregnantness
5	Timelessness
6	Protectability

These parameters were applied to the city logos of the sample to determine their strengths and weaknesses. All these measures were assessed on a five-point Likert scale from 0 (non-existent) to 5 (excellent); that is, the city logo tested had the parameter in question. The range allowed for observing the logos that have a better design performance and those logos that are lagging behind.

According to these results, the city logos were ranked from 1 (best performance) to 48 (worst performance). The ranking procedure was selected because it revealed the most desirable alternative of various logo models. Additionally, the city logos were divided into three groups: from the bottom of the ranking, the group with a mediocre design performance, the group with a neutral design performance and the group with excellent design performance. The idea was to detect certain similarities among the elements of each group.

4.2 Interview Technique

Creswell (2006, p. 129) argues that data come in various types, they fall into four basic categories: observations, interviews, documents and audio-visual materials. For this thesis, the interview category is a fundamental part of the material to achieve the research objectives. An interview is a conversation with a structure and a purpose. It is a popular technique for obtaining an understanding of the world from the perspective of interviewees, and it aims to break down the meanings of their experience (Álvarez-Gayou, 2003; McNamara, 1999; Olabuénaga, 2012). The interview is a commonly used survey method in social sciences. It may be useful as a follow-up to specific answers. Interviews can be held face-to-face or remotely, for example, over the phone, through email and nowadays, via social networks (Blaxter, Hughes & Tight, 2006).

The interview method requires inquiring about and discussing specific topics with people. It can be a highly useful technique for 'collecting data which would likely not be accessible using techniques such as observation or questionnaires' (Blaxter, Hughes & Tight, 2006, p. 172). Interviews come in many types and combinations of them, but they are mainly divided into two categories: structured and unstructured interviews. Yin (2016) considers the second category as qualitative interviews, but it largely refers to the same type of unstructured interview. The primary difference between the two interview categories is that structured interviews cautiously script the interaction. Data are gathered through direct verbal communication between the interviewer and interviewee. In a structured interview, the interviewer asks questions to obtain research-relevant information from the replies of the interviewee. Structured interviews are best for capturing direct answers to questions when the researcher needs to compare findings between respondents (Weerakkody, 2009). On the contrary, unstructured or qualitative interviews allow the interviewees to share their thoughts without a structured guide of questions and answers.

Questions are also classified into two main categories: open- and closed-ended questions. Open-ended questions require more thought than a simple one-word response, whereas close-ended questions can be answered by a simple 'yes' or 'no', or by selecting a reply from a batch of given options. In open-ended interviews, all the respondents are asked the same questions, and the answers are written down or audio recorded by the interviewer.

At one extreme, the interview may be tightly structured, with a set of questions requiring specific answers (cf. questionnaires), or it may be very open-ended, taking the form of a discussion. In the latter case, the purpose of the interviewer may be simply to facilitate the subject talking at length. Semi-structured interviews lie between these two positions (Blaxter; Hughes & Tight, 2006, p. 1)

4.2.1 Delimitation and interview's design

For this investigation, a structured interview technique with open-ended questions was adopted. The interviews were conducted with a panel of experts, which enabled the comparison and subtraction of critical information about their views on the role of graphics in city branding and the status of city logos. Additionally, the experts were asked about their perspectives on the capacity of city logos to represent and communicate the corresponding city brands. Two interview channels were used: face-to-face and email. Several experts comprising the panel were not in Barcelona at the time of the interviews. Hence, some of the interviews and discussions had to be done in written form. The questionnaire intends to determine whether the experts believe that the city logos of the Spanish cities of the corpus communicate the values of what they perceive are the city's brand and identify the criteria the experts used for expressing such belief.

Seven in-depth interviews were conducted for the investigation. The expert panel consisted of designers and theorists on branding. The logo and visual identity experts are designers who have advised, created or been on a brand strategy team constructing the image and brand of a place at some point in their professional careers. They are all teachers and considered to be specialists in the field. These experts are professionally renowned. Meanwhile, the place branding and communication experts are academics, who are also recognised in their fields. They are known for their articles and books about place branding. Two of the place branding and communication experts are members of the board of the International Place Branding Association (IPBA). The IPBA holds an annual convention in which knowledge discussion and project presentations transpire.

All of the experts were selected by convenience; they voluntarily agreed to participate,

as the investigation was aligned with their professional interests. The significance of the interviews rest upon the experts' confrontation of theories and exploration of their diverse opinions.

4.2.2 Logo and visual identity experts

The panel includes experts in visual image and visual identity. Their profiles are presented below and summarised in Table 4.8.

Norberto Chaves is a branding advisor (Buenos Aires, 1942) and professor of Semiology, Theory of Communication and Design Theory at the Faculty of Architecture and Urbanism at the University of Buenos Aires and the EINA design school in Barcelona. He has resided in Barcelona since 1977. The leadership of Chaves in his specialty is the outcome of a long experience, in which the cases of high complexity raised by companies and institutions of almost all sectors have predominated. Chaves' intense academic activity in Spain and Latin America is nourished in this leadership experience. He is the author or co-author of several works, including *El oficio de diseñar* (2001), *La imagen corporativa* (Chaves & Belluccia, 2005), *Marca* (2010) and *La marca-país en américa latina* (2011).

Dr Sebastian Guerrini is a designer (Buenos Aires, 1965) in visual communication (UNLP, Argentina). He has a post-graduate degree in Communication Technologies (Scan-Centre, Netherlands) and a Ph.D. in Communication and Image Studies (University of Kent, England). He postulates that constructing the graphic brand of a city requires 'a consensus between what you are, what you want to be and what people want, to establish their position'. Dr Guerrini explains that the brand is linked to productive sectors, tourism offer, investment stimulus and tourist presence. He adds that the brand is not only a means of occupying a niche but also a socialisation of the social bond, which affects the way of seeing. He highlights the importance of inclusivity, that is, ensuring that the inhabitants are not left out of the mark of their place and feel proud of their brand city. Finally, he argues that brand identity is initially built with arguments and then with an aesthetic sense. Dr Guerrini is the author of *Los Poderes del Diseño: La construcción de imágenes y marcas entre culturas, políticas y negocios. Teoría, metodología y práctica*.

Dr Francesc Ribot is a designer who graduated from the EINA School in Barcelona. He blends his professional career in visual identity brand consultancy with teaching and research activity. He has a Ph.D. in Philosophy from the Winchester School of Art, University of Southampton, UK. Within the professional field, he has more than 25 years of experience in graphic design consultancy in the services and consumption fields. Dr Ribot is currently the head of the Graphic Area and professor in the Degree in Design and in the Master in Packaging Design at ELISAVA. He recently defended his Ph.D. at Southampton University, and his project focuses on the evaluation of the mimetic behaviours of the corporate visual identity of products, companies and institutions.

Dr Daniel Tena is a design and communication researcher. He has been a design teacher since 1982. He is also a professor at the Universitat Autònoma de Barcelona where has been teaching since 1992. Dr Tena graduated with a degree in Advertising and Public Relations (1989) and a Ph.D. in Audio-visual Communication from the Universitat Autònoma de Barcelona (1998). He is an expert in teaching and research on the design and production of visual and audio-visual messages in mass media from the formal and perceptive perspective. Dr Tena specialises in the study of the aspects that affect the communication of organisations, such as advertising, publicity and public relations. He is the director of *grafica journal* (Journal of Graphic Design) and director of *Questiones Publicitarias* (Journal of Advertising and Communication). Additionally, he works on the research groups GRP (Advertising Research Group), focusing on the study of the receipt of the communication, and GRPCP (Research Group in Psychology and Advertising Communication). He develops the Platform for Analysis of the Reception of Communication (PARC) as an online research environment. Dr Tena is the coordinator of the Master in Journalism and Digital Communication, organised by the Institute of Postgraduate Studies (IUP), and the coordinator of the Master in Graphic Communication at the Universitat Autònoma de Barcelona. His specialties include advertising and public relations, communication and formal design. He is the author of *La Influencia de la composición gráfica en la elección de un bloque de texto escrito* (1997), *Diseño gráfico y comunicación* (2005) and *Diseño gráfico publicitario* (2017).

Table 4.8: Experts in logo and visual identity. Source: Author's own summary

Norberto Chaves	Advisor on corporate identity, essayist and teacher in postgraduate courses and events in architecture, design and communication
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Dr Sebastian Guerrini	Graphic designer, Ph.D., professional, teacher and specialist in branding, with 30 years of experience. He works at Guerrini Design Island and teaches at Escola ELISAVA.
Dr Francesc Ribot	Designer, art director and Ph.D. He founded his own Menage Design studio developing brand identity and packaging projects. He is a teacher in various schools and universities. He has received the Laus, BestPack and AIGA awards.
Dr Daniel Tena	Professor, Ph.D., <i>grafica</i> director, researcher and expert in the study of the aspects that affect the communication of organizations (i.e. advertising, publicity and public relations)

4.2.3 Place branding and communication experts

This panel is composed of experts in place branding and communication. Their profiles are provided below and summarised in Table 4.9. Dr Leonardo 'Don' Dioko is part of the board of the International Place Branding Association (IPBA). (IPBA is an organisation that provides a forum for the exchange of ideas around the theory and practice of place branding. It links members of the international place branding community in a beneficial manner; brings scholars, researchers and practitioners closer together; and advances the professionalisation of the field.) Dr Dioko is a professor and director of the International Tourism Research Centre of Macau, at the Institute for Tourism Studies in Macau, China. He mainly teaches in the areas of marketing and management, particularly in the topics of consumer behaviour, research methods, tourism and hospitality marketing, service quality and strategic management. Dr Dioko obtained his Ph.D. in Organization and Management at ISCTE (Portugal), his MSc in Strategic Management from the University of Macau and his BSc in Business Administration at the University of the Philippines in Diliman, Quezon City. Since 2003, and formally as Director of ITRC from 2007, Dr Dioko has conducted a substantial number of management investigation studies commissioned by the Macau S.A.R. Government or its agencies. These investigations include Macau's tourism policy development and social issues of significant public relevance principally. In addition to public policy research, his scholarly research covers destination branding and tourism marketing, evaluating and managing the consequences of rapid tourism growth, sustainable issues for cultural and heritage resources and exploring the unique aspects of travel behaviour and psychology.

Dr Mihalis Kavaratzis is also part of the IPBA board. He is an associate professor of Marketing, University of Leicester School of Business. Dr Kavaratzis has a Ph.D. in City Marketing from the University of Groningen, Netherlands, and has taught marketing and tourism-related courses in Budapest, Hungary and Leicester, UK. His research focuses on place marketing, place branding and tourism destination marketing. He is a founding board member of the IPBA and a senior fellow of the Institute of Place Management. Dr Kavaratzis has published extensively in various academic journals, and he is co-editor of *Inclusive Place Branding* (with M. Giovanardi and M. Lichrou, 2017), *Rethinking Place Branding* (with G. Warnaby and G.J. Ashworth, 2015) and *Towards Effective Place Brand Management* (with G.J. Ashworth, 2010).

Dr Jordi De San Eugenio is a geographer and communicologist. He is a professor at the Vic-Central University of Catalonia, Spain. From 2011 to 2013, Dr De San Eugenio was the head of the Communication Department, and from 2013 to 2014, he was the vice dean of the Faculty of Business and Communication. In 2011, he received his Ph.D. in Place Branding from Pompeu Fabra University. His work titled *La transformació de territoris en marques: el reconeixement i la diferenciació d'identitats espacials en temps postmoderns. Un estat de la qüestió*, originated the *Teoría y métodos para marcas de territorio*, which is an essential piece in the definition and understanding of the current panorama of place branding, as it gathers different approaches and theories about the subject. His research interests include place branding, public diplomacy, environmental communication and humanistic geography. Dr De San Eugenio has also published among other works *Visual landscape as a key element of place branding* (with J. Nogué, R. Govers) and *Del estado-nación al estado-marca. El rol de la diplomacia pública y la marca de país en el nuevo escenario de las relaciones internacionales*.

Table 4.9: Experts in place branding and communication. Source: Author's own summary

Dr Leonardo 'Don' Dioko	Professor and director of the International Tourism Research Centre of Macau and an IPBA board member. He is a researcher on tourism policy development and social issues of significant public relevance and destination branding, among others.
Dr Mihalis Kavaratzis	Professor, researcher and IPBA board member. His research focuses on place marketing, place branding and destination marketing. He has published extensively in various academic journals.

Dr Jordi De San Eugenio Geographer, communicology expert, professor, advisor and researcher at Vic-Central University of Catalonia. His research interests include place branding, public diplomacy, environmental communication and humanistic geography.

4.2.4 Questionnaire

The interview was held in the first instance as a conversation (live interview) with four of the interviewees (Dr Francesc Ribot, Dr Sebastian Guerrini, Norberto Chaves and Dr Jordi De San Eugenio), and a specific place was agreed to develop the meeting. The interviews were conducted via Skype. With Dr Don Dioko and Dr Mihalís Kavaratzis, the modality applied was by mail. The questionnaire comprised 15 questions and one item on the five city–logos of Spain. This last item was developed with the aid of Typeform, an online software that works as a service company specialising in online form building and online surveys. Typeform creates dynamic forms based on user needs. Its software has been used by Apple Inc., Airbnb, Uber and Nike, Inc. Typeform claims it produces millions of forms every month (Typeform, n.d.).

The interview was conducted in English and Spanish as appropriate. The questionnaire and Typeform were also in the language of the interviewee. The same questionnaire was used for both expert panels to allow for the comparison of the responses from two perspectives. As both expert panels have worked on projects involving place branding, no problem emerged in terms of the vocabulary and definitions of concepts.

The questionnaire (see annexes) includes a section inquiring about the meaning of brand, which enabled the derivation of a single definition for the project. The succeeding questions relate the brand to places and how place branding is defined by the panel of experts. The questionnaire is completed with specific issues related to city branding and the value that the logo acquires for these strategies. The section involving Typeform seeks to evaluate the logos of the cities of Spain, which are part of the sample. The idea with this item is to assess the performance of the logos of Spanish cities vis-à-vis the logo performance of cities worldwide.

4.2.5 Data analysis

The live interviews were transcribed by the researcher. In cases where the interviewee, due to issues of time and time location rather than distance concerns, had no choice

but to directly answer the questions in the written interview, the original version sent was maintained. However, in some cases, a conversation was conducted via mail to clarify the answers or address doubts about the questions.

A thematic analysis (Braun & Clarke, 2012) was performed on the interviews. Each question in the questionnaire was analysed to achieve a convention in each subject. Questions that directly address the theme of the city logo were handled with caution.

The answers to the interviews were gathered to create a visual guide of the subject. Questions 1 through 3, which referred to the logo and the experts' perception of the graphic element, graphically expressed the distinct adjectives and concepts behind each given definition. Questions 4 and 5 became part of state of the art, which were summarised according to the respondents' perspective. The summarised answers were presented in a table to instantly identify the differences between both visions. Questions 6 through 15 were directly related to the theme of the presence of a city logo for a city brand; these questions were carefully analysed to extract the different concepts were subsequently revealed in the results and enable the development of an entire panorama of the problem. Item 16 analysed the experts' views on the selected Spanish city logos. The objective was to determine whether the Spanish city logos effectively performed and were at the service of the city brand. This information was also presented graphically to summarise the key points and situate them in a comparison with city logos.

4.3 City Logo Prototype

Hypothesis 2 seeks to review whether city logos effectively perform in the aspects used in Simon Anholt's City Brands Index inquiries. Thus, hypothesis 2 states that city logo prototypes located high in the Anholt ranking are associated with higher intensity with the six parameters in the city logo graphic hexagon. A city brand nowadays involves much more than the tourism area, as destinations are turning into places (section 2.4.7.2). In other words, tourism destinations 'have also shifted from mere leisure activities to consumption activities highly relevant for identity construction' (Vinyals-Mirabent, 2018, p. 24). A city logo must contain the capacity for flexibility and adaptation for a large number of scenarios presented by the city brand. This flexibility and adaptation make it a logo with broad applicability features — a timeless factor in which the prolonged effects of the city logo are ensured.

4.3.1 City logo prototyping

The resulting ranking of the city logo visual analysis, to which the city logos were subjected in a review of the parameters of the city logo hexagon, was divided into three. The first group consisted of the best city logos in the sample according to the hexagon. The second group comprised city logos that were considered to have average graphics. Finally, the third group included the worst logos according to the hexagon assessment.

Each group of city logos was afterwards deconstructed to reach the common design elements applied to them, for example, the type of typography employed, or the colour chosen. Each group proved to be constructed by characteristic design elements, which resulted in six kinds of graphics strategies. Six were necessary for reaching a panoramic total. These six strategies were transferred to six city logo prototypes.

4.3.2 Individual perception test

The individual perception test was conducted to identify the particular type of logo structure and number of colours, which are better for each of the components evaluated in the **Anholt-GfK City Brands Index SM (CBI)** (Figure 4.10). The city logo prototypes were surveyed for this insight. The tests were carried out by 15 Pompeu Fabra University specialists and researchers in the field of place branding. Some of these specialists have a Ph.D., whereas others have years of experience in the sector. They are all proficient in communication and image evaluations and recognised in communication media.

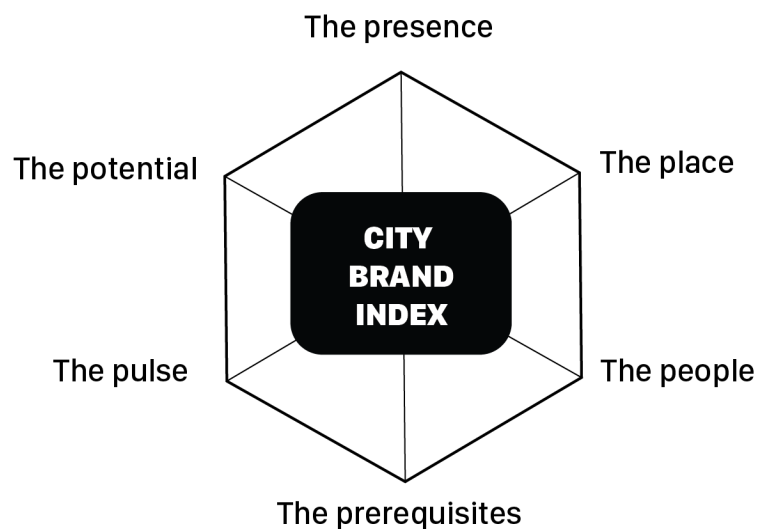


Figure 4.10: City brands index. Source: Author's own elaboration based on Anholt (2006, 2016)

When people reflect on cities, they often 'think in quite detailed and practical terms, focusing on issues like climate, pollution, transport and traffic, the cost of living, leisure and sports facilities, law and order and the cultural life of the city' (Anholt, 2006, p. 19). The six components of the Anholt hexagon are based on these thoughts to determine 'how the world sees the world's cities' (p. 18). The city logo prototype was assessed into the same Anholt's six components to learn if people would recognise them in the logo.

First, the **presence** variable refers to how the city performs in an international ranking. It measures the city's global contribution in science, culture and governance (Sevin, 2014). This variable focuses on this question: Would this logo prototype perform well while representing a city that has made an important contribution to society in terms of culture and science?

Second, the **place** variable pertains to the issue of the capacity of the prototype to effectively represent a city outdoors. It explores people's perceptions about the physical aspect of each city in terms of the pleasantness of climate, cleanliness of the environment and attractiveness of its buildings and parks (Sevin, 2014).

Third, the variable of **prerequisites** or quality of life examines the prototype in terms of basic necessities and public amenities. This measure determines how people perceive the basic qualities of the city such as schools, hospitals, transportation and sports facilities (Sevin, 2014).

Fourth, the **people** dimension requires the prototype to perform on the friendliness level and represent the cultural diversity of the hypothetical city it represents. It reveals whether the inhabitants of the city are perceived as warm and welcoming, whether the respondents believe in the ease with which to find and fit into a community that shares their language and culture and whether they would feel safe (Sevin, 2014, p. 49).

Fifth, in the **pulse** scenario, the prototype has to perform according to the activities of a city, that is, the events and interesting activities that the city offers. The original variable measures the perception that interesting activities and events are available to fill one's free time and the level of perceived excitement for the city's activities and events (Sevin, 2014).

Finally, in the **potential** scenario, the economic and educational opportunities are measured. The prototype tested to perform in this area is placed next to several financial and educational logos to measure its perceived performance in economic and educational settings. The original variable tested people to determine their impression of 'how easy they think it would be to find a job in the city, and, if they had a business, how good a place they think it would be to do business in. Finally, they [were] asked whether each city would be a good place for them or other family members to get a higher educational qualification' (Anholt, 2006, p. 20).

4.3.3 Analysis of the city logo prototype perception test

This part of the research seeks to establish any relationship between a high position in the Anholt City Brands Index ranking and the work done to visualise the brand. The key question focuses on determining if the highly positioned cities are deliberately thinking and working on their graphic image. A questionnaire was especially developed in this study to facilitate the identification of the elements' ranking (Figure 4.11). The respondents were asked to quickly rank the logo prototypes, from first to sixth place, according to their first impressions on the most adequate logo prototype for representing those proposed scenarios. The scenarios were a brief description of each of the points addressed by the CBI (provided earlier). The respondents evaluated the scenario and immediately ranked the logos according to their suitability for the proposal. As previously mentioned, first impressions are usually developed within two to seven seconds of seeing a logo for the first time (H. Kim & Fesenmaier, 2008). In the current study, the assessment was anonymously performed to encourage the specialists to select their first impression in ranking the prototypes, considering that there are no wrong answers.

The information was analysed in an Excel table; the points given to each logo, in every scenario, were added to obtain a final score. This score was ranked to reach a score of one to six that would allow the information to be transferred to the city brand hexagon, as demonstrated in the results. In this way, the city logo prototype that achieves the most points in the hexagon assessment will be considered the graphics strategy better suited to embody each of the six categories proposed by the Anholt-GfK CBI. The expectation is that those hexagons filled in only one of their parts indicate that the logo is better suited for these types of needs. The remaining question is focused on how the cities intend to be a graphically perceived.

4.3.4 Information results

The results of the instrument containing the content analysis (SO1) and the results of the perception analysis of prototypes (SO4), as being based on the Anholt-GfK CBI scale and the principle of the city logo hexagon correspondently⁷, are presented in the form of a radar chart. The radar chart is a graphical technique for visualising multivariate data in the form of a two-dimensional map of, in this case, six quantitative variables represented on each of the axis originating from the same point. Multivariate data are the outcome of the incorporation of simultaneous research and investigation of more than one outcome variable. The graph 'looks like a spiderweb, with spokes radiating from a central point and lines connecting them. It shows measurements where several variables contribute to the overall picture. All variables are considered to be of equal importance on a radar chart' (Tague, 2005, p. 437). Notably, the comparable position and angle of the axes are typically uninformative. The radar chart can be also understood as a star chart, web chart, star plot, cobweb chart or spider chart (Tague, 2005).

Tague (2005, p. 437) further explains that a radar chart is considered a data collector and analysis tool. Radar charts are best used for tracking or describing performance⁸ or progress when numerous variables are being measured to assess overall performance, and when weighting the relative significance of the variables is unnecessary. Tague (2005) adds that graphs are better than tables for examining and communicating results.

Radar charts are also useful for reporting Likert-scale responses, histograms and other frequency distributions for showing population percentages, importance–performance analysis, matrix diagrams, performance indexing, stratification and two-dimensional charts (Tague, 2005). However, Tague (2005) argues that the major quality of radar charts is that they succeed in presenting at a glance the specific categories requiring the most improvement or the areas where progress has been made (see Figure 4.11).

⁷ The Anholt-GfK CBI scale and the city logo hexagon both consist of six quantitative variables or dimensions (see pages 135 and 223 for more details on the axes). In a sense, Simon Anholt already proposes the use of this type of visualisation when forming a 'hexagon' with the six variables, upon which his study on city brands is based. Anholt applies the same concept to his first hexagon on country brands.

⁸ The general objective of this thesis is to explore and identify the greater quality graphic strategy for a city logo through the graphic performance in relation to its performance at the communicative and city brand level.

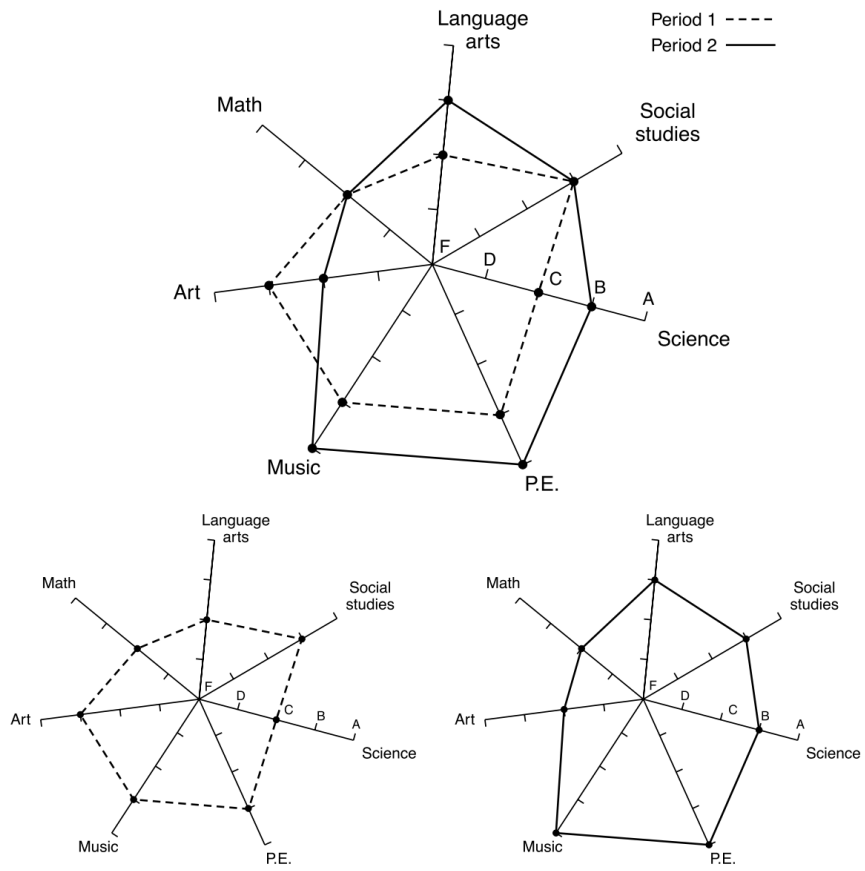


Figure 4.11: Example of a radar chart. Source: Tague (20)

Chapter 5 Results

This chapter explores the results of the study processes conducted as explained in the previous chapter. A conceptual map of this research project is illustrated in Figure 5.1. It renders the visibility of the tasks undertaken to achieve the research objectives and hypotheses. The conceptual map also demonstrates the instruments used for performing the methodological analyses and answer the research question: How should a quality city brand logo be constructed?

RESEARCH QUESTION

How should a quality city brand logo be constructed?

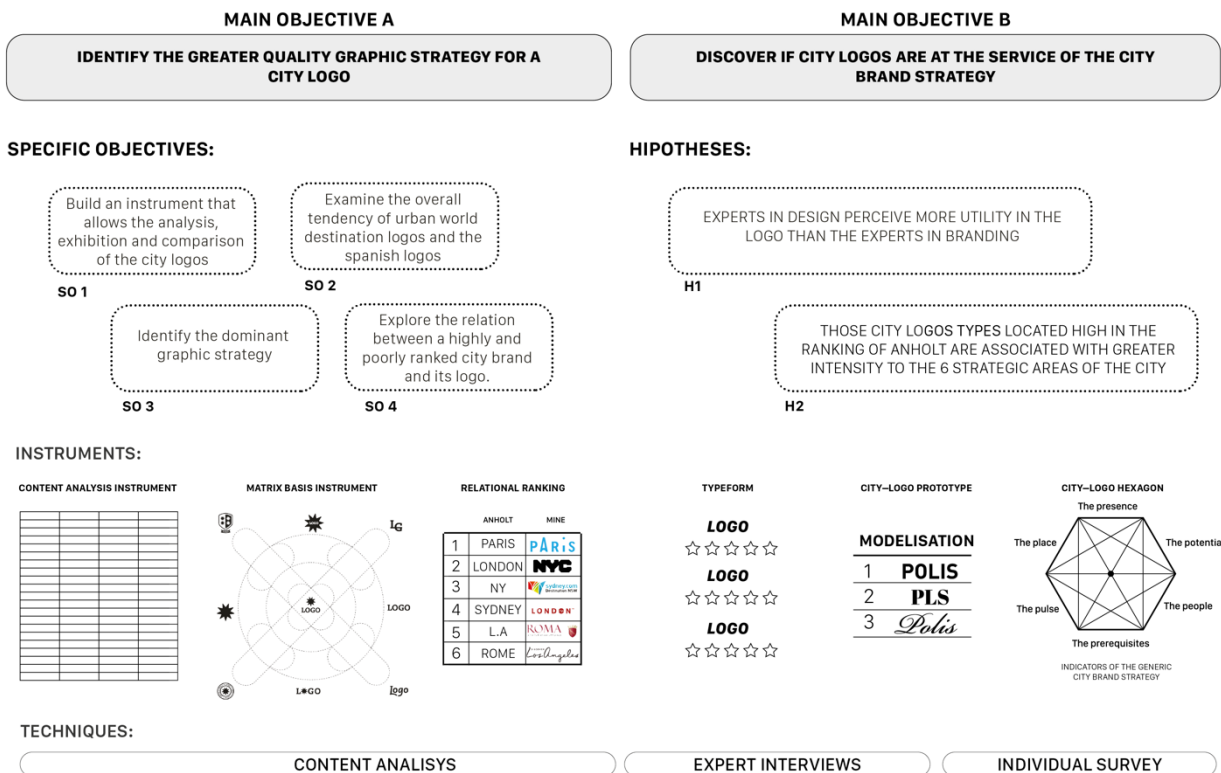


Figure 5.1: Conceptual map of the research project. Source: Author's own depiction

The results are revealed by starting with the specific objectives of general objective A. The results of the established techniques therefore have to correspond to those specific objectives. They are followed by the hypothesis of general objective B and the results obtained to corroborate or refute them.

5.1 S01. Results: Instrument

The purpose of S01 is to build an instrument that allows for the analysis, exhibition and comparison of city brand logos at the global level. An Excel table with the variables results was developed. It contains the sample logos and the information of interest. A comparison and recollection of the cities in the Anholt City Brands Index and the five most visited Spanish cities generated 48 city logos. The total number of logos enabled the observation and revision to explore the current panorama. These processes would not have been possible without extensive research and content analysis that allowed for the deconstruction of the visual element and the discovery of the underlying reasons.

Table 5.6 at the end of this section presents a file on each city logo that contains the result of each variable, which is the outcome of the Excel table, the instrument.

5.1.1 Descriptive variables

The first data obtained were the positions of all of the cities in the Anholt City Brands Index ranking. Simon Anholt was contacted by mail for this purpose. As depicted in Table 5.1, the cities marked in red were omitted from the study because of the exclusion criteria.

Table 5.1: Overall ranking in the city brands index in 2015. Source: Author's own depiction

1.Paris	18.Munich	35. Rio de Janeiro
2.London	19.Singapore	36.Denver
3.New York	20.Seattle	37.Shanghai
4.Sydney	21.Stockholm	38.Warsaw
5.Los Angeles	22.Brussels	39.Dallas
6.Rome	23.Chicago	40.Buenos Aires
7.Berlin	24.Philadelphia	41.Bangkok
8. Amsterdam	25.Prague	42.Basel
9.Melbourne	26.Hong Kong	43.Cape Town
10.Washington, DC	27.Dubai	44.Johannesburg
11.Toronto	28.Dublin	45.Istanbul
12.Barcelona	29.Edinburgh	46.Mexico City
13.Vienna	30.Auckland	47.Cairo
14.Madrid	31.Seoul	48.Durban
15.Tokyo	32.Houston	49.Doha
16.Geneva	33.Beijing	50.Mumbai
17.Milan	34.Moscow	

Figure 5.2 illustrates the visual data of the cities in the ranking, in which the nature of logo design is evident. The visual data is ordered according to the City brand index ranking.

