

**A Conceptual Model for City Branding  
Based on Semiotics**

**A thesis submitted for the degree of Doctor of Philosophy**

**by**

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## Abstract

Currently change in cities is accelerating intricately and diversely because of technological advances, information floods, increased openness, and the rising standard of living. While city development depended on the activation of urban marketing, a city of importance and recognition is highlighted as one brand. To increase city brand value, it has become necessary to study the brand equity held by cities and to develop a strategy based on a new approach. The main purpose of this thesis is to investigate how a city brand can be developed and through which kind of method. Therefore, the phenomenon of a city was investigated and analysed based on *semiotics* underpinning the communication of all phenomenon.

The purpose of this research was to suggest a new perspective for city branding strategy and to develop a conceptual model for a city branding strategy that is an improvement on the strategies being used by industry and in academia. The proposed perspective is based on semiotics which is the analysis of the interaction between general objects and cultural phenomena. The conceptual model takes elements constituting a city and identifies the core categories comprising branding. From this, it is clear that sustainable city branding is possible, as city assets are developed and brand value is formed.

The conceptual model of the city branding process has been positively evaluated through three case studies and five in-depth interviews with experts. The proposed model provides the basis for a city research plan and a tool for the management of the city branding process. The conceptual model offers several advantages as shown below:

1. A holistic view of city branding strategy development
2. A new perspective of city interpretation through semiotics
3. An understanding of the interaction between city users (residents and visitors) and

city with a cognition process and associated image

4. A clarification of the roles of all component elements within the city branding strategy
5. An integration of the component elements and core categories for city branding
6. A new approach to city branding strategy through the conceptual model

Therefore, this research presents a robust theoretical basis for developing a new city branding strategy through the conceptual model.

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# Chapter 1 Introduction

## 1.1 Research Background and Statement of the Problem

In an era of cultural competition, rivalry between countries is heightening the interest in city cultures across government agencies to local administrations and to residents. As interest in city cultures has expanded to city brand or place marketing, the city's culture industry has begun to establish itself as an important part of national policy (Zijderveld, 1998; Kavaratzis, 2004; Hankinson, 2004a; Koh, 2005). While the culture industry of city is recognised as a crucial element of social and economic competitions between cities, the depth of these competitions means that they are now developing into movements that pursue differentiated city values.

However, while the importance of culture in relation to city studies is clear, there is still a lack of comprehensive and elementary studies. According to the Literature Review, the main problem with city branding strategy (CBS) is the lack of any fundamental strategic approach to them. While micro case study researches have been presented since CBS became a critical paradigm of today's national policy, most city branding methods rely on product brand marketing theories (Macrae *et al.*, 1995; Dinnie, 2007; Lynch & Chernatony, 2004). Moreover, city marketing cases that have been pursued in the past show that there have been many studies on economic ripple effects and improving local image but many problems have surfaced in terms of worsening of social inequality due to the above, genuineness of culture and social unification (Bianchini & Parkinson, 1993; Lee, 2003). These problems exist because research and analysis on cities have only focused on microscopic aspects such as economic effects or improving local image.

In addressing this issue, an objective of this study is to reveal the importance of the city brand by studying its underlying concept based on culture which is the principal axis of every phenomenon comprised city. Because, it is important that in order to

understand the brand of a city and devise a successful strategy, it is most vital to understand and explore the culture of that particular city. Moreover, this study will deduce a strategic model applicable to establishing a city brand going forward by empirically analysing various effects that this has on a city's elements.

Above all, there is a need to study which factors structure a city and which factors are needed for brand value of a city. Furthermore, there needs to be a more specific and strategic way of understanding the relationship between culture and city, why that interaction is formed, how the two communicate, and what kind of effects the relationship generates. As a result, by understanding the specific culture or way of life of a city or the city identity pursued, the brand value of a city can be emphasised and effective city activation can be planned. Therefore, a CBS that can relieve various conflicts that arise in the process of pursuing city marketing and that can comprehensively manage a city is necessary.

This research intends to study the approach from a semiotic perspective regarding the social 'city branding paradigm' (here, the city branding paradigm does not merely include designing and marketing cities but is rather a paradigm for growth under the direct influence of the mutual relationship between city and people amid political, economic, social and cultural environments as a meaning of structural concept of a city), the concept, understanding and analysis of a city.

This perspective is interesting because semiotics is a study that deals with all facets of society and culture (Barthes, 1915~1980; Lotman, 1922~1993; Eco 1932~) and with it comes the possibility to analyse 'culture-based city branding strategies' which will be discussed in depth in this study. Thus, this study will analyse and study CBS in order to establish identities and images of cities from a semiotic point of view.

## 1.2 Research Issues

CBS is a scheme for branding the image of a city, a strategic means of realising the city's values, and a driving force that generates its long-term profit. The objective of this strategy needs to be interpreted as a way of improving quality as well as mental and emotional values under the mission of providing a better living environment for residents and visitors. With this in mind, the meaning of cities must change from what used to be an administrative space in which people could settle down to live to a user-oriented space where people can access physical environment, as cities now shift towards a realm that stresses emotion and psychology.

Moreover, a firm theoretical footing and analysis are required in order to elevate the values of city brands as an entire complex space that inevitably operates in correlation with other systems. A general analysis of the environment of a city and an understanding of a common living pattern of the people in the city must take place simultaneously with CBS based upon interpretation of the perspective semiotics in order to maximize the effects of city branding's value, which needs to be supported by an integrated system and systematic analysis of the city's assets. In this research specifically, semiotics will be used as the principal analytical tool for understanding city brand's value.

For city studies to come, the purpose of the research is to propose a realistic plan for revisiting the analysis of the symbol and structure of social and cultural changes and space in terms of the relationship between users and using space. To solve this problem statement, assumptions on how to work out the problem have been drawn. As a result, three research issues on the theoretical premises for this study are as follows:

1. By perceiving a city as a product, it is possible to derive a profit-generating city marketing strategy and by perceiving a city as a brand, a city branding strategy for creating a sustainable city can be proposed. This should be based on a city marketing

theory that has been used as the basis of CBS theory, which would enable a CBS to “create a city” that is sustainable and competitive under the strategy that the brand value of a city is managed and developed.

2. Semiotics as a methodology of studying cities can be used as an analysis tool to understand the cultural, social and environmental effects of a city. Since a city is a space whose creation is based on human actions, the range is formed by relationships between subjects and subjects, and actions and phenomena. Semiotic studies on interaction between the above play a fundamental idea role in establishing CBS.

3. City users and a city create a two way communication relationship through interaction with the physical environment and cultural and social environment of space. This acknowledges what kinds of factors structure a city and which factors structure a city brand. In addition, city brand value is discovered through a relationship of communication between the factors and furthermore, allows active application of CBS.

### **1.3 Development Research and Research Scope**

This research is developed based on three research issues from the above presented statements.

Firstly, the concept of the city brand and city is organised through the Literature Review. In addition, the factors for the city branding strategy are selected, in-depth concepts identified, and the relationship between each of them analysed. Furthermore, as per the analysis of the roles and effects of each brand factor on establishing a city brand, this study will focus on the semiotic perspective.

Secondly, the study on the conceptual analysis tool proposed from a semiotics point of view attempts to systemise the interpretation tool for the CBS through the preceding theoretical research. Thus, in order for this to be carried out, an empirical

validation and interpretation of the conceptual analysis tool proposed needs to be validated by experts.

Thirdly, to study the relationship between the elements comprising city brand, this study will select and analyse three cities compatible with the city branding elements based on semiotic analysis of city brands and will analyse the relationship and influence between city elements and their users within a city through a process of analysis.

This semantic interaction analysed through the semiotic interpretation process proposes a model for city branding strategies finally. This study will identify the semantic generation process and understand the mutual relationship between city users and component elements within a city. This requires a feasibility validation of the conceptual model and the study thesis.

Therefore, this will enable the study to achieve a better understanding of city space from a new perspective and widen our sight of analysing and interpreting city brands. In particular, the semiotic interpretation of the CBS discussed in this study is a method of understanding the interaction that takes place in the relationship network of city and users (residents and visitors), represented by entity and object, through which a systematic method of branding a city can be proposed. The configuration of this study is as follows (see Figure 1.1).

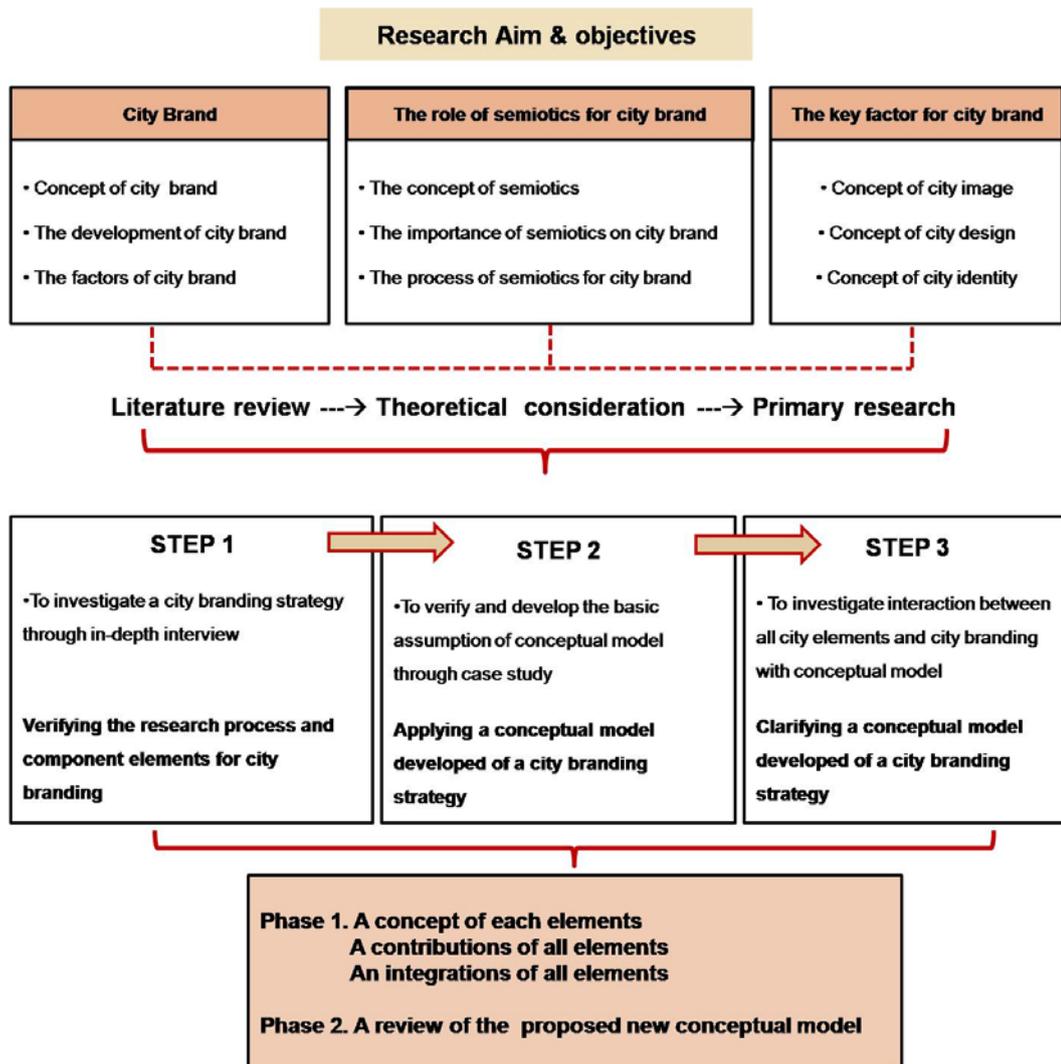


Figure 1.1: The configuration of the Thesis

## 1.4 Aim and Objectives

### 1.4.1 Aim

The aim of this research is to:

*To develop a new conceptual model of city branding based on Semiotics of cultural characteristics of the city.*

### 1.4.2 Objectives

In order to fulfil the research aim, the following research objectives are considered below:

1. **To identify the importance of city brand and the definition and theories of city brand:** Establish and understand the relationship between city brand and city category from the Literature Review.
2. **To evaluate how the cultural characteristics are communicated for the city brand:** Analyse city categories and a city elements through the process of semiotics.
3. **To establish the new proposed conceptual tool:** Evaluate the new conceptual tool through the participants for validation of the city branding strategic process.
4. **To analyse and evaluate three chosen cities through a semiotic perspective based on the proposed conceptual model.**
5. **To identify an appropriate strategic approach:** By showing how, through semiotics the city image can be interpreted and city elements analysed.
6. **To assess whether the new conceptual model works as intended:** Evaluate the

impact of the conceptual model through the semiotics process and validate a new conceptual model for CBS.

## 1.5 Research Questions

This research is guided by the following seven research questions:

- What is a city brand? What is the relationship between city design and the city brand?
- What is a city culture? What is the relationship between city culture and city identity?
- What is the relationship between city image and city design?
- How can the city identity be expressed through the city branding?
- Why is the semiotic approach necessary for analysing city branding?
- Can providing city branding contribute information which will influence city identity?
- Can city branding management be interpreted under the influence of a semiotic perspective?

## 1.6 Method of Research Questions

There have only been a small number of studies conducted since the term city branding is relatively new and has yet to become an established conceptual system. Thus, this study will revisit the concept of city brand strategy based on the idea of branding in the marketing sector (Hirano, 2006; Kavartzis, 2004; Ahmad *et al.*, 2003; Hankinson, 2004a; Allen, 2007). A theoretical inquiry based on brand

management theories from a more realistic and sophisticated point of view is needed. As stated in the branding strategy by the master of brand management Aaker (1991), this study will need to proceed based on theoretic inquiry when it comes to city branding in the same way that real world problems are solved.

Furthermore, this study will propose a methodological framework in which it can analyse and interpret based on semiotics theories in order to propose a perspective with which CBS can be systematically analysed. This study will consider the systematic framework for the CBS based on the semiotic theories of Saussure and Peirce. In addition, this study will define the concept of CBS as a theory based on semiotic inquiries that deal with issues involving communication between people. Figure 1.2 is laid out as follows in order to propose a new conceptual model based on the order of the research questions.

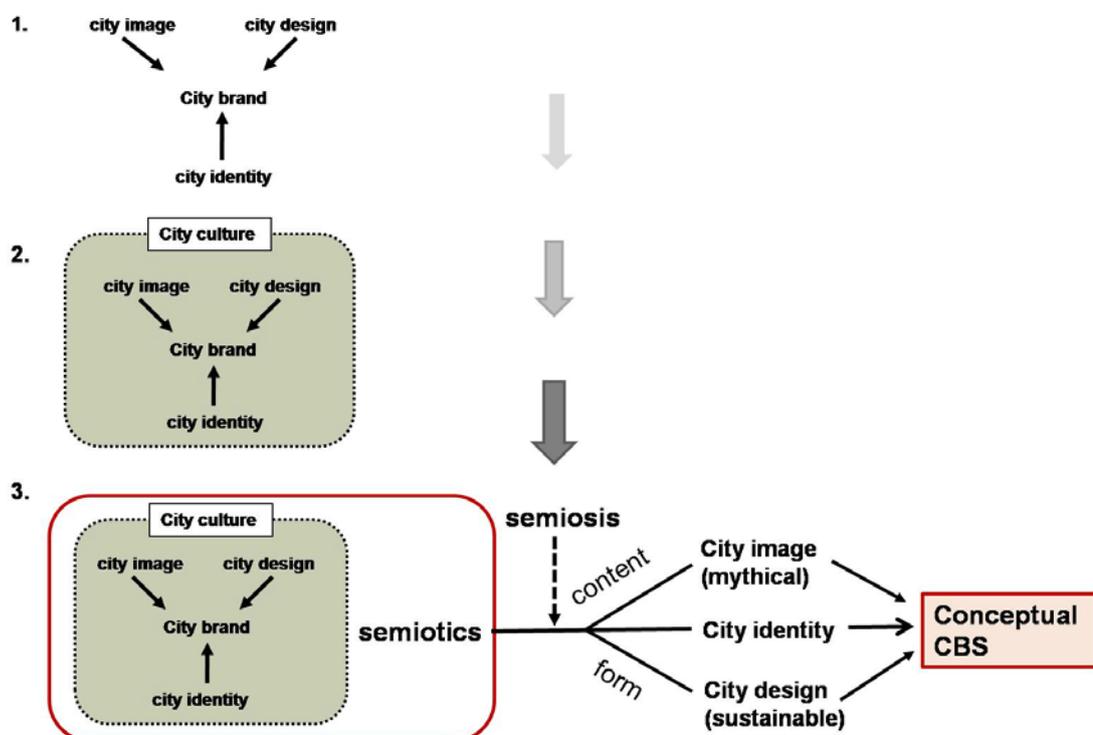


Figure 1.2: The evolution process of research questions

As shown in figure 1.2, this study examines the interaction between city image, city design and city identity, which are elements of CBS. In addition, it studies the interaction and influences of the three components through which city culture is born. The interactions that form city culture play a role as the basic elements of CBS. By introducing semiotics based on semiotic analysis, the image of a mythical city is created as content, and a tangible city design is created to establish overall city identity and create CBS. Therefore, a new CBS process is established through a semiotic perspective.

## 1.7 Structure of the Thesis

This thesis contains seven chapters arranged according in the following sequence:

1. **Chapter 1 – Introduction:** This chapter introduces the research background and issues of this research. In addition, it describes the research development and research goal, and explains the purpose of the research aim, objectives and the method of the research questions.

2. **Chapter 2– Literature Review:** This chapter reviews the literature concerned with city brand and conceptual models for CBS which are city and semiotics.

a) To investigate the definition, perspectives and theories of city brand.

b) To identify the conceptual models, elements and concepts of city brand and city image within a semiotic perspective.

c) To develop the conceptual models and theories of semiotics for strategic approach and city branding.

3. **Chapter 3 – Research Methods:** This chapter focuses on the primary research. It describes the criteria within the framework of research and how all the primary research is conducted. Furthermore, it explains the criteria through the validation methods; how the validating process is conducted according to the results of the

validation and final conceptual model.

- a) To state the research strategy.
- b) To describe the characteristics of interview research on the research strategy.
- c) To illustrate the characteristics of case study on the research strategy.
- d) To analyse the case studies through SSM

**4. Chapter 4 – Semi-structured Interview (The first step):** This chapter presents the results of the semi-structured interview. It verifies the basic assumption of this research which is the importance of a conceptual model and city branding perspective within the semiotic process from the qualitative research feedback by experts. To do this, the information is analysed and discussed in order to address the seven research objectives through a statistical analysis method.

**5. Chapter 5 – Case study (The second step):** In order to investigate the main model of this research which is the relationship between city design, city identity and city image and city brand through the case studies. To do this, the contents of the case studies based on this research selects and analysis about case studies. Provide an analysis of the selected cities.

**6. Chapter 6 – Key issues and Discussion:** This chapter investigates the main conceptual model of this research which provides a practical analysis and application of the conceptual model this study suggests to key issues. In addition, in the configuration of the relationship between city elements and city categories, this research applies the proposed conceptual model and provides an in-depth analysis of communications between each one.

**7. Chapter 7– Model formulation:** This chapter illustrates the formulation process, the relationship of key issues addressed, and the new conceptual model for the city branding strategy and its implementation.

**8. Chapter 8– Feedbacks and Modification (The third step):** This chapter analyses and discuss of the feedback from the validation questionnaire by experts. In

order to validate the conceptual model, how the validating process are conducted, results of the validation, and the final conceptual model suggested.

**9. Chapter 9– Conclusion and Recommendation:** This last chapter provides a summary and discussion of the main issues of this study and points out the conclusion derived as shown below:

- a) The study findings and outcomes of the proposed model.
- b) The new approach method is validated comparison with precedent research.
- c) Limitations of this research are discussed and provide opportunities for future research.

## **1.8 Research Contributions**

This research aims to provide two key contributions as shown below:

1. The conceptual insight into the semiotics perspective of CBS : The study on city branding does not stop at theory on city marketing, but rather aims to understand fundamental ideas and structural elements to provide a more comprehensive and structural theory. A semiotic analysis is for how cities exist as per the mutual relationship and interaction between cities. This also proves its feasibility in identifying the semantic generation process that various properties of cities possess and the components and structure of cities. Thus, the significance of this study is in that it presents the need for a semiotic approach method to understand all the signs that arise in a city by branding a city, and provide a theoretical idea of a new CBS.

2. The new model of CBS purpose based on semiotics perspective: The CBS idea model presented in this study can be provided as a potentially useful idea model for city analysis or city planning. The presented CBS idea model can help to aid understanding of the interaction that arises when branding a city and makes analysis of importance possible. The model proposed has a self-evaluation standard and can

be used to support more manageable and sustainable CBS.

Thus, the purpose of this study is to create a continual city environment with fewer mistakes and developing cities with a greater basis on theoretic studies in order to study the fundamental theories of city design. Furthermore, this study will propose a methodological framework in which it can analyse and interpret based on semiotic theories in order to propose a perspective with which CBS can be systematically analysed.

## Chapter 2 Literature Review

The Chapter 1 laid the foundation for this thesis, describing the research motivations, aim, objectives and specific research questions. The research aim is to “develop a new conceptual model of city branding based on Semiotics of cultural characteristics of the city.” This chapter reviews aims to fulfil objectives No.1 and 2 (see Chapter 1). As a result, this chapter is composed of four parts: 1) review an overview for the city brand development, 2) theories and models of semiotics process, 3) the concept of city branding strategy, and 4) the conceptual model for city branding process. In this way, the definitions and established theories for city branding and understand the concepts of city branding through semiotic perspective. Finally, this chapter concludes with a conceptual tool for the city branding that are to be addressed.

### 2.1 Overview of City Brand Development

Since late in the 20<sup>th</sup> century the importance of brand has been increasing, and through scholars such as Aaker (1996), Kotler (1996), Keller (2008) along with many researchers has led to the introduction of brand value, on which each product's discrimination and economic power depends. In recent years, the practice of taking a country or city as a place (Kotler, 1996; Anholt, 2005) of study for research of the “city brand” has progressed actively (Kavaratzis, 2004). This type of study should build city brand on the basis of differentiation with other cities, making CBS a driving force of city competitiveness.

The word “city” refers not only to an administrative space where people settle to live, but to a dynamic “user oriented space” which has an emphasis on the social relationship and culture of the city's user. In added, the city, as a subject of study has diverse values. These include the symbolic value attached to it by its residents and outside observers, the value of its services from the point of view of the tourist

industry and its value as a residing place for citizens. Each of these values contributes directly to the city's significance. In this way, a CBS provides a movement to heighten and justify these diverse values and meanings.

In this Chapter 2 for the Literature Review, the development of a city through a CBS on the basis of theoretical consideration has been aligned with a product brand strategy of business and marketing. Moreover, the study of the practical principles of brand strategy is observed through the process of semiotics. Semiotics is a philosophy applied to understand and analyse the existing condition of people and culture (Barthes, 2000; Eco, 1968; Kim, 2005). In this study, semiotics will be positively applied to CBS as a theoretical consideration and method. The procedure of the research shown in figure 2.1 is established to address theoretical consideration and strategy for products and services through the application of semiotics as a theoretical concept for the city brand. In addition, the CBS is influenced by factors of city and city brand.

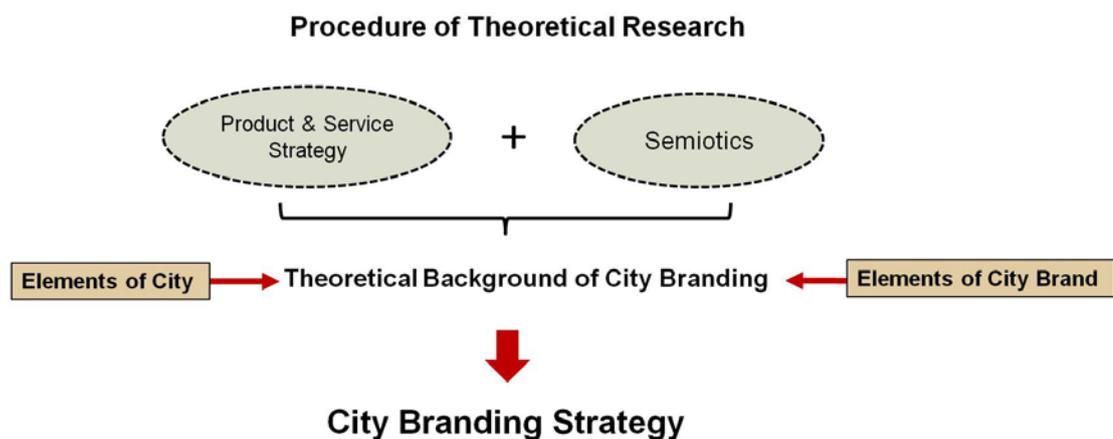


Figure 2.1: The procedure of theoretical research

### 2.1.1 The City Marketing and City Branding

Interest in city marketing has increased, as the spatial movement of people and capital has become freer. As a result, competitions among cities to attract visitors have begun (Lee, 2003; Hankinson, 2004b; Anholt, 2005). Since the Industrial Revolution, many industrial cities have experienced a deterioration of city environment and many city residents have moved out due to the stagnant economy. In response to this many city councils actively started to execute strategies to restore these cities (Harvey, 1993).

Since the 1960s, the efforts to move into Postmodernism of diversity out of the standardised frame of Fordism, the centre of mass production, electronic, service, finance, culture, evolved knowledge information industries which have become the core of regional competency (Banerjee, 2008). In these social circumstances, governments have started to strengthen city marketing activities to heighten the product values of the city in order to attract visitors and tourists to improve city competitiveness (Wilkinson, 1992). The foundation of the theoretical concept of city marketing has been based on the theory of product marketing and developed into a marketing theory for cities in the field of business administration (Ashworth & Voogd, 1990; Hankinson, 2004a). Kotler (1996) also ultimately views city marketing as recognition of a city as a product that includes all factors of a place that fulfils the needs of people, and considers place capital (physical structure, public services and aesthetics of the city) and characteristics and factors that make up a place. Moreover, Burgess (1982) stated that city marketing is a strategy to do better than other cities in competition, and all activities that productise and sell a city space with positive image factors of a city so it can develop attractive points of interest.

Rather than dealing with the city image overall as a method of sales, city marketing focuses on specific places, products or certain consumer clients for city promotion, campaign, festival event and development (Geyonggi, 2007). Moreover, city marketing is a commercial marketing activity that sells and exchanges city spaces for capital, and seeks to attract both visitors and residents. In other words, city marketing

is a strategy to deal with residents, enterprise and visitors as the target market and attract them through promotion combined with values of sales and a city environment. Thus, city marketing can be regarded as a survival strategy to survive among different competing cities with an objective of making profits in a city environment.

On the other hand, city branding is fundamentally different from city marketing in that it deals with a city from a holistic perspective. The fact that brand strategy ultimately reflects marketing theory can be found from the point that the concept of marketing includes actions to create profit through products in the consumer market. However, city marketing focuses on individual product promotion (as the selling of city), but city branding is different because it takes place within a communication system that closely connects overall city image and identity (Kavaratzis, 2004; Hankinson, 2004a; Kavaratzis & Ashworth, 2005; Geyonggi, 2007). Moreover, brand strategy and marketing strategy are dissimilar in that brand strategy has a wide range and a communication dimension, which distinguish it from marketing strategy (Kavaratzis, 2007). City branding is a strategy that raises a city's asset value, grants a positive character to the city and creates a brand personality unique to the city which wishes to exert a humane influence (Fournier, 1998), thereby branding through a positive communication with city users.

Thus, city branding is a strategy to build a positive and lasting image of a city with a strong emphasis on management to heighten brand value of a city. The fact that it is not simply promotion of a city to attract tourists and create a financial profit, but the image value recognised by those who consume and use the city is the most important factor that differentiates city branding from city marketing. In other words, while a marketing strategy expects direct profits by focusing on consumption and sales of a product, branding strategy focuses more on constant communication with its customers (Hankinson, 2004a). Moreover, city branding develops tangible resources for a city such as festivals, events and scenery. It also develops intangible resources, such as identity, and positive images of the city to make it attractive to its users. This characteristic can be defined as CBS, and a diverse and comprehensive idea of a city.

Currently, most nations with high national awareness including the U.S., U.K., France and Germany are aggressively working on city brand strategies under the leadership of government departments. They perceive that city images are directly associated with city competitiveness. The administrative government units develop and manage strategies for city development. For example, the Ministries of Economy activate economic development of each region and the Ministries of Culture encourage and support publicity activities in domestic and foreign countries and promotion activities for culture, art and city development. Not only do they have essential influence on city management activities, but also mediate and balance understanding among the interest parties of the cities. Academic groups, governments, companies and related associations that play leading roles in establishing city brand policies set up political direction by presenting direct and indirect opinions and related materials (Choi, 2009). Their role promotes cities to be recognized as place brands by solving city problems and improving their qualitative values. With this dynamic policy direction, cities enhance the pride of residents who are the internal stakeholders by improving their lives and increase brand values as well-managed investments from external stakeholders.

The develops a driving force which builds bridges for understanding and balance between governments and stakeholders, and results from the use of cultures and resources that cities possess. Cultures and resources of cities provide the components which determine their images and identities and such assets maximize the effects of city brand by directly creating profits. Therefore, the cultural resource of each city is performing the connecting role to establish identity and image.

As such, the assets component of the city is delivered to the targeted related subjects such as the stakeholders who are the member of city, such as investors, visitors, residents, businesses. It can also be said that some city branding practice, rather than concentrating on a city's specific location or a specific client sector, focuses on the core identity that can incorporate the city's concerned parties. For example, through slogans which express the identity of the city image such as Hong Kong's 'world level business hub', 'I love New York', and 'Seoul heading for the world-Hi Seoul', each country delivers its city image to the target (Lee, 2008). As such, slogans defining the image and identity of city perform the role of efficient marketing.

According to Kotler (1993), it is a strategy and a tool that further builds upon the city marketing concept by realising specific locations as a product and through cooperation with various concerned parties, facilitates the regional economy and raises the value of the city for the investors, residents and visitors through the development of its environment, image and various infrastructures. This forms the foundation upon which the concept of city branding in cooperation with the city's concerned parties is found. By stimulating the formations of close connections between the city's industries, tourism, culture and environment with the city's overall image and identity, it stimulates the integration of CBS system. Moreover, city branding strengthens a city's own unique image and identity by developing all relevant elements of the city into its assets that can be physically realised, thereby maximizing the resultant city marketing effect.

For the above reasons, city marketing and city branding are interrelated and therefore, it can be said that CBS founded upon the basis of city marketing is a core strategy in improving a city's competitiveness on the world stage. It can also be added that city branding is a combination of all values such as environmental, historical, cultural assets with attractive and redeeming characteristics that are unique to the city. Furthermore, city branding can play a central role in a city's management strategy for improving its quality by raising its brand value through a process that integrates significance into the contents of a city by which its identity can be established. A city builds upon various strategies defined by its vision and direction. City infrastructure such as culture and tourism as well as those perceived to be assets by its main occupants, the city users, play a crucial role in city branding. The establishment of a city's identity through aspects such as culture and tourism leads to the concept of city branding that is developed from the city marketing.

Through CBS, it is possible to achieve a position where both the city's insiders and outsiders are satisfied with planning a city vision that is both future-oriented and sustainable. Hence, it allows for a city image distinct from other cities to be established, and boosts its tangible and intangible assets while strengthening the cohesion among the city users. Through this process, the awareness of the city is

improved and its competitiveness strengthened through a differentiated image and identity. In addition, this results in a highly prospective vision for its future which facilitates investments from industries and the government thereby ultimately establishing a single “Brand value”. Therefore, the CBS serves as a communication medium for the people by allowing the city to project either directly or indirectly various experiences based on its overall culture, image and environment. Furthermore, such a tangible and intangible method of establishing the relationship can be referred as a strategy for creating a single, combined brand value for the city.

Therefore, CBS is a city strategy to maximize attraction of a city by improving its environment and image. In other words, CBS can be understood as an evolved concept which embraces the features of city marketing. The CBS concept that this thesis wishes to establish is portrayed in figure 2.2.

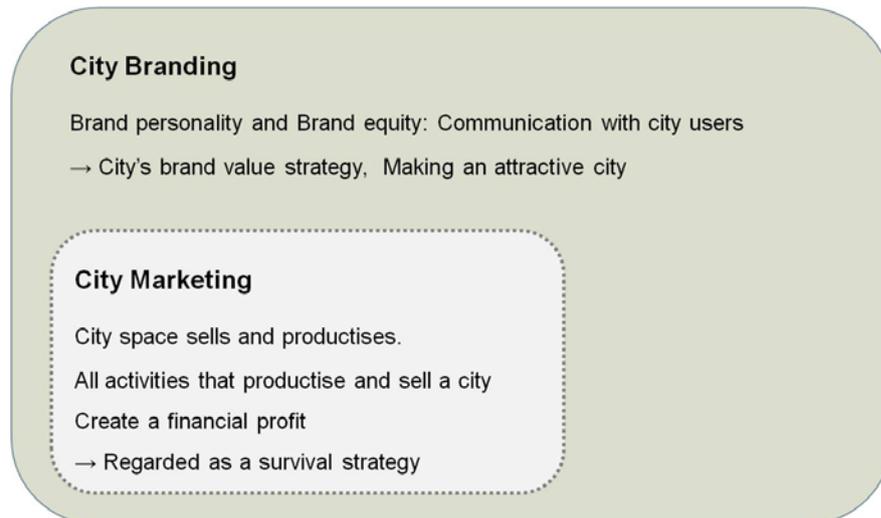


Figure 2.2: The concept of city branding

An investigation of city branding current practice from five selected famous cities indicates that it is addressed differently and there is no agreed common model. A table of the city branding practice is as shown below (see Table 2.1).

Table 2.1: The city branding current practice

| City      | Public department responsibility   | Current practice   |
|-----------|--|--|
| Hong Kong | ISD: Information Service Department  | International city, Management by Brand HK (Promotion through Web Page)                    |
| Paris     | OTCP: Office de Tourism et des Conges de Paris                                 | Tour promotion, event, festival exhibitions  |
| Tokyo     | TCVB: Tokyo Convention Visitors Bureau<br>Tokyo provincial government building | Tourism, High technology, Shopping, Animation  |
| Chicago   | Department of resources environment  | A green environmental design of the city   |
| New York  | NYC & Company : Department of tour, NYC Marketing                              | Tour marketing through promotion & advertisement (Performances, landmarks, shopping, tour) |

Based on the city branding concept proposed in figure 2.2, it is discussed in further detail in the following section.

### 2.1.2 The Definition of City Brand

A brand strategy had originally has been limited to the areas of business and marketing but the concept of brands has been expanding and has been implemented increasingly as a business tool over the last few years (Aaker, 1996; Dinnie, 2007; Keller, 2008). The term of brand is initially used as a means of distinguishing one product from another. It begins as a function to offer the name, origin and related information of a product to the consumers (Keller, 2008). After that, with the development of industrial economy and heightened quality of consumer needs, the concept of brand expands gradually and rises accordingly in its importance. In the same way, amplification of brand concepts has been expanding across states, cities and even religions, which have, as a result, become interrelated.

The AMA (American Marketing Association, 1960) offers a similar definition of a brand as a ‘name, logo, term, sign, symbol and design in a combination intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition’ (Dinnie, 2007:14; Keller, 2008:1). Other scholars defined brand as that which sellers use to distinguish the product or service from those of their competitors through use of symbols (Aaker, 1991; Kotler *et al*, 1996; Keller, 2008). Kotler (1996) presents meanings of a brand as attributes, benefits, values, culture and personality by the user dimension.

Accordingly, Hankinson’s journal paper (2004a) organises the opinions of many scholars about a place brand as follows: Bergh and Braun (1999), and Ashworth and Voogt (1994) agree that the level of a place is set and differentiated by marketing Anholt (2003:214) defined place branding as “a plan for defining the most realistic, most competitive and most compelling strategic vision for the country, region or city” (Ahmad *et al.*, 2003:214). Therefore, through consideration of the concept of brand offered by many scholars and the AMA, brand can be defined as a means to identify and characterise a product in order to distinguish it from other products through various factors. In other words, it can be understood as a holistic corporate body that uses brand as a tool of differentiation with other competing products to create certain values and uniqueness. According to Anholt (2003:215) characteristics of city brands can be divided into six categories and presented in a plan for CBS. Detailed contents on each item reflected in the hexagon diagram in figure 2.3 are as follows:

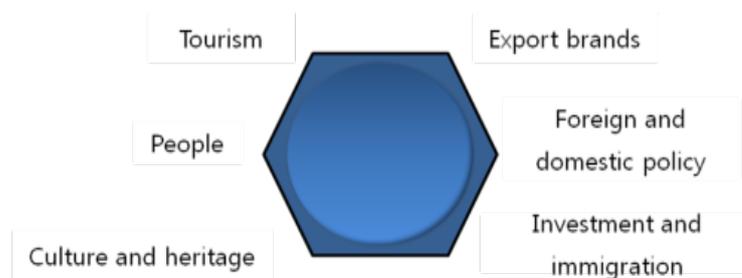


Figure 2.3: The hexagon analysis figure by Anholt (2003)

Table 2.2: The elements of Branding places and nations by Anholt

|                               |  |
|-------------------------------|--|
| <b>Tourism</b>                | Various events including the tourist industry are the most frequently expressed elements. These are requirements of the attraction of outside visitors and the facilitation of the local economy.  |
| <b>People</b>                 | The most important component among all others, for brand is human beings. They are citizens. Citizens residing in cities are stakeholders with a great deal of attachment to the cities and are independent elements providing creative ideas and being capable of communication. Citizens play the most important role in delivering the brand. |
| <b>Culture &amp; Heritage</b> | These are assets increasing the event elements of a city brand. Through cultural environment and elements of inheritance, diverse brand stories are created. These are elements which can provide investors, enterprises, foreign delegations, and artists with positive brand images.   |
| <b>Investment</b>             | This is the foundation which enables citizens to benefit from entertainment facilities within the city, quality of infrastructure, level of education, opportunities of business activities, perception of advanced technologies and attractive environment in the context of society, economy, education and cultures.                          |
| <b>Municipal policy</b>       | This mediates citizens' welfare and at the same time is assessed by the satisfaction level of improvement of the quality of life of the citizens and also by the capacity of the city's leadership and diplomatic abilities.   |
| <b>Export Brands</b>          | Cities and businesses produce synergistic effects developed from the mutually beneficial dimensions. Munich and BMW, Atlanta and Coca-Cola, Paris and L'Oreal and so on are all direct associational effects between cities and business.  |

The hexagon analysis figure that Anholt has presented implies a critical message in representing a certain standard used for external evaluation of cities and today's CBS. However, it is not easy to set up a practical brand strategy with those attributes suggested by Anholt, as it deals only with functional elements that are externally visible and it lacks an approach in terms of the principle that considers fundamental attributes of a city. City space is an aggregate of complex and various elements, formed on a foundation of culture. Accordingly, it is important to understand and evaluate cities by forming a more fundamental approach. As Hankinson (2004a) mentioned, the concept of city branding should be recognised as a built up a city's asset and development access assigning a value of the city. It is important to realise that an effective CBS can be set up on the basis of understanding basic city life consisting of essential clothing, food, and housing and city space within the minds of

city residents.

Cities are multifunctional (Hankinson, 2004a) as composed of a complex system of semantics. This system is founded on the basic elements of human existence, in other words, essential clothing, food and housing, and from each of these, a further, more complex system of semantic elements. In this way, city is formed through our capacity as humans to form concepts in relation to physical objects (choice, preferences, knowledge and so on) which go beyond their basic functions (see Figure 2.4). Thus, the physical space of the city is adapted through the minds of its residents (Moughtin, 1996).

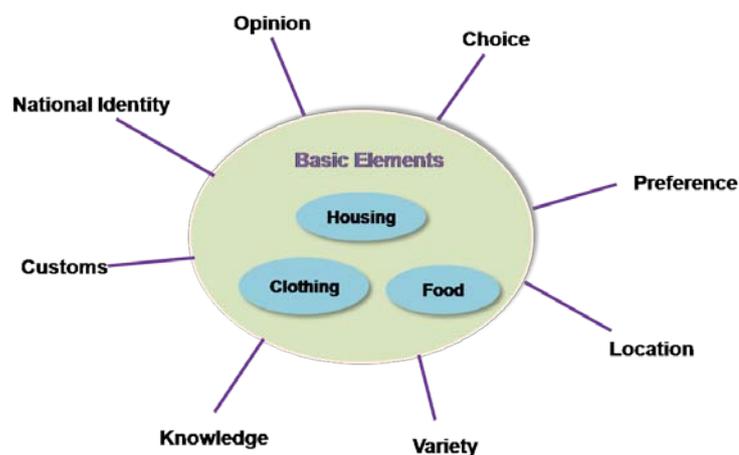


Figure 2.4: The signifiers derived from basic elements of the city

The brand is explained through names, symbols and slogans based on the common research features. However, these are not important in themselves but the studies commonly recognise that they comprehensively deliver the benefits, values, cultures and personalities in relation to a city. Kavaratzis & Ashworth (2005) in their thesis, claim that a brand strategy goes beyond a logo or slogan, and emphasises that a logo

or slogan is an implementation tool of space (city) branding, rather than a strategy itself.

In addition, when approaching a 'city brand' based on the general brand process of enterprises or products, a city brand can be said to be constructed based on a collection of specific additional elements such as landmarks or events used for the purpose of differentiation from other cities through elements of assets held by a specific city. However, it is not enough to fully represent the characteristics of a brand strategy. This is because CBS should be understood as a semantic system; a composed complex, rather than as a set of separate individual functional objects.

Organising the concept of a city brand based on the city concept and attributes, city brand constructs the city as a strong brand by systemising the interrelation among a combination of factors in a city to distinguish its characteristics from those of other cities including environment, history, administration and culture peculiar to this city (Churchill, 1985; Mommaas, 2004). Furthermore, city brand can be defined as an assembly of tangible and intangible assets differentiating a city from others such as natural environment, historical features, culture, attributes, personality and values (Graham, 2002). The formation of a brand based on questions such as what are the city's cultural meanings and how such cultural meanings transfer to and from brands is important in providing positive attitudes or perception of citizens with positive elements. An assembly of tangible and intangible assets formed based on the maintenance of recursive and continual association with positive images is the driving force to secure city identity (Anholt, 2003; Bailey *et al.*, 2004).

Such a concept of city branding naturally constitutes the city's identity through which the city's brand is established. In other words, the concept of a CBS should be understood as an expansive and comprehensive idea that connects overall city image and city identity, instead of having one specific image of a city.

### 2.1.3 The Definition of City Culture

Cities throughout history have raised fundamental questions about their identity and have consequently established developmental strategies. As the quality of life improves, city development pursued through interest in cultures and economic development has come to be applied as an important strategy in terms of national policies (Mommaas, 2004). Gradually these are associated with policies of cultural industries and lead to city culture strategies which aim to present their own identities (Jeong, 2005; Gyeonggi, 2007). A good understanding of what city culture means to this paradigm is required when looking into the various types of city culture and development directions.

The 21st century is an era of cultures and along with emphasis on cultures comes the characteristics of orientation in cultural values. Until the 20<sup>th</sup> century construction and lifestyles focusing on chaotic politics and development of industry and economy were executed by war and ideology. However, from the late 20th century as the advanced countries have acquired an abundance of information and wealth due to improved quality of life, economic changes, political evolution, globalisation and information technology, people are more inclined towards ‘values of culture’ which take spiritual affluence and virtues as more important (Hall, 1998; Miles *et al.*, 2000). The shift of paradigms from politics and economy to cultures is a movement to construct the culture of cities as well as renewal of recognition of cultures, and has come to work as a momentum to recover cultural identities from advanced countries to less advanced ones (Miles *et al.*, 2000). In today’s times of transition from industrial to cultural paradigms, there are attempts to solve various social problems through design factors.

As a city is a compound consisting of ways of behaviour, history, tradition and physical landscapes, an understanding of the culture of that region is required in order to fully understand it. Therefore, a city should be initially understood through the basic attributes of its culture. Though it is not easy to define “culture” due to its far-reaching meaning (Eagleton, 2000), this study endeavours to establish a

definition. According to the Oxford English Dictionary, “Culture generally refers to patterns of human activity and the symbolic structures that give such activities significance and importance.”

According to Raymond Williams (1921~1988), a culture is largely explained in three ways as below.

First, a culture is a general process of developing intellectual, spiritual, and aesthetic capabilities, second, it refers to a specific lifestyle of a person, an era, or a certain group, and third, it refers to intellectual products, intellectual behaviours, especially artistic activities (Storey, 2006:1). Moreover, Tylor (1832~1917) who was an English anthropologist provided an all-inclusive definition which is one of his most widely recognised contributions to anthropology: Culture, or civilisation, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (Tylor, 1920). Therefore, it can be illustrated that culture begins when some artefacts are changed by nature as natural aspects of the conflict. A person’s desire to pursue a more rich and convenient life becomes a driving force to constantly develop culture and this desire is passed along by a sign. In that sense, this sign is changing our life as a spokesperson as well as a problem solver of culture. Such a sign fills the role of an instrument as well as a means to convey cultural information in modern civilised life. In other words, culture is developing and sharing in the process of communication of signs with people. Culture is created directly by humans, it is the natural result of a number of human processes.

To sum up, culture can be considered as the whole set of values, faiths, lifestyles of human beings, biological remnants of traditions and history. In that sense, the culture can form “Man-made communities”. For example, man-made objects, such as building in a city, will result in the formation of a series of concepts, including knowledge of the history of the building and opinions on its appearance. These human-formed concepts contribute to the formation of a city’s culture (see Figure 2.5).

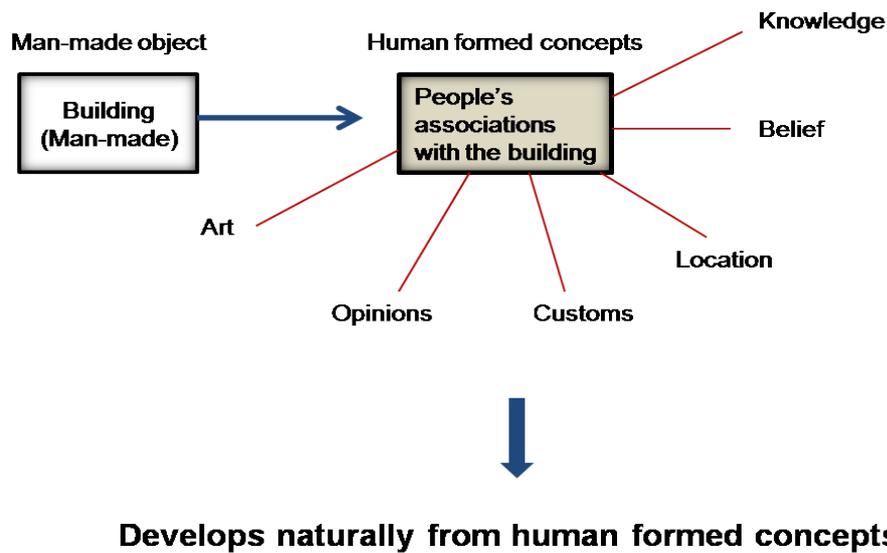


Figure 2.5: An example of a man-made object

This concept of culture forms the infrastructure of the city, and plays a role to improve the city's image and competency, while influencing the quality of residents' life and establishing the regional identity to form a system of meaning for the city. Concept of culture may be comprehended as a meaning of all things shown from the start of artificial acts to natural phenomena. Furthermore, the understanding and analysis of a city should start from the perspective of understanding the culture of that city, since it is a typical 'artificial community' made by people. Definition of culture may be comprehended as a meaning of all things shown from the start of artificial acts to natural phenomena. Because, the city is a typical 'artificial community place' made by people, city communities can be said to be man-made as they are the result of a series of actions performed exclusively by humans.

As culture is of importance in the 21<sup>st</sup> century, cultural production has become a major factor of economic activity. In this way, citizens become culture consumers, and culture works as a product of consumption (Sparke, 1986; Baudrillard, 1991; Miles *et al.*, 2000). Culture affects human life and lifestyles influence culture, forming an acclimatising circular relationship. A city is a space where human beings

live, construct behaviours and perform economic activities. Cities are formed based on such cultures and repeatedly undergo changes. The city needs to increase finance and merchandising to give meaning to this space and establish the identity and the meaning in addition to productive activities (Dinnie, 2007; Bae, 2008). A city forms an irresistible force relationship with its culture in the sense that the latter impacts on city life style and vice versa, which, broadly, results in a cyclical correlation. A culture works as a phenomenon that affects, controls, and regulates behaviours (Suttles, 1984) and this comes to possess values functionally as a means of communication.

For the culture of a city to become visualised into a symbol in this time trend so as to produce city culture effect, a carrier of design is required. The joining of a city and culture, as seen in the word combination itself, interact with each other.

“City + culture = City culture”

This can be interpreted as two meanings that co-exist and form an interactive relationship. In addition, in the Encyclopaedia Britannica, city culture is defined as "any of the behavioural patterns of the various types of cities and city areas, both past and present."

Every state and city has its own original history and culture. Developing culture and adding the values to it will work to facilitate a local economy (Banerjee, 2008). Furthermore, a culture in the city implies a cultural identity for social, economic and historic reasons and this cultural identity directly relates to a national identity. In this way, a city has to have its own culture to differentiate itself from other cities and to possess a creative uniqueness of its own. Moreover, various events in the locality, marketing publicity about cultural assets and values based on the history can be said to be essential elements for city branding (Banerjee, 2008). However, it is most important to recognise the local community as an enterprise of product development. In this way, local specific cultures, history, traditions are made into products and efforts are made to turn them into brands. Therefore, because culture can take a symbolic posture with CBS, this can establish an international city economy and

work as a major element to make a city identity.

Furthermore, culture in a city works to bind the times or a group in a specific way (Suttles, 1984) and in the process becomes the “public” as collective representations. Here, the reason that a city’s culture has a public nature is because common life style and thinking style are predominant as cultural forms in a city. This needs a communication process that can share public spirit in order to make a value system after constructing an administrative system and actions of people in the city space with public spirit. This communication process may work as a means to help understand and analyse the relationship between each of these elements by interaction of one object and another.

Through the consistently changing processes that individuals go through in order to learn society’s rules and ways of life, a unique cultural environment is created, which will be handed down to the next generations. Such human behaviour forms back culture. This circular relationship is transmitted to us through a communication process. This circular process shows aspects which change the subject to the object and the object to the subject. In the past the people lived better lives than the development of cultural life and development aspect, but at present this has become a phenomenon of changing and learning patterns of behaviour of life for the cultural life. A diagram of the converted aspect is shown below (see Figure 2.6).

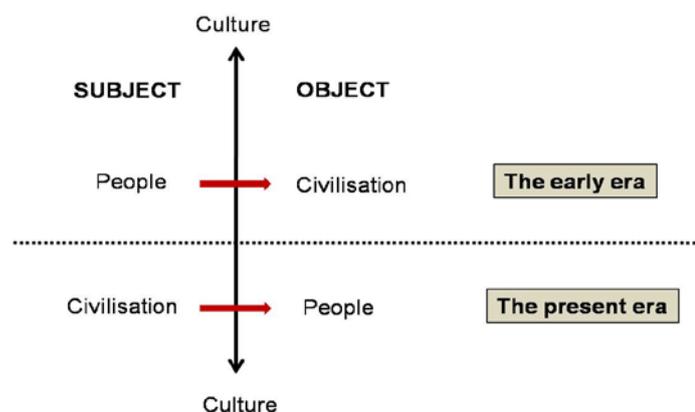


Figure 2.6: The role of culture between people and civilisation

Culture is an axis connecting people and civilisation. While people are being influenced by civilisation made by people, culture plays a prominent role at the core of it. A city; a model of the phenomenon of civilisation, is constructed by people, and at present, it influences people and makes them learn all things such as the behavioural pattern, a norm, a custom and so on. All elements of the city are directly influenced by actions and thoughts of people because of a city's involvement in people's life, and this image of people's life is shown again as an element of city and forms the image of the city.

This view point can be found in the communication theory of Fiske (1990: 90-91). He declared that "we are a science-based culture. The dominant myth of science presents it as humankind's ability to adapt nature to our needs." Therefore, it is likely to solve a problem, however, it indicates the perspective that science rather causes more problems than it solves. Moreover, the dialectic viewpoint about object, presented by Benjamin (1892-1940) can represent from the point of view like this. Thus, culture is influenced by the city and the city is formed through the culture. Therefore city culture may be regarded as:

- a) That which is created through physical media with various constituent elements of the city both tangible and intangible.
- b) Used as a medium to create a relationship between a city environment and the city users.
- c) Seeking to provide a satisfactory life through a sustainable environment to the city users.

This concept of city culture forms a vital consideration for city branding, as the physical environment that is created needs to accommodate the mind of its residents and visitors. Such attributes of the concept of culture are formed on the basis of various elements of a city. Thus, culture and the city develop and solidify a friendly interactive relationship. Therefore, an understanding of culture and its relationship with a city is directly connected to our civilised life, naturally undergoing a

communication process while coming into contact with modern life. This is city life and this communication process is linked to multi sided analysis of city culture.

#### **2.1.4 The Relationship of the City Design and Culture**

As culture is used as a medium to create a relationship between a city environment and city users, an artificial process called design emerges in the city environment. The role of design in the city space is transmitted to the city users through physical media with various constituent elements of the city which are represented as tangible or intangible. The ultimate objective of city design is to provide a satisfactory life by combining the subject, a city, and the action and the city's design, to create a sustainable environment (Kim, 2008). The effort of city design to create a sustainable environment is not limited to solutions of visually aesthetic landscapes but extends to social, cultural, psychology, economical and humanity areas. Through the extended remit, city design can become aware of a series of cultural dimensions blending into city lives to form a city culture.

Sparke (1986: 205) who is British design theorist, describes the relationship between design and culture below. She explained that over the 20th century as a whole, a cultural sense of values of all the categories and dimensions presented in political ideologies or social activities and cultural activities or economic realities penetrate into designed artefacts through a number of infiltrations, and such artefacts deliver a sense of values through visual forms which can be perceived. Moreover, she stated that the design future's philosophical disposition would be pluralism and concluded that ultimately such pluralism which is based on an integrated system would be to enhance the quality of life by putting all the social and psychological functions of human beings together.

Thus, the culture constituting a city has a multidimensional tendency, and is visualised through a carrier called design. If city design is said to be a virtual presentation of cultures, city design works not only for creation of sustainable

environment but also for provision of various cultural services to the city users and creation of economy. Furthermore, the culture having various features including life, environment, and so on always has restrictive conditions potentially influencing design (Sparke, 1986). This is because a city's design is decided, depending on its cultural limits. This naturally leads to an issue of the city's identity and city image (Julier, 2005); the physical environment visualised by design forms a close relationship with culture and this relationship remains subordinate. Culture represents the identity of a group, and the medium to visualise the identity is design. Thus, the overall image of a city takes shape by culture and history or life and a medium expressing them becomes a city design (Lynch, 1960). The interrelationship between cultures and city design is shown as the Figure 2.7:

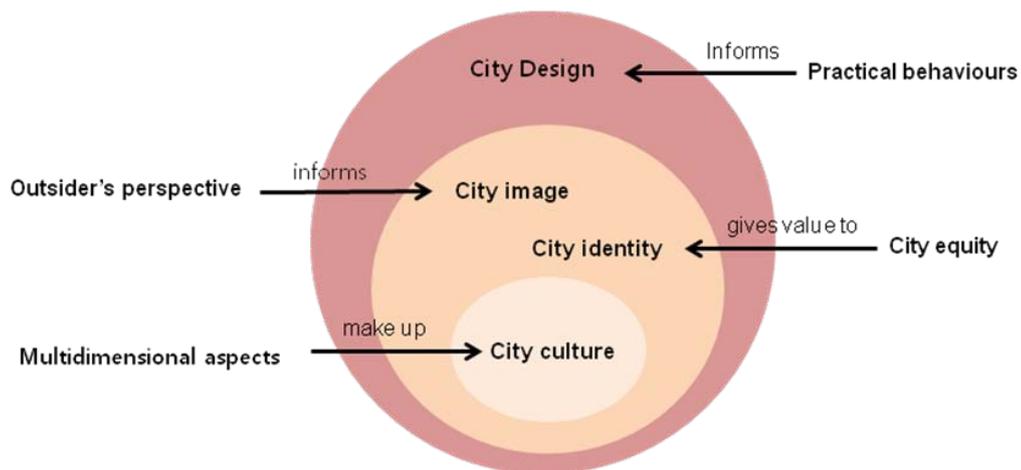


Figure 2.7: The conceptual structure of Culture and City Design

The culture of a city will control this city's identity. City design reflects city culture while city culture represents city identity. Moreover, city design can be represented by practical behaviours, while city culture by its nature, remains intangible. City culture is represented by city design and influences city identity. This role is multidimensional as it can influence a city identity and image (Lynch, 1960: 8), as

people will associate specific aspects of this culture with the city itself, and furthermore, it will influence future city design, as this can be visualised through the existing culture of the city. The design of a city represents tangibly its practical behaviours, such as public facilities. On the other hand, city identity can be established through tangible objects or the intangible associations that city users and outsiders have with them. Both of these aspects bring important value to “city equity”. Incorporating the cultural associations that the city either already possess or could possess in the future. City image informs an “outsiders” perspective of the city, based on the associations that have been transmitted to the outsider through the media, and the experiences of others.

Cultural ideologies (Storey, 2006:2) of each city are concepts bringing about organisational systems of thought highlighted by a certain group and work as important concepts in city design in the areas where communities’ collective behaviours are required. Ideology is, according to Turner (1987), the most important concept in studying culture. Carey (1996) stated that studying British culture is studying its ideology. Ideology takes an important role as a concept in city design with a city that represents its culture. Ideologies are ‘practices of everyday life’, systems (with their own logics and strictness) of various reproductions (image, myth, thoughts or concepts) and people sustain relationships with real existing situations through them. In this sense, ideology works to reproduce the social relationship (Storey, 2003:2-4).

Moreover, as partial facts among features of ideologies are presented as whole facts (Storey, 2003:3), cultural ideologies play important roles in city design. Ideologies are found in practical behaviours rather than thoughts and considerations in daily life because regulations and customs work as elements making up a structure of city design. In other words, ideologies are ways of maintaining relationships. Thus, culture can be a catalyst of city that connects communication between past and present times or traditional and modern generations.

### 2.1.5 The Concept of City Design

Many design elements are necessary when branding a city. Symbol marks, logo types, graphic posters and advertisements that expose a city and various design elements such as architectural design and environmental design that make up a whole city image come together to form design in the public sphere. Generally, the concept of a city design refer to a series of processes that establish the city's identity, plans and designs the city image as a whole into an integrative city which is based on publicity. City design must be designed for the public because it is an act that visualises all tangible and intangible aspects that happen in public spaces. The most important notion in the city design concept is the term 'public'. It is defined as "connected with ordinary people in general, not those who have an important position in society" in the Oxford dictionary, and is currently explained as "obviously open to the general public eye, the common good in society" since the 1970s by R.Senett (Kim, 2002). Moreover, Kim (2002) stated that "it is differentiated from places privately owned and refers to a limited space, namely, something artificial, such as general conditions of human activities or organic life." To sum up these ideas, the concepts of the public space can be expressed as a space forming a common community via socially open entries.

Kim (1996) also described another origin of 'design' as 'desinagre', whose etymological structure is a combination of 'de' and 'signagre'. An auxiliary 'de' means 'to separate' or 'to take away' and combined with 'signare (sign/symbol)', comes to mean 'to instruct a new sign by separating from existing signs.' The meaning of design from this etymology can be 'creation of a new sign by interpreting existing signs.' The reason that this meaning which has not been so frequently mentioned is important in that this provides an etymological clue which explains the relationships between design and human life (cultures). The meaning of design used in this research is based upon the second etymology and is characterised by practical behaviours as 'interpretation and creation of cultural symbolism'.

According to studies of Kim (1996), the concepts of design include “a kind of purpose-driven problem solution activity”, “creative activities to derive something new and useful which were previously non-existent”, “appropriate solutions to reach the core of genuine necessity in a series of special circumstances”, “decision-making on uncertainties”, and “performance of very complex faith-driven activities”, and all these commonly state that design is a certain “planning activity” for specific human purposes. Bringing together the terms “public” and “design” forms a new paradigm to make the design for the public one of the most socially prominent issues in the city today.

Thus, it defines city design in the lifestyle context within the public sphere as something that visually shows the association of the two big categories, life and the public, through the media of design. These two existences are for the society of individual lives and the public, and further studies into how the role of such public systems comes to the users, in which way and with what meanings are necessary. Early study on this suggests that a city forces environment, public places, rather than private places, and a common way of life. A sub-system necessary for the public sphere and access to utilities and services, social structure adjusting the behavioural pattern and so on are facilities for the visitors from the microscopic point of view, but they work as elements to decide on an image of a city from the macroscopic point of view.

Therefore, the city design is comprised of various characters, and particularly, urbanisation has further expanded the scope of public design. This is because a city is a representative space of a social group where various needs and behaviours of human life co-exist in the form of a community. In other words, a city is a space which bears a differentiated boundary from a private space which contains inhabitants, and also is established based upon a communication process associating private relationships in multiple ways while maintaining its public sides. City design at the forefront of these elements spiritually satisfies the citizens and works as media to enable them to remember the city. Thus, a human-centred design, rather than physical functions, is required for the case of public design, and particularly the

relationship between the city and city users should be treated as important. It means that the collective identity as the public good rather than individual satisfaction should be expressed.

Behaviours of design are inevitable elements in the centre of cultural industry and its meanings are evolving as the times change. Along with behavioural changes of design from production centred to management driven, concepts are evolving in terms of expansion of functions and areas. Thus, city design as a feature of the public sphere inevitably becomes the most natural and significant theme of the times. Reflecting upon the flow of the times, the emergence of the concept of public design is a natural phenomenon and can be said to best represent the background of the times of seeking new identities.