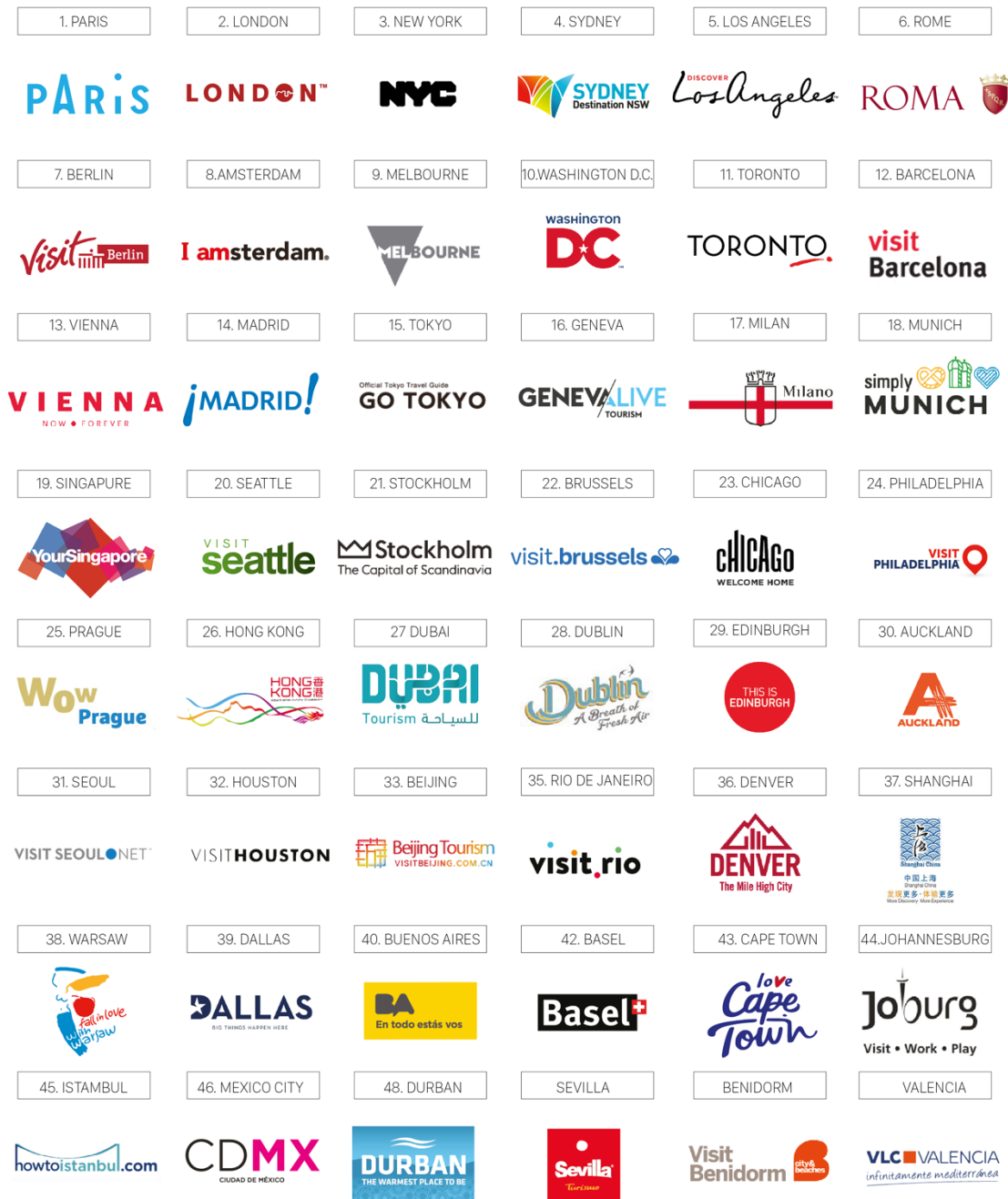


Figure 5.2: Destination logos of the cities in the City Brands Index ranking. Source: Author's own depiction

The next data investigated comprised the place of origin. The idea was to assess the heterogeneous and multicultural nature of the sample and evaluate not only the cities that are the best-known ones but also the cities located in all parts of the world. As illustrated in Figure 5.3, the results indicate that 22 cities come from Europe, 10 from North America, 3 from Latin America, 8 from Asia, 3 from Africa and 2 from Oceania. Europe is the continent with the largest number of cities in the analysis, followed by North America and Asia. In addition to the previous data, it is worth highlighting where each continent is located in terms of the chosen structure. This is why Figure 5.4 displays the logo structure classification according to the continent from which every city from the ranking belongs. It is seen that Europe has a presence in nearly every graphic structure. Furthermore, Asia has a slight tendency to structures that favours the symbol. This may be because of their cultural heritage. The Latin American countries in the ranking mostly position themselves on the monogram structure. North America seems to have representation in most of the structures but the combination with the predominant symbol and the shield type of structures.

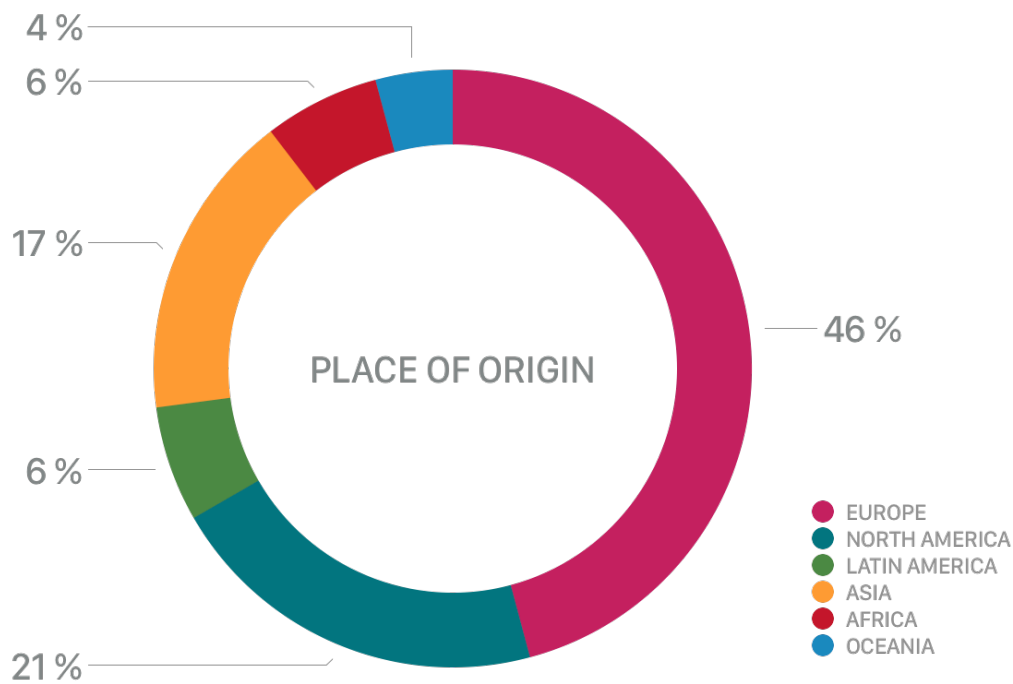


Figure 5.3: Number of cities in the ranking per continent. Source: Author's own depiction

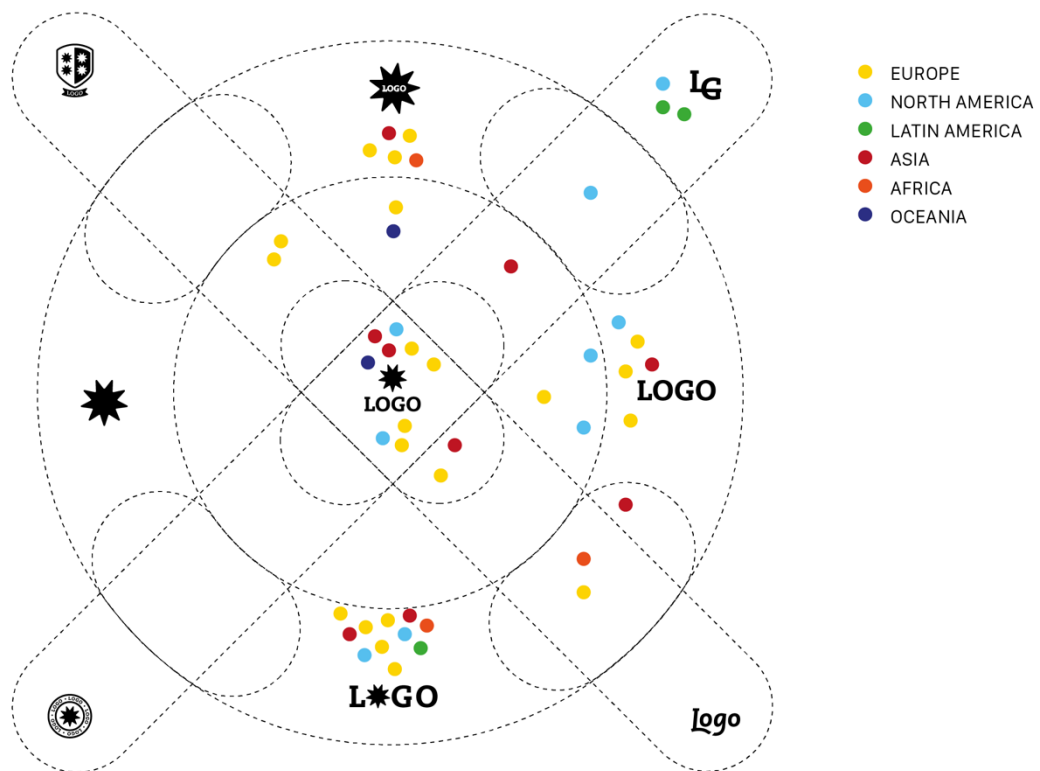


Figure 5.4: Logo structure classification according to the place of origin. Author's own depiction

The official tourist website was an important piece of data to assess in this study; web addresses were collected to inspect how they are exactly called on the internet and verify the most preferred words. The data analysed included the name container for the website on the internet. The plan was to explore if these web containers are repeated among destinations, and if they are, identify the city destinations' most preferred containers. Eighteen web addresses used the visit+city-name strategy, which was the most recurring strategy; moreover, city-name was the next most recurring strategy, which was used by 11 web addresses. A tourism-related container such as 'tourism' and 'travel' was used by eight web addresses. A slogan-related container was preferred by three web addresses. The other containers that included the words 'info', 'go', 'see', 'es' (e.g. esmadrid.com), 'meet', 'how to' and 'discover' were used by eight web addresses. As depicted in Figure 5.5, visit+city-name is the container with the most occurrences, followed by 'city-name' and the container with a tourism-related word.

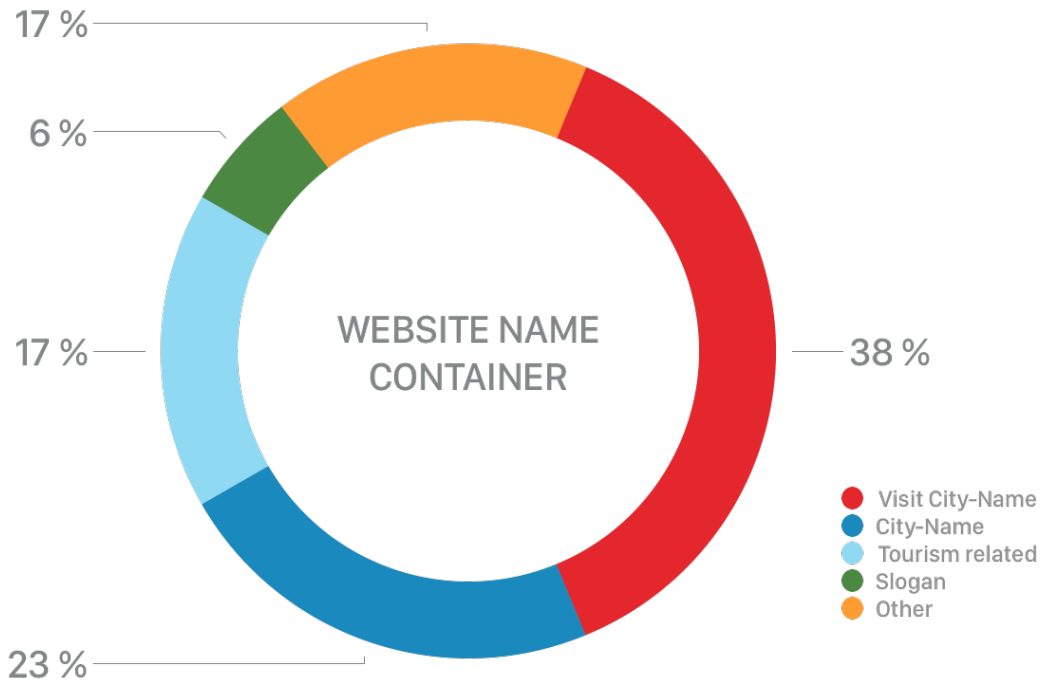


Figure 5.5: Number of cities in each type of web name container. Source: Author's own depiction

The corporate logo was assessed and captured in the same manner as the destination logo to see at a glance the specific cities with the same logo for the visual identity of the institution/government and the destination. As displayed in Figure 5.6, the New York, Rome, Berlin, Basel, Washington, DC, Madrid, Milan, Buenos Aires, Johannesburg and Mexico City use the same visual image for the identity of their respective governments and tourist destinations.

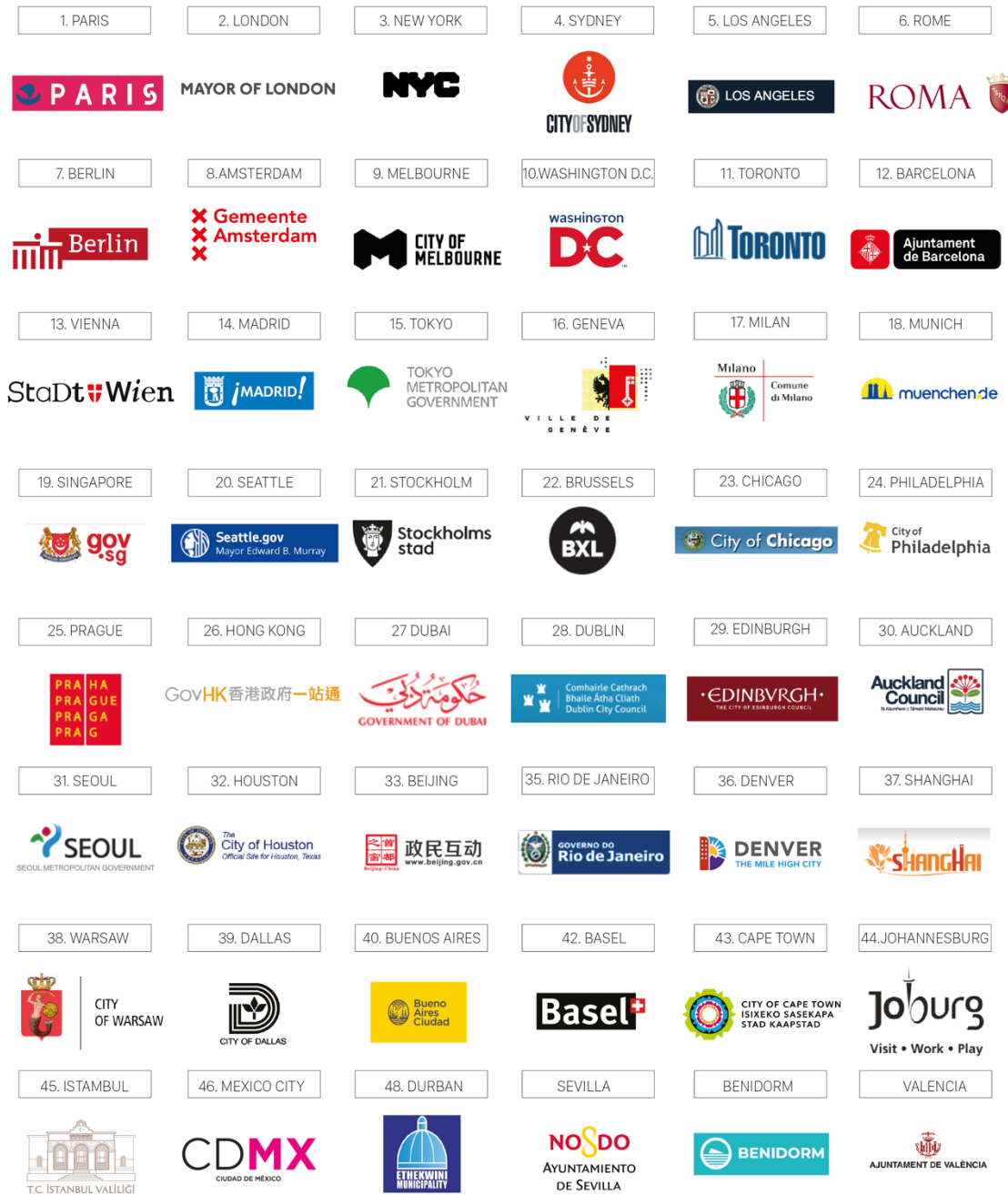


Figure 5.6: Corporate city logos of the sample. Source: Author's own depiction

The slogan was also reviewed to mainly ascertain if it is part of the logo, or if it is simply a component of a slogan campaign that has a higher probability of changing. Five cities in the sample apparently lacked seemed a slogan. Meanwhile, eight cities used the visit concept as a 'permanent' slogan probably because they used it as a name-container on their website. These cities are marked red in Table 5.2. Additionally, the table shows the nature of the slogans selected by each city. Three slogans are in their mother language;

by contrast, the rest of the slogans are expressed in English mainly because it is considered as a global language that facilitates communication and information sharing between different cultures.

Table 5.2: Slogans of the cities in the city brands index and the most visited cities in Spain. Source: Author's own depiction

- | | | |
|---------------------------|------------------------------------|-------------------------------------|
| • Paris je t'aime | • Your Singapore | • The mile-high city |
| • Visit London | • Visit Seattle | • More discovery
more experience |
| • New York City go | • The capital of
Scandinavia | • Fall in love with
Warsaw |
| • City of
celebrations | • Visit Brussels | • Big things happen
here |
| • That's so L.A. | • Welcome home | • En todo estas vos |
| • Rome is more | • With love,
Philadelphia xoxo | • Culture unlimited |
| • Be Berlin | • Wow Prague | • Love cape town |
| • I Amsterdam | • Best of all it's in
Hong Kong | • Joburg. Visit work
play |
| • Visit Melbourne | • Definitely Dubai. | • One Istanbul |
| • N/d | • A breath of fresh air | • Decidiendo juntos |
| • See Toronto now | • This is Edinburgh | • The warmest place
to be |
| • Visit Barcelona | • The show never
stops | • We love people |
| • Vienna now
forever | • City of me and you | • Visit Benidorm |
| • ¡Madrid! | • Visit Houston | • Infinitamente
mediterranea |
| • Go Tokio | • N/d | |
| • N/d | • Visit Rio | |
| • Yes Milano | | |
| • N/d | | |

This study assessed another variable, the city logo's initial display year (see Figure 5.7). The assessment involved three steps: determining the duration of the logo, ascertaining the date of its design and public unveiling and exploring the older logos and the rationale for their endurance. However, the launching year of five logos of the sample was unfeasible to confirm.

The year with the highest incidence of logo launches (nine cases of city logos' first display) was 2015, followed by 2014 (six cases). As seen on Figure 5.8 the oldest city logo is Berlin, which was developed on 1990' by Spiekermann while working in Metadesign but updated by Fuenfwerken Design on 2009. But for the purposes of this thesis within the time frames prescribed, Hong Kong had the oldest city logo, dating

from 2001. 'Brand Hong Kong', a government programme launched in the same year, was designed to promote Hong Kong as 'Asia's World City'. The original Brand Hong Kong logo was designed by Landor (Design Agency) in 2001; nine years later, Alan Chan Design updated the logo while maintaining its original concept. Alan Chan specifically preserved the core concept of the visual brand and brought it up to date with contemporary times by using brighter colours and playing with additional identity elements and the typography style. The second oldest logos in the sample were the 'I Amsterdam' logo and the 'Warsaw' logo, both dating from 2004, whereas the third oldest logo was NYC, which was launched in 2006. The cities with the newest logos, which were first displayed in 2016, were Vienna, Geneva, Chicago, Barcelona and Cape Town (Figure 5.9).

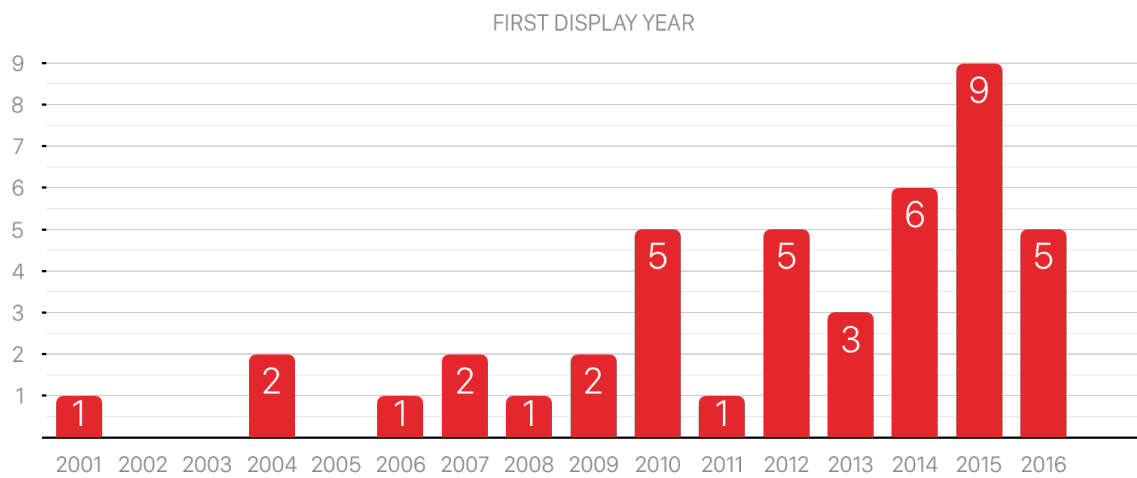


Figure 5.7: City logos' first display year. Source: Author's own depiction



Figure 5.8: Older city logos in the sample. Source: Author's own depiction



Figure 5.9: Newer city logos in the sample (until the end of this study). Source: Author's own depiction

Additional data recollected for the study included Facebook and Twitter as a means of communication and interaction with the audience. In particular, the Facebook and Twitter avatars of each city in the sample were gathered (see Figure 5.10). The vast

majority of the cities used the same avatar for both social media platforms. Figure 5.10 shows both Facebook and Twitter avatars (correspondingly), the great majority of them uses the same image on both social networks. Shanghai was the only city that showed no presence neither on Facebook nor Twitter.

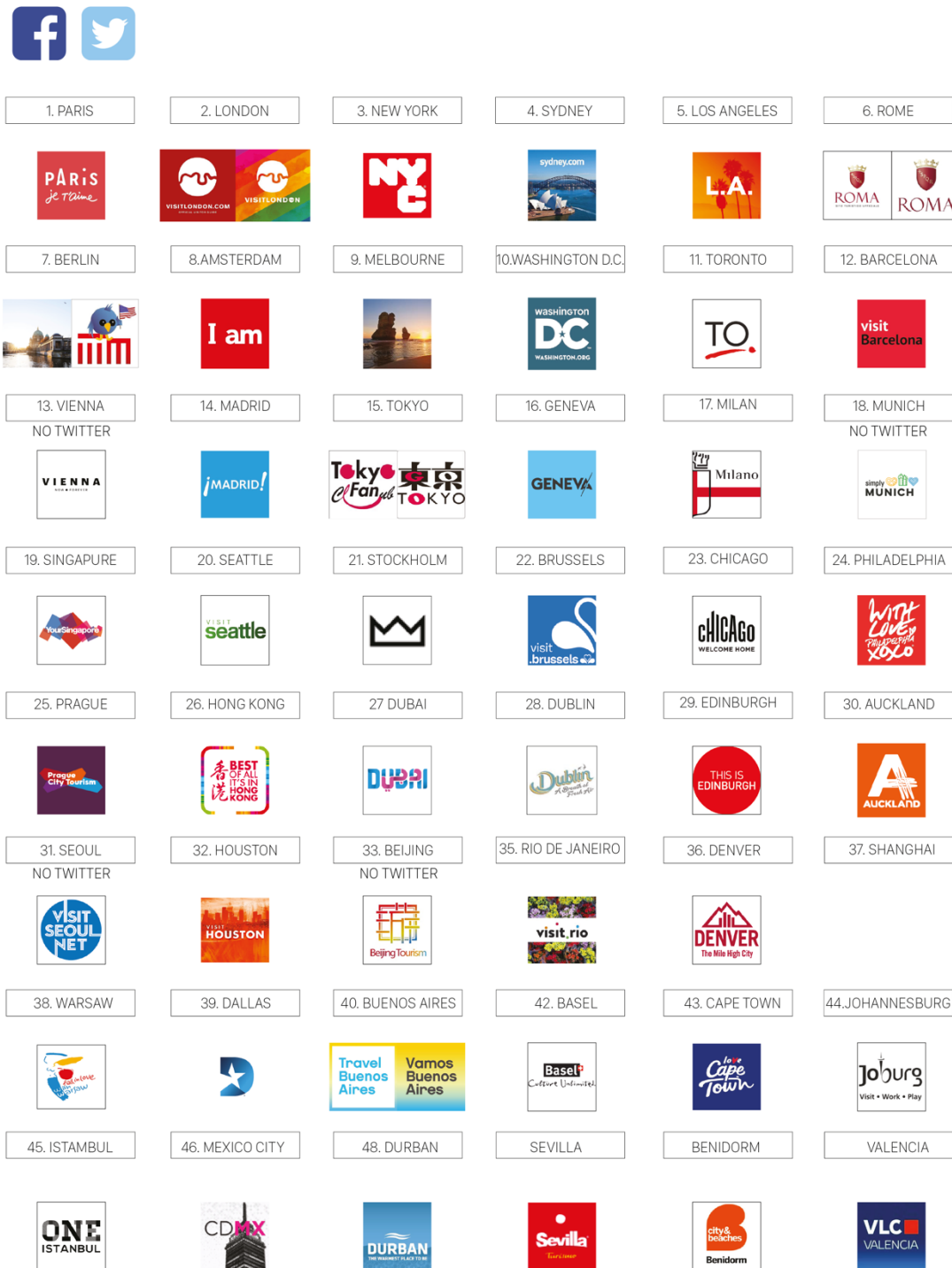


Figure 5.10: City logos' avatars on Facebook and Twitter. Source: Author's own depiction

The ID information about Facebook and Twitter accounts was also collected to verify the number of cities that have used the slogan or their web containers (e.g. visit) within their IDs and to explore which of them had verified accounts (see Table 5.3). The vast majority of the cities used these extra-name artefacts. However, only 10 cities used their names in these social media platforms, which would facilitate their search. The rest of the cities either used the slogan or combined the name of the city with 'visit', 'tourism' and 'travel'. A 66% of Facebooks accounts and a 55% of Tweeter accounts have been verified.

Table 5.3: City logos' IDs on Facebook and Twitter Verified accounts on green and not verified red. .
Source: Author's own depiction

	FACEBOOK	TWITTER		FACEBOOK	TWITTER
CITY	ID	ID	CITY	ID	ID
Paris	@p.infos	@ParisJeTaime	Hong Kong	@DiscoverHongKong	@discoverhk
London	@visitlondon	@visitlondon	Houston	@visithoustonx	@VisitHouston
New York	@nycgo	@nycgo	Istanbul	@oneistanbul	@oneistanbul
Sydney	@seesydney	@sydney_sider	Johannesburg	@VisitJoburg	@visitjoburg
Los Angeles	@DiscoverLosAngeles	@discoverLA	Madrid	@visitamadridoficial	@Visita_Madrid
Rome	@tourismrome	@Roma	Mexico City	@MiCDMXTravel	@MiCdmx
Berlin	@Berlin	@BerlinTourism	Milan	@turismo.milano	@turismomilano
Amsterdam	@iamsterdam	@iamsterdam	Munich	@muenchen	@muenchen_de
Melbourne	@cityofmelbourne	@cityofmelbourne	Philadelphia	@visitphilly	@visitphilly
Washington DC	@washingtondc	@washingtondc	Prague	@prague.eu	@PragueEU
Auckland	@VisitAuckland	@Auckland_NZ	Rio de Janeiro	@riodejaneiro	@riodejaneiro
Barcelona	@visitbarcelona	@VisitBCN_ES	Seattle	@visitseattle	@VisitSeattle
Basel	@baseltourism	@baseltourism	Seoul	@VisitSeoul	-
Beijing	@beijingvisit	-	Shanghai	-	-
Brussels	@visitbrussels	@visitbrussels	Singapore	@VisitSingaporeOfficial	@VisitSingapore
Buenos Aires	@travelbuenosaires	@buenosaires	Stockholm	@visitstockholm	@visitstockholm
Cape Town	@CapeTown.Travel	@lovecapetown	Tokyo	@TokyoFanClub	@gotokioofficial
Chicago	@ChooseChicago	@ChooseChicago	Toronto	@visittoronto	@SeeTorontoNow
Dallas	@DallasCityHall	@CityOfDallas	Vienna	@ViennaTouristBoard	@ViennaInfoB2B
Denver	@visitdenver	@visitdenver	Warsaw	@Warsaw	@ewarsaw
Dubai	@visitdubai.es	@visitdubai			
Dublin	@visitdublin	@VisitDublin			
Durban	@DBNTourism	@dbntourism	Sevilla	@Sevilla	@sevillaciudad
Edinburgh	@Edinburgh	@edinburgh	Benidorm	@visitbenidorm	@visitbenidorm
Geneva	@GenevaTourism	@GeneveTourisme	Valencia	@turismovalencia	@Valenciaturismo

Another piece of data extracted from the cities' social media accounts was the graphical relationship between social networks and city logos. Nine social media accounts demonstrated a lack of any relationship between the city logo and the avatar. However, 10 social media accounts showed a 50% relationship, in which some elements of the logo are repeated on the avatar. Additionally, 28 avatars proved to be the same as the city logo (see Figure 5.11).

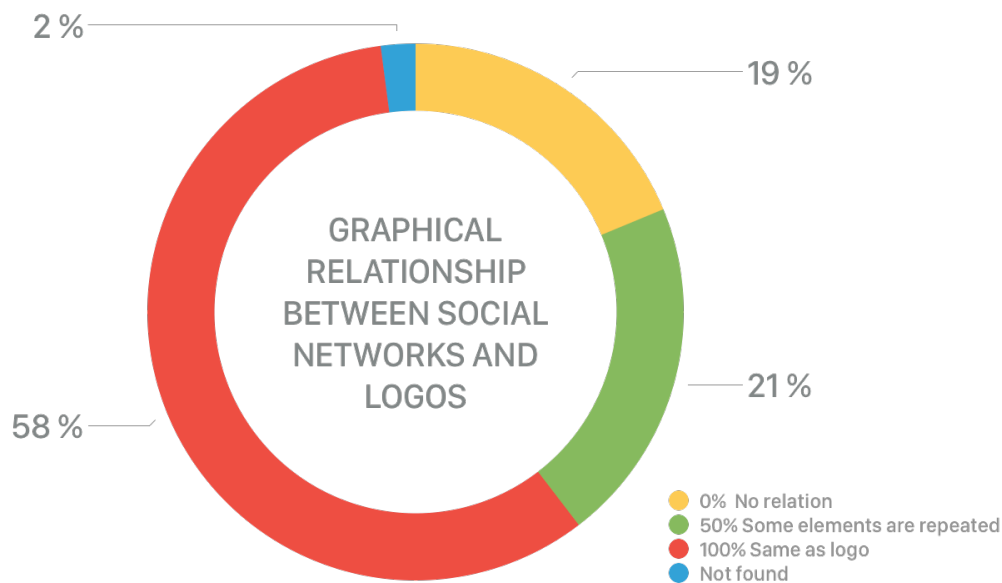


Figure 5.11: Graphical relationship between social networks and city logos. Source: Author's own depiction

Data about the creators of each city logo were pursued, which might be one of the more difficult tasks because of the virtually unavailable information about the creators and designers of city logos. Hence, the city's branding team's disclosure of the agency or designer was perceived to be unnecessary. The authors of 18 city logos were unrevealed.

As illustrated in Figure 5.12, the rest of the authors became known because the designer or agency has published this information in the web pages; however, the cities made no acknowledgement about the creators of these logos. Agencies designed 21 city logos, but only five logos were claimed to be solely created by designers and three logos were purportedly generated through a contest. In addition, only one was claimed to be developed by both an agency and a designer.

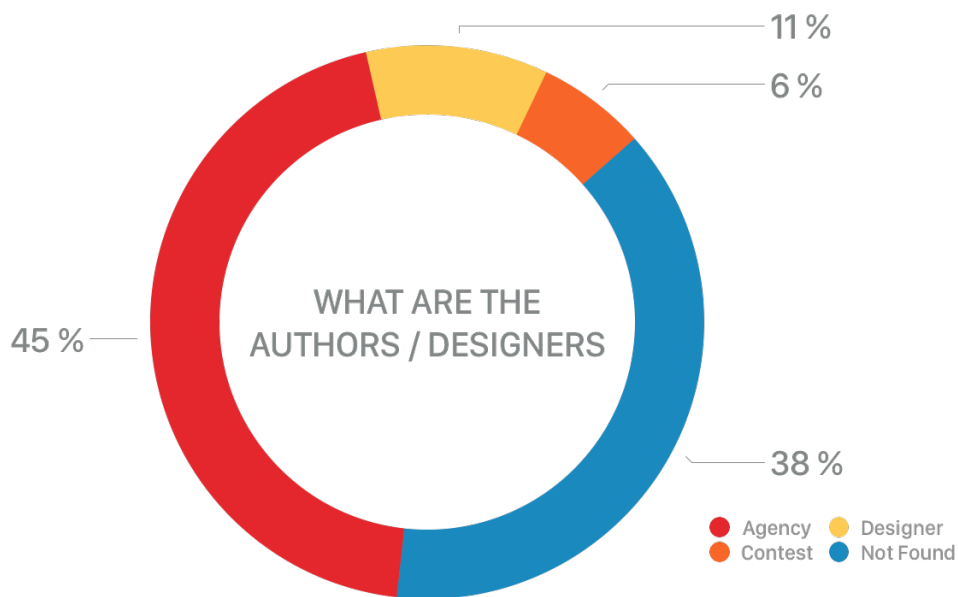


Figure 5.12: City logo sample authors. Source: Author's own depiction

5.1.2 Functional variables

Functional variables refer to the usability of city logos. Hence, this study assessed the functional variables by identifying the number of city logos that were used only for tourism purposes and the ones that fulfilled both tourism and government purposes. Results suggested that nine logos from the sample were used for both government and tourism purposes, namely New York, Rome, Berlin, Washington, DC, Madrid, Milan, Basel, Johannesburg and Mexico City.

Moreover, 39 city logos, or more than half of the sample, recognised the need to have two distinct type of logos. However, as illustrated in Figure 5.13, 19% of the cities applied their logos at the institutional level, which encompassed and matched with a place branding strategy. One out of four cities therefore use the city logo as an umbrella brand logo.

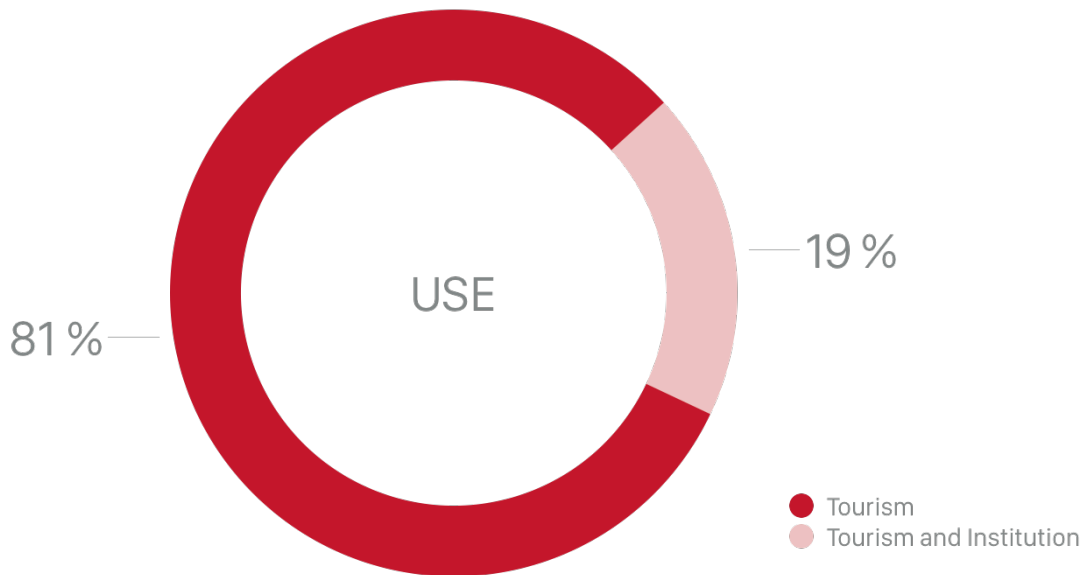


Figure 5.13: City logo use. Source: Author's own depiction

In relation to the preceding aspect, the logo displayed on the tourism web page reveals the identity of the page, as for the brand. The location is an important variable to consider, particularly in terms of ascertaining the area where people can see the logo, or whether the logo is recognised as not adequately essential that it is merely treated as a seal to identify its origin. Forty-five cities displayed their logos throughout the web, and only three cities presented their logo exclusively on their homepage. Figure 5.14 shows that 94% of the cities opted to present their logos throughout the web.

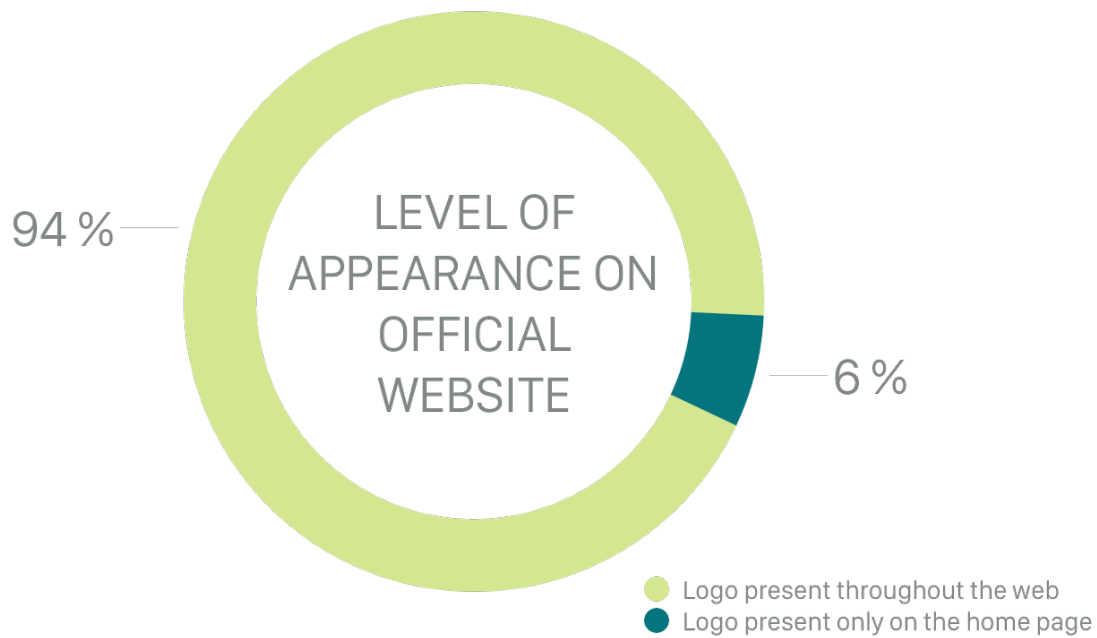


Figure 5.14: City logos' level of appearance in the official website. Source: Author's own depiction

The location of the city logo on the official website was also a useful variable. Results indicated that the majority of city logos (37) were located in the 'up to the left' portion of their official websites; six city logos were presented 'up to the centre' portion of their official websites and three city logos were located 'up to the right' part of their websites. Only one city logo emerged in the 'none of above' category, that is, Prague's logo, which was located at the lower right portion of the homepage. The location of city logos on official websites is depicted in Figure 5.15.



Figure 5.15: Location of city logos on official websites. Source: Author's own depiction

5.1.3 Graphic variables

Graphic variables essentially pertain to the typography. Typography as a design element brings significance to and evokes perceptions about the logo. It symbolises modernity and contemporaneity, and it has a facility to adapt to different circumstances. In the study sample, 38 city logos used a sans serif typeface (Figure 5.16). Three city logos adopted the next most utilised font in the sample, script typography. Script typography is characterised by signature-like brush strokes created by handwriting. This typography is usually altered or distorted, as it is not commonly used for text due to its striking and out-of-the ordinary character. One city logo apiece used a rounded typography or an old-style serif typeface. No city logo adopted a serif typography.

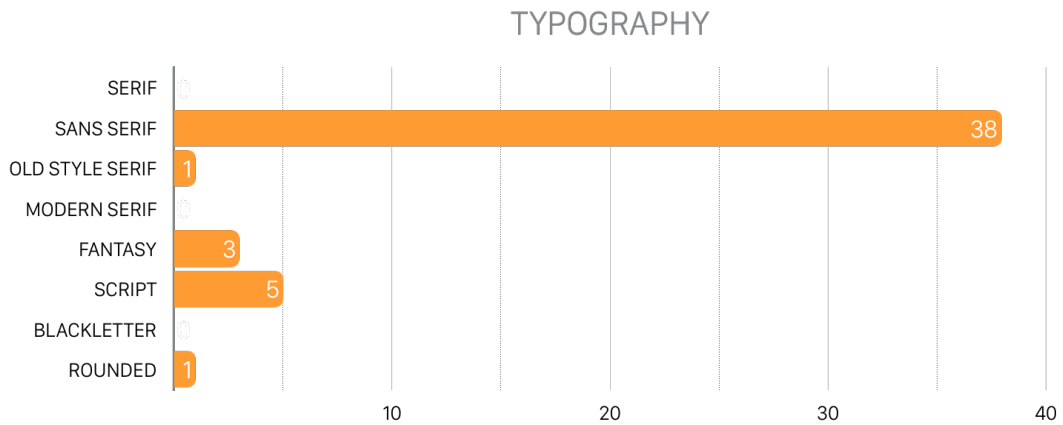


Figure 5.16: Use of typography. Source: Author's own depiction

Colour is an exceptional tool for designing logos or any design piece, the logo analysed for the accomplishment of this variable was the one found on the destination website. Red (see Figure 5.18) and blue (see Figure 5.19) were the most used colours in the sample, which were each adopted in 14 logos. Black was next most used colour, which was applied in nine logos. Two logos from the sample were predominantly orange. Furthermore, only one was yellow and one was green (see Figure 5.17). Seven logos were multicoloured, which means that the logo is composed of more than three colours, such as Sydney's case (e.g. red, green and blue). However, four city-logos were detected to use different colour versions according to their context of use (i.e. Paris, NYC, Madrid and Dubai).

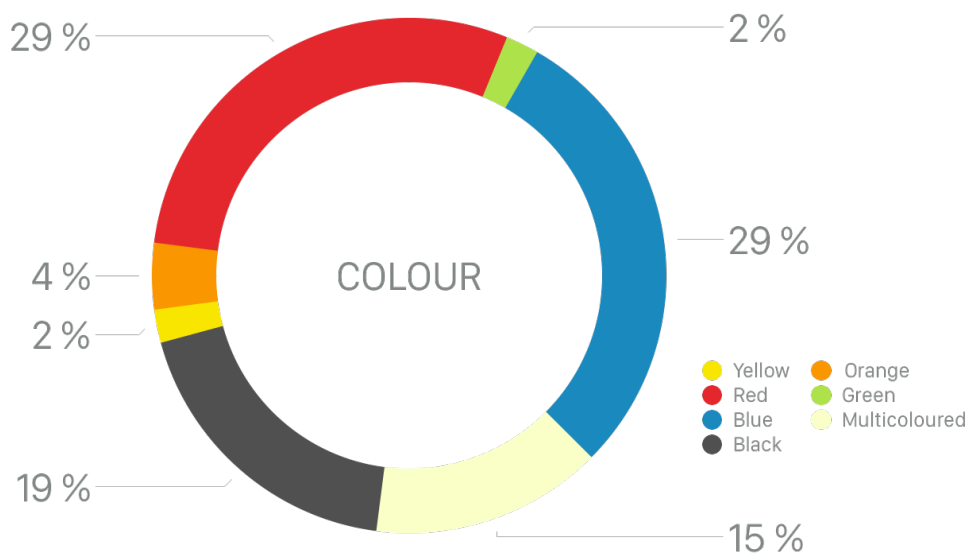


Figure 5.17: Use of colour in city logos. Source: Author's own depiction



Figure 5.18: Red coloured city-logos



Figure 5.19: Blue coloured city-logos

Regarding the structure and shape of the city logo, 11 cities considered the *predominant logo combination* as the most appropriate structure. The *logo* option was the second most utilised structure that was adopted by 10 cities; meanwhile, 10 cities used a *balanced combination between symbol and logo*. Six cities used the *combination with a predominant symbol*, and six other cities opted for a *monogram*. The *lettering/calligraphy* style was only found thrice in the sample, whereas the *shield* option was only applied twice to a city logo. No city in the sample chose to solely develop a *symbol* or a *seal* as its logo. The classification of logo structures is summarised in Figure 5.20.

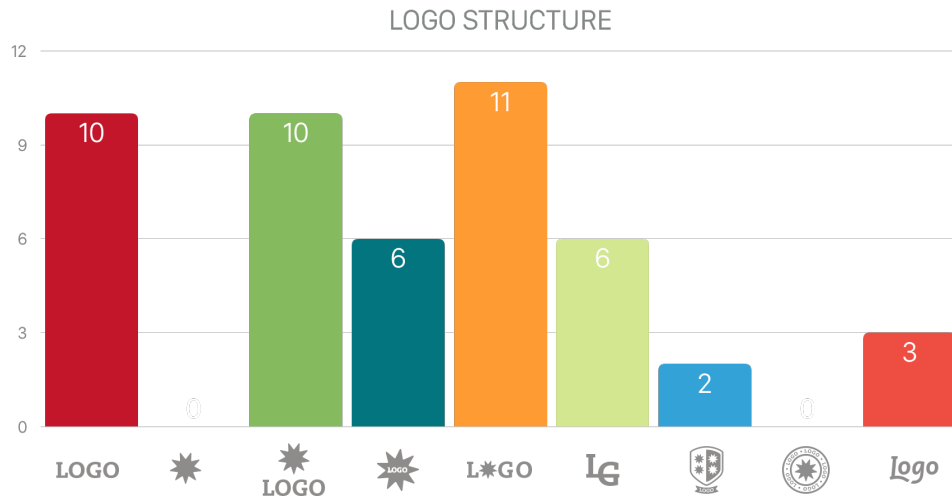















Figure 5.20: Classification of logo structures. Source: Author's own depiction

Some examples of each graphic structure used in the sample are presented in Table 5.4. Logos such as *I amsterdam* and Dubai are located in the first category of logo; this classification only uses typography to conform the logo. The second category, symbol, usually lacks a typography (e.g. the swoosh of Nike). However, no logo in the sample is classified as a symbol. The third category depicts a balanced construction between logo/name and symbol. In the sample, the logos of Stockholm, Munich and Benidorm are included in this category. The fourth category is the combination with a predominant symbol, in which logos are inserted. The city logos of Edinburgh and Singapore are classified in this category. The fifth category is one in which the logo/name predominates instead of the selected symbol. Among the city logos in this category are London and Paris. The sixth category consists of the monograms of city logos such as NYC, Washington, DC, and Auckland; the initials take centre stage in this category. In the seventh category, shields, the city logos of Milan and Rome are included. No logo in the sample is classified in the eighth category of seals. Finally, city logos such as Dublin and Los Angeles are classified in the ninth category of calligraphy or lettering.

Table 5.4: Examples of logo graphic structures in the classification. Source: Author's own depiction

LOGO	I amsterdam.	VISIT seattle	DUBAI
1. Logo	<hr/>		
			
2. Symbol	<hr/>		
			
3. Balanced Combination	<hr/>		
			
4. Combination with Predominant Symbol	<hr/>		
L*GO	LONDON™	DALLAS <small>BIG THINGS HAPPEN HERE</small>	PARIS
5. Predominant Logo Combination	<hr/>		
LG	NYC	washington DC™	AUCKLAND
6. Monogram	<hr/>		
		ROMA	
7. Shield	<hr/>		
			
8. Seal	<hr/>		
Logo		DISCOVER Los Angeles	
9. Lettering / Calligraphy	<hr/>		

5.1.4 Taxonomic variables

Taxonomic variables refer to a classification according to strategy. The city has to ask itself about the particular aspects that make the logo communicate better its brand strategy. In this case, the classification described in section 4.1.2.4 Taxonomic variables) is extracted from the typology studies of John Murphy and Michael Rowe, Per Mollerup and Norberto Chaves, consequently generating a new categorisation that aims to be a complete analysis instrument for city logos.

The graphic strategy with the largest number of adoptions was the nominal-illustrated, with 16 city logos. Ten city logos adopted the nominal strategy. Six city logos used the abstract strategy for designing a form or shape that is not easily associated with the city to illustrate the city's name. Five city logos chose the capitulate and initials. Four logos used the descriptive and narrative strategy, whereas three city logos adopted the iconic approach. Two city logos used the heraldic strategy, and one city logo apiece employed the artificial or the metaphoric strategy. The overall results of the classification of city logo taxonomies are depicted in Figure 5.21, and logo examples of every classification are provided in Table 5.5.

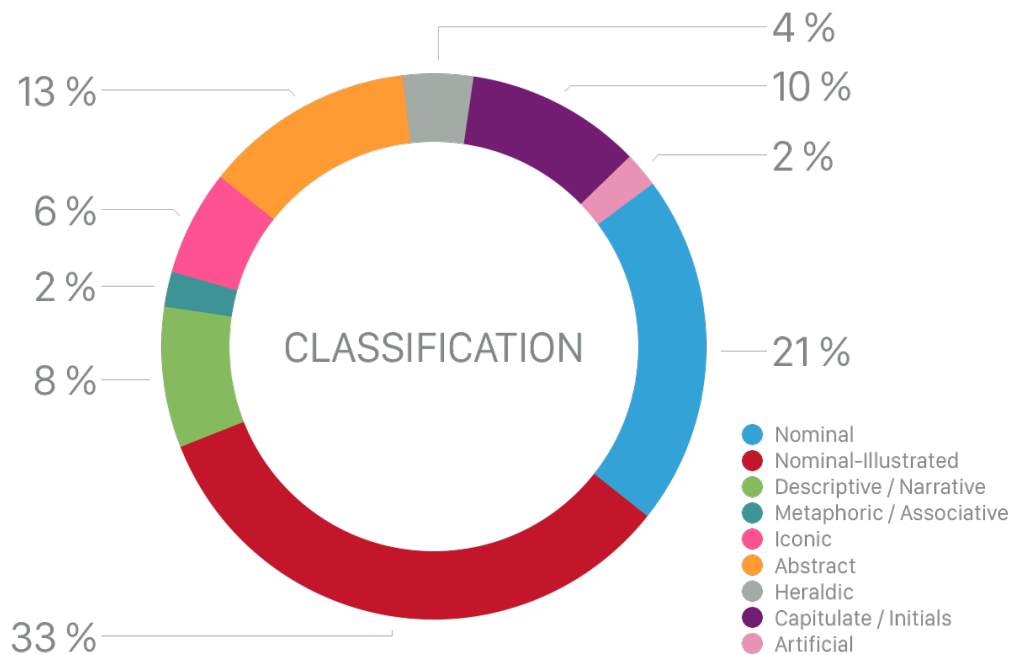


Figure 5.21: Classification of city logo taxonomies. Source: Author's own depiction

Table 5.5: Samples of logo graphic strategies. Source: Author's own depiction

1. <i>Nominal</i>			
2. <i>Nominal-Illustrated</i>			
3. <i>Descriptive / Narrative</i>			
4. <i>Metaphoric / Associative / Allusive</i>			
5. <i>Iconic</i>			
6. <i>Abstract</i>			
7. <i>Heraldic</i>			
8. <i>Capitulate / Initials / Acronyms</i>			
9. <i>Artificial</i>			

Chaves (2011) confirmed in his Latin American study that a city logo can belong to more than one graphical strategy, as evident in the case of Valencia (see Figure 5.22). Valencia city's logo can be recognised as a type of capitulate and nominal logo.



Figure 5.22: Valencia city logo. Source: www.visitvalencia.com

The idea of working for a brand is to differentiate itself. Nevertheless, the vast majority of cities (23) carried out the same graphic strategy of nominal illustrated.

5.1.5 Inferred variables

From a representation viewpoint, the issue is to determine whether the logo represents any functional or emotional element of the destination. Thus, this study performed a search for logos showing any trace of icons (as discussed in chapter 2.4.6.1 Areas of intervention of city branding), landmarks or items that identify the city, including emotional states. Results indicated that 23 logos lacked any trace of city icons, whereas 10 logos exhibited some image that identified the city. Moreover, 15 logos partially displayed a certain item that defined the city (see Figure 5.23).

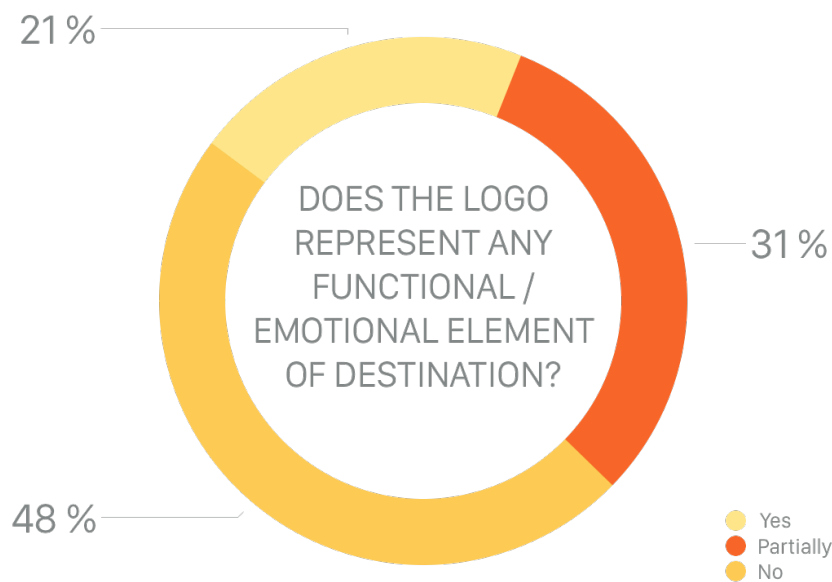


Figure 5.23: Logo representation of the functional or emotional element of a destination. Source: Author's own depiction

Finally, from the beginning of this study, 10 city logos made changes in their graphic identity, thereby resulting in updated logos (see Figure 5.24). The structural trajectory of these logos over the past five years is depicted in Figure 5.25.

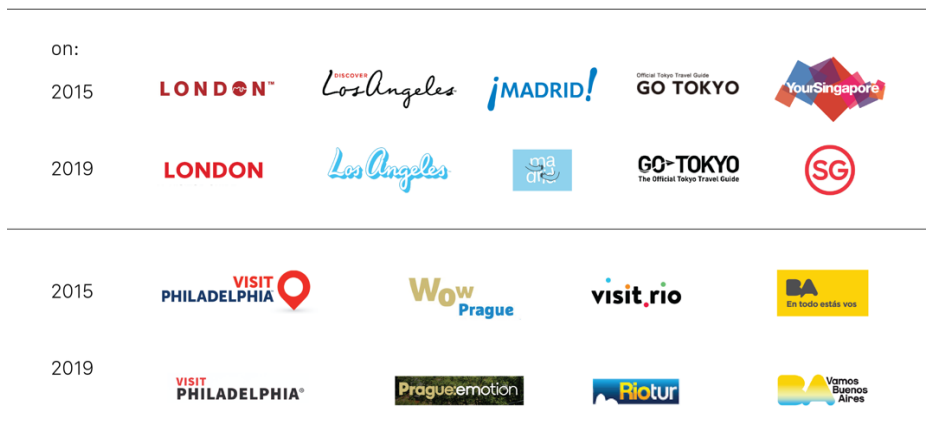


Figure 5.24: Logos that have evolved since the beginning of this research until march 2019. Source: Author's own depiction

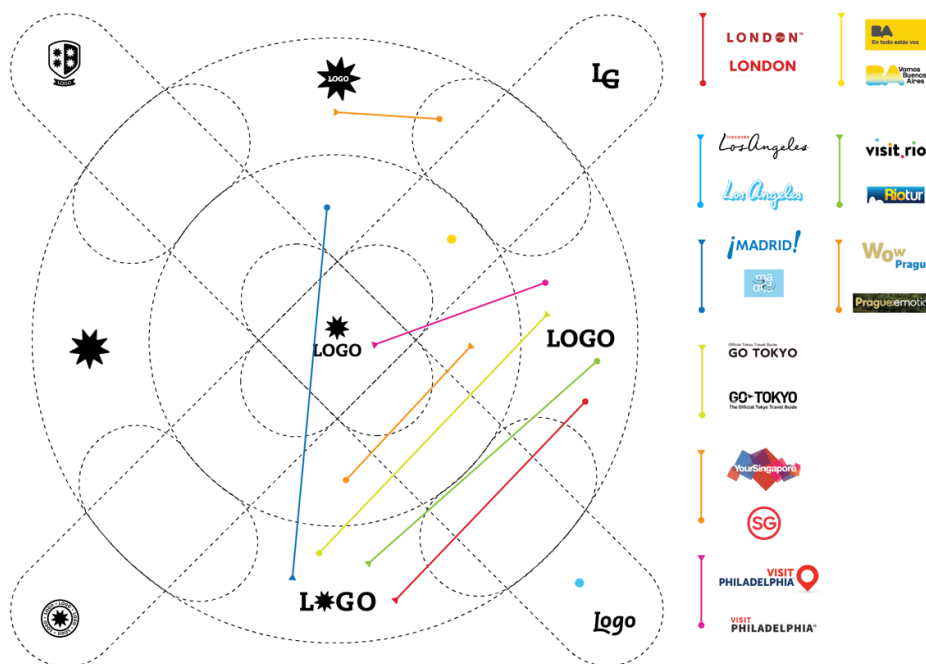


Figure 5.25: Sample city logo historical evolution based on Ribot's (2019) matrix

In regard to storytelling, 16 city logos, only the 33% of the sample demonstrated in some degree to incorporate storytelling data in their graphics (Figure 5.26). Brand stories don't have to be overly elaborate. Meaningful yet straightforward proves to be enough in many cases. Storytelling affects the audience by tying the concept and image together—in an intuitive way. This is why people remember great stories and also a

exceptional design. City logos that take advantage of this communication and branding tool usually draw the attention of the audience and be remembered more easily. Figure 5.27 show the cities that did use storytelling un their logo in different degrees. Paris, in which a romantic night with the Eiffel tower is glimpsed between its letters. Warsaw that introduces the character of a mermaid and its myth. Istanbul positioned as the bridge that joins two continents, two cultures. Hong Kong, telling how with dragons and cultural symbols they celebrate in those latitudes full of colour. Chicago, Seattle and Denver tell the story of where they are located and the size of their buildings. Los Angeles signs as a movie star its city logo. Stockholm refers to royalty and its history revolves around crowns. Rome and Milan tell us with their shields the Roman and ancient tradition with which they tell their story. The same Shanghai, which with its traditional painting, turns the logo into an ancestral brushstroke. The Munich logo explains the delights you will eat, see and feel when you walk through its streets. And finally, Seville tells us about the warmth of its people and the heat of that unique Sevillian sun of a very lively city.



Figure 5.26: City logos showing evidence of storytelling in their design. Author's own depiction



Figure 5.27: Sample city logos that contain evidence of storytelling use. Author's own depiction





















































The city logos of the sample have been organized into a data sheet to ensure the clarity of the structure of graphic elements and strategies, making the comparison between them easier. The table below illustrates the city files that indicate each of the variables, namely country, location in the city brands index ranking, usage or purpose (i.e. tourism or institutional use), classification, graphic structure, colour, typography, name of the city and website, launch year, slogan, author, if the logo contains traces of storytelling and current validity. The remarkable aspect about the tabular presentation (Table 5.6) of the sample is that the comparisons are easier to perform and detect. The symbology for the correct understanding of the city logo files goes as shown on Figure 5.28.

SYMBOLGY


<p>Colours</p> <p>*Multicoloured versions</p>	<p>Logo use</p> <p> Tourism</p> <p> Institution</p>	<p>Typography variables</p> <p> Sans Serif</p> <p> Serif</p> <p> Old Style Serif</p> <p> Modern Serif</p> <p> Fantasy</p> <p> Script</p> <p> Blackletter</p> <p> Rounded</p>	<p>Structure variable</p> <p>LOGO Logo</p> <p> Symbol</p> <p>*LOGO Balanced Combination</p> <p> Combination with Predominant Symbol</p> <p>L*GO Predominant Logo Combination</p>	<p>Lg Monogram</p> <p> Shield</p> <p> Seal</p> <p>Logo Lettering Calligraphy</p>
<p>City representation</p> <p> Yes</p> <p> Partially</p> <p> No</p>	<p> Facebook and Twitter presence</p> <p> Storytelling</p> <p> Valid on 2019</p>			


Figure 5.28: Symbology for City Logo Data Sheet 2015–2019. Source: Author's own depiction

Table 5.6: Sample City Logo Data Sheet 2015–2019. Source: Author's own depiction






Country and city name www	<i>Paris - France</i> www.en.parisinfo.com	#1 CBI 2015	Country and city name www	<i>London - United Kingdom</i> www.visitlondon.com	#2 CBI 2015
					
Launch year 2015			Launch year 2007		
Use and application	Structure	Colour and type	Use and application	Structure	Colour and type
 	L*GO		 	L*GO	
Taxonomic classification	<i>Nominal-Illustrated</i>		Taxonomic classification	<i>Nominal-Illustrated</i>	
Authors	<i>Agency - Grapheine</i> grapheine.com		Authors	<i>Agency - Saffron</i> saffron-consultants.com	
Slogan	<i>Paris je t'aime</i>		Slogan	<i>Visit London</i>	
2019 Valid			2019 Valid	LONDON	MAYOR OF LONDON
		Corporate logo			Corporate logo
Country and city name www	<i>New York City - USA</i> www.nycgo.com	#3 CBI 2015	Country and city name www	<i>Sydney - Australia</i> www.sydney.com	#4 CBI 2015
					
Launch year 2006			Launch year 2007		
Use and application	Structure	Colour and type	Use and application	Structure	Colour and type
 	LG		 	 LOGO	
Taxonomic classification	<i>Capitulate / Initials / Acronyms</i>		Taxonomic classification	<i>Iconic</i>	
Authors	<i>Agency - Wolff Olins</i> wolffolins.com		Authors	<i>Not found</i>	
Slogan	<i>This is New York City</i>		Slogan	<i>City of Celebrations</i>	
2019 Valid			2019 Valid		
		Corporate logo			Corporate logo
Country and city name www	<i>Los Angeles - USA</i> www.discoverlosangeles.com	#5 CBI 2015	Country and city name www	<i>Rome - Italy</i> www.turismoroma.it	#6 CBI 2015
					
Launch year 2009			Launch year 2010		
Use and application	Structure	Colour and type	Use and application	Structure	Colour and type
 	Logo		 	 LOGO	
Taxonomic classification	<i>Nominal</i>		Taxonomic classification	<i>Heraldic</i>	
Authors	<i>Designer - Drew Marshall</i> www.workbydrew.com		Authors	<i>Agency - INAREA</i> www.inarea.com	
Slogan	<i>That's So L.A.</i>		Slogan	<i>Rome is more</i>	
2019 Valid			2019 Valid		
		Corporate logo			Corporate logo

Country and city name **Berlin - Germany** #7
 www www.visitberlin.de CBI 2015









Launch year 1990 - 2009 



Use and application Structure Colour and type

  **L*GO**   

Taxonomic classification *Nominal-Illustrated*

Authors Agency - Eric Spiekerman metadesign.com & Fuenfwerken Design fuenfwerken.com   

Slogan *Be Berlin*   


2019 Valid   Corporate logo

Country and city name **Amsterdam - Netherlands** #8
 www www.iamsterdam.com CBI 2015




Launch year 2009 

Use and application Structure Colour and type

 **LOGO**   

Taxonomic classification *Nominal* 

Authors Agency - Erik Kessels kesselskramer.com - Amsterdam Partners   

Slogan *I amsterdam*


2019 Valid   Corporate logo

Country and city name **Melbourne - Australia** #9
 www www.visitmelbourne.com CBI 2015



Launch year 2015 

Use and application Structure Colour and type

Taxonomic classification *Abstract*

Authors Agency - Designworks Australia www.designwcc.com.au   

Slogan *Visit Melbourne*

2019 Valid   Corporate logo

Country and city name **Washington DC - EEUU** #10
 www www.washington.org CBI 2015



Launch year 2008 

Use and application Structure Colour and type

  **LG**   

Taxonomic classification *Capitulate / Initials / Acronyms*

Authors Agency - Cundari www.cundari.com   

Slogan *Not found* 

2019 Valid   Corporate logo

Country and city name **Toronto - Canada** #11
 www www.seetorontonow.com CBI 2015



Launch year 2015 

Use and application Structure Colour and type

 **L*GO**   

Taxonomic classification *Nominal - Illustrated*

Authors *Not found*   

Slogan *See Toronto Now*


2019 Valid   Corporate logo

Country and city name **Barcelona - Spain** #12
 www www.barcelonaturisme.com CBI 2015 #2 INE 2015



Launch year 2016 

Use and application Structure Colour and type

 **LOGO**   

Taxonomic classification *Nominal*

Authors *Not found*   

Slogan *Visit Barcelona*

2019 Valid   Corporate logo

Country and city name *Vienna - Austria* #13
 www www.wien.info CBI 2015




Launch year 2016


Use and application Structure Colour and type

 **LOGO** 

Taxonomic classification *Nominal*

Authors *Agency - Seite zwei*  www.seitezwei.com

Slogan *Now Forever*

2019 Valid  

Country and city name *Madrid - Spain* #14
 www www.esmadrid.com CBI 2015
 #1
 INE 2015



Launch year 2011

Use and application Structure Colour and type

  **L*GO** 

Taxonomic classification *Nominal-Illustrated*

Authors *Agency - Landor*  www.landor.com

Slogan *¡Madrid!*

2019 Valid  

Country and city name *Tokyo - Japan* #15
 www www.gotokyo.org CBI 2015



Launch year *Not found*

Use and application Structure Colour and type

 **LOGO** 


Taxonomic classification *Nominal*

Authors *Not found*  

Slogan *Go Tokyo*  



2019 Valid   

Country and city name *Geneva - Switzerland* #16
 www www.geneve.com CBI 2015





Launch year 2016



Use and application Structure Colour and type

 **L*GO** 


Taxonomic classification *Nominal-Illustrated*

Authors *Not found*  

Slogan *Not found*




2019 Valid  


Country and city name *Milano - Italy* #17
 www www.turismo.milano.it CBI 2015





Launch year 2010



Use and application Structure Colour and type

  **LOGO** 

Taxonomic classification *Heraldic* 

Authors *Agency - INAREA*   www.inarea.com

Slogan *That's So L.A.*

2019 Valid  

Country and city name *Munich - Italy* #18
 www www.munich.travel/en-gb CBI 2015



Launch year 2015

Use and application Structure Colour and type

 **LOGO** 


Taxonomic classification *Descriptive and narrative* 

Authors *Agency - Zeichen & Wunder*   www.zeichenundwunder.de

Slogan *Simply Munich*

2019 Valid  

Country and city name **Singapore - Singapore** #19
 www www.yoursingapore.com CBI 2015