It is likely that the introduction of city design is a natural phenomenon that has developed with the times, but it is also an important tool for the establishment of a city image that is planned with an artificial strategy, as required by current times. Creative and artificial efforts for city design can be understood based on the concept of Baudrillard's *simulacra*. Reflecting upon Baudrillard (1983: 6), who described simulacra as: "an artefact that has made a non-existent object as if it was existent"; the simulacra of a city's image and identity together with the concept of *simulations* from the perspective of a city can form the organisation that the simulacra of city requires to produce artefacts. This creates the desired city image in a city space. This image belongs to 'simulacra' as an artificially created image rather than as a naturally produced one.

As Baudrillard stated (1983:6): "the images without original copies are substituted for reality themselves, and the reality is governed by the images, which makes it more real than reality" the images themselves measure city's images, which are regulated by identity, and the city image constructed thus far comes to us more genuinely and coldly. It can be deduced therefore that a new city image is measured based on artificial and creative characteristics and city image is defined by artificial identity and city images that are established in this way are more realistic and feel

more realistic than original city image. Moreover, as Baudrillard discussed the simulation period is a step in that dichotomy where a substance and image were separated and become one, namely, the ultimate identity of city makes city image as the simulation such that city image as substance and city image such simulacra branded become one. Thus, the city image reflected on today's reality becomes a disguised image, namely, the city image of reality artificially branded. Like this the city image disguised is not natural and essential images but become images artificially made and streamlined.

The image created in this way blends with the existing image of the city in reality and with its image made for branding, going through the stage of 'simulation,' where all the images of the city becomes one, and finally producing the re-presentation image of the city. Therefore, today's city image has to simulate a positive and sustainable city image that reflects the fundamental image of the city, and needs a city design that can materialise the simulation process (Anholt, 2003:213).

Making a city image is not limited to public facilities visually appearing but making an abstract image becomes more important to play a role in making the city's identity. City design develops into activities for city identity, city image and furthermore CBS based on artificially made environmental products that are made in man-made community places. In other words, CBS can be considered a whole artificial product made by the times and man (Julier, 2005). Thus, city design becomes the most natural and significant theme of the times inevitably and the city design to grow in value leads to the image brand strategy.

### **2.1.6 The Evolution of a Concept for City Brand**

As discussed in 2.1.2, cultures held by a city bear historicity of the past and present and the environment held by the culture is restrained by the space such as a city or a state (Scott, 1999; Mommaas, 2004). A city is a space reflected by historicity where complex and diverse areas of culture, politics, economy, art and so on, co-exist. The

concept of urbanism has reared up recently, bringing with it further opportunities to implement a CBS.

As mentioned in the previous section (2.1.4), emphasis should be placed on public behaviour in designing a city. This is interpreted through the living style of common people over a period of time. Moreover, public behaviour is a necessary disposition corresponding to a common denominator which is imposed by the public area of society, the accumulated way of behaviour common to a city which is required by society and performed by implication. The way of life resulting from it forms a habit revealed unconsciously, which reveals a psychological disposition formed by public behaviour and social enforcement through learning (Deleuze, 2004).

Since a habit is repetitive, mechanical and automatic, an individual behaviour habituated in a social structure requiring publicity acts as a mediating mechanism by which city design is planned. In a city, a desired actor who has the qualification to initiate for the society is forced to practice desired publicity by acting desired customs. In other words, action is affected by the city's physical environment, whereby culture has always been dependent upon something else (Borer, 2006). Culture shapes action by defining what people want. People may share common aspirations in the way their culture organises their overall pattern of behaviour. In this sense, culture is more like a style or a set of skills and habits than a set of preferences or wants (Swidler, 1986).

This way of deliverance of action required from society and city is delivered to citizens or visitors through the action in the space as a city. That is to say, the communication process going on in the city is a delivery process by which city organisms send and receive their messages and information to create a common image and exert influence on each other. Each action that takes place in a city becomes a habit, habits become customs, and customs create a culture to make an overall city image. The image that is accumulated in this way is expressed as a city's identity. However, how can an intangible and abstract city image be simulated to create a visual city image? A phenomenon visibly expressing the image of city

reveals its image as the city design that is the tangible form.

Simply stated the design of a city is the city image. The image of city is delivered through city design, most of the delivery message mechanism of city design takes on a visual form, which changes environment and gives order of life (Vale & Warner, 1998). For example, all sorts of public facilities like a traffic light are included in the city design. Consequently, the delivered message of city forms ultimately the city brand while playing an important role of building the image of city (Ashworth, 1998). Thus, the space of city is a medium through which citizens and design are connected. City design should contain messages intended to be delivered to citizens such as the image of public behaviour of a city. The messages delivered by a city contain the city information. This message is a city's asset and the frame of the story the city aims to tell as a narrative (Borer, 2006; Vale *et al.*, 1998:1).

In order for this message to be delivered a CBS is needed. In the era of the CBS, city branding means construction of a city image and identity. The main motivation of successful CBS (the prosperity of city ultimately) is to consistently maintain city images with economic production and strategic international public relations. A sustainable city image differentiates the city from other cities and external interests and pride of residents that come from the differentiation lead to value as a strong city brand (Moughtin, 1996).

For these reasons, many of the worlds' famous cities create their brands through strategies emphasising or improving their city identity, for example, through logos and slogan which deliver such images. However, elements required for these processes should not stay as mere symbols and images but be able to play a role as a brand element and become established as elements making a city itself a product. Thus, when strategic branding methodologies are employed to publicise the city brand they should enhance concerns regarding its composition through intangible elements, such as space development and culture development including city's spatial image, environment and culture.

### **2.1.7 Drive behind City Brand Development**

A city in today's globalised environment should be viewed as a unit of a sub-system open to the world rather than an isolated administrative unit within a state (Gyeonggi, 2007). The modern city is becoming more complex and diverse due to the growing tendency of globalisation, information, urbanisation and localisation and therefore efforts to move toward city prosperity and development following these paradigms are necessary. Changes due to technological developments, the flood of information, Fordism and post-Fordism have brought about many changes all over the world. Each country now makes efforts to emphasise and newly create their own unique image amidst images that have become uniform.

It follows that competition among cities is becoming widespread all over the globe. However, the city needs to be recognised as an independent brand to the product's brand image as a city which incorporates the city's unique values (Hankinson, 2004b; Dinnie, 2007). As a result, a city creates value as a brand and the profit thereof through the image of itself. Moreover, a positive and sustainable city image gives a sense of satisfaction not only to residents but also to visitors, and can provide a better life. Therefore, a city brand with positive images needs to be able to produce profits with a certain number of consistent visits of tourists (Hankinson, 2004b). Positive image should be evident to visitors and residents should be in favour of such associations in relation to the city and its images (Mommaas, 2004). In other words, strong and positive association can be formed inside the citizens' minds. Here, establishment of strong image association means that people are reminded of the city image before the visit. A city with a positive and powerful image has a value of brand and constructs a unique identity of its own.

For these reasons, selection of 'the scope of brand strategy, which concerns our understanding of the city's cultures and history and how to publicise the city as a differentiation strategy, is important. By materialising the image of identity of each city differentiated from other cities (Christensen & Askegaard, 2001; Oktay, 2002), the city obtains competitiveness. A city's value of identity is decided in accordance

with how it delivers its' city's image to city users as residents and visitors. Components of city identity become the momentum to enhance city images and can maximise the effects of a city's publicity and brand values, by which competitiveness and differentiation from other cities are secured to enliven the city's identity and helps develop a CBS that can increase the subsequent value.

Basically city identity aims at an integrative strategy of the city image. A city image relays a message to city consumers and creates an identity to create an overall city image. An image can be a physical element, or can be relayed as a meaning or symbol. It is a process of structuring a story based on the city through the city's tangible and intangible assets. City imaging in this sense, is the process of constructing visually-based narratives about the potential of places (Vale *et al.*, 1998:15). Thus, the city image becomes a powerful determining factor in the city's identity direction and again, it becomes a measure of city development. Cities want to obtain the best images as possible and make further efforts to create new positive myths of city image.

The city image formed is linked to city identity. The media materialising a city identity is more about the image of the city space rather than the attributes of city space itself and constitutes a major element in making a city brand identity. The characteristics that create a city space can create a city image and ultimately a city identity. Therefore, the various media expressing city images become a major factor in determining the brand. A city brand should be based on fulfilling the functional characteristics, symbolic characteristics, environmental characteristics, service, history, tradition and infrastructure system of a city in the city space and elements which form a city with a unique culture (Duan *et al.*, 2009)

These elements complete the process of becoming elements of a city brand by important primary factors in the construction of a CBS. In order to successfully execute CBS the conditions of brand as product, brand as organisation, brand as person and brand as symbol need to be executed, in accordance with the four preconditions of a brand presented by Aaker (1996). A brand as product refers to

infrastructures such as city resources, history and cultural events, while a brand as structure refers to those related to the government and city and policies. A brand as person refers to standard of human resources and reserves, and a brand as symbol refers to visual and symbolic images related to a city. CBS is used as an important means to stress city identity and establish a differentiated image by executing these preconditions.

### **2.1.8 The Present Question of City Brand**

As the importance of a value of city brand has increased, some problems have come about to drive forward the positive and successful brand strategy. Adaptation to a consistently changing environment and enlarging brand assets in accordance with such an environment based on the current identity remain the biggest challenges for the brand strategy (Aaker, 1996; Kotler, 1996; Keller, 2008). Thus, to amplify the brand assets, brand personality is necessary to settle the city's brand identity as a unique feature of the city. People decided to break away from the need for uniformity because of the appearance of Fordism and Post Modernism, and to develop their own unique characteristics.

According to Aaker (1996), brand personality is defined as 'human characteristics' associated with a given brand. This includes not only the personalities of passions, interests, and sentimental characteristics unique to humans but also the features such as gender, age, or socioeconomic classes. As Fournier (1998) mentioned also, the personality of a brand is established through marketing activities based on the image of the brand user or theories of the consumer regarding the brand.

Looking specifically at the benefits of brand personality of city (Kim, 2006), firstly, decisions concerning investment and resident or tourist site selection in a certain city is high-involvement decision-making. As Aaker (1996:83-84) has demonstrated, this is the method of an individual expressing his or her uniqueness by using a product with a brand personality. In this point view, city branding helps facilitate easier and more convenient decision-making when selecting a city for investment or tourism.

Secondly, brand personality creates a simulated, specific and comprehensive symbolic city value through tangible resources such as environment facilities and intangible resources such as culture and image. Moreover, this provides motivation to create brand assets and contributes to differentiated city identity. Thirdly, brand personality raises consumer preference levels and usage levels and can thus raise reliability and faithfulness (Aaker, 1996; Fournier, 1998). This can guarantee a sustainable relationship with the city user and provides a basis for positive elements of brand assets.

The personality of brand becomes important as it generates a momentum to produce economic gains in the future through image differentiation. Moreover, this way the city brand works as an absolute core to the future vision of other areas in the country. In order for city branding to succeed, active participation of the citizens is essential. As can be seen from the evidence, the openness of a city includes the given conditions of residence, cultural infrastructure, and so on. In terms of city branding, these are taken seriously, as city branding basically needs to start with improvement of the environment of the city. In addition, all the images associated with the memories of city users are composed of elements of history, custom, behaviour patterns, culture, environment and society. It is necessary to establish the city's brand identity by utilising personalities uniquely held by the city through these elements. Therefore, the role of city brand personality is to develop city identity, increase communication effects with city users, and provide a strong marketing method that handles economic profits of the city. A method should be deliberated to establish CBS with brand personality, and this should focus on brand identity (Aaker, 1996:174), because without personality, a city brand can have a uniform feeling and lead to an unattractive city image which lacks defining characteristics.

Another problem the city brand developers should solve is where to position the city and how to sublimate this to a city identity. When a brand value position exists, brand identity and value propositions can raise a city brand value further (Aaker, 1996:176) In other words, it is important to decide the goal target and identity. For

example, the city identity can be created according to positioning regarding whether the target is residents, tourists or investors.

A problem that needs to be solved for making a successful city brand is the establishment of city assets. These increase associations with city image and help to improve limited images. In other words, it becomes a factor that can expand city brand value. Natural environment, historic features, and cultural characteristics of a city as assets work as services to city users as visitors or residents and as important elements for differentiation from other cities. These elements work as core elements to construct the city's identity and through asset-like elements held by the city are utilised for purposes of differentiation from other cities. Thus, strengthening a city brand is a brand strategic method to reach a goal effectively.

Adaptation to a consistently changing environment and enlarging brand assets in accordance with such changing environment based on the current identity remain the biggest challenge. Brand asset is a strategy by which the value of management asset can be measured and needs to be built for branding a city. The result is a brand image, which will be delivered to the consumer of city as residents or visitors with the overall impression on the city image. Thus, a collection of various elements used for the purpose of differentiation from other cities through asset elements held by a certain city is where a city can be associated with a strong CBS. Consequently, the city brand lies in the economy but the process of strategically branding the city is complex and might well be restricted in many ways. Therefore, it suggests the development process of the present question for CBS as follows (see Figure 2.8).

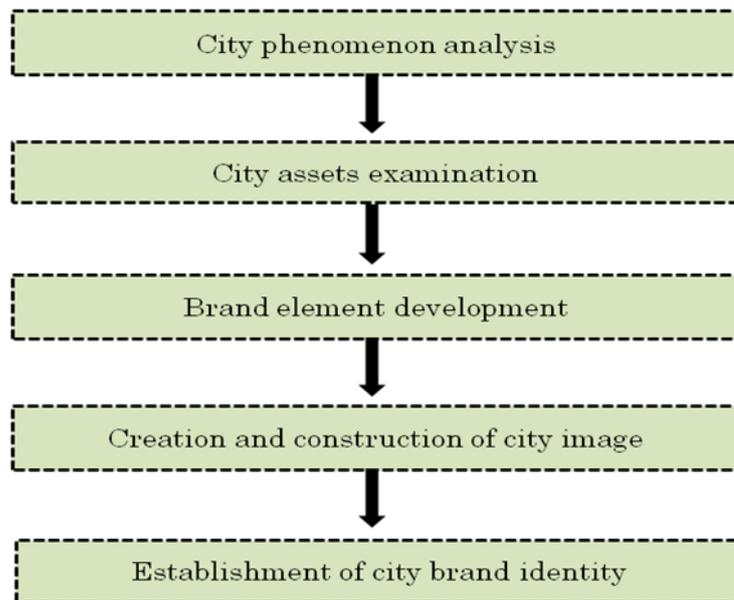


Figure 2.8: The procedure of City brand identity

First of all, the phenomena of a city, which are subject to the development for city branding, should be analysed. Following this, the historical, social, economic and environmental phenomena of a city should be investigated and those being in contact with residents should be analysed. A study of the necessary elements for city assets is required. In other words, the elements of tangible and intangible assets need to be investigated. Then, the establishment of image concept should be followed. In order to build an identity for a city, it is necessary to set up the image concept possessed by the city and expose it to the inside and outside of the city. Based on the image concept of a city, the elements of city brand are developed concretely and utilised as an effective branding strategy.

These image actions based on tangible and intangible resources are the elements of city identity and produce social and economic effects. Thus, in order to solve the problems of city brand, there is a need for in-depth studies on brand assets development to differentiate cities and on brand personality, and a theoretical approach analysis is needed for this to be achieved. Figure 2.9 structures the

following elements through symbolic factors that express intangible resources of a city brand based on research, expanded elements, and visual elements that handle tangible resources.

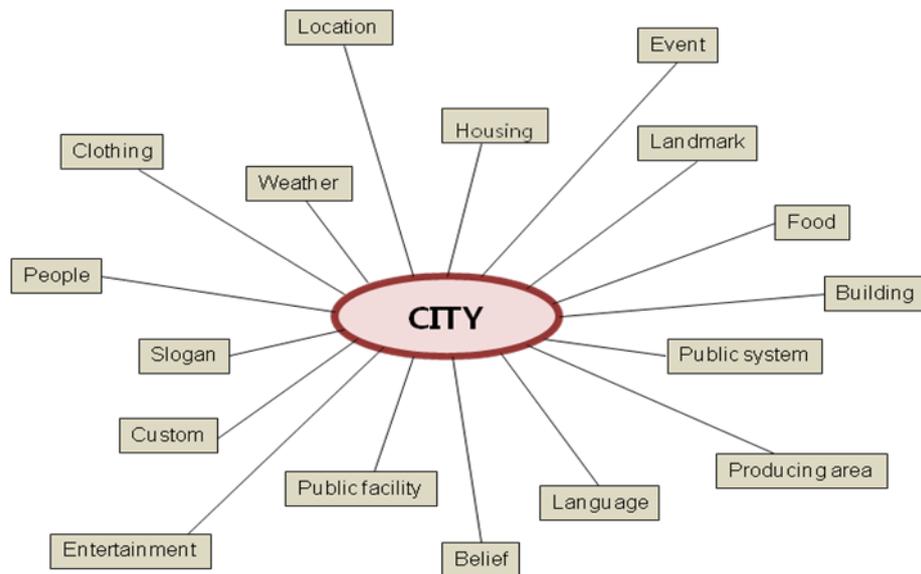


Figure 2.9: The elements of city

Each element presented are elements that are involved in establishing a city brand, and play the role of key words that create idea models for CBS. As stated above, a city is complex and comprehensive. A theoretical approach method is therefore necessary to understand and analyse a city. Therefore, semiotics, the mother of communication, can be used to understand the functional and significant process of interaction that occurs in a city.

## 2.2 Theories and Models of Semiotics Process

### 2.2.1 Concept of Semiotics

The possibility of an academic study of semiotics was proposed by Saussure (Saussure, 1857~1913), a linguist, and Peirce (1839~1914), a philosopher in the early 20<sup>th</sup> century (Eco, 1968). Semiotics, which originated from linguistics, is the academic study to identify all phenomena of human such as anthropology, sociology, psychoanalysis, and literature as an internal structure and to analyse the correlation between the elements (Jakobson, 1989:85; Eco, 1968; Chandler, 2002; Kim, 2005). Saussure and Peirce use semiology and semiotics respectively (Chandler, 2002), Saussure's semiology originated from 'a science which studies the role of signs as part of social life' while Peirce's semiotics originated from a philosophy called 'formal doctrine of signs'. In general semiotics is used more frequently as it appears more logical to implement and is therefore more versatile (Chandler, 2002; Kim, 2005).

Saussure's notion of a social phenomenon as a language sign and study on logical sign phenomena based on Peirce's philosophical thought work will both be involved in this study, the term "semiotics", will be used as a general term. In semiotics, communication with all signs is performed by sending messages with *meta-language* which attempts to indicate and describe various languages consisting of cultures. A meta-language is a language used to make statements in another language which is called the object language. Formal syntactic models are required for the description of grammar, thus, it should be adjusted to focus on a secondary meaning. Being a study which can deal with all cultural processes (Eco, 1968; Lotman, 1990; Chandler, 2002) semiotics can be suggested as a research method of communication process for branding a city and widening our understanding of this city.

Language is a system of signs that expresses concepts and thus can be compared with knowledge, symbols, opinions, behaviour patterns and customs. In other words, we receive and understand the ideas we want to express through language. Eco

(1968:34-35) identified signs as an arbitrary combination of the signifier and the signified. This means that through semiology, a theoretic approach can be taken to analyse and understand the ecology of signs that exist in all phenomena that arise in everyday life. Saussure understands sign as a combination of signifier and signified, and reveals that a sign expresses meaning through signification between the two factors (Saussure, 1983; Kim, 2005). The addition of the signified produces the sign a word with a secondary meaning. To take a well known example, the signifier “Rose” has a secondary meaning, signifying love and romance. The sign in this case would be the rose as a symbol of love and romance.



Figure 2.10: The model of Saussure (Saussure, 1983; Kim, 2005)

On the other hand, Peirce defined semiotics as “a study that deals with fundamental doctrines’. He relates all the perceptions with the concept of the signifier. The three aspects of this theory: the representamen, the object and the interpretant of an idea generating the meaning of sign explain the essence of sign in the form of a tripartite relationship (Eco, 1968:36; Chandler, 2002:32; Kim, 2005:30-31).

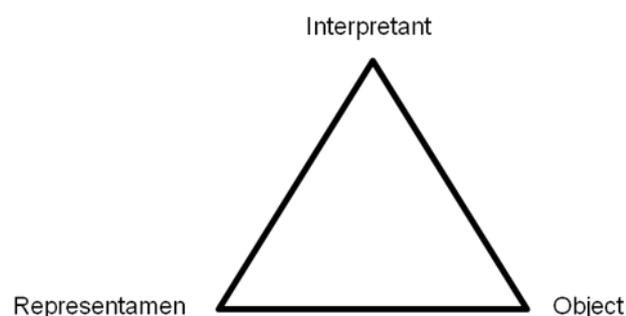


Figure 2.11: Peirce’s triadic element of semiotics (Kim, 2005)

Signs are clearly born from the signifier and signified, or from the correlation between related expressions and content. As seen in Figure 2.11, the common perspective of many semiologists (Eco, 1932~; Morris, 1901~1951; Lotman, 1922~1993; Jakobson, 1896~1982; Levi-Strauss, 1908~2009) is that the triangular relationship of semiotics can be explained as an activation theory or mechanism (Eco, 1968:40; Combe *et al.*, 2003; Kim, 2003:30). As Kim (2005) mentioned that Peirce defined the concept of a 'sign' as a triadic relationship and stated the correlation between signs as follows:

*“A sign represents something in relation to the idea that it produces or modifies. Or, it is a vehicle that carries something in mind. The thing that a sign represents is called an ‘object,’ that a sign carries is called its ‘signified,’ and the idea that a sign generates is called its ‘interpretant’” (Kim, 2005:30).*

In other words, in his theory, Peirce brings forward a linguistic structure as a base to explain that an objective can aid understanding of concepts of the ideas generated by its accompanying signified through the interpretant. As Peirce explains the meaning of interpretant is, “other signs necessary for setting up the meaning of a certain sign with another representation indicating the same object.” Furthermore, in Peirce’s communication of signs which is divided into icon, index, and symbol (Eco, 1968; Fiske, 1990; Chandler, 2002; Kim, 2005), icon can be usually found in visual signs. In relation to this, Fiske (1990:46) explains Peirce’s sign type idea as follows. “In an icon the sign resembles its object in some way: it looks or sounds like it. In an index there is a direct link between a sign and its object: the two are actually connected. In a symbol there is no connection or resemblance between sign and object: a symbol communicates only because people agree that it shall stand for what it does. What Saussure terms iconic and arbitrary relations between signifier and signified correspond precisely to Peirce’s icons and symbols (see Figure 2.12).

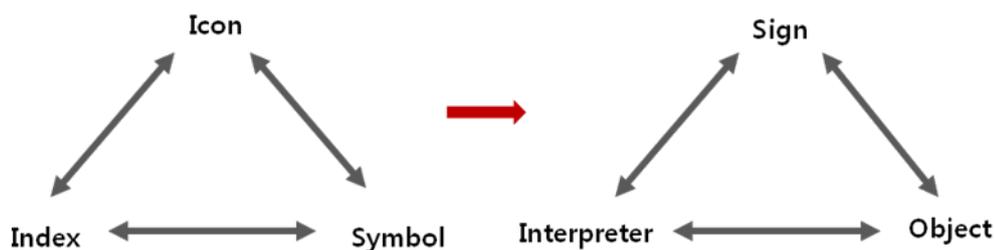


Figure 2.12: Peirce's semiotic type and meaning elements (Kim, 1994)

Semiotics of these two schools is developing particularly in Europe and America and applies to diverse areas explored by many scholars. Of these, Barthes (1915~1980), who studies on the basis of Saussure's sign theory, explains the reinterpretation of signifier and signified proposed by Saussure with the first sign and the second sign, that is to say, outlining meaning and implicative meaning. This is useful for the analysis of a signed phenomena or text. Fiske explains the work of signification theory by Barthes as shown by the following diagram.

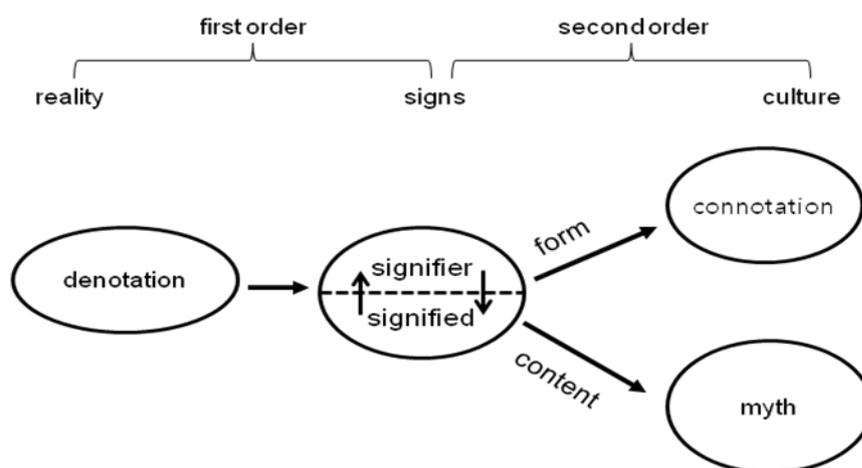


Figure 2.13: Barthes's two orders of signification (Fiske, 1990: 88)

In the second order, the sign system of the first is inserted into the value system of the culture (Fiske, 1990:88). Theory on well known mythology of Barthes's study can be interpreted as possessing an implicative meaning included in the second meaning (Fiske, 1990:88). Barthes' semiology is 'inter-subjective' in that the recipient's connotative meanings of cultures are given in relation to the myths which are created in the reality and through culture. Connotative meanings come under the meaning process in step 2 by actively delivering recipients' cultures (Fiske, 1990).

Myths are cultural messages or stories that deliver messages handed down by the cultures and are free of any concepts of assessment of right or wrong in objective dimensions. Myths should be accepted as inter-subjective cultural concepts and need to be considered upon the premise that they may or may not be consistent with objective truths (Jeong, 2003). This may seem paradoxical, for it features some of the myths that had disappeared, but have been formulated differently (Barthes, 2000). In other words, a myth has an idea of being created and can be produced in many different backgrounds. Here it can be found that Barthes's mythology concept and Peirce's interpretant concept are similar to each other. "Barthes thinks of a myth as a chain of related concepts"(Fiske, 1990:88). Generally, a myth refers to faith, values and attitudes. Barthes' myth is a way that a culture understands and describes its social realities such as social norms, values, faiths or ideologies, and is deemed to be a series of interrelated additional meanings of concepts. The concept is a historical as well as an intentional driving force that bring about the myth (Barthes, 2000:118).

As in the model (Figure 2.13) of Barthes' significations, the first step of the significations system has objective meaning while the second step of additional meaning of the significations system makes the sign dependent on subjective sentiments, feelings, cultural experiences or values as a myth or connotative meanings. For example, Coca-cola and Nike have become symbols of the culture of the United States. At times the signification is ended with referential meaning, the primary stage of the original meaning, but the primary referential meaning comes to have the secondary supplementary meaning according to the usage, situation or acceptors' interpretation. The supplementary meaning is interpreted as an associative

meaning which is generated from the actual interpretation of referential meaning of signs, expressive meaning or evaluative meaning. Schematisation of myths emergence between the primary and secondary functions is shown below.



Figure 2.14: Barthes's schematisation of myths (Barthes, 2000)

According to Barthes's diagram above, in this process, the additional secondary meaning is formed by the 'myth' which Barthes mentioned according to cultural phenomena or the present situations or social stream. He further stated there are two semiological systems in myth. It can be seen that one of which is staggered in relation to the other. In other words, the myth in the second system is a second language itself, in which one speaks about the first (Barthes, 2000:115). A myth refers to something whose original primary function has turned into a secondary functional message. In other words, it is a further message (Barthes, 2000:109-111). These messages immediately give their meanings to most users without interpretation or dissection. This approach is delivered through a message containing myths in the historical background. Most of the users accept this as a kind of "habit" without any filtering. Myths accompany messages as they are concepts selected by history. It can be said of the myth that "it points out and it notifies, it makes us understand something and it imposes it on us" (Barthes, 2000:117). Language signs can also be interpreted as a myth.

In addition, according to Barthes, the reason the public accepts the myth in natural ways is that “they see it as an inductive system, not a semiology system (Barthes uses the term “semiology” due to his reliance on Saussure’s language system). When the signifier and the signified correspond, the reader sees it as a casual process, and this is when the signifier and the signified come to be seen to have a natural relationship. This confusion, in other words, is because the semiotic system is all that of values, but now the person reading the myth sees that the signification presented in the myth comes from the factual system. That is to say, myths are read as factual systems, but in fact, they are semiotic systems (Storey, 2006:96). Prior to this, Barthes claimed the concept of the myth causes history to be repeated, meaning that semiology has shown that myths play a role of naturally justifying historic intentions and perpetuating the system.

Upon the premise that myths play dually, significations as a concept of secondary language work as a relevant theoretical framework. In other words, myths imply meanings as to what a certain object or phenomena is while at the same time compulsively making it explicit, and forces us to understand something (see Figure 2.15). In this process meanings are created among signs, communication takes place automatically (Combe *et al.*, 2003). Both signs’ interactions should be interpreted based on communication. Therefore, in schematisation, symbolisation, or direction, the signs have interrelationships and carry out significations (Eco, 1968; Fiske, 1990; Barthes, 2000). Furthermore, the significations are delivered to recipients as interpreters and expressed as interpretation effects on the signs and objects. Recipients interpret through experiences and psychological involvement when receiving signs and objects (Oktay, 2002).

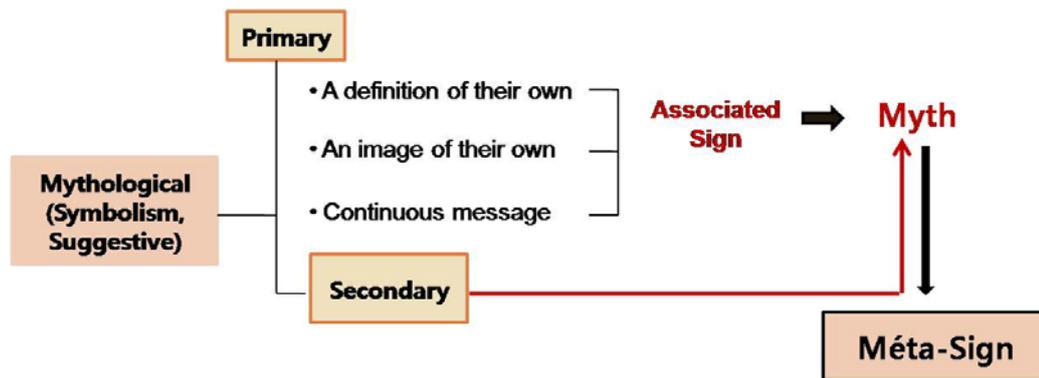


Figure 2.15: The process of Myth (Barthes, 2000)

Signs in the city are also not stated as primary functions as those explicitly stated in a dictionary but play a role of signs as secondary functions. Each different interpretation coming from differences among social practices or cultures represents diversity by city users.

On the one hand, Barthes regards *langue*, the linguistic system, as an object occupied by myths to construct their own systems, and calls this *language-object* (Barthes, 2000). Summing up the whole range of social products and practices necessary for social groups as the concept of *langue*, myths as the second system itself is secondary language to describe the first system and can be referred to as *méta-language* (Barthes, 2000). In order to analyse and understand the myths of a city, the concepts of subject language defined by Barthes, will be called *méta-signs* in accordance with *méta-language* and the theme of city study.

To view from the perspective of Barthes, if no communication between signs takes place, there is no meaning to be created. In other words, all the signs understand the need for a signification process. When a concept is accepted mainly with visual signs, meaning is produced in a way related to symbols. Thus, the relationship between one sign and the other can be premised upon communication. In the process, the concept of meaning contains the sign's decision on sign subjects. A sign means to

effect non-effective relationships with learned materials for interpretation and utilisation which mediate between externally appearing reality and our internal perception (Barthes, 2000)

As seen in Figure 2.15, it was possible based on the concept of Barthes's language structure to form a conceptual structure of city design. As stated previously, this is because the comprehensive idea of a city and each of the elements that structure a city interact and create meanings. Barthes stated in his book (2000) that written language and images share identical functions of making meanings and the researcher sought to discuss the main points of the paper under the keyword of 'méta-sign' about secondary functions called méta-language.

Consequently, studies that address city brand combine the semantics of linguistics and the matrix of semantics that is semiotics and focuses on researching the characteristic structure within the city analysing processes while designs go through the analysis process and transmit and analyses the significant message. The cultural status of the community mankind has made is being expressed through transmission of the definitions and that linguistics has always had the main role as medium in this occurrence. Language uses the denotation sign that has been created by the social experiences when expressing the meanings of linguistics. City designs, however, can be different since they use connotation signs that involve the social and natural states when transmitting their messages.

### **2.2.2 Semiotics and Space**

A research issues can be found that a sign system is formed in the space of a city, a theme of this study, in accordance with many scholars' contention that all cultural phenomena are made up of a sign system (Gottdiener, 1982; Barthes, 2000; Eco, 1968). A study on whether or not a functional concept in the space and a functional concept from the communication standpoint work as the same concept meaning to the recipients as city users is necessary. A research issues was established related to

this and the issues were justified through Literature Review (see Chapter 1.2 Research Issues).

The signifier as space from the approaching standpoint of semiotics can be said to be composed of the signified, through which all acts appear to take place. Furthermore, that space also has a symbolic meaning according to which characteristic is involved (Gottdiener, 1982; Eco, 1968). As Barthes meaning model explains, the first space meaning can be translated into the additional meaning of the secondary meaning as the space concept. Lynch, in his book (1984), explains also that a city environment is a medium of communication to show both apparentness and a suggestion.

Through observing the city space as an object in this way, it can be seen that translating this space from the semiotic standpoint is possible. A message delivered by the space to meet the first meaning and second meanings of a linguistic message involves the form, function and usage of space as the first meaning and the concept or meaning originated from the space users as the second meaning. In addition, today, the character of space in capitalist society is changing to the position of a product that shows the character of consumer society as a consumer space including social, economical and cultural characteristics. In other words, space indicates change of idea as a place. City space forms the place of a product because historical and economical factors take their place harmoniously in city spaces (Gottdiener, 1982).

Human beings construct spaces in which they can live but which are also regulated within the space. For human beings spaces are living places where they form an intimate relationship with their own behaviours and lives. Consciously or unconsciously, people make relationships with space elements. Moreover, peoples' activity is produced and restricted by space. Thus, users as consumers of spaces interact with spaces and receive meanings and information from them, and the users respond to these and interpret them.

Eco (1968) discusses the importance of analysis of space, especially of architecture, from a semiotic perspective. He empathises that architecture poses the biggest

challenge to semiotics under the hypothesis that all cultural phenomena are analysed through sign systems as semiotics. He asserts that code is needed to provide a function to a new form. Furthermore, city space is made up of space as the first function, the symbolic second function and the function including the ideology of living space by obtaining code function from a kind of expected value and custom. Space is a place to make a communication through code in accordance with social customs (historical traits and cultural traits). City space, before being visited or resided in, is bound to be recognised as an objective characteristic or image (extremely functional concept) of that city.

However, the city space is for visiting or residing in and at the same time (through the process of experience) is recognised as a function of symbol and meaning by visitors or residents. The importance of CBS in city space considers many different aspects. The second stage meanings and functions that are created through the geographical location of a space, the various elements that structure a city or environmental conditions of a city space are main elements that structure a city brand, and furthermore apply as motivation of elements that establish CBS. Understanding and analysis of city space from semiotics point of view will be explained in Chapter 5 through case studies.

### **2.2.3 Strategic Approach and Semiotics Conceptual Models**

The languages (of the semiotics matrix) use the denotation sign according to social experience, but design distinguishes as the social and economic, and cultural and environmental phenomena implications of using connotation signs. In city design, explicit signs which are represented by sign board, logos and slogans of the city represent various phenomena that are required.

The destiny of reality through which design should be interpreted from a semiotics point of view can be found in the origin of the word 'design'. According to the compact edition of the Oxford English dictionary (1971:244), the word "design" is a

combination of de and sign. De is a prefix meaning complete, define, designate and so on and with the meaning of sign, and design can be defined as completion of a sign (Kim, 1996). The origin of the word “design” can analogise the inseparable relation between design and the work of sign such as the need for the process of sign. Thus, designing a city is ‘completing by making a city into signs through semiosis’.

In the same way that design of the system makes it possible to discover the origin of language, the system of language is needed to understand and conceptualise the socio-cultural phenomenon. A language is therefore utilised as an appropriate model to understand cultural structures. All the objects are expressed in language systems whose contents can be delivered and a language can be interpreted as a sign having a meaning. Thus, users of spaces become recipients interpreting messages. A sign of the city image as a non-verbal system has the semiotics defined as a study of a non-verbal sign system as a theoretical background to understand such a phenomenon. As Saussure defined in linguistics, “Language is a system of signs that expresses idea.” Therefore it is applicable to a linguistic system (Kim, 2005:15). Kim (1989) formulates the design structure system applying the structure of language system as can be seen in the following diagram. This diagram proves that a structural analysis method based on a language can be used effectively in the area of design.

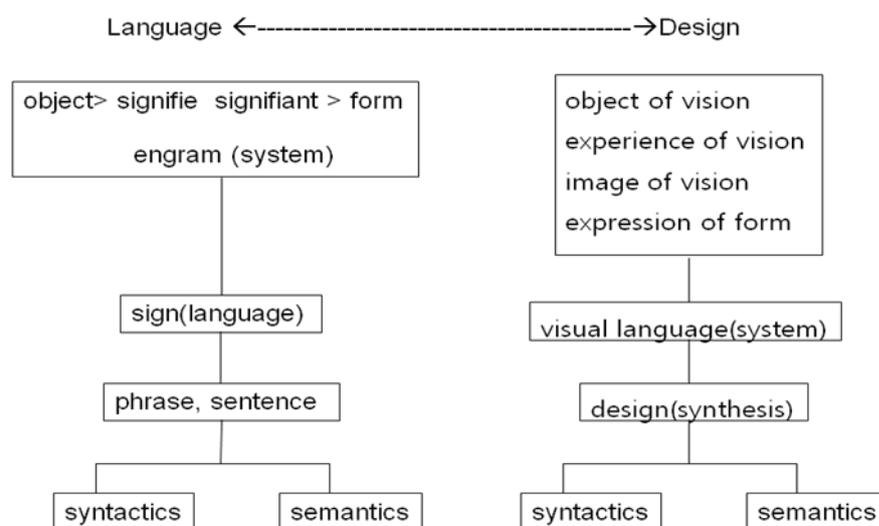


Figure 2.16: The structure system of Design and Language (Kim, 1989)

Meanwhile, Peirce focused on how a sign is signified and produced a three-cornered relationship as below as seen figure 2.10 (Eco, 1968; Chandler, 2002; Fiske, 1990; Kim, 2005). Peirce defined how a sign is signified by considering the tripartite relationships among signs, subjects, and interpreters as in Figure 2.10. A sign is what is understood by the interpreter and the effects are planted in the interpreter's mind. This therefore becomes a significant concept created by users' experiences of signs and subjects. The interpretation of the concept of the meaning of the signs is a result of the user's experience of using the sign and the result of experiences on the system called as a subject. Thus, the word, as defined in a dictionary is not fixed but can be dealt within a limited scope by experiences of the user. The limit is determined by social practices and shows diversity within the scope of social, cultural and psychological differences between users.

Sign is regulated by cultures and experiences and the cultural parts held by sign's significations are explained in connotative meanings and add meaning through Barthes' "myth". It is likely that a city is a major example of a sign relaying phenomena based on cultural experience, and is expressed through different types of sign, such as a clearly intangible phenomenon or an association with an image that can be sensed through one of the five senses. A CBS that aims to better understand and interpret a city will differentiate it from other cities and not only encourages economic development but is clearly a necessary condition for continuous city development. Consequently, there is a need for a systematic and specific interpretative action regarding sign processes that occur through the object of a city.

As a result, the model (see Figure 2.17) presented below is based on the ones (see Figure 2.10 & 2.16) above with Peirce's theory applied to specifically make the draft process of a conceptual model structure for a CBS. The concept of the interpretant, as Peirce suggests, is added in Figure 2.17 given that a city brand has a variety of components and, accordingly, interpretive variables require consideration. The structural system among three objects can be presented as shown in the figure 2.17:



of city brand. It is inevitable that the process of city branding will begin with the recognition of sign, as it comes into existence.

## **2.3 The Concept of City Branding Strategy**

### **2.3.1 The Elicitation of City Branding Strategy**

Based on the prior study the concept of the CBS can now be organised:

1. A city brand is a strategic form of planning which incorporates city planning, city marketing, tourism marketing and constructing the city brand identity by giving the character of place to the space.
2. The brand strategy will reconsider local images to highlight the cultural, economical, political, social and historical characteristics of a certain place and at the same time, to promote a facilitated local economy.
3. It emerges as a comprehensive service strategy for residents and visitors by emphasising positive city images.
4. As a city brand accords to spatial attributes, the parts to be dealt with should be approached from a different perspective from those of a business brand.
5. CBS should be understood as an interactive communication process because it is a comprehensive and significant strategic system.

Thus, the concept of CBS has a collective characteristic that requires consideration encompassing complex and diverse stand points.

As stated previously, city brand include various elements such as city attributes, environment, politics, economy, society and culture. These elements come together to form a city brand identity. Generally, having a city brand image is formed based on certain objects or experiences of the recipients and through observing these

processes, a city brand image is ultimately formed and constructed after images the recipient perceives as was discussed in the Literature Review.

Thus, the city brand image comes from intangible concepts such as history, tradition and culture and tangible elements visually exposed to the eye. The intangible elements that emerge from the buildings and built environment of the city can be described as a collection of associations of the recipient's past experiences (Hankinson, 2004b). In addition to this, emphasis and facilitation of the strategic elements will extend the value of the city brand image. Therefore, having looked at definitions of city brand image, it is a collective set of associational relationships held in the memories of the recipients. Moreover, the ultimate goal of the city's brand image strategy depends on how much the city's brand value is increased. Supposing a CBS has successful results, the effects meeting these results have the following influence on social, cultural and economical change.

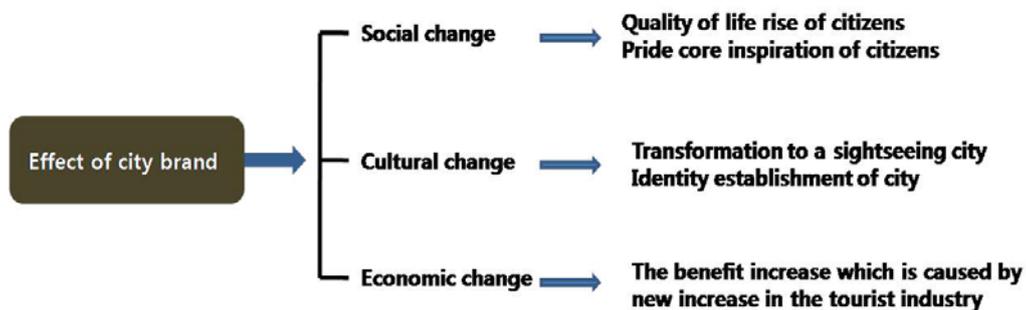


Figure 2.18: Effect of City brand

#### a) Social change

Once the various elements used for the purpose of differentiation from other cities through asset elements and brand personality held by a certain city have been collected, a city can be branded. If these elements contribute to a successful city brand strategy, not only the integration and improved sense of belonging but also the pride in the city are promoted. Furthermore, reliability of the city is established and

attraction for others to visit is promoted. These long-term city brand image actions based on tangible and intangible resources are the elements of city identity and contribute to social effects. Therefore, city citizens positively change their behaviours for establishment of independence and achievement of goals and embrace work to establish the right recognition of the direction and activities a city needs to take, including basic senses of values and spiritedness. In other words they correspond to social changes as citizens. This positive change has a positive influence on society and becomes a driving force to make a change with city branding effects.

### **b) Cultural change**

Presented in terms of semantics based on city culture, visual contents of the city such as slogans, symbols, designs, and so on that are used to differentiate the city from others and materialise them internally, result in the establishment of a city's positive city branding effects. This is particularly the case where the tangible and intangible factors composing the city are systemised into an image of city environment and make a change to the visual aspects and experience of culture. An accumulation of visual images and experiences from associated city images has the effect of further enlarging the city brand's value by constructing the identity of city with the expression of a phase of culture. Thus, the city branding becomes a power determining factor in the city's value it becomes a measure of city development. Cities want to obtain the best images as possible and make further efforts to create new cultural change.

### **c) Economical change**

The brand of a city creates values not only for the state but for the citizens. The degree of perception held by the city should be able to arouse favourable sentiments. The concept of customer management should embrace not only the residents but tourists or visitors (Hankinson, 2004b). The reason to emphasise that a positive side is an attractive aspect of the city is that national or city images should be treated as political or economic changes as the revenue could draw citizens due to both of these factors (Vale *et al.* 1998: 24). Of course, taking all things into consideration, there

should be both positive and negative sides, but the only positive sides are emphasised when regulating images of a city or a state. It is reasonable to suggest that turning negative images into positive ones is difficult and involves taking a certain amount of risk. The goals of such a city brand for city development are directed towards economic production and establishment of economical stability through city identity.

The direction of CBS will progress with these three positive changes as its objective. Consequently, city brand, just like general brands of enterprises, can be established in a strong form when positive and original images based on the city's nature, politics, economy, society, culture, policy and city environment are created within the users' minds. Effects of a successful CBS are represented in every activity to increase brand asset values of a city's internal and external competitiveness and overall brand assets by exploring differentiated areas, publicising, and incorporating these into the brand systemically and comprehensively. The value of products or services associated with the city is passed on in the message and all the activities become part of the process of building relationships. Along with this, it can raise the value of a city brand constantly in promoting the cultural, economic and social change in a city (see Figure 2.19).

These factors are produced on the basis of a characteristic of that city tangibly or intangibly, which pass through social, cultural and economic effects, express the identity of a city and make up of an overall city image.

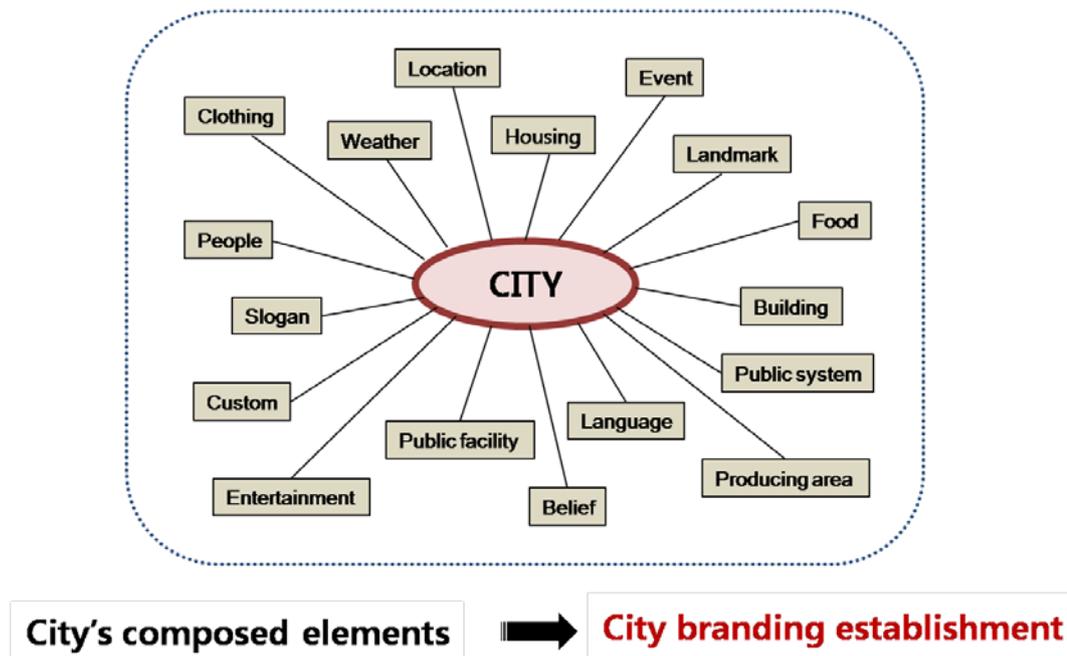


Figure 2.19: Elements of City brand

Through such city brand elements, strategy establishes a strong brand identity turning a city into a product. This can be achieved strategically through tourism, consumption and publicity. A city becomes a product and is delivered directly to consumers, which makes a city an exchangeable value treated as a product. It is likely that a city as an exchange value requires many factors that fill a space because a city exists within a space. Ultimately, factors that are introduced in a brand strategy not only play a role of exchange value, but also play the role of defining the overall concept of a city brand.

The perspective of the overall concept of a brand is seen as a collective concept of local geographic conditions, natural environment, historical elements, and cultural elements rather than from an individual perspective (Hankinson, 2004b). Therefore, a city has interaction as a complex and diverse combination of factors and the signification is formed through the city brand. Signs do not exist as signs themselves, but always exist through interaction with other signs. Furthermore cities are not

isolated but are in constant communication with other factors and are combinations of factors. Consequently, the rationale that they should be understood as a process of signs is justified.

## **2.4 The Conceptual Model for City Branding Process**

### **2.4.1 Relationship between Strategic Approach of Semiotics and City Brand**

Based on the above literature review, a conceptual tool is formulated to analyse a structure and the components of city brand as well as their interrelationship and signification. As shown by former literature, the city plays a signifier role as the object, component of the city and the city corresponds visibly or invisibly to this. The city which has a connotative image or exposed image denotatively corresponds to the associated whole image in the city as a signified. Through this process the city as the sign includes three significant factors as shown in the diagram below as components in fulfilling the city brand.

Brand strategy can be newly interpreted from an ultimately different perspective from CBS used formerly by introducing semiotics theories into the CBS field. In the past, strategies were one-dimensional and placed importance on functionality and economical efficiency, but now efforts are being made to find a multi-dimensional strategy idea that is based on the importance of signification. Therefore, forms of life in the city were based on basic standards like clothing, food and housing in the past, but with a higher quality of life and financial and industry development, people are experiencing more diverse cultural lives and now there is a tendency to try to find the concept of a city through an interrelation with culture. The literature research revealed that a city is a collective space that communicates by interacting with various elements.

Thus, this acknowledges the process of a communication between each other in order to understand and analyse city and culture in this interrelation. As such, semiotics is a methodology that can operate as an analysis frame that offers a systemic method of theoretical approach in understanding and analysing cities. Thus, this research aims to suggest a new CBS method through a semiotic point of view. This study analysed the CBS as a new access method based on the theoretical studies of Saussure and Peirce (Saussure, 1983). If his dichotomous sign structure is used as a basic sign analysis structure frame of city brands, the results are as follows (see Figure 2.20).

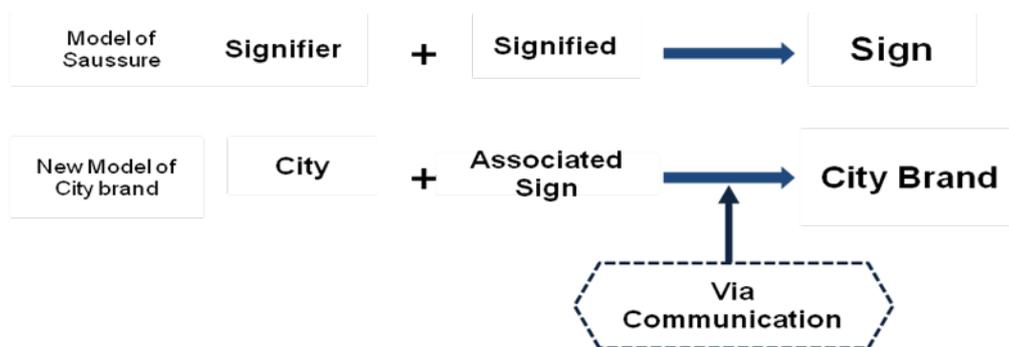


Figure 2.20: The basic conceptual model of city brand

The signifier is represented by the city. This city has a number of associations as signified ideas or signs. This communication can be semiosis generated in the process of going from signifier and signified to a sign. Communication is defined by the Oxford world power dictionary (2006) as ‘the act of sharing or exchanging information, ideas or feelings’, with a sub-sense definition ‘the methods that are used for travelling to and from a place or for sending message between places’. Communication is defined when A and B transmits and receives messages (Fiske, 1990). It is the whole process where the codes are received and by this code, the changes of the actions are decided. To sum up, we can say that it could be a process where it has meaning and by this meaning, the message as a medium gets transmitted to the receiver.

The flow of the message functions and plays a role of non-literal language such as signs, symbols, or images. Such message flow works as a language for communication with users, as a mechanism semiosis. Semiosis is webs of relations associating with the communication with the receiver and characteristic of meanings or symbols as complex and in a 'rhizome way' (Deleuze described in "*a thousand plateaus*", 1987). Rhizome way stated in this context is a description based on rhizome by Deleuze. Deleuze described the rhizome as a network which is non-central, separates, expands, and moves in each space as complex networks with the term of rhizome which is a perspective that takes diverse differences and pluralities seriously. In terms of city research, complex connection and ruptures, and various distinctions exist, which quite resembles rhizome's concept of plurality. The concept of rhizome includes in the city study that complex connections and ruptures are made of each various and heterogeneous codes and endlessly contact each other, that it is a system comprised of countless points of connections, that it ceaselessly moves to others when ruptures take place, that there are diverse entries and the routes are constantly changing, and so on.

City community is of course a collection of human beings but it forms a kind of memorial relation network that dimensions of meanings and symbols (by history and culture) that weave formal relations of the collection are complicatedly mingled (Song, 2001). This is because life is formed, culture originated, and cities developed based on the memories of one another. Consequently, as an identical concept to rhizome of Deleuze, the fluid flow of the city should be perceived and understood as a multi-centered and multi-layered open structure.

Meanwhile, the triadic signification model by Peirce was continued and developed by Morris (1901~1979). It developed into a sign process structure by Morris, and recently, Brijis (2003) applied it as a fundamental interpretation model for product interpretation process, considering a product as an object in one of his studies.

*“Morris conceptualizes semiosis as a 3-way relationship among a sign, being anything that stands for something (object or designatum) to somebody (interpretant). According to Antonides and van Raaij (1998) this model can be translated to the product perception process with the product as object... and the meaning consumers attach to the sign being the interpretant.”(Brijs, 2003)*

It is likely that Brijs applied a triadic sign process for a product based on the model by Morris (see Figure 2.21). Just as the semiotic triadic analysis method proposed by Peirce and Morris was applied to product strategy according to the basic concept that semiotic theory can interpret all phenomena, a CBS analysis method can be applied to cities. A city can be considered as a product and is based on the concept of marketing and establishing a brand strategy. Therefore, the triadic sign process proposed can be applied to CBS as it was in the model application process.

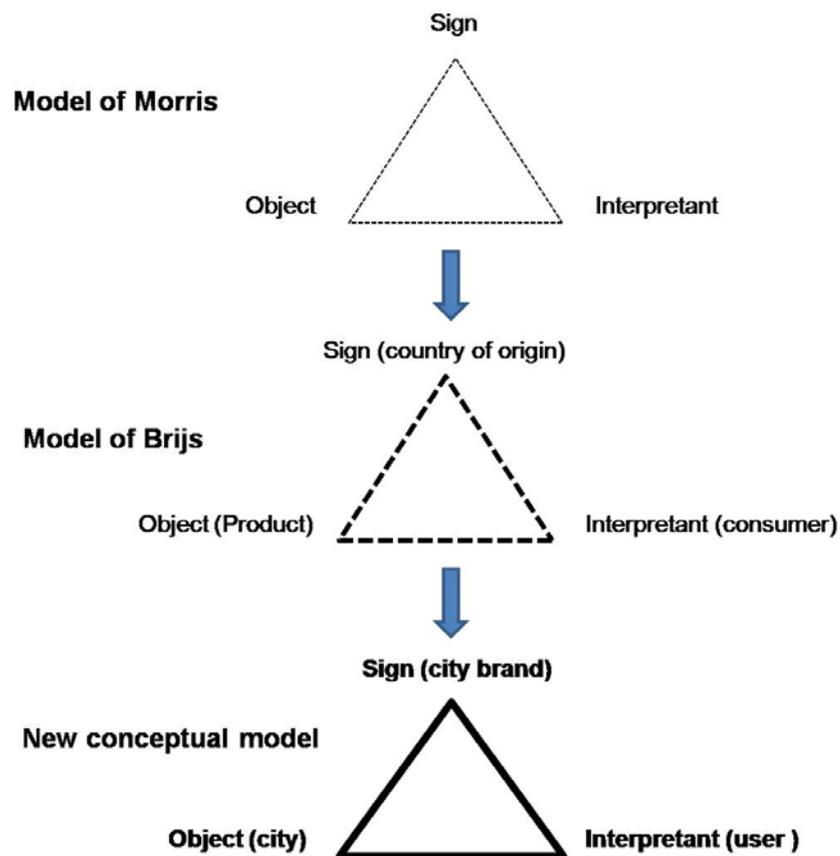


Figure 2.21: The evolution of three elements

The city represented by the object, is structured with physical factors that are created in the causal process of relations with a subject. There are many of these physical factors. The user acts as the interpreter, and is in charge of interpreting the interrelationship between social customs and cultures that arise in the user's mind as a mental concept of the significance of a symbol as a sign. The city brand is a sign and icon which exists based on the object, the city, and takes on the role of symbolising the city. This semiotic approach that studies the city's structure and the meanings it contains can be presented from a new perspective with regards to CBS. The reason that the study applies a language's significations which is the matrix of semiotics as a theoretical framework of CBS is because the language works as a comprehensive mechanism process within the significations structure system (Hall, 1997; Combe, *et al.* 2003).

Cities that have linguistic signification structure system should be understood as a medium that creates the connection between the sender and the receiver of message, a medium of their communication, and a subject of sign that analyses communication itself. Based on the various models of semiotics and documental research, this paper suggests a model of CBS as shown in the Figure 2.22 & 2.23.

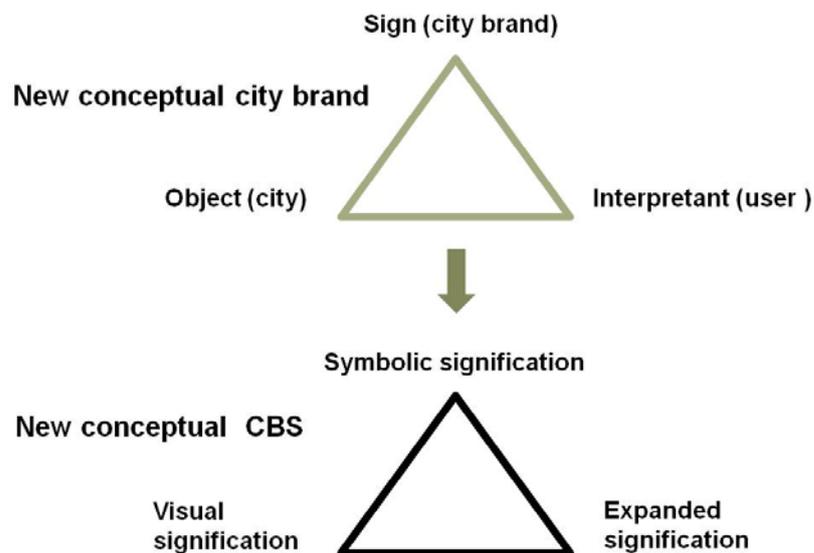


Figure 2.22: A new conceptual CBS based on the figure 2.21

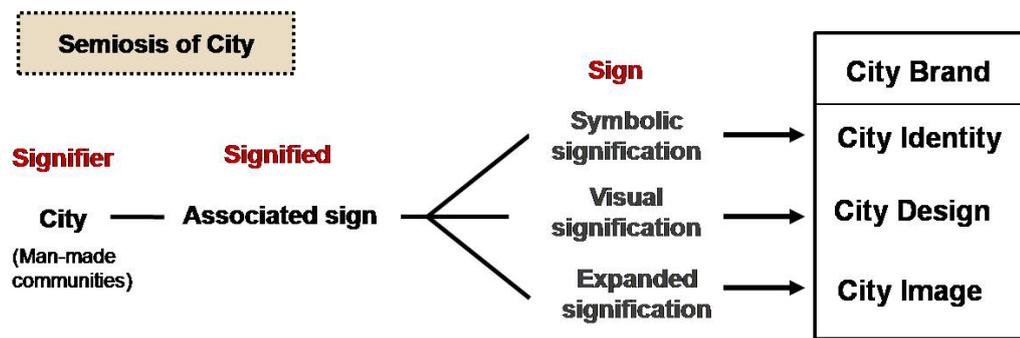


Figure 2.23: The semiosis of city based on the figure 2.22

The signifier is represented by the city and the city has a number of associated signs. These can be divided into symbolic, visual and expanded signification, which give rise to the city branding elements of city identity, city design and city image respectively. This city signifier can then be analysed through the theory of semiotics, yielding consequent elements the city brand. Thus, these elements combine to form the new conceptual model of city branding. Furthermore, from Figure 2.9, the constituents of a city can be categorised into three classes: people as the subject of a city, environment as the object of a city, and culture forming the link between the two (see Figure 2.24).