Launch year 2010

Use and application Structure Colour and type


Taxonomic classification **Abstract**

Authors Agency - BBH www.bartleboglehgart.com

Slogan Your Singapore

2019 Valid   Corporate logo

Country and city name **Seattle - Australia** #20
 www www.visitseattle.org CBI 2015




Launch year 2013

Use and application Structure Colour and type

Taxonomic classification **Nominal**

Authors Not Found

Slogan Visit Seattle

2019 Valid  Corporate logo

Country and city name **Melbourne - Sweden** #21
 www www.visitmelbourne.com CBI 2015



Launch year 2014

Use and application Structure Colour and type


Taxonomic classification **Descriptive and narrative**

Authors Agency - EssenInternational www.esseninternational.com

Slogan The Capital of Scandinavia

2019 Valid  Corporate logo

Country and city name **Brussels - Belgium** #22
 www www.visit.brussels/en CBI 2015




Launch year 2012

Use and application Structure Colour and type

Taxonomic classification **Nominal-Illustrated**

Authors Agency - Basedesign www.basedesign.com

Slogan Visit Brussels

2019 Valid  Corporate logo

Country and city name **Chicago - USA** #23
 www www.choosechicago.com CBI 2015



Launch year 2016

Use and application Structure Colour and type


Taxonomic classification **Nominal**

Authors Not found

Slogan Welcome Home

2019 Valid  Corporate logo

Country and city name **Philadelphia - USA** #24
 www www.visitphilly.com CBI 2015




Launch year Not Found

Use and application Structure Colour and type

Taxonomic classification **Nominal - Illustrated**

Authors Not Found

Slogan Visit Philadelphia

2019 Valid  Corporate logo

Country and city name **Prague - Czech Republic** #25
 www www.prague.eu CBI 2015



Launch year 2013

Use and application Structure Colour and type

LOGO 

Taxonomic classification *Nominal*

Authors Agency - *Dynamo Design*
 www.dynamodesign.cz 

Slogan *Wow Prague*

2019 Valid  

Country and city name **Hong Kong - China** #26
 www www.tourism.gov.hk CBI 2015



Launch year 2001 -2010 

Use and application Structure Colour and type

LOGO 


Taxonomic classification *Iconic* 


Authors Agency - *Landor* www.landor.com /
Alan Chan Design www.alanchandesign.com 

Slogan *Best of all it's in Hong Kong*


2019 Valid  


Country and city name **Dubai - United Arab Emirates** #27
 www www.visitdubai.com/en/ CBI 2015



Launch year 2014 


Use and application Structure Colour and type

LOGO 

Taxonomic classification *Nominal* 

Authors *Not found* 

Slogan *Definitely Dubai*

2019 Valid  

Country and city name **Dublin - Ireland** #28
 www www.visitdublin.com CBI 2015



Launch year 2015

Use and application Structure Colour and type

Logo 

Taxonomic classification *Nominal-Illustrated*

Authors Designer - *Annie Atkins*
 annieatkins.com 

Slogan *A Breath of Fresh Air*

2019 Valid  

Country and city name **Edinburgh - Scotland** #29
 www www.edinburgh.org CBI 2015



Launch year 2010 

Use and application Structure Colour and type

LOGO 

Taxonomic classification *Abstract*

Authors Agency - *The lane agency*
 www.thelaneagency.com 

Slogan *This is Edinburgh*

2019 Valid  

Country and city name **Auckland - New Zealand** #30
 www www.aucklandnz.com CBI 2015



Launch year 2013 

Use and application Structure Colour and type

LG 

Taxonomic classification *Capitulate / Initials / Acronyms*

Authors Agency - *DNA design and architecture*
 www.dna.co.nz 

Slogan *The show never stops*

2019 Valid  

Country and city name **Seoul - South Korea** #31
 www www.yoursingapore.com CBI 2015

VISIT SEOUL NET™
 by **I·SEOUL·U**
 나의 나의 서울

Launch year 2015

Use and application Structure Colour and type
 **L*GO** 

Taxonomic classification *Nominal-Illustrated*

Authors *Design contest within citizens*  

Slogan *City of me and you*

2019 Valid  
 Corporate logo

Country and city name **Houston - USA** #32
 www www.visithoustontexas.com CBI 2015

VISITHOUSTON

Launch year 2014

Use and application Structure Colour and type
 **LOGO** 


Taxonomic classification *Nominal*

Authors *Not Found*  



Slogan *Visit Houston*

2019 Valid  
 Corporate logo



Country and city name **Beijing - China** #33
 www www.visitbeijing.com.cn CBI 2015


Beijing Tourism
 VISITBEIJING.COM.CN



Launch year 2014

Use and application Structure Colour and type
 **LOGO** 

Taxonomic classification *Abstract*

Authors *Not Found*  

Slogan *Beijing Tourism*

2019 Valid  
 Corporate logo

Country and city name **Rio de Janeiro - Brazil** #35
 www www.visit.rio CBI 2015

visit.rio

Launch year 2015

Use and application Structure Colour and type
 **L*GO** 

Taxonomic classification *Nominal-Illustrated*

Authors *Not Found*  

Slogan *Visit Rio*

2019 Valid  
 Corporate logo

Country and city name **Denver - USA** #36
 www www.denver.org CBI 2015


DENVER
 The Mile High City

Launch year 2010

Use and application Structure Colour and type
 **LOGO** 

Taxonomic classification *Descriptive and narrative* 

Authors *Not found*  

Slogan *The mile high city*

2019 Valid  
 Corporate logo

Country and city name **Shanghai - China** #37
 www www.meet-in-shanghai.net CBI 2015


Shanghai China
 中国上海
 Shanghai China
 发现更多·体验更多
 More Discovery More Experience

Launch year *Not Found*

Use and application Structure Colour and type
 **LOGO** 

Taxonomic classification *Abstract* 

Authors *Not found*

Slogan *More Discovery More Experience*

2019 Valid  
 Corporate logo

Country and city name **Warsaw - Poland** #38
 www www.warsawtour.pl/en CBI 2015



Launch year 2004

Use and application Structure Colour and type

Taxonomic classification Abstract

Authors Agency - Brand Nature Access www.bna.pl


Slogan Fall in love with Warsaw

2019 Valid



Corporate logo

Country and city name **Dallas - USA** #39
 www www.tourism.gov.hk CBI 2015



Launch year 2012


Use and application Structure Colour and type

Taxonomic classification Nominal - Illustrated

Authors Agency - Tracy Locke www.tracylocke.com

Slogan Big things happen here

2019 Valid



Corporate logo

Country and city name **Buenos Aires - Argentina** #40
 www www.turismo.buenosaires.gob.ar CBI 2015



Launch year 2012

Use and application Structure Colour and type

Taxonomic classification Capitulate / Initials / Acronyms

Authors Designer - Javier Guaschetti www.guaschetti.com


Slogan En todo estas vos

2019 Valid



Corporate logo

Country and city name **Basel - Switzerland** #42
 www www.basel.com/en CBI 2015



Launch year 2014


Use and application Structure Colour and type

Taxonomic classification Iconic

Authors Not Found


Slogan Culture Unlimited

2019 Valid



Corporate logo

Country and city name **Cape Town - South Africa** #43
 www www.capetown.travel CBI 2015



Launch year 2016


Use and application Structure Colour and type

Taxonomic classification Nominal - Illustrated

Authors Agency - Infestation www.infestation.co.za

Slogan Love Cape Town

2019 Valid



Corporate logo

Country and city name **Johannesburg - South Africa** #44
 www www.joburgtourism.com CBI 2015



Launch year 2010

Use and application Structure Colour and type

Taxonomic classification Artificial

Authors Not Found

Slogan Visit, Work, Play

2019 Valid



Corporate logo

Country and city name **Istanbul - Turkey** #45
 www www.howtoistanbul.com CBI 2015



Launch year **Not Found**

Use and application Structure Colour and type

Taxonomic classification **Descriptive and narrative**

Authors **Not Found**

Slogan **The timeless city**

2019 Valid



Corporate logo

Country and city name **Ciudad de Mexico - Mexico** #46
 www www.cdmxtravel.com CBI 2015



Launch year **2015**

Use and application Structure Colour and type

Taxonomic classification **Capitulate / Initials / Acronyms**

Authors **Not Found**


Slogan **Decidiendo Juntos**

2019 Valid



Corporate logo

Country and city name **Durban - South Africa** #48
 www www.visitdurban.travel CBI 2015



Launch year **Not Found**


Use and application Structure Colour and type

Taxonomic classification **Nominal-Illustrated**

Authors **Not Found**

Slogan **The warmest place to be**

2019 Valid



Corporate logo

Country and city name **Sevilla - Spain** #3
 www www.visitasevilla.es INE 2015



Launch year **2012**


Use and application Structure Colour and type

Taxonomic classification **Metaphoric**

Authors **Agency - INNN**
www.innn.es


Slogan **We Love People**

2019 Valid



Corporate logo

Country and city name **Benidorm - Spain** #4
 www www.visitbenidorm.es INE 2015



Launch year **2015**


Use and application Structure Colour and type

Taxonomic classification **Nominal Illustrated**

Authors **Contest**
 Designer - Juan Aís, www.fuentis.es

Slogan **Visit Benidorm**

2019 Valid



Corporate logo

Country and city name **Valencia - Spain** #5
 www www.visitvalencia.com INE 2015



Launch year **2012**

Use and application Structure Colour and type

Taxonomic classification **Nominal - Illustrated**

Authors **Designer - Pepe Gimeno**
www.pepegimeno.com

Slogan **Infinitamente Mediterranea**

2019 Valid



Corporate logo

5.2 SO2 Results: dominant structure and graphic strategy

These results aimed to identify the dominant graphic strategy used for the structure of logos. For instance, the use of a heraldic structure varies from the usage of a logo structure, as each has a distinct nature and probably a different type of product or client environment. A certain trend and inclination in the design of city brand logos was identified using Ribot's (2019) instrument. As illustrated in Figure 5.29, the city logos in the sample exhibit any of three graphic structures: a plain logo, a balanced combination between the name (verbal sign) and the symbol (visual sign) and a combination with a predominant symbol.

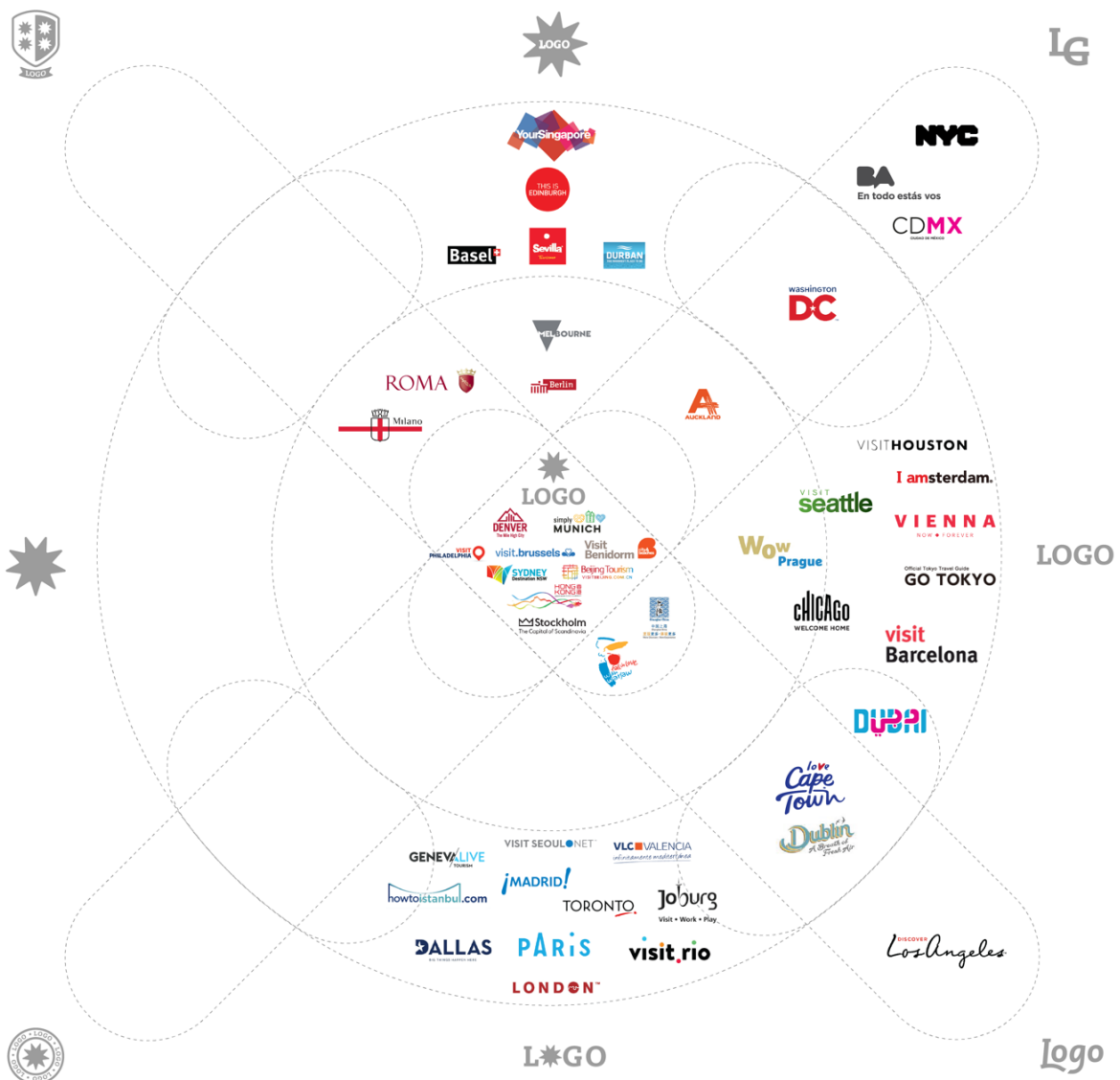


Figure 5.29: Matrix basis (elaborated by Ribot, 2019) with city logo analysis. Source: Author's own depiction

The order of distribution of most of the analysed logos in the sample reflects the depiction in Figure 5.30. A 23% of the logos in the sample mainly used the combination with a predominant logo. Comparably a 21% adopted the balanced combination between logo and symbol, and 19% used the plain logo structure. These three categories gather the structure classification of the vast majority of logos, showing that the trend is between the combination of logo-symbol and logo, in which the logo is predominant. Table 5.7 summarises the city logos that belong to each of the most popular classification modes.

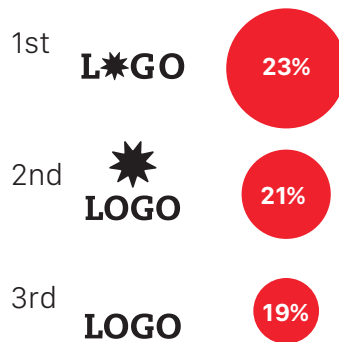


Figure 5.30: Popular design structure for city logos in the ranking. Source: Author's own depiction

Table 5.7: Cities and year of first sighting of the logo according to the most popular design structures

#	Predominant Logo Combination		Balanced Combination		Logo	
	City	Year	City	Year	City	Year
1	Paris	2015	Sydney	2007	Amsterdam	2004
2	London	2007	Munich*	2015	Barcelona	2016
3	Toronto	2015	Stockholm	2014	Vienna	2016
4	Madrid	2011	Brussels	2012	Tokyo	ND
5	Geneva	2016	Philadelphia	ND	Seattle	2013
6	Seoul	2015	Hong Kong	2001	Chicago	2016
7	Rio de Janeiro	2015	Beijing	2014	Prague	2013
8	Dallas	2012	Denver	2010	Dubai	2014
9	Johannesburg	2010	Shanghai	ND	Barcelona	2016
10	Istanbul	2015	Houston	2014		
11	Benidorm	2015				

Source: Author's own depiction

5.3 SO3 Tendency city logos on the structure matrix basis

The SO3 examined the overall tendency of urban world destination logos and then compared it with the Spanish city logos. This aspect was essential principally because of Spain's global recognition in the aspect of tourism. For instance, according to the World Tourism Organization, Spain placed third in the ranking of the most visited countries worldwide in 2014 and again in 2015 (only surpassed by France and the US) (Fernández López, 2015). In 2015, the World Economic Forum gave Spain a first-place global ranking in tourist competitiveness. The examination of the branding cases in Spanish cities (Figure 5.31) proved essential for obtaining a clue about the current panorama. The evaluation of the communicative correspondence between city brands and city logos across a country that manages to attract tourists with this success was similarly important.



Figure 5.31: Spanish city logo cases. Source: Author's own depiction

As illustrated in Figure 5.32, two logos are located in the logo-symbol balanced relationship logo area, namely Madrid and Valencia. The other city logos are each situated on a different structure strategy. As seen also on Figure 5.33, four of the five logos do not use backgrounds, and only two have prioritised the name of the city as an essential part of the logo. In the case of Valencia's city logo, its initials are separated from the name of the city; however, this graphic decision is not explained through the website or different applications. Valencia, Sevilla and Benidorm situate the slogan within the logo. In the case of Benidorm, B is used as a symbol (B stands for Benidorm, but whether it also stands for beaches is unclear) and is shaped into a heart, resulting in a figure that usually evokes another city, Belfast. Thus, Benidorm's use of B as a symbol hinders the brand from developing a clear differential. Additionally, the performance of Spanish brands can be comprehended in relation to global logos – they do not stand out at all and are located as one more of the collection.

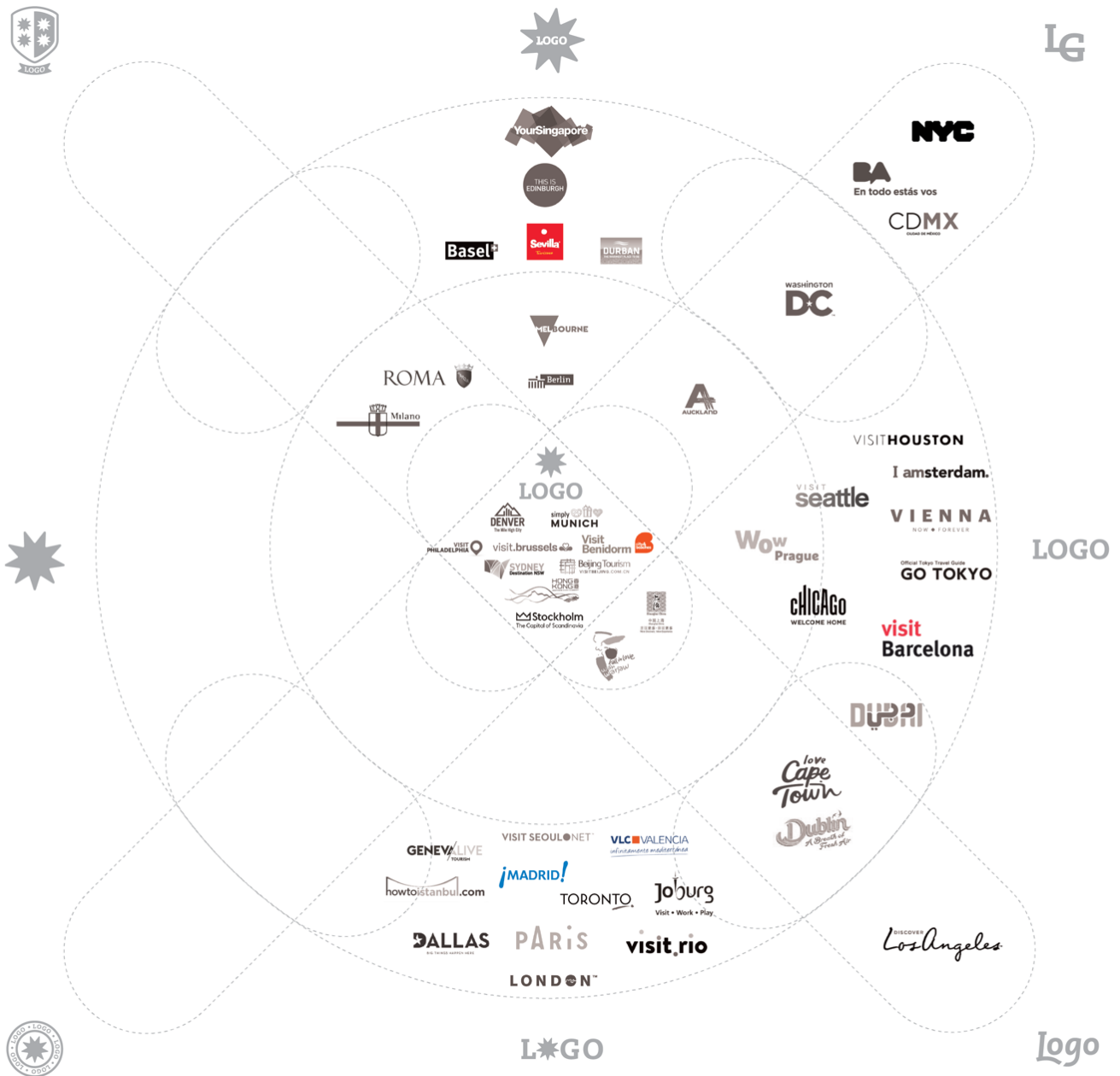


Figure 5.32: Matrix basis (elaborated by Ribot, 2019) with city logos compared to the Spanish cases. Source: Author's own depiction

 <p>Structure: L*GO Classification: Nominal Illustrated</p>	 <p>Structure: LOGO Classification: Nominal</p>	 <p>Structure: LOGO Classification: Metaphoric</p>
 <p>Structure: LOGO Classification: Nominal Illustrated</p>	 <p>Structure: L*GO Classification: Nominal - Illustrated</p>	

Figure 5.33: Most visited Spanish cities' logos structure and classification data. Source: Author's own depiction






























































































5.4 SO4 Perception analysis of prototype results

The SO4 aimed to explore the relationship between a high- and poorly ranked city brand and its logo to confirm any relationship between a city well ranked at a branding level with the weight and importance that is given to its visual image. The key question focuses on the level of awareness of cities with the best brands regarding the importance of their visual image vis-à-vis the poorly ranked cities. Results of this study indicated that the best evaluated cities in the city brands index ranking do not necessarily have a better visual evaluation of their logos. For instance, top-ranked Dubai excelled in coherence, design, and pregnantness above (see Table 5.8). Its logo unified two worlds without looking ordinary and common like the other logos that have also chosen to use the strategy of mixing both languages to communicate. Dubai opted to go further, and its effort was apparent in the quality of the visual concept. Dubai ranked 27th in the city brands index and first in the city logo hexagon.

Johannesburg was the worst ranked city principally because of its logo mix of fonts, forms and icons. These elements appear to be icons of the city, but they do not distinguish themselves as such. Furthermore, Johannesburg's logo does not provide any information or concept of its identity. The logo is highly complex and difficult to remember or draw after a few hours. It is filled with numerous details and lacking in any reinforcement of the essential: the name of the city. The non-use of some cities' full names (e.g. NYC) is justifiable because their level of fame is so high that they do not need to explain themselves; people universally know or have heard about such cities. This case is inapplicable for Joburg, which lacks the same level of fame and power that cities such as New York have.

Figure 5.34, Figure 5.35 and Figure 5.36 individually depict the results of the city logo analysis, which were visually presented in the radar graph and according to the city logo parameter hexagon. These figures offer at a glance each city logo's performance along the parameters and reveal the city logos that integrally perform on every parameter.

Table 5.8: Relational ranking between city brands index ranking and city logo hexagon ranking. Source: Author's own depiction

CITY BRAND INDEX 2015		CITY-LOGO HEXAGON		CITY BRAND INDEX 2015		CITY-LOGO HEXAGON
	1				25	
	2				26	
	3				27	
	4				28	
	5				29	
	6				30	
	7				31	
	8				32	
	9				33	
	10				34	
	11				35	
	12				36	
	13				37	
	14				38	
	15				39	
	16				40	
	17				41	
	18				42	
	19				43	
	20				44	
	21				45	
	22				46	
	23				47	
	24				48	

**CITY-LOGO
PARAMETER
HEXAGON**

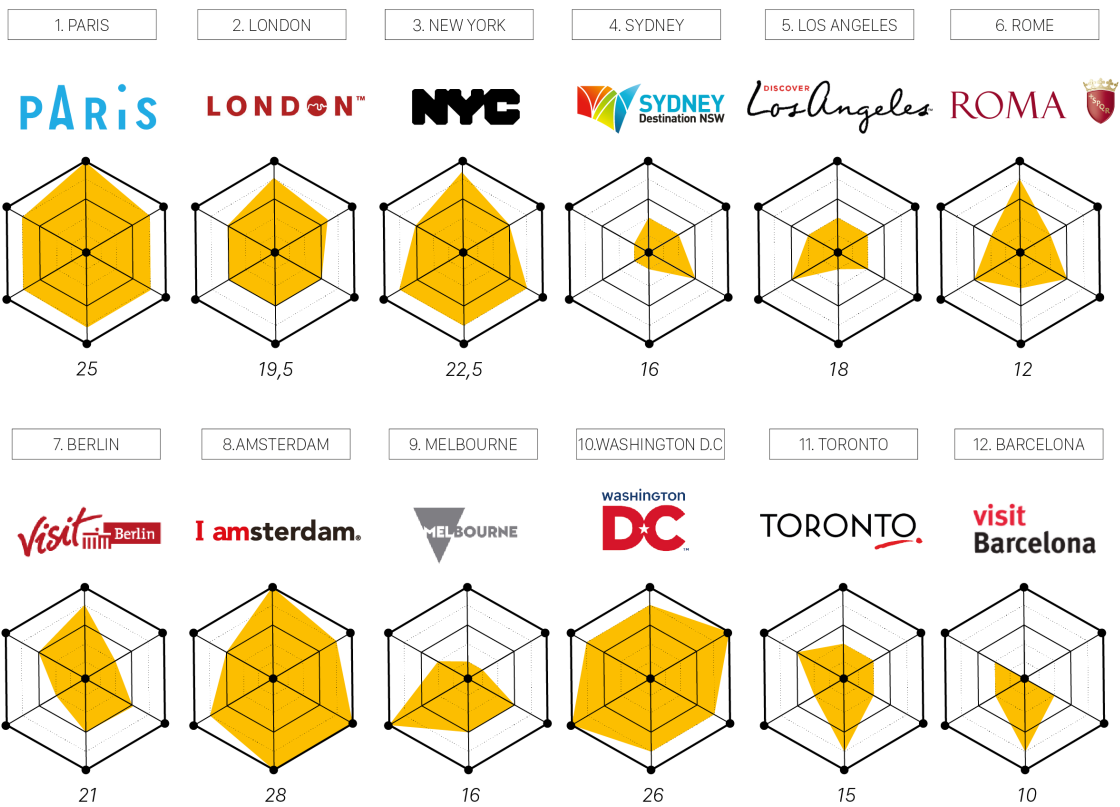
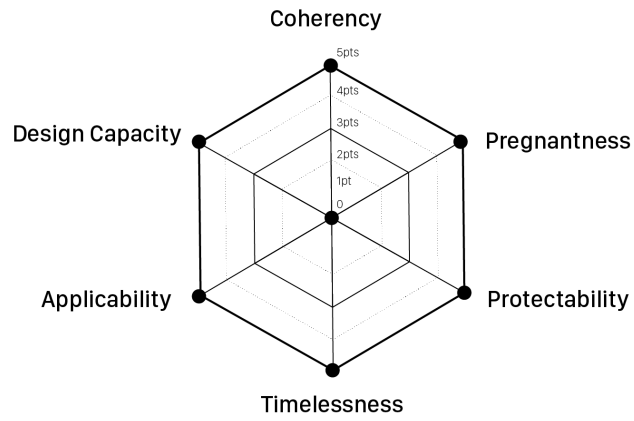


Figure 5.34: Evaluation of the city logo hexagon. Source: Author's own depiction



Figure 5.35: Evaluation of the city logo hexagon. Source: Author's own depiction



Figure 5.36: Evaluation of the city logo hexagon. Source: Author's own depiction

5.5 H1 Expert interview results

To test the first hypothesis (**branding experts do not perceive the utility of city logos, whereas design experts do recognise their necessity**), a series of interviews was conducted with experts from the two areas in question, design and communication. The place branding community has indicated in several articles (Ashworth & Kasvaratzis, 2007; Florek, 2011; Govers, 2013; Govers & Go, 2009) that resources and time spent on city logo design are not meaningful for the construction of a place brand. This community has even described the logo as a weak instrument (Govers & Go, 2009). On the contrary, the design community (Wally Olins, 2009) has acknowledged the need to make a visual name, and calling it by its name and brand on paper implies the use of a trademark.

The interview results were grouped into four general themes, namely definitions, cities, expert experience, and city logo function. The interviews were subsequently reviewed descriptively, highlighting the most thought-provoking answers of the conversation and the topics addressed beyond some questions. Most of the interviews were conducted in person, either in a virtual or a live mode; only three were carried out by email, as distance and time constraints hindered these experts from accessing the interview.

5.5.1 Descriptive interview: definitions

With regard to the question of the definition a logo, the communication experts described it as a symbol, stimulus and tangible concretion. By contrast, their design counterparts depicted a logo as an identification element, a device, a graphic form and ultimately a name of an organisation and its corresponding visual mark.

The question about the function of logos generated the following replies:

- For Kavaratzis, the function of a logo is 'to represent the place so that people can identify it and recognise it. In other words, [a logo] provides a shortcut for the meaning of the place' (personal communication, 18 April 2018).
- According to Dioko, the primary function of a logo is 'evaluative – it makes me develop a preference or not' (personal communication, 3 April 2018).
- De San Eugenio states that they 'stage the differential elements of a place, from which a selection is produced by tourism, investment and other factors' (personal communication, 3 April 2018).

- The function of a logo is the 'identification of the organisation, its products or services and the representation of its qualities as an identity' (Tena, personal communication, 12 November 2018).
- A logo's function is defined 'in terms of two circumstances: first the profile of that entity and second its communication conditions. The profile claims certain features and communication conditions, certain "yields", it altogether affects the design of the logo. In performance, communication conditions, we talk about design' (Chaves, personal communication, 7 February 2018).
- A logo serves as a 'sign for a certain story to come to your head, as a storytelling' (Ribot, personal communication, 27 March 2018).
- Similar to 'a person's name, [a logo is meant for] identification and differentiation' (Guerrini, personal communication, 18 March 2018).

When asked to identify whether Figure 5.37 is a logo or not, the interviewees provided diverse opinions.



LOGOTIPO

Figure 5.37: Logotipo logo type

Three interviewees believed that the depiction in Figure 5.28 is not a logo. However, Chaves (personal communication, 7 February 2018) explained that every written name, if it is always used as an identifier, is a logo, regardless of the typeface, calligraphy or colour, adding that any entity that is identified by this form of logo is indeed a logo. However, Chaves acknowledged his lack of data to directly answer the question. On the contrary, three experts (two experts in communication and one in design) considered the figure shown as a logo. The interviewees who did not recognise the figure as a logo clarified that they merely saw a bold typeface and that it lacked the character of a logo, which could only be considered as a name.

Concerning the question on **what a brand is**, experts in the area of communication emphasised that it is a process that allows people in this particular case to experience a place and its meanings. Furthermore, a brand is the process of 'how people combine in their minds all the elements that they know, feel, like or dislike about the place to form an idea about the place and how this idea affects their intentions about the place' (Kavaratzis, personal communication, 18 April 2018). In effect, people become so-called managers of perceptions. A brand is a device that today generates more value in the field of territories. The brand accompanies any strategic plan of a territory and constitutes a differentiating element.

On the design side, a brand is considered a story, with a main character and a vision. Additionally, a brand is an element that leaves an imprint and registers an identity socially. Two interviewees classified brands into two types: brands that are understood from the perspectives of marketing, branding and communication and graphic brands that are comprehended from the design standpoint. For Tena (personal communication, 12 November 2018), brand in the marketing field pertains to 'the sound, visualisation, representation or expression of the "identity" of the organisation, its values and qualities [that are either] tangible or intangible. If we talk about design, the brand is the "visual image" that transmits the identity qualities of the organisation'. According to Chaves (personal communication, 7 February 2018) brand is the 'synthesis of the positioning of any organisation of a product, or an institution in the minds of its public, understood by conceptual and emotional reflection minds. The graphic mark, in turn, is a visual identifier message. It is as the name of a person written, and therefore [it] does not synthesise those values of the concept but acquires them through use'. However, the brand concept was described in more than one interview as a confusing and somewhat ambiguous idea.