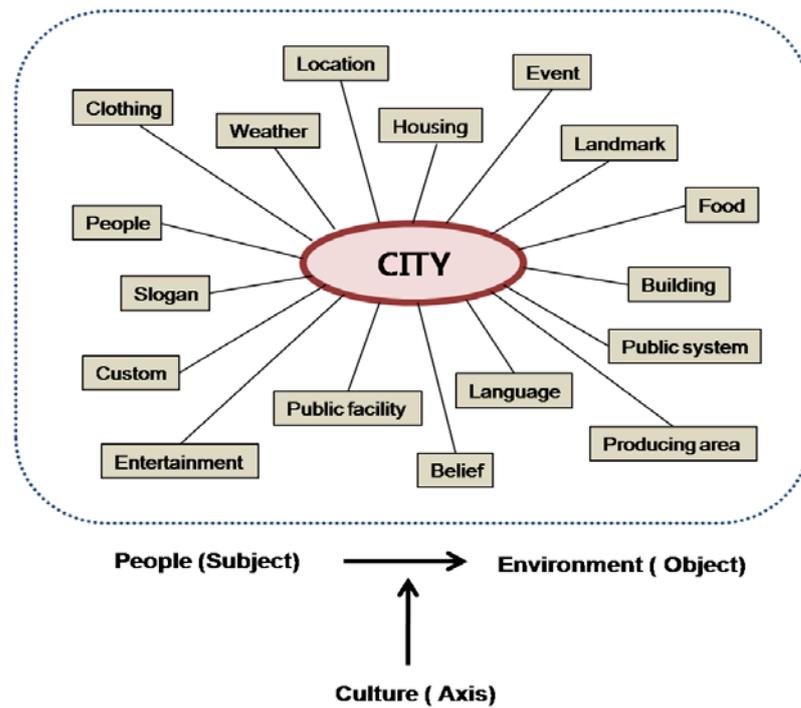


Figure 2.24: The standard of city resources

People are the subject and core of all activities that create and plan a city and all elements of a city are generated from people. In this way, the languages, religion, food, public facilities and buildings that reveal a city's characteristics originate from and are used by people. Thus, the subject of a city is people, and all the elements that surround this subject are expressed as the city's brand elements. The object of a city's environment is the emblem and the object that reflects what the city aims to create. This is due to the fact that environment is the visible expression of the symbol that the city pursues. This can be expressed as a city brands. Culture, being a city's principal axis, connects the city's subject and object, which has a large influence on the city. This works as the main core that creates the overall image of a city among the elements of city brand.

The interaction can be presented as shown in the diagram below:

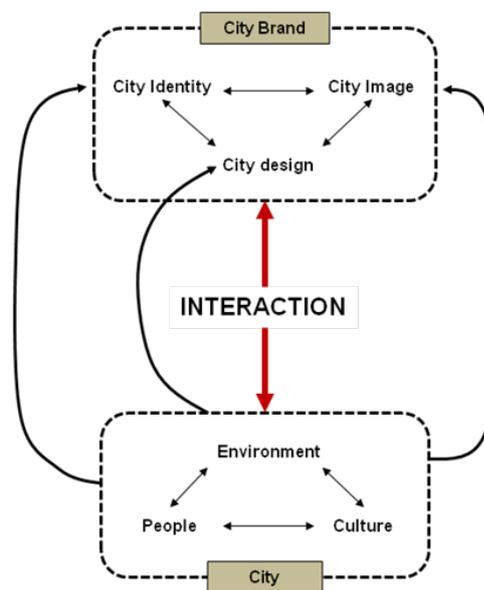


Figure 2.25: The interaction of city and city brand

As presented in Figure 2.25, elements of a city influence categories making up a city brand and produce interactions with each other. It is important to acknowledge that each element of the city brand is dependent on the consideration of city culture. City image and identity are the direct products of city culture, while the inspiration for city design is governed by city culture and its constituent elements. Therefore, city brand and its constituent elements as the signifier in the semiotic process are embedded in the predominant concept of city culture. The application of semiotics to the signifier (city brand) gives rise to both intangible content in the form of the “mythical” city image and the tangible form of the sustainable city design. The city’s overall identity is born from its intangible content and tangible form (see Figure 2.26).

Thus, these elements comprise the final outcome; the conceptual model as shown below:

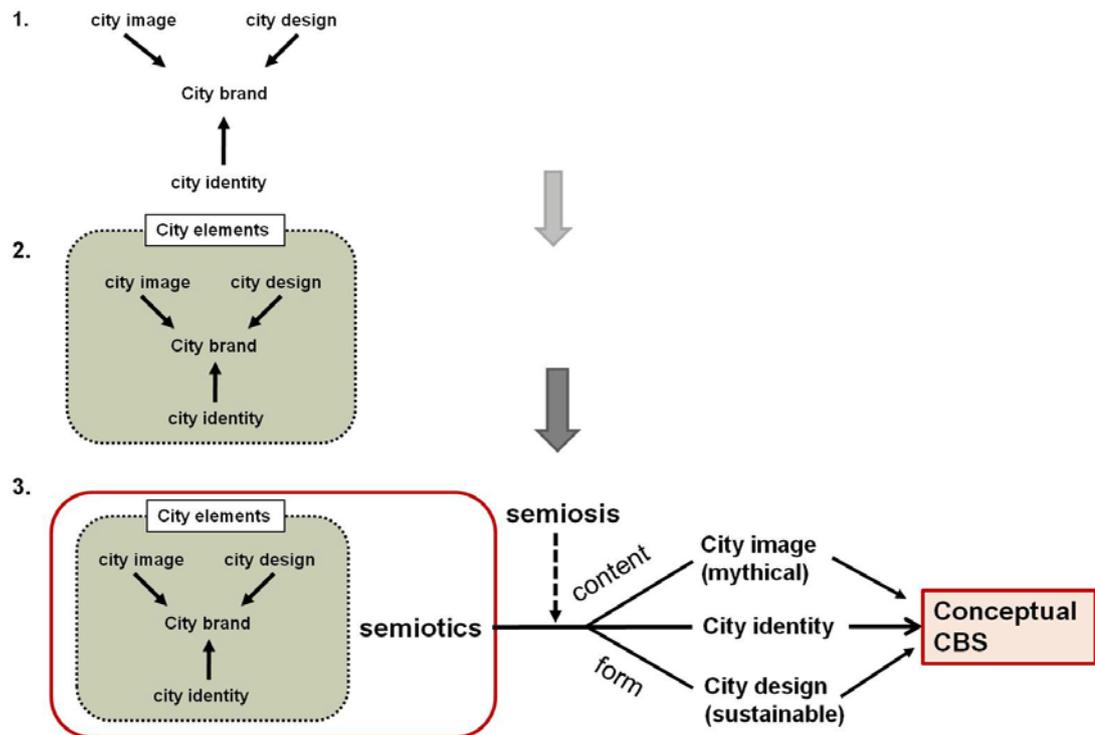


Figure 2.26: The new framework for CBS

Through this process, these concepts of city and city culture have been formed, and the relationship between city culture and city brand established. The process has taken into account the origins of culture and its creation and the impact that this has on city design. It has applied the new model development of semiosis to the city brand and observed the process that the brand goes through in order to produce the final outcome of a conceptual CBS.

## 2.5 Results

In Chapter 2 of this research, a city can be understood as an overall structural frame, which puts people, environment, and culture's triadic connection under a city's category as a substructure. Furthermore, it suggests a triadic connection semiotic model analysis frame by developing a city's triadic structure into CBS, and ultimately forming city identity, city design and city image. As examined through the CBS development process, the entire process was carried out with logic based on a theoretical approach and a structural strategic method. The significance, elements, value and role of a city can be understood through a logical process and used to create a CBS. A chart of the process of creating a CBS process based on the discussion above is as follows.

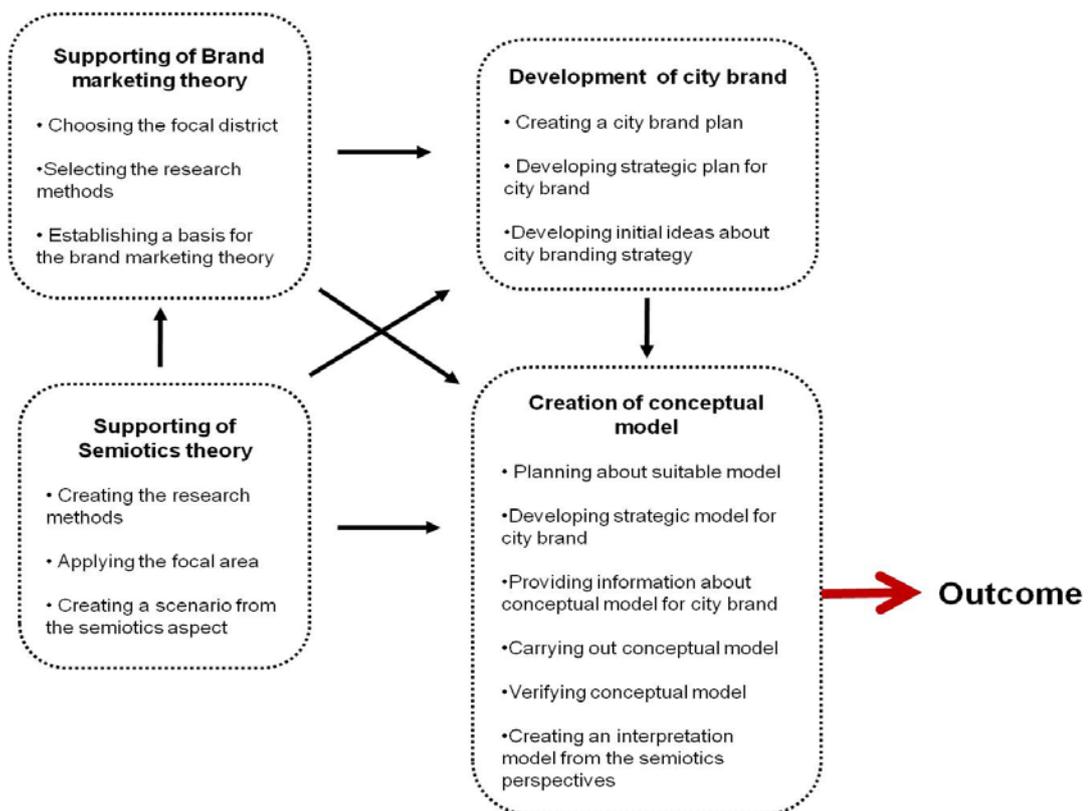


Figure 2.27: The process for the CBS

Culture in city branding has functional roles as a ‘principle concept’ that human beings as members of society comply with and influence. These roles can comprise of sense of values, faith, attitudes, and formalities, and the concept goes on to consider the ways in which these interpret, respond to and communicate with a subject. The following statements summarise the importance of city branding and which CBS core elements are necessary to build a successful CBS based on this ‘principle concept’.

Firstly, the people in the city space reveal the city identity by the elements as a practical existence of habit and customary and social action.

Secondly, the environment in the city space establishes the city design by the visible elements such as buildings and facilities that are visually exposed in the city.

Thirdly, the role of culture in the city space represents the overall city image by the different elements and the transmission of messages between these within the city.

A theoretical approach for CBS does not stop simply at designing and marketing a city, but is used to understand the fundamental value of a city as a brand and to analyse inter-signification. Thus, a semiotic approach in CBS was used to define a holistic city fundamentally from a systematic and theoretical perspective. In Chapter 3, the study will execute analysis for practical tests and verification of the theoretical approach.

## Chapter 3 Methodology

Understanding and projecting a city's assets and culture are for CBS. For the development of a city's brand value, it is very important to be able to evaluate and predict these phenomena contained within the city. It is because understanding tangible and intangible resources comprising a city and the relationship of stakeholders of the city can develop strategies from primitive cities from mostly promoted by city marketing, to a CBS which expresses characteristics of advanced cases but without enough interpretation of the city. Therefore, to accomplish this, the suggested semiotics method of analysis allows for a strong CBS that can raise its brand value by an understanding of the city's cultural phenomena.

Most strategies are centered on methodologies in Lynch's (1960) city image analysis method, description analysis, economic analysis which was mostly deal with city marketing strategy, qualitative analysis or statistical analysis. In contrast, the semiotics analysis can be referred as a method capable of interpreting the image, and defining the value and meaning of the various elements comprising a city space through a basic city analysis approach. In order to identify the reasons behind the choice of semiotics as the main research methodology for this research, this chapter starts with the basic of the analysis method of the semiotics viewpoint for the CBS.

### 3.1 Introduction

Based on the findings presented in the previous chapter, the product brand strategies identified in published works have been used in the marketing area, exploring applicability of concepts as a method to develop CBS. In addition, theories in product service brand marketing strategies and theory of semiotics were found to be applicable as a methodology to support the development of a CBS. The Literature Review revealed that the theories of product brand marketing and semiotics were fundamental to building a CBS. Moreover, through this research, people,

environment, and culture have been identified as key elements that form a city, and based on city identity, city image and city design, which are the main constituents of city branding, the conceptual tool for CBS was presented.

Based on the results from theoretical research, problems and issues of practical applicability need be examined by applying the research theories developed and conceptual models suggested in this study regarding overall CBS. Moreover, the goal of this research will be reached through qualitative study and case studies concerning the categorised elements. Thus, Chapter 3 presents all the primary research methods employed to collect and analyse data in this research. The tools formulate and validate a conceptual model will be explained in detail stage by stage in Chapter 4, 5, 6 and 7.

According to the issues of this research mentioned in Chapter 1, the following problems need to be solved to prove the rationality of the process of the conceptual model and guidelines presented which is based on a fundamental theoretical approach and semiotic perspective for CBS.

### **3.1.1 Identified Issues**

1. By perceiving a city as a brand, a city branding strategy for creating a sustainable city can be proposed.

1) Can CBS influence to city development?

2) Can a sustainable city brand value be raised through CBS?

2. City users and a city create a two way communication relationship through interaction with the physical environment and psychological and social environment of space.

1) Can a semiotics process be suggested as a research method of communication

process for branding a city?

2) How do the infrastructures that form a city affect the city brand?

3. Semiotics as a methodology of studying cities can be used as an analysis tool to understand the cultural, social and economic effects of a city.

1) How can we develop from standardised structure of semiotics to city brand structure?

2) How can it change the denotation signified that is primary meaning and the connotation signified that is secondary meaning?

### **3.2 The Main Research Strategies**

In general, the research methodology is divided into two types (see Table 3.1). It can then be classified into both a qualitative study and a quantitative study (Tashakkori & Teddie 1998). The research tools for this study developed the model and proved the feasibility of the new conceptual model on the basis of qualitative study, using a classification method and characteristics from a comparative table of a qualitative study and a quantitative study.

Table 3.1: The difference of Qualitative research and Quantitative research (Shin, 2005)

|                  | Qualitative research               | Quantitative research                      |
|------------------|------------------------------------|--|
| Social theory    | Action                             | Structure                                  |
| Method           | Interview                          | Survey                                     |
| Research subject | What is X? (classification)        | Is there X?(calculation)                   |
| Reasoning method | Inductive                          | Deductive                                  |
| Sampling method  | Theoretical                        | Statistical                                |
| Feature          | Accuracy                           | Reliability                                |
|                  | Case study, interview, observation | Relativity, causality                      |
|                  | Identify primary means of data     | Useful to generalise                       |
|                  | The overall target to study        | Separate the effects of specific variables |

As shown by the table above, a method using qualitative research is needed for understanding the conceptual model for CBS proposed by this research and to verify the actual relationship of interaction between city users and city spaces. To verify the actual feasibility of CBS, observed from a semiotic viewpoint, as an approach and analysis method, the opinions of professionals and case studies of a number of cities are needed. This aims to justify the issues of this research through the characteristics of qualitative research including case study, interview and observation through the observation. The case studies are based on the city brand elements of city identity, city design, and city image which are conducted inductively to prove that they function as necessary factors in CBS. Therefore, the issues, which occurred through the research, address in the case studies through interviews and observation. The qualitative research process was conducted based on research issues and research inquiry. The process is illustrated in the figure 3.1.

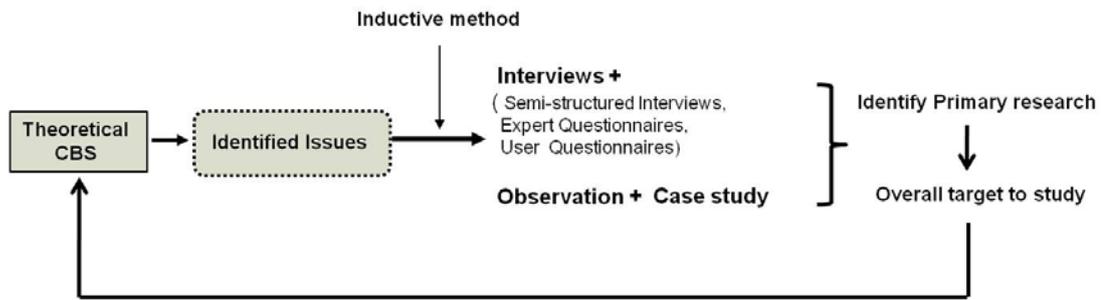


Figure 3.1: The process of qualitative research

Qualitative research focuses on an in-depth understanding and analysis of the phenomenon in question. This methodology is at best an umbrella term covering an array of interpretative research methods with meaning, decoding and translation (Van Maanen, 1983). Semiotics in particular, as the foundation of the theoretical approach to this study and the method of analysis, described its applicability as a qualitative study method according to the literature study. All primary research methods employed to collect and analyse validation in this research are presented in Chapter 3. The primary research aims to answer objectives 3 to 6 shown in figure 3.2.

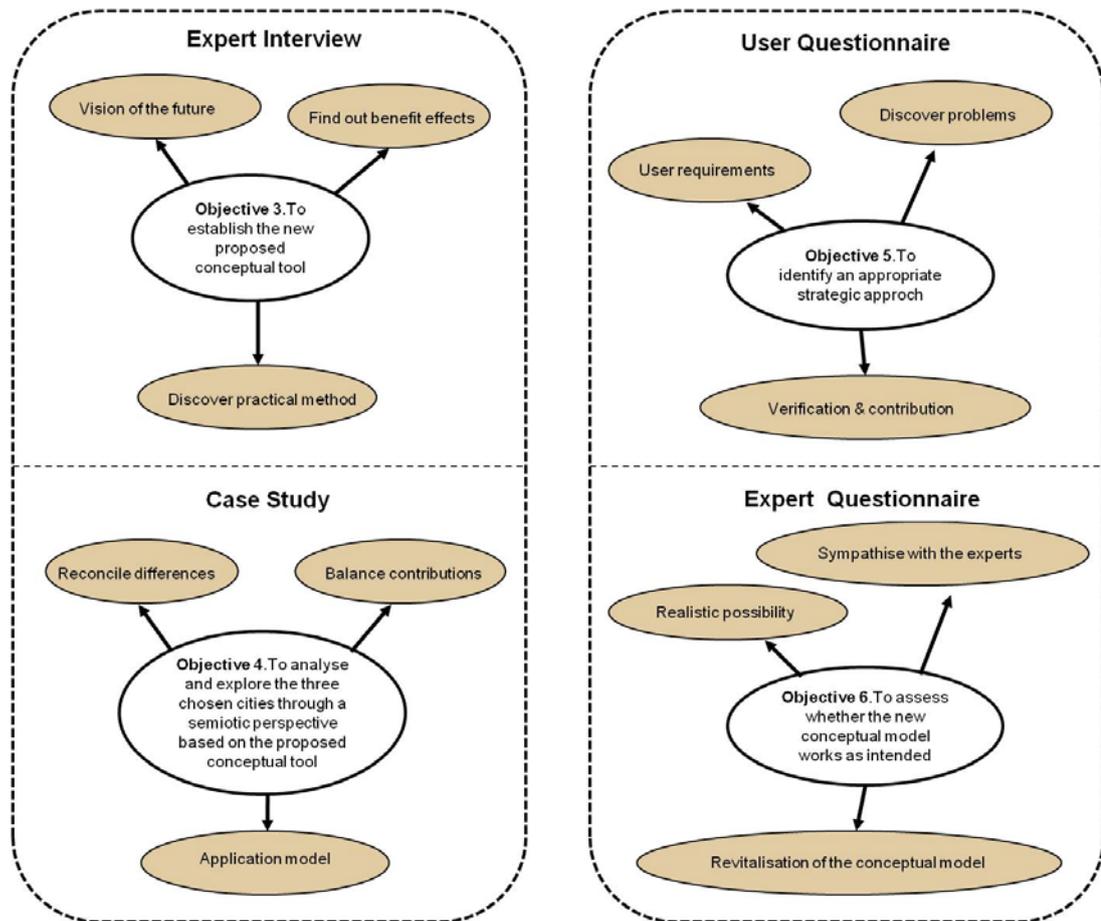


Figure 3.2: Diagram demonstrating key issues addressed in objectives 3 to 6

Objective No.3 comprises three key issues. Firstly, it presents a vision for the future. Secondly, it discovers practical methods to balance between theory and practice and thirdly, finds out beneficial effects. For this objective, a qualitative validation method for this research based on the qualitative interviews with experts is elicited.

Objective No.4 aims to assess the conceptual tools on impact and validation. This is achieved through the observation in the case studies. The observation method can be employed to analyse the information collected from the case studies. This method is relevant in interrogating information from the case studies due to its appropriateness for qualitative research observation.

Objective No.5 too consists of three topics. Firstly, it discovers the user requirements, secondly, user problems and thirdly, it presents verification and contribution. The data collected from user interviews provides a response to this objective. This objective presents a rich picture for the study execution. Development of the rich picture is essential for understanding city branding theory in each case.

Objective No.6 discovers practical methods and consists of three key issues: 1) Realistic possibility of the conceptual model, 2) sympathy with the experts, and 3) revitalisation of the conceptual model. For this objective, a qualitative validation method for the conceptual model based on the questionnaires with expert is elicited.

Regarding the order of the research method, Objective 3 will be described based on interviews with experts in Chapter 4. Objective 4 will describe observation from a case study, in which Rich Picture is presented based on the CBS process as a case in Chapter 5. Objective 5 will be based on interviews with city users to establish their opinions in Chapter 5. Objective 6 will present opinion analysis, which will be described in Chapter 8 after collecting opinions from experts for feasibility analysis on the conceptual models by e-mail.

### 3.3 Qualitative Interviews

According to Bernard (1995), interviews can be categorised into four types: *structured interviews*, *unstructured interviews*, *semi-structured interviews*, and *informal interviews* (see Table 3.2). In order to complete this research, semi-structured interviews will be conducted to establish new access methods and conceptual models for CBS from experts. Unstructured and informal interviews are held based on impromptu conversations or an extended observation and understanding at the site of case, but are not fit for this study since it is difficult to collect advice on the same questions. Semi-structured interviews were selected for in-depth investigation on theoretical access and development process, and core components for a new CBS. After preparing open-ended questions, opinions were

collected from experts and analysed. Therefore, based on the below presented the table, in the case of this research methodology, semi-structured interviews are used for experts and structured interviews for users and experts.

Table 3.2: The application method of interviews (Bernard, 1995)

| <b>Interview types</b>           | <b>Feature</b>   | <b>Application to Research method</b> |
|----------------------------------|--|---------------------------------------|
| <b>Structured Interview</b>      | People are asked to respond to as nearly identical a set of stimuli as possible. Questionnaires are one kind of structured interview.  | <b>Expertise Questionnaire</b>        |
| <b>Unstructured Interview</b>    | Based on a clear plan that you keep constantly in mind, but are also characterised by a minimum of control over the people's responses: Ethnographic interviewing                |                                       |
| <b>Semi-structured Interview</b> | Open ended, but follows a general script and covers a list of topics.  | <b>Face to Face Interview</b>         |
| <b>Informal Interview</b>        | It has a character by a total lack of structure or control and the method of choice at the beginning of participant observation field work: Informal or lightweight interviewing |                                       |

### 3.3.1 Semi-structured Interviews

The interviewees who took part in the qualitative research include scholars from academic fields concerned with the goals of this study and field experts whose perceptions and opinions on the CBS and the model suggested in this study analyse in depth (see Table 3.3). The goal of the in-depth interview method is to improve understanding of social and cultural phenomena and processes rather than to produce objective facts about reality and make generalisations to given research (Meho, 2006; Fidel, 1993; Pettigrew, Fidel, & Bruce, 2001; Wang, 1999).

Table 3.3: The interviewee (see Appendix C)

| Contact method         | Expertise  | Profile of the interviewees  |
|------------------------|--|--|
| Face to Face Interview | Academic expertise,<br>Academic & Field expertise,<br>Field expertise: 5 persons | <ul style="list-style-type: none"> <li>• City planner, City designer</li> <li>• Academic researcher</li> </ul> |

Semi-structured interviews with experts in this field not only increase the reliability of the validity of the study but also raise the certainty of its practical applicability. Likewise, it is necessary to take into account only experts' validation and suggestions in order to ensure the understanding of specialised knowledge on theoretical backgrounds of this study. Spradley's (1979: 224-226) classification of interviewing process into 12 stages has been customised into 8 stages for the benefit of this study. The interview stage for the in-depth interview is made a table as shown below.

Table 3.4: The interview stage for the in-depth interview

| Interview stage | Stage-by-stage Contents         |
|-----------------|---------------------------------|
| Stage 1         | Question selection of interview |
| Stage 2         | Selection of Interviewee        |
| Stage 3         | Asking descriptive questions    |
| Stage 4         | Asking structural questions     |
| Stage 5         | Making a componential analysis  |
| Stage 6         | Discovering validation          |
| Stage 7         | Analyse via grounded theory     |
| Stage 8         | Making table                    |

The assessment method for the qualitative expert opinions involved face to face interviews. This analyse using the Grounded Theory program, as a matrix of analysis method. The Grounded Theory method is recommended as a powerful way to collect and analyse data and draw meaningful conclusions (Allan, 2003). Grounded theory is a method of proving those phenomena intended to be shown by inductively

collecting and analysing data. The characteristic of this research method is to induce outputs in search of attributes or opinions in common due to the close relation between data collection and analysis and theories. Grounded theory data analysis involves searching out the concepts behind the actualities by looking for *codes*, then *concepts* and finally *categories* (Allan, 2003).

Thus, from Literature Review and face to face interviews with experts based on the research data in Chapter 2, grounded theory is fit for implementing the theories in this study. Through the statistical technique of Grounded Theory the analysis of the interviews was executed. Afterwards, the analysed contents use as data to conduct the feasibility analysis and reliability analysis of this study. This interview was conducted June 2009 and April 2010. The responses were tape-recorded, transcribed, sorted according to the topics, and prepared for the qualitative analysis in Chapter 4.

### **3.3.1.1 Key Issues**

This primary research aimed to confirm and gain an in-depth understanding of the key issues identified from the Literature Review. Thus, the following three areas will be studied through semi-structured interviews:

- 1) Dividing the composition of city brand into city image, city identity and city design to form a practical method.
- 2) Evaluating the effects of semiotics on the new CBS.
- 3) Identifying the conceptual model of CBS in order to establish a vision for the future.

### **3.3.1.2 Data Analysis**

The results of qualitative interviews were analysed centred on grounded theory, a qualitative research method. When a certain special phenomenon needs to be developed into a theory, a grounded theory is used. Collected materials through the approach of a grounded theory in accordance with Strauss and Corbin's method

(1998) are processed through coding work with transcription from the recording voice. Grounded theories have given rise to an inductive process, where concepts are identified and data are systematically collected and analysed. For the inductive process based on theories for data collection and statistical analyses, grounded theory is used.

The interview contents conceptualise the empirical standard by coding and analysing the data through the questionnaire. After materialising and categorising the content occurring frequently as the core of the category in data, the validity of the research that it analyses and its results emerged. Therefore, this research is formulated theoretically for the access validity and conceptual model construction of this research concerning this result through the grounded theory. Through using grounded theory an analysis method validity and reliability of this study as a program systemising and structuring materials can be established. Data analysis represents the part of qualitative research that most clearly inquires into research methods. Software packages can be used to support the analysis processes involved in a Literature Review and only have a particular set of tools that is ideal for analysing literature (Di Gregorio, 2000).

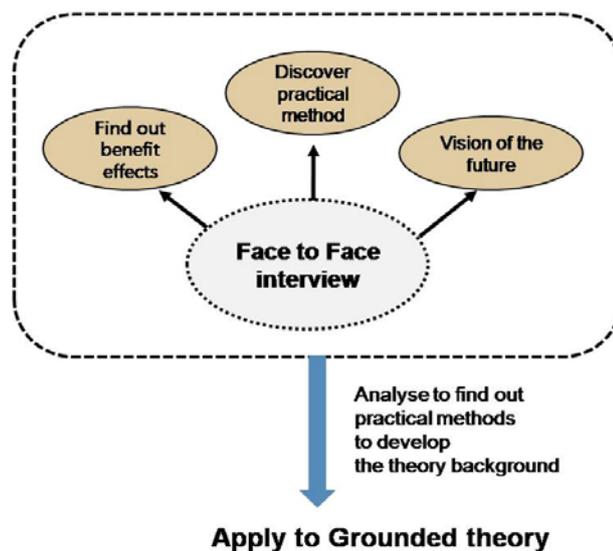


Figure 3.3: Diagram demonstrating elements of the interview structure

In Figure 3.3, the primary research introduces the process of findings in conjunction with qualitative interview. The results of the qualitative interview are sorted and assessed with the statistical calculation of grounded theory. Therefore, for the validity of the concept and methodology for this research assess, the method, using a qualitative interview through e-mail and oral interviews, classify these areas after combining events, words, interaction, access to the process and concepts judged as similar to this study or having a meaning as subdivision through the data of question and answer. After transforming the content of a classified document to the grounded theory program material and minute reading of the materials, it classified the words, sentences, paragraphs and phrases relating to the object of this study. This process proceeds as a theological coding process to form a theory by analysing and conceptualising materials in the coding process (see Appendix B). Relevant to the signing of a proven concept in theory, extraction of the specimen, and the selected coding categories to analyse the dimensions of the process of integrating and refining the theory went through the process of development. It provides a comprehensive explanation of the integration of analysis classifications formed through this process and all of the concepts, and proceed to analyse its comprehensive concepts.

### **3.3.2 Structured Interview with Questionnaire**

The conceptual models presented by this research will be verified through structured interviews, and opinions on the possibility of their practical use and vitalisation in academic and industrial sectors will be sought. This is a method to conduct Objective 6, in which professional advice was sought, using e-mails to verify the validity of the conceptual models for CBS. As a method of investigation to verify the validity of conceptual models, closed questions were prepared to increase professional participation.

According to Meho (2006), “Researchers can invite participation of large geographically dispersed samples of people by sending them e-mail messages individually or through listservs, message boards, or discussion groups, rather than making long-distance telephone calls, using regular mail, or transcribing.” Moreover,

e-mail interviews can be possibly aided by the ability of both the researchers and the interviewees to take the time to be more thoughtful and careful in their responses and can offer an opportunity to access, a participant' thoughts, ideas and memories in their own words (Meho, 2006; Karchmer, 2001; Murray, 2004; Young *et al.*, 1998). Moreover, Meho (2006) describes the advantage of e-mail interviewing: exploring the value of e-mail interviewing in qualitative research and can be most effective and using e-mail in research also decrease the cost of transcribing. Data from e-mail interviews are generated in electronic format and require little editing or formatting. Thus, this method attempts to obtain the experts' opinions by the method of structured interviews for Objective 6 by the e-mail.

### 3.3.2.1 Subjects

The subjects of the qualitative interview consist of two categories: staff in charge, working in the field of city plan and city branding-related figures from the academic world. Interviewees are selected from the two categories on the following grounds:

- First interview category: It is required that this study in terms of its academic contribution be verified by academics working in fields related to city brands or city planning.
- Second interview category: Interviews with staff in charge of in the field is appropriate in that the conceptual model this study suggests needs verifying in terms of its practical applicability.

Table 3.5: Interviewee's two categories (see Appendix H)

| Contact method       | Expertise  | Profile of the interviewees   |
|----------------------|--|---|
| E.mail Questionnaire | Academic expertise, Academic & Field expertise: 10 Experts | <ul style="list-style-type: none"> <li>• City manager</li> <li>• City researcher</li> <li>• City designer</li> <li>• City planner</li> <li>• Academic researcher</li> </ul> |

### **3.3.2.2 Key Issues**

This structured interview with questionnaire aims to confirm if the new proposed conceptual model. The following three issues will be analysed through the results of the questionnaire.

- 1) Sympathize with the experts
- 2) Realistic possibility the conceptual model and semiotics method into CBS
- 3) Revitalisation of the conceptual model in the field or academic area

### **3.3.2.3 Data Analysis**

Questions were made up of three sections: general CBS, the establishment of conceptual models, and the establishment of conceptual models from a semiotic perspective, the core of this study, and the validity of presented conceptual models (see Appendix G). A questionnaire survey was conducted through e-mail interviews in May and June 2010, in which interviewees were contacted according to the category of interviewees, as presented in Table 3.5.

## **3.4 Case Studies Based on Research Approach**

### **3.4.1 Introduction**

The case study in order to Objective No.4, significance is explored on validation of this study with in-depth semiotics analysis according to the characteristics of this study which demonstrates from a perspective of semiotics. Because a case study enables to analyse city design, city image and city identity, the essential factors to understand a city brand, among the faces of a city are created against a background of culture. In other words, it is to promote the more essential understanding of city phenomenon. Case study has been described as “an umbrella term for a family of research methods having in common the decision to focus on inquiry around an

instance” (Adelman *et al.*, 1977 quoted from Bell, J. 2005:10). As in all research, evidence is collected systematically, the relationship between variables is studied and the study is methodically planned (Bell, 2005:10).

Yin (1994) states, in relation to the case study that “the case study as a research strategy comprises an all encompassing method-with the logic of design incorporating specific approaches to data collection and to data analysis.” Moreover, the case-study researcher aims to identify such features and to show how they affect the implementation of systems and influence the way an organisation functions (Bell, 2005). However, the weakness of a case study is that it can generate results that are too general. Because weaknesses can be found in the presented case study, various experiments may be considered in order to generate general results. This can be minimised because this study is made up of analysis on a case study based on the Literature Review.

In summary, the case study proves that an investigator has a general case for analysing the data whether such a case is based on theoretical propositions or a basic descriptive framework (Yin, 1994). Thus, in this study, cases will be analysed with inductive description to specify their categorisation. Therefore, the validity of this study can be found through a case study in the second method of the qualitative research. Chapter 5 contains case studies based on research conducted in three cities. The proposed concept model is applied and the communication that occurs between city brand elements is analysed in-depth.

The table 3.6 prepares based on the four steps in order to fit for this thesis organisation. This table comprised based on the qualitative research case study evaluation standard by Yin (1994) provides for the qualitative research and case study. Yin (1994) has been offered for these steps include construct validity, internal validity, external validity and reliability. According to the procedure for this research, the case for qualitative study and case studies application is predicated on the basis of the following standard and content.

Table 3.6: The criteria and description of the purpose of the qualitative research and case study

| Criteria           | Description   |
|--------------------|---|
| Construct Validity | The case studies evaluate the degree to which items within a research theory are valid.   |
| Internal Validity  | This concerns the degree to which the research theory and conceptual model are verified for the method of CBS.                                      |
| External Validity  | The conceptual model and content is considered to be a reasonable method of the construct if it can “predict” a specific outcome of that construct. |
| Reliability        | The result of the conceptual model should be expected to be related to the analysis method for understanding phenomenon.                            |

### 3.4.2 Key Issues

The case-study research aims to identify such features of city branding and to show how they affect the implementation of systems and influence the way an organisation functions (Bell, 2005:11). In general, case studies seeks to answer questions of “how” or “why” within some real-life context (Yin, 1994). Creswell (2002) recommended for the collection data which draws on multiple sources of information such as interviews, observations, documents and audio-visual materials. For this reason, based on the scope of the research aim and objectives in Chapter 1, three major methods are undertaken in the case studies:

- 1) Soft system methodology
- 2) Semiotics perspective analysis
- 3) User Questionnaire

### 3.4.3 City Collection Standard

A CBS concept tool, as proposed in Figure 2.23, shows three elements constituting three different categories of city influence of each city brand. The selection cases are selected corresponding to the city in which the feature of each element is salient among each of the three elements. Cities with three factors determining the city brand are applied and analysed by applying a conceptual tool. Three cities were chosen on the basis of the following selection standard to study and analyse the interactions between people, environment and culture as elements of a city, city design, city identity and city image as elements of city brand.

1) **Identification of city brand:** as identity is formed during the process of discovering one's ego, city identity can be studied through people (city users), the main subject of a city. Through city users, the process of formation, reproduction, and transformation of city contents reveals itself. Thus, cities that people instantly associated with were selected and analysed.

2) **Communication through cultural characteristics:** as a cultural city, it should have a positive city image. It should have a successful image of culture such as history, cultural and tradition with the assets of the city. City cases that influenced the overall image of the city and improved the quality of life of their citizens through city cultural enterprise were selected.

3) **Application of city design:** in order to study cities that were considered well-branded based on environment, a city which had a large influence on regional vitalisation was selected. Furthermore, a city that raised its branding value by designing tangible assets that are visible, such as natural environment and architectural structure, was selected and analysed.

The researcher chose Bilbao in Spain, Bradford in England and Graz in Austria on the basis of these three standards, and the principal reason for their selection is as follows.

In the first criteria, Bradford in the U.K. is a city whose identity has been reborn from capitalism under the slogan of ‘city for peace’ since the industrial revolution. The distinguishing character of this city is the fact that it is a town where over 19% of the residents are Middle Eastern and Asian (Bradford council, 2001 census).

In the second criteria a positive city image was reborn in the city of Bilbao in Spain. This city is succeeded in changing from a decaying industrial city to a symbolic cultural city. As a result, this city stands as a successful case of a CBS called “the effect of Bilbao.”

In the third criteria, Graz in Austria represents an environmentally positive and well planned city. This city is a known case for overcoming differences and unifying two cities that were each located at opposite sides of a river by linking them with architectural buildings.

Cultural symbols and images are ceaselessly changing and being recreated. These transcend development of a city as itself, as intangible images are drawn out into positive images. The brand value of a city is the strongest element of the real world and its impact is visible everywhere. Especially, with the development of media and the result of globalism CBS themselves become part of the economy and extend their influence into the areas of politics and design. In this way a city can be seen as an actor that delivers various messages to the residents, visitors, and tourists alike.

#### **3.4.4 Analysis Process**

Three cities were selected for analysis in the case studies, on the basis of their relevance to city identity, city image and city design: the three key factors of the CBS. The cities are researched and evaluated from a semiotic perspective focused on the concept model presented in this study. This created a process to confirm what value and effects this study can offer for CBS development. The process undergone in order to perform the aim and objective of this research through case studies is shown in figure 3.4:

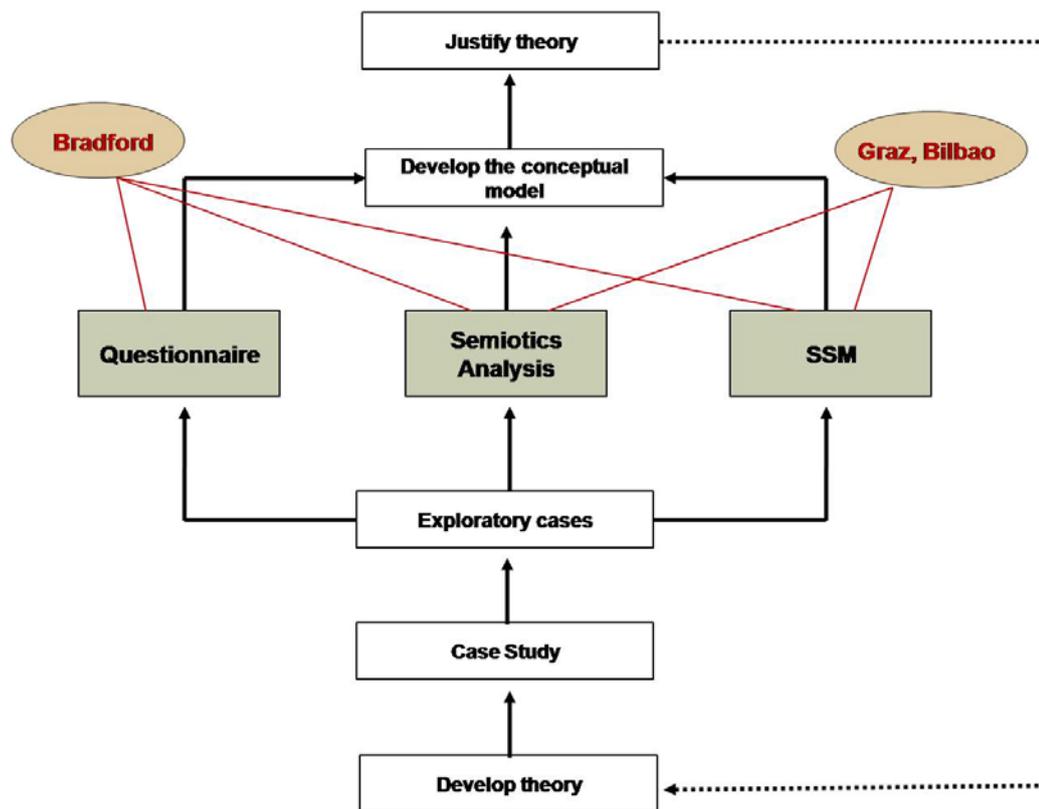


Figure 3.4: The procedure of the case studies

### 3.5 Questionnaire Survey for City User

The problems that the city is currently facing, the demands of the city users, and the perception of the city were researched by directly asking these questions through a questionnaire to the city users in order to carry out Objective 5. The city users, who are residents and visitors, were asked about the efficiency of CBS and the interaction between city and city environment from a semiotic viewpoint. The survey was conducted in Bradford, which was chosen as one of the case study cities as this city has a number of immigrant communities and identity moulded by the residents and the abundant architecture of the surrounding environment. Bradford is a city in need of development. Using a questionnaire survey for the city users, the problems of the city, and their needs and perception of Bradford were investigated to find the

components of CBS and establish conceptual models. The questionnaire was composed of closed questions to encourage the participation of respondents (see Appendix D).

### 3.5.1 Key Issues

The structured questionnaire aims to identify how appropriate strategic approach between city user and environment. The three key issues are relevant to Objective No 5:

- 1) Discovering problems related to city environment
- 2) Understanding city user's requirements
- 3) Verifying and assessing contribution of CBS in the city

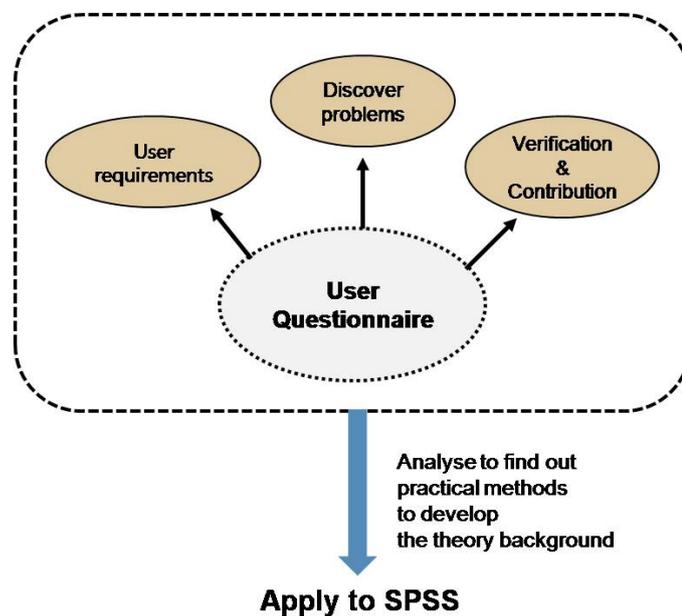


Figure 3.5: Diagram demonstrating elements of the user interviews structure

### 3.5.2 Sampling

The questionnaire was conducted on residents and visitors of Bradford. The characteristic of Bradford is that it consists of many immigrants. The questionnaire aimed to establish the mutual relationship between the city and the city environment from the perspective of residents and visitors. The most conspicuous characteristic of Bradford is that it was vitalised by the immigrants who began working in the city when it became industrialised. The main problem of the city is its unclear identity (Trueman, 2001, 2004, 2007). In this research, an overall city image of Bradford, and users' perception of the city will be investigated through the opinions of British residents, Middle Eastern and Asian residents, and visitors. The questionnaire concerning the city users of Bradford was divided into two categories: residents (50%) and visitors (50%), in order to fulfil the research aim. The research was conducted by dividing the city user category into three ethnic groups: British (50%) and Middle Eastern and Asian (50%). The questions in the survey will concentrate on the image of the city through the perspective of the residents and visitors, and how that image affects city identity.

### 3.5.3 Sampling Techniques

A number of sampling techniques were employed to collect the data in this research. Sampling technique is one of the most important concerns in any research. A population is used to represent the study. Generally, two approaches to sampling techniques are used. These consist of probability and non-probability techniques (Henry, 1990). Probability sampling is "involves random sampling of units from the population at some stage in the sampling process" (Krathwohl, 1997:163). Henry (1990) also states that probability samples have the same probability of being included in the sample and referred to them as equal probability samples. In contrast, non-probability sampling does not have a known chance of selection. Krathwohl (1997) described non-probability sampling methods as procedures that do not include random sampling at any stage in the process because of their convenience. Samples are selected based on their availability for the study.

One of the most common types of non-probability sampling is called convenience sampling (Henry, 1990). Henry (1990:18) stated that a convenience sample is a group of individuals who are readily available to participate in a study by random assignment. Random sampling refers to the probability method of selecting the entire sample. Moreover, according to Krathwohl (1997), the convenience sampling technique, also called the grab method, is the most commonly used non-probability technique and employed in many practical situations because it is considered convenient, easy and quick (Na, 2008). The convenience sampling technique can provide the population for the research according to convenience of the researcher. In this research, the questionnaires for city users utilised the convenience sampling technique. In order to select the data, it is necessary that the sampling is divided into city residents and city visitors before being carried out on each group. Thus, the researcher selected a sample of the participants as a population and predicted the validation of the new CBS from the results of the sample.

#### **3.5.4 Sample Size**

Increasing the sample size is thought to be effective in achieving estimates and gaining confidence in the research results (Henry, 1990). General criteria are suggested to determine an appropriate sample size for a random sample. “In its simplest form, the Central Limit Theorem states that for random samples taken from a population that is not normal, the sampling distribution of the sample mean  $\bar{x}$  (over scored) is approximately normal when the sample size  $n$  is large enough ( $n \geq 30$ )” (Lazari *et al.*, 2002). Moreover, Brase (2009:302) suggested “After a great deal of theoretical as well as empirical study, statisticians agree that if  $n$  is 30 or larger, the  $\bar{x}$  distribution will appear to be normal and the central limit theorem will apply”. Based on aforementioned recommendations, the sampling size for this research is 100 participants. This number is large enough to obtain meaningful results.

### 3.5.5 Data Processing and Analysis

SPSS is a well-known statistics software which is used without difficulty especially for compiling and analysing collected data from a survey. The SPSS 17.0 version was used for the final survey analysis. Furthermore, it is used to analyse the data through T-test after coding the SPSS program about the opinion comparing analysis of viewpoint's British and Middle Eastern. T-test analysis will be used to verify the hypothesis that the two groups (inclusive residents and visitors) of city users: British and Middle Eastern and Asian, have different perspectives of Bradford. The perception of Bradford is expected to be different between the two groups of British and Middle Eastern and Asian. Thus, the T-test is used as a means when two groups are statistically different from each other to assess. There are two groups of the interview and each group divided two types of nationality. As a result, the researcher can compare the British with immigrant perspectives of the city (see Appendix F).

Table 3.7: Two groups of the Questionnaire

| <b>Division</b>  | <b>Participants</b>          |
|------------------|------------------------------|
| <b>Visitors</b>  | <b>British</b>               |
|                  | <b>Middle East and Asian</b> |
| <b>Residents</b> | <b>British</b>               |
|                  | <b>Middle East and Asian</b> |

### 3.6 SSM Based on Research Approach

In this chapter, the SSM (Soft System Methodology) for the research was applied in order to provide a clear picture of the feasibility of how the conceptual model can be practically applied. The SSM designed by Checkland (1999) is widely used as a method to apply theory in the industrial field by structuring non-configured,

complicated, and unstructured problems (Maqsood, 2006). In addition, SSM is used as a methodology to understand social phenomenon, and grasp and study the problem based on systems theory. A characteristic of the Rich Pictures, which will be discussed briefly later, were developed as part of Chekland's SSM for gathering information and organising a complex situation (Chekland, 1999).

However, in this research, the use of SSM is not confined to a problem-solving methodology, but is used to describe the system based circumstance, which is appropriate for the purpose of research in terms of grasping and understanding the phenomenon of a city. Especially, this can be described as a framework for constructing the proposed conceptual model in the research. Thus, SSM can be declared as a possible component of the new conceptual model for CBS. The root definition of SSM's CATWOE in the CBS's aspect was revised according to the purpose of the research through the rich picture. Its concrete flow of the rich picture was analysed and organised based on the feasibility of the conceptual model for CBS.

### **3.6.1 Key Issues**

The selected tools derived from SSM are used to confirm the new conceptual model and according to Objective No. 4:

- 1) Applying to the each city
- 2) Confirming realistic application possibility through CATWOE
- 3) Revising the conceptual model through evidence of its feasibility

### **3.6.2 SSM Process**

SSM is a methodology for enhancing the understanding of research and validity of the analysis. SSM incorporates systems thinking and systems concepts as an approach that provides the opportunity for incremental improvement for serious problems (Maqsood, 2006). Furthermore, SSM addresses problems with unclear and multiple objectives which may have several different perspectives (Presley, *et al.*

1998). Checkland (1999: A4, A16) states that SSM:

*“... allows exploration of how people in a specific situation create for themselves the meaning of their world and so act intentionally... and enhance our holistic view of the situation, but also contributed to our understanding of the social and cultural features of the situation.”*

Therefore, this research focuses on the interactions, which occur among the social phenomenon within the human activity system modelled using SSM tools. This method is utilised in order to prevent the confusion of understanding that can be caused in the strategic process and disruption of diversified perspectives. In addition, the framework for offering the guide to the inquiry process and accomplishment in the stage of performing one strategy is provided through SSM.

Because of these characteristics, the activity of CBS through the framework of the strategic design method is prescribed. It has the advantage of enhancing the understanding of the appropriate approach method through the strategic process and analysis. SSM can be seen as a valuable framework for participative CBS activities. Thus, this research presents a method for a collaborative CBS that uses SSM as its framework based on a semiotic perspective. The modelling process of SSM occurs in seven stages. This methodology was defined by Checkland in 1975. Embedded within SSM is the ability to improve this research process through creating models of real and possible situations. As mentioned in many articles, SSM is expressed as ‘Root definitions of relevant purposeful activity systems’ and ‘Conceptual models of the systems named in the root definitions’.

In general, the principal two tools used in SSM to enhance the problem situation are CATWOE and Rich Picture (Biggam, 2002). However, the objective of this research does not focus on discovering the problems from users and finding solutions, but providing the theoretical method of access to, and interaction among actors. Thus, in accordance with its objectives, this research performs the analysis of SSM based on

the access solution and explores reinterpretation, to fit with its content. This system includes the explanation of the system based design process through Rich Picture, and focuses on the analysis in relation to the interactions within the city space. This framework aims to be presented as the design method of the process of development from the point of view of semiotics as the new access method that it presents in this research and CBS through the method of SSM.

Therefore, this chapter illustrates how SSM can be utilised to enhance the process of the research and issues surrounding the development of the CBS. As a consequence, the method supports the use of two types of models; Rich Picture and root definition. The purpose of two models is to support validation of the prototype of the conceptual model presented in the Literature Review and the research issues is of the research.

### 3.6.3 Root Definition as CATWOE

Checkland uses the mnemonic CATWOE to describe the human activity and situation (Coady, no date). *Customers, Actors, Transformation process, Worldview (Weltanschauung), Owner, and Environment*, aids analysis by working out a 'root definition' and expressing the domain of a problem (Jarvis, 1997). Using CATWOE in analysis discussions and explanation through the Rich Picture can encourage a process approach for the CBS. The access method of CATWOE among SSM suggested by Checkland, which is fit for the research purpose, was transformed as follows:

**C:** City users play a role of *customer* within the organisation in the CBS context. City users are the objects being directly influenced, and immediately react to the service or image of the city.

**A:** CATWOE forms a group of *actors* to do vigorous research activity for CBS and perform the research for problem-solving and remedy methods. The main actors will be planners, managers and city designers responsible for overall planning and

strategic concepts of the city.

**T:** It is the process of finding the problem-occurrence and problem- solution, which falls under the CBS of this research. This *transformation* represents the consequence of improved communication concerning the analysis approach method from a semiotic perspective for improving the theoretical understanding of CBS.

**W:** *Worldview* is the element of CBS conceptual model which is concerned with how the city can be recognised globally from a semiotic point of view. It required acceptance that global recognition is considered essentially ‘good’ for a city.

**O:** *Owner* includes all people who are related to the substantial performance of CBS, especially those with greatest power to change and implement the CBS, such as politicians, business owners and planners.

**E:** *Environment* takes into account the environmental constraints for the city that surrounds CBS. It may also be extended to include natural environmental attributes, such as unique geographical features.

As mentioned above, the CBS was newly restructured to incorporate CATWOE within the limited research scope based on the research and investigation of CBS. Each element is explained through the Rich Picture based on this.

### 3.6.4 Rich Picture

The tool of analysis used in SSM is known as the Rich Picture. The purpose of the Rich Picture is to enhance the breadth of understanding of the research objective and research process through pictorial description as a visual effect based on the real condition in regard to the theory. Coady’s paper mentioned that Hirschheim and Newman (1991:37) view rich pictures as metaphors which are essentially a way of understanding and experiencing one concept in terms of another, since the Rich Picture is capable of showing diagrams of various kinds in the service of systems thinking (Checkland, 1999). Thus, the rich pictures can be employed as a simplifying

mechanism for helping to understand an idea (Coady, no date). He also mentioned that the use of metaphor in the Rich Picture can be taken to reflect a social constructionist view of organisational reality in that the organisational reality produced is a function of the subjectively viewed interaction and understanding as to the representing metaphor (Campbell, 2000).

Therefore, as it is understood in Checkland's SSM, the rich pictures are used as a means to represent the situation of this research' process and influences the purpose which can be applied through more formal methods. Furthermore, this Rich Picture helped visualise a complex phenomenon and highlighted a necessary factor of interaction between people and city. It is essentially for developing a deep 'insightful' understanding of the diversity of views, needs, and aspirations of all the stakeholders.

### **3.6.5 The Rich Picture Based on the Conceptual Model**

If the scenario of research investigation, acquired based on the research issues, is set as the root definition of CATWOE, and is presented with Rich Picture, the following image is formed.

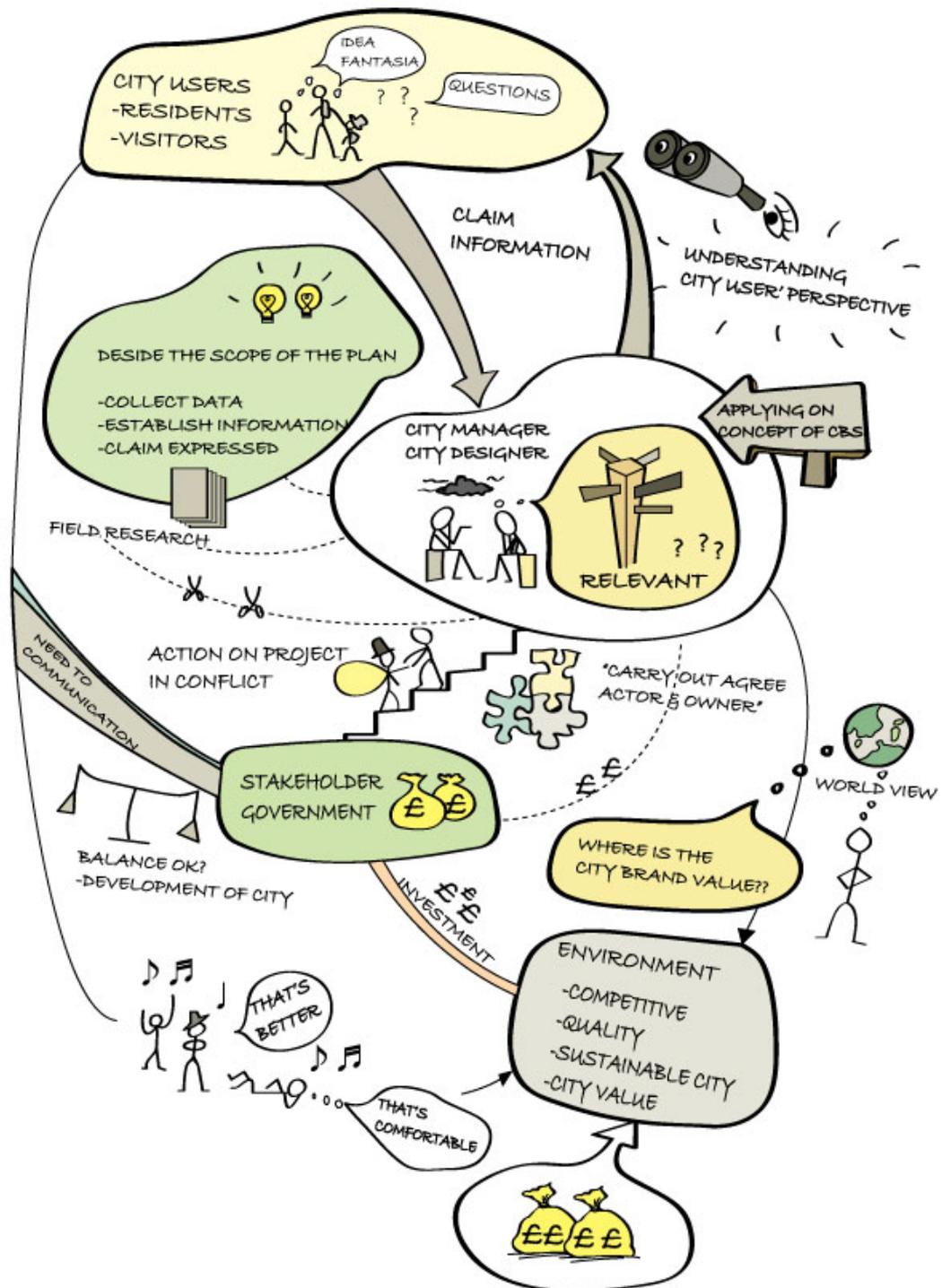


Figure 3.6: The Rich Picture

The Rich Picture (Figure 3.6) was developed through research investigation based on the root definition. Performance findings were subsequently analysed through three case studies, which will be discussed in Chapter 5.

### 3.7 Integration of Findings

So far this chapter has focused on selecting the most suitable methods and procedure for the new conceptual model of city branding. Two methods of qualitative research and case study have been reviewed and considered in order to select the most appropriate method for this research.

To summarise, the primary research consisted of five research tools of inquiry:

- 1) Semi-structured interviews
- 2) Structured interview questionnaire
- 3) Survey questionnaires
- 4) Semiotics perspective analysis
- 5) Soft system methodology

Analyses on how practitioners and experts perceive the issue of CBS through this study in the field and in the academic world and their views on the methodology used, suggest that a model will possibly be provided regarding the direction and practical methods for future CBS. It will be argued in Chapters 4, with the results of the depth-interview survey through the research hypotheses and research theories taken in this study based on the research method used in Chapter 3. Analytical findings from qualitative interviews with experts support the validity of the fundamental semiotic analyses and the conceptual model adopted in this study as a new perspective on the subject. The case study demonstrates how to analyse and understand the proposed conceptual model when it is applied in practice. Therefore, the suggested methodology is considered to be appropriate for this research, allowing sufficient data to be collected to develop the conceptual tool of CBS based on a semiotic viewpoint.

These methods are to establish a CBS, which is the aim of this study, as a more fundamental and specialised strategic system. Particularly, the research analysis through the case study can analyse all city's cases through the presented conceptual model. In addition, the city components and city branding components also can describe to analyse through the presented conceptual tool. For the next stage, the results of the primary research will be analysed and demonstrated in Chapter 4, and the case studies will be observed and analysed for practical research in Chapter 5.

## Chapter 4 Semi-structured Interview

### 4.1 Introduction

In Chapter 4, semi-structured interviews with five experts, as presented in Chapter 3 for the establishment of CBS theories and concept models, and the results of their analysis will be described by grounded theory. The abundant data was collected in order to study the content in depth by selecting interviewees with insight into the industry and academic context linked to the research question. The aim is met through the use of grounded theory, a methodology for developing theory that is grounded in data, systematically gathered and analysed (Strauss & Corbin, 1998). As grounded theory is a qualitative approach that generates theory from observation, it provides the structure often lacking in other qualitative approaches without sacrificing flexibility or rigor. The resulting theory is an explanation of categories, their properties, and the relationships among them and lead to an evolutionary body of knowledge that is grounded in data (Calloway & Knapp, 1995). In this way, the theory induced is conceptually dense (Strauss & Corbin 1998), that is theory with many conceptual relationships, and these relationships are embedded in a context of descriptive and conceptual writing (Cutcliffe, 2000).

As mentioned in Chapter 3, the purpose of the interviews is to gain positive effects of a comprehensive theory development for this study, and a practical access method to conceptual models in CBS and the possibility for these to be realised in the future. Thus, the objectives were performed for the development of the conceptual model for CBS based on a semiotic perspective through the semi-structured interview investigation as shown below.

- 1) Dividing the composition of city brand into city image, city identity and city design to form a practical method.
- 2) Evaluating the effects of semiotics on the new CBS.

3) Identifying the conceptual model of CBS in order to establish a vision for the future.

In order to justify, the composition of the CBS and explore approaches of operating the semiotic perspective, a Literature Review was written and semi-structured interviews were conducted to explore related information from both academia and experts in the field. Therefore, their opinions were collected through a questionnaire conducted by way of semi-structured interview. To ensure the consistency of questions, the same questionnaires were provided to interviewees so they could answer based on their own expertise and experience.

Interview questionnaires were divided into two sections: questions on comprehensive theoretical development for CBS, and those on the establishment of conceptual models based on semiotic perspectives (see Appendix A). If the questions failed to get desired specific information during interviews, impromptu questions were asked depending on the situation. Interview data were analysed using documented voice-recordings and grounded theory. The need for a data source was continued through data analysis of a concept and category until each category is saturated. In order to facilitate the analysis process it was essential to order the data by questionnaires.

As argued by Glaser (1978), it is the theoretical coding as the conceptualisation of the substantial codes as hypotheses, which allow the substantive codes to be integrated into a theory. This process enabled the development of theory and completion of the research process through the review and evaluation of the proposed theory for the CBS.

## **4.2 Research Process**

As discussed in Chapter 3, a semi-structured interview is considered to be the most flexible interview approach to explore the research question from an expertise. In addition, it has an advantage that can direct the focus of the interview and also

further questions that are not in the original question of the planned interview structure (Noel & Prizeman, 2005). The research information new or unexpected issues can often uncover during semi-structured interviews (Stanton *et al*, 2005; Ariyatun, 2005). Therefore, a semi-structured interview method is suitable for in depth investigation of the CBS and operation methods of the CBS tool.

This interview research is designed to assist researchers to produce a CBS theory and the conceptual model based on semiotics perspective. According to advocates of grounded theory as an interpretive approach, this method can seek a continuous interplay between data collection and theoretical analysis in order to examine casual factors and patterns of experience (Riely, 1995). The questions and conversations used by the researcher were designed to follow the course of dialogue that aims to describe the experiences from experts. In order to enhance the internal validity of the data, grounded theory includes open coding in the development of concepts, categories and properties, axial coding in developing connections between categories and sub-categories, and finally selective coding in integrating categories to build the conceptual model. In this research, grounded theory studies use a data coding scheme. This process should further justify the conceptual models and therefore internal validity, and it also improves external validity by establishing the domain to which the research's findings can be applied. For the research process through the grounded theory with semi-structured interview data, the following process is required as shown below:

- 1) Coding process and line-by-line analysis
- 2) Linking and developing categories
- 3) Applying between categories and theoretical formulation
- 4) Validation of an emerging theoretical category

This semi-structured interview tries to identify the potential users and operation methods of CBS by exploring the expert's opinions about the current CBS situation in the city study.

### 4.3 Analysis Process

Each expert's interview led to an opinion about the CBS which was formed based on their experiences. Furthermore, the conversations were followed up by questions that emphasised the analysis of areas of their experiences. After the interviews were completed, the data revealed significant lines of analysis. The shaping for the categorisation was also assisted by speeding up the data collection and analysis process in order to identify the concepts and themes of this research.

According to Strauss and Corbin (1998), grounded theory can be used to incorporate concepts suitable for a specific phenomenon in developing grounded theory. This is made up of a three-step coding process, which categorises core variables with relevant keywords or data in interview data (Streubert & Carpenter, 1995).

The first step is an open-coding step, in which basic data are disorganised, examined, compared, conceptualised and categorised, and data such as recordings are all transcribed by hand or by other means, categorising attributes and dimensions (Strauss & Corbin, 1998). In this process, the researcher described collection and analysis, making questions and comparative analysis for theoretical categorisation. For practical categories, the initial data gathering stage should be followed immediately by a preliminary data analysis where an early indication of themes and issues can be explored (Daengbuppha *et.al.*, 2006).

The second step involves axial-coding, in which categories are combined with sub-categories to compile data in a new way after open-coding, and a mutual relation with combined categories, and casual conditions, central phenomenon, contextual conditions and intermediate conditions causing such a relation are analysed (Strauss & Corbin, 1998). In this step, categories to be combined are organised, and conditions necessary for doing so are described.

The third step is a selective-coding step, in which core categories accountable for an integrated explanation of relationships between categories are selected (Strauss & Corbin, 1998), and a feasibility access to hypothesis and purpose of this study is described.

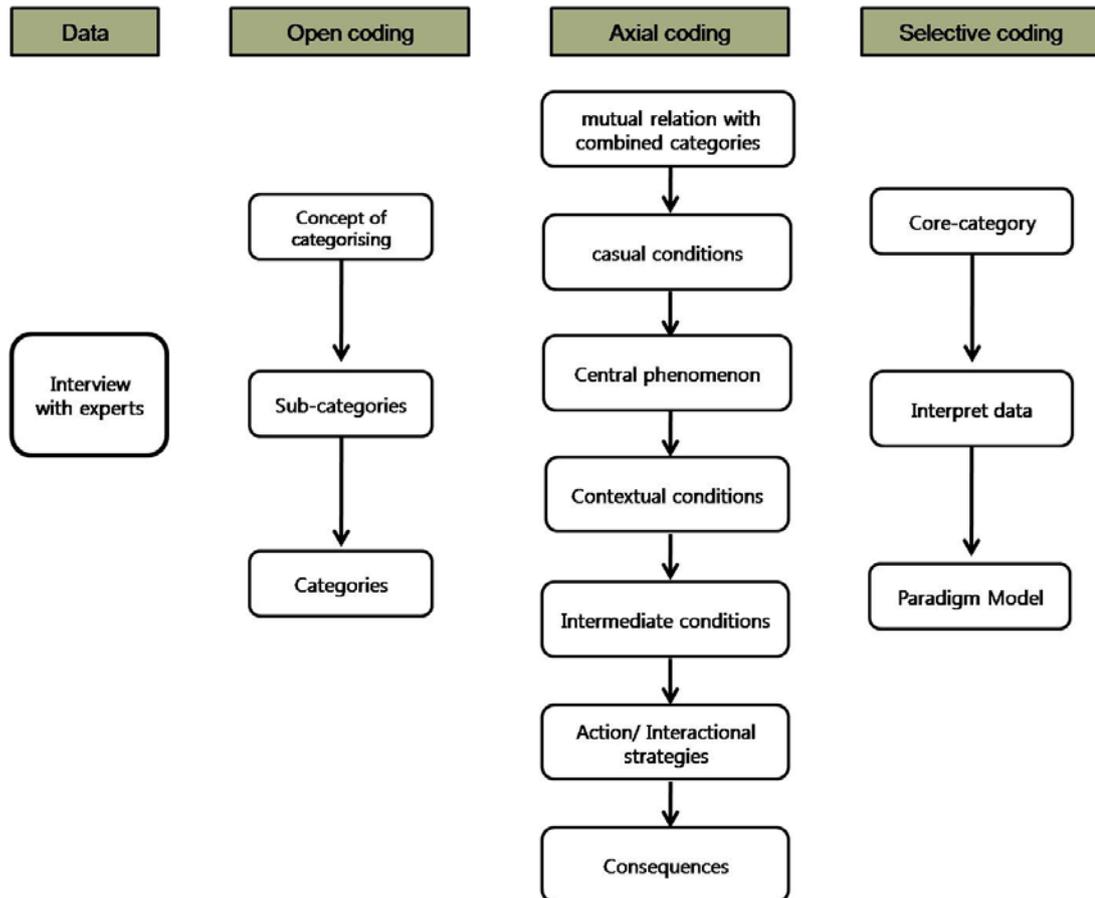


Figure 4.1: Research process for analysis source from Strauss and Corbin (1998)

## 4.4 Analysis Data

**Stage 1. Open Coding:** The interviews data were noted were then fragmented and were coded using open coding and dimensionalising by a series of questions as suggested by Strauss and Corbin (1998), Schatzman (1991) and Goulding (2000). Moreover, it proceeds to the categorisation process from given data through the conceptualisation process. In the categorisation process the data is developed into bigger categories with several sub-categories. A sub-categorisation orders core items which can be drawn at the coding by the line-by-line analysis. It analyses the single row at the access mechanism of the opening process of coding and sentences and paragraphs. The sentences or paragraphs were coded and analysed with data. Line-by-line analysis of interview transcripts notes was done following an open-coding process as illustrated in Table 4.1. Consequently, in the open coding process, 37 concepts, 13 sub-categories and 9 categories were drawn as a result of investigating the attributes of categorising and dimensionalising (see Table 4.2).

Table 4.1: Illustration of open coding (Coding process and line by line analysis)

| The summary of transcription and labeling   | Notes on concepts   |
|---|---|
| <p><b>Academic researcher 1.</b> : It's very broad because urban environment is very complex a lot of urban design is done by urban planners, architects who specialise in city design. In respect to buildings,.... City Branding Strategy (CBS) is to help people outside the city to get an image of the city. This is the external internal perspective. Internally branding helps the citizens have a coherent image of the city which can motivate them to do more for the city. We have buildings and people and activities and also a virtual and physical world in terms of a built environment and citizens. I think when some people recognise the value of branding they say they should bring this to the city for drive CBS process and produce. It can not copy because each city is different with unique properties or features. Thinking of overall CBS you ought to integrate different layers of branding strategy, Some could be physical, some about people and activities, some about the virtual image and all this could be brought together . ..... history, environment and culture they are linked to each other. It would be good to specify exactly what is meant by image, identity and design because city design could be more relevant to environment, buildings.</p> | <ul style="list-style-type: none"> <li>·City environment-very complex</li> <li>·Relationship between environment and city design</li> <li>·Respect to infrastructure and city users</li> <li>·External and internal perspective-coherent image</li> <li>·Recognition the branding value by people</li> <li>·Distinctive character of city-culture</li> <li>· Integrate with CBS</li> <li>·Interaction among history, environment, culture</li> <li>·City design-environment, buildings</li> </ul> |

|  |   |
|--|---|
| <p><b>Academic researcher 2.</b> : Every city strategy has to be based on design. ...the branding is often based on communications, but not on the development of city experience. The strategy should be based on (a) building awareness and (b) building identity. In terms of brand identity, that is a major job in agreeing what the values associations of the brand are going to be and after you've done that you can develop a positioning strategy. It has a complex image, which is the image built by the consumer, or tourists, and they can spread this image through word of mouth. it really is to move the city through these three levels: awareness, which can be helped by organic image, brand building through marketing and communications and developing complex image, which is taken away by visitors. .... to become European City of Culture, and one interesting thing was that they talked to everyone... shops businesses, transport...but also to local communities because they have the ideas about what they like and why they are there. It's important to talk to people experiencing these issues. .... as it is the identity of most of the people who live there... the people who live there are very important parts of the brand... And, of course the infrastructure must be in place. City design is functionality – tangible things which evoke an image – image is not tangible– e.g. Bath or Cambridge have a collection of wonderful buildings and this evokes an image which is bigger than the buildings – the signification is expanded –it's about the feeling.</p> | <ul style="list-style-type: none"> <li>·City design-basis of city strategy</li> <li>·City branding can be based on communication</li> <li>·The strategy can be based on building and building identity</li> <li>·Brand identity-value associations of the brand</li> <li>·City image built by city users</li> <li>·Infrastructures-local communities</li> <li>·People-one of elements of city branding</li> <li>·City identity by people</li> <li>·City image -tangible and intangible</li> <li>·Signification is expanded-evoke image</li> </ul> |
| <p><b>Academic researcher 3.</b> : I would suggest this has particular value at the Discovery and Definition stages of a branding process with city identity, design and image. It is very important to use an interpretation model (interaction between city user and stakeholder, interaction between city user and public facility, interaction between environment and city identity) for CBS. Humans learn by experience (experiential learning) of the past influenced for the future. The problem in integrating the city plan in the CBS is... to some extent people's responses will be all over the place.</p>   | <ul style="list-style-type: none"> <li>·Branding process with city identity, design, image</li> <li>·Interaction between city users and infrastructure</li> <li>·Interaction between environment and city identity</li> <li>·Experimental learning-culture</li> <li>·People-participant in the city</li> </ul>  |
| <p><b>City planner &amp; Designer 1.</b> : CBS can be a legibility strategy. In a process that comment into creating identity in the city, creating how it is communicating: very important media culture... Talk to people and find the characters and photographs and what it is about. Branding is the way of how we are communicating. Because everything has a value and it has a meaning and that meaning will not change and can change in the context; calling feeling you have in a particular object...branding power as myth! They started high quality and slowly changed people's perception that this brand actually different from what people used thought. ... We collected statistics and collected all sort of facts and figures about the users. ... watching people's behaviours, what reaction... came up with the design with users. Environment would be parallel of design and architecture in changing the whole character of city. It is context is a background. If we miss background it is difficult to communicate. The background is a vocabulary. Hence the vocabulary of your background is important and information has....need a context.</p>   | <ul style="list-style-type: none"> <li>·CBS-creating identity, communicating</li> <li>·Communication-media culture</li> <li>·Branding-communicating, value</li> <li>·Myth-branding power</li> <li>·Branding-thinking about city users</li> <li>·People's behaviours and actions-culture</li> <li>·Environment-parallel of design</li> <li>·Background-culture's context</li> </ul>  |
| <p><b>City planner &amp; Designer 2.</b> : Image is more about the perception that people have of a place and they might be an external audience. ... ask people about iconic images and they might say Big Ben, double-decker buses... so is that London's image, because it's about the perception of London to people outside. ...it might include different section, such as jobs, transport, housing and tourism... ....identity is about internal qualities..... Branding strategies should help people to translate or interpret city brands. It's important to recognise the difference between internal and external audience. City's symbol can be traced back to the city's history and culture. I think within branding these ideas of interpretation are very important.</p>  | <ul style="list-style-type: none"> <li>·City image-perception of people</li> <li>·Infrastructure can be city identity</li> <li>·Branding strategy-interpretation</li> <li>·Important of audience's perception</li> <li>·City's symbol-city's history, culture</li> </ul>  |

Table 4.2: Open coding process

| Concepts   | Sub-categories  | Categories  |
|--|---|---|
| ·City environment-very complex                               | Complex environment and city design                         | Recognition of relationship among environment, city design, city identity |
| ·Relationship between environment and city design            |   |   |
| ·City design-environment, buildings                          |   |   |
| ·Environment-parallel of design                              |   |   |
| ·Interaction between environment and city identity           | Infrastructure and city identity                            |   |
| ·Infrastructure can be city identity                         |   |   |
| ·Infrastructures-local communities                           | Infrastructures of city                                     | CBS build up by environment and identity                                  |
| · Integrate with CBS   | City branding integration                                   |   |
| ·The strategy can be based on building and building identity |   |   |
| ·Branding-communicating, value                               |   |   |
| ·Branding-thinking about city users                          | Relationship between city users and infrastructure          | Recognition of interaction between people and infrastructure              |
| ·Respect to infrastructure and city users                    |   |   |
| ·Interaction between city users and infrastructure           |   |   |
| ·People-participant in the city                              |   |   |
| ·Branding process with city identity, design, image          | Communication in branding with city identity, image, design | Interaction with city identity, image and design                          |
| · Branding strategy-interpretation                           |   |   |
| ·CBS-creating identity, communicating                        |   |   |
| ·City design-basis of city strategy                          |   |   |
| ·City branding can be based on communication                 |   |   |
| ·People-one of elements of city                              | Relationship between city identity and people               | City image, city identity by people                                       |
| ·Recognition the branding value by people                    |   |   |
| ·City identity by people                                     |   |   |
| ·City image-perception of people                             | Relationship among people, city identity, city image        |   |
| ·Important of audience's perception                          |   |   |
| ·City image built by city users                              |   |   |
| ·External and internal perspective-coherent image            |   |   |
| ·City image -tangible and intangible                         | Expanded image by tangible and intangible                   | City image is expanded signification                                      |
| ·Signification is expanded-evoke image                       |   |   |
| ·Brand identity-value associations of the brand              | City identity-city's value                                  | City branding build up city's value                                       |
| ·Myth-branding power   |   |   |
| ·Experimental learning-culture                               | Communication with people and culture                       | City culture by people  |
| ·People's behaviours and actions-culture                     |   |   |
| ·Interaction among history, environment, culture             | Role of city culture  | Recognition of city culture need for city's character                     |
| ·Communication - media culture                               |   |   |
| ·Background-culture's context                                | Feature of city culture                                     |   |
| ·Distinctive character of city-culture                       |   |   |
| ·City's symbol-city's history, culture                       |   |   |

In the open coding, it is necessary for the procedure of this research to be a categorised by concept because this makes the choice of the elements of the conceptual model and construction possible. A category for the data was comprised based on the interpretation according to the Literature Review. For instance, the incidents named defining their expertise, suggesting design approach and defining role of the city branding were grouped, as they explained to define a city branding context. Furthermore, the name that represents the data in the sub-categories was chosen (see Table 4.2) for the categories.

**Stage 2. Axial coding:** Axial Coding is a procedure to put data back together in new way by making connections between categories (Strauss and Corbin, 1998). In the open coding, sub-categories are connected according to the category for developing the conceptual model for CBS presented in the Literature Review. Thus, it can appear as a simplified paradigm model. As a result, the sub-categories are related to the main categories to create a ‘scenarios’. The relationships are presented by the ‘Paradigm Model’ (see Figure 4.2), which includes six factors:

1. Causal condition: This is comprised of the case or tasks leading to occurrence or development of a phenomenon
2. Phenomenon: The central incident or idea by which a set of actions / interactions are related
3. Context: The specific set of properties that belong to a phenomenon. Context represents the particular set of conditions within which the action/interactional strategies are taken
4. Intervening Condition: The structural relationship of a wide range of conditions belonging to the phenomenon.
5. Action/Interactional Strategies: Strategies of using to manage or respond to a phenomenon
6. Consequences: Outcomes or results through action and interaction in the result process

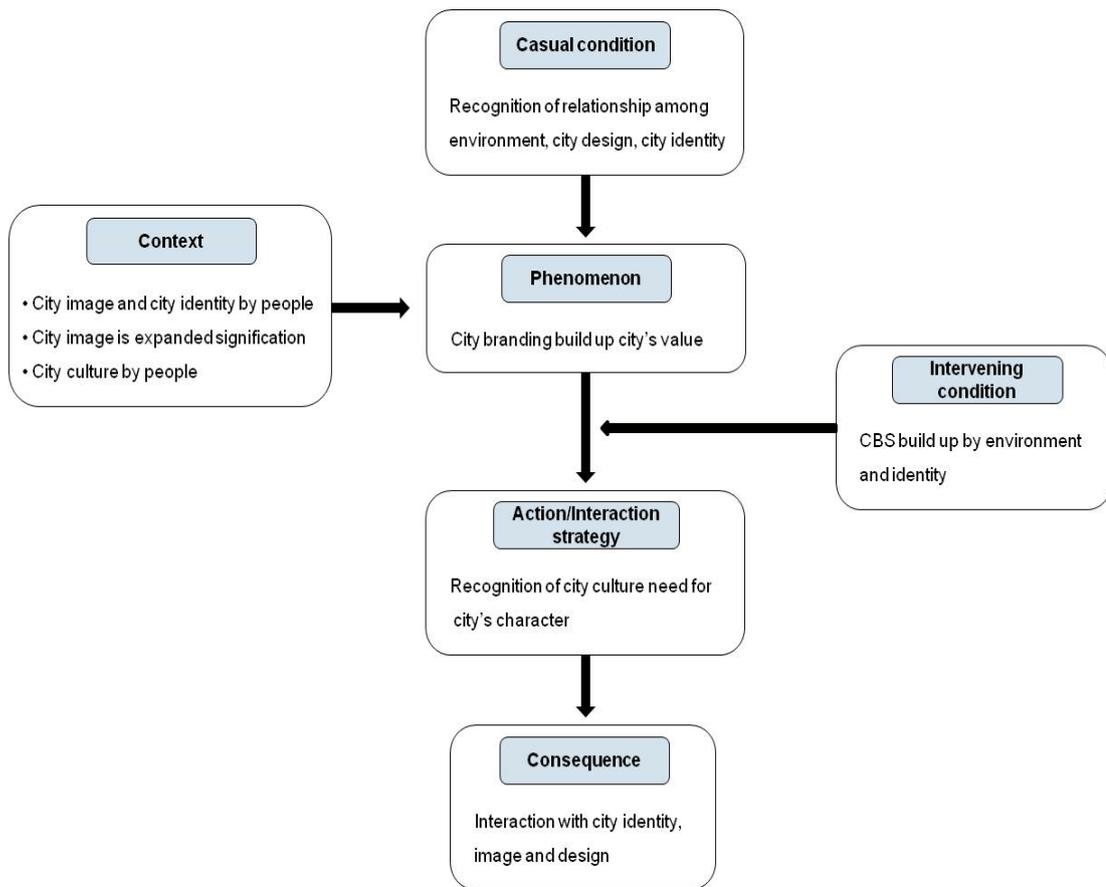


Figure 4.2: Construction of categories through paradigm model

**Stage 3. Selective coding:** The selective coding selects the core category as part of the process of adding to the paradigm shown in the process of axial coding. This is enlarged and developed and refines categories in relation to the core category and the other categories in the process. As a result of this process all categories are integrated around one core category, which is constructed by one theory.

The categories, properties and dimensional ranges identified through open coding are examined in order to find out the relationship between them based on the three stages. Categories are linked and organised by relationship in the paradigm model called axial coding. Conditions and dimensions were developed, and finally, through an interpretive process called selective coding, a theory emerges (Glaser & Strauss,

1980; Glaser, 1978; Strauss & Corbin, 1998).

Consequently, as shown in Table 4.2 and Figure 4.2, seven categories appeared from the selective coding stage by the nine categories. As argued by Strauss and Corbin (1998), an element of axial coding was drawn up by linking sub-categories to categories as codes, which were generated and refined. This stage is required the linking and development of categories from the codes that had emerged and had been conceptualised in the open coding stage. Through use of the categories, one of them became core category having interrelationships that explain the phenomenon of the city branding. The idea of an “interactive city” emerged as the core category, as shown in Figure 4.3, which illustrates the core category and the categories that emerged from the analysis.

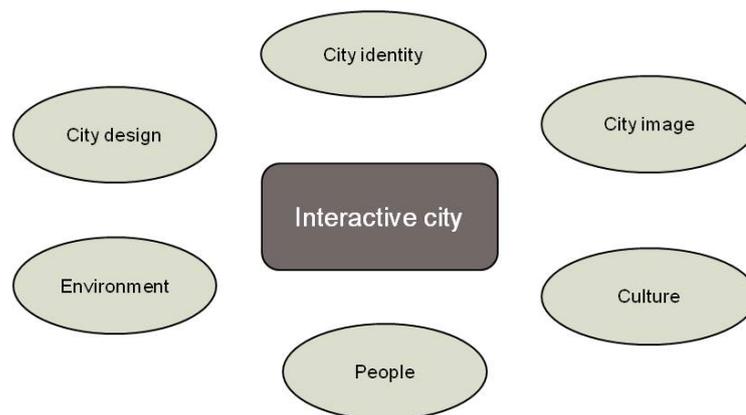


Figure 4.3: Core category and selective coding

The stage of theory building through selective coding interprets the data to develop an understanding of the meaning of the categories, to juxtapose them against each other and to identify the relationships and interactions between them (Galal, 2001; Daengbuppha, *et al.*, 2006). An interaction among categories was presented by Literature Review that describes how they were generated at various levels and influenced each other. This model under analysis is the theory developed based on the data. The paradigm model in figure 4.4 is formed as a result of drawing a

keyword based on figure 4.2. In addition, the result did not differ markedly in the analysis and synthesis.

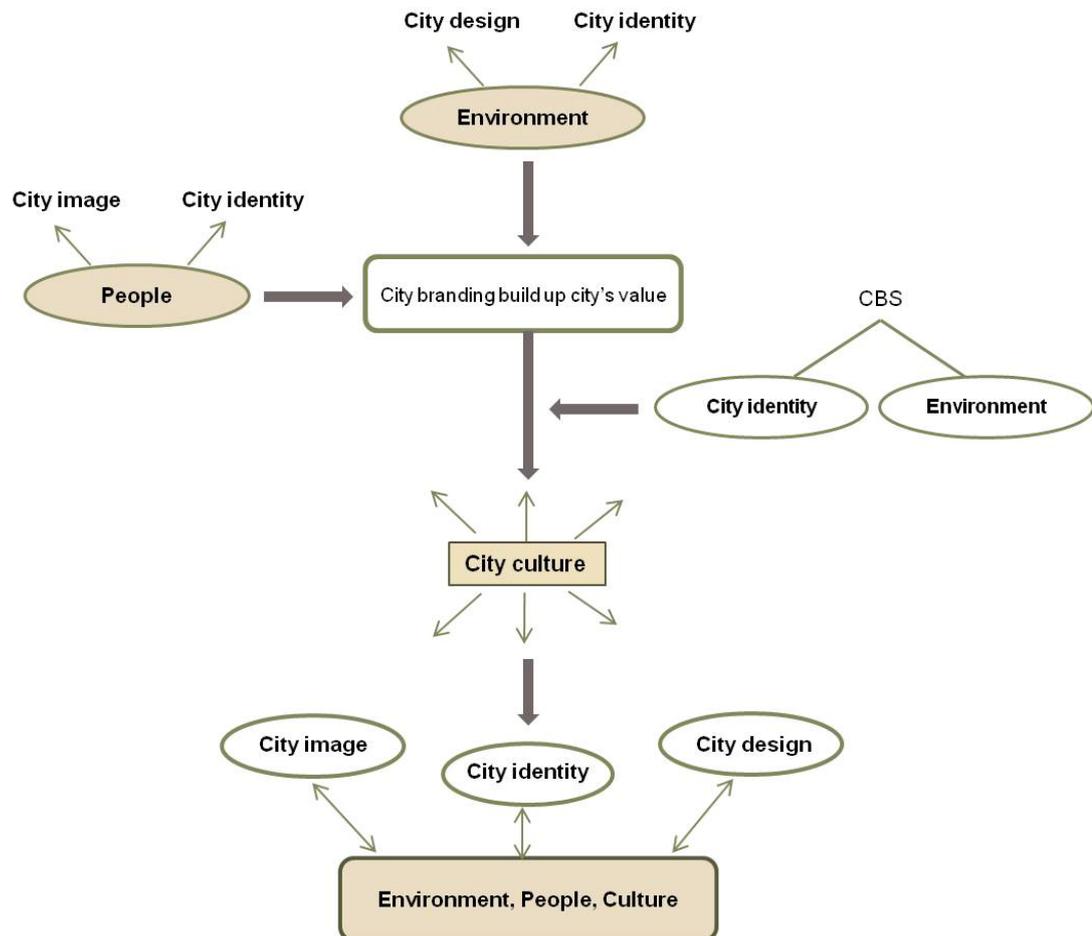


Figure 4.4: The formulated key words from the paradigm model

Finally, after the categories are integrated and synthesised into a core set of categories, a conceptual model is developed that explains the interactions under which they are connected.

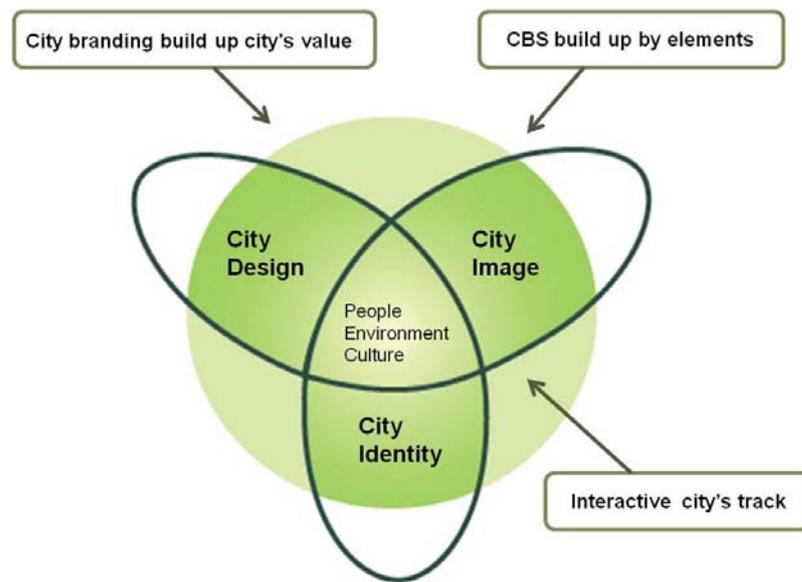


Figure 4.5: Applying between categories and theoretical model's formulation

This framework forms the interaction and influence on the city as a recursive process that revolves around an axis formed by city identity, city image and city design with people, environment and culture as common elements. This framework includes the purpose of the city branding through these components and goes on to suggest that city takes on certain characteristics through the branding value secondary associated concept, interaction and management. Therefore, the figure 4.5 demonstrates a process of how the Literature Review and the analysis of semi-structured interview have been utilised to collect data. The next section presents and discusses the validation with the Literature Review.

## 4.5 Validity

This chapter has explored the use of grounded theory in researching the conceptual model to develop by semiotics perspective. Furthermore, analysed by the interpretive paradigm, the grounded theory approach provided an apparatus for inductive theory formulation. The methodological approach was drawn on the strengths of the

interpretive paradigm in terms of the use of qualitative data that represents the subjective expertise of the interviewees.

Finally, experts' opinions were validated as the step to develop the conceptual model of CBS between the categories and the dimensionalising seen in the open coding, axial coding, and selective coding. Consequently, a relationship with the city elements in the validated categories are confirmed in Figure 2.23 and 2.26 presented through the Literature Review in Chapter 2.

In order to validate the internal validity of the data, grounded theory was included open coding in the development of concepts, categories and properties, axial coding in developing connections between categories and sub-categories, and selective coding to integrate elements to build the conceptual model. This process was improved construct concepts and internal validity, and it improves external validity by establishing the domain to which the study's findings can be applied. This stage was the empirical research for the step for the conceptual model construction and internal validity.

## 4.6 Results

The results of the semi-structured interviews, the components for the city presented in the CBS in the experts' opinions in common and city branding construction indicated that opinions overlapped with those studied in the Literature Review. Moreover, the level of research meant that city and city branding's elements coincided with one another.

As a result, objective No. 3 was presented. The aim: "To establish the new proposed conceptual tool and evaluate the new conceptual tool through the participants for validation of the city branding strategic process" is met, and figure 4.5 is proposed. Moreover, the research was performed as a result of analysing interviews with experts to 1) Find out beneficial effects, 2) Discover practical method, and 3) Provide

vision of the future.

1) Vision of the future: According to the interview results with the experts, the city branding strategy development is necessary as a strategy based on city culture and city environment in order to enhance the city quality and sustainable urban development. Therefore, the result that the development tool for the city branding strategy has to be performed as the means for accomplishing this aim was drawn.

2) Find out benefit effects: As experts' opinions were integrated, they indicated that a relationship between comprising city elements was important for the city branding strategy. With the understanding of an interaction between city elements and their communication processes, city branding strategy can be developed effectively.

3) Discover practical method: The branding strategy has to be developed as the strategy for interpreting the city phenomenon. The semiotics theory which is selected in order to interpret the city phenomenon proved possible as an analysis tool interpreting the expanded meaning (secondary message) with the interaction relationship between city elements.

As presented in the figure 4.5. The outcome of the integration of categories was that it was possible to establish the concepts and shape of city' interactive relation. The connected form in the circle is expressed in the form of a connection to an interaction with the fundamental three elements. In this sense, the "city interactive relation" model became the concept and the substantive theory grounded from the analysis process. The analysis illustrated an interaction as a theoretical concept in the component of the city and city branding and between structures. Moreover, the theoretical framework of the process as structural shaping of the conceptual model and interaction relation was embodied.

Consequently, the model illustrated how a city interacts with the city branding and it made effort to describe the conceptual model form. Through this chapter, principal findings and practical methods identified through the research and analysis can

combine to create a basis for a conceptual model, which will be developed later.

Therefore, experts' opinions on the validity of the development process of CBS and the applicability of the conceptual model are applied to a case study which involves validating the conceptual model of CBS.

## Chapter 5 Case Study

### 5.1 Introduction

The objectives of this chapter are to develop an outline of the principal theories of city success that are guiding efforts to present cities, describe their basic implications for CBS and analyse the underlying arguments for CBS research. This chapter begins with semiotics observations and descriptions about how to use the conceptual theories concerning city branding. It will focus on how to use the new conceptual model through case studies of cities related to CBS. Furthermore, it will suggest how the entire CBS can develop in the conceptual model. This model could be a useful tool to address the problem of the gap between the city's image and its reality between the projected and the perceived identity of the city. As examined in Chapter 3, empirical analysis through city case studies was conducted to address questions raised by this research.

As described in Chapter 2 and 4, it was certainly possible to adopt a semiotics philosophy for the management of cities and particularly to use conceptual models and principles of corporate branding. Thus, it is necessary to adapt conceptual analysis for the specific factors and characteristics of cities for the new CBS based on the proposed conceptual model. As for study methods, research conducted through literature related to the study subjects and field studies were carried out side by side.

The observation research was carried out using previous articles, reports and websites on those cities presented in this chapter. On-the-spot surveys were also conducted to verify the content indirectly found from the literature and the web sites.

In terms of how to analyse each CBS element in the cases of cities, three cities with outstanding characteristics in each element were chosen. To deduce the results of the issues identified in Chapter 3, this chapter will demonstrate through the medium of Rich Pictures, the implications of two case studies (Graz and Bilbao) and the accompanying analysis of a questionnaire carried out in the UK city of Bradford.

The models for the case study analysis involve the conceptual and associate representations of city interacting with complex systems. Being able to rely on an operational model will help city users to assess the conceptual model for the CBS, while interacting with environments, people and culture. In other words, city users are likely to think of a city based on an array of diverse associative images received from its environment or features and the concepts implied in these. As a result, it was possible to identify successful cities and deduce the conditions and strategies that enabled their success through semiotics perspective. In order to carry out this study, this conceptual model is built around a broad scope of theories that have been offered about cities, and the research aim for objective No.4 is divided as follows:

Table 5.1: The key issues and objective No.4 for case studies

| Objective No.4  | Key Issues            |
|---|-----------------------|
| To analyse and explore the three chosen cities through a semiotic perspective based on the proposed conceptual tool | Reconcile differences |
|   | Balance contributions |
|   | Application model     |

As seen in Chapter 4, CBS research clarified the validity of the elements and categories of the city brand for the conceptual model through face to face interviews. The research approach in applying a city success case study is determining whether this theory has the best fit with the principal elements of a given city. Through application of the new conceptual model, this may fundamentally identify the factors determining city branding value in the case study.

In summary, this chapter describes an initial assessment of the city brand value through the case studies of the cities from a semiotics perspective. At the same time, this study will provide knowledge of the structural forces that apply to develop a conceptual model for the CBS process and the consequent CBS case study. Thus, the three cities chosen for the study can be encapsulated in critical CBS cases.

## **5.2 Analysis of Three Cities Based on the Conceptual Model**

### **5.2.1 Background to City Case Studies**

Every city has a different infrastructure. Cities try to make an effort to have superior infrastructure such as airports, architecture, bridges, people, transport systems and public environments. The big challenge for the city strategy is clarified by determining the relevant city's characteristics best fit with given infrastructure. These infrastructures can confirm fundamental elements in determining the city brand value (Mommaas, 2004). Likewise, these infrastructure elements and their images of city brand value can be encapsulated in CBS.

As described in Chapter 4, the CBS follows the conceptual model (see Figure 4.5), the core elements of CBS which have the most important success factors are city identity, city image and city design. In addition, the figure shows that the core elements of the city which have significant factors are people, environment and culture. Interaction relationships with each element and component factor in this picture were specifically mentioned in Chapter 4. So-called, well-planned successful cities consist basically of people, environment and culture as a principal axis. Thus, city branding requires fundamental elements such as city identity, city image and city design developed by supporting fundamental components present in the city. Moreover, these form an interactive relationship and share communication between

each other to make up a city and wield their power as necessary elements for CBS. These are factors that a city can actively influence for the city brand and that represent the branding value capacity of the city. City brand elements are chosen to identify the city and to analyse the formation of associations that reflect its infrastructure.

The case study consists of three cities, which were chosen in accordance with their characteristics based on the core city elements. The city of Bradford in the UK was chosen for the study of identity, while Graz in Austria and Bilbao in Spain, were chosen for the study of design and image respectively. The three cities presented will be analysed on the basis of the three fundamental elements necessary for a city and another three for CBS. Particularly, focus will be placed on the characteristics of elements connected to each city in the course of the discussion. The body of this chapter studies the basis of the CBS conceptual model that has been applied to cities, dividing them into three principal parts:

1. Observation research through field research
2. Analysis through semiotics perspective through the CBS process
3. Application with relevant primary research

The objective of this research is to develop a guideline for the CBS through each theory's analysis and to validate basic theories for city branding and the conceptual model is developed based on them.

## 5.2.2 Semiotics Analysis

Baudrillard (1991) said that the real appearance of a modern object in the ‘society of consumption’ is ‘not what it is used for but something that has meanings’ or ‘something manipulated as signs, not as tools.’ This perspective has now rendered it impossible to measure the value of an object (product as a part of an object) merely through its availability and makes it necessary to further consider its meanings. In accordance with Baudrillard’s view, the appearance of a city has a secondary meaning. However, these secondary meanings possess an additional meaning within a dimension which includes cultural, psychological, and social aspects rather than appearing visually (Pepin, 2008). It is therefore through CBS that these intangible meanings can materialise into concrete images. The discussion through the framework of the semiotic perspective, which is suggested in Chapter 2 (see Figure 2.23) in regard to the CBS, is presented as follows:

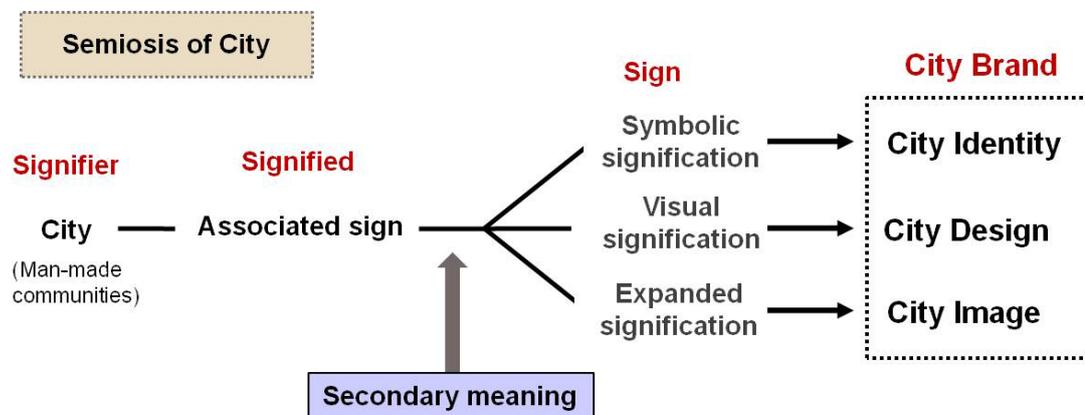


Figure 5.1: The semiosis of city

City analysis from the semiotic perspective is conducted according to the conceptual tool of the process. This process concerns how to deliver city image and forms city design through the infrastructure that constitutes the city and further, decides city identity. The conceptual tool, when analysed in this way, offers the fundamental solution method of the city problem, and applies a synergising effect, amplifying the value of the city simultaneously as well as ultimately playing a role in the direction of city brand effect. At the same time, city is recognised and can be used as a tool for analysing the brand value as a method of studying of the city.

### **5.2.3 Analysis Mapping through the Rich Picture**

A rich picture is a graphical tool representation that identifies all the stakeholders, planners and users, their concerns, and some of the structures underlying the observation context (Checkland, 1999). The object of this tool is to study the interaction between the various actors and users (Combe, 2003; Presley *et al.*, 1998). A relationship among stakeholders, city planners and the city users related to the city strategy based on this characteristics of the Rich Picture are expressed as a graphical flow chart. The key components of a Rich Picture are problem grasp, process of solution, signification of delivering the message and resolution structure of the city. Thus, the Rich Picture based on the perspective of semiotics can show an interaction between the formation of communication and transformation.

These techniques, prototypes and scenarios are from crucial parts of communication (Monk & Howard, 1998) between city designers and city users. In addition, these point out the importance of the role of actors coordinating mutual relationships of root definition factors. The Rich Picture presented in this case study is an effective system of identifying the problems of city study cases and expressing the development process and the purpose and effect of the CBS as an incorporated picture. The role of CATWOE as root definition is analysed on the basis of the

semiotic perspectives of each point of view and concern, and the framework can be provided for forming a clear case analytical process and concept. In order to reach a solution, an index is provided on how to transmit both meaning and direction based on three semiotic concept sources; visual signification, expanded signification, and symbolic signification.

## **5.3 Case 1: City Design in Graz**

### **5.3.1 Introduction**

The first case study is relevant to an environment-related context. Graz, located in the south eastern part of Austria, has been chosen as an example of a city where spatial, environmental and geographical issues have been successfully overcome. Graz is case which has built up a successful city space through factors of its own by gaining a thorough understanding of problems faced by the city.

The interest of the city environment is effectively in the design facility of buildings, streets and public spaces and how they are used to differentiate and communicate. Within the remit of ‘culture-led regeneration’ (Julier, 2005), this case considers a more extended version of the role of city design in this process. Graz has encouraged connection between its space and city users to build a space for users to experience. This kind of the display is revealed by the shapes of newly entered buildings, the effect of these buildings on their location, and the movement towards an eco environment, which were all carried out in Graz. These changes in Graz have improved and maintained the city’s brand value due to the activation of city development, based on topics ‘overcoming environment’. Furthermore, Graz has recently undergone a change of city image influenced by two buildings, which have become new landmarks of the city.

This can be used as a case to explore the meaning and implications of city design. This case analyses the meaning of city environment from a semiotic viewpoint and observes the implications of this on city brand value. Moreover, in regard to the solution of city design to the environmental problems of Graz, an explanation is given by applying it to the Rich Picture. This is accomplished by focusing on the relationship between city design and city people, in which the ideal environment is visualised, and an environmental CBS is formed.

### **5.3.2 Observation Background**

Graz was selected as one of the European cultural capital cities in 2003. Graz is a historical city that preserves the landscape of the European Middle Ages and is the second city of Austria. In the old town of Graz many red tiled roofs can be seen. Here, a building has a recently appeared, which has a very different feel to the other buildings in this city. The Kunsthaus; the art museum designed by Peter Cook in 2003, brought a change to the tradition and history of Graz. The Kunsthaus, with its bulbous main volume and smoothly curving dark blue Plexiglas surface (see Figure 5.2), has an appearance which contrasts dramatically with the surrounding environment. The direction of bulbous its pixels on the façade of this building suggest the birth of the new city faces the old town. The meaning of the direction is significant for forming a communication between the new town and the old town.



Figure 5.2: The Kunsthhaus in Graz

The grotesque form of the art hall as a new landmark does not ignore Graz's old historic landmark of the old clock tower. The old Clock Tower (see Figure 5.3) has become the trademark of the city which strives to achieve a productive dialogue between a traditional city and modern one. The direction of the Kunsthhaus's bulbous pixels faces toward the old Clock Tower. From the Clock Tower, the Kunsthhaus can be seen between the historic buildings.



Figure 5.3: The Clock Tower

Another example of meaning and communication implied in architecture can be found at another building in the river Mur, which runs through Graz. Graz consists of another communicative building on the Mur River which presents a further challenge. The floating island known as the 'Café Insell' includes a small cafeteria (see Figure 5.4), children's playground and open air theater. The idea of integrating the river Mur into the life of the city came up right at the beginning of the planning phase for the Cultural Capital, as the river not only divides the city, but also connects it ([www.graz03.at](http://www.graz03.at)). This site demonstrates that the artist Acconci implanted an "artificial joint" linking nature and city (see Figure 5.5), which forces visitors to adopt new perspectives and guides them along grounds which have previously been inaccessible ([www.graz03.at](http://www.graz03.at)). It seems that this artist wants also to represent a medium of communication between nature and art, classic and modern and past and future. The isolated cell of culture in a place that has never been part of the city, and now emerges includes a small cultural centre of city life.



Figure 5.4: The Insell cafeteria



Figure 5.5: The Mur Island in Mur River

The island also represents a play of communication in isolation, especially, as all this takes place by the water in the Mur River. The Mur Island has brought the Mur River back to the people of Graz. Until a few years ago, the river had been polluted by sewage and industrial effluent ([www.graz03.at](http://www.graz03.at)). Part of the idea of the Mur Island was to render a new perspective of the river as a new play-ground for children and offer a unique culture experience on the water with some special events (see Figure 5.6). The river provides them with a livable and pleasant environment so that they can enjoy their city lives on the Mur. Communicative disconnection has been displaced, and a place of harmony has come into being through environmental improvement. As said previously, Graz is trying to provide an optimal environmental condition for its citizens and visitors to share a friendly communication with its environment.



Figure 5.6: The event ground in Mur Island

According to Figure 5.7, Graz is located in a basin south east of the main ridge of the Alps (Atmospheric Environment<sup>35</sup>, 2001). The bad ventilation in a basin location (Lazar and Podesser, 1999) has caused a number of geographical problems for the city, including air pollution. Thus, Graz has tried to offer new cultural environments through an experimental system to compensate for the city's geographical disadvantages.



|   |                    |
|---|--------------------|
| Inhabitants:  | 250,000            |
| Area:   | 128km <sup>2</sup> |
| Average height:   | 368m               |
| Climate:  | Temperate zone     |
| Location:   | In a basin         |
| (Source from <a href="http://www.oekostadt.graz.at">www.oekostadt.graz.at</a> ) |                    |

Figure 5.7: Geographical information: Graz

Another great challenge in Graz is being presented by exhaust gases, environmental pollutants. Graz emphasises more environmentally conscious living, tourism and policies that encourage sustainability through the development of eco-green technologies. For instance, buses in Graz have been using a Bio-diesel fuel which is made with used vegetable oil since 1994 ([www.trendsetter-europe.org](http://www.trendsetter-europe.org)). In addition, water pollution by industrial factory has been alleviated in the Mur. The efforts to improve the environment in Graz, have resulted in a more sustainable environment. Graz's environment strategy is studied through the perspective of people and environment. Furthermore, the city develops its city brand value aspects through the perspective of the people and environment. In other words, it explores the interaction which exists between people and environment.

### **5.3.3 Graz's Semiotics Viewpoint**

#### **5.3.3.1 Visual Signification**

The landmarks in Graz are characterised by a communicative relationship with their surroundings. The newly arrived Kunsthaus building has a communicative connection both with its surrounding red-roofed houses, and, with the Old Clock Tower on the hill. The Kunsthaus and the Clock Tower are communicating with each other in that the protrusions on the Kunsthaus orient toward the Clock Tower and, from the Clock Tower, the Kunsthaus looks as if it were being zoomed in on. Its contrast with the Old Clock Tower is intentional, and the communication between the two landmarks occurs through the blending of traditional architecture with modern.

In addition, the contrast of the red tiled roofs and the dark blue of the Kunsthaus's surface is very striking. It also seems clear that this strong contrast symbolises the interaction between the old town and the new town. The architecture was intended to make a connection between the old town and the new one by forming a symbolic communication between the two. Furthermore, the location of the landmarks (The

Old Clock Tower, Insell and the Kunsthaus) with respect both to city planning and to its purpose functions as a meeting point for the past and the future. The visitor can observe the opposite aspects of the city through the window of the landmark, which in this way, can be communicated and understood.

The Mur Island is designed to have people come closely and amicably to the Mur River, which has long been ignored, due to environmental pollution. This will move the Mur Island beyond its functional meaning as a small cultural space, and present the assimilatory communicative opportunity to eliminate the gap that has previously formed between the city and its users ([www.graz03.at](http://www.graz03.at)). This provides a perspective of how one place can be seen and interpreted. A design connecting an old city and a new city via the formerly polluted river is a design notion based on the relationship between environment and people from the point of view of its aesthetic aspect, functional aspect and conceptual aspect of structures.

Thus, the Kunsthaus was built to overcome weaknesses in Graz's city environment. The conceptual meaning of this construction in city design shows a connection among those architectural structures beyond their respective function (Medway & Clark, 2003). Moreover, the cultural space on the Mur Island is an example, where the unfavourable perception on the Mur River has been made to actively appeal to citizens through the Insell, which has attracted them to the Mur.

The Kunsthaus, for instance, plays an obvious role as an art gallery and the Mur Island as a small cultural space and the Old Clock Tower, as one of Graz's oldest landmarks. It may be a more literal interpretation in that it expresses phenomena, conditions and directions for the city to go forward through the medium of buildings, rather than the mere function of buildings. Though the design looks ornate, each element making an external shape has its own message. They convey visual messages of overcoming the problems of environment through environment, the unification of the east of river and the west of river and exchange of a mutual

understanding transcending the times.



Figure 5.8: A clock tower viewed from inside the Kunsthaus (Source from google image)

As a result of observation, the visual signification of Graz solved its problems of space and environment in the city space with a design on the basis of the daily life of its people. The design takes the role of a medium for users to interact with the physical facilities of the city and environment while including the function of the space. In other words, city design took on the role of connecting the relationship between environment and people.

Therefore, by overcoming and sublimating the city's inherent environmental conditions in design, the city has succeeded in building up an overall positive city environment. Moreover, Graz involves large scale city environment transformations such as public services for example eco-transport and humanistic architecture that has had a major effect on the city landscape. To sum up, the visual signification of Graz is presented as shown (see table 5.2).

Table 5.2: The visual signification of Graz

| Graz                | Visual signification   |
|---------------------|--|
| Mur island (Insell) | Design in the role of a medium between physical facility and environment   |
| Kunsthhaus          | Transforming from a decaying industrial city into a symbolic cultural city |
| Eco environment     | Environment –friendly city image   |

### 5.3.3.2 Expanded Signification

The term “image” is defined as a process by which a certain object gets its appearance through the reflection of other objects. People do not fundamentally change their minds about places because of various memories that they have of that place. However, the city image changes for them if they are personally affected by the place in some way or if the place changes its behaviour in a consistent way. If though, city image is recalled negatively, this can be changed by constantly implanting positive images. Because, constructions of our experiences and understandings are conditioned by the environmental images that surround us (Pepin, 2008). In this respect, the negative image of Graz’s environmental weakness is transformed into a much improved city image, but the fact that the city has undergone a great improvement in terms of its environment is not lost in the infrastructure.

Looking into the characteristics of the environment images that Graz presents, the subject of images is a physical and conceptual substance and the significations that the image enables its recipients to perceive the subject work as media. The message which Graz tried to deliver is secondary signification comprised of the functions of the meaning including metaphor. In other words, the physical entity of the function of a visual building and the conceptual entity of the associative image contained in it provide a conceptual meaning (Medway & Clark, 2003), which goes further than its

physical entity to citizens and visitors as receptors. Beyond its meaning as a simple piece of architecture, the past, the present and the future are linked by the medium of meaningful communication between architecture and humans. The transmutation of meaning arising in the course of meaningful communication reaches the receptors more extensively than the original meaning from its primary functional meaning to its secondary semiotic signification (Medway & Clark, 2003) because of symbolic implication delivered to the memory of those receivers. For example, as previously explained the functional role of the Kunsthaus and Insell provide the messages that are intended to be delivered to the city users through going beyond the primary function of the building.

Graz can draw more growth from its concerns for a sustainable environment in order to overcome its geographical disadvantage. As a result, it is reborn as a successful environmental city by converting its weaknesses into strengths. It has not been forgotten that a city is a space where people and environment coexist and interact. In other words, the efforts to transform the environmental problem of the past into the advantageous image of Graz in the present and future are realised. In order to promote the continued successful image of the city, a cultural eco environment that is environmentally recognised and emphasised can give the satisfaction to city users by enhancing the brand value, and stimulating image development. To sum up, the expanded signification of Graz is presented as shown below.

Table 5.3: The expanded signification of Graz

| Graz                | Expanded signification  |
|---------------------|---|
| Mur island (Insell) | The polluted environment is solved through new environment.   |
| Kunsthaus           | The harmony between the east and the west of the city, the connection between the new town and the old town |
| Eco environment     | The rising of brand value through living in a green environment.  |

### 5.3.3.3 Symbolic Signification

A symbol conveys the contents of directions for a certain objective. In other words, it has a conceptual function to know other things by using this objective as a medium. Graz expresses symbolically the problems of environment through its infra-structure. Lynch (1960) explained that a landmark takes on a symbolic central role of a city seen from the outside. He called this trait ‘a characteristic’ and this should have a property that contrasts it with its surrounding elements. Graz fully expresses this condition through its symbolic signification shown below:

Table 5.4: The symbolic signification of Graz

| Graz                | Symbolic signification  |
|---------------------|---|
| Mur island (Insell) | Direct communication with nature,<br>An artificial object containing a natural environment.                   |
| Kunsthhaus          | Assimilation with the past, present and future. Attempts<br>to balance of these different eras.               |
| Eco environment     | A successful environmentally friendly image constructed<br>through the improvement of geographical condition. |



Figure 5.9: The eco bus (Source from google image)

Graz conveys a symbolic message to overcome its geographical weaknesses and the consequent environmental problems that arise from it through a harmonious design between its natural and artificial environment. This can be understood through the logical connection of Eco's comment (1968). He maintained that a work of art can convey a new code because it denies the existing code while at the same time, suggesting it. The Kunsthaus and Insell delivers with the symbolic code in the artwork of overcomes the negative code about an environment. In other words, the meaning of the secondary code overrides the code of the primary function going beyond the code of the utility facility, the original function of buildings.

For example, the Kunsthaus, recalls a space code as art centre, but it is more symbolic because it is highlighted as a code of signification; the idea of change being a positive factor as new images of the city work in harmony with traditional ones. The improved cultural environment that can be found on the Mur River plays the role of a message in order to emphasise the fact that its previous environment of the positive change has been achieved.

A symbolic message contained in Graz's two buildings and policies establishes itself as a new symbolic code for overcoming its environmental problems. By converting its existing image in order to establish a symbolic city image, the same code is, in turn, denied.

Summarising the three sources of semiotics perspective in Graz, it is described as follows:

Table 5.5: The Semiosis of Graz

|                                      |   |  |
|--------------------------------------|---|--|
| <p><b>Visual signification</b></p>   | <ul style="list-style-type: none"> <li>•Design as a role of a medium between physical facility and environment</li> <li>•Transforming from a decaying industrial city to a symbolic cultural city</li> <li>•Environment –friendly city image</li> </ul>   | <p>→ <b>City Design</b></p> <ul style="list-style-type: none"> <li>• The role of connecting the relationship between environment and people.</li> <li>• Public services for example eco transport and humanistic architecture</li> </ul> |
| <p><b>Expanded signification</b></p> | <p style="text-align: center;">Negative image → Positive image</p> <ul style="list-style-type: none"> <li>•The polluted environment is solved through an environment.</li> <li>•The harmony between the east and the west of the city, the connection between the new town and the old town</li> <li>•The rising of brand value through living of green environment</li> </ul>                | <p><b>City Image</b></p> <ul style="list-style-type: none"> <li>• Eco environments</li> <li>• Established new landmarks</li> <li>• Environmental life recognised and emphasised</li> </ul>   |
| <p><b>Symbolic signification</b></p> | <ul style="list-style-type: none"> <li>•Direct communication with nature.</li> <li>•An artificial object containing a natural environment</li> <li>•Assimilation with the past, present and future.</li> <li>•Attempts to from a balance these different eras</li> <li>•A successful environmentally friendly image constructed through the improvement of geographical condition.</li> </ul> | <p>→ <b>City Identity</b></p> <ul style="list-style-type: none"> <li>• Environmental architecture city</li> <li>• Environment-friendly city</li> </ul>   |



Figure 5.10: The ecological environment of Graz

### 5.3.4 Application to the Rich Picture

This research tool discusses a simple graphical device, called a Rich Picture that has proved useful in this case study. The use of a coherent core accepted framework is essential for developing city branding theory in a CBS. Rich Picture is created through discourse between stakeholders, and interaction between actors and their environment (Sylvester *et. al.*, 2007). The development of city branding is an important between environment and city adheres to a coherent theoretical framework and be jointly supported by its stakeholders.

Thus, it presents a Rich Picture based upon the table (see Table. 5.5) of analysis on the branding strategy process of Graz from a semiotics perspective. Summarising the root-definition of city case in Graz for drawing up a Rich Picture, it is organised as follows:

- **Customer:** Residents and visitors - Environmental pollution and lack of tourist attractions
- **Actors:** City planners, city designers –Applying the concept of CBS into city design, image and identity
- **Transformation process:** Environment –friendly city image (Action to apply to establish CBS by developing positive sources and improving negative sources)
- **Weltanschauung** (worldview of participants): Sustainable environments, lifestyle enhancement and attractive city
- **Owner:** Stakeholders and Government – Support the project
- **Environment:** Green environment and encounter with surrounding environments and establish the new landmarks

The problems faced by Graz and the purpose of its design are clarified through the root definition of Rich Picture (see Figure 5.11). It can substantiate the conceptual thinking in the explanation of transformation and worldview, as well as providing the expected results. The Rich Picture presented as shown below is illustrated by a suitable position from the semiotics perspective.

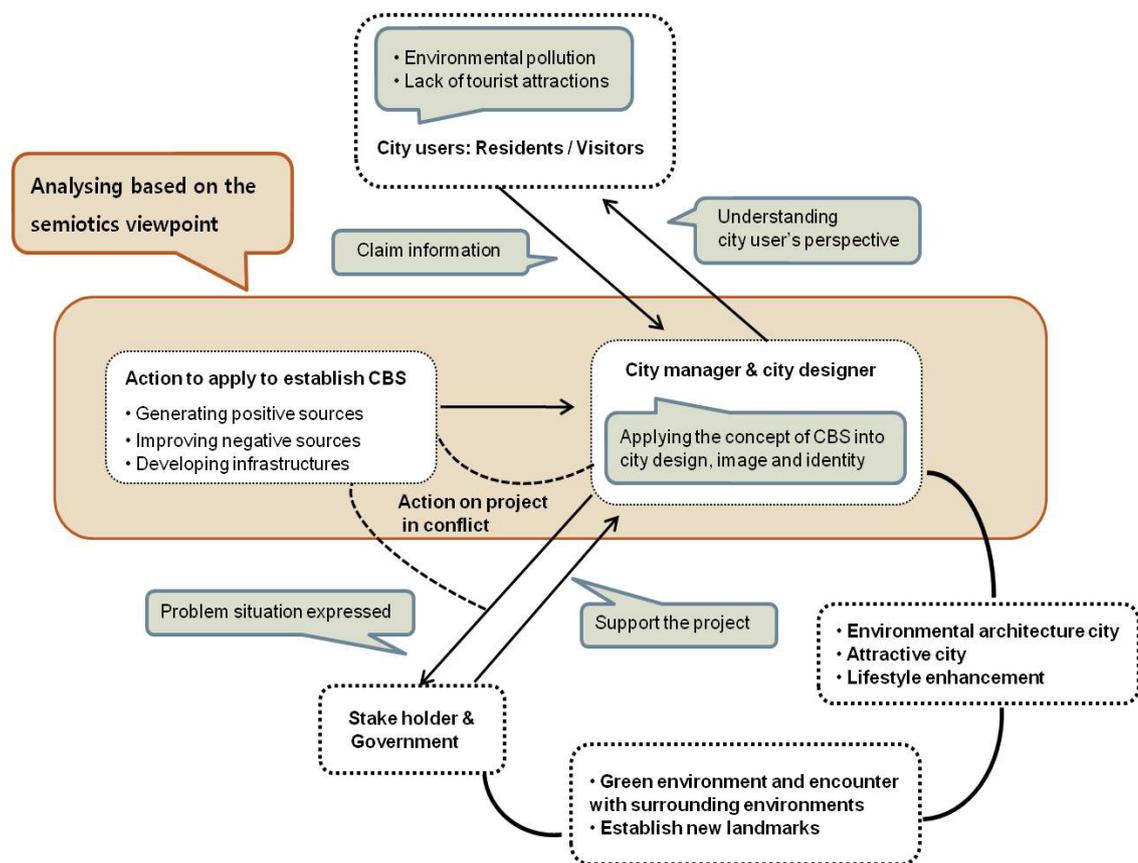


Figure 5.11: The Rich Picture of Graz

First of all, in order to identify the environmental problem of Graz, the divide between the east and the west of the city, the discrimination between the new town and the old town, and the polluted river are examined by focusing on the river which has been identified as the main source of the problems. Furthermore, it had been described as an unattractive city. A demonstration was performed through Rich Picture in order to raise awareness of these environmental problems. In order to find a solution, actors make an attempt to analyse the causes of the problems and seek appropriate measures for their rectification in the three categories: city design, image and identity.

A major city strategy was put into practice due to a negative image of the city and its lack of specific identity. That paved the way to build the artificial infrastructure to replace the insufficient original one, and to focus on a more environmentally friendly policy as a means of eliminating industrial vestiges which had been a negative factor. Consequently, Insell and Eco-bus were designed to establish a city image of green environment and the new landmarks of the Kusthaus and Insell laid the groundwork for the city image of culture and art. That brought a new city identity to Graz.

The method of transformation emerged in the solution process of the city, which prompted the transformation of city image and city design. Transformation generated in this process results in a positive effect by affecting the solution method of cause analysis, the understanding of owners, and the decision of future perspectives. The solution is not simply focused on the identification of problems in Graz and the problem-solving, but it identifies these problems through their association with one another. Furthermore, the solution holds symbolic meaning and offers prolonged and detailed visual image which can be incorporated into a CBS. In other words, semiotic analysis charges the role of enhancing the value of a city. Therefore, it is recognised how an interpretive meaning and results can be found secondarily through the process of Rich Picture analysis.

For instance, a piece of architecture like Insell is not simply a cafeteria with cultural space. Because, it was built on the Mur River that had previously been polluted, it imparts the message that the Mur has been metamorphosed into a green environment. Likewise, the Kunsthaus bears a symbolic message that it functions beyond an art gallery and pursues the harmony of reconciliation and combination. Furthermore, the Eco-bus has adopted a green image, emphasising the fact that it uses biodiesel, and conveying the message that the entire city of Graz seeks to be environmentally friendly. Those aspects met the need for the infrastructure in Graz where tourist elements were in short supply and delivered visual, symbolic and expanded signification through a secondary meaning, which is the fulfilment of CBS.

As to this, Graz's successful case regarding transformation of environment can be understood through a Rich Picture. As shown below, it is applied to the conceptual model in the light of semiotics perspective analysis of city based on this rich picture. In view of Graz's strategy aiming at 'an environmentally friendly and attractive city,' the complaints and requirements that citizens and visitors raise possibly form negative factors on the image of the city. Thus, these elements are unnecessary for and far from CBS, and need improving.

Negative factors: Industrial vestiges, Polluted River, Disadvantage of geographical environment, Lack of attractive elements

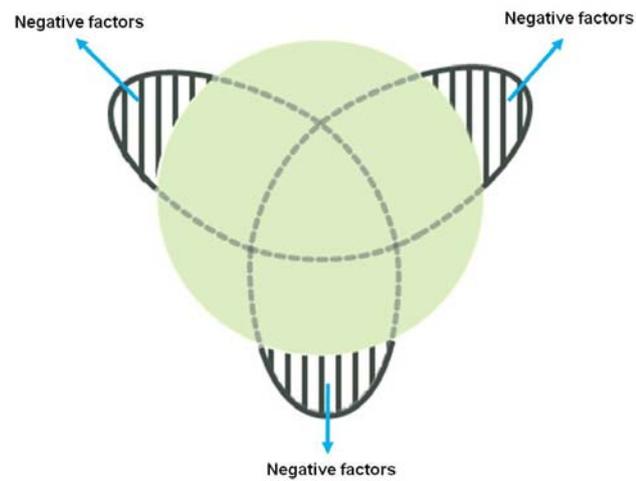


Figure 5.12: The negative factors' position

As the alternatives to overcome and improve those negative elements, the Kunsthaus, Insell and the Eco-bus were applied as the infrastructure schemes for the CBS. Therefore, the consequence of CBS in Graz in pursuit of an environmentally friendly and cultural city via newly built infrastructure served as active effects and positive factors in three core categories.