5.5.2 Descriptive interview: cities

When the experts were asked if they **believe that a city should have a city brand**, five of them replied that cities have no reason to not develop city brands. Two experts (one from the area of communication and the other from design) stated that the development of a city brand is contingent upon certain factors. None of the interviewees indicated that cities should not have city brands; meanwhile, several interviewees emphasised that a brand strategy that improves a city in every area will always be a welcome action.

According to Chaves (personal communication, 7 February 2018), not every city must necessarily have a brand: 'If a city is a great brand, if it is already a great brand like New York, it does not need has a cartoon'. Chaves added that 'the graphic brand is at the service of a city brand. It is [tasked] to make visible that this city is a brand and that it has an international presence, or that this city exists and is associated with an icon'. Paris with the Eiffel Tower illustrates Chaves' theory: Paris' brand is already established via the Eiffel Tower, and any effort to make a Paris logo without so much as a mention of the Eiffel Tower would be futile.

Although De San Eugenio (personal communication, 3 April 2018) concurred with this statement, he argued that the need for city brands depends on the cities and their dimensions, suggesting that 'we must not go mad with the issue of brands either'. He recalled his work with the *Empordá* brand in Catalonia; he said that he and his team were clear that this brand should be circumscribed under the Costa Brava umbrella, which is the historically known and recognised brand in the regions of Girona (i.e. territories of Girona). They were reminded about the importance of viewing such projects on 'a case-by-case basis', but they acknowledged that this mindset 'does not function in many situations because perhaps the territory annexed to the territory in which we want to generate a brand is capable of producing an oil stain, an expansive effect where, with a single brand, people are able to understand what you are talking about'. De San Eugenio underscored that the problem of generating many brands is that in the end, 'people do not understand very well what territory you are talking about'. He clarified that given a territory with specific characteristics, having a brand will give development opportunities that would otherwise be absent without that same brand. De San Eugenio concluded that the brand is 'sometimes confused with toponymy. It is the designation of a place, but that is not why we have to talk about the brand'.

With regard to the question of whether a **logo can represent a city**, and if such task is possible, three experts answered in the affirmative but claimed that the task is a complicated one. De San Eugenio (personal communication, 3 April 2018) said that based on his experience as a consultant in place branding, the task of allowing a logo to represent a city job is highly complex: '100% of the agents, of the stakeholders, that is, the publics involved in a brand, are never entirely happy with the logo'. According to Tena (personal communication, 12 November 2018), there are no logical reasons why this task is not feasible, explaining that the key issue is the identification of 'what is to be represented by the brand. Often, the main problem lies with those responsible for an organisation being able to reveal the identity. In reality, [the concern] is about realising a campaign of communication (conceptualisation) of identity and then representing it

through formal stimuli'. For Dioko (personal communication, 3 April 2018), a logo's representation of a city is possible, 'but not by design – only by the accident of history. A case in point is the I(heart)NY logo: in my view, it simply assumed its current status by accident and not by design'.

However, four experts (Chaves, Guerrini, Ribot and Kavaratzis) expressed dissenting opinions regarding the question on a logo's representation of a city. As Kavaratzis (personal communication, 18 April 2018) stated, 'nothing can represent the complexity of a city because there are simply too many elements, aspects and meanings that each individual can attach to a city [...] to an extent a logo can indeed represent some aspects of the city that might be important for the audience or might be important for the future of the city as this is considered by managers. Thus, it is possible to design a logo that can assist in the branding process'. Guerrini (personal communication, 18 March 2018) and Chaves both agreed that a logo can represent a city as much as a person's name would. Additionally, Chaves (personal communication, 7 February 2018) described the idea of the name as an identifying sign: 'for example, does the name "Norberto" represent a man? It does not represent him at all, but it ends up representing him by convention – friends and the people whom he knows are aware that his name is Norberto, and they assume it. No one is told: "I would like you to call yourself Pedro", no, the name is Norberto, and nobody questions a name. [Similar to] the name of a person, a logo does not synthesise those values of the concept, but it acquires them through use'.

According to Ribot (personal communication, 27 March 2018), trying to make a logo represent something would be nearly 'a chimaera – it can seduce, it can draw or it can synthesise things, but when we address [the issue of a logo] representing a city, [the opposite case is true]. What capacity does that logo have to represent the city? In the sense of what capacity has a logo assimilated all the culture of the city? The city is not at the service of the logo, but the logo [is supposed] to be at the service of the city'.

Concerning the question about when a city should have a logo, Kavaratzis (personal communication, 18 April 2018) replied that 'a city should have a logo when it makes sense (...) only when there is a strategic reason to have the logo as part of the long and complex process of influencing the brand'. Dioko mentioned the necessity of 'consistency of marketing and promotion'. According to Tena, the best time for a city to have a logo is 'when the city brand is presented to the public'. Chaves (personal communication, 7 February 2018) suggested that a city should have a logo 'when it has not yet [established] a symbol in the internal opinion; for example, [for a city's] own

shield, you have to create and institutionalise it'. Guerrini (personal communication, 18 March 2018) stated that a city should have a logo 'when the name itself is enough to publicly schedule the city's agenda of interest'. According to De San Eugenio (personal communication, April 3, 2018), a city should have a logo 'when the participation processes are as extensive as possible, when the brand strategy is finalised and therefore when the tangible and intangible differential elements of the place are clear. The information [can be subsequently processed] through a decoding machine, in this case, the graphic designers and professionals who can do a refined friendly reading, while the different publics interested in the branding processes think about the matter of what should be their brand. That is, a simultaneous translation of the tangible and intangible values of a territory specified in graphic design [is performed]'

In Ribot's opinion (personal communication, 27 March 2018), a city should 'always have a logo. There are internal and external audiences, the city generates a continuous debate, and that debate should somehow capitalise on [this matter]. The city has to sign off on that debate. A debate is important even when issuing a traffic ticket. It is a dialogue in which the city initiates a conversation between the city council and the citizens for whatever reason, as well as a conversation with visitors. The city is constantly engaging in conversation with people, and it should sign off on all these conversations '

The **necessities that condition the existence of a city logo** is as stated by Ribot (personal communication, 27 March 2018) the importance of 'signing' the message. These requirements should be pertinent to 'what citizens and tourists need; the brand starts talking with people and having these discussions of which we spoke of the same city and with external people, a kind of signature is necessary'. For Guerrini (personal communication, 18 March 2018), a city logo is needed as a 'semantic reinforcement of that brand. Symbolic elements give meaning to other attributes of the city strategy; in this way, the meaning to be transmitted becomes stronger'. Tena agreed with this postulation and further explained that the need 'originates from the moment that is intended to highlight a quality not made visible or visualised incorrectly; positioning the city in a quadrant different from the one that is positioned in a market is necessary' (personal communication, 12 November 2018).

Chaves (personal communication, 7 February 2018) stated that the necessity of a city logo emerges from, as previously mentioned, the lack of a symbol that is inculcated in the citizens' mindsets. In citing the case of the Eiffel Tower as a symbol of Paris, Chaves explained that Paris had done an easy job of making people accept the Eiffel Tower as a

symbol of the city. He added that the creation of a logo that should attract the best values of a city like Paris and avoidance of this architecture for which many people travel to the city would be an aberration. Furthermore, any efforts to make a Paris brand without so much as a mention of the Eiffel Tower would be futile because the association of Paris with this landmark via perceptions had been created years ago. The elimination of the Eiffel Tower as a symbol of Paris from people's minds would be a considerable undertaking. The Eiffel Tower icon conveys that it is Paris – no other city has the Eiffel Tower as a differential.

According to De San Eugenio (personal communication, 3 April 2018), the representative capacity of city logos should be both at the local and international levels, as many cities, specifically the cosmopolitan or the large cities of the world, have exceeded the degree of representativeness of their own countries in terms of brands and logos. Cosmopolitan cities are spaces of scale par excellence, such that people recognise with particular intensity and exceptional clarity the cities ahead of the countries. This case has occurred with Amsterdam and the Netherlands and with Barcelona and Catalonia, among others, in which the emblem of cities is especially relevant. Such cases demonstrate the importance of linking a logo to a metropolitan territorial scale, an operational centre or a territory where business is developed. The representativeness that is ascribed to cities is in many cases detrimental to countries, which would render the revision of the concept of obsolescence of the nation-state. This concept explains the fact that the city is more important than the country itself, including the regions. The general expectation is that a country is the focal point of the international representativeness of all of its sub-territories (i.e. regions and cities). However, the opposite case is evident in today's society, to the detriment of countries that continue to use diplomatic approaches as government strategies, and with embassies apparently becoming obsolete. In other words, at the representative level, countries have created little impact on an international scale.

According to Dioko (personal communication, 3 April 2018), the need for a city logo arises from the assumption that 'a city is relatively unacceptable in the top-of-mind position of consumers; thus, it would benefit tremendously from a logo'. Additionally, Kavartzis mentioned that the real necessity involves obtaining an understanding of 'the role and function of the logo as a small part of the strategic process. If [these aspects are] understood and we do not expect miracles from a simple symbol, then it is OK'.

5.5.3 Descriptive interview: expert experience

With regard to the question of who **should be in charge of choosing or creating a city logo**, the experts provided pragmatic answers. Kavaratzis (personal communication, 3 April 2018) emphasised the importance of 'participatory design'.

Obviously, a designer is the most suitable person, but if we say that 'this is our city, now design the logo', then we are not using fully the opportunity to influence the brand process in people's minds. What I always say to the cities that I work with is this piece of advice: why not make the logo design a participatory project? Organise a competition where people can submit their own designs – ordinary people, not designers. Social media gives plenty of opportunities for this case. The designer can then get inspiration or improve the amateur designs. The [upside] is that you will have people participating in the process and, therefore, they will feel closer to the branding effort. [The process] can also simply involve the expressions of which elements of the city should be incorporated in the design of the logo. Thus, we can ask people on social media to tell us these elements. Of course, they will come back with hundreds of such elements, and we cannot incorporate everything. Nonetheless, we will have their participation, which leads to ownership of the brand.

Dioko (personal communication, 3 April 2018) agreed with the importance of participatory design, adding that 'an emergent social process' should be included. His view is that the logo already exists somewhere, and it simply needs to be discovered. De San Eugenio (personal communication, 3 April 2018) believes 'each one to what he/she knows how to do', then, a design professional should design the specific logo for a territory. He further suggested that the design professional should start from a brief that is previously the result of a rigorous field work. De San Eugenio similarly highlighted the importance of the process of participation of the agents involved, through which people have the opportunity to not only express their opinion (which he claimed is what usually happens) but also to decide, taking into account the people's views. In this manner, people become prescribers of the brand. De San Eugenio said that he and his team normally invite many people from different activity sectors, to whom they tell what they intend to do when branding a place: 'the look on their faces changes because they have a highly stigmatised idea of a brand; they understand [a brand simply as the concept of] inserting a bar code in a territory to mainly sell like crazy. Our team has to explain to the people that we are the ones with the most knowledge of this territory. Moreover, we should be the ones who tell how that brand should be. We then take care of transferring it to the scope of visualisation, logo design [and other aspects]'. De San Eugenio emphasised that they become absolute defenders of that process because they feel they are part of it now that they have been invited to be part of the process. They do not view as something alien the case where a politician

orders a graphic designer to create a logo without any consideration for citizenship; furthermore, they create a massive presence in the press, so people feel that this idea is alien to them. Therefore, they do not follow that 'inclusion factor'. The brand has to take into account this inclusive process of the residents who have been 'the forgotten ones' in the creation of territorial marks. Nevertheless, territorial branding processes entail an external inquiry and a contemplation about the brand for outsiders such as tourists and visitors. They also require an understanding of the territorial brand as an element of territorial management, particularly not only as a promotional element but as an element that perfectly accompanies the strategic plan of territory, management, not promotion. Unifying not only promotes it unify glances, it does much more.

On the contrary, Tena (personal communication, 12 November 2018) asserted that designers should be the ones to design or pick a city logo, given their knowledge. Chaves (personal communication, 7 February 2018) suggested that an internal team of the city's municipality, the one that promotes, directs and coordinates the general operation of brand building, should be in charge. He explained that this responsibility has to do with the city's brand management: 'For brand building to be operative, the creation of the graphic sign must have guarantees of rootedness, of the naturalisation of all the internal publics who assume it as their own. This brand management body (branding organisation) must be supported by or integrated within a commission or team as a public–private corporation'. So, when the brand management body approves the operation and the symbol; All members adopt it as their own because they have accepted it and are recognized in it, whether they are hotel chains, football clubs, shopping centres, universities, etc. Chaves considered the importance of the idea that the symbol is neither designed nor selected by a careless politician, as the case usually occurs. He also warned against the danger of not achieving the rootedness, as the origin in the society runs the risk of changing all that again as it usually happens.

Ribot (personal communication, 27 March 2018) posited the idea of duality: one task entails making a choice, whereas the other involves creation. However, he underscored the necessity of competent people. From his own experience, Ribot explained that sometimes entrepreneurs have 'criteria'; in this case, the criterion is basic, that is, if the employer hires an effective designer, the results tend to be good. An entrepreneur with a vision and a sense of aesthetics is intelligent and careful of details. Ribot described another type of entrepreneur – one who acknowledges that he knows nothing and thus leaves everything to the designer. Such case is dangerous because a good designer can make things work and produce results. By contrast, a poor designer tends to create a mess. Finally, Ribot depicted the worst type of entrepreneur – one who has no idea yet

believes that he has ample knowledge. For such entrepreneurs, the issue of a good or poor designer is irrelevant because they themselves impose their criteria. Ribot argued that the same case happens to cities. For example, Barcelona Mayor Pasqual Maragall had a vision and a set of criteria. Although Maragall trusted the designers, he had his own criteria. Barcelona achieved considerable success during his tenure as mayor. The case of Barcelona and its mayor illustrates the significance of having the proper individual in the town hall itself – one who has criteria, power and awareness when something is right or wrong. This kind of person has to choose from given choices and give a proper brief, and the one who has to create the logo is a designer. The key factor is the criterion.

Guerrini's reply (personal communication, 18 March 2018) to the question of who should be in charge of choosing or creating a city logo summarised the preceding points. Moreover, Guerrini emphasised the importance of commitment to a committee comprising the representatives of policy and representative organisations of the city, directed by an expert who simplifies the options presented.

Overall, the experts were aware of the high costs of city logos. They believed that these high costs are mainly disclosed in the press, but the issue of to whom or to which aspects these costs are attributed or how a certain work reached that level of costs remains unreported. The general perception is that the development and creation of logos for places has a high value. Kavaratzis (personal communication, 18 April 2018) explained that the development of logos for places is only justified 'if it is a reasonable part of the budget. If the branding budget's allocation for research, participation, communication activities [and other undertakings] is adequate, then spending money on the logo similarly makes sense'. On the contrary, Dioko (personal communication, 3 April 2018) suggested that a large amount of money justifies the design of a logo: 'most of the funding goes to creative agencies that are very good in a professional sense. [However,] if the money is not channelled towards grounded social research, then it simply goes to professional fees instead of being spent in the field to determine the logo that can be used'.

On the matter of the high costs of city logos, De San Eugenio (personal communication, 3 April 2018) concurred yet added that in many cases, the high costs seem unjustifiable. He mentioned that another crucial aspect would be to link this creative and graphics process to the process of social research. This step would involve the deployment of research in a territory where all the interested publics have to be included – the type of research that would be conducted on the territory itself and not from an office. The best

scenario would be to transfer the results to the graphic design field, where designers could make a graphic translation of the information gathered. Citing his own experience, De San Eugenio indicated that when he and his team have completed their fieldwork research, they provide graphic designers with an executive briefing, and all the fieldwork is summarised into a maximum of two pages. This summary contains all the information that they have obtained from the people or locals (i.e. views on what their brand should be). The graphic design team subsequently translates the collected information into a visual form. At this stage, the study of the similarities of logos of cities is of great importance. De San Eugenio said that this step is linked with his reply to the first question: 'just typography thrown like that to a blank surface, so artless, for me it is not a logo. What defines a territory? Is it the typography that you use? Based on what you have shown me – you play with the italic, with the bold, with the size of the letter or typeface – I deem that it does not give much more information than this'. He stated that the storytelling about the city is missing.

For Tena (personal communication, 12 November 2018), the high costs of city logos generally emerge from the misuse of the communication of tourist destinations, thereby resulting in poor management and a strategically ineffective resolution. Chaves (personal communication, 7 February 2018) concurred with these points; meanwhile, Guerrini (personal communication, 18 March 2018) suggested that the work of a communicator is measured by the cost–benefit of the activity, explaining that 'if no tangible benefits correspond to the cost, as long the expected results are achieved, then that's fine'. However, from his perspective as a design professional, Ribot (personal communication, 27 March 2018) argued that the high costs of city logos 'depend on certain factors. For instance, some people prefer to spend a lot of money, whereas others do not. I have seen public competitions in which anyone can present and also pay a pittance, as well as massive projects where an enormous amount of money is spent'. The money is evidently well spent because that logo works, and it has been successful and has managed to help position that brand. Ribot said that he would relate the term 'justified' with 'amortised': 'As some people pay high costs, others skimp on resources and they will have what they deserve. There are extremes – the good is an intermediate situation where the design professional is able to justify that price. A significant amount of money is wasted; at the same time, an enormous amount of money is saved. After 10 years, he would perhaps ask, 'was it worth it to spend so much money?' Ribot believed that nowadays, going to Saffron, Wolff Olins, Pentagram or Landor involves spending a large sum of money. These graphic design companies have a massive portfolio and many success stories; they probably also have cases of failure, but they prefer not to show them.

The inversion of sometimes excessive sums of money, and time, on logos for places and destinations are openly known thanks to the press. Many would argue they are worthless inversions and waste of funds, and on the other hand, others would support it for the cause, it will make a place grow in importance and status. But a question arises: what do the experts think? Dioko (personal communication, 3 April 2018) agrees with the first view, explaining that 'more money goes to professional fees of creative or ad agencies; I would rather see more of the money spent towards a social consultation process'. According to Kavartzis (personal communication, 18 April 2018), both money and time are spent 'on communications, which is rather understandable. I would like to see much more money allocated to research and the participation of stakeholders'. Chaves (personal communication, 7 February 2018) stated that although urban branding operations are not standard, they have to be designed according to each city, and depending on the strategic objective: 'the investment will obviously move from one medium to another. In some cases, it will focus on advertising, whereas in others, investment may concentrate on costly urban redesign operations. Such cases cannot be foreseen'. Guerrini (personal communication, 18 March 2018) preferred that the money is spent on the production of the communication, advertising and media, among others. Aside from countries such as England, the rest of the world believes that spending millions on media and little money on the strategy and design of the message constitutes a logical practice.

Ribot (personal communication, 27 March 2018) offered another explanation: 'the money and time are spent on previous studies in consultancies that sometimes do not get anywhere. Consultancy in branding always takes you the same way, making it very obvious, and concludes that this city wants what all the cities desire'. Ribot acknowledged that truisms and little commitment consequently emerge because 'the consultancy cannot and does not want to compromise. The tendency is to conduct previous studies with biases towards statistics and extensively review people's surveys'. Ribot believed that these approaches are useless and 'unnatural; forcing someone to give an opinion about something that he probably has not thoroughly pondered [is a contrived act]'. He claimed that he has little confidence in these quantitative and qualitative studies, explaining 'that brands are complex – they are unpredictable, and so many factors condition the success of a brand, which will definitely not be solved by a survey. No matter how quantitative or qualitative a study may be, a substantial amount of money is invested. Additionally, a huge sum of money is spent on the logo design process. I believe that more money should be invested in effectively applying the logo and thereby boosting the brand image'. Finally, Ribot mentioned the tendency on the part of institutions and organisations to get tired of the logo, as well as the 'very biased' perception: 'People who work in a marketing

department obviously see the logo every day, but the potential consumers may not be able to do so. There is a perception of the need for change, which is not essential every time. Cases where the government changes or even a new character arrives also happen, thus triggering the change again'.

Tena (personal communication, 12 November 2018) explained that in general, the main problem is knowing the payback and especially aligning the actions. The investment is made in media without considering the image that is given or the alignment with other actions. According to De San Eugenio (personal communication, 3 April 2018), money is particularly spent on urban planning or the urban management of the city, that is, the definitions of the general plans of urban planning, free spaces and green areas. He argued that 'more is invested in the strategic definition of the places themselves, which can then link the brand. However, strategic plans define the roadmap of public administrations when making an investment in a particular place'.

Concerning the question of whether destination marketing organisations (DMOs) are more focused on creating a brand or a logo, the majority of experts stated that DMOs are more focused on logos. As Kavaratzis (personal communication, 18 April 2018) emphasised, DMOs 'are definitely more focused on creating a logo. What they call a "branding campaign" is usually a promotional or advertising campaign. Thankfully, the new environment of social media and the online world is changing this situation, as it helps the DMOs to view their role as facilitators and to understand the construction of the brand outside their immediate control'. Dioko (personal communication, 3 April 2018) agreed with the preceding statement, adding that this practice 'is understandable because the DMOs have little control over the creation of a brand, and they can "report" more achievements if they present a logo within a short period'.

De San Eugenio (personal communication, 3 April 2018) likewise considered the DMOs to be more focused on creating a logo. These DMOs are quite subject to the field of tourism, which in many cases does not allow them to have a sufficiently distant view as to pose a territory from a transversal perspective. The key is not only taking into account the tourism preferences but also being able to generate a marketing strategy for the territory's globularity. De San Eugenio underscored that **'it is a mistake to propose brand strategies only for the tourism sector. If specific actions have to be undertaken for this area, as they should, I believe that the focus should increasingly shift towards the resolution of global needs at the marketing level of that place'**. DMOs would henceforth define the specific needs of the tourism sector. However, from San Eugenio's point of view, DMOs should expand the approach. They should check if

the approach is highly condensed in tourism and highly instrumentalized. Because if so, it gives the feeling of not understanding that a strategy should be behind it. Nonetheless, limiting everything to the 'loguism' without a strategy behind it requires considerable effort. De San Eugenio (personal communication, 3 April 2018) suggested the step of always appealing to the specialisation in place branding, as it is a field of emerging knowledge. Moreover, the people who work in place branding have to be specialised. They also have to be aware that they have in hand highly sensitive material consisting of people and places, which requires specialisation and discretion.

For Chaves (personal communication, 7 February 2018), a graphic brand without the brand is nothing. At present, the logos are currently given a higher priority in general because they are the superficial and opportunistic operations of politicians. Barcelona is a perennial and enviable example of having a remarkable city brand programme without a logo. The construction of the Barcelona brand is so formidable that it is capable of surviving any crisis. And none of the politicians of the time were going to stop what they had been doing, whoever governed will govern in the same way. Maragall, and his team, who had a talent for politics, stated that it was late for a graphic brand of Barcelona. He believed we were superior, and superiors do not have a graphic mark. And likewise, the New York logo: nobody will remember that drawing in the future. The natives of South Africa, for example, should not know the logo of a city, so what is the point of focusing on the cartoon?

With regard to the focus of the DMOs (i.e. creating a brand or a logo), Ribot (personal communication, 27 March 2018) stated that they are more focused on what generates revenue: the promotion of communication. The DMOs are interested in 'conducting an annual campaign. Making a logo and then creating a brand profoundly communicate a message and launching an advertising campaign every year is an important part of creating a brand'. This undertaking is certainly not the only one in the agenda, but for DMOs, it is the one that generates money. Guerrini (personal communication, 18 March 2018) said he generally sees little seriousness in the subject: 'During my 30-year career, I have not interacted with really serious specialists from those organisations. Yes, perhaps with two or three specialists, including Wally Olins, whose opinion stirred my interest'. According to Guerrini, the Benidorm logo is a copy of the Belfast logo. However, Tena (personal communication, 12 November 2018), disagreed that DMOs are more focused on the brand or logo.

5.5.4 Descriptive interview: city logo function

For the question regarding the **service that a city logo could bring to city branding**, Ribot (personal communication, 27 March 2018) affirmed that having a logo is essential for a city brand. Otherwise, the brand cannot be visualised in any way. Guerrini (personal communication, 18 March 2018) indicated that a city logo can specifically help a city by establishing an intelligent positioning that materialises the promise and offer that the publicises. Chaves (personal communication, 7 February 2018) similarly recognised the benefit of a city logo for city branding, explaining that it functions as a 'persuasive lubricant' for internal and external audiences for all types of messages even from different issuers. Through highly diverse means, the sign is legitimate, and in turn it unifies all operations. In other words, if a sign is lacking or is characterised by a previous fame, any occurrence in the city becomes extremely difficult to denote, including any intention that is put forward, a city project to be launched, and a desire to be to be known and to offer the international community its city values. The graphic brand is the key element that synergises and collectivises the individual efforts. The logo is similar to a thread that sews everything transversely, therefore creating a synergy and avoiding dispersion. Tena (personal communication, 12 November 2018) affirmed that a logo helps the brand, as it correlates the image of the city with its identity. De San Eugenio (personal communication, 3 April 2018) also concurred, mainly highlighting a logo's unifying capacity. Dioko (personal communication, 3 April 2018) suggested that a logo is beneficial 'only in terms of enhancing memory and recognition and stimulating emotions (e.g. happiness, attractiveness and novelty)'. Kavaratzis (personal communication, 18 April 2018) similarly recognised the usefulness of a logo for city branding: 'First, a logo helps people to form in their minds certain images and ideas about the place. Second, it helps managers to offer to the audience several ways through which they can understand the place and its meaning. Third, it brings together the aforementioned benefits by facilitating the managers' understanding of how to communicate with people in ways that are meaningful for the latter. All of these benefits can be obtained, provided that branding is understood well and not superficially'.

Concerning the **type of graphic elements that should accompany the logo to project its identity**, the experts in communication had more trouble with defining the design element; however, this question also aimed to know the extent of their knowledge about design. For Kavaratzis (personal communication, 18 April 2018), the place name is 'the only thing you need, expressed in an attractive font, colour and non-word symbols'. By contrast, Dioko (personal communication, April 3, 2018) indicated that an 'icon is always useful, but only if it is already well recognised; otherwise, no image should be used. Instead, the focus of design should be on the typography and colour, and a bit of

creativity (e.g. puns, metathesis and puzzles)'. For De San Eugenio (personal communication, 3 April 2018), the type of graphic elements that should accompany the logo depends on the 'executive briefing, or those elements that people consider that currently can be the differentials of a place. There must be the skill and a semiotic construction of meanings adhered to a simple typography, which allows elucidation without casting doubt on the determined place'.

Tena (personal communication, 12 November 2018) adopted a more generic view of the matter by explaining that the design of a visual image of a city, or of any organisation, product or service, goes through symbolic elements (mostly focused on the visual brand) and the support of the link with the city (mostly centred on the name). A logo implies a process that must solve the different dimensions of the graphic message: semantic, syntactic and pragmatic. The solution to the problem involves the smallest number of formal elements (with their values) that are capable of transmitting the intended message. The design exercise is evident and paradigmatic. For Guerrini (personal communication, 18 March 2018), the logo is only a word, but the word can never stop being represented by elements that give meaning to the expression, such as the typographical and historical variables of the letter (tone of voice), colour (climate of the brand) and texture. Ribot (personal communication, 27 March 2018) argued that the type of graphic elements that should accompany the logo largely depends on how the identity is constituted. There is a tendency in which the visual identity systems are gaining considerable importance; the logo is fixed in time, and the identity system is more variable and ephemeral, which changes almost with the season. A logo can have many formalisations. A review of city brands reveals many cases of logos with drawings and symbolic elements inside, and some cases of symbolic elements assigned to logos; a large number of heraldic shields is also apparent. Identifying the specific logo that sufficiently adjusts to the intrinsic identity of the city is therefore necessary.

Chaves (personal communication, 7 February 2018) underscored the importance of going beyond a graphic element and referred to a certain style perceived by the use of formal design elements, which a designer or identity team can work on to achieve a city logo. He argued that just as narrativity is relative, graphic quality is universally demandable: 'We are talking about the symbol; in the end, the symbol does not transmit anything, but it carries a style that is transmitted by the culture of history'. An example in this case is the well-reproduced Basque typography that is codified; additionally, there are some items that the public recognises. For instance, Edinburgh has a logo with a typography that looks Scottish. This 'style' is said to connote some identity character; that is, the mental representations of those who see it move towards the appropriate

paradigm, official institutional or whatever is required, more historical or less historical. Pryor convention, the style and the design language applied connotes and brings the logo viewer closer to the subject. For example, the logo of a university can be very modern, but it cannot 'seem' like a circus. Through the use of style, the logo seems academic. A university like Complutense in Madrid could not have a humorous identification as a sign. The entire package would be 'the style'. The style and graphic sign paradigms already preannounce how will it be: 'before reading the name I already realised the nature of it because of the style the logo carries within, being it serious or informal for example'.

When asked to identify the attributes or positioning values that a city logo design could communicate, Kavaratzis acknowledged that **'the logo could communicate the city's position in broad themes such "modern or traditional" and "exciting or peaceful"'**. Dioko concurred with this statement. Meanwhile, De San Eugenio (personal communication, 3 April 2018) explained that the graphic elements to be included must be related to the executive briefing that reveals the attributes or positioning values. The process is similar to 'a round trip; in this case, the return is that the same logo and the elements that it incorporates are the most faithful reflection possible of the genuine elements of that place, therefore allowing us not only to know but also more importantly to re-know'. De San Eugenio also believed in the existence of 'two jobs – one of knowledge and another of re-knowledge. The first is done by people who track and understand, and the second of re-knowledge is when people actually assume and comprehend the differential values of that place and therefore makes a preference of elections towards that place. The people identify'.

Tena (personal communication, Nov. 12, 2018) affirmed it is not about communicating information. You must convey a concept. Only one single idea. This can be supported from the perspective of information, but it can also be sustained from the standpoint of persuasion. In any case, it must be memorable. Meanwhile, Guerrini (personal communication, 18 March 2018) affirmed that the city logo should communicate what is convenient in pursuit of an outcome, no matter the quantity or diversity, but the effect that the brand will or will not attract. As a professional, Ribot (personal communication, 27 March 2018) believed that this response has to be provided by the briefing, but it should be made public. Certain people are suspicious of this type of information, whereas some institutions are not at all sceptical. The intent to create a brand should be accompanied by the act of publicising it, as hiding a brand seems pointless. City logos should communicate their attributes in the easiest ways possible.

5.5.5 Cases of Spanish logos

As part of the interview, the experts responded to a survey of the city logos of the most visited cities in Spain in 2015. Extending the study to the Spanish territories was considered to demonstrate the necessity of conducting a significant amount of work on Spanish identities.

The following inferences are drawn from the interviewees' responses (Table 5.9, Table 5.10 and Table 5.11):

- The worst valued logo within the three selected variables is Valencia's logo.
- The best logo within the variables is Madrid's, which scores high in all three categories, with an average rating of 2.40.
- The logo that stands out in typography with an average rating of 2.70 is Madrid's, which is one point higher than its competitor, Barcelona. The worst rated is Valencia's logo, with a rating of 1.90.
- In the structure strategy, the most highly valued logo is Madrid's once again, with a rating of 2.30, followed by Seville with 2.20. The least valued logo is Benidorm, obtaining a rating of 1.40.
- At the time of evaluating the functionality of the logo, the best assessed logo is Madrid's 2.30, followed by the 2.10 of Barcelona's logo. The worst evaluated is Valencia's logo once again, with a rating of 1.40.
- Some experts suggested that the logo of Barcelona does not qualify as a logo. Nevertheless, after reviewing with them the points where the alleged logo is found, the experts ultimately agreed that any function that defines a logo indeed makes a logo.
- Some experts indicated that Benidorm's logo is highly similar to Belfast's logo, thus creating a problem.

Table 5.9: Typography assessment. Source: Author's own depiction

Typography plays a very important part in a logo. After all, the name is written on it. So, in each case, please punctuate if the typography seems of quality and valid for a city logo.

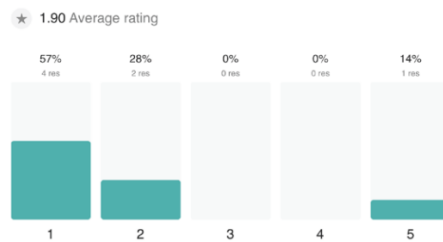
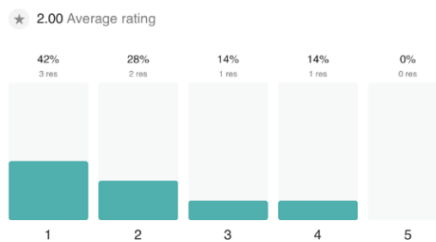
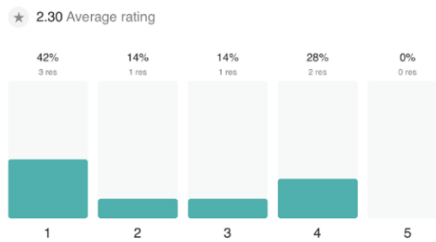
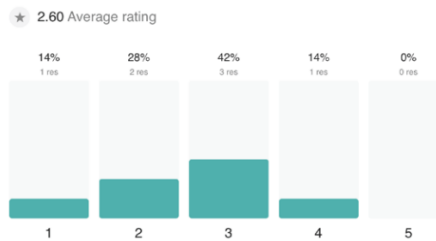
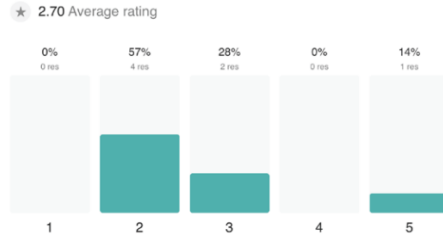


Table 5.10: Structure strategy assessment. Source: Author's own depiction.