Artificially constructed elements as the positive factors of Graz: Kunsthaus, Insell, Mur River, Eco-bus

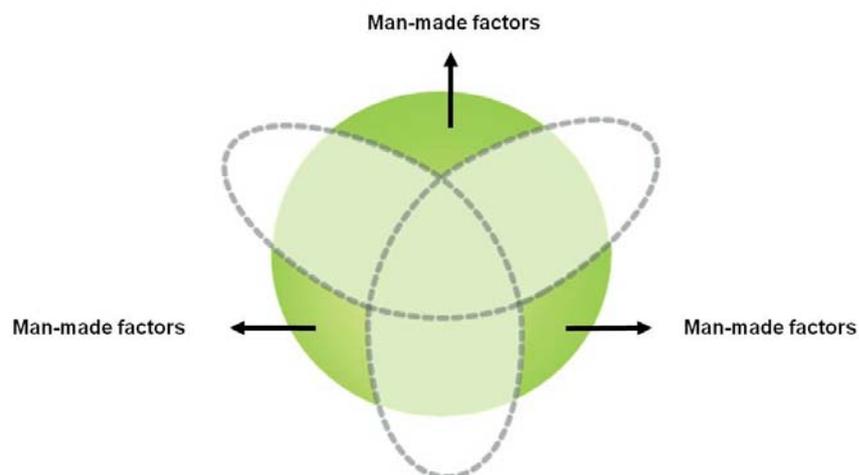


Figure 5.13: The man-made factors' position

The infrastructure drew on well-planned city design to set up a positive city image, leading to sustainable city identity. As in the Rich Picture process, these are successful cases where the *worldview* and *transformation* stages have been implemented well. In addition, the Kunsthaus, Insell and the Eco-bus as part of city design have lent themselves to a fascinating city, formed an image that the city is environmentally friendly and embraces culture and art, and rendered distinct city identity for Graz.

### 5.3.5 Results

The process of converting the weakness of Graz's environment into strength and of analysing and confirming the image clarification of the city are explained through the semiotic concept model and Rich Picture analysis. Graz has been seen as having a successful city design focusing on environmental characteristic, one of the three elements rendering a city. In Graz, the objective of CBS focuses on environment, and efforts are being made to integrate city image and city identity with the objective. From the correlation with the spatial context making up Graz, an environment oriented city space has been shaped to represent the city image and, furthermore, city brand values. It can be observed that the physical space of a city is recognised to city users through their interactive vision (Carrera, 1998).

Graz's new identity through city design is the result of deep concerns over environment and the need for a solution to rectify its poor geographical condition. In result, Graz has proven a great success as a forerunner advocating green environment and as an environmental culture city. Furthermore, Graz demonstrates that the image of a city generally has mutual understanding in which a city makes every effort to seek a communication with the past, the present and the future. Graz is the outcome which produces the man-made factors and raises the value of the city blending in order to remove the negative elements and make the positive elements.

Consequently, this city case study demonstrates the role of city design in the rehabilitation of city. The concept of converting the entire city into an image considering the environment is offered as a successful case of producing a successful environment, which works in harmony with city design for the creation of city identity and artificial products.

## **5.4 Case 2: City Image in Bilbao**

### **5.4.1 Observation Background**

Breaking free from a negative image is one of the main objectives of city branding, in order to be conducive to newer positive images and higher city brand values. Accordingly, the discussion will now turn to Bilbao in Spain as a successful case of efficient and systematic public relations on a newly built city culture. Quite a few European cities have attempted to give their images a face lift through new cultural strategies mostly by means of culture and art for the purpose of de-industrialisation (Mommass, 2004). Bilbao, amongst all, is an example worth considering in terms of the driving forces boosting city economy and constant city brand values through public relations on positive images.

Bilbao' museums are often regarded as catalysts for economic and cultural growth. Giving a city a unique landmark, such as the Guggenheim Museum in Bilbao (GMB) gives a greater awareness of a city and a positive impression of its character and dynamism. Similarly, a sports stadium or famous buildings are regarded as a way of attracting visitors and constructing a city's identity. In the semiotics perspective, the GMB is a landmark of iconic status. The presence of such a prominent and distinctive iconic symbol is certainly one reason why Bilbao has such a successful brand power.

Bilbao has been successfully transformed from an industrial to a cultural city by the opening of the Guggenheim Museum in 1997 and the Museum has shown that a building can change the image of a city itself. Bilbao is a good example of a city which has constructed an identity through the media of a Museum. It is a good example of the establishment of a new city image with improvement of surroundings with emphasis on the local image with the establishment of a Museum. Establishment of strong images, as an element of inducing outsiders' visits or motivating the residents to live there permanently by expressing favourable images, is recognised as a positive element of city brand. The case of Bilbao is a representative example which was transformed from a lagging industrial site into a sophisticated cultural city, positively affecting the locality's visions and images. In the linear graph below, the line rises dramatically.

According to Seoul Times (11th March, 2008), in fact, after the establishment of the Guggenheim Museum in 1997, the number of international tourists increased by 1.5 %. It kept records of 2.46 million in 2002, 3.39 million in 2004, and 3.87 million in 2006, which shows a stable increase rate. Since Bilbao has been highlighted, the number of hotels has increased by 1.7 % and the users of the hotels, by 2.5 %. According to the municipal government of Bilbao, derivative effects of about \$ 20.27 million in the previous year were recorded.

Table 5.6: Museum Guggenheim in Bilbao Economic Ripple Effect of Guggenheim Art Museum

| Year                              | 1996             | 1997                         | 1998             | 2000             | 2002             | 2004            | 2006             |
|-----------------------------------|------------------|------------------------------|------------------|------------------|------------------|-----------------|------------------|
| <b>Tourist life</b>               | <b>1,795,822</b> |                              | <b>2,123,305</b> | <b>2,554,309</b> | <b>2,463,512</b> | <b>3395,773</b> | <b>3876,062</b>  |
| <b>domestic and foreign event</b> | <b>109</b>       | <b>Art museum completion</b> | <b>268</b>       | <b>280</b>       | <b>457</b>       | <b>735</b>      | <b>978</b>       |
| <b>hotel possibility</b>          | <b>29</b>        |                              | <b>36</b>        | <b>40</b>        | <b>41</b>        | <b>44</b>       | <b>50</b>        |
| <b>hotel visitors</b>             | <b>518,820</b>   |                              | <b>804,994</b>   | <b>782,594</b>   | <b>795,192</b>   | <b>964,673</b>  | <b>1,124,649</b> |
| <b>cruise visitors</b>            | <b>0</b>         |                              | <b>81</b>        | <b>5,524</b>     | <b>8,089</b>     | <b>102,180</b>  | <b>106,645</b>   |

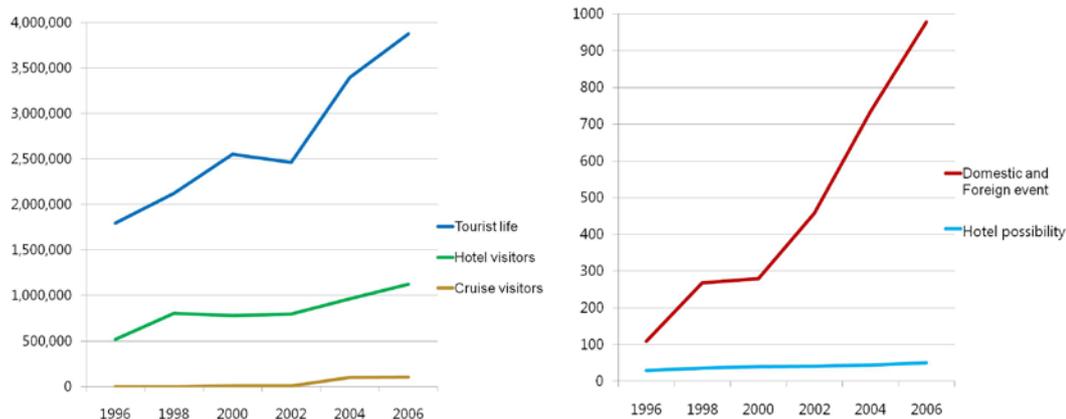


Figure 5.14: The economical effect from Guggenheim

It is not too much to say of “El Gugg Effect (the nickname of Guggenheim)” that the well-established museum has brought about fame of the city and attracted ceaseless visits of tourists. Bilbao which made the transformation from a fugitive industrial city into a cultural one is a model suggestive of the future of the modern industrial city (Seoul Times, 11<sup>th</sup> March, 2008).

The GMB creates, communicates and delivers values of products, services and the city itself for city users as part of the city culture, successfully and favourably generating economic profits. It provides an example of how to attract tourists and investment through the brand asset value produced inside the city. By the power of the GMB, the city has left its old negative image behind to establish a new image for the benefit of boosting city economy. Art and culture have been acting as catalysts to turn Bilbao from an industrial city into a cultural one. This is an example of the new cultural strategy and shows that this alternative industry, plays an essential role for CBS. Therefore, the effect of Bilbao (Kaufman, 2009) through the construction of the museum gives the residents and vitality as the revival city.

## **5.4.2 Bilbao’s Semiotics Viewpoint**

### **5.4.2.1 Visual Signification**

The Guggenheim, a unique landmark in Bilbao, gives a positive impression of the city. Bilbao did not gain its role as one of the famous cultural city instantly. The advent of the Guggenheim solved Bilbao’s problems of high unemployment rate, reduced unemployment up to 25 percent, reduced the threat of extremist Basque separatists, reduced city deterioration, lowered pollution and improved the formerly poor transport system (Plaza & Haarich, 2008).

Buildings are designed from concern for their relationship to each other or for the overall effect of the city. The negative city space of Bilbao has become undefined,

undesirable, useless and unlivable. To change this, CBS must develop sensitivity to public spaces (Oktay, 2002). The GMB promoted activities of cultural arts in the Basque region as well as offering tourist attractions. In result, the scope of city design changed the visual image of the city from an industrial city to a cultural city took on the crucial role of providing a new image for the entire city.

One of the GMB's key successes was to house Gehry's *Metal flower* sculpture, which attracted many tourists (see Figure 5.15). A unique appearance and gigantic size give a visual illusion that it changes its form according to one's standpoint. In particular, the outer walls made of titanium covering the outside of the museum look like the scales of a fish and make a visual phenomenon reflecting the surrounding Nervion River (Cho, 2007). Furthermore, walk-ways connected to the museum connect a deserted image of the industrial city to a cultural city (see Figure 5.16)



Figure 5.15: The Guggenheim in Bilbao



Figure 5.16: A walk-way connected to the museum

The Guggenheim denies the existence of an independent structure and communicates with surrounding environment, and takes the better role of a conceptual space by changing the entire visual image of the city as well as by functioning as a museum. By designing an organic form of GBM on the inside and the outside of the structure, a harmony with nature is emphasised to show an emphatic visual effect breaking away from the former hard industrial city image. The new image relates to a culture and art and the improved service has the important meaning for the CBS to make one city the charming image (Faires, 2007). Moreover, the GBM became the commercial shape model for the image transformation of a city and international project development (Kaufman, 2009).

A well built structure brought about a significant ripple effect called the “Bilbao effect” (Kaufman, 2009) to change the image of a city. The first notable effect shows visually a leap to an international cultural city from an industrial city by inducing cultural centres, art halls, auditorium halls and an airport. According to Eco (1968), architecture can become a means of the sign which causes a change of an attitude. Moreover, in the second visual effect is a changed surrounding environment where the culture building enters. GBM has visually provided a landmark to Bilbao and has

created a city image of cultural viewpoint through the cityscape changed by the Guggenheim museum. This shows that the infrastructure of city is connected to the cultural environment for the cultural network development.

Through the Guggenheim the attitude of the city has changed. An industrial city has been transformed into a cultural one. The GBM's function as a landmark could be seen from most of the city was a more important intention.

To summarise, the Guggenheim contains the following visual signification.

Table 5.7: The visual signification of Bilbao

| Bilbao     | Visual signification                           |
|------------|--|
| Guggenheim | Promotion of cultural arts activities          |
|            | Offering new tourist attractions as a landmark |
|            | The GBM becomes a means of Bilbao's lifestyle  |

#### 5.4.2.2 Expanded Signification

Another meaning of the Guggenheim draws near the international capital investment and stratagem along with the tourist increment, making it a successful case (Gomez & Gonzalez, 2001). The Guggenheim as a social phenomenon of Bilbao, a messenger of a secondary signification rather than a primary signification, exists as a sign to solve the entire city's problems through a structure. The GMB delivers a message through symbols such as cultural practice, harmony between the Basque people and Spain and, transformation of image from an industrial city in a city space, though it is an artefact. In this respect, the space of a museum takes on the role of a meaningful space as a medium of delivery of culture over its primary space as a museum.

Another function of the GMB' is that it acts in a consumer society. Bilbao was in an

economic crisis due to the collapse of the city's industry yet it promoted a tourist industry which could create economic wealth. The image of an industrial city which introduced culture into the city space has profited the city (Zukin, 1995). As Bonta (1979) understood, a structure is a cultural phenomenon, not a physical structure. The GMB could also be understood as a medium of culture and an economic means of making profit. Bilbao has recreated a cultural code and a cultural value with its historical story and original image delivering a culture and art through the GMB and rebuilt its city image. Therefore, the extended effect of GBM can be more emphasised as the landmark and as the famous building, a role as medium of culture in the governance system of new city with exceed a function. Thus, the expanded signification of Guggenheim is presented as shown below.

Table 5.8: The expanded signification of Bilbao

| Bilbao     | Expanded signification                          |
|------------|---|
| Guggenheim | Harmony between the Basque country and Spain    |
|            | Transformation of image from an industrial city |
|            | A medium of an economic means of making profit  |

#### 5.4.2.3 Symbolic Signification

People have an inclination which does not fundamentally change their minds about places because of something that happens in that place or to that place. However, in the case of Bilbao, it succeeded in offering the symbolic impression and giving the powerful impact to their minds. Messages from the city as the symbolic signification are important since they permit tourists to generate a set of expectations about a place before that place is actually experienced (Melteka, 1981). Because of the messages, which are transmitted by the city as a sign, it is the intangible images of the city, rather than the tangible reality that reflect the individual's perceptions of the characteristics of their destination (Coshall, 2000). The symbolic presence of the city

was confirmed and its unique form and the reputation play a role as brand power of the city.

The physical object of the Guggenheim is recognised as a symbol representing culture over the meaning of the museum in the minds of people. Environment, history and the transformation of the image of Bilbao were delivered by a symbolic sign through the GMB. Moreover, with an organically formed museum an established image of a hard industrial city was changed to an image which has a symbolic sign of the paradoxical concept of harmony within its surrounding natural environment. A global architect and a global building should be recognised as a symbolic mechanism for overcoming an image, not fixing them within the museum itself. Such a symbolic sign of the GMB builds a city identity as a cultural city through the entire semiosis of a city space. Thus, in the new landmark of the Guggenheim the symbolic meaning is added as follows.

Table 5.9: The symbolic signification of Bilbao

| Bilbao     | Symbolic signification                       |
|------------|--|
| Guggenheim | The city's unique form and reputation        |
|            | A symbol representing culture                |
|            | A symbolic mechanism for overcoming an image |

The three meanings the Guggenheim has are represented in the table 5.10 below. They can be accounted for in terms of three categories: design, image and identity of the city. These three categories can be provided for residents in Bilbao and visitors increasing every year as Bilbao's characteristics.

Table 5.10: The Semiosis of Bilbao

|                               |   |   |
|-------------------------------|---|---|
| <b>Visual signification</b>   | <ul style="list-style-type: none"> <li>• Promoting cultural arts activities</li> <li>• Offering new tourist attractions</li> <li>• The GBM becomes a means of Bilbao's lifestyle</li> </ul>                                       | <p style="text-align: center;">→ <b>City Design</b></p> <ul style="list-style-type: none"> <li>• A visual transformation into a cultural city</li> <li>• Offering a landmark</li> <li>• Changing infrastructure through cultural environment</li> </ul> |
| <b>Expanded signification</b> | <ul style="list-style-type: none"> <li>• Harmony between the Basque country and Spain</li> <li>• Transformation of image from an industrial to cultural city</li> <li>• A medium of an economic means of making profit</li> </ul> | <p style="text-align: center;">→ <b>City Image</b></p> <ul style="list-style-type: none"> <li>• A medium of delivery as a cultural city</li> <li>• A tourist city</li> </ul>  |
| <b>Symbolic signification</b> | <ul style="list-style-type: none"> <li>• The city's unique form &amp; reputation</li> <li>• A symbol representing culture</li> <li>• A symbolic mechanism for overcoming an image</li> </ul>                                      | <p style="text-align: center;">→ <b>City Identity</b></p> <ul style="list-style-type: none"> <li>• A tourist attraction</li> <li>• Built up a city identity as a cultural city</li> </ul>   |

### 5.4.3 The Rich Picture

Bilbao was formally not one of the most desirable cities in Spain, due to its industrial image. However, the city seems to be a good candidate for finding out whether a city could have any brand values that change with the introduction of a new concept. In general, cities have a city image which has an associated positive image and negative image in branding strategy. These cities' brand images influence and underpin countless weakness in city culture. Before this task can be carried out, appropriate communication is necessary to materialise and formalise the identity of a cultural city. In that sense, Bilbao can be re-interpreted as follows as a case of branding the whole city via the architecture only.

Firstly, active communication with the members' affection to their hometown and pride fostered by establishment and innovation of local cultures create positive images and bring about effects to attract prospective residents to the city.

Secondly, the interest of related groups can create expectations of the future visions and activate the consequent investment.

Thirdly, the effects of the image on outside members can not only increase awareness of the city but also improve loyalty with differentiation from other city images and heighten reliability from the society.

Thus, in Bilbao, the stakeholder and government recognised the same goals as a means for achieving competitive advantage in order to increase inward investment and tourism. Consequently, the goal of the brand strategy of Bilbao succeeded in attaining a location and reputation as representative cultural city reborn from a city of industry. Summarising the root-definition of city case in Bilbao for drawing up a Rich Picture (see Figure 5.13), it is organised as follows:

- **Customer:** Residents and visitors – Reduced the threat of extremist Basque separatists and lowered pollution
- **Actors:** City planners, city designers - Applying the concept of CBS into city design, image and identity
- **Transformation process:** Cultural city image (Action to apply to establish CBS by generating positive sources, improving negative sources and developing infrastructures)
- **Weltanschauung (worldview of participant):** Sustainable city and an attractive city culture, a meaningful space as a medium of delivery of culture
- **Owner:** Stakeholders and Government – Support the project

•**Environment:** Harmony between the Basque people and Spain and change into cultural city

A Rich Picture based on analysis of Bilbao's case and semiotics viewpoint is addressed in order to illustrate these communication processes as shown below:

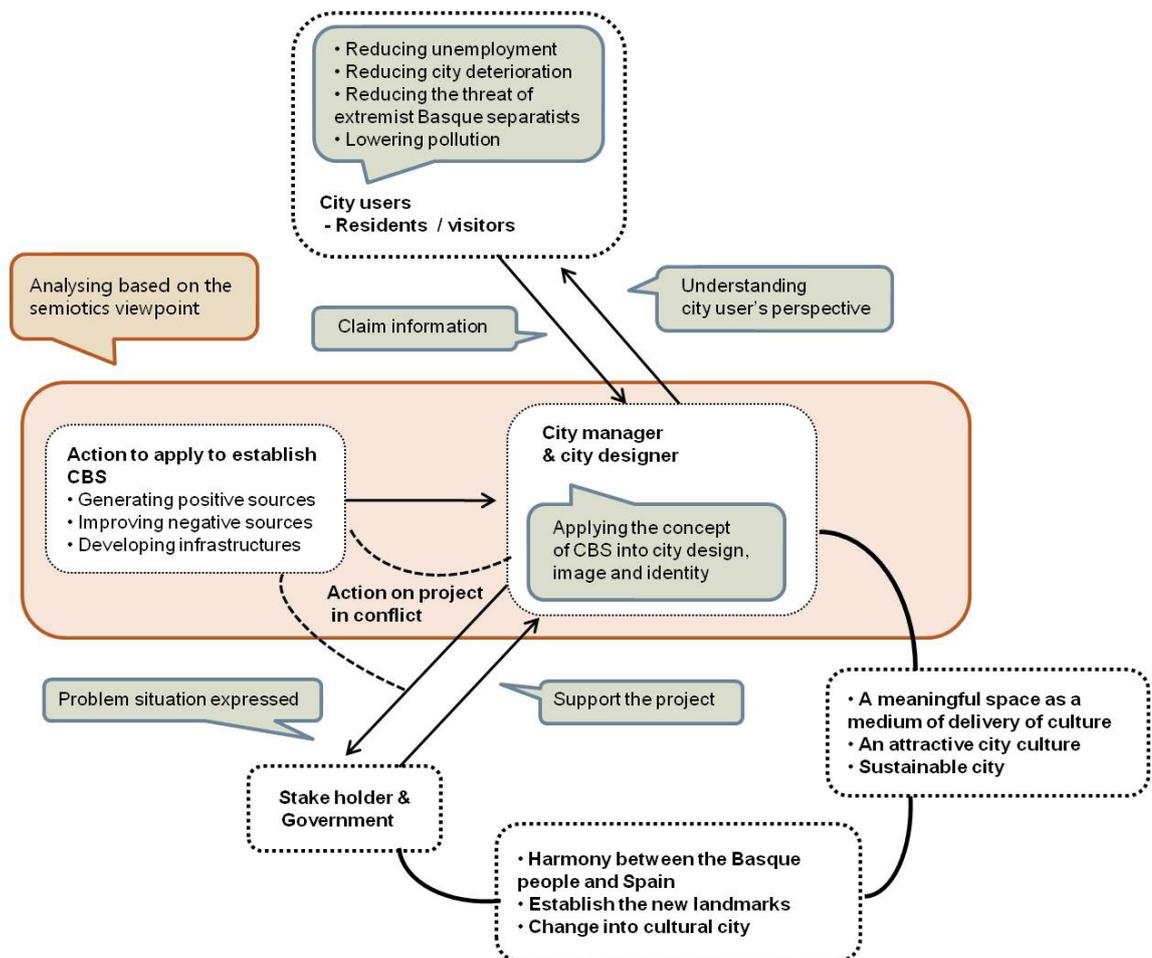


Figure 5.17: The Rich Picture of Bilbao

This explains a strategic process with respect to how the architecture can bring changes to the conditions of a city. The Rich-picture is translated as a case of overcoming problems in Bilbao where those problems are understood from the perspectives of causal relationships and artistic impact on the basis of the issues arising in the local community. Such a challenge bore positive results, calling for forcible changes in the infrastructure surrounding the city. To build the image of a cultural city as part of the transformation through CATWOE Analysis, the focus was placed on this change in identity. For this, infrastructure elements were necessary to deliver a positive city image. These infra elements had to have strong impacts that could establish city identity and change the image of the entire city. For this, the Guggenheim Museum was founded as a symbol of culture and art, turning residents' demands and negative city image into improved life styles. Namely, the elements were required to meet the conditions that could improve demands of residents and deal with Bilbao's serious situation (see Table 5.6 and Figure 5.14). With the building of the Guggenheim, the number of tourists increased sharply influencing the tourist industry directly, which in turn raised employment rates and brought vitality to the city. Reconciliation with the Basque people seems to have improved through the Guggenheim, a medium for better environment and culture and art.

As represented in the Rich Picture above, world-vision can be explained by change in city image, satisfaction of city users and economic creation. Many positive consequences brought by the architecture could be found based on the meanings analysed through semiotic perspective and the strategic process in the Rich Picture. The Rich Picture applied to the conceptual model indicates the following:

Negative factors: High unemployment rate, Threat of extremist Basque separatists, Pollution, Poor transport system

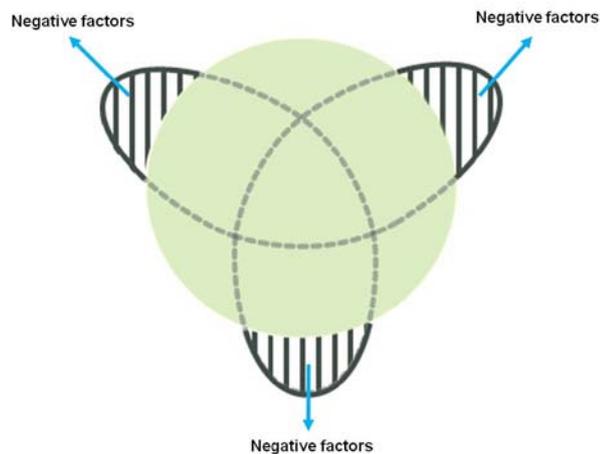


Figure 5.18: The negative factor's position of Bilbao

To set up a city image of culture, the infrastructure that replaced the industrial image deviates from the categories of CBS. The Guggenheim Museum is a factor made to establish a positive image, which is why it is placed in the man-made domain.

Accordingly, the infrastructure involved in the tourist industry resulting from building the gallery is placed in the same position.

Positive factors: increased tourism, harmony with Basque traditions, dynamic lifestyle

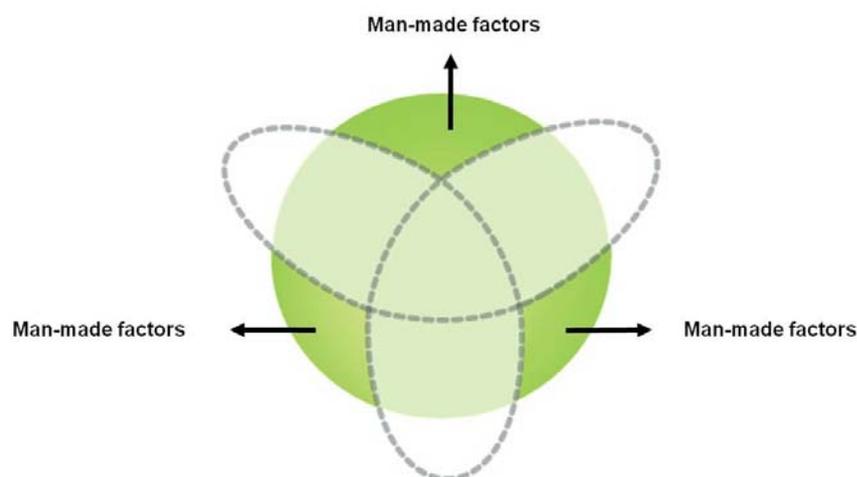


Figure 5.19: The man-made factor's position of Bilbao

The city design based on the new infrastructure formed an attractive city image, and in particular, the Guggenheim set up the value of the city brand with the identity of pursuing culture and art.

#### **5.4.4 Results**

A knowledge activity of the city analysis was described through the conceptual model development for CBS by applying the analysis pattern by the semiotics analysis and rich picture. Also in the Bilbao case study, the necessary redevelopment in the city could confirm that this is possible through culture. As by Suttles (1984), it could be addressed by clarifying the physical and spatial objects such as the Guggenheim that are deemed meaningful in cities. This proved the possibility of the collective representations of the city generated from the Guggenheim. Furthermore, the city's solution improved local culture and appeal through this objective artefact (Borer, 2006).

As a result, the GMB exerts an important effect on the attraction of tourism. Moreover, the city was regenerated and its economy and standard of living improved. In general, a city's brand value on the basis of its asset establishes a city image and a city identity. However, in this particular case, Bilbao has progressed by making brand assets elements and having an influence on the entire city's infrastructure through one building (Vicario & Monje, 2003). Bilbao has been reborn as a space to communicate insiders and outsiders through the medium of culture. By changing a city image, transforming a physical environment, reviving the city and tourism through cultural structure, the GMB worked as a crucial element to the success of the CBS for making a brand value for the entire city.

Therefore, the strategy for developing culture and art can be utilised to the city public relations for specialising the image of a region through the motive power producing

the economic power production. In the case of Bilbao, the factitious elements led to the positive image in order to solve the negative element.

## **5.5 Case 3: City Identity in Bradford**

### **5.5.1 Introduction**

Bradford has been less successful than the previous two cases in developing city identity. While these two cases describe the application of the semiotic perspective and conceptual tool based on achievement of results of the CBS, this case aim to study empirical CBS according to a sequence of strategic process suggested in this study. The present problem and the characteristics of Bradford's property are investigated and progress based on the conceptual tool of the Figure 5.1 is described for the CBS. In addition, this case study highlights the survey research method and semiotic perspective based on the conceptual model that is employed in conducting this research. The concept of the study is to present the network of activities and particular cultural communities and the relationship between place-identity and residents within cities. This acknowledges the cultural role of city identity in urban regeneration (Smith, 1994). Thus, this case addresses the identity of the city recognised by people and community residing in the city.

According to Lynch (1984), city identity can be the extent to which a person can recognize or recall a place distinct from other places (Oktay, 2002). In other words, in terms of explanation of the city identity, lifestyle and behaviour of people can play a pivotal role in defining city identity. The context comprised by the city space is formed by all elements of the physical and natural, in particular the city environment

creates city identity. These elements react to many factors found in the city, meaning that cities are always changing.

From this perspective, the cultural elements that form the city take on the important role of prescribing the city identity, in particular, that stipulated by the lifestyle of residents. Since the city identity is formed from the continuous relationship between the place and its residents, the city is expected to become its residents' cultural creation and at the same time a means for the preservation of the cultural continuity of the city (Oktay, 2002).

### **5.5.2 Observation Background**

For the purpose of the case study on city identity, Bradford located in north eastern part of England, will be discussed here with regard to people as the subjective factors of a city, uncovering symbolic tokens underlying the city and interacting with city space. Bradford assumes a peculiar identity formed by its residents and its surrounding environment. A memory and perception of a city leads to an image of the city, which in turn builds an identity from it. In that sense, Bradford provides a number of implications as a city in the U.K.

Since the industrial revolution, Bradford has moved on to become a vibrant and cosmopolitan city and the textile capital of the world (Hope & Klemm, 2000). The city's industrial heritage is evident in the striking architecture, factory buildings and residents found throughout the city (see Figure 5.20). The core point in the case research is related to the idea that city identity processes are established by the relationship between the elements of a particular environment and the resident's environment (Valera & Guardia, 2002). In this regard, the researcher can argue that it seems necessary to address the city identity concept by assuming that it also derives from a sense of belonging or attachment to specific significant surrounding

environments as infrastructures and residents. In this way, people can receive themselves as members of social groups based on a shared space and surrounding environments.



Figure 5.20: The remains of woollen industry factories

According to Turner (1987), a shared space can be socially represented as a set of shared features defining the inhabitants as belonging to a social city category through a particular element of inclusion or abstraction from their environment. This process allows the residents of the city to distinguish different features of themselves from the inhabitants of other cities. The city resident's lifestyles made in this process decide a city identity by defining the city's image.

This study applied a research method that obtained two types of information: structured questionnaires administered to city users and document analysis including academic documentation and field research. The questionnaires for the city users were designed to collect data regarding the research aim and objectives and provide data for analysis via a range of statistical procedures and correlational analysis of the city and city users. The investigation of the city image, which is sensed by visitors and residents, is required for understanding of the role of the environmental image of the city. Thus, the analysis of the interview investigation was conducted on visitors and residents in order to analyse the field research based on a semiotic perspective.

### 5.5.3 Research Background

The marketing activity for strengthening the graphic brand in Bradford is presented by the slogan: *the surprising region* (Truman and *et al.*, 2004). Although Bradford's entry into the tourism business was regarded as a joke by many people (Davidson & Maitland, 1997), the marketing team has endeavoured to develop the city regeneration.

Lynch (1960: 5) stated that “potentially, the city is in itself the powerful symbol of a complex society. If visually well set forth, it can also have strong expressive meaning.” In this sense, Bradford may present a particular image through the experience of the city's environment through its features as a particular socio-community. The experience of a city that possesses these features produces a kind of

common image, which is soon connected to the city identity. Because of this, a city's identity will eventually emerge through superimposed images. These images will carry negative or positive meanings and will be subject to revision as the city's structures and activities change (Carrera, 1998).

The appearance of dynamic city lifestyle is an important part of city's associated image. This section explores what city users think about Bradford, how they feel about the city's social system in order to understand the perspective of short term visitors and long term residents. The survey explores how the city establishes a principal icon and how its basic elements are perceived. In addition, city users consider the use of Bradford's social system and what they consider to be the city's main identity. People do fundamentally change their minds about the city because of an impression gained from an experience that happened in that city. The city image usually changes for them if they are personally affected by the city in some way or if the city changes its image in a consistent way.



Figure 5.21: Islamic style buildings

In Figure 4.5 (see page 121), the CBS is comprised of people as one of city's elements. In this case, people are a relevant factor for city identity. As mentioned in many articles (Oktay, 2002; Valera & Guardia, 2002; Ouseley, 2001; Turner, 1987), people have a very strong relationship with city identity, which is partly comprised of the CBS's factor. It became quite evident that this factor was especially significant for the city identity construction. City identity clearly specifies the brand value the city aspires to and has multiple roles (Konecnik & Go, 2008). The principal visual impressions of city space for the city identity, therefore, are intangible assets, such as culture, tangible buildings and environments, particular residents' attitudes, and characteristic residents. Most of these characteristics are equipped with elements in the city space, which contribute to the visual city identity.

Therefore, city identity is a direct element determining economic efficiency and 'differences' or 'separations' among cities. Furthermore, a city image is not limited to schematising, symbolising or directing characteristics of phenomenon appearing visually or not but becomes a sign delivering meanings as an interpretant. That is, the identity of the city is recognised from the city environment of the display organised by people and community. This study concentrated on the main features of Bradford's distinctive, multinational culture: the woollen industry and Middle Eastern community. The analysis is conducted by examining responses of respondents through interviews in order to interpret the unique components of Bradford.

## 5.5.4 Bradford from a Semiotic Viewpoint

### 5.5.4.1 Visual Signification

The shapes of the buildings in a public space provide much of the information by which we characterise the locale. The buildings in the city naturally come to link with image of the city. Constructions of city user's experiences, sight, and understandings are conditioned by the city's environmental images (Pepin, 2008). The lifestyle, thinking, and culture form of city are intertwined with the surrounding environmental context. Consequently, the city image and direction of identity presented by the city environment are formed from the cultural elements and lifestyle of the citizens. For instance, Islamic buildings, which are representative of religion in the Middle East, can be found in the centre of Bradford and, as a result, the social community of Middle East is formed and these buildings are recognised as images of the city (see Figure 5.21 and 5.22).

Residents of Middle Eastern origin account for over 19% (Bradford council, 2001 census, 2001) of the whole population and they have continually settled down after the resurgence of the textile industry, forming their unique community until the present. Unlike other cities, it is characteristic that this phenomenon has spread across this city in terms of culture, life, religion, and language. Another phenomenon is that, former textile factories, labourers' housing, and factory sites are abandoned and remain everywhere in Bradford, reminding residents of its former role in the textile industry.

Trueman (2001) mentioned that this physical environment gives a negative visual image to visitors and investors. He stated that the "actual" identity reflects the reality of the city in terms of its history, such as large mill buildings, the internal values and behaviours of residents and business communities, and their experience and observations of its services and infrastructure (Trueman *et al*, 2004). In fact, what visitors and residents see, feel, and experience in regard to the visual elements of the

city can be said to form the substantial identity of the city. Pepin (2008) also mentioned that the issues of identity are bound up with nationhood and culture, for example, national identity, cultural identity and so on are brought into focus. In this sense it can be understood that the issue of city identity is closely connected to citizens' nationality and culture.



Figure 5.22: The religion buildings

Every city's artefacts interact with each other and prescribe the city space. The context of the city artefact is planned by the daily experience of the residents. As a representative case of this phenomenon, the city space of Bradford incorporates the Middle Eastern community into the city's unique culture and its artefacts reflect this community's daily life.

The first notable visual phenomenon is the clear feature of the residents with their surrounding environments from the Middle East and Asia. The Middle Eastern style restaurants, food courts and shops have been formed by Middle Eastern people who formed the majority of labourers in the textile industry, have become part of the image of Bradford. Moreover, Little-Germany, which was created by German

vendors and was prosperous with the trade of wool, the principal product of Bradford, is characteristic of this city. The trace of prosperity is retained in the signpost for Little-Germany (see Figure 5.23). This international feature resulted in the stimulation of the identity of Bradford.



Figure 5.23: The signpost for Little-Germany

The unique environment in Bradford is not captured in one symbolic building or landmark. There are Victorian style buildings in Bradford dating back to the nineteenth century and the beginnings of Bradford's woollen industry, however, it is difficult to comment on these buildings having a strong impact as a landmark to symbolise Bradford. In addition, a consideration for Bradford's identity should be made regarding whether Bradford's image should specifically represent the Middle Eastern community through a new building for a landmark or not. Because a landmark provides easily recognition of the city, it can represent with a strong image itself such as buildings and infrastructures in a city. The city infrastructure of Bradford lacks a firm city identity. The city identity receives an influence from a relationship between residents and their environments. Therefore, the environmental context as infrastructure for the city design acknowledges a relationship between residents and the environmental context integrates and develops a city identity

through the interpretation method of the semiotics.

According to Pepin (2008), human identity is regarded by a city's scenario as a "collision" with the chaotic structure of the city which reflects its social collapse, or cultural, social and environmental context. Bradford is likely to grant favours to factors which create a "non-identity" like the Middle Eastern community to meet the needs of a diverse population. As mentioned above, the city's identity is seen to result regarded to result from its environment according to the changed context of Bradford. In other words, city elements of social communities including visual infrastructure are visible determinants of city environment and serve city design. In this respect, visual components of the street environment in Bradford result in confusion in terms of its image and identity as a British city. As a consequence, the environment design of the city which expresses the visual significance of Bradford builds an identity of the city.

To summarise, Bradford includes the following visual signification.

Table 5.11: The visual signification of Bradford

| Bradford                 | Visual signification                                   |
|--------------------------|--|
| Woolen Industry          | Run-down city image                                    |
| Middle Eastern community | Middle Eastern cultural environment in a British' city |

#### 5.5.4.2 Expanded Signification

The whole identity of a city builds up interpretation of a city's complex identity by repeated exposure (Carrera, 1998). This makes the city image immediately recognisable from the conceptual meaning and the city image is absorbed into our sense. City image is established in the physical city structure and numerous meanings, discovered in human activities. On the other hand, poor perceptions of the city

identity can devalue its image and have far reaching consequences for its future prosperity. These negative associations with a city's image may reduce the likelihood of inward investment, undermine business community activities and have a detrimental effect on the number of visitors, thereby exacerbating city decline (Trueman *et. al*, 2004). As a result, the city image falls and the city identity becomes more and more vague. Consequently the economy of the city finally wanes.

Bradford is shown as a representative case to explore how the image of a former industrial city can be revived and regenerated. Currently, like many post-industrial cities, parts of Bradford are still in decline and there is a pervading negative perception of its brand. In general, the settlement of buildings, residents, and cultures of the Middle East from its expanded city image have resulted in confusion regarding Bradford's image as a UK city. Because visitors are given no clear indication of the city's culture, they interpret it based purely on what they see before them. City space affects the behaviours of human beings thanks to the image formation which is symbolised and generalised as an aspect of the environment, and it offers people the action of mutual communication. For instance, the associated images of Bradford such as buildings or the shopping malls and restaurants deliver strongly the image of the Middle Eastern social community rather than the city image of a traditionally British community.

As Pepin (2008) observed, buildings which remind us of the Middle Eastern community's image support the identity of residents and the environment in Bradford, since they have cognitive functions concerning the relationship between residents and environmental text. This plays an important role when buildings form an image of the city and when they divide the identity of a city like Bradford. In this regard, residents of the city are recognised as an accessory of the city based on the category of city space which is shared by residents of the city. Bradford's vision project (Ouseley, 2001) describes this perspective as follows:

*“this definition accommodates the intangible aspects such as values and beliefs that lead to brand personality, such as “gritty” and “no nonsense” Bradford, as well as tangible, visible evidence like the enhanced perception of the city's culture and heritage. For example there is evidence of a rich industrial past in the textiles industry mills, refurbished Alhambra Theatre and classification of Saltaire village as a World Heritage Site in 2001. Furthermore, this definition embraces the notion of strategy and evolution of a brand”.*

There are signs that Bradford's Middle Eastern community is fragmenting along racial, cultural and environmental contexts through the presence of woollen industry (Ouseley, 2001). However, as mentioned in the vision project, the associated signs by this kind of infrastructure bring a sense of confusion into the city identity of Bradford and bring a disturbance to the direction of the city identity from the point of view of being considered as a British city. Of course, it attempts to look towards a new image of Bradford by using another generation media such as animation and multimedia, but this has so far proven insufficient. Furthermore, it should be considered whether the relevant image's direction can overcome the issues in connection with current situation of Bradford.

In this way, this phenomenon is hindering people's understanding of the city and preventing positive contact between the realistic environmental context and expectations of city image from different cultural communities (Ouseley, 2001). These non-sense associations may reduce the likelihood of inward investment, undermine business community activities and have a detrimental effect on the number of visitors, thereby exacerbating city decline (Trueman *et.al*, 2004), because a city identity of an object tends to be revealed by repetitive and common associative actions imposed on the object. The expanded signification in city elements of Bradford is summarised as follows.

Table 5.12: The expanded signification of Bradford

| Bradford                 | Expanded signification                               |
|--------------------------|--|
| Woolen Industry          | International features from Little Germany           |
| Middle Eastern community | Bringing a sense of confusion into the city identity |

### 5.5.4.3 Symbolic Signification

All the city's artefacts provide various structural symbols to manipulate the city's symbols conceptually or physically. From these symbols it becomes possible to derive information as a city image (Benyon & Hook, 1997, O'Neill, 2008). In this sense, Bradford has conceived a particular community through the presence of a large Middle Eastern and Asian community.

According to Turner (1987), city space can be symbolised as a series of common features, defining residents as the category of the city in the social aspect. It observes that residents play a role of defining city identity as a composing factor of city. Therefore, defining city identity of Bradford is recognised by the community in various systems as being created by the culture of city residents. The current image of Bradford is seen as being largely Middle Eastern and many British people feel that their needs are neglected because they regard the minority ethnic communities as being prioritised for more favourable public assistance (Ouseley, 2001). Similarly visitors to Bradford can see a relatively a large number of Middle Eastern people, buildings, and restaurants. Here, city image exceeds the meaning of the infrastructure comprising the city, and it is perceived as a symbolising element of the city. In other words, in order to manage the appearance of the street environment, it is necessary to pinpoint each positive and negative feature of the city (Trueman & Cornelius, 2007).

One of the key components in the symbol for delivering the city identity is the people comprising the community (Ouseley, 2001). In this regard, Bradford's community is dominating the city identity, which can cause confusion in people's perceptions of the city. An environment of the city also becomes a social symbol (Appleyard, 1979) when it is demonstrated as having a strong image or perceived as a representative of a cultural or social group: when social infrastructure delivers an influential role in relation to its other functions by the social community with a social signification. This environmental action exists as a symbolic action. And when the environment is perceived as a social symbol, whether this was intended or not, this represents a whole city image or city identity. Understanding this communication provides an understanding of symbolic signification of the city. Therefore, it could indeed be argued that the infrastructure of Bradford has resulted directly in a city identity and image formed by environmental communication symbolically.

Although, the symbolic signification that Bradford implies can be seen as various cultural communities in this respect, there is a big difficulty in control. This situation is hindering city user's understanding of each other and preventing positive contact between them from different cultural communities (Ouseley, 2001). Such international communities, formed by the revival of the woollen industry of the past have had an adverse on Bradford's current image which has lead to confusion regarding its identity. To summarise, the symbolic signification of Bradford through the semiotics perspective addresses as shown below.

Table 5.13: The symbolic signification of Bradford

| <b>Bradford</b>          | <b>Symbolic signification</b>       |
|--------------------------|-------------------------------------|
| Woolen Industry          | The reconstruction of past industry |
| Middle Eastern community | An ambiguous identity               |

When three significations considered from the semiotics perspective, are applied to the conceptual tool proposed in Figure 5.1, the result is as follows.

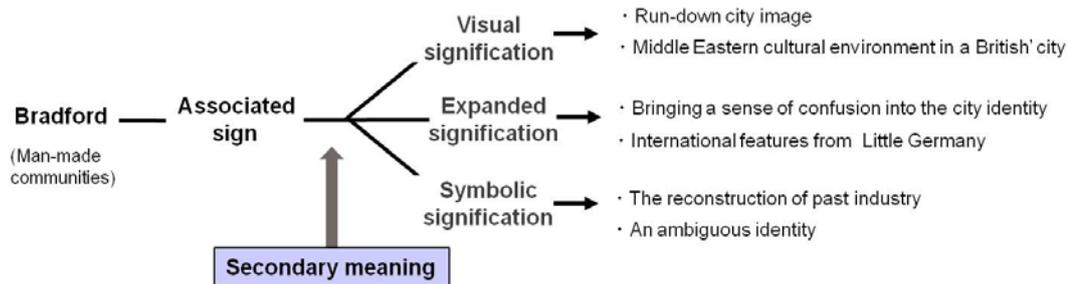


Figure 5.24: Application of the conceptual tool as the semiosis of city

This conceptual tool induces the components that compose a city can be connected with each other in order to develop Bradford into a successful city based on visual, expanded and symbolic signification. The next section is to give shape to the stages required for establishing strategies of branding development of Bradford after conducting a survey targeting city users in order to achieve this purpose.

## 5.5.5 The Purpose of the Survey Research of Bradford

### 5.5.5.1 Introduction

Using the City of Bradford as a case study, this research investigates the potential for improving a city's branding value by understanding city user (residents and visitors) perceptions and how they can be influenced by visual evidence of real environments and culture in the city place. This research method was selected to perform Objective 5 and the main matters of the survey investigation are as follows: 1) Discovering problems, 2) User requirements, and 3) Verification and contribution

According to the foregoing explanation in the Research Background, as a city changes according to the lifestyle, Bradford needs to be analysed in terms of city identity, city environments and city image through its unique social community. Moreover, opinions on Bradford that visitors recognise were examined as well.

Sample research was conducted on Bradford by asking groups of English and Middle Eastern and Asian people about their image of Bradford. Sample research was then performed through non-probability sampling and a multiple choice questionnaire. Among 100 respondents; 50 were residents of Bradford and 50, visitors. An interview was carried out with the two groups; each 25 of whom were British and 25, Middle Eastern and Asian. Resident and visitor groups were subdivided into British and Middle Eastern and Asian to compare their opinions depending on their nationality.

The samples were systematically arranged with 50 British and another 50 Middle Eastern and Asian respondents to examine and analyse their opinions in the third part of the questionnaire on the identity of Bradford. Furthermore, residents and visitors were given different questionnaires designed with differential questions and variables meant to improve the accessibility to responses by taking the status as either resident or visitor into account, even though the questions essentially deal with the same content (see Appendix D). The interviews were conducted in the busy downtown area and station.

The purpose of interviews was to verify the decisive factors of city identity, and the investigation for exploring the perception of the city was conducted. Moreover, the views and satisfaction of respondents about these phenomena of the particular social community were investigated. Respondents answered questions about infrastructure, culture, and visible things, which form the city space of Bradford. It was estimated that a branding strategy would be planned for the case of analysis focusing on the city identity. For this reason, questionnaires were administered to residents who use

this city and visitors. Through the results of this survey investigation, the direction of the problems of Bradford, the requests of city users, and a strategic approach could be deducted.

This research examines aspects of the street environment from the perspective of both local people and visitors and how this can impact on perceptions of city identity. It makes reference to the post-industrial city of Bradford, 1) a survey of local residents to investigate their perceptions of the city, 2) a survey of visitors to investigate their perceptions of the city to obtain tangible evidence for analysis, and 3) the perception of the city identity of British and Middle Eastern and Asian respondents.

The negative perceptions in the city can undermine regeneration and destroy the confidence of local communities, leading to the notion of a 'lost identity' city. On the other hand, the positive perceptions in the city lead the concept of a positive identity of the city. This concept can exert an effect on the influence of investment into the city and sustainable city prosperity in the city value as a brand. Consequently, a fuller understanding of the negative and positive factors of the city that influence these perceptions is the shortcut towards enhancing city brand value (Killingback & Trueman, 2002). To further explore this concept, a questionnaire survey of Bradford's residents and visitors were carried out to allow them to express their opinions about environmental features of the city. The results were similar to those observed by Trueman and *et al.* (2007). According to his papers (2001, 2004, 2007), the results confirm that residents have a negative viewpoint about Bradford.

Respondents were asked about the district where they live, which aspects of the city they find attractive or unattractive and how the street environment could be improved. This survey attempts to place the influence on the role of symbolism of the city in this concept of environmental action and perception in the symbolic interactions that take place through the medium of physical environment, such as social community.

### 5.5.5.2 The Empirical Studies

A case study for city research is a research method to study the phenomenon of city situations. This can be a useful research strategy when a researcher seeks to examine the relationship between contexts and phenomenon of interest. An investigation is a research method to study a phenomenon in a controlled context of the city (Pinsonneault & Kraemer, 1993). A researcher is able to manipulate independent variables and observe the relationship between independent and dependent variables. Therefore, they are able to control the questions context and independent variables directly, so that this questionnaire can allow manipulation in the present context based on the hypothesis (Na, 2008). The hypothesis starts from the prediction of the expected relationships in which a researcher has very clearly by the observation of a phenomenon.

Pinsonneault and Kraemer (1993) suggested that survey research can be a useful research strategy in the following contexts:

- a) When a researcher has a research interest regarding “what happens?” and “how and why a phenomenon takes place”? Therefore, survey research is an appropriate research method to obtain answers for questions related to what, how and why, how much and how many.
- b) In a case that it is not allowed or is undesirable for a researcher to manipulate independent and dependent variables.
- c) When the phenomenon of interest should take place only in natural settings.
- d) When the phenomenon of interest occurs in a present or recent time period.

Thus, survey research was chosen for the case study strategy of Bradford. The hypothesis of the survey research is to address the following issues:

- 1) The opinion of residents of the Middle Eastern and Asian community is similar to that of visitors.
- 2) The image of Bradford's recognition by visitors for this reason differs from the other cities.
- 3) The identity of the city is influenced by the image of the social community.
- 4) The community consisting of people can become the factor determining city identity.
- 5) The infrastructures formed by from the Middle Eastern and Asian community exert a strong influence on city image.
- 6) A city image interacts with a city identity.

The main issues to be focused on in this survey are the images and identity of Bradford to visitors and residents, which is influenced by the Middle Eastern and Asian communities. The questionnaires are composed of three parts for these objectives. The first part is to divide the respondents into two groups: British and Middle Eastern and Asian through the general questions. This is for the viewpoint comparison according to the nationality which will be explored in the third part. The second part is designed to get general thoughts of respondents about Bradford through variables from the respondents. The effect of the visual elements on comprising city image is investigated by the factor determining the image of city and city identity. As a result reactions from the results are verified. In the final step, the cultural aspect of the interaction is studied with the examination of the identity of Bradford and city constitution factor. Essentially, the contents inspected in each step were clearly defined through the case study consideration.

As Glock (1967; Na, 2008) suggested, survey research is concerned with relationships between independent variables, and in this survey the research could be a suitable method to comprehend the assumed relationships. In this survey analysis, the question items about the visitors and residents can be found through the relationship between assumed variables and the city user's perception. This case study starts with analysis of data from the survey results which describes frequencies and crosstabs analysis.

### 5.5.5.3 The Results Analysis of the Questionnaire Survey

In the first part of the questionnaire, the category is divided into two groups: British, Middle Eastern and Asian, and the determining factor of the city image of Bradford was verified (See Appendix E). This part is comprised of general questions to derive valid respondents from residents and visitors. With regard to features of Bradford, as mentioned earlier in the background of case study, elements of Middle Eastern and Asian communities are representative features of the city (See Figure 5.25 and 5.26).

V (for visitors)-Q 4: What is your first impression of Bradford?

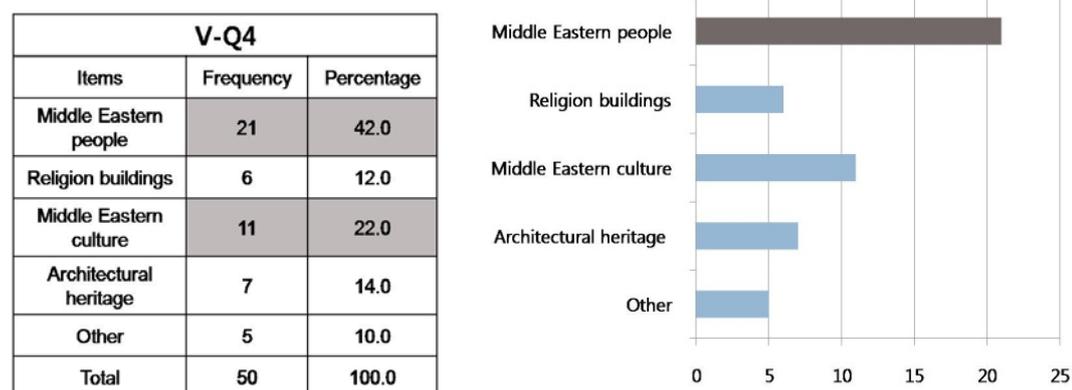


Figure 5.25: The result of V-Q4

R (for residents)-Q 12: Which of the following do you most strongly associate with Bradford?

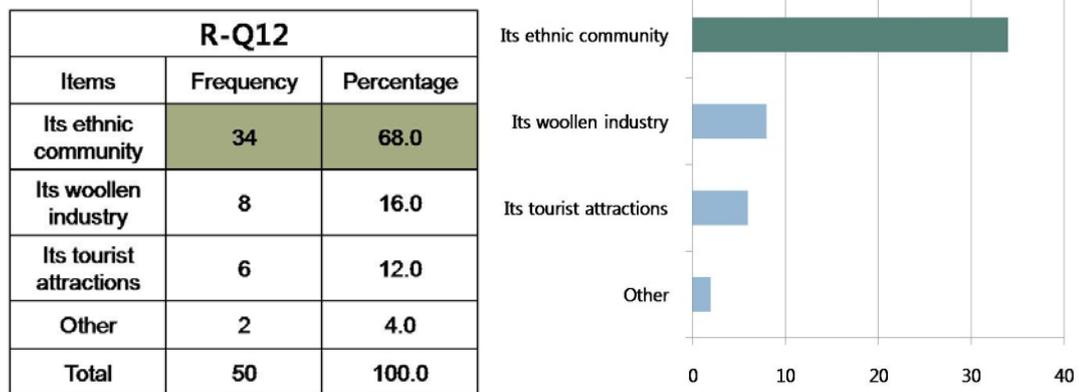


Figure 5.26: The result of R-Q12

Such features of the Middle Eastern and Asian communities in Bradford can be found from the responses of visitors. According to visitors' responses to the first impression of the city, they have higher response to 'from people' and 'Middle Eastern culture' (See Figure 5.25). This result shows that visitors and residents have a strong realisation of Middle Eastern and Asian communities. It is interpreted that properties of the Middle Eastern and Asian communities in Bradford have strong effects on building a brand of city, although Bradford has the image and identity of a British city. As revealed in the Research Background, recognition of images and identity of a city play a critical role in constructing a city brand.

Moreover, with regard to the question for visitors: 'Does Bradford feel to you like a typical British city?'. 38 respondents said 'Yes'. Similarly, it was found that for residents being asked a similar question in Q10, the number of people who said 'Yes' was 30. This result shows that Bradford has formed a distinct image through its

Middle Eastern and Asian communities, which is different from ordinary British cities (see Table 5.14)

Table 5.14: Results of Visitor's Q5 and Resident's Q10

V- Q5: Does Bradford feel to you like a typical British city?

| <b>V-Q5</b>  |                  |                   |
|--------------|------------------|-------------------|
| <b>Items</b> | <b>Frequency</b> | <b>Percentage</b> |
| <b>Yes</b>   | <b>38</b>        | <b>76.0</b>       |
| <b>No</b>    | <b>12</b>        | <b>24.0</b>       |
| <b>Total</b> | <b>50</b>        | <b>100.0</b>      |

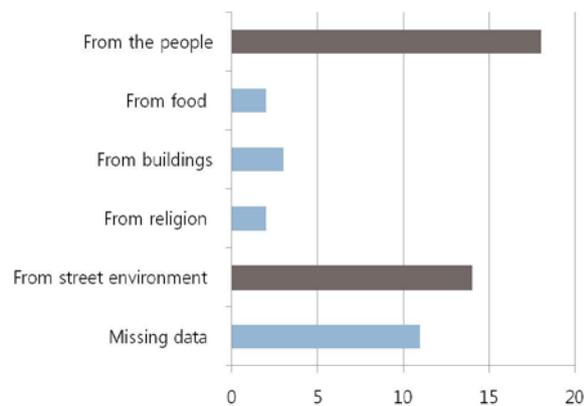
R- Q 10: Do you find Bradford an appealing city?

| <b>R-Q10</b> |                  |                   |
|--------------|------------------|-------------------|
| <b>Items</b> | <b>Frequency</b> | <b>Percentage</b> |
| <b>Yes</b>   | <b>30</b>        | <b>60.0</b>       |
| <b>No</b>    | <b>20</b>        | <b>40.0</b>       |
| <b>Total</b> | <b>50</b>        | <b>100.0</b>      |

As described in the Literature Review, in Figure 5.27 describing responses to Q6 which the importance of image, design and identity of a city as elements of CBS can be inferred from are found: 14 respondents found features of Bradford 'from street environment' and 18 'from the people'. Meanwhile, visitors who answered that Bradford was not a typical city also cited religion and their community (people and street environment) as reasons. According to such responses, the city image has been strongly affected by people and street environment of the city which are visually recognised.

V-Q6: If yes, why what gives you this feeling?

| V-Q6                    |           |            |
|-------------------------|-----------|------------|
| Items                   | Frequency | Percentage |
| From the people         | 18        | 36.0       |
| From food               | 2         | 4.0        |
| From buildings          | 3         | 6.0        |
| From religion           | 2         | 4.0        |
| From street environment | 14        | 28.0       |
| Missing data(No)        | 11        | 22.0       |
| Total                   | 50        | 100.0      |



V-Q7: If No, why what gives you this feeling?

| V-Q7                    |           |            |
|-------------------------|-----------|------------|
| Items                   | Frequency | Percentage |
| From the people         | 3         | 6.0        |
| From food               | 0         | 0.0        |
| From buildings          | 0         | 0.0        |
| From religion           | 6         | 12.0       |
| From street environment | 2         | 4.0        |
| Missing data (Yes)      | 39        | 78.0       |
| Total                   | 50        | 100.0      |

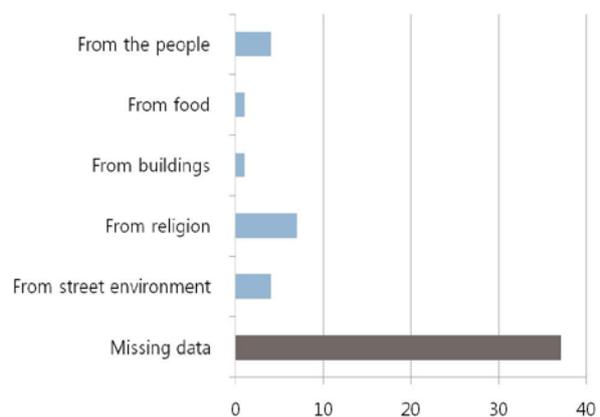
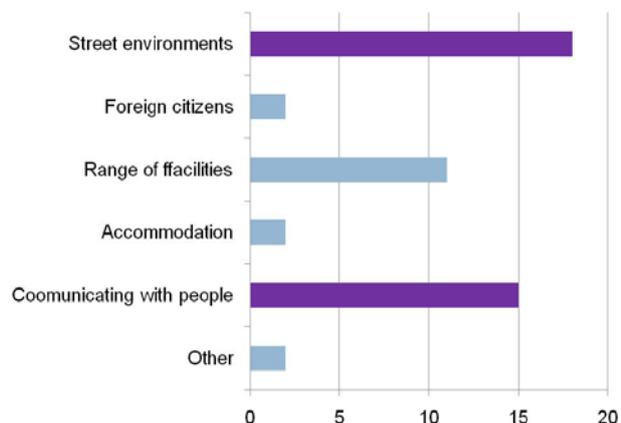


Figure 5.27: Results of Visitor Respondent for Q6 and Q7

In addition, in the response to Q8 among visitors, the visitors were not satisfied with street environment and residents while they stayed in the city. This result indicates that residents have been influenced by the Middle Eastern and Asian communities in their views of the infrastructure of the city (see Figure 5.28).