Do you consider that the logo design strategy, for each case, is appropriate for a destination brand?

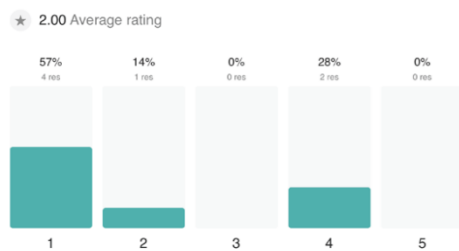
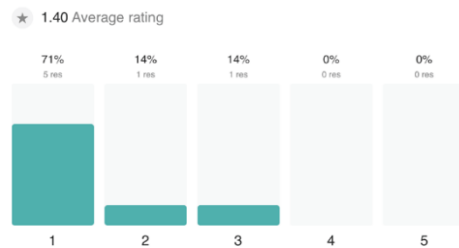
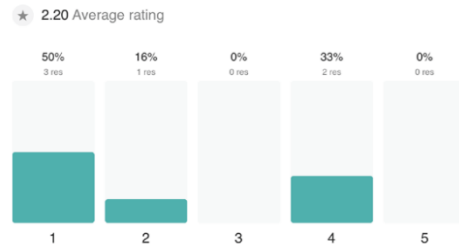
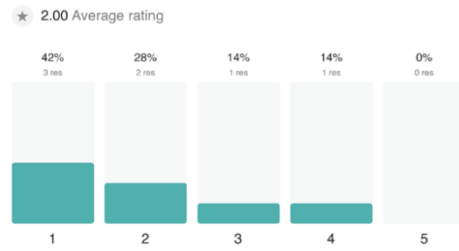
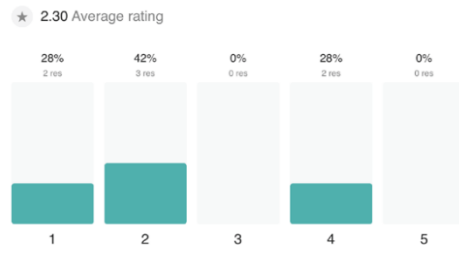
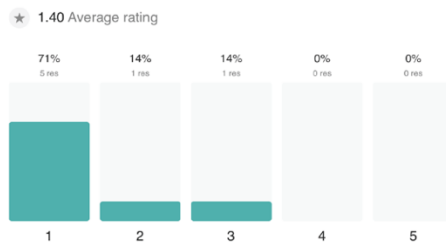
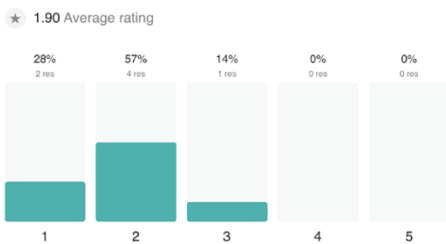
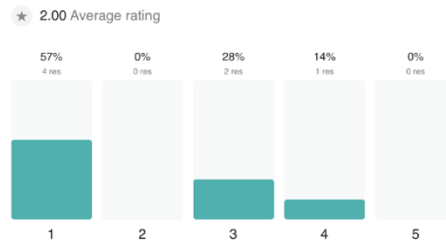
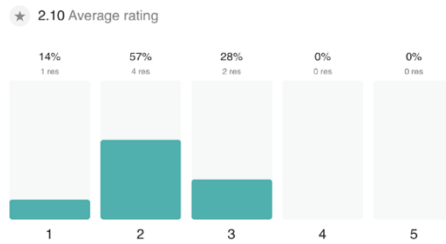
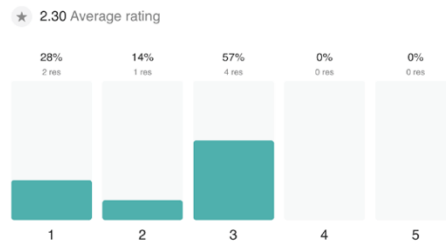


Table 5.11: Functional logo assessment. Source: Author's own depiction

Do you think it is a functional logo that helps the branding communication of the city.



5.6 H2 City logo prototyping

This study aimed to determine if the city logo types located high in the **Anholt-GfK CBI** are associated with greater intensity with the parameters of the city logo hexagon (section 4.1.5 Parameters of the city logo graphic hexagon). Hence, to assess the graphic perception for city logos, a search was conducted to verify people's views when they see a logo for the first time. Figure 5.38 illustrates the city logo parameter hexagon ranking divided into three thirds. These three groups consist of the best logos, the 'just ok' logos and the poorly evaluated logos according to the city logo hexagon. The logos in group 1 are predominantly in red; in group 2, the logos come in more than one colour; and in group 3, the logos are multicoloured. Logos with more than two colours usually present problems in their graphic applications. Moreover, the use of the black and white versions creates a difficulty because it often requires the addition of greys and the evaluation of their behaviour.

In group 1, the logos between 1 and 16 demonstrate the low recurrence of a visual 'decoration'; nevertheless, in the seven cases in which these partially decorated logos appear they are framed within the narrative of the place reason why they give useful information for the public, such as where Basel is for example, or the surrounding of Denver. In consonance with the information given by Ribot's matrix, the prototype of group 1 can be deduced into the category of Logo and Monogram. It is interesting to point out that in this group is found the relatively new CDMX logo. The city of Mexico debuts with a new name, CDMX instead of Mexico DC, and logo. This 'new face', together with a new branding strategy intends to wash off the city reputation. Stir it into a friendlier zone, that is why they chose bright cultural colours and a simple name based on initials. Other logos such as Amsterdam stand out alone by their clever slogan and the wordplay in the name of the city from which it can be deduced that we are all Amsterdam. The most pregnant and easy-to-remember logos are recognised in this group. This is probably because of their simplicity in colours, lines, concepts. As the great architect, Ludwig Mies Van Der Rohe already said; 'Less is more' this is the notion that simplicity and clarity lead to good design.

The logos in group 2 are grouped in a less obvious manner: they are distinguished via their elaborate background and decorative elements, which initially appear as merely decorative. Their narrative or iconic features are difficult to detect. The logo of Sydney bears the touch of iconicity of the unique and striking architecture of the Opera House. However, the logo hardly looks like the Opera House. The mistake is perceived in doing

something symbolic of something that is already very abstract such as the Opera House which is precisely its main characteristic. The symbol ends losing the shape and form that makes it an icon; this phenomenon is reflected in the score that it gets with the hexagon. Interestingly, the most abundant of these logos are concentrated in the area in a Predominant Logo Combination is in the Ribot's matrix. For the most part, name and symbol go hand in hand.

Group 3 does not present logos with many characteristics in common. The first thing seen in this group is that the slogans are usually more 'relevant' than the name of the city itself. By using the word 'visit', 'go', and similar elements in the same hierarchy as the city's name they reduce the importance of the name and it clearly and without a doubt becomes a slogan. Second, the excess of colours, fonts and other elements is easy to see, which means more competition for the city name. The case of Joburg is notable in this regard. Johannesburg is abbreviated, and a different font/shape for each letter is used. In addition, elements that appear to be icons of the city are found between spaces, but they are not distinct. These reasons have prompted the severe assessment of the logo against the city logo hexagon. Moreover, the logo of Auckland, which uses a capital letter 'A' can be considered a monograph. However, in a certain way, it converts the 'A' into a symbol that gives no more information than the initial of the name; in fact, below it reads Auckland, which seems repetitive. The logo's 'texture' has very little applicability, and it presents problems when used in small dimensions. According to the matrix, group 3 is framed within the area of Symbols and Balanced Combination between symbols and names. The key aspect of this type of graphic structure is that the symbol-element must not remove the importance of the essential; that is, the name must be a unifying element and provide meaning (Figure 5.38).

Chapter 5 Results

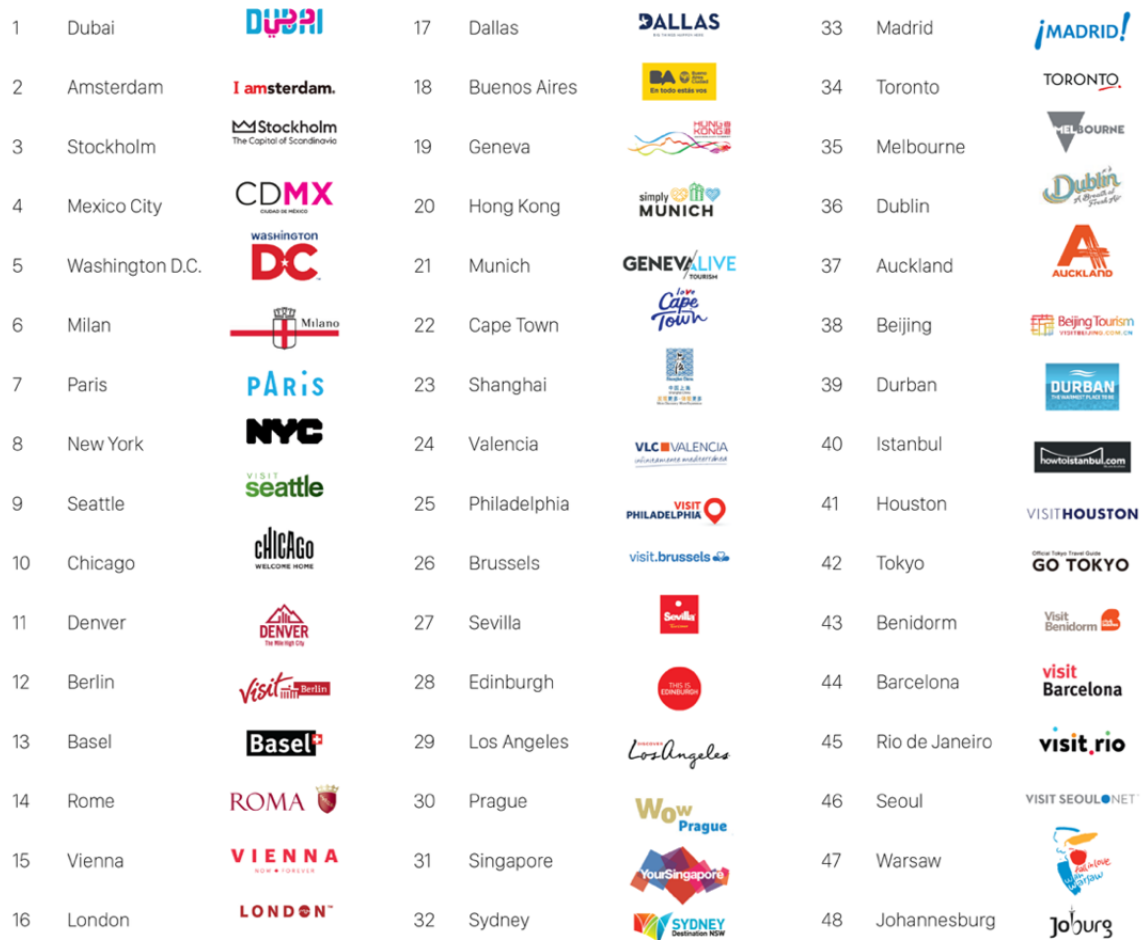


Figure 5.38: Examples for the logo structure classification. Source: Author's own depiction

Using the information collected in the graphic variables of the content analysis, the most predominant graphic values of each group were extracted to build six city logo models representing each group (see Figure 5.38). Figure 5.39 illustrates the six prototypes that differ in colour and structure. As previously mentioned, the construction of the prototypes took into account the most popular characteristic of every group. The six city-logos were modelled to test the 'in-betweens' of three-thirds of the ranking. For example, the results of the last third yielded prototype f as a model, but this prototype's structure and design could also be found by simply using a colour, which would somehow alter the message. Despite the fact that the colours of the letters change (red, blue, white) and indicate that they are a variable that influences the results, the decision is to not control such variable. The aim is to analyse the logo in its entirety as a model extracted from the ranking.



Figure 5.39: City logo prototype for testing a, b, c, d, e and f from left to right and top to bottom. Source: Author's own depiction

The results of the prototyping imply that cities that select a variety of colours and structures adopting the logo–symbol combination prefer to be perceived as exciting. By contrast, cities that intend to position themselves as serious cities of high standard worldwide and subsequently choose city logos that fulfil such function without the symbol and via the use of flat colours are frequently selected as economic representatives or mega cities, and they are known as economic poles. The graphic components support cities that prefer to position themselves on the map; a city that desires to highlight its outdoors as is its differential would probably choose one graphic structure over another and add some symbol, as seen in several models. The two graphic components of colour and structure allow for inferring endless positioning depending on their characteristics.

The CBI categories are described in the following scenarios:

- Presence: International status and standing. In your opinion, can this logo represent a city's competitiveness in science, culture and governance?
- Place: Outdoors. Is the logo representing the pleasantness of the city in terms of climate, cleanliness of environment and perhaps the attractiveness of its buildings and parks?
- People: Could the logo represent friendliness and cultural diversity? Would you consider the city as welcoming?
- Quality: Does the logo appear to represent a city with a high quality of life as embodied in schools, hospitals, transportation and sports facilities? Does it evoke a modern city?
- Pulse: Would the logo work in sponsoring events and leisure activities and in promoting exciting occasions happening in the city?
- Potential: Could the logo be used for representing economic and educational opportunities?

Six different prototypes were subsequently developed, and the categories were derived from the hexagon of the Anholt-GfK CBI (depicted in chapter 2.4.6.2 City branding scales). Only the graphic elements were evaluated in this part of the investigation to obtain the people's perceptions of the prototypes in relation to the categories in the Anholt hexagon. Two of the three tools were used as variables, as explained in chapter 2.3.5 Process of creating an effective logo); a designer can count on these tools when designing city logos. The elements evaluated were the colour and the graphic structure of the logos.

The results in Figure 5.40 yield the following inferences:

- The specialists perceive that a graphic prototype works better than other prototypes according to the given scenarios.
- The specialists agree on the specific prototype that works the least in any of the given scenarios. In particular, Prototype D is ranked last across the scenarios, scoring zero in the CBI hexagon.
- Prototype B is the one that best fits all the scenarios, scoring higher than average in the vast majority of categories.
- Prototypes A and B are the most suitable prototypes for the scenario that refers to presence (i.e. international status and rank, global contribution in science, culture and governance) and potential (economic and educational opportunities). The specialists believe that compared with the other prototypes, both Prototypes A and B are more in line with the requirements of these two types of scenarios.
- The specialists consider Prototypes C and F as the most appropriate for the scenario described in pulse (interesting activities to do and the level of excitement that the city offers with regard to new things to discover).
- However, of all the prototypes, Prototype F is the most acceptable one for identifying the scenario described in place (pleasantness of climate, cleanliness of the environment and attractiveness of its buildings and parks) and people (level of friendliness and representation of cultural diversity).
- Prototype E stands out in the categories of potential (economic and educational opportunities) and prerequisites (both basic and public amenities). Specialists consider this type of structure and number of colours to be the best one to use in both categories.
- Prototype D is the least voted prototype for each scenario.

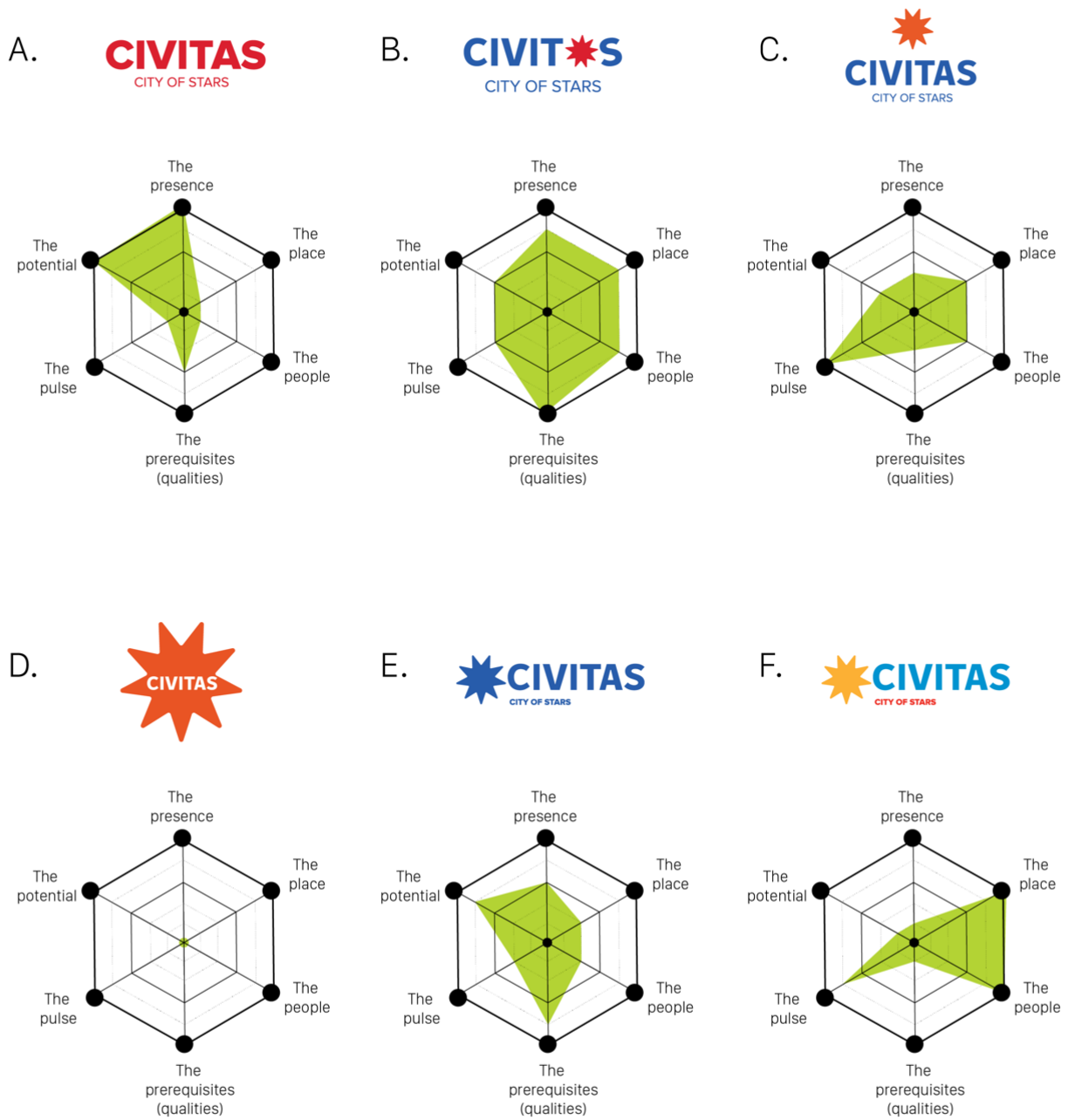


Figure 5.40: Results of the city logo prototype perception test. Source: Author's own depiction.

Chapter 6 Discussion and Conclusion

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he closing chapter of this thesis compiles its central contributions and highlights the significant findings of the research. The exhaustive visual analysis of city brand logos has delivered various discoveries for the design field of these devices, eventually highlighting the sole purpose of city brand logos: to contribute to the city brand.

6.1 Discussion

This study is essential within the context of today's digital era, in which rapidly evolving modern cities are creating brands, and most of these cities create brands without the corresponding information. As no manual exists regarding the process of creating a city brand, cities look to the ones that have achieved success in this area and spontaneously follow their steps. As mentioned in the chapter on the state of the art, many professionals have only a once-in-a-lifetime opportunity to plan a city brand (search appointment) and its touchpoints. Thus, very little is written about this topic, and the professional profile is merely being built. This thesis aims to lay the foundation for this subject by taking into account what has been already attained to enable cities that plan on implementing a graphic strategy to verify such achievements, determine the aspects that work and avoid the pitfalls, and ultimately exceed the recognition that a city can already have.

6.1.1 Understanding city logos (S01)

6.1.1.1 Information gathering

A notable aspect about logos is that the process itself of gathering information about their authors, planning and dates is difficult. In this study, information collection was complex, as the source information about city brand logos is not publicly displayed. For example, identifying the authors and their communication aim when designing each logo proved to be demanding in time and resources. Even popular cities lacked information about reach. In many cases, we had to go directly to what we believed was the source (e.g. Landor, Wolff Olins and other design agencies). Many graphic communication blogs helped us with the collection of information, offering clues about where to search for the official information. Nonetheless, cities, and very rarely the authors, do not explain the development of the 'design process', particularly the brief and final result. At the IPBA convention in December 2017, Govers (personal communication, 5 December 2017) mentioned the emergence of a phenomenon in which city brand logos acquire such importance in the media that a launch is not made frequently because of criticism; instead, logos are used on a regular basis without

explanation, thus saving criticism. This postulation could partly clarify why such an interesting brand tool lacks formal information on the web.

Gathering information was unfeasible, particularly in terms of attempting to collect Moscow, Bangkok, Cairo, Doha and Mumbai city logos because at the outset, they did not count with a destination/tourism website. Collecting the Istanbul or Shanghai city logos likewise presented a challenge because the cultural bias of the West has limited the understanding and gathering of information; at the same time, the concept of graphic elements is not used in the same way as the West does. Thus, gathering information on the subject revealed a critical difference between how the West and East view the destination brands. The cultural disparity prevents the equivalent comparison of both graphic brands. The Anholt-GfK City Brands Index also noticed this aspect, stating that 'Western cities tend to dominate the top half of cities, and in previous years, Western cities benefitted noticeably more than Eastern cities in the global public's estimations' (Kirchner, 2018). However, the last City Brands Index conducted out in 2017 demonstrated 'a change in fortunes with marked improvement for many that is not constrained by region or developmental stage. For example, Tokyo is one of only a handful of non-Western cities that resides within the top half of cities' (Kirchner, 2018).

Concerning to the variables studied for the content analysis, we can conclude that the majority of cities examined on the Anholt-GfK City Brands Index SM are primarily from Europe, the continent with more touristic cities than other continents. Europe comprises many historical cities that are important for human history. Anholt included 50 large cities in its selection of cities for the assessment of the global brand image of city brands and mentioned its intention to include cities from the West, East and all the continents in the sample to make a proper comparison (Papp-Váry, 2011).

6.1.1.2 City logos on the internet and social networks

When addressing the website variables, we can conclude that a type of agreement exists between the vast majority of cities. First, several cities in the sample defined their web address container as VISIT+CITY-NAME. On a second instance, they simply used CITY-NAME. Third, the cities in the sample opted to use another tourism-related word such as 'tourism' and 'travel' for their web container. Search engine pages have a role in the selection of a web container, the main goal of which is to facilitate the search for a web container and ensure that it appears in the top three results. The strategy VISIT+CITY-NAME effectively performs this role. Giving the name another variable to search (i.e. 'visit') may allow the search engines to do a better job of generating the

desired webpage than the mere use of CITY–NAME. For example, Google works through automated programmes called spiders or crawlers, similar to how most search engines function. Similar to other search engines, Google has a large index of *keywords* and where those words can be located. The feature that sets Google apart is its manner of ranking search results, which in turn determines the order in which Google displays the results on its search engine results page (SERP). Google uses a trademarked algorithm called PageRank that assigns each web page a relevancy score (Strickland, n.d.). In a discussion about search engines, such algorithm highlights the importance of keywords in making a website visible. Notably, various cities in the sample also used the CITY–NAME option. This finding can be interpreted as the propensity of an increasing number of cities to use the CITY–NAME option to expand the function of the websites beyond the provision of benefits to tourists and allow these websites to be the online door to the brand. For example, Paris and London already have web pages that are targeted to both tourism visitors and the citizen themselves. How communication may involve such different publics is an interesting area to explore.

The city brand identity is also shown on social networks. Our results indicate that the Twitter and Facebook profiles of cities are as important as their websites. More than half of the sample reported that they had verified their accounts on Facebook and Twitter, but nearly all of the cities in the sample had both social networks. As the social network ID also communicates, some cities decided to use their slogans such as '@discoverlosangeles', whereas others only used their names such as @berlin, @rome and @cityofmelbourne. Facebook and Twitter avatars are the vitrine where the logo is usually displayed. Which gives the logo a unifying role within the digital context.

In conclusion, the graphical relationship between social network avatars and city logos is that the vast majority of the avatars adopted the entire city logo or its elements. Hem and Iversen's (2004, p. 95) conclusion support the importance of similarity within the logo versus the appearances of the tourism product, such as the presence on the internet.

6.1.1.3 Locations of city logos

Concerning logo appearance on the destination website, the majority of the sample applied the logo throughout the website; that is, when a visitor scrolls and clicks on the menu, the logo is still there. Being present in each level of the site allows the logo to be understood that everything we see inside it is guaranteed and signed by the city logo. Nearly the totality of the websites located their city logos up to the left of the screen.

This location is deemed to be the best place by definition, as the Western culture tends to read from left to right and from top to bottom. The logo is the first item that a visitor reads upon reaching a website. Some cities such as Vienna have decided to break the mould and subsequently situated their logo on the centre, at the risk of not being the first thing to be read. However, these cities have compensated for this practice by enlarging the size of the logo, such that it is the first item that catches a website visitor's attention.

Following the aforementioned variable, we inspected the dimension that links the corporate city logos of the sample and the usage of the city logo. We inspected which were the corporate city logos of each of the cities. Expectedly, the vast majority had a corporate logo and a touristic logo, but only nine of them used the same logo elements for both corporate and tourism purposes. Although some cities might combine the logo with other elements to distinguish it from other logos, their basic elements and concept are the same. Large and popular cities are gradually understanding how brand architecture works, including **New York City (NYC)**, **Rome**, **Berlin**, **Washington, DC**, **Madrid**, **Milano**, **Basel**, **Johannesburg** and **Mexico City** (see Figure 6.1) These cities apply a brand architecture in which the city has only one logo that is adapted for tourism purposes. This strategy is the easiest to understand; meanwhile, a graphic brand should adapt to each dimension in which its identification is needed. A city is simply one brand, it should not be perceived as constituting several brands (i.e. one for tourism, sport, culture, education and other areas).



Figure 6.1: Tourism and corporate (government) city logos

6.1.1.4 Slogans, authors/designers and launch dates

The results of our content analysis imply that a **slogan** is not essential for the construction of city brand visual identity; moreover, as slogans function as campaigns, they may be changed every few years to keep the brand fresh. In the case of Chicago for example, at the beginning of the research, the city was using 'choose Chicago'; the city is currently using 'welcome home' with the same logo. Nonetheless, some cities have decided not to use any slogan at all and have merely utilised the 'VISIT–CITY–NAME' approach (e.g. Visit Barcelona, Visit Houston).

Regarding the **authors and designers behind each city logo**, we assume that a significant majority of the cities search for design agencies with an extensive portfolio of hits, such as Landor, Future Brands and Wolff Olins. Several cities solely rely on a designer to do the job, whereas a few cities conduct a contest for this purpose. The significant aspect in this case is the difficulty of finding this information. The author trace of a city logo is lost if the design is not created by a reputable international design and communication agency.

The city logo date of **first display or logo launch** demonstrates that cities are rapidly changing their visual identity. Two-thirds or 23 the 43 logos were launched 10 years ago, including the Berlin logo, the redesign of which was conducted in 2009. The Hong Kong logo, which was designed in 2001 and redesigned in 2010, is also considered as one of the oldest city logos. The Amsterdam and NYC logos are also among the oldest ones, and they are anchored in the minds of tourists. Both city logos have been deployed throughout the city and on the internet, and citizens have accepted these city logos as internal symbols. For instance, the meaning of the 'I Amsterdam' concept connotes that 'we are all Amsterdam'; this concept is an inclusive idea that anyone who goes to Amsterdam can appropriate. By contrast, NYC adopts the conceptualisation of the blocks of buildings of the city; that is, the geometric shape of apples around which the logo is built implies the interpretation of the neighbourhoods in NYC. Furthermore, seeing the logo in 2D connotes the city itself; the logo appearance in taxis and around the city communicates to residents and foreigners alike the inclusivity of the symbol. Both the Amsterdam and NYC gain the value of timelessness. Additionally, such logos have successfully crossed time barriers and have a high graphic quality; they also have pregnantness and coherent and constant applications; without these features, the attainment of a city identity would have been impossible.

From the beginning of this research in January 2016 until March 2019, **nine cities had updated or entirely changed their city logos**. According to information obtained from the interviews and the theoretical framework, we assume that a logo needs time to acquire significance, meaning and the status of being the signature that a city requires. If such time is not given, people tend to lose the chance to include this logo in their lives. Even if a logo lacks the proper graphic quality, it should not be removed; instead, it should be slowly updated so that people do not stop becoming accustomed to it. After all, the primary function of a logo is to unify all brand's conversations, by changing it the contact breaks. Then the citizens and visitors will begin a new process of accommodation with a new city logo specimen.

6.1.1.5 Graphic aspects of a city logo

In terms of **typography**, our results indicate that cities nowadays prefer to show a modern, contemporary and open-minded face. The most popular form of type is sans serif, as it represents the most versatile option. Sans serif can frequently portray a more stylish and fresher look than serif kind of typographies that by definition convey ancient impressions, traditional concepts and serious intentions. We found in the sample an ample quantity of script typographies, which turned out to be rather interesting. These logos seem to characterise the brand and effectively make the city logo a signature for the city. However, the problem with these logos is that they do not successfully perform in the city logo parameter hexagon, and they have insufficient applicability and usually poor timelessness. On the contrary, these logos are very protectable, and they might effectively perform in terms of meaningfulness and coherency.

With regard to **colour**, our results denote an inclination towards reds, which is contrasted with a second majority of blues. Throughout history, red has signalled enthusiasm, dynamism and energy, according to the vice president of the *Pantone Color Institute* (Pressmann, 2005):

Reds are the most viscerally alive hues; however, while the bright pink-infused reds are playful and flirtatious, and the orange-reds are warm and inviting, red does also have its serious side. Ruby-wine reds are more elegant, and blue-reds denote dignity. Then there are the brown-tinted brick reds, which bring inevitable thoughts of country and warmth.

An interesting fact about red is that it is the colour with the longest wavelength; moreover, Pressmann (2005) suggests that red is the first colour that a new born sees. Thus, people's attraction to red is a natural reaction and a physiological inclination that is beyond their power. In the same manner, cities prefer red as part of their visual identity to allow them to be seen and stand out from the others. Pressmann (2005) considers red as the 'never-to-be-ignored hue' that immediately catches people's attention. By contrast, Pressmann (2005) recognises blue as

the most dominant color in our natural habitat, the blues are the most globally accepted color range. With most connections to blue derived from a non-turbulent sea and sky, the human mind embraces the concept of blue as tranquil and constant, translating this color range into a symbolic image of dependability and trust. (Pressmann, 2005, p. nd)

Blue also represents infinite possibilities, from the calm of the blue sky to the thought dark blues of the ocean depths. Blue has its reason for being on the flags of many

countries, and it has made its way to the city symbols of this decade.

Regarding **logo structure**, the strategy has expanded to combinations in which the logo is the protagonist over the symbol. However, the symbol is there and existent, and cities prefer to have it. However, logos such as Vienna and the updated London logo, among others, have decided entirely to follow the name/logo (i.e. nominal typology) way because the name of individual cities is everything. No symbol could speak better the name of a city but the written name itself. Every case differs, and some cities gain from the use of a symbol. This aspect is evident in the case of Stockholm and Berlin. However, it is not applicable to Paris – Paris has a name of its own, but it created some sort of symbolism in its logo, which would be decoded as storytelling. Paris city is known as the city of love, the logo simulates a romantic night under the moon, it turns the 'A' into the Eiffel Tower (the symbol) and the dot in the 'i' on the moon; hence, it is not only a symbol but also a brilliantly told story. The logos of other cities such as Istanbul have attempted to do adopt the same approach (probably before Paris) but with poor graphic results. We infer that the most competent structure is the symbol one and the combination with a predominant symbol. Nevertheless, up to six logos used this strategy. The problem is that the emblem takes leadership over the city name; as we are discussing cities, titles should be the most critical part of the signature. A city will not change its name, this is already given.

6.1.1.5 City logo taxonomy

The classification constructed for the analysis deals with the design structure, but it also refers to the elements that are incorporated into the logo and its meaning. The classification with the more logos was the nominal illustrated (which goes following the previous variable). In deduction, logos use decorations, sometimes as only an adornment and in other times as an element that could communicate. A clear example would be the Dallas city logo that is 'decorated' by the star in the letter 'D', versus Toronto's city logo that poorly decorated by a line underneath with the supposed intention of underlining the name.

In conclusion, cities use decorative elements as a tool for differentiation. These decorative elements either make city logos stand out or simply adorn the name. Kavaratzis (personal communication, 5 Dec. 2017) raised two questions in this regard: What is wrong about merely using logos for decoration? Is it not making the world prettier 'a function' of logos? In times where everything communicates and the 'less is

more' mode of thinking prevails, decoration is inadequate, but it represents an interesting perspective on the design strategy of nominal illustrated. The second most commonly used strategy was expectedly the nominal one, whereby the name gets all the credit in the logo. As discussed earlier, there are cities that do notice the necessity to highlight the city name above all.

6.1.1.6 Understanding the city logo

With regard to the **representative capacity** of the sample, our results imply that half of the city logos exhibit signs of partially or totally representing the city to which they are associated. The other half do not have a clear city representation on the logo; that is, cities do not feel the need to position a city icon on their logos. Chaves (personal communication, 7 Feb. 2018) addressed this problem, suggesting that it is not necessary for the logo of a bakery to have a piece of bread in it, for example. Several designers have mentioned this criterion, explaining that a descriptive narrative is unnecessary because we consequently find that all the logos of bakeries would be a piece of bread, which raises the issue of whether such approach would differentiate the brand. Another school of thinkers believes that a logo has to take advantage of its narrative to express in the best possible way its identifier functions; for instance, a bakery probably needs a slice of bread on its logo, and if decides to pursue this approach, it should be creative in doing so.

Cities differ in their concept of city representation on the logo because not all of them have an Eiffel Tower. Nevertheless, if we consider this path, we would see a growing number of cities creating architectural icons everywhere. This situation is already occurring, as discussed in chapter 2.4.5 Place identity); many icons are erected for the experience, and 'place branding based on experience icons seems to be the new strategy for many places' (Govers & Go, 2009, p. 261). Cities are compelled to use structures and architectural icons (e.g. the Eiffel Tower in the case of Paris) because such structures define and differentiate a city. For Paris, the Eiffel Tower is a famous icon, and the city must take advantage of it. The same situation is evident in the cases of Sydney and the architecture of the Opera House, as well as Berlin and the Brandenburg Gate. On the contrary, New York's non-use of the Statue of Liberty is appropriate because the city is known by other differentiators, and the statue represents the US as a global icon. Other elements of representation can be geographical, such as a river in the case of London's logo (the Thames is depicted in the 'o'), and a mountain in the case of Denver (a mountain shown with the city underneath is clearly being narrative). Emotional representations are similarly used; even though they can be more challenging to demonstrate. For instance, the NYC logo is likely not to

be understood at first glance; hence, in these cases, the consistent and coherent use is recommended to be very well thought. According to the agency Wolff Olins, the representation of the city is embodied in the geometric shapes of the typography to depict the buildings and streets of the Big Apple, as NYC is widely known. On the contrary, Rome and Milan have a clear emotional representation of their shields in their city logos. Similarly, Hong Kong's usage of the mythic Japanese dragon creates an element of culture representation that is united in the capital. As Hem and Iversen (2004, p. 96) underscore, the resemblance between the logo and the place has a meaningful effect on the appraisal of the logo.

The outcome of this objective is the *City Logo Data Sheet 2015–2019*, as presented in Table 5.6. This data sheet comprises the logo and all the elements that interact with it on a technical data sheet to allow for future analysis. It reveals insights into the dismantling of city logos and the comparison of each design decision with the others in the sample.

6.1.2 City logo tendencies and dominations (S02, S03)

Ribot's (2019) matrix is useful for organising the logos according to their configuration and for visually identifying how they are grouped in the three most used positions. In this context, we observe that cities prefer logos in which their name can be clearly read and consequently select structure combinations that highlight the logo/name. This preference is located far away from what Chaves (personal communication, 7 Feb. 2018) would appoint to be the most suitable city-logo for a city: the shield structure strategy. This type of logo groups the classic and historical characteristics of cities, which could be considered a highly appropriate symbolism. However, today, these characteristics could be regarded as outdated, as heraldic logos would have an excessive amount of historical meaning and symbolism.

Another problem facing this type of logo concerns its non-recognition as a friendly logo; thus, such logos are considered to be more suitable for city council logos because of their seriousness and formality. The heraldic form would not be suitable in cases where a logo has to appear friendly, attractive and inviting. As depicted in Figure 6.2, Milan and Rome have a historical brand they enjoy, and they subsequently selected a pertinent strategy (i.e. the heraldic structure). It would not be advisable to get rid of their heraldic traditions and significance. Consequently, both cities have maintained their legacy and have simplified their respective shields to allow them, as city logos, to perform rightfully on paper and obtain any support they need when signing any

communication.



Figure 6.2: Milan and Rome heraldic logos

Some cities are known by their initials, such as NYC, DC, BA and CDMX (see Figure 6.3). They prefer a strategy that allows them to keep these initials and transfer to them their brand. This structure strategy only functions for popular cities. One advantage of using initials is that a logo becomes graphically easier to apply on any support and thus has a better chance to develop high graphic qualities, especially when the city names are long.



Figure 6.3: Monogram structure strategy of cities

With regard to the lettering/calligraphy strategy, we notice that cities such as Dublin, Los Angeles, Cape Town and Warsaw have constructed their logos from handwritten typography (see Figure 6.4). The chief characteristic of this type of logo is that it is highly protectable, very personal and friendly. However, this type of logo does not effectively perform in terms of applicability. Furthermore, as a concept, logos of this type tend to have more problems communicating the message. For example, the Dublin logo seems more like a sweet little harbour town than a significant city. On the contrary, the Los Angeles signature looks like an autograph, and this aspect can be linked to Los Angeles' Hollywood culture. As addressed in the results chapter, Los Angeles is among the cities that changed their logo, maintaining the structure strategy while getting closer to a logo name on a lettering type than a signature. The concept is thus lost.



Figure 6.4: Lettering structure strategy of cities

None of the cities in the sample adopted structure strategies such as the usage of a symbol or a seal. We can infer that the non-adoption of such strategies is due to their

suitability for products. A seal stamps the logo into a product; however, a seal on a city brand would appear excessively superficial. Moreover, a symbol only works when people are already familiar with the brand, as in the example of Nike; with time, people can simply forego the name and simply associate the symbol with the brand. Hence, brands can use the symbol on anything; for instance, products that carry the Nike swoosh symbol are understood to be Nike products. With cities, the possibility of ignoring the name and transferring it into a symbol constitutes not a lengthier process than simply making people acquire a city logo made from a name.

With regard to the combination with predominant symbols, city logos that have used a 'frame' become a sort of symbol (see Figure 6.5). They reproduce the name of the city, and with the background frame, they function as a whole. An example in this case is city logo of Singapore. The frame is constructed by squares of different colours, and the recreation of the shape of Singapore supposedly makes a contour of Singapore's shape. This city logo is based on a 'changing background' (Figure 6.6); nevertheless, it keeps its contours to maintain the structure of the logo. This reminds of Wolff 'Olins' AOL work. This aspect provides the logo with dynamism, without which the logo tends to be very square and linear. The case of Edinburgh is more extreme in a linear sense, as its logo is a circle (Figure 6.5). The circle conveys ceaselessness, simply denoting, 'This is Edinburgh, and you are here'. It becomes a logo that does not deliver information; it is a paralytic logo that does nothing more than say, 'This is Edinburgh'.



Figure 6.5: Strategy of combination with the predominant symbol structure of cities



Figure 6.6: Examples of Singapore's logo changing background

To reiterate, the three most popular structures in the sample highlight the name above the symbol, emphasising the importance of the name of the city. The arrival of logos such as Vienna and more currently London (Figure 6.8) and Houston (in Figure 6.7)

represents a phenomenon in which the typography decision seems sufficient for building a logo, and the identity is given by the other elements of design that converge. Colour and name therefore gain importance. Nonetheless, as the expert interviews imply, some people consider that these elements are inadequate for a logo. The characteristics that the only choice of typography could deliver are few when talking about a city. Kavaratzis (personal communication, 18 April 2018) acknowledged that the logo could 'communicate the city's position in broad themes such as modern or traditional, and exciting or peaceful'. However, a pertinent typography selection, that guide the logo personality, plus a symbol that helps to identify and differentiate cities are considered the best option, according to the cities in this sample. A symbol could offer information about the differential characteristics of a logo and symbolise the city culture and history. Hence, in certain aspects, the use of symbols may improve the communication of the city logo. Within these circumstances, two approaches for implementing the symbols within a logo are evident. The first approach involves keeping a symbol and logo separately but in a balanced way, whereas the second approach entails adding the symbol to the logo, such that the logo predominates over the symbol.



Figure 6.7: Logo structure strategy of cities

LONDON

Figure 6.8: Recently updated London city logo

The Spanish city logos follow the path demarcated by the global logos in the sample; that is, the Spanish city logos adopt the four most commonly used global strategies. The Valencia and Madrid logos use the most common structure (the combination with a predominant logo). The Benidorm logo utilises the balanced combination between logo and symbol. The Barcelona logo adopts the logo/name structure, in which the only differentiator is the choice of typography and colour. Seville uses the strategy of configuration, in which the symbol predominates over the logo. Similar to the global trend, the logos of Spanish cities recognise the effectiveness of using the name–symbol combination.



Figure 6.9: Samples of Spanish city logos

6.1.3 Graphic quality of city logos (S04)

Hem and Iversen (2004) underscored the importance of an adequate design in the overall judgment of a logo. In this context, the S04 aimed to explore the relationship between a high- and poorly ranked city brand and its logo to confirm any relationship between a city well ranked at a branding level with the weight and importance that is given to its visual image. The idea was to question the level of awareness of cities with the best brands regarding the significance of their visual image vis-à-vis the poorly ranked cities. As stated in the results (chapter 5.4 S04 Perception analysis of prototype results), the best evaluated cities in the City Brand Index ranking do not necessarily have a better visual evaluation of their logos. The relational ranking depicted in

Table 5.8 demonstrates how the logos that have scored high in the graphic hexagon have not necessarily scored high in the Anholt ranking. **This inference allows for verifying that certain cities are more critical than others in terms of how they are viewed from a graphic perspective in the web pages.** It can be said that these cities value a quality logo that contributes to the brand; some examples detected are Paris, London and Amsterdam. These cities already have everything in terms of perception, and they scored high in the Anholt ranking. However, an ensuing concern pertains to how the brand develops in a graphic environment. This aspect does not matter at all times. A review of the years of release of these logos indicates that these logos are relatively new. Moreover, other cities that are high in the brand ranking do not equally score in the graphic ranking, as in the case of Sydney.

The case of CDMX (shown in Figure 6.10) is compelling; CDMX scores relatively low in the Anholt ranking, whereas it ranks fourth in the city logo hexagon ranking. To improve its perceived image and thus boost its brand image, CDMX postulates to change 'DF' for Mexico City. Mexico City is recently known for the violence and dangerousness of its

streets. The intention with the new visual brand is clear: image cleaning. With the careful selection of a chromatic palette inspired by the iconic pink houses of Mexico City; the city brand is depicted as a pure, clean, cultural and modern. This example illustrates how a logo functions in the service of a brand; the logo does not need large ornaments to communicate that Mexico City is no longer the 'DF' but a new city that is modern, cultural and different. The iconic pink houses explain the pink colour on the logo; at the same time, the colour provides the logo with a new sensation of a different type of city – a cleaner city in every sense.

With regard to the *city logo hexagon* results revealed in Figure 5.34, Figure 5.35 and Figure 5.36, Paris, NYC, Amsterdam, DC, Milano, Stockholm, Dubai and CDMX (shown in Figure 6.10) have the best graphic punctuation. The logos of these cities can be considered as paradigms for future generations of city logos. Three city logos have a graphic structure that combines a logo and a symbol with a predominant logo. Three other logos use a capitular or monogram structure, one heraldic and one nominal (i.e. I amsterdam). A predominant element is the graphic quality that induces the appearance of a lasting, appealing and unique city brand.



Figure 6.10: City logos with the best results on the city logo graphic hexagon

These logos approximate high-quality logos, which would score high in the six graphical and conceptual parameters that are detailed in the hexagon. However, an even better city logo can be developed than the ones demonstrated here. These logos are highly applicable and, in many cases, very intelligent logos. For example, Dubai's logo seeks to reach two types of cultures, whereas the logo of Paris is part of the experience linked to romantic storytelling. As Kelly (2016) underscores, maximising the capacity of a logo is important for generating a visual range that assists the union of communication strategies that have been achieved by these eight high-scoring city logos. In their in-depth investigation of the development of a high-quality logo, Blain et al. (2005) concluded that a 'well-designed logo also has the capacity to galvanise support for the

destination vision and mission among destination stakeholders and DMO members, while bonding this disparate population under a common banner' (p. 333).

6.1.4 Overall results of the expert opinions

Our first hypothesis stated that **branding experts do not perceive the utility of city logos, whereas design experts recognise their necessity**; our interviewees provided valuable information for testing this hypothesis. First, the interviewees lacked agreement on what a brand is; moreover, a clear understanding of what a logo is neither emerged. Kladou et al. (2017, p. 427) reported a similar finding in which they identified inconsistencies between theory and practice, explaining that 'authorities and most consultants espouse only one element of place branding – namely promotion – and disregard the wider branding pre-requisites'. Ashworth and Kavaratzis (2009) and Govers and Go (2009) also commented on this issue. The meanings of logo and brand apparently depend on how they are defined. For instance, if a logo is determined by what it does and how it appears, one meaning is conveyed. However, if a logo is defined not only by more aesthetic issues such as typography and colour but also by values such as character and identity, a different meaning is expressed. In this sense, the question that more impresses is the one indicated in Figure 5.37, where 'LOGOTIPO' is seen in a bold and condensed typography. The theme resurfaced in the interviewees' evaluation of the Spanish logos. The interviewees identified the 'logo' of visit Barcelona, which does precisely the same as the previous figure, as being merely colour typography on the web. This discrepancy creates a major gap in the current knowledge about logos and design, and it could serve as a direction for future research. The expectation is that a city brand logo will bring character, identity and representativeness. However, the discussions with experts indicated that these aspects, taken to their maximum expression, could ridicule a brand. Thus, a few experts were satisfied with the seen figure as a logo, at the risk of what could transpire to the contrary.

With respect to the cities, the brand concept unfolded interestingly. The experts significantly disagreed in branding cities the same way as products. They acknowledge that today experiences have become 'products', as well as services, travel, destinations and nearly all the intangibles. **The need to convert intangibles into a product emanates from the intent to simplify and facilitate the digestion of the communication of ungraspable matters such as perceptions and experiences.** All the specialists concurred that cities should not be treated as products. They also believed that place branding is born within this context that encompasses the branding

of regions, countries and cities; that is, we present geographical areas with brand characteristics that may be attractive for a type of public that constitutes the target of this offer. Furthermore, **the interviewees agreed that city branding has two types of utilities: improving the external image and therefore attracting (visitors, investments, entrepreneurship) and enhancing the internal image, creating coherence and cohesion in the city brand in face of the ordinary citizen, thereby making the city a better one.** The interviewees' opinions about the manner of graphically approaching this matter somewhat diverged, particularly in the design and communication category. However, five experts did not see any reason why cities could not exploit their differentials and create their city brands.

In this regard, the question about a logo's capacity to represent a city generated three positive responses; however, the experts state that significant complications could emerge in the attempt to fulfil this function. The experts further explained that the fulfilment of such function depends on certain factors or renders the unfeasibility of analysing the meaning of symbology relationships. A symbol that does not mean anything is merely considered a decoration; the addition of sense with time and application results in the acquisition of the capacity to represent, but not because the symbol itself represents. However, the use of symbols (e.g. blue as a representation for water) could be regarded as an item that speaks of identity if the city, for example, is right next to a lake; therefore for the expert, this component could 'represent' a cultural aspect of the city. Furthermore, some experts mentioned an important fact that people should understand that the logo is not only the logo of a city but is also an element that contributes to city brand construction; that is, a city logo must be at the service of a city brand.

The diverse experiences of the experts provided this study with varied levels of information. Furthermore, a few hypotheses that were initially refuted had been eventually confirmed. With regard to the question about who should be in charge of the design or choice of the brand's graphics, the experts generally mentioned that the designer should be primarily responsible for this task. However, one expert emphasised the importance of participatory design to create possibilities for cooperation between locals and the professional team in making the graphic brand. The experts agreed that the party that creates the brief, be it the city mayor or the team in charge of conducting a research on the intrinsic identity of a territory, must be knowledgeable about the history of each city. This party must transfer to the designer the knowledge of the city. Moreover, and as one expert suggested, the people in charge of the city logo design and development must be competent.

Concerning the high costs of designing a graphic city brand, the experts were generally aware of this issue. The vast majority indicated that if the remuneration of such job is reasonable, then the price will be worth the effort, as it will render the possibility of quickly establishing the design as an identifier symbol. However, if the design is probably overvalued, the final result will not be up to the task; the experts also agreed that if the value is minimal, the outcome is similarly marginal. Thus, a balance must be achieved between the values assigned to the design and the project.

All the experts concurred that a well-developed city logo should be at the service of the city brand as a unifying, identifying and differentiating element. According to three experts, a logo largely provides a visual form to the name, which primarily adds meaning to the identifying feature.

The logos of the Spanish cities evaluated by the experts provided little information about the identity of each city. Regarding typographical choices, the experts considered these selections as relatively correct. As for the structural strategies of the logos' design, the experts described such approaches as being normal and identified the Madrid and Seville logos as standouts, probably due to their ease of use. The experts stated that the logos hardly qualified as functional; most of them gave the logos a rating of between one and two stars out of five, suggesting that the potential of a city brand logo is barely being developed.

Notable differences expectedly emerged between the opinions of the communication experts and design experts interviewed. They all acknowledged the current existence of city logos and expect these logos to be at the service of the city brand, which constitutes the ultimate goal of creating a successful city brand.

6.1.5 Focus on real data, graphic information and communication

According to the results of a perception test conducted on specialists in communication, people perceive a communicative difference between the various prototypes, indicating that the combination of typography, colour and structure provides certain information. This information in real life should be complemented with real data to achieve the objective. With real data, we accordingly refer to the name of the city and symbology. **The union of real data and graphic information should end by developing a tool that summarises the differentials of a city, which eventually contributes to the brand.**

City logo prototype D (see Figure 6.11) was not voted among the top three in any of the scenarios in the perception test. Prototype D apparently does not adapt to any of the proposed scenarios. Meanwhile, the rest of the prototypes fit into various situations. Prototype B appears to be the most appropriate one for several scenarios such as presence, place and people and one of the prerequisites. This situation occurs because a logo composed by a predominant symbol tends to be perceived as more cheerful and less formal compared to prototype A, for instance. The main idea of this test is to measure how these prototypes are perceived next to each other. For example, when Singapore was designing its logo, the city-state did not measure how the logo would be perceived next to Vienna's logo. Hence, when Singapore's logo is applied next to a festivities-filled carnival event, the logo looks suitable; however, probably this type of logo would probably be inappropriate when it is used next to a serious logo of a memorial, for instance.

Prototype A (see Figure 6.11) seems to be preferred for situations defined as potential and presence because these scenarios require a more serious, formal and elegant approach. All the specialists tested concurred with positioning this prototype among the first three choices in these two scenarios. The high score of prototype C in the pulse scenario is relatively surprising because this prototype is believed to be more serious than it seems to be perceived. In the same manner, this prototype is applied to a highly versatile city logo that would correctly represent situations of events, activities, concerts, nightlife, exciting things to do and movement in the city.

Prototypes E and F (see Figure 6.11) contain the same structure and but only change their colour, thus demonstrating the importance of colour in communication. If all the logos were of the same colour, we would have only tested the graphic structure. However, as we were testing the types of logos used in the ranking, these two options emerged; checking them as a whole and verifying the ensuing reaction seemed interesting. Being the same logo prototype E seems more suitable for aspects in which the scenario is the potential and the prerequisites. The little formality of the structure is counterbalanced by the use of a single colour, or blue in this case. However, the results of prototype F suggest that colour enhances the informality that the structure could have and allows for its appropriateness for scenarios such as people, place and pulse; these scenarios convey friendliness, proximity of essential stores, pleasant space and culture, warm and welcoming nature of people and suitability for nightlife, events and activities to do. None of the prototypes seemed applicable to all of the scenarios, but only prototype B could adapt to many of them.



Figure 6.11: City logo prototypes for testing. Source: Author's own depiction.

6.1.6 Importance of a signature

According to Ribot (2019), 'a product or service is linked to a brand when it is signed; without a signature, an item is anonymous, and that is why trademarks become devices that generate symbolic and material value' (p. 261). The results of our content analysis verify the importance of logos as signatures in the virtual world. Web pages and social networks need a signature and a clear image amid the visual noise that resides on the web, thereby ensuring the state of being top of mind. The vast majority of the researched websites have devised a logo (Figure 5.2). Nearly all of the samples' Facebook and Twitter accounts carry the logo in some form in the avatar (Figure 5.10). This result confirms that the primary function of a city logo is to be a differentiator and a distinctive characteristic of the city on a virtual level. The logo is not only part of a brand strategy, as it becomes a necessity for this virtual world. Most of the cities in our sample had a city logo on their destination website, thus concurring with the finding of Blain et al. (2005) that the majority (97%) of the DMOs confirmed the presence of a logo in their destination. As Blain et al. (2005) explained, 'logos are developed to reflect the image and attributes of the destination, and they are designed to be flexible for different marketing mediums and to be memorable' (p. 333).

The case of Barcelona confirms this finding. Chaves indicates (personal communication, 7 February 2018) that Barcelona is a compelling brand to add a symbol. Furthermore, a symbol will never gain the status of Barcelona's significant brand that it already is, as it would tend to diminish it. Given the existence of many icons, we would never get the entire city to agree on one. However, as depicted in Figure 6.12 and Figure 6.13, Barcelona has an urgent need for a logo and opted to present itself via the expression 'Visit Barcelona', which could be catalogued as a slogan rather than a name; moreover, the logo's flat typography does not project any glimpse of identity or brand

value of Barcelona. Tourists who visit this website will stay with these ideas in their minds, but the tool that seeks to visualise the brand is lost. A message is subsequently wasted, and an opportunity to communicate the Barcelona brand is missed.

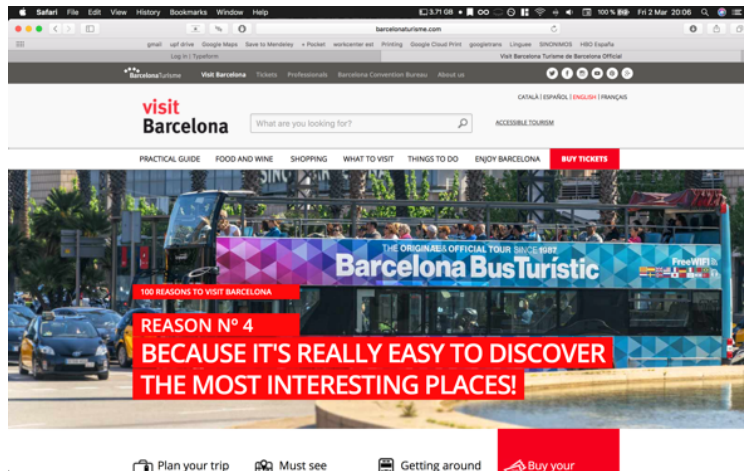


Figure 6.12: Visit Barcelona homepage. Source: www.barcelonaturisme.com (2018)

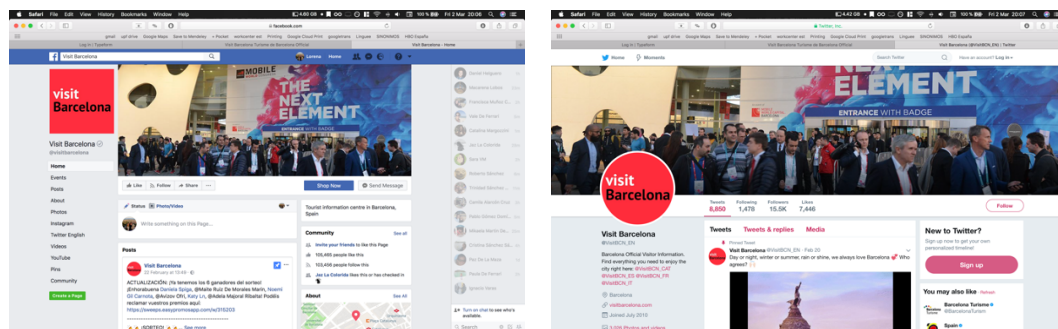


Figure 6.13: Barcelona's Facebook and Twitter pages

According to the interviews with the experts, logos also adopt a unifying function, as these logos facilitate a conversation with the visitor and with the premises. This function is a means of visualising the brand. However, Govers (2009) refutes this point, arguing that logos are a weak instrument for no reason and are scarcely studied; as a growing number of city logos appear in the press and every time the cities appear to be working on these assets, these city logos are transformed into quality tools. The critical thing ends up being to empower city logos to turn them into quality tools.

6.1.7 Well-defined graphic brand architecture

Our results indicate that 19% of logos are already destined to become city logos and not merely destination logos, which is a notable finding. The logos are increasingly integral, that is, they are not only built for tourism. A graphic jump from the tourist brand to the city brand is evident. Understanding this aspect requires an awareness of how the brand architecture that comprises a logo works.

From the data search for the content analysis in the visual identification of cities and their government institutions, three differentiable genres can be recognised through their functions and uses:

1. Official city council emblems (e.g. flags, shields and stamps of city councils): Both the city ('the shield of Barcelona') and the institution that governs it and its departments ('the shield of the City Council of Barcelona') are identified. In the second case, its use certifies the authenticity of the supports in which it applies, such as venues, documents and advertisements. Similar to the institution itself, official city council emblems are stable signs that neither vary nor depend on each particular government. Official city council emblems are symbolic of the municipal heritage and the urban community. They are usually supported by a visual system that allows the name of the institution to adapt itself to the totality of its departments. Official city council emblems are sometimes preserved in their original historical form; at other times, they are stylised or discarded and replaced by proper brands (see the case below).

2. Updated city council brands: These brands are the 'second versions' of the previous ones. They are created to overcome the limitations (i.e. complexity, low readability, low pregnancy) of the official emblems and offer a sharp and contemporary image to city council communications. Updated city council brands are used in massive and more dynamic communications, reserving the previous ones for more protocolary uses. Otherwise, they can completely replace the original emblems that are being archived as mere historical documents. Updated city council brands can be articulated with the official municipal symbols, being their synthesis or abstraction, or they can sign absolutely independent of them.

3. City brands themselves: City brands are the signs of the signature of the city's entire promotion activities in all its fields (i.e. tourism, culture, sports and, health and civic rights among others) and the undertakings that give prestige to the city, thereby contributing to its recognition and internal and external evaluation. In contrast to the previous ones, city brands are not the brands of the municipal/city council institution,

but are brands of the city as a whole, representing authentic 'urban icons'. These brands are typically applied identically to all promotion fields or adapted for each thematic area. City brands are created for two reasons, alternatively or combined:

- a) To preserve the official symbols of promotional uses
- b) To have a more functional communicational sign (more synthetic and pregnant)

With regard to the existence of an updated city council brand (previous case), two functions can be assumed: identifying and promotional. These functions are perceived to be transpiring according to the studies conducted to perform the content analysis.

These three genres of urban and institutional identification and communication, by their concept and function, demand stable signs that are not subject to circumstantial modifications, much less to political cycles. All governments have the responsibility to administer their logos/signs as a public good, similar to the city itself.

We also found in our analysis other logos, namely non-urban identifiers.

- Qualitatively different trademark genres other than urban and municipal identification exist outside that universe. These trademark genres are outlined below.
- Brands of citizen campaigns (civics, human rights, urbanity, traffic pacification and so on): These brands do not identify the municipal institution but the campaign itself, which, as such, is temporary.
- Campaign slogans articulated or not with a brand and often mistakenly considered as a city brand ('Barcelona més que mai')
- Municipal management brands associated with the administration of the day: These brands do not identify the city council but their government. Therefore, they are temporary logos.
- None of these graphic brands identifies the city or its government institution; instead, these brands embody the facts that are external to them and not definitive.

Based on the results of the search for information to gather the required elements for the content analysis, no clear logo hierarchy materialised. Furthermore, no agreement emerged between the images found and their logos because many of these logos belonged to non-urban identifiers, and they are nothing more than slogans made to look like logos.

The relevance tourist logos has changed over the years. Tourist logos have adopted more virtual functionalities, specifically in the web pages. Years ago, and before the internet boom, tourist logos were used for signing a brochure to explain the main attractions. However, tourism logos nowadays need to be the guiding thread of the tourist experience. This aspect is evident in the search for material. Tourists logos are located on the attractions package, hotel website promoter and probably even the entrance to the museum.

Sectorial diagnosis

- On a global scale, the universe of city brands that are understood as visible signs of promotional use of the city (case 3) presents a discouraging panorama. Such panorama is marked by confusion between signs of different natures and functions, similar to the ones described.
- This situation is due to the scarce coherence in the uses of city brands and the oscillation of those uses over time.
- A number of those supposedly long-term brands perish shortly after launching due in part to the foregoing situation and partly to the management of the authorities (i.e. hesitant and little persevering). These brands are consequently replaced by others that are likewise victims of the same errors of conceptualization, which does not improve the situation either.
- Compared to the brand management of most companies and corporations, the public administration of city brands demonstrates a shallow level of professionalism on the part of directors and their advisors.
- A low level of typological and stylistic relevance and the poor graphic quality of the graphics brands.

6.1.8 Abstract and standard logo mode

According to the analysis of the logo sample, the trend moves towards the graphic structure that combines a logo and a symbol, with the logo predominating. However, the structure that seems to mark a trend when added to the release years and the updated logos comprises the plain logo/name structure; this structure could be the one with more devotees in the coming years. City logos and even corporate logos are moving towards a graphic abstraction, in which the 'less is more' motto predominates.

Additionally, a growing number of cities are seeking solutions from large communication agencies such as Landor⁹, Saffron¹⁰, Wolff Olins¹¹, Design Works, BBH¹², Interbrand¹³ and FutureBrand, thereby indicating a line of graphic resolution guided by a single way of doing things. This instance has already transpired in Latin America, where the country logos of Perú, Argentina and Bolivia (see Figure 6.14) are designed by the same design agency, FutureBrand¹⁴ (Futurebrand, 2019).



Figure 6.14: FutureBrand country logos

6.1.9 Destination logo

As seen in the chapter on state of the art, Blain, Levy and Ritchie (2005) mention that the main problem is that visitors can select among hundreds of destinations to visit. According to the International Place Branding Association, nobody decides to visit a destination for its logo, as cited by Govers (personal communication, 5 December 2017). Nonetheless, Blain, Levy and Ritchie (2005) believe that many destinations position their logos (and the ensuing graphic identity) as an element that can effectively stimulate awareness and therefore communicate the desired characteristics to those who attain the goal. Hence, costs are reduced because only a need to design an identity design programme led by the city logo would emerge, and visitor behaviour would be subsequently influenced. This approach would specially work if the logo 'connects' with the target market that the DMO seeks to attract through a positive and productive symbolisation of the anticipated experience (Blain, Levy & Ritchie, 2005). This postulation contrasts with Govers' (2009) view that logos are 'weak instruments'.

In the case of Paris for example, nobody decides to visit Paris because of its graphic identity; Paris is chosen for its brand image, architecture and promised experience. One

⁹ Landor: Madrid 2011, Hong Kong 2001, Melbourne corporate city logo 2009, Covington 2015

¹⁰ Saffron: London 2007, Vienna corporate city logo 2019

¹¹ Wolff Olins: NYC 2006

¹² Design Works: Singapore 2010, Melbourne and Victoria 2015

¹³ Interbrand: country logos of Chile 2005, El Salvador 2017

¹⁴ Costa Rica is another country that had requested FutureBrand's services for their identity design. They have also worked for Haiti, Bhutan and The South Pacific Tourism Organisation (SPTO) among others.

A typographical skyline





Figure 6.15: Visual identity of Paris. Source: www.grapheine.com

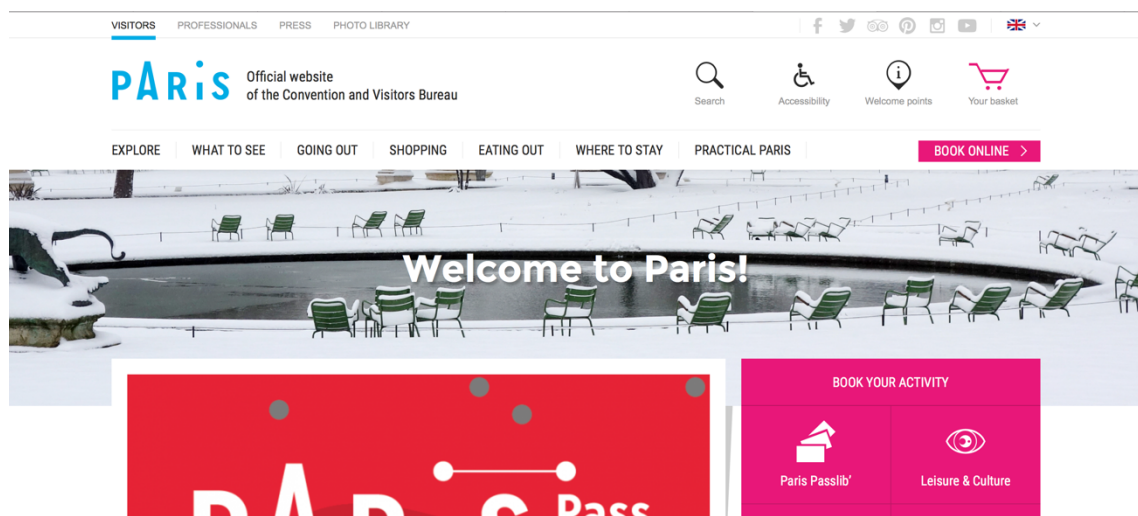


Figure 6.16: Paris destination website. Source: www.en.parisinfo.com

6.2 Conclusions

To reiterate, this research investigated three complex items regarding the development of city branding: city logo cases, relationship between city logos and relationship between city logos and city branding. In this section, we review the conclusions drawn, taking into account the results obtained from the studies. We examine the objectives – from the most specific to the most general ones – to determine a means of addressing the research issues.