V-Q8: Have you found anything inconvenient during your stay in Bradford? If yes, what?

| V-Q8                      |           |            |
|---------------------------|-----------|------------|
| Items                     | Frequency | Percentage |
| Street environments       | 18        | 36.0       |
| Foreign citizens          | 2         | 4.0        |
| Range of facilities       | 11        | 22.0       |
| Accommodation             | 2         | 4.0        |
| Communicating with people | 15        | 30.0       |
| Other                     | 2         | 4.0        |
| Total                     | 50        | 100.0      |



R-Q8: In Bradford life, which factor dissatisfied you most?

| R-Q8                             |           |            |
|----------------------------------|-----------|------------|
| Items                            | Frequency | Percentage |
| Lack of cultural content         | 7         | 14.0       |
| Lack of job position             | 15        | 30.0       |
| Lack of British civilised living | 10        | 20.0       |
| Urban safety                     | 5         | 10.0       |
| Lack of landmarks in Bradford    | 2         | 4.0        |
| Lack of tourism                  | 8         | 16.0       |
| Other                            | 3         | 6.0        |
| Total                            | 50        | 100.0      |

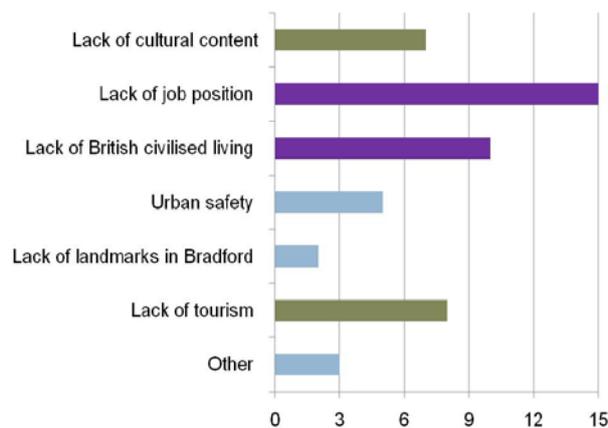
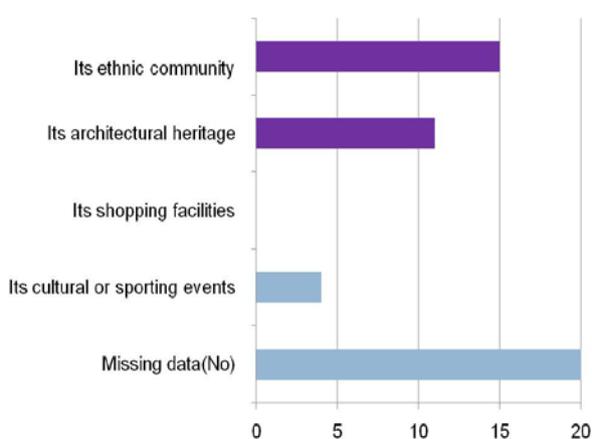


Figure 5.28: Results of visitor’s Q8 and resident’s Q8

When questioned on the most appealing factor of Bradford, residents picked the Middle Eastern and Asian communities and the architectural heritage, which is comparable to visitors' selection of the infrastructure based on the Middle Eastern and Asian communities (see Figure 5.29).

R-Q11: Do you find Bradford an appealing city? If yes, please check why.

| R-Q11                           |           |            |
|---------------------------------|-----------|------------|
| Items                           | Frequency | Percentage |
| Its ethnic community            | 15        | 30.0       |
| Its architectural heritage      | 11        | 22.0       |
| Its shopping facilities         | 0         | 0          |
| Its cultural or sporting events | 4         | 8.0        |
| Missing data(No)                | 20        | 40.0       |
| Total                           | 50        | 100.0      |



V-Q10: What have you found most appealing about Bradford?

| V-Q10                      |           |            |
|----------------------------|-----------|------------|
| Items                      | Frequency | Percentage |
| The Street environment     | 17        | 34.0       |
| The architecture           | 8         | 16.0       |
| The location               | 7         | 14.0       |
| The friendliness of people | 14        | 28.0       |
| Other                      | 4         | 8.0        |
| Total                      | 50        | 100.0      |

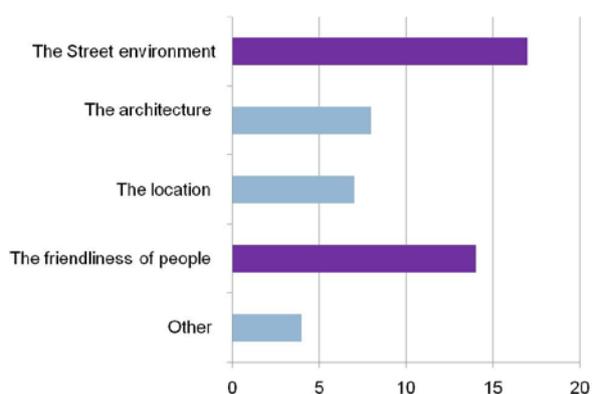


Figure 5.29: Result of resident's Q11 and visitor's Q10

The result demonstrates that the Middle Eastern and Asian communities in Bradford serve as both positive and negative factors for the two groups, residents and visitors. In other words, while the Middle Eastern community has a positive effect, since it symbolises Bradford, it gives a negative image to visitors as British city. These two factors are related to the hypotheses that they are recognised to be positive or negative depending on the nationality. Thus, the third part of the questionnaire compared the difference in opinions between British and Middle Eastern and Asian respondents.

T-test is used to decide whether there is a difference between the averages of two populations. For this survey, it is applied to Q13-15 for residents and Q11-13 for visitors (See Appendix D). T-test analysis was used to verify the hypothesis that the viewpoint of Bradford is different between a British city user, and the Middle Eastern community. To investigate the views of British and Middle Eastern and Asian respondents who are city users, the questions are divided into Item 1 to Item 4, for convenience. Item 1 - 3 are analysed by T-test while Item 4 is subject to Crosstab analysis.

To identify whether there is a difference between averages of the two groups, an independent sample test has been carried out (See Appendix E). According to the T-test, it is revealed that there is a difference between Item 2 and 3 because the significance probability two- sided is less than 0.05.

Item 1: How much do you think that Bradford's identity is derived from woollen industry?

Item 2: How much do you think that Bradford's culture is Middle Eastern?

Item 3: How much is British culture evident in Bradford?

Item 4: What do you think represents Bradford's culture?

Item 1 is the question about the identity of Bradford. It asks how strongly the former woollen industry affected the current formation of Bradford's identity. All participants showed a similar response, with negative answers from both British and Middle Eastern and Asian respondents (see Table 5.15). This means that the woollen industry as part of Bradford's identity has begun to fade away. Communities in Bradford were formed and its identity was built because of the woollen industry. At the moment, most of the communities in Bradford are mainly influenced by Middle Eastern and Asian culture. As a result, it is drawn from Item 2 and 3 that the identity of Bradford has changed.

Table 5.15: The analysis result of Item 1

Item 1: How much do you think that Bradford's identity is derived from woollen industry?

| Item 1            |               |            |                                |            |
|-------------------|---------------|------------|--------------------------------|------------|
| Scale             | British (R+V) |            | Middle Eastern and Asian (R+V) |            |
|                   | Frequency     | Percentage | Frequency                      | Percentage |
| (Least derived) 1 | 4             | 8.0        | 1                              | 2.0        |
| 2                 | 9             | 18.0       | 18                             | 36.0       |
| 3                 | 26            | 52.0       | 23                             | 46.0       |
| 4                 | 7             | 14.0       | 6                              | 12.0       |
| (Most derived) 5  | 4             | 8.0        | 2                              | 4.0        |
| Total             | 50            | 100.0      | 50                             | 100.0      |

As seen in the Table 5.16, Item 2 is the question about effects of Middle Eastern community on the image of Bradford. With regard to this question, British had better understanding on the effects of Middle Eastern community than Middle Eastern and Asians. This result demonstrates that the British seem to think that Middle Eastern and Asian communities have strong images, in their point of view. It is indicated that people think that messages from other cultures are stronger than messages felt in

their own culture. When a certain country's culture is settled as overall city image in foreign country, the image received by residents seems to have a bigger meaning from the residents' point of view (Trueman *et al.*, 2004). Therefore, as mentioned in the Literature Review, it is understood that CBS has a strong influence when a community in a city constructs city identity by preparing design and image of the city.

Table 5.16: The analysis result of Item 2

Item 2: How much do you think that Bradford's culture is Middle Eastern?

| Item 2       |               |            |                                |            |
|--------------|---------------|------------|--------------------------------|------------|
| Scale        | British (R+V) |            | Middle Eastern and Asian (R+V) |            |
|              | Frequency     | Percentage | Frequency                      | Percentage |
| (A little) 1 | 2             | 4.0        | 1                              | 2.0        |
| 2            | 1             | 2.0        | 11                             | 22.0       |
| 3            | 16            | 32.0       | 22                             | 44.0       |
| 4            | 17            | 34.0       | 11                             | 22.0       |
| (A lot) 5    | 14            | 28.0       | 5                              | 10.0       |
| Total        | 50            | 100.0      | 50                             | 100.0      |

Item 3 is related to the influence of city culture as a factor which decides the identity of a city (see Table 5.17). This item is designed to identify that culture widely spread in a city is an inevitable element for CBS. According to the survey, both British and Middle Eastern and Asian respondents agreed that Bradford did not have features of a British style city. In other words, the elements forming the culture of Bradford mainly come from the Middle Eastern and Asian cultures, which have strong influence over the city.

Table 5.17: The result of Item3

Item 3: How much is British culture evident in Bradford?

| Item 3       |               |            |                                |            |
|--------------|---------------|------------|--------------------------------|------------|
| Scale        | British (R+V) |            | Middle Eastern and Asian (R+V) |            |
|              | Frequency     | Percentage | Frequency                      | Percentage |
| (A little) 1 | 9             | 18.0       | 2                              | 4.0        |
| 2            | 13            | 26.0       | 24                             | 48.0       |
| 3            | 20            | 40.0       | 16                             | 32.0       |
| 4            | 5             | 10.0       | 5                              | 10.0       |
| (A lot) 5    | 3             | 6.0        | 3                              | 6.0        |
| Total        | 50            | 100.0      | 50                             | 100.0      |

Finally, Item 4 is presented to verify absolute factors helping Middle Eastern and Asian communities build an image of Bradford. Table 5.18 and Figure 5.30 show that Bradford has image of an international city because of its Middle Eastern and Asian communities. As investigated in Item 1 (see Table 5.15), Bradford's image regarding the woollen industry is not very well recognised while its image of Middle Eastern and Asian culture or as an international city is high. Moreover, the number of respondents who think that identity of Bradford is Middle East culture is higher in the Middle Eastern and Asian group (20, 40.0%) than in the British group (14, 28.0%). In other words, the British respondents (19, 38%) consider Bradford as an international city rather than a city that has been strongly influenced by Middle East culture, while many Middle Eastern and Asian respondents (20, 40%) felt that it is a strongly Middle Eastern and Asian city.

Table 5.18: The result of Item 4

Item 4: What do you think represents Bradford's culture?

| Item 4                         |               |            |                                |            |
|--------------------------------|---------------|------------|--------------------------------|------------|
| Scale                          | British (R+V) |            | Middle Eastern and Asian (R+V) |            |
|                                | Frequency     | Percentage | Frequency                      | Percentage |
| Reputation of woollen industry | 8             | 16.0       | 2                              | 4.0        |
| Middle Eastern culture         | 14            | 28.0       | 20                             | 40.0       |
| Media art                      | 9             | 18.0       | 12                             | 24.0       |
| International community        | 19            | 38.0       | 16                             | 32.0       |
| Other                          | 0             | 0.0        | 0                              | 0.0        |
| Total                          | 50            | 100.0      | 50                             | 100.0      |

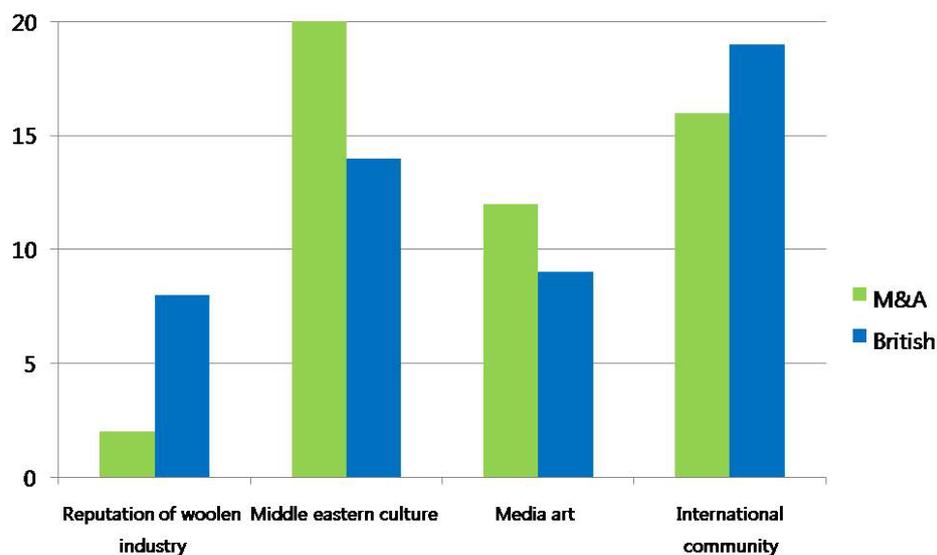


Figure 5.30: The Crosstab-analysis results from residents and visitors

Meanwhile, to investigate the image Bradford has built as part of its overall image, a questionnaire survey was conducted on visitors and residents, whose response underwent a Crosstab-analysis (See Figure 5.31 and Appendix E). It was found that the image of woollen industry, as seen from the previous result (see Table 5.15), has declined as well. Notably, residents (19) showed rather higher response rates with regard to media art in contrast with visitors (2) whose response rates regarding the issue were very low. Most visitors saw an image of an international community with the highest response rate (28). This result indicates that visitors and residents have somewhat different images of the city, and that identity building through media art is rather insufficient. The result implies that British respondents perceive Bradford from a different perspective from that of Middle Eastern and Asian respondents.

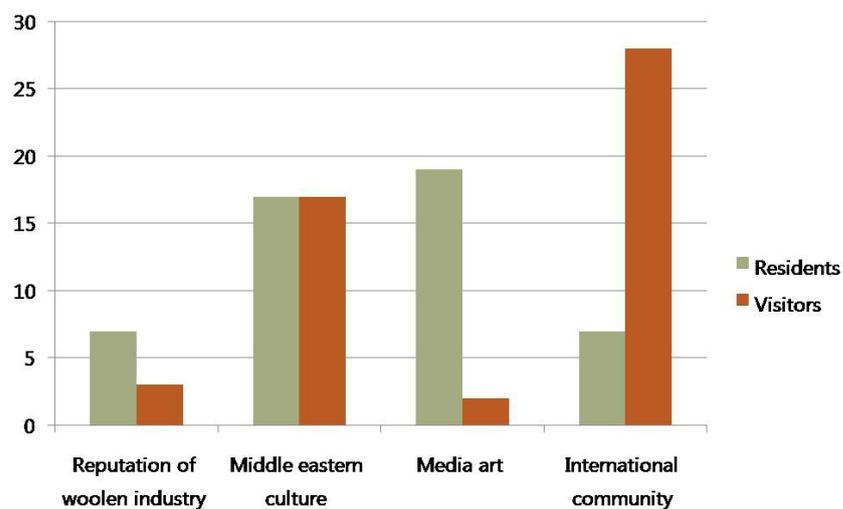


Figure 5.31: The Crosstab-analysis results from residents and visitors

As a British city, the image generated by the community of a different culture is perceived by British respondents as an international city image, which exerts positive influence from the perspective of Middle Eastern and Asian respondents, who are the subjects in that cultural area.

#### 5.5.5.4 The Rich Picture

Based on the considerations and survey aforementioned, a Rich Picture applied for the CBS was built to find out how Bradford should leave its negative image or problems behind in favour of a new positive image. This picture was drawn based on the questionnaire survey and semiotic perspective in the course of dealing with their demands for improved environment and culture and art. The Rich Picture design is for the purpose of making a complete sense as a means of clarifying of Bradford. This performs an analysis and is the method of development current status of strategy progress study through the Rich Picture in the CBS. Summarising the root definition of city case in Bradford for drawing up a Rich Picture, it is organised as follows:

- **Customer:** Residents and visitors – A wide variation and mix of cultures. Revealed Bradford's weaknesses and threats held by its residents and visitors based on their other point of view (It depends on city user's nationality: for example, British and Middle Eastern and Asian) according to the survey.
- **Actors:** City planners, city designers: Academia researching (for example, research institute and university) for local development of Bradford and each organization (for example, cultural art centre, administrative agency and related ministries) in charge performing this. Objective: To develop economical and environmental system for Bradford (Applying on concept of CBS into city design, image and identity)
- **Transformation process:** To promote cultural mixing and social environment through interaction of the cultural and resource components of Bradford (Action directly applied to the CBS which generates positive factors, ameliorates negative factors and develops infrastructures based on the specific phenomenon of Bradford) for enhancing the city identity.

- **Weltanschauung** (worldview of participant): International city with multi-cultural society and multinational, representative media art city as a new identity and an attractive city with culturally diverse experience
- **Owner**: Stakeholders (for example, investors) and Government organisational department– who can support and encourage directly the city branding and marketing project, principally powerful politicians trying to balance the needs of a diverse multi-ethnic community
- **Environment**: International community environment, looking to establish a new landmark and change to become a media art city and diverse city culture for a new city identity

Figure 5.32 can substantiate the conceptual thinking for the CBS in the explanation of transformation and worldview, as well as providing the expected results as shown below.

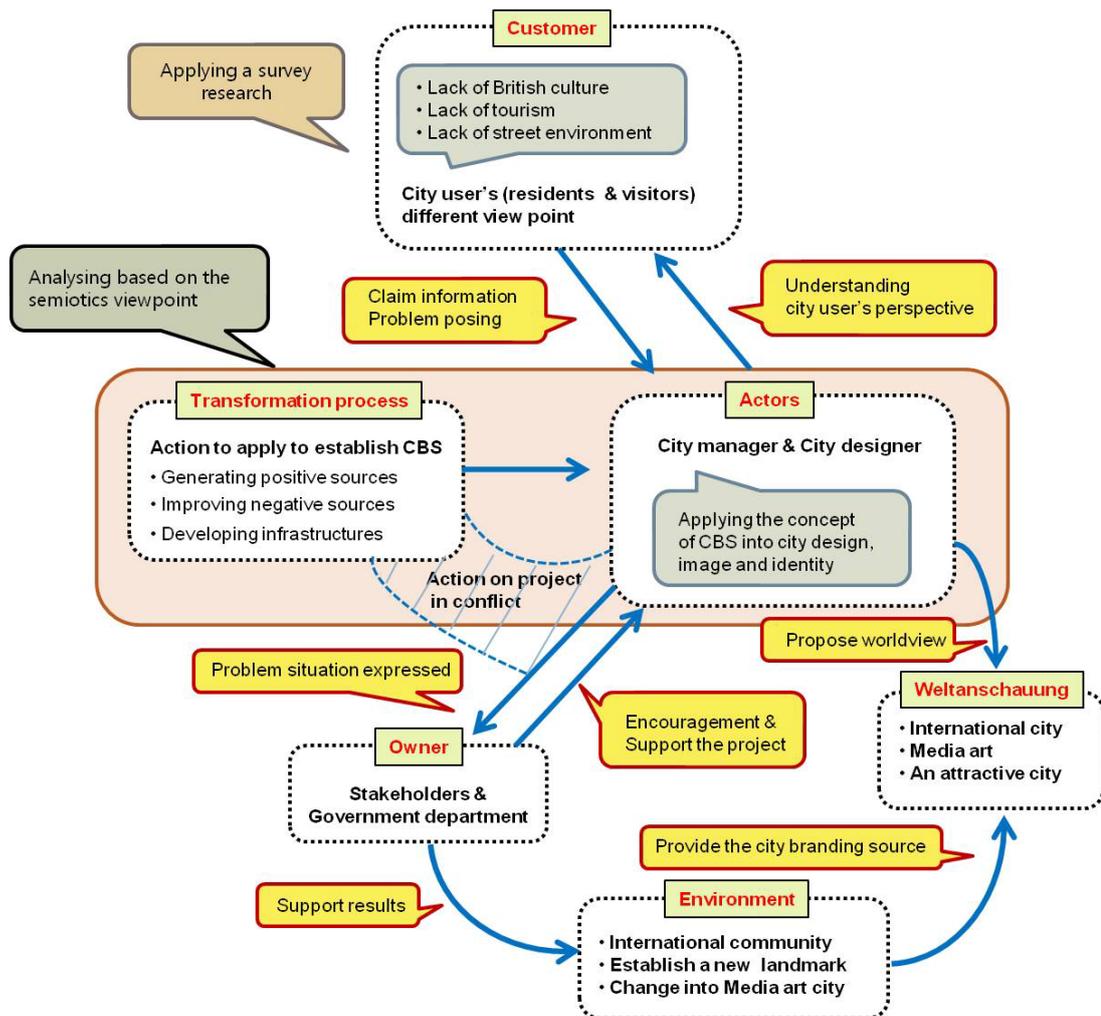


Figure 5.32: The Rich Picture for Bradford's development

The Rich Picture has the problems of the city presented at the root process required for SSM based on ethnography and survey. In order to solve this requirement and city problem, actors consider the direction of CBS within the three categories mentioned above. In accordance with the Literature Review and survey, due to Bradford's International communities, the city's identity is in a chaotic state and its image is backward. These negative factors of the city are not welcomed by investors and some cities avoid an associative relationship with Bradford (Ouseley, 2001).

The Rich Picture was suggested to the *worldview* and environment through *transformation* based on these three meanings analysed from the semiotics perspective. For the process of transformation of negative factors, the positive factors of, social and cultural convergence was promoted. This process was performed through a step by step investigation. As a result, to develop the effect for the city design, through the branding categories of city image, and city identity, three significations were interpreted according to city elements and deducted ranges that are shown in Figure 5.33.

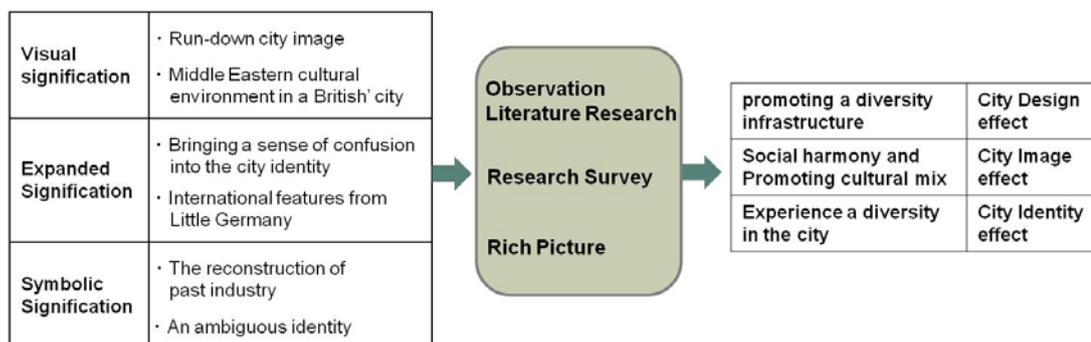


Figure 5.33: The research process and scope for the CBS of Bradford

For the city design of Bradford, the forward direction of visual image interpretation is emphasised by forming an infrastructure that can promote diversity which is one of Bradford's assets. According to expanded signification interpretation, the image of a British city with distinctive features is emphasised by promoting the social harmony and cultural mix from multinational communities that are mixed with various cultures and nations. From symbolic signification interpretation the active connection relation of outsiders is promoted by emphasising the identity of the city which can experience the diversity of assets possessed by Bradford. Based on this, the challenge to enhance the current environment and culture unique to Bradford is presented as follows in the conceptual tool.

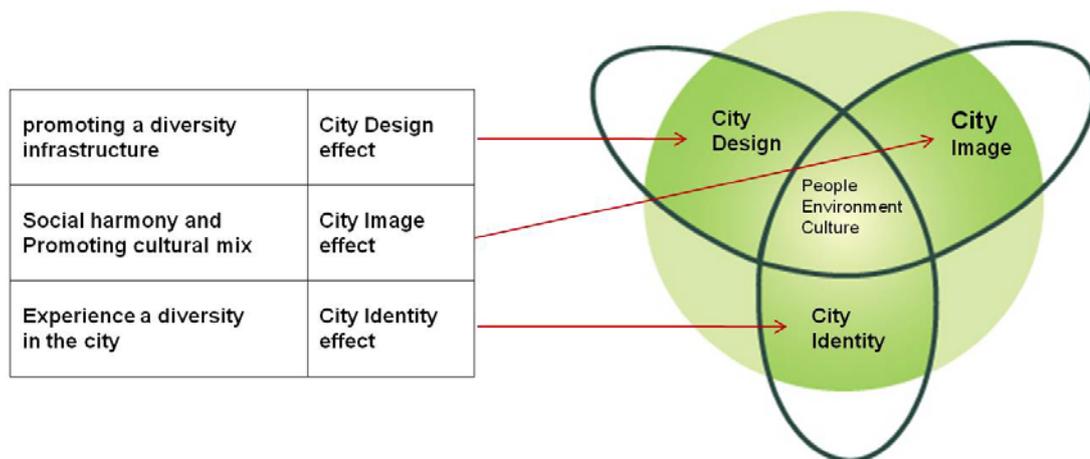


Figure 5.34: The direction for the CBS of Bradford

This introduces a process to build design, image and identity of the city as integral categories of CBS in Bradford. It was applied to the conceptual model based on these categories. However, while a recommendation like this can be a part of a solution, in Bradford's development it seemed that the desire to satisfy every community was most important. By emphasising the attractive factors from Bradford's cultural diversity and social cohesion and establishing the city's identity, economic prosperity can be expected.

#### **5.5.5.5 Results**

The research method performed in the field investigation and semi-structured interviews played a role in the building of man-made communities in the city as data concerning environment and the social condition for studying the city identity of Bradford. City users' perceptions were investigated and the direction of the city identity of Bradford was established.

Full details of these results may be found in Appendix D and E. As mentioned in the Literature Review, it is identified that image of the Middle Eastern and Asian culture has strong effects on Bradford from the points of view of people in this survey. However, it should be noted that such Middle Eastern and Asian images do not have absolute evaluations on building the city brand, rather such images can work positively or negatively, depending on people's viewpoint. At the same time, it is hard to deny that Middle Eastern and Asian images from all elements constituting Bradford create a unique racial phenomenon.

To sum up, it is shown that a community made up of citizens has positive effects on creating city design and city image and constructing city identity. Furthermore, it can be understood that three elements of a city, which are people, environment and culture make brand value of a city through the imagination process. For instance, the

members of the Middle Eastern community act as city brand elements and the environment and culture that they have produced act as factors that evaluate Bradford's brand value.

However, image development is essential for Bradford to establish the new city image it seeks in the future. To this end, Bradford's official "2020 vision" aims to meet the needs and expectations by the year 2020 (Trueman, *et al.*, 2004, Williams, 1999). Importantly, to improve the overall city image, Bradford's CBS needs to eliminate this negative image and to improve visibly its brand asset, or physical environment, for the benefit of harmony with reality (Killingbeck & Trueman, 2004). Designs resulting from visible improvement of the surrounding environment will turn its element into a positive version, leading to a process of constructing a city identity. Consequently, a fuller understanding of the city is the key towards enhancing brand value in the CBS (Killingbeck & Trueman, 2002). If a branding strategy for Bradford is applied to a conceptual model, the result is as follows.

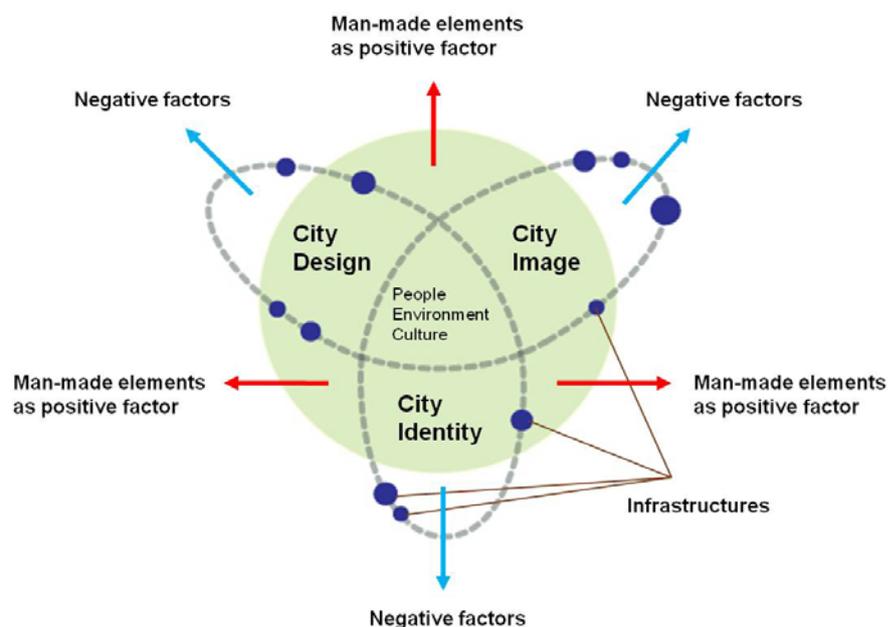


Figure 5.35: An Application model by the result of research

### 5.5.6 Summary and Conclusion

This chapter is investigated and analysed through the case study among the method presenting from the methodology in order to build the conceptual model for the CBS. By methodology, it is showed the way in which users involved in the process interact with each other to make CBS decisions and they communicate their associated image in the city spaces. It was carried out a case study on the perspective of semiotics to analyse three cities.

As an example of highlighting city design, which is one of city branding elements, the first case study of Graz was presented as a successful consequence of city design and identity. The case was about the whole change of city image and the construction of city identity by producing artificial infrastructure. The second case study of Bilbao was a successful example of cultural city image, and the ripple effect and influence of the infrastructure, which produced a significant effect on profit creation. The third case of Bradford concerned the city's unclear identity and examined the significance of city members, city environment and city image as multi-cultural communities built from inside and outside. As described in the case studies, it was found that a strategy of maximising and raising the city value was necessary by eliminating negative city elements and producing artificial, positive elements. Figure 5.34 shows the integrated model of the model showing negative factors and the model showing artificial factors as positive elements, which was presented in each case study.

There is a limit to the highlighting of positive images with only city property. In order to raise the limit, the addition of artificial property improves the positive city image, and as a result, improves the value of city branding. In addition, elements that acted as negative factors can be removed or these factors can be developed and enhanced into positive elements. For instance, Graz's polluted Mur River had acted as a negative image factor, but after the branding strategy, it was transformed into an infrastructure with an environmentally friendly image factor.

In another case, negative factors that occurred from Bradford's various communities developed into a city image with international culture characteristics which made it possible to transform them into a positive factor. Thus, their infrastructure can be flexible according to each strategic direction of each city. The position of this phenomenon is determined according to the interconnected, ring-formed track in the proposed model. Moreover, it was confirmed through the results of the case study and the conceptual model that each elements exist as a city design and by transferring city image to this, it is composed of correlations that influence city identity.

To conclude, the three key issues for Objective 5 were performed through the strategic conceptual model which is applied to the case study: 1) reconcile differences, 2) balance contributions, and 3) apply model

Understanding the role of characteristics of the city in the CBS was necessary to interpret carefully at the city strategy. The realigned city identity for a brand value should be developed with a positive image and design. Therefore, the conceptual model is proposed as an active method through the ways in which individual factors communicate and engage with their infrastructures.

## Chapter 6 Key Issues and Discussion

### 6.1 Introduction

To develop the proposed research theory and key issues in Chapters 2 and 3, Chapter 4 applied a semi-structured interview with experts. Furthermore, Chapter 5 evaluated the model through case studies of three cities. In this chapter, the components necessary to build the conceptual model for the CBS, which is the ultimate purpose of the present study, will be discussed. As a method to derive the elements needed to build the conceptual model, a research analysis by means of interviews and case studies was conducted through both qualitative and quantitative approaches. As a result, in Chapters 4 and 5, the key elements determining the categories of the CBS: city design, city image and city identity are formulated and verified, which is consistent with the research in the context described in Chapter 2. In addition, the determinants of the attributes of these categories were found to be people, environment and culture as the factors of a city, which was empirically verified through case studies. This chapter presents the principal findings from the primary research (see Figure 6.1). Moreover, these issues and their roles and expected contribution in integrating a new conceptual model of the CBS will be incorporated.

The primary research is composed into four methods to achieve successful integration: 1) Method to achieve creative strategy 2) Method to validate views from experts 3) Method to apply to effective cases, and 4) Method to discover key elements. Therefore, the results of verification are deduced into four groups: 1) Presentation of new directions for CBS based on the semiotics perspective 2) Key factors of how to compose city branding 3) Contributions of key factors to CBS development 4) CBS's context as shown in figure 6.1.

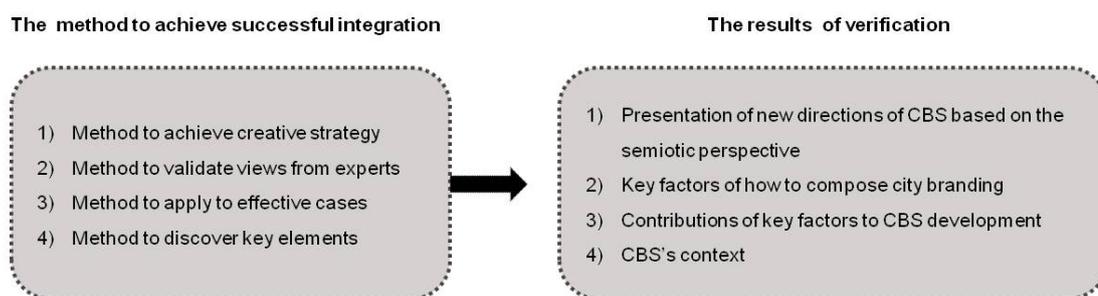


Figure 6.1: The principal findings from the primary research

## 6.2 Presentation a New Direction of CBS Based on the Semiotic Perspective

The major theory of this research relates to the city branding construction, and the first validation result to be considered is presenting a new direction through the semiotic perspective. The verification that the access to the semiotic perspective is effective was drawn from the elements comprising CBS and analysis of their correlations. After this, interviews with experts were validated for the verification of proof through the grounded theory.

For the purpose of the verification, the semiotic access was focused on the interpretative method to decide whether this would be possible in the CBS. First of all, in order to increase the positive value of a city or exclude negative significances, there was foremost a need to discuss images associated with these elements. For instance, one interviewee agreed with interviewer that “...an *external audience might say that Big Ben and red double-decker buses are part of London’s image, because these represent the perception of London to people outside. Bilbao now has the image of the Guggenheim, so if anyone mentions Bilbao, they have a picture in their mind of the Guggenheim.....*” Another interviewee makes a statement as follows. “*The strategy should be based on building awareness and building identity. The*

*awareness is created by building relationships with the media because a lot of evidence suggests that public relations are an effective way of building brands.....”*

This would be an interpretation through semiotic effects which have a second meaning playing a role of medium by making people associate each infrastructure with the city image.

In addition, as revealed in the grounded theory analysed in Chapter 4, most interviewees presented positive opinions about the application of semiosis when developing CBS. In other words, this indicates that semiotics can be used as a theory to interpret in detail the association effect that recognises a city image and city identity through the elements that structure the city. The same point was presented in the Literature Review, and this study aimed to actually apply and verify the attempts for new interpretation and analysis methods as such through case studies.

Moreover, the Rich Picture presented in Chapter 5 was assembled with applicability to the influence and effect reaching to the CBS through the semiotic analytical method. This Rich Picture presents the need for unification of the different structures, as mentioned by most interviewees. Furthermore, it shows that each root definition based on semiotic analysis methods and CBS as application of city's semiosis can be specified as a tool to understand the overall flow of the CBS in an easier and simpler way.

The study found that new methods of approach methods as such can present new directions for the CBS, which fundamentally needs to observe and interpret the city. Particularly, in observing a city, regarding application of extended signification of infrastructures to the CBS and relevant analytical process, most of the interviewees gave positive responses. In other words, it was identified that semiotic perspective in city research are conducive to improving the understanding of city brand value and city analysis. Therefore, it was also confirmed that semiotic perspectives provide analysis and evaluation standards on the basis of results by data-collection, data-analysis, and field research, required for the system of city research.

### 6.3 Key Elements of How to Compose City Branding

The second verification result is a necessary important factor for configuration of the city branding. It could be the basic proposition which has to be tested for verification, because of the importance of the relationship between design, image and identity of city as an important standard factor to build up the CBS's conceptual model. For the purpose of the verification, a semi-structured interview was conducted, and the properties of city branding in the CBS' process were collected. The questionnaire in the interview asked respondents to provide the necessary elements for the city component and city branding in the CBS. In this process, interview data was categorised to clarify collected keywords and verify their roles as the elements of city branding. This section describes two key issues: 1) key elements of city branding development, 2) relationship of key elements in the city branding

1) The first issue, an analytical process to develop the key elements of city branding, was conducted based on opinions shown in questionnaires through interviews with five research participants. Open-coding and axial-coding were used as interview data for each area to extract city brand elements. Data from the interview was checked structurally and used to develop six elements (city design, environment, city image, culture, city identity and people). As shown in the interview data, these six elements were regarded as frequent elements of CBS.

However, there appeared to be potential for confusion between the concept of the core category as city image and city identity, as stated by some interviewees. Furthermore, it is not easy to accurately define the concept of the core category including city design, but as stated in the Literature Review, city design was defined as visual expressions based on the values created through the culture of a city. As for conceptual differences, city identity was defined as providing the value of city equity for city branding and city image as being noticed from the perspective of an "outsider" in the city, based on the association transmitted to the outsider through experience of something different such as media (see Figure 2.6). The concepts of

each category were defined and divided as core categories discovered through the supporting grounded theory in order to gain positive effects for detailed management for the CBS.

This can seek validity from the theory of 'category management' which is used in the product retail management theory. The category management seeks to complement "supply management" improvements (i.e. improvements in sourcing, purchasing and supply) with "demand management" activities (i.e. managing assortments and the introduction of new products) (Gruen & Shah, 2000; Dewsnap & Hart, 2004). It carries out a role as system management method. In addition, many scholars and journals, have discussed the effect and necessity of categorisation use (Ross & Warren, 2002). They stated that categories can classify a large variety of objects, problems, and situations and can then predict, explain, and solve problems. This can be conscious of the object in that, it guides how to classify, and it helps in order to classify its features.

Therefore, to manage the demand and supply system arising in the course of CBS, the city elements need categorising. A category management is to develop the category discernment of city observation and analysis information required for the process of attempt to play a "category captain" role and to materialise the CBS (Gruen & Shah, 2000; Dewsnap & Hart, 2004). This can be effective in a concept setting and in categorisation with a key interaction in the city study, and can build coherent categories from the knowledge of research investigation. In other words, these three key categories serve to provide the demand-supply relations mentioned in the category management as the subjects influenced by sub-categories such as people, environment and culture. Through the content of demand and supply provided as such, CBS is established. Therefore, the access of the CBS of category concept plays a role as leader which can manage the base of the significant contents of city phenomenon.

In particular, the guide to building the branding value of city constitution element based on the core categories of city image, city design and city identity proposed in this research is provided. Consequently, it proposed elements determining attributes of the city image, city design and city identity which are at the core of the category as elements building the city branding. In addition, the verification process concerning people, environment, and culture as city constitution elements determining attribute of the core category clarified the significance through the three case studies.

Experts were interviewed to find out whether the three city elements could be treated as decisive elements and attributes of each category. Then, analysis based on the interviews was conducted through the grounded theory. In this case, determining the exact features that are necessary for this classification requires quite a lot of interpretation and abstraction (Ross & Warren, 2002). This effort can lead to the classification of a category and application of the items of the same category related knowledge or information in order to achieve the object of branding strategy. Consequently, the contribution of the six presented elements through the analysis of the result of the case study could be clarified. Also, the interview process established that this analysis could play a role as a factor determining the attributes of the city. This leads to the necessity to clarify the relations between these elements.

2) The second issue of researching the relationships between city branding elements such as city design, identity and image, required to develop the category concepts for each elements. In order to solve this problem, the relations between each city branding element were examined by conducting selective-coding of the interview data and focusing on core categories. Moreover, the case study proceeded to prove a relationship between these categories and the city constitution elements, which means that they can be applied to the CBS. For example, some interviewees mentioned that *“Environment would be parallel of design and architecture in changing the whole character of a city”* and *“City identity is relevant to the local culture...and landmarks depend on the culture or surrounding environment.”* None

of the opinions of the interviewees were limited to the independent significance of each element. They all agreed that significance was relayed as a correlation with other elements or categories.

In addition, the essential city constitution element in each city through the case study stated that the character of a city is formed by people, environment, and culture. For instance, in the case of Bradford the nationality of the residents applies as an element that decides the culture and environment of the city to establish the overall city identity. In addition, Bilbao and Graz where culture and environmental elements have changed, city image and design are used as cases to examine the influence of such elements on the key categories. The following example could confirm a similar context: *“I think history, environment and culture are linked to each other and have established a museum. This has given it a city image and it now has a new culture. It also has a city identity.”*

Therefore, these relationships are formed through the influential interaction through the case study. Their relationship addresses solving the tasks of the city branding, such as the decoding paradigm in the categories, the conceptual model relations that are relevant for solving the problem into their category representations and use of those relations for later classifications (Ross, 1997; Ross & Warren, 2002).

These three elements are components that establish the characteristics of a subject city, based on which a semiotic analysis began, and their correlations were found to be key elements for the CBS process. Thus, the integration of a contribution considering the elements of city and categories for city branding are needed. This was confirmed through the interview. The next stage will discuss integration analysis of these elements for the CBS.

## 6.4 Contributions of Key Elements to CBS Development

Identifying how the city category could be illustrated through these city elements is verified in the CBS context. This demonstrates how to analyse based on the proposed essential elements through the semiotics perspective described in the CBS, presented by the case study. The case study first considers the insight offered by the elements and categories based upon the framework provided in the Literature Review and then considers the application to the Rich Picture as a build-up of the CBS's conceptual model. When it comes to the contributions of the sub-category city elements in determining the attributes of city design, image and identity, which are core categories of a city, the following verification process was adopted to integrate the CBS.

**1. The role of people on CBS:** Among the city components, “people” is an element determining city attributes, and Bradford is suggested as a strong case of design for people, city image associated with people, and city identity revealed through people. This was verified by the opinions of visitors and residents of Bradford. It could also be confirmed through the opinion of interviewees. Moreover, the environment of a city can create the environment for people and the city culture can look at character in the behaviours or the lifestyle of people. For instance, city design was planned so that the city environment of Graz could ultimately create the environment for people. This was transformed into a positive image of city and in conclusion, the identity of Graz was changed to represent an environmental city. Moreover, as stated in an opinion of an interviewee, ‘A city is designed based on people actions and thoughts,’ man was found to play an important role as a significant element of a city.

**2. The contribution of environment on CBS:** Among the city elements, environment plays a substantial role as a medium. Environment is made by man in some ways, and it represents culture at the same time. As described in the case of Graz, the key category differentiated by environment changed overall city design for a positive city image. City design is a tangible concept of city environment expressed

visibly, while city image is the expression of invisible and intangible concept. Moreover, these tangible and intangible concepts are combined to build city identity. This is well expressed in the case of Graz. Graz demonstrates visual results of pursuing eco-environment by implementing city design where buildings encounter the environment and green buses run to protect the environment. Furthermore, the overall identity of Graz has finally been established with the intangible concept of eco-environment infused as a city slogan. In addition, this was also confirmed through the survey in the case of Bradford. The relationship of the environment and city design was confirmed also in most of the interview contents: “we have buildings and people and activities and also a virtual and physical world in terms of a built environment and citizens.” Such reference to the implications associated with those buildings explains the relations they assume quite well.

**3. The contribution of culture on the CBS:** It was proposed that a culture will play an important role in the CBS. A culture plays the role of determining the whole image of city as the element determining the background of city. In Bilbao’s case, its image as a city has turned into that of a representative cultural city through the Guggenheim. This is compatible with the following interviewee’s opinion: “... a city could be inspired by good practice, but like any branding if you do not start from your own culture, your unique properties or features you will not be successful in branding.” This culture is the starting point of city attributes. It was verified through the interview that many cities express their characteristics with history and culture interlinked, which was confirmed in the questionnaire survey on Bradford (see Figure 5.18, Figure 5.19 and Table 5.14). Most of respondents in the survey answered that the Middle Eastern and Asian community culture molds the image of Bradford. It was also verified that culture serves as a major component determining the core-category attributes for CBS.

The following three sections discuss key issues through the semi-structured interviews and case studies: 1) Presentation of new directions for CBS based on the semiotics perspective 2) Key factors of how to compose city branding 3)

Contributions of key factors to CBS development. The verification result illustrates a process of overlapping boundaries as follows.

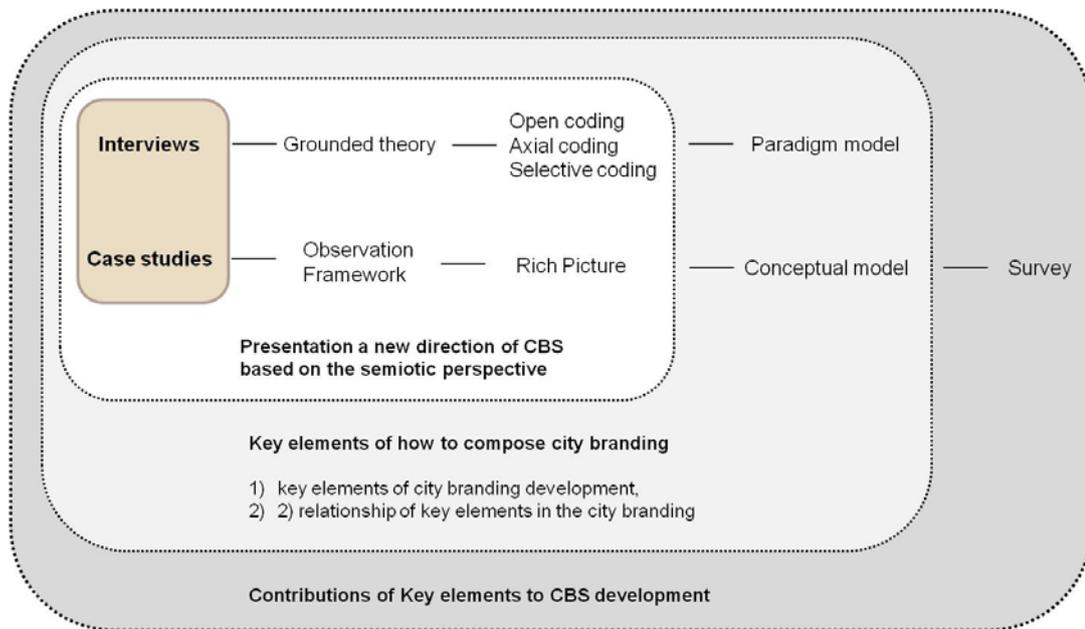


Figure 6.2: The overlapping boundaries of three key issues

## 6.5 The Context of CBS

In order to develop the context of the CBS based on the results of the interview data and case studies, direction of development of core categories and the city's key elements must be clarified. As a result, the findings can be divided into two groups:

- 1) The city's key elements of how to analyse full integration of CBS
- 2) CBS' scenario.

The findings were developed through the interview findings and case study based on the Literature Review (The interview findings presented are already sorted and analysed in Chapter 4, the summary of the interview is presented in Appendix B).

### 6.5.1 Key Elements of How to Analyse Full Integration of the CBS

To pursue successful brand values by developing the assets a city possesses, an integrated tool for analysing CBS is needed. Therefore, reviews on core components of a city, in-depth interviews with experts and case studies were conducted to find a direction for CBS. Most interviewees agreed that an integrated CBS is necessary. An interviewee stated about a reason of the necessity, “*CBS should help people understand, translate or interpret a city.*” Another interviewee explained, “*City identity is like a corporate brand, so a city needs treating as such.*” One frequent problem in the city debate is the lack of proper tools to ensure successful implementation of the city brand because of its complexity (Li & Yeh, 2000). Thus, integration management to manage and develop the various city assets is needed.

According to these opinions, embarking on strategic studies of a city requires an integrated system more than anything else in that a city consists of a complex system. These components are largely categorised into people, environment and culture, based on which another three categories for city branding are built including as city image, design and identity. In addition, for empirical verification of the integration processes in the explored city elements, case studies were conducted.

As a result, the boundaries between factors determining city elements and core categories whose attributes are fixed by such factors are viewed to assume interactive relations. In addition, a domain of the factors of the positive or negative image from the city study becomes the standard direction in the CBS. This illustrates that each concept of core categories ultimately exercised for CBS is settled and characterised by each city element. Accordingly, the boundaries among factors and core categories should be integrated to develop assets and brand values in the city.

That is, the relationship between a large amount of information and the features of the city can be managed and integrated for the CBS in the category domains with their uses. Thus, the relationship is developed with a dynamic and integrated

understanding with all information and features of the city generated in a relationship among the city environment, culture and people. This is applied to the conceptual model through the process shown in the figure below. In the next chapter, the formulated conceptual model is addressed in detail.

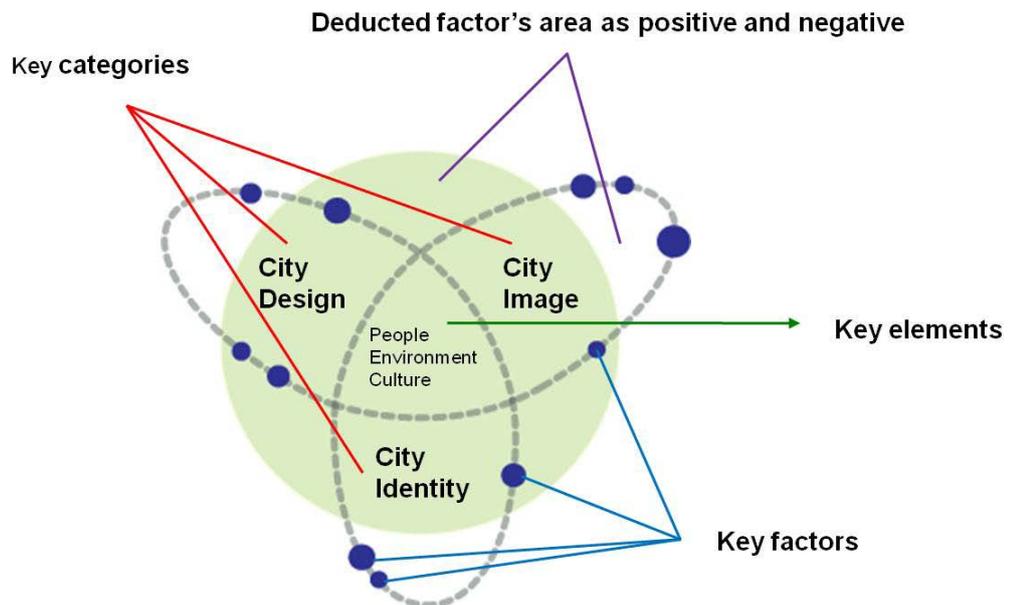
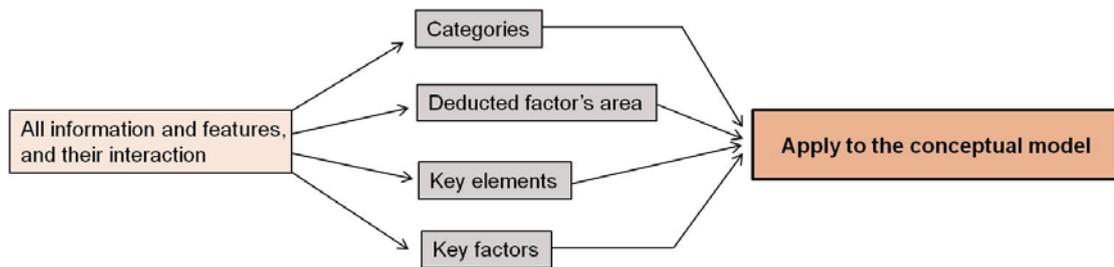


Figure 6.3: Integrated process applied to the conceptual model

### 6.5.2 The Context of the CBS

Most of interviewees remarked that the most important aspect of city development is a budget, on which successful city development relies. Such a statement underlines that CBS has not been studied as actively as city marketing strategy in the academic world and that city strategies have mostly focused on city marketing theories. Undoubtedly, every strategy to boost the economy calls for a positive drive and funding from the government as a *sine qua non*, which is excluded from the CBS in the present thesis.

The main object of this research is to explore the early understanding of the potential of the city to promote investors' decisions for CBS. By paying attention to the opportunity of the cities and studying their overall society, mistaken investment decisions in the early stage can be prevented (Berg & Braun, 1999). If the analysis of enough research and feasibility of positive factors are made, and the results delivered to the investors before their intervention, it can provide the possibility of increased support. In addition, the study results can also guide the direction of continuous brand management of the cities after investments are made.

On the other hand, poor perceptions of a city can devalue its image and have far reaching consequences for its future prosperity (Trueman *et al.*, 2004). The focus of this kind of research was also explored to the case studies with same viewpoint. Such negative relationships reduce not only the number of internal investors, but also the potential external investors. A city analysis of this research requires the research of the cognitive process as a core step in order to promote positive investment. Thus, the perceived brand value of the city is more clearly delivered to the investors.

Consequently, the in-depth interview was concerned with every aspect except the funding. All in all, every interviewee set forth a view that city development requires every component to be integrated, and interactions between them need studying. The statement was confirmed by the case studies. The ways in which three elements

determine city attributes were analysed based on three categories through three types (such as a visual, symbolic and expanded signification) of analytic processes resulting from sign actions (see Table 5.5, 5.10 and Figure 5.24). For instance, the membership of the Middle Eastern community in Bradford has been formed by the environment, which has been settled in by the members, who have built the culture in Bradford. Subsequently, the environment and culture have established the city design, and city image was constructed through the city identity. This was confirmed in the questionnaire survey with residents and visitors. As for the factors determining Bradford's city image, 68% of respondents said that for them this was perceived from the Middle Eastern and Asian communities (see Table 5.19). 64% thought Bradford's culture including its street environment had been formed by the Middle Eastern and Asian community (see V-Q6 of Table 5.8). This result bears out the assertion of this study that people, environment and culture interact with one another, serving as core categorical factors determining city brand values. Thus, it shows that these three elements of the city interact with each other and decisively influence the rating of the city brand, which is indispensable for the CBS.

Ultimately, the characteristic interactions in a city were verified as an indispensable aspect for the CBS process, and each element was found to contribute to a complete integration. In addition, the method of understanding a city with Rich Picture as a SSM tool to translate a city from the semiotic perspective for CBS was developed. Such an understanding of the CBS process is linked to the expression of Rich Picture interaction for the communication between objects relating to this process, and eventually their contributions and integrations were linked to the CBS.

Finally, investigations and analyses on all studies provide a perspective to analyse it on the basis of these three elements and three categories of the CBS. At the same time, these results demonstrate that the translation from the point of semiotics and following an empirical analysis method to examine closely the message of each city's special features (for example, a design to communicate with a disconnected environment, the success of a paradoxical image to renew a negative image and a

city identity made of peculiar social communities) took an essential role in building the CBS concept model.

Meanwhile, negative components in a city influencing CBS and positive ones to overcome such negative images were also studied. This is proved in the case study. For instance, as in Graz and Bilbao studied here, a negative factor such as air pollution depreciated city image, leading to city designs which were not appealing to city users. Eventually, the identities of the two cities were associated with a post-industrial city and air pollution. Later on, such negative factors were removed and positive counter moves began to develop. For example, Bilbao's Guggenheim and Graz's Kunsthaus, Insell and Green Buses have rendered positive infrastructural factors contacting city design, image and identity. As a matter of course, the positive artificial infrastructure has led to city equity and brand value growth and built an ultimately successful CBS. Therefore, the results again illustrated through the case studies that the city can incorporate the analysed significations into the key categories and use the conceptual model for their classification. These findings give impetus to the development of concept models for CBS fully integrated through mutual contributions.

## 6.6 Conclusion of the Findings

In this chapter major findings related to CBS through qualitative and quantitative methods and their contributions were described. In addition, full integration of the CBS through contribution of each finding was discussed. Each of the findings were verified and integrated as components influencing the CBS. This result supports the hypothesis that city users and the physical and cultural environment of a city form mutual relations. Besides, the hypothesis that a semiological approach to CBS is a viable analytical method is confirmed.

An interesting probing result is that city elements are interlinked and form connections in between the boundaries among them. That is, they exist not as independent but as interconnected elements. Furthermore, these components act as attributes determining the core categorical concepts for city branding. City infrastructure is required to exist excluding any negative factors in favour of positive aspects and is developed to raise city brand values including city image, design and identity. As previously mentioned, the attributes of elements composing a city determine the core categorical concepts ultimately leading to CBS. Hence, a discussion on the contribution and integration among those components was found meaningful in developing CBS. As a result, the basis for the new conceptual model for the CBS includes:

1. City elements such as people, environment and culture to develop city equities and the boundaries among them read as interactions.
2. As core categories determining the values of city brand, city image, identity and design establish attributes by means of city components. Moreover, those categories have interactive connections present in between them.
3. It is clearly understood that a concept model for integration of contributions of complex and diverse components is necessary.

Thus, it was confirmed that a new model is used as if it were intended. In the following chapter, these findings will be developed further to formulate a concept model for the CBS (see Figure 6.4)

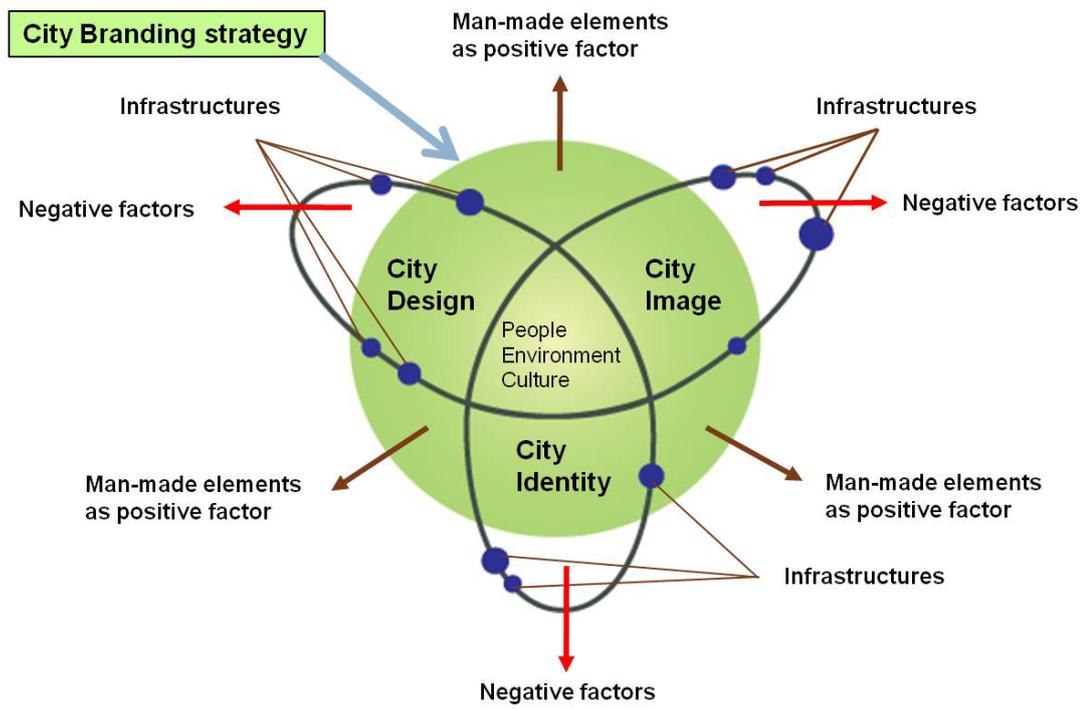


Figure 6.4: The conceptual model for the CBS

## Chapter 7 Model Formulation

Based on the result of the research, an integrative model is developed encompassing key antecedents, process and outcome factors, and the interrelationship among them. Furthermore, a new conceptual model is formulated based on the introduced framework. This chapter presents the procedure of the model formulation, which can be divided into four steps.

Firstly, the key findings for comprising the CBS are summarised in the first step. Secondly, it is acknowledged that the previous elements that compose a city are mutually correlated. Thirdly, as the relationship among city elements can be interpreted from the view point of semiotics, the structure of a concept model expressing their connection is developed. Finally, the procedure formulating the conceptual model is explained in relation to the CBS. For this, as a procedure to formulate the proposed conceptual model a detailed description of the creative techniques through the SSM is provided. Thus, the new conceptual model and its implementation are proved.

### 7.1 Conceptual Model's Key Elements

According to the key findings mentioned in Chapter 6, the core category in the CBS is affected by the development and attributes of a city element. The concept models comprising the CBS based on the key findings, go through four stages as follows:

1. First stage: Composing elements of city

People, environment, and culture are the main composing elements that determine the characteristics of a city

2. Second stage: The first stage + Core categories

City design, city image, and city identity are core categories that establish city brand

3. Third stage: The first stage + second stage + added composing elements  
Infrastructure of city, negative and positive elements of city
4. Fourth stage: The first stage + second stage + third stage + integration concept  
For the purpose of the CBS, the new contribution is created through combination and integration with the first, second and third stages.

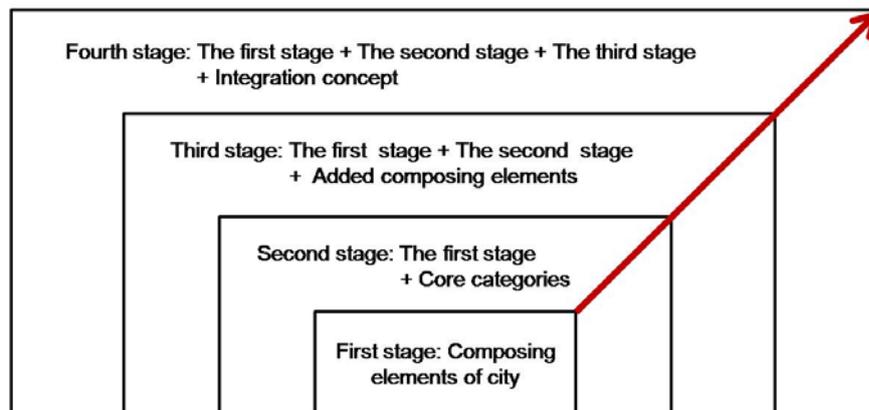


Figure 7.1: The concept stages of the key findings

With the basis of four such stages, the new conceptual model concentrates on offering basic instruction that is appropriate to the CBS development. City development, which was progressed based on city marketing theory, can have elements figured out and strategized for city branding, which would consistently develop and improve the brand value of the city. Through each conceptual element, the concept model of the CBS, as well as the direction it can be executed, should be established.

The first stage is the basic element composing the city, which is also the core element. These are importance elements that establish the goal and direction of the CBS fundamentally, and they influence each core category of the next stage as common elements, whilst also, mutually interacting.