6.2.1 Identification of a better-quality city logo

The first main objective was achieved by concretising the specific ones indicated in chapter 1.4 Research Question and Objectives) and more recently in Figure 5.1; the idea

was to identify the better quality graphic strategy for a city logo. The logos have been deconstructed to obtain an in-depth analysis of the elements comprising them. High graphic quality is achieved by acquiring the parameters presented throughout this study. A balance between the graphic, conceptual and technical parameters is expected to allow a city brand logo to gain a high graphic standard.

For specific objective 1, we built an instrument for the analysis, exhibition and comparison of the city brand logos at a global level. The objective was attained. The instrument-table is presented in *Table 5.6: Sample City Logo Data Sheet 2015–2019*. Source: *Author's own depiction*. Meanwhile, specific objective 2 aimed to identify the dominant graphic strategy. This objective was also fulfilled; through content analysis and its contrast with the matrix basis of Ribot's (2019) results, we were able to check the logo design tendencies of the cities.

The current tendency indicates the use of the combined logo/name and symbol, in which the logo predominates. This tendency is evident in the cases of London and Paris; their city logos were released in 2015, implying that these logos are relatively young. Dominance is presented in the use of the name of the city, with more or less an adornment by a symbol; nonetheless, the name is simply used on some occasions. We conclude that this trend of only using the name as a logo is gaining strength, as city logos with this characteristic have emerged in recent years. The cities generally agree that the name is the most important part of the logo. Thus, no cities used the symbol structure strategy because they seem to recognise the value of their written name and resolve to provide it with more attention maintaining it as a crucial logo element. This factor is beneficial, as cities can change in time, but the cities will probably remain being named the same.

Specific objective 3 aimed to examine the overall tendency of the urban world and the Spanish city logos, and this purpose was fulfilled. According to the results of our study, the logos of the most visited Spanish cities are framed on the symbol with a predominant logo combination (the same as the global trend); moreover, the majority of Spanish logos are framed on the nominal illustrated category, thereby implying the use a decoration within their logo. This decoration usually does provide any important information about the brand. A need for an ornament to hypothetically differentiate other cities therefore emerges, as seen in the majority of Spanish cases, where its only function is to distinguish from the other similar cities.

Specific objective 4 was intended to explore the relationship between a highly and a poorly ranked city brand and its logo. The goal was to verify any relationship between a city well ranked at a branding level with the weight and importance that is given to its visual image. Underlying specific objective 4 is the following question: Are the cities with the best brands substantially more aware of the importance of their visual image than the poor brands? Conclusively well-ranked cities in the City Brand Index can have different quality city logos. For example, the Sydney logo differs in graphic quality compared to the nearby cities in the ranking, it was poorly ranked graphically, but it is positioned high in the brand ranking. On the contrary, cities cases such as Paris, New York and London have the know-how and investment to obtain sound advice on graphic branding and are also positioned high in the brand ranking.

In conclusion, a better-quality graphic strategy for a city logo is based on the avoidance of unnecessary decoration, the prioritisation of the name and selection of a design structure strategy (e.g. combination between a predominant name and symbol, or a balanced combination between the two). An additional but no less important aspect is scoring high on the city logo hexagon parameters; that is, caring for meaning and coherence, having an intent to be memorable, being able to ease the legal protection, being unaffected by the passage of time, being applicable in space and demonstrating a professional use of design capacities. Being original is overrated; the concept of true self-identity is usually sufficient for designing a city logo. The decisive aspect is to grant the city logo the capacity to become a quality tool for helping the city brand to communicate; otherwise, as several logos in the sample indicate, the message is wasted and communication is terminated, and the logos simply become a decoration. The union of real data and graphic information should end by creating a tool that summarizes the differentials of a city, which eventually contributes to the brand. The best¹⁵ logos are those that strike a balance between these communication and design elements and appeal to both internal (i.e. residents) and external (i.e. visitors) brand communication.

6.2.2 City logos should be at the service of the city brand

The second main objective was to ascertain whether city logos are at the service of the city brand strategies and reveal the elements that they contain, transmit and reflect. The brand communication's function has recently focused on making people fall in love

¹⁵ Acknowledging as 'better' that city logo that achieves a high score both graphically and perceptually, altogether with good reception and a correct (and strategized) application at the destination and abroad.

with the brand instead of informing and communicating. In this context, brands have changed and have become entities that thrill, entice and connect. Branding in its purest sense is based on the narrative, concept, strategy and message.

The first hypothesis explored the views of experts in the branding and design field regarding the concept overlapping between city branding and city logo. The premise is that branding experts do not perceive the utility of city logos, whereas design experts recognise their necessity. This theory proved to be fairly true. According to the theoretical framework, state of the art and interviews with experts in both fields, branding experts surmise that logos are gaining excessive attention rather than helping the city brand, to the point where they believe that more than an ample amount of money is sometimes being spent on city logos. Designers concur that the city brand signature deserves a focused, well-paid logo that demonstrates its value over the years. Major agencies already have practice with this type of orders, and this aspect is probably reflected in the price. Half of the interviewees believe that a logo is defined by its function and the other half by aesthetics; this conclusion denotes that the role of logos is not yet clear even on academic grounds. Experts from both sides agree on the place branding concepts and believe that this type of strategy will empower the city both for visitors and residents.

The second hypothesis aimed to verify whether the current logos are prepared to deal with scenarios that correspond with the six strategic areas of the city brands according to Anholt (City Branding Index, 2016). Logo types (or logo models) located high in the City Branding Index ranking are closely associated with the six strategic areas of city brands. The city brand logos have to endure many applications on different scenarios, and their purposes are innumerable. The sample logos were subsequently reranked but this time according to the city logo graphic parameter hexagon, on which the graphic abilities of each logo were scored. A new ranking consequently emerged, which provided a view of the best and worst logos according to design notions. Six prototypes were extracted from the ranking and stripped from their names and symbols to test the combination between logo and structure.

It can be concluded that the communication specialists distinguished the information given by colours and structure, and the majority agreed on the prototype that adjusted better to every scenario proposed by the six strategic areas of Anholt; that is, the prototype that combined logo and symbol, with a predominance of the logo/name. Interestingly, the same strategic structure emerged in the trend detected in objectives 2 and 3.

In conclusion, people read information on the strategic structure and colour, and both variables provide logo viewers with a first layer of information about the forthcoming one. A second layer of information consists of symbols and names that have to be sensitively selected reinforcing the cultural identity, hopefully with the guidance of locals who are the ones that best know their cultural identity. Names and symbols are essential, and they should be given the relevance needed on the logo to assist the brand in giving more information, and not waste the opportunity of communication between the city brand and its visitors and residents.

6.2.3 Characteristics of a quality city brand logo

Subsequently, to answer the big inquiry that led us to this thesis; in what way should a quality city brand logo be created, we circumscribed the elements and ideals constituting a serviceable and high-quality city logo. These graphic ideals are contained on the city logo parameter hexagon. Additionally, we exposed the characteristics that make a solid city logo endure by questioning current city-logos and their trajectory. We can respond to this by stating that it should be designed with meaning; by this we mean researching for the symbols and culture elements that could mirror the 'true brand identity' of the city, application coherence; by this we mean to be consistent in the use of the city logo it has to be seen by the people and it has to be acquired by locals, and finally a graphic quality mediated by the city logo parameter hexagon.

6.3 Contribution of this study

The contribution of this study is focused on delivering a graphic and complementary vision of the current panorama of city logos, by creating the first database of city logos and their characteristics. This research underscores the relevance of graphic identity tools in ensuring the accessibility and attractiveness of the communication between a city brand and the public. This step cannot be undertaken without checking the previous efforts in this area. To paraphrase an old saying goes, there is no future without the past; hence, any achievement cannot be imagined except as a form of repetition. Furthermore, to know where we are going, we have to understand where we have been, and making a contribution for future generations of city logos is part of the story of our research.

Chaves' (2011) investigation of Latin American country logos (Chaves, 2011) is the only study we found in terms of the analysis of destination logos. The study has been cited and discussed along the theoretical framework, and it has been considered for the methodology construction. The classification of logos proposed by Chaves (2011) is regarded as the basis of the current study. However, the classification was updated by considering the taxonomic categorisations of other authors who discussed logos in general from a design perspective. Thus, the classification used for this investigation turned out to be more comprehensive, and each class was duly stipulated. Although other studies (i.e. Wahyurini, 2009; Wahyurini & Wardani, 2014) get close to the matter, they end up with analysing a study case without assessing city logos on a broader scale. The case study in this thesis is the totality and movement of city logos as a graphic organism, and the exploration of their usefulness for city brand. This thesis provides evidence of what the design profession can achieve for the communication of city brands.

6.4 Limitations of the study

Our study has two limitations. The first and major limitation pertained to the study's Western perspective. We acknowledge that an important obstacle for this research was the impossibility to assess city logos from the other half (i.e. eastern) of the world. Both web pages and languages are different; they not always adapt their information to English, and they have diverse ways of seeing the world when it comes to branding. Except for Hong Kong that is highly westernised, some cities were nearly impossible to assess in the same way as cities located in this part of the world.

The second limitation of this study was the sample size. Given the exploratory character of this investigation, additional research that builds upon this study is required. For the given time of research, the sample had to be resized so it could be achieved within the period established by the university requirements. If the sample were built with probably fewer cities, we would have had the opportunity to search more deeply into each of them. A larger sample takes more than four years to gather because the information is not readily available. We had to thoroughly search the internet to identify the right and current destination logo and its usages. The information gathering of the years and authors required an exhaustive web search within official websites and blogs. As previously mentioned, another limitation of this study pertained to the data search, as data were difficult to obtain. This limitation indeed turned out to be a finding, signifying that the majority of cities do not make their city logo information publicly available. Identifying the launching year, or even the authors of the logo, proved to be a challenge.

6.5 Directions for future research

This study presents some possibilities to continue advancing in the exploration of how city logos work nowadays. One possibility is the use of a larger sample study to assess more cities and compare trends among continents or countries. The idea would be to make a study that includes the large cities of each continent; for this study, several countries in Europe have been left out due to the time scope and limitations to access the information. The above-mentioned possibility would also allow future research and the construction of a city logo database in which finding background records will become easy for identity designers and trend researchers. This database would serve as a type of yearbook that would account for the elements that cities have incorporated into their logos and how they have evolved over time. Moreover, this database would allow for the registration of city logo changes in time to assess future tendencies and movements between graphic strategies and design choices.

Forthcoming analyses could also focus on other aspects. As Keller (2003) explains, a logo is only one of several identity elements that assist in differentiating a brand. The six identity components include names, logos, symbols, slogans, jingles and packages. The key elements of the identity of a city could be analysed to identify the most extensively used ones that are obviously beyond the name. The ensuing questions that need to be addressed in this regard are as follows: Are city brands based on chromatic palettes? Should symbols accompanying the logo be used? Are the illustrations, images or graphic styles part of the cultural identity?

In the future, it would be helpful to expand the field of interviews and discuss with experts and design agencies that have directly designed the logo of a city. In this way, we would obtain privileged information on the actions taken in the design of quality city logos –and not so much quality. With this information, the creation of a map of characteristics –or brief– of how a logo should be and what should be contained in the visual identity of a city, could be traced. Concerning the idea of expanding the interviews, it would be interesting that future research considers interviewing cities' brand managers. With their insight, we could be able to understand whether and why the logo was being considered, concerning its role in the branding project.

Future investigations should consider the preparation of a perception test with better prototypes based on the annual changes and fluctuations of city logos. This approach would allow for the monitoring of people's perception of certain design elements, thereby ensuring straightforward communication with visitors and residents and the

unmistakeable delivery of the message. Additionally, potential soundings should more thoroughly examine the capacity of city logos to make the city brand more noticeable and closer to the people.

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ANNEXES

Interview questions English version:

This is an academic research based on the place branding topic. Today's branding situation has taken over cities, with the sole purpose of having them shine and excel over their neighbouring cities. Many are the intentions, attracting tourists, being known as the best on something, improve their local economy, gain more recognition and so on. But there are many ways to plan a branding strategy that will fulfil their needs. Many of them will use a visual identity that will allow the citizen and visitors to relate to the city branding, values and goals. That is why these questions aim to discover if there is a real necessity of a graphic element, such as a logo, to communicate the city branding strategy.

On the understanding that a brand is not a logo and vice versa, please be so kind to respond the next questions.

1. How would you define a logo?
2. Which would you say is the primary function of the logo?
3. Do you think this is a logo? Why? Please explain your answer.

LOGOTIPO

4. And what is a brand?
5. Do you think cities should brand themselves? Why?
6. Can a logo represent the city? In your opinion is it a possible task?
7. When should a city have a logo?
8. What do you think are the necessities that condition whether or not a city brand has to have a logo?
9. In your opinion who should be in charge of choosing or creating a city logo?
10. Are you aware of the kind of money destinations spend on logos? do you think this is justified?
11. Do you think that a city logo can help the city branding? In which way?

12. In the assumption that a logo could help a city brand, what type of graphic elements you think should accompany the logo to project its identity?
13. In your opinion what kind of information, as to attributes or positioning values, could a city logo design communicate?
14. In your experience as a branding consultant, where is invested the more money when branding a city?
15. Do you think that, now a days, Destination Marketing Organizations (DMO) as brand managers, are more focused on creating a brand or a logo?
16. To answer the following 3 questions please click the following web address:
<https://lorenadf.typeform.com/to/qYBxfa>

Thank you very much. This information is of great value for this doctoral research.

Interview questions Spanish version:

Esta es una investigación académica basada en la temática de la marca-ciudad. En la actualidad la marca se ha apropiado de las ciudades con el único propósito de hacer que brillen y destaquen sobre sus ciudades vecinas. Muchas son las intenciones; atraer turistas, ser conocido como la mejor en algo, mejorar la economía local, obtener más reconocimiento, etc. Para lograrlo hay un sin fin de formas de planificar la estrategia de marca. Muchas ciudades usarán una identidad visual que permita que el ciudadano y los visitantes se relacionen con la marca de la ciudad, los valores y las metas fijadas por la estrategia. Por eso, estas preguntas buscan a descubrir si existe una necesidad real de un elemento gráfico, como un logo, para comunicar la estrategia de marca de la ciudad.

En el entendido de que una marca no es un logo y viceversa, tenga la amabilidad de responder las siguientes preguntas.

1. ¿Cómo definirías un logo?
2. ¿Cuál dirías que es la función principal del logo?
3. ¿Crees que esto es un logo? ¿Por qué? Por favor explique su respuesta.

LOGOTIPO

3. ¿Y qué es una marca?
4. ¿Crees que las ciudades deberían tener "marcas ciudad"? ¿Por qué?
5. ¿Puede un logo representar a la ciudad? En tu opinión, ¿es una tarea posible?
6. ¿Cuándo debería una ciudad tener un logo?
7. ¿Cuáles crees que son las necesidades que condicionan si una marca de ciudad debe o no tener un logo?
8. En tu opinión, ¿quién debería estar a cargo de elegir o crear un logo de ciudad?
10. ¿Estás al tanto del tipo de dinero que los destinos gastan en la creación de sus logos? ¿Crees que esto se justifica?

11. ¿Crees que el logo de una ciudad puede ayudar a la marca ciudad? ¿De qué manera?

12. En el supuesto de que un logo podría ayudar a una marca de la ciudad, ¿qué tipo de elementos gráficos crees que deberían acompañar al logo para proyectar su identidad?

13. En tu opinión, ¿qué tipo de información, en cuanto a atributos o valores de posicionamiento, podría comunicar un diseño de logo ciudad?

14. En tu experiencia como consultor de branding, ¿dónde se invierte más dinero cuando se marca una ciudad?






15. ¿Crees que las Organizaciones de Marketing de Destinos (DMO) como "gerentes de marca" (Brand Managers) están hoy más enfocadas en crear una marca o un logo?

16. Para responder las siguientes 3 preguntas por favor clicar en el siguiente enlace: <https://lorenadf.typeform.com/to/yeLQzP>

Muchas gracias. Esta información es de gran valor para esta investigación doctoral.

The City–logo individual test

The City–logo Prototype

Presence: International status and standing. In your opinion can this logo represent a city's competitiveness in science, culture and governance?

Place: Outdoors. Is the logo representing the pleasantness of the city in terms of climate, cleanliness of environment and maybe attractiveness of its buildings and parks?



















Quality: Does it appear to represent a city with a high life quality, such as schools, hospitals, transportation and sports facilities? A modern city?

People: Could it represent the friendliness and cultural diversity? Would you think the city is welcoming?































Pulse: Would it work to sponsor events, leisure activities, and promote exciting things happening in the city?

Potential: Could it be used to represent the economic and educational opportunities.

City–logo instrument builder

Ranking Position (answers: 1-50)	Place of Origin	Name the city (answers: text)	Country (replies: text)	N # Of Inhabitants (answers: n #)	Official Tourist Website (answers: text)	WEBSITE CONTAINER	Slogan	Year of launch (2000-2017)	Graphical relationship between social networks and logos	Date of collection (responses: date)	Who are the Authors / Designers (answers: text)
		1. EUROPE 2. NORTH AMERICA 3. LATIN AMERICA 4. ASIA 5. AFRICA 6. OCEANIA							1. 0% No relation 2. 50% Some elements are repeated 3. 100% Same as logo 4. Not found		
	1	Paris	France	2,220,445 (2014)	http://en.parisinfo.com	6	PARIS JE T'AIME	2015	2	22/08/2016 & 15/08/2017	GRAPHEINE OFFICE DU TOURISME ET DES CONGRÈS
	2	London	UK	3,495,310 (Inner London 2016)	http://www.visitlondon.com/	1	VISIT LONDON	2007	3	22/08/2016 & 15/08/2017	SAFFRON
	3	New York	USA	* 8,537,673 (2016) 8 175 133 (2010)	http://www.nycgo.com	6	THIS IS NEW YORK CITY	2006	3	22/08/2016 & 15/08/2017	WOLFF OLINS
	4	Sydney	Australia	5,029,768 (2016)	http://www.sydney.com	2	CITY OF CELEBRATIONS	2007	2	22/08/2016 & 15/08/2017	
	5	Los Angeles	USA	4,041,707 (2017) 3 792 621 (2010)	http://www.discoverosangeles.com	6	THAT'S SO L.A.	2009	1	22/08/2016 & 15/08/2017	DREW MARSHALL
	6	Rome	Italy	2 638 842 (2013)	http://www.turismoroma.it/?lang=en	4	ROME IS MORE	2010	3	22/08/2016 & 15/08/2017	INAREA
	7	Berlin	Alemania	3 550 948 (2017)	http://www.visitberlin.de/en	1	BE BERLIN	2009	1	16/08/2016	ERIC SPIEKERMAN WORKING AT THE AGENCY METADESIGN BERLIN AT THIS TIME AND FUENFERKEN DESIGN
	8	Amsterdam	Netherlands	799 442 (2014)	www.iamsterdam.com	5	I AMSTERDAM	2004	2	16/8/2016	ERIK KESSELS (KESSELSKRAMER)-AMSTERDAM PARTNERS
	9	Melbourne	Australia	4,485,211 (2016)	http://www.visitmelbourne.com http://www.melbourne.vic.gov.au/pages/home.aspx	1	VISIT MELBOURNE	2015	1	16/08/2016	LANDER ASSOCIATED EL DE CITY OF MELBOURNE BUT ESTE GRIS DESIGNWORKS AUSTRALIA
	10	Washington DC	USA	601 723 (2010)	https://washington.org	2		2008 (cundari)	3	04/10/2016	CUNDARI
	11	Toronto	Canada	2 503 281 (2006)	http://www.seetorontonow.com	6		2015 (fb)	3	30/10/2016	
	12	Barcelona	España	1 608 746 (2016)	http://www.barcelonaturisme.com/vv3/en/	4	VISIT BARCELONA	2016	2	04/10/2016	
	13	Vienna	Austria	1 867 582 (2017)	https://www.wien.info/en	2	VIENNA NOW FOREVER	2016	2	30/10/2016	SEITE ZWEI - BRANDING & DESIGN
	14	Madrid	España	*3165541 3 182 175 (2017)	http://www.esmadrid.com/en	6	iMADRID!	2011	3	16/08/2016	LANDOR
	15	Tokyo	Japon	12 577 000 (2005)	https://www.gotokyo.org/en/	6	GO TOKIO	1	1	30/10/2016	
	16	Geneva	Suiza	198 979 (2016)	https://www.geneve.com	2		2016	3	30/10/2016	
	17	Milan	Italia	1 262 101 (2013)	http://www.turismo.milano.it/wps/portal/tur/en http://www.brandmilano.org/cantieri/	4	YES MILANO	2010	2	16/08/2016	INAREA
	18	Munich	Alemania	1 545 105 (2017)	http://www.muenchen.de/entourism.html https://www.munich.travel/en-gb https://www.munich.travel/en-gb	2		2015	3	16/08/2016	ZEICHEN & WUNDER.

WEB	What are the Authors / Designers (this variable will indicate whether or not the author is published)	Use	Level of appearance on official website	Location on the web	Typography	Colour	Structure	Classification from the rankings of Pere Mollerup, John Murphy / Michael Rowe and Norberto Chaves.	Representation. Does the logo represent any functional / emotional element of destination?	Storytelling	Not valid on 2019
	1. Agency 2. Designer 3. Contest 4. Not Found	1. Tourism and Institution (both) 2. Tourism and Institution (both)	1. Logo present throughout the web 2. Logo present only on the home page 3. non	1. Up to the left 2. Up to the center 3. Up to the right 4. non	1. Serif 2. Sans Serif 3. Old Style 4. Modern 5. Fantasy 6. Script 7. Blackletter 8. Rounded	1. Yellows 2. Orange trees 3. Reds 4. Purple 5. Blues 6. Celestes 7. Greens 8. Blacks 9. MIX OF MORE THAN 2 of above	1. Logo 2. Symbol 3. Balanced Combination 4. Combination with Predominant Symbol 5. Predominant Logo 6. Monogram 7. Shield 8. Seal 9. Lettering / Calligraphy	1. Nominal 2. Nominal-Illustrated 3. Descriptive / Narrative 4. Metaphoric / Associative / Allusive 5. Iconic 6. Abstract 7. Heraldic 8. Capitate / Initials / Acronyms 9. Artificial	1. Yes 2. No 3. Partially	1. Yes 0. No	0. Yes 1. No
https://www.grapheine.com/	1 - 2	1	1	1	2	5	5	2	1	1	0
http://www.saffron-consultants.com/projects/visit-london/	1	1	1	2	2	3	5	2	1	0	1
www.wolffolins.com https://www.wolffolins.com/case-studies/new-york-city/ https://www.underconsideration.com/brandnew/archives/_wolff_olins.php	1	2	1	1	4	8	6	8	2	0	0
	4	1	1	1	2	9	3	5	3	0	0
https://www.workbydrew.com/disco-verlo-sangeles.html	2	1	1	1	6	8	9	1	2	1	1
http://www.inarea.com/	1	2	1	1	3	3	7	7	1	1	0
https://en.metadesign.com www.fuenfwerke.n.com WWW.FUENFWERKEN.COM/EN/PROJECTS/BE-BERLIN-CORPORATE-DESIGN-TODAYS-BERLIN	1	2	1	3	4	3	5	2	1	0	0
http://www.kesselskramer.com/communication/projects/f-amsterdam	2	1	1	3	2	3	1	1	2	1	0
https://landor.com/ http://www.designwcc.com.au/index.html#aboutus	1	1	2	1	2	8	4	6	2	0	0
https://www.cundari.com/cases/washington-dc-place-branding/	1	2	1	1	2	5	6	8	3	0	0
	4	1	1	1	2	3	5	2	2	0	0
	4	1	1	1	2	3	1	1	2	0	0
Seite zwei - branding & design: http://www.seitezwei.com/	1	1	1	1	2	3	1	1	2	0	0
Lander: https://landor.com/	1	2	1	2	2	5	5	2	2	0	1
	4	1	1	1	2	8	1	1	2	0	1
	4	1	1	2	2	5	1	2	2	0	0
http://www.inarea.com/	1	2	1	1	2	3	7	7	1	1	0
www.zeichenundwunder.de	1	1	1	1	2	9	4	3	1	1	0

	19	4	Singapore	Singapore	5 600 000 (2015)	http://www.yoursingapore.com/en.html	5	YOUR SINGAPORE	2010	2	15/08/2016	2010: CREATED BY BBH ASIA-PACIFIC. 2017: TOURISM BOARD OF SINGAPORE (STB) AND BOARD OF ECONOMIC DEVELOPMENT (EDB)
	20	2	Seattle	USA	608660 (2010)	http://www.visitseattle.org	1	VISIT SEATTLE	2013	3	30/10/2016	
	21	1	Stockholm	Suecia	913 960 (2015)	https://www.visitstockholm.com	1	STOCKHOLM. THE CAPITAL OF SCANDINAVIA	2014	3	30/10/2016 2013	ESSENINTERNATIONAL DOWELL/STUBBS
	22	1	Brussels	Belgium	1,187,890 (2010)	https://visit.brussels/en	1	VISIT BRUSSELS	2012	2	30/10/2016	BASEDESIGN
	23	2	Chicago	USA	2 695 598 (2010)	http://www.choosechicago.com	5	WELCOME HOME	2016	3	06/10/2016	
	24	2	Philadelphia	USA	1 526 006 (2010)	http://www.visitphilly.com	1	WITH LOVE, PHILADELPHIA XOXO	1	1	30/10/2016	
	25	1	Prague	Republica checa	1 286 602 (2017)	https://www.prague.eu	2	WOW PRAGUE	2013	3	30/10/2016	DYNAMO DESIGN
	26	4	Hong Kong	China	7 389 500 (2017)	http://www.tourism.gov.hk	4	BEST OF ALL IT'S IN HONG KONG	2001	1	15/08/2016	LANDOR / ALAN CHAN DESIGN IN 2010
	27	4	Dubai	Emiratos Arabes	2 698 600 (2016)	http://www.visitdubai.com/en/	1	DEFINITELY DUBAI.	2014	3	22/08/2016	CORPORACIÓN DE TURISMO, MARKETING Y COMERCIO DE DUBÁI (DCTCM)
	28	1	Dublin	Irlanda	1 273 069 (2011)	http://www.visitdublin.com/home	1	A BREATH OF FRESH AIR	2015	3	15/10/2016	FÁILTE IRLAND ANNIE ATKINS
	29	1	Edinburgh	Escocia	488 610 (2012)	http://edinburgh.org	2	THIS IS EDINBURGH	2014	3	30/10/2016	THE LANE AGENCY
	30	4	Auckland	New Zeland	1 415 550 (2013)	https://www.aucklandnz.com/en/	2	THE SHOW NEVER STOPS	2013	3	04/10/2016	DNA DESIGN AND ARCHITECTURE
	31	4	Seoul	Corea del sur	10 260 972 (2017)	http://english.visitseoul.net/index	1	CITY OF ME AND YOU	2015	1	30/10/2016	SEOUL CITIZENS
	32	2	Houston	USA	2 099 451 (2010)	https://www.visithouston.texas.com	1	VISIT HOUSTON	2014	3	30/10/2016	
	33	4	Beijing	China	2 115 000 (2014)	http://english.visitbeijing.com.cn	1	BEIJING TOURISM	2014 (fb)	3	04/10/2016	
	35	3	Rio de Janeiro	Brasil	6 520 266 (2017)	http://visit.rio	1	VISIT RIO	2015 (fb)	2	30/10/2016	
	36	2	Denver	USA	600 158 (2010)	http://www.denver.org	2	THE MILE HIGH CITY	2010	3	06/10/2016	
	37	4	Shanghai	China	24 150 000 (2015)	http://www.meet-in-shanghai.net	6	MORE DISCOVERY MORE EXPERIENCE	1	4	30/10/2016	
	38	1	Warsaw	Polonia	1 711 324 (2012)	http://warsawtour.pl/en	4	FALL IN LOVE WITH WARSAW	2004	3	30/10/2016	INTERREG IV-B'S BALTMET PROMO ONE BSR PROJECTS BALTIC METROPOLES NETWORK BRAND NATURE ACCESS
	39	2	Dallas Fort Worth*	USA	1 197 816 (2010)	www.visitdallas.com	1	BIG THINGS HAPPEN HERE	2012	2	06/10/2016	TRACYLOCKE
	40	3	Buenos Aires	Argentina	15 691 515 (2010)	https://turismo.buenosaires.gov.ar/es	4	EN TODO ESTAS VOS	2012	1	16/08/2016	JAVIER GUASCHETTI
	42	1	Basel	Suiza	175 801 75 (2016)	https://www.basel.com/en	2	CULTURE UNLIMITED	2014 (fb)	3	04/10/2016	
	43	5	Cape Town	Sud africa	2 892 243 (2001)	http://www.capetown.travel	2	LOVE CAPE TOWN	2016	3	06/10/2016	INFESTATION
	44	5	Johannesburg	Sud africa	3 225 309 (2001)	www.joburgtourism.com	4	JOBURG. VISIT WORK PLAY	2010 (fb)	3	30/10/2016	
	45	1	Istanbul	Turquia	14 804 116	http://howtoistanbul.com	6	THE TIMELESS CITY	1	1	15/10/2016	
	46	3	Mexico City	Mexico	8 918 653 (2015)	http://cdmxtavel.com/en/	4	CIUDAD DE MÉXICO, DECIDIENDO JUNTOS	2015	3	04/10/2016	JEFATURA DE GOBIERNO DE MIGUEL ÁNGEL MANCERA
	48	5	Durban	Sud africa	3 662 000 (2016)	http://visitdurban.travel	6	THE WARMEST PLACE TO BE	1	3	04/10/2016	
	3	1	Sevilla	Spain	690.566		1	WE LOVE PEOPLE	2012	3	09/05/2017	INN
	4	1	Benidorm	Spain	66642		1	VISIT BENIDORM	2015	3	09/05/2017	JUAN AÍS Y YOLANDA SAN JUAN
	5	1	Valencia	Spain	790.201		1	INFINITAMENTE MEDITERRANEA	2012	3	09/05/2017	PEPE GIMENO

2010: http://www.bartleboglegarty.com , https://www.stb.gov.sg https://www.edb.gov.sg/	1	1	1	1	2	9	4	6	3	0	1
	4	1	1	1	8	8	1	1	2	1	0
http://esseninternational.com/ , http://esseninternational.com/showcase/stockholm/	1	1	1	1	2	8	3	3	3	1	0
https://basedesign.com/branding-brussels/	1	1	1	1	8	5	3	2	2	0	0
	4	1	1	1	2	8	1	1	2	1	0
	4	1	1	1	2	3	3	2	3	0	1
http://www.dynamodesign.cz/cs/prague-city-tourism	1	1	2	4	2	5	1	1	2	0	1
https://www.underconsideration.com/brandnew/archives/the_dragons_new_clothes_and_tail.php	1	1	2	3	2	9	3	5	1	1	0
https://www.visitdubai.com/es/department-of-tourism/our-portfolio	1	1	1	3	5	6	1	1	3	1	0
https://annieatkins.com/ http://www.faliteireland.ie/	2	1	1	1	6	5	9	2	2	0	0
https://www.thelaneagency.com/work/this-is-edinburgh	1	1	1	1	2	3	4	6	2	0	0
https://dna.co.nz/	1	1	1	1	2	2	6	8	2	0	0
http://english.seoul.go.kr/guide-%C2%B7-seoul-%C2%B7-u-new-seoul-brand/ , https://ifworlddesignguide.com/entry/201684-seoulu	3	1	1	2	2	5	5	2	2	0	0
	4	1	1	2	2	8	1	1	2	0	0
	4	1	1	1	2	9	3	6	1	0	0
	4	1	1	1	2	9	5	2	2	0	1
	4	1	1	1	2	3	3	3	1	1	0
	4	1	1	1	5	5	4	6	3	1	0
http://www.bna.pl	3	1	1	1	6	9	4	6	1	1	0
/tracylocke.com/portfolio/dcvb-tray-t	1	1	1	1	2	5	5	2	3	0	0
www.donbue.com http://guaschetti.com/	2	1	1	1	2	1	6	8	3	0	1
	4	2	1	2	2	3	5	5	3	0	0
https://infestation.co.za/case-study/aligning-a-destination-marketing-organisation/ , http://infestation.co.za/	1	1	1	1	6	5	9	2	2	0	0
	4	2	1	1	5	8	5	9	3	0	0
	4	1	1	1	2	5	5	3	3	1	0
http://www.cdmx.gob.mx/	4	2	1	1	2	3	6	8	3	0	0
	4	1	1	1	2	5	3	2	2	0	0
https://inn.es/es/	1	1	1	1	2	3	3	4	3	1	0
http://fluentis.es/juan-ais/	3	1	1	1	2	2	4	8	2	0	0
www.pepegimeno.com	2	1	1	1	2	5	3	2	2	0	0