The second stage is the core category for establishing city branding, and the city composing elements of the first stage, which are the attributes of city, affecting each core category according to their contributions. Thus, the core category and composing elements function as strategic context.

The third stage considers negative and positive elements that take the role of variables regarding city development. By reviewing elements of the problem and the core elements, the positive elements are generated. In the context of the CBS, the negative elements apply as variable elements, and, because they are identified as unnecessary elements for the CBS, they are targeted for elimination. For example, regarding Bradford, the buildings of the remnants of the woollen industry, which took a prominent role in the previous city identity and image, are targeted for elimination due to changes in age and culture. Furthermore, to imprint and continue the strong cultural city image of Bilbao, the elements that associate with an industrial city also should be eliminated. In another context of the CBS, artificial elements that offer positive elements, which apply as variables, take their roles in the city design or city image. For example, the Guggenheim of Bilbao took the role of city design as positive infrastructure, but it makes the image of a cultural city. Thus, the city identity to be built can be established.

The infrastructure generated in the first and second stages are flexible as positive or negative elements. For instance, the infrastructure of the Middle Eastern community formed in Bradford has positive elements of an international city and this applies as a positive element for Middle Eastern people, but because it lacks identity as a British city and, because of the trouble from being an international city, this also applies as a negative element. As such, the reason for claiming infrastructure among the components of city is flexible. In this aspect, infrastructure is shown as dependent in relation to a strategic decision. Thus, it is shown that the characteristics of infrastructure have a direct influence on the CBS process in the course and the result. Therefore, infrastructure of the city seems to have its characteristic property as an important influence on its core category, and it is flexible according to the situation.

As such, most characteristics manipulate variables beside the CBS's determined action. Through environment detecting ability, such variables sometimes have great influence on the settlement of a strategic method. Such will affect the cognition of the strategic problem, and also affect its diagnosis (Porac & Thomas, 2002). Moreover, such elements can affect the sequence according the characteristics of the process (Hutazschenreuter & Kleindienst, 2006).

In the last stage, based on three previous stages, a new contribution is created for the purpose of the CBS by integration and harmony. For the CBS, the course is determined by suggested composing elements, and the result is estimated. In other words, city image, city design, city identity make city brand value, and the characteristics of the category include the decision of the CBS. Consequently, such goal and direction of CBS is realised through four stages of conceptualisation. The suggested elements comprising the four stages include all elements checked through the discovered subjects in the Literature Review and case studies. With this in mind, figure 7.1 can be used as a concept model, and offers a concept for helping the formulation of the resulting model structure.

Figure 7.1 comprises the concept model and recommendations for its' implementation will be found in section 9.3.

## **7.2 The Interaction with All Factors**

Variables, generated from changing society and environment, and the relationships between them, are diverse. Viewing this as a basic assumption, the semiotic perspective shows the true value for information, observation, and settlement of interpretation regarding variables. As city element is defined as the attribute of a city brand, a perspective for interpreting and managing it is necessary. In addition, this perspective shifts the focus from a strategic component choice to significance change, highlighting the interaction influences on the strategy system. To interpret all mentioned elements in a semiotic perspective draws attention to the integration of the

CBS by understanding their contributions and interpreting interactions. In addition, it is clear that contribution of the elements dominates as a dependent variable in the flow of the research regarding connecting with the CBS. Thus, applying semiotic perspective research studies could show whether and how elemental characteristics change due to changing contextual factors of the CBS, thereby providing a direction of strategy implementation. Integrating the organisational members affected by strategy implementation is essential for successful implementation (Beer & Eisenstat, 1996; Hutzschenreuter & Kleindienst, 2006). For this reason, the integrating course regarding the interaction of the city elements, which is formed by the context of the CBS follows.

Firstly, it would be useful to develop and negotiate multi-dimensional elements for the CBS. For instance, objective meaning (first meaning) which elements have are yet early to explain strategic problem. Regarding that, the interaction between the factor occurring in the context of the CBS for its extensive research and dynamic characteristics should be reviewed. Because, according to the interaction element is a difference in a secondary meaning. Elements are generated as the secondary meanings correspond to each key category and present the strategic direction. That is, the key categories presenting the direction of the CBS affect the strategy structure with the meaning shared for a common strategic aim through the generated second meaning generated in the interaction.

As a system of shared meaning (Shrivastava, 1985; Smircich, 1983), strategic structure applies as an important variable for valid strategic progress (Hutzschenreuter & Kleindienst, 2006). This means that the role and contribution of elements become different according to what context they lie in. In addition, they change depending on their connection with other surrounding elements. In other words, the role taken in the city as an individual factor and the contribution of elements performed within the context of the CBS are different. Understanding each element and contextual element as an interaction (Hutzschenreuter & Kleindienst, 2006) should be done as strategic selection made in a frame called CBS. For instance, whether Bradford's Middle Eastern community is formed within a city of England or

within a Middle Eastern country comes to have different meanings and contributions. Thus, the composing elements are executed to contact with other elements, and, through such course, they are connected by interaction with other surrounding elements, which should be evaluated.

Secondly, regarding interaction, the importance of the cognition process in the strategic course should be considered. Particularly, the CBS is a strategy for increasing the value of the city, so cognitive bias of elements should be recognised. The view point of semiotics can induce a daring delivery of meaning to overcome the elements which go through the cognitive bias. For example, Graz overcomes the problems of environmental pollution and blockages between the east and the west through two buildings. The cognitive bias regarding the two buildings which induce tourists as a peculiar building design is estimated differently through the semiotic perspective. It was to overcome the east and the west blockage and to escape from environmental pollution, which is the result of a successful cognitive process attempted to increase the value of the city.

As such, the importance of the cognitive process can induce strategic movement and can plan the increase of value for a city branding. Even if a semiotics approach inevitably increases the complexity, it guarantees sufficient understanding of the city.

## **7.3 Conceptual Model Structure Development**

### **7.3.1 The Importance of the Concept Model**

A traditional approach to carrying out the CBS is to build a model (Ackoff, 1981). Particularly, in order to understand the complexity and through interaction like the CBS, a model which can have strategic flow figured out is necessary. The necessity of the model can be found in various studies. A “model” is defined as a structure that has been built purposely to exhibit features and characteristics of certain scenarios (Sen & Vinze, 1997). Furthermore, the significant reasons for constructing models

may be summarised through Williams (1990):

- “a. Enhancement of the understanding of the scenario being modelled is achieved.*
- b. Development of a more complete set of alternatives is accomplished. After building a model, it is usually possible to analyse it to find different courses of action that might not otherwise be apparent.*
- c. Management of the complexities of a situation is possible.”*

Moreover, Willemain (1995) states that, when constructing a model, “modelling can be described as the process of developing an analogical system of relations, and the resulting model is comprised of entities and the relationships between them”. As documented when mentioning about the importance of a model, the scenario of interaction by cognitive process, which is generated in the context of the CBS, can be managed through the model, and understood as a system that can predict city development. Furthermore, the concept model, through a semiotic perspective, can explain anything from theoretic issues of city strategy to complex phenomena, such as potential meaning and direction of interpretation. Therefore, the study of semiotics is previously held for systematic future work as a concept model for the CBS.

### **7.3.2 The Structure of the Concept Model**

Regarding the context of the CBS and the model structure, elements of the CBS are regarded in the following three stages:

1. First stage (see Figure 7.2): firstly, the core categories of city design, city image, and city identity form a framework in a circle, which is the CBS domain. The core category is located within the link of the cycling form, and reaches beyond the boundary of mutual concept. The form of the cycling track is linked between categories, which can resolve the problem of compatibility that can bring confusion to the CBS, such as city design, city image, and city identity, as a structural form. Secondly, the elements of the city, as people, environment, and culture, are arranged in the centre, acting on each category as the influential factors. People, environment,

and culture as sub categories are included in each core category to make the city scenario. Such relationship is formed like a chain link which suggests resolution of the hypothesis and mutual interaction in the CBS.

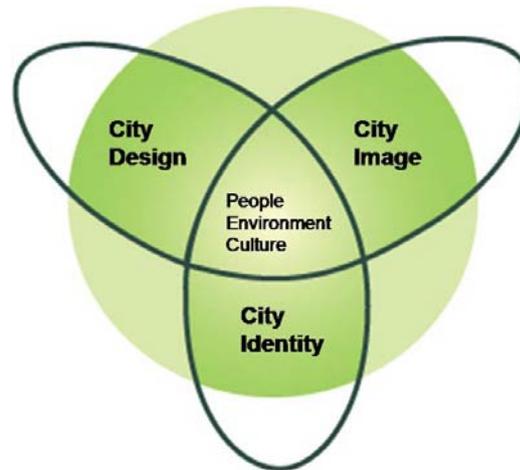


Figure 7.2: Key categories and elements of the city

2. Second stage (see Figure 7.3): Firstly, the infrastructure comprising a city is expressed through city design, city image and city identity by rotating the track in the three elements categories, and they can be a positive or negative factors. For example, the woollen industry in Bradford could be expressed as a city design or city identity and city image. In addition, it can be expressed as a positive element (before) or negative element (now) according to the situation. It is important that such characteristics of infrastructure explain various views as flexible elements, following the track of the core category. Thus, the infrastructure can move to follow the track.

Secondly, man-made elements of the positive factors are produced for city branding (for example: the Guggenheim museum in Bilbao). The man-made elements, as positive factors, are in the circle of the strategy boundary because they are the development element for successful CBS, impacting on the city design, city image and city identity. Moreover, the positive elements, artificially produced to increase brand value, increase the CBS through those values.

Thirdly, the negative elements of an image for city branding are excluded (for example, a building in ruins, a pollutant). Thus, its position is outside the circle of the CBS. Through the structure of this model, the location of the factors, according to the attributes of the elements, can be figured out easily. Unnecessary elements for the CBS are extracted and located in areas outside the strategic category domain. Such elements can have the locations of the variable elements, which can occur due to the characteristics of the formulated strategy, and these can induce a more successful CBS result. Therefore, the structure and relation, as a concept model established through the characteristic and contribution of composing elements suggested, provide new insight.

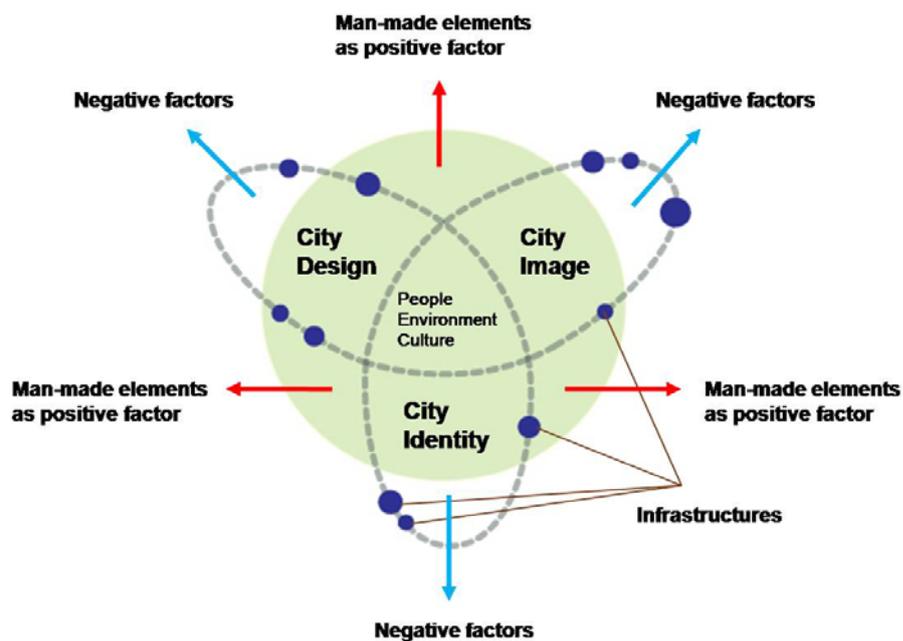


Figure 7.3: Key factors were merged together

3. Third stage (see Figure 7.4): The last stage should explore the contextual effects on this new set of conceptual model. The summarised concept of the key findings above and their interactions can be combined in the framework to contribute to the effort for integrating city branding by empowering the context of the CBS. The course for the third stage is dependent on the strategy of the CBS model organisation regarding the development goal or handling method of the CBS. When the relationship between the theory supporting this model and the key findings derived from data is studied in more depth, it shows the necessity for considering a wider ranged strategic context (Ashmos & McDaniel, 1996; Veliyath & Shortell 1993; Hutzschenreuter & Kleindienst, 2006). For instance, by organising composing elements suggested for studying a city and applying the suggested structure, the context of the CBS that the city pursues can be understood. Thus, the composing elements of city strategy development give and receive cognitive influences, and they influence and are influenced again when developing a city strategy, which is a cycling structure. As a result, the CBS should be understood as perception necessary for a consecutive decision to increase brand value, and not an objective characteristic of city elements.

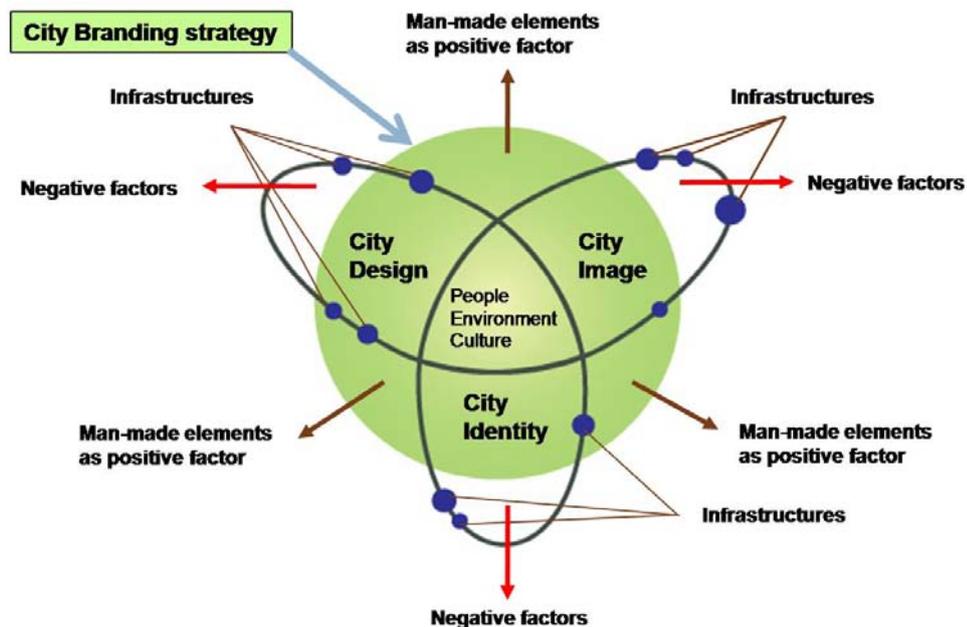


Figure 7.4: The conceptual model for the CBS

Finally, the proposed relationship of categories with properties and dimensional range are presented in the 'Conceptual Model' (see Figure 7.4). In addition, the form of the boundary demonstrating the interaction between these was drawn and the three stages are formulated. Each mechanism of the stage for the conceptual model was drawn based on a process in the data flow diagram (see Figure 7.1). This model is based on the context that the CBS is implemented by a deliberate and intentional planning process. Thus, the model is clearly stated and completely integrated, and, finally, the CBS is realised in the status of such a model formulation. Consequently, through such a concept model, the influence of city branding is decided by figuring out their interaction with the elements for the CBS, and the CBS is performed by establishing the appropriate purpose.

## 7.4 Model Formulation

The formulated conceptual model aims to show the situation which is used to represent an idea which is either real or may be a concept in the mind of the person making the model. It can be created using a number of alternative approaches (Harry, 1994)

SSM addresses problems with unclear and multiple objectives and several different perceptions of the problem (Presley *et al.*, 1998). Barry and Fourie McIntosh (2001) recommend that SSM, which incorporates systems thinking and concepts, is an approach that provides the opportunity for incremental improvement that is needed to address these problems (Maqsood, 2006). Because of these characteristics, it is proposed that SSM can be seen as the system approach which can be systematised in the CBS, having various situations and various perceptions. This technique is appropriate in complex and structured situations that can be well defined, particularly in input as the positive factors and output as the negative factors.

Another reason that the effective approach of SSM is useful for the conceptual model is because situations with secondary meaning that emerge in actual activities of city factors and the strategy analysis from the interactions can be used to discuss, structure, and coordinate around CATWOE categorised in six aspects. In addition, it can address through the discussion that the meaning, which is the characteristic of SSM which concerns the key interaction in the proposed model, is made through discourse between stakeholders and interaction between actors and their environment (Mitchell *et al.*, 1997; Checkland & Holwell, 1998; Sylvester *et al.*, 2007). Thus, SSM is selected to formulate the conceptual model for the CBS.

Previously used in the case-studies of Chapter 5, CATWOE and Rich Picture are tools used to understand the strategic process and have been used to develop the research steps of conceptual models. This was explained by applying the root definition to clarify the Rich Picture in the form a flow chart to interpret and understand the complicated and various information that a city has. Because this study has the characteristic of the early step for practically progressing city strategy, it is composed to help the understanding of the flow of strategy situation through a Rich Picture. The use of CATWOE actually clarified a number of matters (Biggam, 2002). The Root Definition is the chosen system, which incorporate the points of view that make the strategic activities and performance of the systems meaningful, so the CATWOE provides the analyst with a framework for ensuring that all points of view and interest are considered in the knowledge elicitation process (Maqsood, 2006).

In this way, the technique of CATWOE is used to authorise the conceptual model because it can clarify the role of components that are needed for CBS. The phrases and the principal conditions used to make sense of the elements proposed at CATWOE and the model as seen through the lens of SSM, are re-presented in order to formulate the model for CBS. This suggests that root definition of CATWOE can contribute to clarifying the six concepts proposed in the conceptual model. The concept model in the SSM system for the CBS includes the following characteristics for formulation based on CATWOE by Checkland (1999).

- **Customer:** Beneficiary or victims of the situation

**Negative factors:** The customer affected by the system, has guided the necessity of the development of a project which corresponds to the negative factors among the elements of the conceptual model. These negative factors can be positive or negative depending on the purpose of the strategic concept, so it is equivalent to the concept of customer's root definition in CATWOE. The problem of the project is presented: however, the improved benefit can also be obtained from the project result. For instance, the woollen industry of Bradford had provided a positive factor as the industry was linked to prosperity in the past but, it has recently been reduced to a negative factor. However, if the image of the woollen industry, which was unique feature of Bradford, is developed, it can be transformed into a positive factor. Thus, the concept of the negative factor in the model is very similar to the concept of the customer of CATWOE.

- **Actors:** Those who carry out the main activities within the system

**Infrastructures:** Among the elements of the conceptual model, infrastructures act as crucial elements for CBS and thus, perform activity that gives direct influence to the branding strategy system. In addition, these have diagnostic value in that they can be applied to individual situations. This influence flexibly acts depending on the strategic purpose and direction. It is possible to evaluate CBS and discuss the planning for the strategy following these results. Therefore, infrastructure has mutual understanding with the concept of actors.

- **Transformation process:** What is happening in terms of inputs being transformed into outcomes in this situation?

**Man-made as positive factor:** These are factors that need to be artificially made for successful CBS and are composed from the mutual relationship of investor profits. This helps building a high quality decision-making basis from stakeholders (Checkland, 1999). Therefore, root definition of transformation, which has the feature of making selected solutions continue to positive results, which leads the results to create planned, selected, positive images for CBS. These include the

measured positive meaning as a benefit of purposely set-up elements.

- **Weltanschauung-Worldview:** societal development benefits from awareness in political decisions of all factual and value-laden elements of alternative directions, clarity of discourse, public insight and political accountability (Checkland, 1999).

**CBS domain:** Worldview, which has the same characteristics of CBS domain, is relevant to the CBS worldview which is the ultimate purpose of the conceptual model. City brand, as a successful strategy, gains economic profits from the clarity and political decision as a value. In addition, a worldview has the characteristic of taking notice of the context of the wide outlook on the world. Therefore, the domain of CBS is comprised based on the social context corresponding to a worldview.

- **Owner:** the entity most affected by the particular situation

**Key categories:** Generally, owner is refers to a group with the power of funding, but it is has a role of the group that has the power to control or amplify the concept of owner to the property of CBS. This adjusts the power by the purpose and direction of the CBS. For the CBS of Bradford, which lacks city identity, solution is found that more investment is needed in city design such as landmarks. Furthermore, in successful cases of city design such as Graz, more power is loaded into the city image to maintain a sustainable image. In this way, because the adjusting power of the core category follows the direction of the CBS, it is relevant to the owner.

- **Environment:** What lies outside the situation?

**Key elements:** Focusing on these three elements, CBS is designed, progressed, and consequently influences these three elements. Eventually, the result that developed from focusing on these three elements is evaluated from the outside of its value of city brand. The environment of root definition acts as a meaning of material including situations such as limit, control, and reference (Checkland, 1999). This kind of meaning decides the limit for CBS by referring to this and because it has the concept of providing a source that can be controlled, it is relevant to the environment.

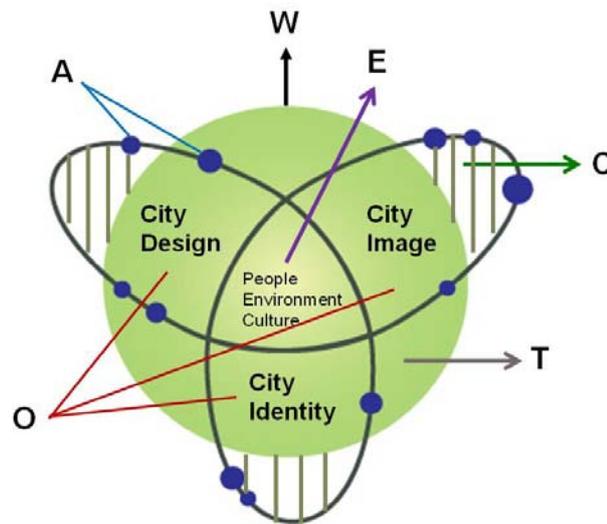


Figure 7.5: Elements applied to CATWOE

The technology of the CATWOE which is used in order to clarify these six concepts used in the model was applied in order to formulate the conceptual model. This process reaches and influences the model in order to develop the method for contributing each element of the conceptual model. The SSM approach has helped the conceptual model to clarify each factor through the technical boundary of CATWOE, and it has also provided the new insight and the incentives for most contributions from city branding factors. Through CATWOE and SSM analyses and by understanding the project and categorising it, the conceptual model could be formulated by systematising the concept for branding cities according to the creative technique concept of categorised CATWOE.

For instance, inputting data for each domain and substituting data for negative and positive factors according to the location and form of model, and also, substituting the infrastructure or the location of infrastructure where necessary. Furthermore, through the data regarding composing elements for a city, such as people, environment, and culture, a related core category, as well as the category according to mutual interaction generated, can be estimated. These are the actions that carry out the elemental formulation tasks, such as getting attributes of the element, getting

attributes of the tool, creating categorical components, and modifying problem attributes (Sen & Vinze, 1997). Thus, it is important for the CBS to understand different attributes of the model formulation process.

## 7.5 Conclusion

The process of integration through finding and categorising the main factors for branding strategy of city context, and the understanding of their interconnection provides the context of city brand value and an outlook of the world when carrying out CBS. The formulated conceptual model can provide factors that influence new insight and the revolution of city research through each categorised factorial analysis and contribution. This might be a useful tool to address the generated results from the city branding, and the problem of the gap between the concept model and its reality, as well as the gap between the projected and the perceived strategy of a city. Even if this model varies in the necessary elements during the course of the CBS, as well as the quality of conceptualisation, such a model is estimated to eventually support the settling strategic method.

Nevertheless, the study of the concept model will still be held for realisation of the CBS. It is because study of the cognitive process generated in interaction is an important stage of the CBS compared to the study of the problem of formulation of the concept model.

At the end of this research, the conceptual model is expected, where a combination of formulation and implementation characteristics will provide the best results to promote the consistent value of the city brand. A major role of the conceptual model is to resolve the big issues so that city can get on with the development. To provide such perspectives and tools would mean increasing the relevance of strategy research for practitioners (Hutzschenreuter & Kleindienst, 2006).

To conclude, through the course of model formulation, necessary elements within the context of the CBS were studied, and through these, suggestions were made by asking how a model should be conceptualised to support the CBS. Furthermore, one of the crucial discoveries of such a study is that, through formulation of such a concept model, it is estimated that it can be focused to be utilised in general CBS. Therefore, in the next chapter, validity will be studied through professional opinions regarding the formulated concept model.

## Chapter 8 Feedbacks and Modification

The proposed conceptual model was verified by CBS related experts. This chapter is divided into three parts in order to carry out Objective No.6: 1) Sympathise with the experts, 2) Realistic possibility, and 3) Revitalisation of the conceptual model

### 8.1 Validation Process

This research used experts' opinions to validate the proposed conceptual model. As it was necessary to understand the overall theoretical background of CBS and the proposed conceptual model, experts with plenty of field experience and outstanding academic research performance were surveyed. The following ratio was used to select ten experts including project managers, researchers and designers currently engaging in city branding (see Table 8.1). Eight experts were based in academia and industrial projects and two experts had experience of working in the field industry (such as a concept designer and urban designer). Their profiles are shown in Appendix H.

Table 8.1: The profile of participants

| Classification      | Rate |
|---------------------|------|
| Academia            | 2    |
| Academia +Industry  | 6    |
| Industrial designer | 2    |
| Total (N)           | 10   |

To ascertain the opinions of the experts, question items for a questionnaire were composed regarding four stages around the building process of the conceptual model (see Appendix G). At the beginning of the questionnaire, the summarised introduction and aim of this research were presented. In addition, the questionnaire illustrated the conceptual model with the concepts related to the key findings and

their interactions (see Figure 8.1).

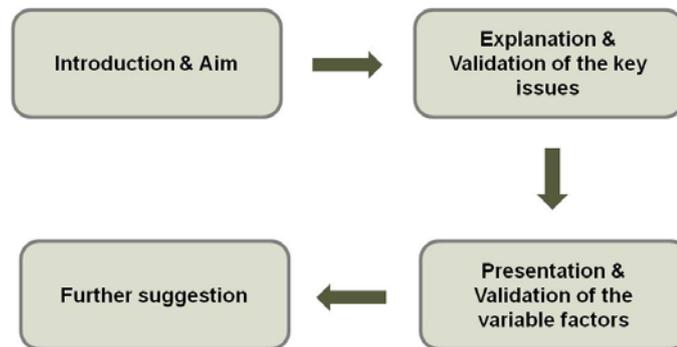


Figure 8.1: The process of questionnaire

For the first stage, the questions were used to ask about the effectiveness of the key findings obtained from the model. The substance of the question is the validity of the centred element and the category of the core concept based on the CBS. The second stage was the question about the variable factors generated in the interaction and cognition process of the first stage. This is the step for the reinforcement of the conceptual model with the stage to determine the elements needed additionally for CBS and the unnecessary elements. This stage was to determine additional elements, necessary and unnecessary, for CBS and to consolidate the conceptual model. In the third stage, the opinions were sought concerning the feasibility of the completed conceptual model. To improve visual understanding of stages, each stage of the building process for the conceptual model was introduced through the figures.

The final stage was designed to elicit additional suggestions. The aim of this part was to get comments and suggestions on any problems that may have been omitted in the question items and to identify any challenges that might arise in practice as well as the practicality of implementing the model. The questionnaire for the survey was sent by e-mail to provide respondents with sufficient time to think over relevant issues and to maximize convenience of response (Meho, 2006). This questionnaire is presented in Appendix G.

## 8.2 Results of Expertise Analyses

To verify the conceptual model for CBS developed in this study process, the elements, structures and contents of the model were described first for respondents' understanding before they began to assess the model in the questionnaire. Results provided by the experts in each job sector are summarised below. In the first stage, questions and analytical results concerning CBS based on core categories for city branding and city elements are as follows.

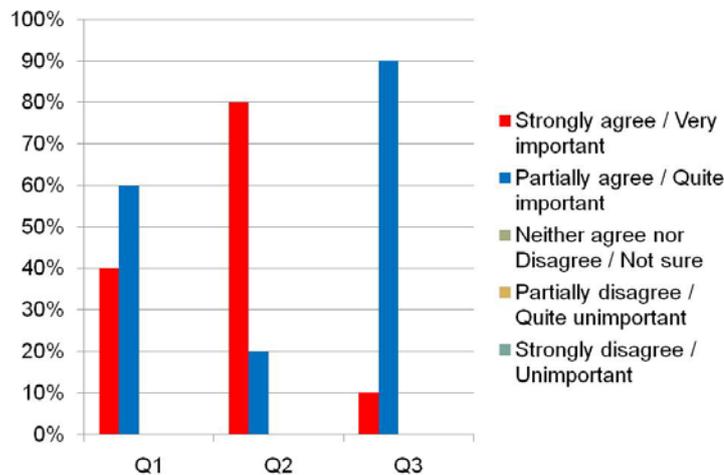


Figure 8.2: The results of the first stage

In Figure 8.2, 10 out of 10 respondents agreed on the core categories for city branding and three elements developed in this study in the question 1. Every participant had positive attitudes to these key elements as 60% chose 'Partially agree' and 40% chose 'Strongly agree'. Moreover, when asked how important people, environment and culture are as determinants for city branding in the CBS, ten experts considered them important. In particular, 80% of the overall positive opinions chose 'Strongly agree' on the significance of people, environment and culture as the main factors deciding the properties of city branding. Lastly, 10 respondents agreed positively on the view that those aspects are correlated.

This result indicates no difference in experts' opinion between the academic community and the professional field, although the survey and analyses following were conducted in each job sector. Thus, the results of the questions on the first stage from the experts could be considered highly positive regarding the process taken in the present study. To conclude, the city design, city image and city identity as the core categories for people, environment, culture and city branding as the basic constituents of the city were able to verify the validity of the interaction and significance as the main factors based on the CBS.

The second stage was concerned with additional elements including the first stage in CBS, and the questions dealt with unnecessary elements in strategic process and elements that need producing artificially for positive effects in city strategy. The results of analysis of this stage are as follows (see Figure 8.3).

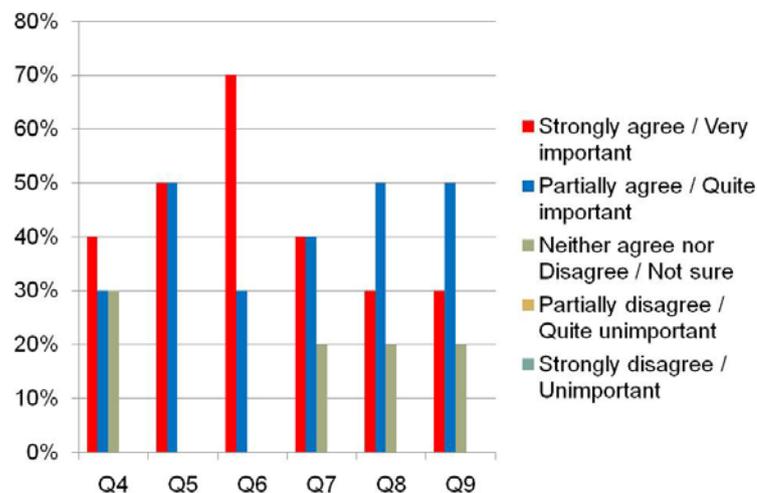


Figure 8.3: The results of the second stage

Question 4 attempted to draw out the opinion whether the proposed figure adequately incorporated the explained contents in the model. While 70% of the opinions showed positive dispositions, they pointed out the lack of explanations provided. Particularly, in concept explanations and location selection of negative and positive factors, the question was raised on whether their thoughts and the information suggested in the questionnaires do indeed correspond. It appears that a questionnaire sent by electronic mails cannot show the full extent of the thesis and is limited to showing its basic summaries.

On the other hand, according to the question items 5 and 6, 10 out of 10 showed a positive opinion of the CBS regarding the significance as the added element. Noticeably, in question 5, 50% chose 'Strongly agree' and 50% chose 'Partially agree'. In addition, in question 6 more respondents chose 'strongly agree (70%)' than 'partially agree (30%)'. In addition, question 7 'negative elements of an image for city branding eliminated' was regarded positively, being chosen by 80% of the respondents. The other 20% answered 'Neither agree nor disagree'. This finding supports the opinion that an important infrastructure can be either a negative or a positive factor. In addition, artificially created infrastructure coincided with the opinion that it is important for city branding. It can be confirmed that all experts considered all key issues to be essential factors for city branding development.

However, in question 8 asking whether every element is necessary for CBS, 2 chose 'Neither agree nor disagree.' Here, experts in different job sectors and majors seemed to have different views. Upon examining the additional suggestions of the experts who provided these opinions, since an administrative and political perspective is required in CBS, they suggested that the proposed constituent factors are insufficient. However, as the present study intended to understand the principles of CBS development focusing on suggesting new viewpoints and city analysis, political and budgetary concerns were excluded. In the CBS process, the understanding of concept of the components can be changed according to each field access method. For example, in case of setting the focus on the political side, economic side and the social side, that elements which have to be considered can be gradually changed.

This opinion will be described in further research. Interviews reflecting every area or data collected through the research method of focus groups can be conclusive in the communal context of a city. Unfortunately, it is not easy to reach such data as (Jackson & Jr, 2002) there is little well-articulated theory integrated with each field. The third stage was to introduce the final conceptual model, and inquire the feasibility of the model in CBS. In the response of 9 out of 10, a positive opinion was presented (see Figure 8.4).

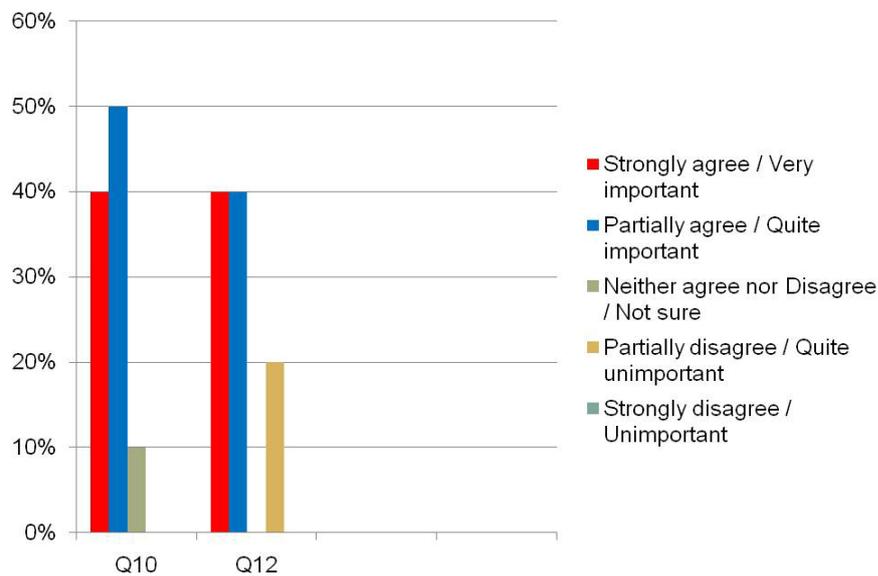


Figure 8.4: The results of the third stage

Noticeably, respondents in different job sectors showed no difference regarding the usability of the conceptual model in CBS development process. This result of the research can suggest the conceptual model is worth studying in industrial field and academic communities. However, according to the questionnaire of the designers, who are actually working at the field, most of the questionnaire responses said that the model was difficult to understand. 2 out of 10 participating in the questionnaire answered 'Partially Disagree' and required sufficient explanation on relationship

between the process and model on the structure of the model. This different opinion was created as the viewpoint of this study was focused on deduction of main factors and cognitive process for city branding as the principle approach for the research study of the CBS. Some city designers who raised claims over lack of explanation on the questionnaire seem to have been affected by the criteria for tools they used personally in their field. Such lack of understanding may have resulted from the fact that all of the cases presented in the summary of each element in the first part of the questionnaire were from European cities.

In addition, the sample size of the designers were small it seems less significant but it seems that this different opinion occurred as this is a research for city strategy study and city analysis to manage city branding. It was found in the survey that no significant difference in views existed between structures and configuration of an ideal conceptual model and the model for CBS proposed here, let alone the study process itself. However, although the results might seem inefficient because they were gained from a small sample size, most experts presented 80% of the positive responses, for which similar results are expected with larger samples (see Figure 8.4). In the final stage, experts were asked for suggestions and comments on this study. The summarised opinion is shown in Appendix G.

### **8.3 Model Modification**

Modifications were requested by the experts in order to activate the proposed conceptual model and enhance practical feasibility. Consequently, the property of the conceptual model was additionally subdivided and modified by the notes of the opinions of experts.

1. Considering the results, it was pointed out that terminology and definition of positive and negative elements required the most improvement. As investigated in the case studies, the concepts of positive elements implicate that elements should be

taken out of city assets and insufficient parts need be produced and developed as positive elements in accordance with the objectives and orientation of the CBS. The concepts of negative elements refer to such elements that can cause negative ones against the objectives and orientation of the CBS. The names of these parts were used to thoroughly classify the factors of property which are shown depending on how the purpose and direction of CBS are selected. This name was replaced with a negative image element by the CBS and artificial factor for CBS.

In addition, in Chapter 7, formulates a concept through a customer and transformation through CATWOE and SSM it categorises the positive factors or the negative factors for giving a change according to the object and direction of the CBS. Therefore, the positive factor is still located in the domain of the CBS and the negative factors are positioned around the domain outline (see Figure 8.5). This classifies clearly the purpose and direction of the CBS with the concept of negative and positive factors. For this reason, the concepts and their location became definite in the practise of CBS.

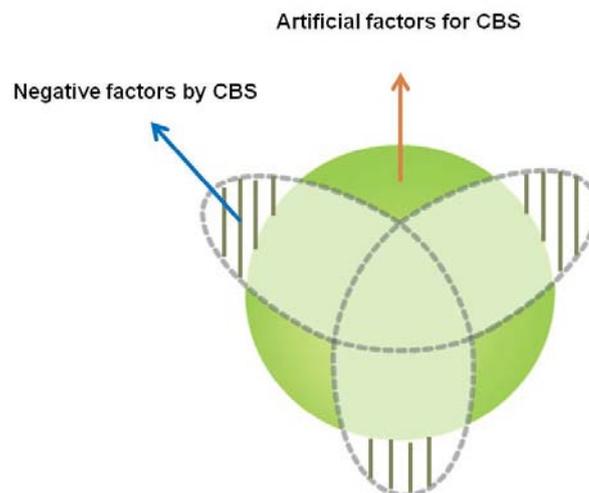


Figure 8.5: The location of the positive and negative factors

2. Among the annotated opinion, it was suggested that a CBS dependent on the constructed city image by resident's lifestyle conditions is required. The city image is recognised from an image established by the behaviour of citizens such as people, environment, and culture, and the city image which, is made from various media, is known to have crucial influence. These elements suggest the opinion that it provides the reason that decides the CBS. This is based on the vision from the outside which comes from the studied results from the inside of the proposed conceptual model and because the CBS is established, it seems that it needs an evaluation element from the outside. In this case, it is evaluated from the outside based on the core category placed inside the circle which is included in the domain of CBS in the conceptual model structure. Looking into the case of Graz, evaluation is provided through a city image, city design, and city identity. On the other hand, Bradford promotes the detailed development focusing on the core category that is proposed as a city case in the middle of development. The property of the key categories is relevant to the category that develops the city and at the same time, proposes evaluation standards for the city.

3. Factors that can define city identity can be different according to their substances from experiences. Assets that can associate each city or producing assets that can establish city identity can influence CBS. Such aspects are set by infrastructures, and the relating concept regulation is used in the conceptual model, identified based on the results studied beforehand. Nevertheless, the presented condensed terminologies and concepts demanded the use of terminologies that have been stated with clear concepts. It proposes the need to state the concept of properties of the terminologies. In this case, their contributions can be recorded in detail through the confusion arisen from the use of terminologies and classification of changed new terminologies. Thus, terminologies of infrastructure composing cities are re-arranged in order to satisfy their requests and at the same time, maximize main activities suited to the CBS. Every substance used in the conceptual model has been revised to clearly express their properties (see Figure 8.6). For instance, For example, the terms 'infrastructure' and 'people' replaced with tangible infrastructure and city users respectively.

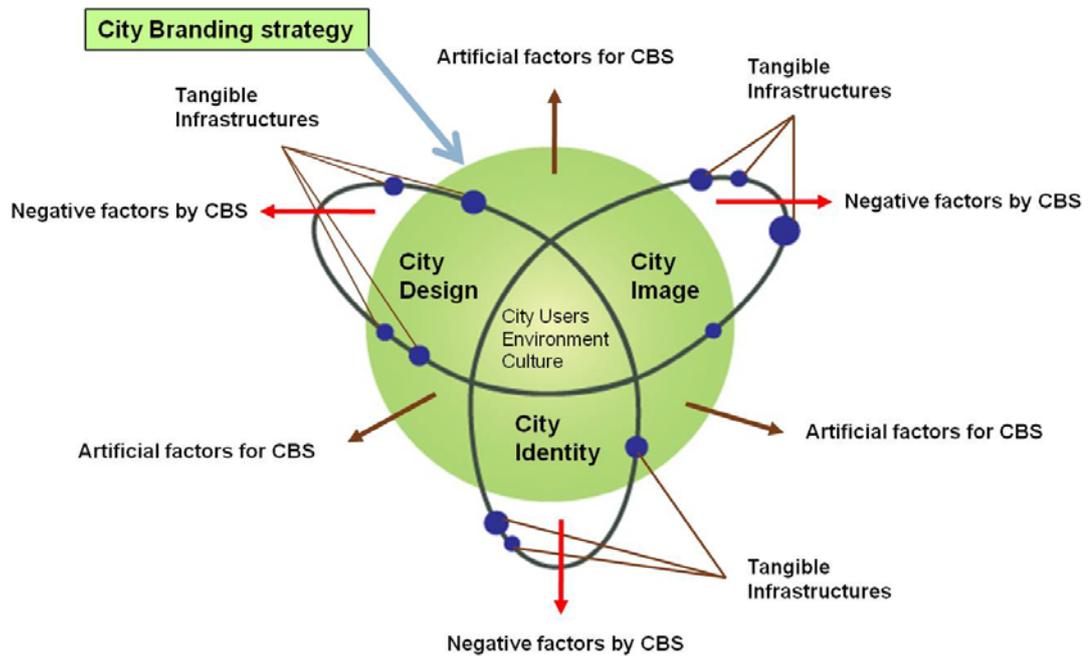


Figure 8.6: The modified conceptual model

4. Three key categories that ultimately influence the CBS are validated through the interactions with factors responsible for the main activities composed internally or externally. Their concept and the process of drawing the terminologies have been defined through the review of secondary research and primary research. The effect of the CBS enhancement through their interactions has been studied. In order to visually express the importance of interactions amongst such key categories, figures shaped like a re-cycle have been used to show the existence of their interconnection.

5. The correction issue was proposed regarding the questionnaire presented by the two field designers. This is the item in which the understanding of the whole contents of research is required and it is seen as the limit of being found as to a survey. According to Meho (2006), the disadvantage of e-mail interviews is that there is always the possibility of miscommunication and misinterpretation, because of lack of

face-to-face or direct interaction. Nevertheless, strategic thinking is required so that the practical use of the conceptual model proposed by this study can be employed by all urban-related experts by extending the role of the primary research for CBS. The conceptual models at the practical level, which is accessible to all the experts, must address with sufficient context explanation in order to enhance the understanding of all the experts who are unfamiliar with the conceptual model.

Consequently, there were also opinions that most of the interactions between the factors, which compose the city based on the professional opinion, influences on the CBS and their relationship should be emphasised and integrated. The concept of the presented terms making the major activities for this purpose had to be proposed as the limited term. According to the proposed comments and opinions, the conceptual model for CBS has been modified, detailed and finally combined more efficiently.

## 8.4 Results

There are active studies on city theory in academia but there have been no studies suggesting that CBS is theoretically approached through a philosophical perspective. If the existing studies on CB and practical use of city marketing were strong, then this research is to derive a theoretical and systematic concept model by utilising the communication based on the properties of elements for city branding or changes of its interactions. Thus, the objective No. 6 was performed concerning three key issues.

Firstly, through the correlation of city image, city design and city identity, which compose city branding through people, environment and culture, this research will suggest a model to manage the concept of interaction from the suggested expert' comments.

Secondly, the result from the positive opinions from most experts enables the provision of practical feasibility of the proposed conceptual model. This supports the

result of this research and can infer the result that the concept and structure of the model can be valid.

Thirdly, the proposed availability of a model can be of limited use of the term activated by a premise. As detailed models provide a full explanation of all the elements, they can support and understand all experts for their professional parts. As a result, the creative boundary can be overcome, and final outcomes can be more integrated.

## Chapter 9 Conclusion

This research investigated the concept model for developing CBS from a semiotic perspective. To achieve this purpose, the elements constituting a city and the core categories comprising branding were identified. From this, it became clear that sustainable city branding was possible, as city assets were developed and brand value was formed. This researcher put forward the following conclusion. The chapter is composed of four sections: 1) research summary, 2) contributions of the research, 3) research limitations, and 4) suggestions for further research.

### 9.1 Research Summary

With competition between each city following the rapid advancement of information society and the changing environments, city developments that were dependent on urban marketing are becoming active and emphasis is being placed on the perception of cities as brands. Consequently, it has reached the stage in which the approach to the theoretical perception of understanding and interpreting has become mandatory. It has become necessary to study the equity held by a city, to develop strategy for increasing the value as a brand and for a new method of approach. In addition, the perspective of the outsider and insider of the city as one brand acts with an important factor determining a contribution standard of the city elements.

Based on this research motive, this thesis tried to study city branding value by the people as the main agent of a community, the geographical and physical environment, and the culture as a key role determining of a city's assets and properties through the semiotic perspective in order to study the communications and interactions of the city. For this, three research stages were implemented for assessing the validity of the study's procedure and a wide range of the Literature Review. Semi-structured interviews with experts and case studies were performed and a concept model for the

CBS was developed based on their findings. In the last stage of the study, a final concept model was proposed, which had its validity confirmed through experts' opinions. The contributions of the research findings are detailed in the next section.

## 9.2 Contributions of the Research

This thesis contributes a systematic interpretation process to improve city development to approach a CBS through the new perspective. The conceptual model as the final outcome of this study will be described for the contributions to the overall research through comparison with previous research related to CBS and this thesis.

### 9.2.1 Comparison with Precedent Research

The abstract of the results of precedent research about city branding is as follows based on the scholars mentioned in the Literature Review (see Table 9.1). This table is provided in order to clarify the contribution of the new approach method that this research has compared with their point of views.

Table 9.1: The comparative perspective by each scholar

| Scholar            | The perspective for the city branding  |
|--------------------|--|
| Kotler, 1993       | Perceiving a specific location as a product and through cooperation with various stakeholders, city branding is both a strategy and a tool that energises the regional economy and raises the value of the location to investors, residents and tourists through image, policies and facilities development.                           |
| Anholt, 2003; 2006 | The city assets are indexed and the significant attribute of the city is evaluated.<br><u>The place branding hexagon</u> : Tourism, People, Export brands, Culture and heritage, foreign and domestic policy, Investment and immigration.<br><u>The city brand index</u> : Presence, Place, Potential, Pulse, People and Prerequisites |

|                                |   |
|--------------------------------|---|
| Hankinson, 2004                | Focusing on the goals of raising the number of visitors, facilitating industry investments and improving the quality of life for the residents, the external marketing for visitors and the internal marketing for residents should be developed. Brand as communicators, perceptual entities, value enhancers and relationships  |
| Kavaratzis, and Ashworth, 2005 | The importance of recognition and awareness in city branding goes through results from an overall process of image formations where there are primary (experiences from the city itself), secondary (marketing forms the progression image) and tertiary (oral tradition forms the fundamental image) stages.   |
| Trueman, 2007                  | City branding indicates that urban residents retain a strong loyalty to their local neighbourhood, but a predominantly negative view of other quarters and the city as a whole, revealing a clear need for linkages between disparate communities. The subject such as 'physical public facilities', 'tangible objects', 'city equity', it needs to understand the associations that people with different agendas, different needs and different aspirations. It needs that in the place branding to see how others have attempted to understand, identify, classify, delineate and measure city brands. |

As was apparent from the above previous studies and considering the concept of the city branding suggested by the mentioned scholars, the six dimensions of city's brand property and the index for the city ranking were suggested in the hexagon by Anholt. This expresses as the functional element for comprising city brand assets and evaluates the equity. Kotler and Hankinson who attempted to expand the theory of city marketing into the territories of location branding, also listed the elements required for city branding and provided the relevant explanations. Moreover, in the concept of city image communication proposed by Kavaratzis, the importance of the factor that forms the city's image and its cognitive image was emphasised. Trueman emphasised also the importance of the results and influences of the recognition process in city branding. The common-point of these studies is the importance of the brand value from enhancement of quality of city life and the commercial field. They mentioned also that city branding was the basis by all activity of a communication reinforced and enhanced. In addition, the importance of the concept of the elements presented and their relationship with each other are indicated.

However, the specific interpretive approaches pertaining to the motivation analysis of why such interactive phenomena occur requires further discussion. This concerns the interpretation process through which the cognitive image is transferred, and the interaction of relationships formed between the cause of the cognitive image and other factors. Furthermore, the discussion of the interpretation access is necessary for the city elements through these channels to play a significant role in the branding strategy. If the causes and motives of the role according to the attitudes of their various properties and strategic targets are understood, cities will certainly carry out strategies as a brand value.

Therefore, a study is required on each contribution of the city elements for the city branding and the interactively generated meaning through variables. Because, a city is comprised of variables according to the strategy purpose and the cognised image factor, these elements are to be fluid. Thus, this required an understanding of the message that elements including the cause analysis and the characteristic of changeable city elements including infrastructure try to deliver.

With this in mind, this study attempted to develop the CBS on the foundations of the assets of the city (the comprised elements), putting it before realistic profit generation and city evaluation. Such an attempt is based on semiotics which can comprehend and analyse city phenomena. This study implemented fundamental studies on the theoretical cognitive interpretation of causes that produce city image and the subsequent interactions and the application of meanings. As this suggests a different approach for CBS through a new perspective, this research is expected to influence the development of the CBS by providing a new perspective from which a city can be more theoretically and more specifically branded. Thus, the next section, describes in detail the key contribution of this research.

## 9.2.2 Contributions

This research has two key contributions:

1. While the previous studies are based on the city marketing theory or being limited to case studies, with a theoretical approach method, this research left behind the implications of challenging at practical city interpretations focusing on secondary messages through a semiotic perspective. The significance of such approach methods exist in the attempt at theoretical approach in comprehending and planning the city. Thus, in interpreting the added meaning resulting from the cognitive process and added value that a city should be equipped with, and in providing a new city interpretation method approached with a semiotic perspective, this research makes its contribution.

2. Overcoming the fact of the external reality (focusing on the economic aspect) that the discussion pertaining to CBS are closely related to city marketing and in providing the possible application of the concept model constructed on the city's asset factors and the interrelationship with core categories for branding are significant. In sum, based on the findings from three cases studied here, the ultimate solution to the CBS is to develop elements capitalising on the originality of culture and art and environment for betterment of life style. As suggested in the conceptual model, the present study analysed the cognitive process of the presence and roles of each element pertaining to the objectives of city strategies and, based on the findings from the analysis, identified each creative value to suggest the possibility of challenge for the new CBS. Thus, with the new approach analysis method based on the new concept model suggested in this research, it is expected that CBS can be actively used.

By identifying the meaning of comprehension research methods and the importance of communication in the cognitive process by the city's complex structure and diverse cultures and environment, the practical utility of CBS was investigated. This semiotic approach interpretation is expected to allow the in-depth study of the

meaning of the city's brand value which can be described as the most significant issue of the city branding strategy in the city branding. Therefore, it was able to provide useful implications as a tool applicable to holistic or partial city interpretation for CBS. This conclusion will contribute to developing such a knowledge base to make CBS more effective and to prepare theoretical tools to understand the process of city branding.

### **9.3 Implementing the conceptual model**

According to Figure 7.1 shown previously, there are four stages for the concept model of the CBS. This section provides an introduction further interpret the conceptual model of the CBS process for CBS practice. Based on these four stages, the practical method of using the concept model for the ultimate CBS achievement is as follows.

- **Stage 1. Strategy Direction**

To set around the three core elements of CBS, people, environment and culture, for the basic understanding and interpretation of the city. Through analysis and understanding of these three basic components that comprise the city, it becomes possible to realise the characteristics of the city and to set the direction for a distinct CBS. Therefore, as the very foundation for understanding a city, these elements play a central role in CBS.

- **Stage 2. Centering the Elements**

Using the three elements from stage 1, define the categorical ranges for the strategic framework in city branding, city image, design and identity. Then, based on the city's characteristics analysed in stage 1, the goal of the strategy is defined centered on the three categories that were defined for city branding, and the CBS is established. Through the relationship between the core categories and the city's core elements that are central to understanding the city, a practical goal for CBS is established.

**• Stage 3. Comprehension and Revision**

Stage 3 deals with the comprehension and revision of the various factors that arise during stage 1 and 2. Focusing on the goal of the CBS, positive and negative factors are divided to set the direction of the city branding. Here, artificial components may be created to attain a better planned goal of the CBS. Depending on the strategy direction, these are constants and variables that serve as infrastructure. This stage allows for the formation of a integrated city brand by providing the requirements and background for a more practical implementation of the CBS goal. Here, it is vital that the consistency of the strategy direction is maintained through relative fine-tuning according to the CBS goal.

**• Stage 4. Prescribing the City Brand**

Finally, a combined city brand concept is prescribed to realise the city brand. Through internal and external promotions, the city brand value is maximized. The prescribed CBS direction becomes capable of establishing and managing long-term plans through a systematised city design operation. The four stages of the concept model can provide the platform for practice capable of planning and predicting the city's growth.

**9.4 Research Limitations**

There are several limitations of this research as summarised below:

Firstly, as a case study, a survey was taken targeting Bradford. However, as the results are from non-probabilistic sampling survey methods, to obtain definite scientific results, a probabilistic sampling selection is required. It has the limitations of not having been able to fully reflect upon sufficient quantitative evaluations from numerous case studies and the city's residents and visitors that are its main agent, for a more objective assessment.

Secondly, because there are no academic studies on CBS through semiotic interpretation, it was difficult to find an expert pertinent to the topic of the study. In addition, it includes that sufficient discussion due to limited time was not compromised. Thus, there were limitations in the sample sizes of interviewees and the subsequent examination of the CBS concept model through their understanding of the semiotic perspective.

Thirdly, large numbers of case studies that realistically identify the level of influence wrought in the branding strategy outcome by the proposed CBS concept model on the developing city are required.

Fourthly, a strategic model from a comprehensive and expanded perspective that implements strategies through active communications between governmental administration and the management participating in the development of city strategy is required. Such should be accompanied with practical studies for CBS in order to provide the government and the stakeholders more realistic implications.

## **9.5 Suggestions for Further Research**

Based on these results, for the development of a more effective and efficient concept model for CBS, the following are proposed.

Firstly, unlike the city marketing strategy which aims for instant competitive profit generation, depending on the environment and culture, the conceptual model should be used as a strategic tool of the interpretive process for increasing the brand value and assets held by the city.

Secondly, as part of the interpretation for the social phenomena that are becoming more and more scientific and complex, the studies and developments of CBS should persist.

Thirdly, to improve the results of CBS, this conceptual model of the city strategy process, especially at the developmental stages, should be applied as an approach procedure for city analysis.

To conclude, further research should focus on the method of connecting problems awaiting solutions in the academic circles, government and professional fields to the space of city economically, socially, politically and historically and gathering the opinions from all levels of society and embodying a more sustainable plan. Furthermore, the role and function necessary for presenting and reproducing this research in the whole country and global environment should also be studied.

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## Appendix A: Semi-structured Interview

Dear .....

My name is JiYoung Yoon and I am doctorate conducting research for a school of Engineering and Design at Brunel University in London. I am contacting you to inquire if you are willing to participate in a study that will explore the management of city brand strategy within your working area.

I would be grateful if you could allow me to carry out brief interview in your office, in particular to ask you some questions about city brand strategy. I should emphasise that your answers will be treated in strict confidence and no individual will be identified in the final dissertation. If you wish be pleased to send you a summary of my findings from this research. Your expertise is helping me to develop my conceptual model into a pragmatic' brand strategy would be immensely valuable,

I would greatly appreciate your help.

When : During March and April, when you are available date and time.

Best regards

JiYoung Yoon

Research student at Brunel University

Tel : (+44)-0750 3790 345

E. Mail : [Ji.Yoon@brunel.ac.uk](mailto:Ji.Yoon@brunel.ac.uk)

**Section 1. Research context**

1. In your opinion, what is the problem of city strategy or city design?

*Then discuss these issues :*

At the moment, in the your project or your country, city plan often exist some problem or some risk, for example, the difference perspective between user (resident and visitor) needs and stakeholder, the difference between intention and result, various directions between user and public facility, discovering of a particular use intention, the gap between usage and new exercise.

2. What are the aims and objectives of the city brand strategy in your opinion?

3. Which process do you use for identifying key city brand issues?

4. What is the most challenging factor for your department in developing the city brand strategy?

5. Where do you usually obtain the best ideas for creating the city brand?

*Explore why these are the critical issues.*

6. What is the biggest problem in integrating the city plan with the city brand strategy?

7. How do you link your brand strategy to the city plan (which methodology)?

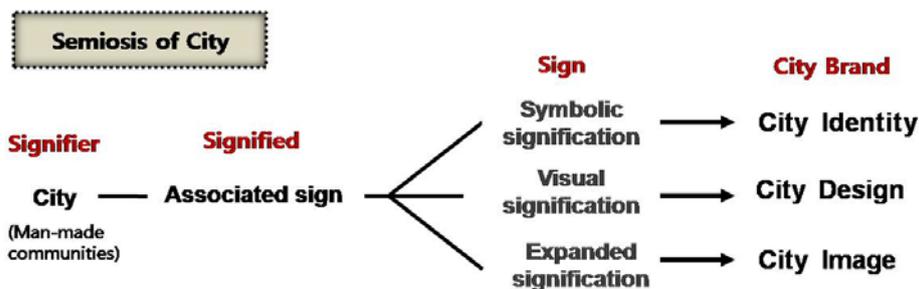
8. What are the main factors that drive the city brand strategy process and produce a distinctive city plan?

9. What are the most the critical methods which you use for considering the overall city brand strategies?

**Section 2. Building of the conceptual model**



**Figure1:** The basic conceptual model of city brand



**Figure2:** The semiosis of city brand

1. What do you think of these theoretical models (Figure 1 to 2) for city brand strategy?
2. How can the strategic plan incorporate the perspective of the user?
3. What is the interpretation process for fundamental decision making?
4. Is the semiosis analysis method appropriate and useful for city branding?
5. How can the semiosis analysis process be embedded in the strategy?

6. In your opinion, how important is it to use an interpretation model (interaction between user and stakeholder, interaction between user and public facility, interaction between environment and city identity and so on.) for city brand strategy? (Please tick one only)

a) Very important   b) Important   d) Quite important

e) Unimportant   g) Wrong method

7. In your opinion, Can the semiotics method be used as a tool to support the solution of the city problem or city strategic plan? (Please tick one only)

a) I strongly agree   b) I agree   c) I am not sure   d) I disagree

e) I strongly disagree

8. How have past experiences influenced your thinking for the future?

9. If you have any further suggestions or comments, please add below.

Thank you.

Best regards

JiYoung Yoon

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## Appendix B: Interview Summary

The interview, which was carried out on experts, focused on collecting professional opinion based on the study areas of experts rather than interviews conducted by questions proposed on surveys. Their study area is related to city study, but there is a slight difference in viewpoints and there is the difficulty that explanation of semiotic knowledge needs to be provided in a limited time. Rather than being restrictive, the survey had a casual, semi-structured form that could bring out their great store of professional knowledge which eventually helped reach the study purpose.

### Academic Researcher 1

Urban environment is very broad because it is very complex. A lot of urban design is lack of integration in many cities buildings are built, and then the roads and there is no consistent image simply because it is very complex and there is a lack of high level coordination in city branding. CBS aims to get an image of the city from outside. This has an external and internal perspective. A city has buildings, people and activities and is also a virtual and physical world in terms of a built environment and citizens. To develop the CBS, I think of buildings and landmarks and maybe unique and virtual activities and how to integrate all these using a branding strategy. For example, history, environment and culture are linked to each other and have established a museum. This has given it a city image and it now has a new culture. It also has a city identity. The biggest problem in integrating is that people with different skills need to talk to each other and later urban planners need to think about branding as well, rather than simply about buildings in the city. It is a distinctive difference of perspective to get an impression of city design or images. If a city does not start from its own history, its own unique properties or features will not be successful in branding. Branding strategy ought to integrate different layers some could be physical, some about people and activities, some about the virtual image and all of these could be brought together. It would be good to specify exactly what is meant by image, identity and design because city design could be more relevant to the environment in the way its buildings are designed. City identity is difficult to immediately relate to simply people, as it is also relevant to

environment and culture. It seems that semiotics analysis could be a useful tool by introducing different terminology and explanation. City branding should be designed in a way that it is flexible and, has core values, but it needs to consider cities involving identities that may change in the future, so there should be a process to allow this change to occur continuously. So there needs to be the same opinion or same solution in order to develop a successful CBS. It is important for those solutions to reflect the common values and it is important for them to have flexibility to allow the city branding in the future.

### **Academic Researcher 2**

Every city strategy has to be based on design. One of the biggest problems that cities have is actually being able to deliver what they promise by the brand. Once you've got a successful brand you then have to sustain it. Developing a brand is one thing but being able to sustain it is another. The strategy should be based on building awareness and building identity. The awareness is created by building relationships with the media because a lot of evidence suggests that public relations are an effective way of building brands. In terms of brand identity, that is a major job in agreeing what the values associations of the brand are going to be and after you've done that you develop a positioning strategy. When it comes to identity, you need to treat the city as a corporate brand and then look at brands. You inherit an organic image. Then you have a communicated image, which marketing can create. Then you have a complex image, which is the image built by the consumer, or tourists, and they can spread this image through word of mouth. Awareness can be helped by the organic image, brand building through marketing and communications and developing complex image, which is taken away by visitors. However, in Bradford, this didn't work as people had to drive in through some of the worst areas of the city, before they reached the city centre, which meant that they already had negative images. In this case it's not possible to control the experience. You have to catch people as they first enter and start to form a positive brand from there. Cities are collections of services and so these services deliver the product the product consists of services. It needs to integrate the branding into the city plan, that's how you deliver the brand. The city plan is the management structure, and branding is a long term strategy. To drive city brand strategy, it needs a framework of communications and to develop the plan with meetings with core stakeholders. And, of course the infrastructure

must be in place. The brand starts from what the city is positioned as and then you can decide how you will transform it. City identity is to project and city image is to perceive. City design is functionality- tangible things which evoke an image – the image is not tangible. This evokes an image which is bigger than the buildings – the expanded signification is about the feeling. Experience is intangible in a different way – it is created by buildings and is very different.

### **Academic Researcher 3**

Strong brand ideas must be differentiated from other city brands and deeply ingrained within the essence of the place. The distinctions between city identity, design and image are not clear. However, the idea of integrating semiotic thinking into the process is interesting. I would suggest this has particular value at the “Discovery” and “Definition” stages of a branding process. The strategic plan should be a good link between the innovative use of semiotics and users in the branding process. I think it is very important to use an interpretation model for CBS. In addition, the semiotic perspective can be used as a tool to support the solution of the city problem or city strategic plan.

### **City Planner and Designer 1**

We are more looking into architecture than marketing strategy to avoid marketing identity but to deal with more fundamental aspects. In a process that looks into creating identity in the city, creating how it is communicating is a very important media culture that could turn into a marketing project. Branding is the way we are communicating. Because everything has a value and it has a meaning and which will not change but can change in the context. Branding power has a complicated value. Branding doesn't exercise in aligning everything to that brand. There are issues that concern both design and communication. The branding exercise can be a contentious issue because of all the people involved, nobody has the complete picture. The whole idea is the way to describe the user. Users would know how to use it. The underground map was successful because it described the action. One of the biggest challenges is that organisation boundary when going out to ask users. We have all sorts of methodology about how to achieve, what is the future, what people know and think

and what they know and understand. There is a big difference in between these two. It is important to try to get people to realise what they can attempt. There would be a parallel of design and architecture in changing the whole character of city. Our concern is communicating the message. The message is the background, and if we miss this background, it is difficult to communicate. The background is a vocabulary. The vocabulary of your background is important and information needs a context.

### **City Planner and Designer 2**

Image is more about the perception that people have of a place and they might be an external audience. I would think of it as design and I would say here, internal and external qualities form perceptions and then the bit in the middle is the city brand. I am struggling to clearly see the difference between city image and city identity. Identity is about internal qualities which may be different to external perceptions. One of the biggest challenges is the idea of how to properly integrate the final strategy with all the other things. It is important to recognise the difference between the internal and external audience. I think within branding, these ideas of interpretation are very important. This point of the your tool is useful to recognise different factors and have a basic conceptual model which allows you to recognise these factors, but in semiotics, the really important thing and something that is very difficult to pin down is the idea of interpretation, or in semiotics and branding, the crucial thing is known as the translation point. This could also be very interesting for the city brand, having lots of qualities and attributes out of all these things.

## Appendix C: Profiles of the Experts

### 1. Interviewee A

**Expertise:** Academic Researcher 1.

**Profile:** She joined Brunel University as a lecturer in 2006. Prior to this, she was a post-doctoral Research Associate at the Engineering Design Centre, University of Cambridge. She has been a Visiting Research Fellow of the Helen Hamlyn Centre, Royal College of Art since 2004. She received her PhD degree from University of Cambridge. Her research has been focused on making products and systems accessible to the widest possible population through understanding user capabilities, improving design processes, developing better communications and understanding industry perspectives. Furthermore, she published over fifty academic papers in journals, books, and conferences. She also won for NESTA crucible awards in 2008, CHI 2004 Doctoral Consortium travel grant and ASME/NFS design essay competition in 2004 etc.

**Research interest:**

Inclusive design: barriers and drivers, business case, toolkits, assessment, applications  
User research: user capabilities, extreme users, user research methods  
Design communication: designer-client communication, data visualisation  
Human Computer Interaction (HCI): HCI and older users, interface design and evaluation  
Other: Well-being, assistive technology, city branding, sustainable design, design education, design research methodology

### 2. Interviewee B

**Expertise:** Academic Researcher 2.

**Profile:** His career has spanned both academia and business. He has held senior management posts at several universities: Dean of the Business School at the University of Lincolnshire and Humberside, Director of the Graduate College at TVU and Head of The School of Marketing and Corporate Strategy at Kingston University. Practitioner roles have included: Principal Economist at the Electricity Council and marketing research/modeling roles in the

advertising, pharmaceuticals and engineering industries. He now devotes his time to teaching and researching at LMBS. He is teaching areas: 1) Service sector marketing, 2) International marketing. Furthermore, he published a number of academic papers in journals.

**Research Interests:** The management of destination brands-their development and maintenance

**Memberships:** Chair, Academy of Marketing, Special Interest Group in Branding and Brand Communications

### **3. Interviewee C**

**Expertise:** Academic Researcher 3.

**Profile:** He is Professor of Transport Strategy, undertaking work on the design processes involved for the diffusion of cleaner transport technologies, cleaner vehicle technologies (including participation in the Milton Keynes electric vehicle project) and more sustainable travel behaviour. This also includes work on specific topics such as travel plans and the design of transport environmental taxation. As well as transport research, He also undertakes studies in other sustainable design issues. Moreover, he published over fifty academic papers in journals, books, and conferences. Research works in both the Design Innovation Group and in the Energy and Environment Research Unit (EERU). He is active in postgraduate training work and in 2007 was appointed Chair of the Research Degrees Committee.

#### **Current and Recent Research Projects**

Taxation Futures for Sustainable Mobility, Delivering Sustainable Waste Management, Innovations in Transport Systems and Services, People-centred Eco-design

### **4. Interviewee D**

**Expertise:** City Planner and Designer 2.

**Profile:** Chairman, creative director

He founded Applied Information Group to push the boundaries of information design. A central focus is making cities more understandable by providing useful information, evidenced by projects in London, Glasgow, Brighton, Dublin and Vancouver. He's work draws on his cultural and commercial experience in environmental, editorial, identity and

interactive design for clients such as Bosch, Ferrari, Graphics International, Gilbert & George, Glasgow 1999, Orange and Lexus. He was the lead designer of the Bristol Legible City initiative. He has a passion for cities and mapping and a methodology that encompasses diagnostic testing in real situations mixed with product design prototyping techniques. He's current fixation is to make sense of London. He is leading the system designer for Legible London, a capital-wide pedestrian wayfinding scheme for TfL, currently in pilot phase. When it is complete, it will be the most extensive of its kind in the world.

### **Current Projects**

Legible London, Glasgow city wayfinding, Vanvouver multi-model wayfinding, etc.

## **5. Interviewee E**

**Expertise:** City Planner and Designer

**Profile:** Throughout a 25 year professional career in design and branding he has worked primarily in the consultancy business. A notable early professional project included being part of the team designing and obtaining worldwide patents for the World's first large scale production of injection molded suitcases for Samsonite which have subsequently sold in millions. His design consultancy experience covers work in a diverse range of industry sectors and applications for 3D design and branding resulting in a number of award winning design projects: The British Design Award in 1993 for computer proliferals, a Designers and Art Directors Silver award in 1998 for a range of Suitcases and a Business Week award in 2002. More recently he was a Client Director at Fitch, part of the WPP group and one of the largest global design consultancies. Clients here included TfL, Diagio, Westminster City Council, Liverpool City Council and West London Business. Experience in Higher Education includes 6 years at the highly respected Ravensbourne College of Design and Communication. He has led many projects with external organisations including work with the BBC, Nokia, Mitsubishi, Kodak, the Tate Modern and Marks and Spencer. He currently combines a major teaching input to the high profile design courses at Brunel, with leading the University's role within Design plus.

## Appendix D: Questionnaire Survey

### Dear Participant:

Thank you for joining my survey! I am doctorate researcher conducting research from the Engineering and Design School at Brunel University in London. I am contacting you to inquire if you are willing to participate in a study that will progress of my research work through your opinion about your relationship with the place where you live. This survey will take only 5 minutes to complete! I should emphasise that your answers will be treated in strict confidence and no individual will be identified in the final dissertation. Please look through the following questions, and then provide the best answer you can. I would greatly appreciate your help.

### For Residents

#### Part 1: The questions in this part are about general information of residents

*Please tick  $\surd$  one of the following*

#### 1. What is your ethnicity?

European       Middle Eastern       Asian       British   
Other (                    )

#### 2. How long have you lived in Bradford?

1~3 years       3~5 years       5~10years       More 10years

#### 3. Do you have a religion? If yes, what is your religion?

Christian       Muslim       Buddhist       Hindu   
Other (                    )

#### 4. What is your field of work?

Sales or service industry       Restaurant business       Religion relevant work   
Office or administrative work       Other (                    )

**5. Do you feel proud to live in Bradford?**Yes  No **Part 2: The questions in this part are about general thought of residents***Please tick  $\surd$  one of the following***6. Why have you chosen to live in Bradford?**

For work opportunities  Because Bradford has a strong ethnic community  Because the cost of living is affordable  For study   
 Because I come from Bradford originally  Other ( )

**7. How satisfied are you living in Bradford?**

Very satisfied  Satisfied  Neither satisfied nor dissatisfied   
 Dissatisfied  Very dissatisfied

**8. In Bradford life, which factor dissatisfied you most?**

Lack of cultural content  Lack of job position  Urban safety   
 Lack of British civilised living  Lack of landmarks in Bradford   
 Lack of tourism  Other ( )

**9. In Bradford life, which factor is satisfied to you?**

Middle Eastern culture  The prices are low  Architectural heritage   
 Geographical condition  Education  Other ( )

**10. Do you find Bradford an appealing city?**Yes  No **11. If yes, please check why.**

Its ethnic community  Its architectural heritage  Its shopping facilities  Its cultural or sporting events  Other ( )



**For Visitors****Part 1: The questions in this part are about general information of visitors***Please tick  $\surd$  one of the following***1. What is your ethnicity?**European  Middle Eastern  Asian  British 

Other ( )

**2. Why are you visiting Bradford?**To visit with friends or family  For pleasure  For business 

Other ( )

**3. How many times did you visit Bradford?**First time  1~3times  3~5times  Often **4. What is your first impression of Bradford?**Middle Eastern people  Religion buildings  Middle Eastern culture  Architectural heritage  Other ( )**Part 2: The questions in this part are about general thought of visitors.***Please tick  $\surd$  one of the following***5. Does Bradford feel to you like a typical British city?**Yes  No **6. If yes, why what gives you this feeling?**From the people  From food  From buildings From religion  From street environment **7. If No, why what gives you this feeling?**From the people  From the food  From the buildings From the religion  From the street environment

**8. Have you found anything inconvenient during your stay in Bradford? If yes, what?**

Street environments  Foreign citizens   
 Range of facilities (e.g. shops, restaurants)  Accommodation   
 Communicating with people  Other ( )

**9. Why have you chosen this answer for question No.6?**

( )

**10. What have you found most appealing about Bradford?**

The Street environment  The architecture  The location  The  
 friendliness of people  Other ( )

**Part 3: The questions in this part are about Bradford's Culture**

*Please tick ✓ one of the following*

**11. How much do you think Bradford's identity is derived from the woollen industry?**

Least derived Most derived  
 ①      ②      ③      ④      ⑤

**12. How much do you think Bradford is influenced by the Middle Eastern community?**

A little A lot  
 ①      ②      ③      ④      ⑤

**13. How much is British culture evident in Bradford?**

A little A lot  
 ①      ②      ③      ④      ⑤

**14. What do you think represents Bradford's culture?**

Reputation of woollen industry  Middle Eastern culture  Media art  International  
 community  Other ( )

## Appendix E: Questionnaire Results

### •Frequency table (Residents-Middle Eastern and Asian)

| Q2    |               |           |            |                  |                       |
|-------|---------------|-----------|------------|------------------|-----------------------|
|       |               | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | 1~3 years     | 1         | 4.0        | 4.0              | 4.0                   |
|       | 3~5 years     | 3         | 12.0       | 12.0             | 16.0                  |
|       | 5~10 years    | 3         | 12.0       | 12.0             | 28.0                  |
|       | more 10 years | 18        | 72.0       | 72.0             | 100.0                 |
|       | Total         | 25        | 100.0      | 100.0            |                       |

| Q3    |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | Muslim   | 12        | 48.0       | 48.0             | 48.0                  |
|       | Buddhist | 1         | 4.0        | 4.0              | 52.0                  |
|       | Hindu    | 1         | 4.0        | 4.0              | 56.0                  |
|       | other    | 11        | 44.0       | 44.0             | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q4    |                            |           |            |                  |                       |
|-------|----------------------------|-----------|------------|------------------|-----------------------|
|       |                            | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | sales or service industry  | 6         | 24.0       | 24.0             | 24.0                  |
|       | restaurant business        | 8         | 32.0       | 32.0             | 56.0                  |
|       | religion relevant work     | 3         | 12.0       | 12.0             | 68.0                  |
|       | office administrative work | 4         | 16.0       | 16.0             | 84.0                  |
|       | other                      | 4         | 16.0       | 16.0             | 100.0                 |
|       | Total                      | 25        | 100.0      | 100.0            |                       |

| Q 5   |       |           |            |                  |                       |
|-------|-------|-----------|------------|------------------|-----------------------|
|       |       | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | Yes   | 18        | 72.0       | 72.0             | 72.0                  |
|       | No    | 7         | 28.0       | 28.0             | 100.0                 |
|       | Total | 25        | 100.0      | 100.0            |                       |

| Q 6   |  |           |            |                  |                       |
|-------|--|-----------|------------|------------------|-----------------------|
|       |  | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | for work opportunities                         | 1         | 4.0        | 4.0              | 4.0                   |
|       | because Bradford has a strong ethnic community | 3         | 12.0       | 12.0             | 16.0                  |
|       | because the cost of living affordable          | 1         | 4.0        | 4.0              | 20.0                  |
|       | for study                                      | 4         | 16.0       | 16.0             | 36.0                  |
|       | because I come from Bradford originally        | 15        | 60.0       | 60.0             | 96.0                  |
|       | other  | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total  | 25        | 100.0      | 100.0            |                       |

| Q 7   |                                    |           |            |                  |                       |
|-------|------------------------------------|-----------|------------|------------------|-----------------------|
|       |                                    | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | very satisfied                     | 5         | 20.0       | 20.0             | 20.0                  |
|       | satisfied                          | 6         | 24.0       | 24.0             | 44.0                  |
|       | neither satisfied nor dissatisfied | 9         | 36.0       | 36.0             | 80.0                  |
|       | dissatisfied                       | 5         | 20.0       | 20.0             | 100.0                 |
|       | very dissatisfied                  | 0         | 0          | 0                |                       |
|       | Total                              | 25        | 100.0      | 100.0            |                       |

| Q 8   |                                  |           |            |                  |                       |
|-------|----------------------------------|-----------|------------|------------------|-----------------------|
|       |                                  | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | lack of cultural content         | 5         | 20.0       | 20.0             | 20.0                  |
|       | lack of job position             | 7         | 28.0       | 28.0             | 48.0                  |
|       | lack of British civilised living | 3         | 12.0       | 12.0             | 60.0                  |
|       | urban safety                     | 5         | 20.0       | 20.0             | 80.0                  |
|       | lack of landmarks in Bradford    | 2         | 8.0        | 8.0              | 88.0                  |
|       | Lack of tourism                  | 2         | 8.0        | 8.0              | 96.0                  |
|       | other                            | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total                            | 25        | 100.0      | 100.0            |                       |

| Q 9   |                        |           |            |                  |                       |
|-------|------------------------|-----------|------------|------------------|-----------------------|
|       |                        | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | middle eastern culture | 7         | 28.0       | 28.0             | 28.0                  |
|       | the price are low      | 6         | 24.0       | 24.0             | 52.0                  |
|       | architectural heritage | 3         | 12.0       | 12.0             | 64.0                  |
|       | geographical condition | 2         | 8.0        | 8.0              | 72.0                  |
|       | education              | 7         | 28.0       | 28.0             | 100.0                 |
|       | Total                  | 25        | 100.0      | 100.0            |                       |

| Q 10  |       |           |            |                  |                       |
|-------|-------|-----------|------------|------------------|-----------------------|
|       |       | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | Yes   | 14        | 56.0       | 56.0             | 56.0                  |
|       | No    | 11        | 44.0       | 44.0             | 100.0                 |
|       | Total | 25        | 100.0      | 100.0            |                       |

| Q 11    |                                 |           |            |                  |                       |
|---------|---------------------------------|-----------|------------|------------------|-----------------------|
|         |                                 | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid   | its ethnic community            | 8         | 32.0       | 53.3             | 53.3                  |
|         | its architectural heritage      | 6         | 24.0       | 40.0             | 93.3                  |
|         | its cultural or sporting events | 1         | 4.0        | 6.7              | 100.0                 |
|         | Total                           | 15        | 60.0       | 100.0            |                       |
| Missing | System-missing                  | 10        | 40.0       |                  |                       |
| Total   |                                 | 25        | 100.0      |                  |                       |

| Q 12  |                         |           |            |                  |                       |
|-------|-------------------------|-----------|------------|------------------|-----------------------|
|       |                         | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | its ethnic community    | 14        | 56.0       | 56.0             | 56.0                  |
|       | its woollen industry    | 4         | 16.0       | 16.0             | 72.0                  |
|       | its tourist attractions | 6         | 24.0       | 24.0             | 96.0                  |
|       | other                   | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total                   | 25        | 100.0      | 100.0            |                       |

| Q 13  |               |           |            |                  |                       |
|-------|---------------|-----------|------------|------------------|-----------------------|
|       |               | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | least derived | 1         | 4.0        | 4.0              | 4.0                   |
|       | 2             | 7         | 28.0       | 28.0             | 32.0                  |
|       | 3             | 14        | 56.0       | 56.0             | 88.0                  |
|       | 4             | 2         | 8.0        | 8.0              | 96.0                  |
|       | most derived  | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total         | 25        | 100.0      | 100.0            |                       |

| Q 14  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 1         | 4.0        | 4.0              | 4.0                   |
|       | 2        | 0         | 0          | 0                | 0                     |
|       | 3        | 13        | 52.0       | 52.0             | 56.0                  |
|       | 4        | 7         | 28.0       | 28.0             | 84.0                  |
|       | A lot    | 4         | 16.0       | 16.0             | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 15  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 0         | 0          | 0                | 0                     |
|       | 2        | 12        | 48.0       | 48.0             | 48.0                  |
|       | 3        | 7         | 28.0       | 28.0             | 76.0                  |
|       | 4        | 4         | 16.0       | 16.0             | 92.0                  |
|       | A lot    | 2         | 8.0        | 8.0              | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 16  |                                |           |            |                  |                       |
|-------|--------------------------------|-----------|------------|------------------|-----------------------|
|       |                                | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | reputation of woollen industry | 2         | 8.0        | 8.0              | 8.0                   |
|       | middle eastern culture         | 10        | 40.0       | 40.0             | 48.0                  |
|       | media art                      | 11        | 44.0       | 44.0             | 92.0                  |
|       | international community        | 2         | 8.0        | 8.0              | 100.0                 |
|       | Total                          | 25        | 100.0      | 100.0            |                       |

**Frequency table (Residents-British)**

| Q 2   |               |           |            |                  |                       |
|-------|---------------|-----------|------------|------------------|-----------------------|
|       |               | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | 1~3 years     | 2         | 8.0        | 8.0              | 8.0                   |
|       | 3~5 years     | 1         | 4.0        | 4.0              | 12.0                  |
|       | 5~10 years    | 1         | 4.0        | 4.0              | 16.0                  |
|       | more 10 years | 21        | 84.0       | 84.0             | 100.0                 |
|       | Total         | 25        | 100.0      | 100.0            |                       |

| Q 3   |           |           |            |                  |                       |
|-------|-----------|-----------|------------|------------------|-----------------------|
|       |           | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | Christian | 15        | 60.0       | 60.0             | 60.0                  |
|       | Muslim    | 0         | 0          | 0                | 60.0                  |
|       | Buddhist  | 1         | 4.0        | 4.0              | 64.0                  |
|       | Hindu     | 0         | 0          | 0                | 64.0                  |
|       | other     | 9         | 36.0       | 36.0             | 100.0                 |
|       | Total     | 25        | 100.0      | 100.0            |                       |

| Q 4   |                            |           |            |                  |                       |
|-------|----------------------------|-----------|------------|------------------|-----------------------|
|       |                            | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | sales or service industry  | 6         | 24.0       | 24.0             | 24.0                  |
|       | restaurant business        | 0         | .0         | 0                | .0                    |
|       | religion relevant work     | 2         | 8.0        | 8.0              | 32.0                  |
|       | office administrative work | 8         | 32.0       | 32.0             | 64.0                  |
|       | other                      | 9         | 36.0       | 36.0             | 100.0                 |
|       | Total                      | 25        | 100.0      | 100.0            |                       |

| Q 5   |       |           |            |                  |                       |
|-------|-------|-----------|------------|------------------|-----------------------|
|       |       | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | Yes   | 13        | 52.0       | 52.0             | 52.0                  |
|       | No    | 12        | 48.0       | 48.0             | 100.0                 |
|       | Total | 25        | 100.0      | 100.0            |                       |

| Q 6   |  |           |            |                  |                       |
|-------|--|-----------|------------|------------------|-----------------------|
|       |  | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | for work opportunities                         | 1         | 4.0        | 4.0              | 4.0                   |
|       | because Bradford has a strong ethnic community | 1         | 4.0        | 4.0              | 8.0                   |
|       | because the cost of living affordable          | 3         | 12.0       | 12.0             | 20.0                  |
|       | for study                                      | 4         | 16.0       | 16.0             | 36.0                  |
|       | because I come from Bradford originally        | 15        | 60.0       | 60.0             | 96.0                  |
|       | other  | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total  | 25        | 100.0      | 100.0            |                       |

| Q 7   |                                    |           |            |                  |                       |
|-------|------------------------------------|-----------|------------|------------------|-----------------------|
|       |                                    | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | very satisfied                     | 1         | 4.0        | 4.0              | 4.0                   |
|       | satisfied                          | 10        | 40.0       | 40.0             | 44.0                  |
|       | neither satisfied nor dissatisfied | 8         | 32.0       | 32.0             | 76.0                  |
|       | dissatisfied                       | 4         | 16.0       | 16.0             | 92.0                  |
|       | very dissatisfied                  | 2         | 8.0        | 8.0              | 100.0                 |
|       | Total                              | 25        | 100.0      | 100.0            |                       |

| Q 8   |                                  |           |            |                  |                       |
|-------|----------------------------------|-----------|------------|------------------|-----------------------|
|       |                                  | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | lack of cultural content         | 2         | 8.0        | 8.0              | 8.0                   |
|       | lack of job position             | 8         | 32.0       | 32.0             | 40.0                  |
|       | lack of British civilised living | 7         | 28.0       | 28.0             | 68.0                  |
|       | urban safety                     | 0         | 0          | 0                | 0                     |
|       | lack of landmarks in Bradford    | 0         | 0          | 0                | 0                     |
|       | Lack of tourism                  | 6         | 24.0       | 24.0             | 92.0                  |
|       | other                            | 2         | 8.0        | 8.0              | 100.0                 |
|       | Total                            | 25        | 100.0      | 100.0            |                       |

| Q 9   |                        |           |            |                  |                       |
|-------|------------------------|-----------|------------|------------------|-----------------------|
|       |                        | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | middle eastern culture | 2         | 8.0        | 8.0              | 8.0                   |
|       | the price are low      | 7         | 28.0       | 28.0             | 36.0                  |
|       | architectural heritage | 6         | 24.0       | 24.0             | 60.0                  |
|       | geographical condition | 3         | 12.0       | 12.0             | 72.0                  |
|       | education              | 7         | 28.0       | 28.0             | 100.0                 |
|       | Total                  | 25        | 100.0      | 100.0            |                       |

| Q 10  |       |           |            |                  |                       |
|-------|-------|-----------|------------|------------------|-----------------------|
|       |       | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | Yes   | 13        | 52.0       | 52.0             | 52.0                  |
|       | No    | 12        | 48.0       | 48.0             | 100.0                 |
|       | Total | 25        | 100.0      | 100.0            |                       |

| Q 11    |                                 |           |            |                  |                       |
|---------|---------------------------------|-----------|------------|------------------|-----------------------|
|         |                                 | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid   | its ethnic community            | 7         | 28.0       | 46.7             | 46.7                  |
|         | its architectural heritage      | 5         | 20.0       | 33.3             | 80.0                  |
|         | its cultural or sporting events | 3         | 12.0       | 20.0             | 100.0                 |
|         | Total                           | 15        | 60.0       | 100.0            |                       |
| Missing | System-missing                  | 10        | 40.0       |                  |                       |
| Total   |                                 | 25        | 100.0      |                  |                       |

| Q 12  |                         |           |            |                  |                       |
|-------|-------------------------|-----------|------------|------------------|-----------------------|
|       |                         | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | its ethnic community    | 20        | 80.0       | 80.0             | 80.0                  |
|       | its woollen industry    | 4         | 16.0       | 16.0             | 96.0                  |
|       | its tourist attractions | 0         | 0          | 0                | 0                     |
|       | other                   | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total                   | 25        | 100.0      | 100.0            |                       |

| Q 13  |               |           |            |                  |                       |
|-------|---------------|-----------|------------|------------------|-----------------------|
|       |               | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | least derived | 2         | 8.0        | 8.0              | 8.0                   |
|       | 2             | 3         | 12.0       | 12.0             | 20.0                  |
|       | 3             | 12        | 48.0       | 48.0             | 68.0                  |
|       | 4             | 5         | 20.0       | 20.0             | 88.0                  |
|       | most derived  | 3         | 12.0       | 12.0             | 100.0                 |
|       | Total         | 25        | 100.0      | 100.0            |                       |

| Q 14  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 2         | 8.0        | 8.0              | 8.0                   |
|       | 2        | 1         | 4.0        | 4.0              | 12.0                  |
|       | 3        | 9         | 36.0       | 36.0             | 48.0                  |
|       | 4        | 7         | 28.0       | 28.0             | 76.0                  |
|       | A lot    | 6         | 24.0       | 24.0             | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 15  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 3         | 12.0       | 12.0             | 12.0                  |
|       | 2        | 8         | 32.0       | 32.0             | 44.0                  |
|       | 3        | 7         | 28.0       | 28.0             | 72.0                  |
|       | 4        | 4         | 16.0       | 16.0             | 88.0                  |
|       | A lot    | 3         | 12.0       | 12.0             | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 16  |                                |           |            |                  |                       |
|-------|--------------------------------|-----------|------------|------------------|-----------------------|
|       |                                | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | reputation of woollen industry | 5         | 20.0       | 20.0             | 20.0                  |
|       | middle eastern culture         | 7         | 28.0       | 28.0             | 48.0                  |
|       | media art                      | 8         | 32.0       | 32.0             | 80.0                  |
|       | international community        | 5         | 20.0       | 20.0             | 100.0                 |
|       | Total                          | 25        | 100.0      | 100.0            |                       |

**Frequency table (Visitors-Middle Eastern and Asian)**

| Q 2   |                                 |           |            |                  |                       |
|-------|---------------------------------|-----------|------------|------------------|-----------------------|
|       |                                 | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | To visit with friends or family | 8         | 32.0       | 32.0             | 32.0                  |
|       | for pleasure                    | 1         | 4.0        | 4.0              | 36.0                  |
|       | for business                    | 8         | 32.0       | 32.0             | 68.0                  |
|       | other                           | 8         | 32.0       | 32.0             | 100.0                 |
|       | Total                           | 25        | 100.0      | 100.0            |                       |

| Q 3   |            |           |            |                  |                       |
|-------|------------|-----------|------------|------------------|-----------------------|
|       |            | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | first time | 5         | 20.0       | 20.0             | 20.0                  |
|       | 1~3 times  | 3         | 12.0       | 12.0             | 32.0                  |
|       | 3~5 times  | 3         | 12.0       | 12.0             | 44.0                  |
|       | often      | 14        | 56.0       | 56.0             | 100.0                 |
|       | Total      | 25        | 100.0      | 100.0            |                       |

| Q 4   |                        |           |            |                  |                       |
|-------|------------------------|-----------|------------|------------------|-----------------------|
|       |                        | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | middle eastern people  | 12        | 48.0       | 48.0             | 48.0                  |
|       | religion buildings     | 4         | 16.0       | 16.0             | 64.0                  |
|       | middle eastern culture | 4         | 16.0       | 16.0             | 80.0                  |
|       | architectural heritage | 4         | 16.0       | 16.0             | 96.0                  |
|       | other                  | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total                  | 25        | 100.0      | 100.0            |                       |

| Q 5   |       |           |            |                  |                       |
|-------|-------|-----------|------------|------------------|-----------------------|
|       |       | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | Yes   | 21        | 84.0       | 84.0             | 84.0                  |
|       | No    | 4         | 16.0       | 16.0             | 100.0                 |
|       | Total | 25        | 100.0      | 100.0            |                       |

| Q 6     |                         |           |            |                  |                       |
|---------|-------------------------|-----------|------------|------------------|-----------------------|
|         |                         | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid   | from the people         | 13        | 52.0       | 59.1             | 59.1                  |
|         | from food               | 1         | 4.0        | 4.5              | 63.6                  |
|         | from building           | 1         | 4.0        | 4.5              | 68.2                  |
|         | from religion           | 1         | 4.0        | 4.5              | 72.6                  |
|         | from street environment | 6         | 24.0       | 27.3             | 100.0                 |
|         | Total                   | 22        | 88.0       | 100.0            |                       |
| Missing | System-missing          | 3         | 12.0       |                  |                       |
| Total   |                         | 25        | 100.0      |                  |                       |

| Q 7     |                             |           |            |                  |                       |
|---------|-----------------------------|-----------|------------|------------------|-----------------------|
|         |                             | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid   | from the buildings          | 1         | 4.0        | 20.0             | 20.0                  |
|         | from the religion           | 1         | 4.0        | 20.0             | 40.0                  |
|         | from the people             | 0         | 0          | 0                | 0                     |
|         | from the street environment | 3         | 12.0       | 60.0             | 100.0                 |
|         | Total                       | 5         | 20.0       | 100.0            |                       |
| Missing | System-missing              | 20        | 80.0       |                  |                       |
| Total   |                             | 25        | 100.0      |                  |                       |

| Q 8   |                           |           |            |                  |                       |
|-------|---------------------------|-----------|------------|------------------|-----------------------|
|       |                           | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | street environments       | 7         | 28.0       | 28.0             | 44.0                  |
|       | foreign citizens          | 2         | 8.0        | 8.0              | 36.0                  |
|       | range of facilities       | 9         | 36.0       | 36.0             | 72.0                  |
|       | accommodation             | 2         | 8.0        | 8.0              | 80.0                  |
|       | communicating with people | 4         | 16.0       | 16.0             | 96.0                  |
|       | other                     | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total                     | 25        | 100.0      | 100.0            |                       |

| Q 10  |                            |           |            |                  |                       |
|-------|----------------------------|-----------|------------|------------------|-----------------------|
|       |                            | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | the street environment     | 12        | 48.0       | 48.0             | 48.0                  |
|       | the architecture           | 3         | 12.0       | 12.0             | 60.0                  |
|       | the location               | 5         | 20.0       | 20.0             | 80.0                  |
|       | the friendliness of people | 4         | 16.0       | 16.0             | 96.0                  |
|       | Other                      | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total                      | 25        | 100.0      | 100.0            |                       |

| Q 11  |               |           |            |                  |                       |
|-------|---------------|-----------|------------|------------------|-----------------------|
|       |               | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | least derived | 0         | 0          | 0                | 0                     |
|       | 2             | 11        | 44.0       | 44.0             | 44.0                  |
|       | 3             | 9         | 36.0       | 36.0             | 80.0                  |
|       | 4             | 4         | 16.0       | 16.0             | 96.0                  |
|       | most derived  | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total         | 25        | 100.0      | 100.0            |                       |

| Q 12  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 0         | 0          | 0                | 0                     |
|       | 2        | 1         | 4.0        | 4.0              | 4.0                   |
|       | 3        | 5         | 20.0       | 20.0             | 24.0                  |
|       | 4        | 15        | 60.0       | 60.0             | 84.0                  |
|       | A lot    | 4         | 16.0       | 16.0             | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 13  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 2         | 8.0        | 8.0              | 8.0                   |
|       | 2        | 12        | 48.0       | 48.0             | 56.0                  |
|       | 3        | 9         | 36.0       | 36.0             | 92.0                  |
|       | 4        | 1         | 4.0        | 4.0              | 96.0                  |
|       | A lot    | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 14  |                                |           |            |                  |                       |
|-------|--------------------------------|-----------|------------|------------------|-----------------------|
|       |                                | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | reputation of woollen industry | 0         | 0          | 0                | 0                     |
|       | middle eastern culture         | 10        | 40.0       | 40.0             | 40.0                  |
|       | media art                      | 1         | 4.0        | 4.0              | 44.0                  |
|       | international community        | 14        | 56.0       | 56.0             | 100.0                 |
|       | Total                          | 25        | 100.0      | 100.0            |                       |

**Frequency table (Visitors-British)**

| <b>Q 2</b> |                                 |           |            |                  |                       |
|------------|---------------------------------|-----------|------------|------------------|-----------------------|
|            |                                 | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid      | To visit with friends or family | 3         | 12.0       | 12.0             | 12.0                  |
|            | for pleasure                    | 10        | 40.0       | 40.0             | 52.0                  |
|            | for business                    | 11        | 44.0       | 44.0             | 96.0                  |
|            | other                           | 1         | 4.0        | 4.0              | 100.0                 |
|            | Total                           | 25        | 100.0      | 100.0            |                       |

| <b>Q 3</b> |            |           |            |                  |                       |
|------------|------------|-----------|------------|------------------|-----------------------|
|            |            | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid      | first time | 1         | 4.0        | 4.0              | 4.0                   |
|            | 1~3 times  | 2         | 8.0        | 8.0              | 12.0                  |
|            | 3~5 times  | 13        | 52.0       | 52.0             | 64.0                  |
|            | often      | 9         | 36.0       | 36.0             | 100.0                 |
|            | Total      | 25        | 100.0      | 100.0            |                       |

| <b>Q 4</b> |                        |           |            |                  |                       |
|------------|------------------------|-----------|------------|------------------|-----------------------|
|            |                        | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid      | middle eastern people  | 9         | 36.0       | 36.0             | 36.0                  |
|            | religion buildings     | 2         | 8.0        | 8.0              | 44.0                  |
|            | middle eastern culture | 7         | 28.0       | 28.0             | 72.0                  |
|            | architectural heritage | 3         | 12.0       | 12.0             | 84.0                  |
|            | other                  | 4         | 16.0       | 16.0             | 100.0                 |
|            | Total                  | 25        | 100.0      | 100.0            |                       |

| <b>Q 5</b> |       |           |            |                  |                       |
|------------|-------|-----------|------------|------------------|-----------------------|
|            |       | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid      | Yes   | 17        | 68.0       | 68.0             | 68.0                  |
|            | No    | 8         | 32.0       | 32.0             | 100.0                 |
|            | Total | 25        | 100.0      | 100.0            |                       |

| Q 6     |                         |           |            |                  |                       |
|---------|-------------------------|-----------|------------|------------------|-----------------------|
|         |                         | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid   | from the people         | 5         | 20.0       | 29.4             | 29.4                  |
|         | from food               | 1         | 4.0        | 5.9              | 35.3                  |
|         | from building           | 2         | 8.0        | 11.8             | 47.1                  |
|         | from religion           | 1         | 4.0        | 5.9              | 52.9                  |
|         | from street environment | 8         | 32.0       | 47.1             | 100.0                 |
|         | Total                   | 17        | 68.0       | 100.0            |                       |
| Missing | System-missing          | 8         | 32.0       |                  |                       |
| Total   |                         | 25        | 100.0      |                  |                       |

| Q 7     |                             |           |            |                  |                       |
|---------|-----------------------------|-----------|------------|------------------|-----------------------|
|         |                             | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid   | from the buildings          | 0         | 0          | 0                | 0                     |
|         | from the religion           | 0         | 0          | 0                | 0                     |
|         | from the people             | 4         | 16.0       | 50.0             | 50.0                  |
|         | from the street environment | 4         | 16.0       | 50.0             | 100.0                 |
|         | Total                       | 8         | 32.0       | 100.0            |                       |
| Missing | System-missing              | 17        | 68.0       |                  |                       |
| Total   |                             | 25        | 100.0      |                  |                       |

| Q 8   |                           |           |            |                  |                       |
|-------|---------------------------|-----------|------------|------------------|-----------------------|
|       |                           | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | street environments       | 11        | 44.0       | 44.0             | 44.0                  |
|       | range of facilities       | 2         | 8.0        | 8.0              | 52.0                  |
|       | communicating with people | 11        | 44.0       | 44.0             | 96.0                  |
|       | other                     | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total                     | 25        | 100.0      | 100.0            |                       |

| Q 10  |                            |           |            |                  |                       |
|-------|----------------------------|-----------|------------|------------------|-----------------------|
|       |                            | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | the street environment     | 5         | 20.0       | 20.0             | 20.0                  |
|       | the architecture           | 5         | 20.0       | 20.0             | 40.0                  |
|       | the location               | 2         | 8.0        | 8.0              | 48.0                  |
|       | the friendliness of people | 10        | 40.0       | 40.0             | 88.0                  |
|       | Other                      | 3         | 12.0       | 12.0             | 100.0                 |
|       | Total                      | 25        | 100.0      | 100.0            |                       |

| Q 11  |               |           |            |                  |                       |
|-------|---------------|-----------|------------|------------------|-----------------------|
|       |               | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | least derived | 2         | 8.0        | 8.0              | 8.0                   |
|       | 2             | 6         | 24.0       | 24.0             | 32.0                  |
|       | 3             | 14        | 56.0       | 56.0             | 88.0                  |
|       | 4             | 2         | 8.0        | 8.0              | 96.0                  |
|       | most derived  | 1         | 4.0        | 4.0              | 100.0                 |
|       | Total         | 25        | 100.0      | 100.0            |                       |

| Q 12  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 0         | 0          | 0                | 0                     |
|       | 2        | 0         | 0          | 0                | 0                     |
|       | 3        | 7         | 28.0       | 28.0             | 28.0                  |
|       | 4        | 10        | 40.0       | 40.0             | 68.0                  |
|       | A lot    | 8         | 32.0       | 32.0             | 100.0                 |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 13  |          |           |            |                  |                       |
|-------|----------|-----------|------------|------------------|-----------------------|
|       |          | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | A little | 6         | 24.0       | 24.0             | 24.0                  |
|       | 2        | 5         | 20.0       | 20.0             | 44.0                  |
|       | 3        | 13        | 52.0       | 52.0             | 96.0                  |
|       | 4        | 1         | 4.0        | 4.0              | 100.0                 |
|       | A lot    | 0         | 0          | 0                | 0                     |
|       | Total    | 25        | 100.0      | 100.0            |                       |

| Q 14  |                                |           |            |                  |                       |
|-------|--------------------------------|-----------|------------|------------------|-----------------------|
|       |                                | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
| Valid | reputation of woollen industry | 3         | 12.0       | 12.0             | 12.0                  |
|       | middle eastern culture         | 7         | 28.0       | 28.0             | 40.0                  |
|       | media art                      | 1         | 4.0        | 4.0              | 44.0                  |
|       | international community        | 14        | 56.0       | 56.0             | 100.0                 |
|       | Total                          | 25        | 100.0      | 100.0            |                       |

## Appendix F: Statistical Analysis

### T-test: Item 1~4 (British + Middle Eastern and Asian)

Test of independence sample

| Group statistics (British + M & Asian) |         |    |        |                    |                        |
|--|---------|----|--------|--------------------|------------------------|
|  | group   | N  | mean   | Standard deviation | Standard error of mean |
| Item 1                                 | Asian   | 50 | 2.8000 | .83299             | .11780                 |
|  | British | 50 | 2.9600 | .98892             | .13985                 |
| Item 2                                 | Asian   | 50 | 3.7000 | .83910             | .11867                 |
|  | British | 50 | 3.8000 | 1.0101 5           | .14286                 |
| Item 3                                 | Asian   | 50 | 2.6600 | .93917             | .13282                 |
|  | British | 50 | 2.6000 | 1.08797            | .15386                 |

### Cross Tabulation Analysis

|        |                          | Levene test for equality of Variances |                          | Mean T-test |                   |                                      |                 |                |                                     |          |
|--------|--------------------------|---------------------------------------|--------------------------|-------------|-------------------|--------------------------------------|-----------------|----------------|-------------------------------------|----------|
|        |                          | F                                     | Significance Probability | t           | Degree of freedom | Significance Probability (two sides) | Mean difference | Standard error | Difference of 95% fiducial interval |          |
|        |                          |                                       |                          |             |                   |                                      |                 |                | infimum                             | supremum |
| Item 1 | Equal variance assumed   | .008                                  | .930                     | -.875       | 98                | .384                                 | -.16000         | .18286         | -.52287                             | .20287   |
|        | Equal variance unassumed |                                       |                          | -.875       | 95.250            | .384                                 | -.16000         | .18286         | -.52301                             | .20301   |
| Item 2 | Equal variance assumed   | 1.397                                 | .249                     | -.538       | 98                | .591                                 | -.10000         | .18571         | -.46854                             | .26854   |
|        | Equal variance unassumed |                                       |                          | -.538       | 94.810            | .592                                 | -.10000         | .18571         | -.46870                             | .26870   |
| Item 3 | Equal variance assumed   | 1.117                                 | .293                     | .295        | 98                | .768                                 | .06000          | .20326         | -.34336                             | .46336   |
|        | Equal variance unassumed |                                       |                          | .295        | 95.954            | .768                                 | .06000          | .20326         | -.34347                             | .46337   |

| Item 4 Group Cross tabulation |      |            |                          |         |        |
|-------------------------------|------|------------|--------------------------|---------|--------|
|                               |      |            | Group                    |         | Total  |
|                               |      |            | Middle Eastern and Asian | British |        |
| Item 4                        | 1.00 | Frequency  | 2                        | 8       | 10     |
|                               |      | % of Q4    | 20.0%                    | 80.0%   | 100.0% |
|                               |      | % of Group | 4.0%                     | 16.0%   | 10.0%  |
|                               |      | % of total | 2.0%                     | 8.0%    | 10.0%  |
|                               | 2.00 | Frequency  | 20                       | 14      | 34     |
|                               |      | % of Q4    | 58.8%                    | 41.2%   | 100.0% |
|                               |      | % of Group | 40.0%                    | 28.0%   | 34.0%  |
|                               |      | % of total | 20.0%                    | 14.9%   | 34.0%  |
|                               | 3.00 | Frequency  | 12                       | 9       | 21     |
|                               |      | % of Q4    | 57.1%                    | 42.9%   | 100.0% |
|                               |      | % of Group | 24.0%                    | 18.0%   | 21.0%  |
|                               |      | % of total | 12.0%                    | 9.0%    | 21.0%  |
|                               | 4.00 | Frequency  | 16                       | 19      | 35     |
|                               |      | % of Q4    | 45.7%                    | 54.3%   | 100.0% |
|                               |      | % of Group | 32.0%                    | 38.0%   | 35.0%  |
|                               |      | % of total | 16.0%                    | 19.0%   | 35.0%  |
| Total                         |      | Frequency  | 50                       | 50      | 100    |
|                               |      | % of Q4    | 50.0%                    | 50.0%   | 100.0% |
|                               |      | % of Group | 100.0%                   | 100.0%  | 100.0% |
|                               |      | % of total | 50.0%                    | 50.0%   | 100.0% |

| <b>Chi-Square test (British + Middle Eastern and Asian)</b>                      |                    |                   |                     |
|--|--------------------|-------------------|---------------------|
|  | value              | Degree of freedom | Asymp.Sig.(2-sided) |
| Pearson Chi-Square   | 5.345 <sup>a</sup> | 3                 | .148                |
| Likelihood Ratio   | 5.607              | 3                 | .132                |
| Linear-by-Linear Association   | .085               | 1                 | .771                |
| N of Valid Cases   | 100                |                   |                     |
| a.0cell(.0%) have expected count less than 5. The minimum expected count is 5.00 |                    |                   |                     |

### T-test (Residents, Visitors)

#### Residents (M & Asian + British)

| <b>Group Cross tabulation</b> |             |                                |                        |           |                         |        |
|-------------------------------|-------------|--------------------------------|------------------------|-----------|-------------------------|--------|
|                               |             | Group                          |                        |           |                         | Total  |
|                               |             | reputation of woollen industry | middle eastern culture | media art | international community |        |
| M.& Asian                     | Frequency   | 2                              | 10                     | 11        | 2                       | 25     |
|                               | % of Item 4 | 28.6%                          | 58.8%                  | 57.9%     | 28.6%                   | 50.0%  |
|                               | % of Group  | 8.0%                           | 40.0%                  | 44.0%     | 8.0%                    | 100.0% |
|                               | % of total  | 4.0%                           | 20.0%                  | 22.0%     | 4.0%                    | 50.0%  |
| British                       | Frequency   | 5                              | 7                      | 8         | 5                       | 25     |
|                               | % of Item 4 | 71.4%                          | 41.2%                  | 42.1%     | 71.4%                   | 50.0%  |
|                               | % of Group  | 20.0%                          | 280%                   | 32.0%     | 20.0%                   | 100.0% |
|                               | % of total  | 10.0%                          | 14.0%                  | 16.0%     | 10.0%                   | 50.0%  |
| Total                         | Frequency   | 7                              | 17                     | 19        | 7                       | 50     |
|                               | % of Item 4 | 100.0%                         | 100.0%                 | 100.0%    | 100.0%                  | 100.0% |
|                               | % of Group  | 14.0%                          | 34.0%                  | 38.0%     | 14.0%                   | 100.0% |
|                               | % of total  | 14.0%                          | 34.0%                  | 38.0%     | 14.0%                   | 100.0% |

| <b>Chi-Square test (Residents – M &amp; Asian + British)</b>                       |                    |                   |                     |
|--|--------------------|-------------------|---------------------|
|  | value              | Degree of freedom | Asymp.Sig.(2-sided) |
| Pearson Chi-Square   | 3.575 <sup>a</sup> | 3                 | .331                |
| Likelihood Ratio   | 3.664              | 3                 | .300                |
| Linear-by-Linear Association   | .000               | 1                 | 1.000               |
| N of Valid Cases   | 50                 |                   |                     |
| a.4cell(50.0%) have expected count less than 5. The minimum expected count is 3.50 |                    |                   |                     |

## Visitors (M &amp; Asian + British)

| <b>Group Cross tabulation</b> |             |                                |                        |           |                         |        |
|-------------------------------|-------------|--------------------------------|------------------------|-----------|-------------------------|--------|
|                               |             | Group                          |                        |           |                         | Total  |
|                               |             | reputation of woollen industry | middle eastern culture | media art | international community |        |
| M.& Asian                     | Frequency   | 0                              | 10                     | 1         | 14                      | 25     |
|                               | % of Item 4 | .0%                            | 40.0%                  | 4.0%      | 56.0%                   | 100.0% |
|                               | % of Group  | .0%                            | 58.8%                  | 50.0%     | 50.0%                   | 50.0%  |
|                               | % of total  | 0%                             | 20.0%                  | 2.0%      | 28.0%                   | 50.0%  |
| British                       | Frequency   | 3                              | 7                      | 1         | 14                      | 25     |
|                               | % of Item 4 | 12.0%                          | 28.0%                  | 4.0%      | 56.0%                   | 100.0% |
|                               | % of Group  | 100.0%                         | 41.2%                  | 50.0%     | 50.0%                   | 50.0%  |
|                               | % of total  | 6.0%                           | 14.0%                  | 2.0%      | 28.0%                   | 50.0%  |
| Total                         | Frequency   | 3                              | 17                     | 2         | 28                      | 50     |
|                               | % of Item 4 | 6.0%                           | 34.0%                  | 4.0%      | 56.0%                   | 100.0% |
|                               | % of Group  | 100.0%                         | 100.0%                 | 100.0%    | 100.0%                  | 100.0% |
|                               | % of total  | 6.0%                           | 34.0%                  | 4.0%      | 56.0%                   | 100.0% |

| <b>Chi-Square test (Visitors – M &amp; Asian + British)</b>                        |                    |                   |                     |
|--|--------------------|-------------------|---------------------|
|  | value              | Degree of freedom | Asymp.Sig.(2-sided) |
| Pearson Chi-Square   | 3.529 <sup>a</sup> | 3                 | .317                |
| Likelihood Ratio   | 4.691              | 3                 | .196                |
| Linear-by-Linear Association   | .156               | 1                 | .693                |
| N of Valid Cases   | 50                 |                   |                     |
| a.4cell(50.0%) have expected count less than 5. The minimum expected count is 1.00 |                    |                   |                     |

## Item 1-4

| <b>Group statistics</b> |           |    |        |                    |                        |
|-------------------------|-----------|----|--------|--------------------|------------------------|
|                         | group     | N  | mean   | Standard deviation | Standard error of mean |
| <b>Item 1</b>           | residents | 50 | 2.9800 | .95810             | .13550                 |
|                         | visitors  | 50 | 2.7800 | .86402             | .12219                 |
| <b>Item2</b>            | residents | 50 | 3.5400 | 1.03431            | .14627                 |
|                         | visitors  | 50 | 3.9600 | .75485             | .10675                 |
| <b>Item3</b>            | residents | 50 | 2.8400 | 1.09470            | .15481                 |
|                         | visitors  | 50 | 2.4200 | .88271             | .12483                 |

| Item 4 * group cross tabulation |                                |            |           |          |        |
|---------------------------------|--------------------------------|------------|-----------|----------|--------|
|                                 |                                |            | group     |          | Total  |
|                                 |                                |            | residents | visitors |        |
| Item4                           | reputation of woollen industry | frequency  | 7         | 3        | 10     |
|                                 |                                | % of Item4 | 70.0%     | 30.0%    | 100.0% |
|                                 |                                | % of group | 14.0%     | 6.0%     | 10.0%  |
|                                 |                                | % of total | 7.0%      | 3.0%     | 10.0%  |
|                                 | middle eastern culture         | frequency  | 17        | 17       | 34     |
|                                 |                                | % of Item4 | 50.0%     | 50.0%    | 100.0% |
|                                 |                                | % of group | 34.0%     | 34.0%    | 34.0%  |
|                                 |                                | % of total | 17.0%     | 17.0%    | 34.0%  |
|                                 | media art                      | frequency  | 19        | 2        | 21     |
|                                 |                                | % of Item4 | 90.5%     | 9.5%     | 100.0% |
|                                 |                                | % of group | 38.0%     | 4.0%     | 21.0%  |
|                                 |                                | % of total | 19.0%     | 2.0%     | 21.0%  |
|                                 | international community        | frequency  | 7         | 28       | 35     |
|                                 |                                | % of Item4 | 20.0%     | 80.0%    | 100.0% |
|                                 |                                | % of group | 14.0%     | 56.0%    | 35.0%  |
|                                 |                                | % of total | 7.0%      | 28.0%    | 35.0%  |
| Total                           | frequency                      | 50         | 50        | 100      |        |
|                                 | % of Item4                     | 50.0%      | 50.0%     | 100.0%   |        |
|                                 | % of group                     | 100.0%     | 100.0%    | 100.0%   |        |
|                                 | % of total                     | 50.0%      | 50.0%     | 100.0%   |        |

|       |                          | Levene test for equality of Variances |                          | Mean T-test |                   |                                      |                 |                             |                                     |          |
|-------|--------------------------|---------------------------------------|--------------------------|-------------|-------------------|--------------------------------------|-----------------|-----------------------------|-------------------------------------|----------|
|       |                          | F                                     | Significance probability | t           | Degree of freedom | Significance probability (two-sides) | Mean difference | Differential standard error | Difference of 95% fiducial interval |          |
|       |                          |                                       |                          |             |                   |                                      |                 |                             | infimum                             | supremum |
| Item1 | Equal variance assumed   | .117                                  | .733                     | 1.096       | 98                | .276                                 | .20000          | .18245                      | -.16208                             | .56208   |
|       | Equal variance unassumed |                                       |                          | 1.096       | 96.971            | .276                                 | .20000          | .18245                      | -.16212                             | .56212   |
| Item2 | Equal variance assumed   | 7.373                                 | .008                     | -2.319      | 98                | .022                                 | -.42000         | .18109                      | -.77936                             | -.06064  |
|       | Equal variance unassumed |                                       |                          | -2.319      | 89.662            | .023                                 | -.42000         | .18109                      | -.77978                             | -.06022  |
| Item3 | Equal variance assumed   | 1.928                                 | .168                     | 2.112       | 98                | .037                                 | .42000          | .19887                      | .02534                              | .81466   |
|       | Equal variance unassumed |                                       |                          | 2.112       | 93.786            | .037                                 | .42000          | .19887                      | .02512                              | .81488   |

| <b>Chi-Square test</b>  |                     |                   |                      |
|---|---------------------|-------------------|----------------------|
|   | value               | Degree of freedom | Asymp.sig. (2-sided) |
| Pearson Chi-Square  | 27.962 <sup>a</sup> | 3                 | .000                 |
| Likelihood Ratio  | 31.041              | 3                 | .000                 |
| Linear-by-Linear Association  | 7.900               | 1                 | .005                 |
| N of Valid Cases  | 100                 |                   |                      |
| a. 0 cell (.0%) have expected count less than 5. The minimum expected count is 5.00 |                     |                   |                      |

## Appendix G: Validation Questionnaire

I am a doctoral researcher conducting research in the Engineering and Design School at Brunel University in London. I am contacting you to enquire if you are willing to participate in a brief survey that will validate my model of city branding.

My research has developed a city branding strategy (CBS) tool which can support city development. It may contribute to sustainable city branding both theoretically and practically. The results from this survey will be used to validate and develop the application of the CBS model.

Your answers will be treated in strict confidence and no individual will be identified in the final thesis. Please look through the following questions, and then provide the best answer you can and e-mail it back to me.

If you have any questions or concerns about completing the questionnaire or about being in this research, please contact me. I greatly appreciate your help.

Best regards

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## Validation Questionnaire

This questionnaire aims to validate the results of the PhD research, which provide a new conceptual model for city branding strategy (CBS) development. The study was founded on the principles of brand strategy and developed through the process of semiotics. The CBS helps to identify negative factors and produce positive elements for building a sustainable city design and branding strategy. Each identified element of the city image, design and identity for constructing the CBS needs to be understood as an interaction having an influence on the people, environment, and culture. Therefore, this survey attempts to establish validity of relationships between and the integration of these identified city elements within categories. The main issues derived from extensive research through the case study and in-depth semi-structured interviews are as follows.

1. **A holistic view:** City elements (such as people, environment and culture) and strategy categories (such as city design, city image, and city identity) are arranged systematically for successful development of the CBS.
2. **Experts' opinions:** The categories for the CBS were formulated and each category was confirmed to interact.
3. **Case study:** The city elements were confirmed and these functioned as elements determining the attributes of each category.
4. **A relationship between two primary research results:** The categories and the components confirmed by two research investigations are understood to interact as the necessary elements of the CBS.
5. **Validity of the creative relationship:** The relationship between each category and component is emphasised through the framework's form and helps to identify the interactive relationship between these elements.

Further research was performed in order to build the conceptual model which could be applied to the CBS. Firstly, the core categories of city design, city image, and city

identity form a framework in the circle which is the CBS domain. To clarify, the core categories are described below:

**City design:** The city design is represented by its visual practical behaviours, such as physical public facilities.

**City image:** The city image can be established through tangible objects or the intangible associations that citizens and outsiders have with them.

**City identity:** The city identity is the concept which the city aims to project, offering a value of city equity for the city branding.

Secondly, the elements of the city as people, environment, and culture were arranged in the centre acting on each category as the influential factors. In addition, the form of the boundary demonstrating the interaction between these was drawn and the three stages were formulated.

*Please give your thoughtful response.*

Please rate your city design / branding experience on a scale of 1-10.

1= professional / academic experience minimum 3years

5= professional / academic experience minimum 5years

10= highly experienced and engaged in field

Enter number:

Name: Occupation :

**Stage 1: Key concepts** (see Figure 1)

This is the first stage of integration among the city elements and categories for the CBS.

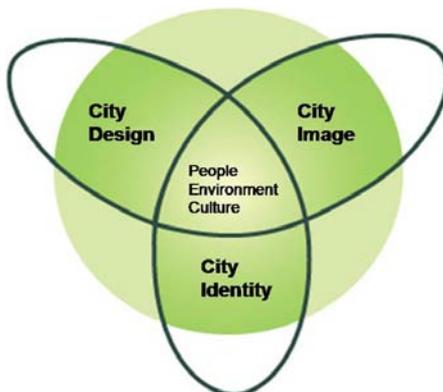


Figure 1: Key categories and elements of the city

1. In your opinion, are these elements and categories the basic core for successful development of the CBS’?

←      →

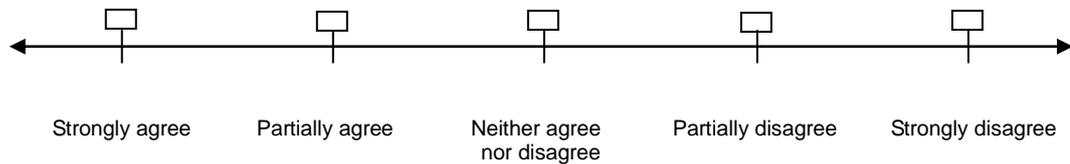
Strongly agree      Partially agree      Neither agree nor disagree      Partially disagree      Strongly disagree

2. How important do you think the factors of “people”, “environment” and “culture” are in determining the attribute of each category?

←      →

Very important      Quite important      Not sure      Quite unimportant      Unimportant

3. The model can provide a platform for the CBS as an interactional relationship between the core categories (city design, city image and city identity) and key elements of a city (people, environment and culture):



**Stage 2: Added factors for the CBS** (see Figure 2)

**Infrastructures:** The infrastructure comprising a city is expressed through city design, city image and city identity by rotating the track in the three elements categories and can be a positive or negative factor. (For example, the woollen industry in Bradford could be expressed as a city design or city identity and city image. However, it can be expressed as a positive element (before) or negative element (now) according to the situation. Thus, the infrastructure can move to follow the track.)

**Man-made elements as positive factor:** Man-made elements of the positive factors are produced for city branding (example: Guggenheim museum in Bilbao). The man-made elements as positive factors are in the circle of the strategy boundary because they are the development element for the successful CBS, impacting on the city design, city image and city identity.

**Negative factors:** The negative elements of an image for city branding are excluded (example: a building in ruins, a pollutant). Thus, its position is outside the circle of the CBS.

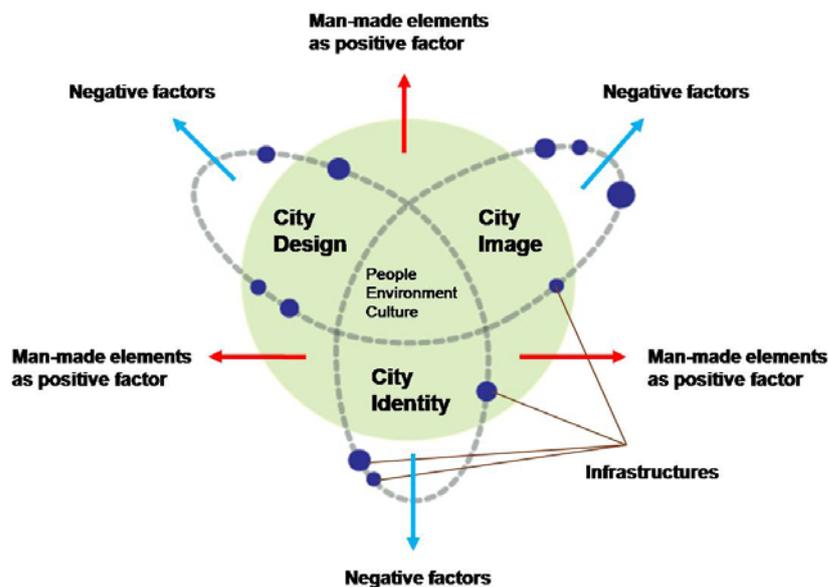


Figure 2: Key factors were merged together

4. Is this figure logically elaborated based on the previously illustration?

← Strongly agree      Partially agree      Neither agree nor disagree      Partially disagree      Strongly disagree →

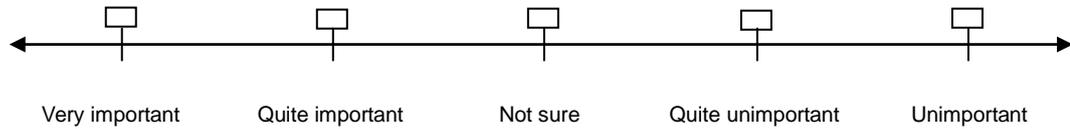
5. How important are ‘infrastructures of a city functioning as positive or negative elements in the CBS’?

← Very important      Quite important      Not sure      Quite unimportant      Unimportant →

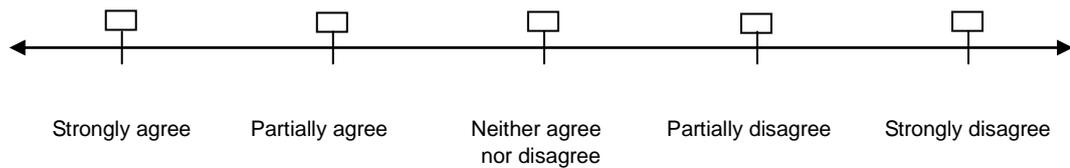
6. How important are ‘man-made elements as positive factor being produced for city branding’?

← Very important      Quite important      Not sure      Quite unimportant      Unimportant →

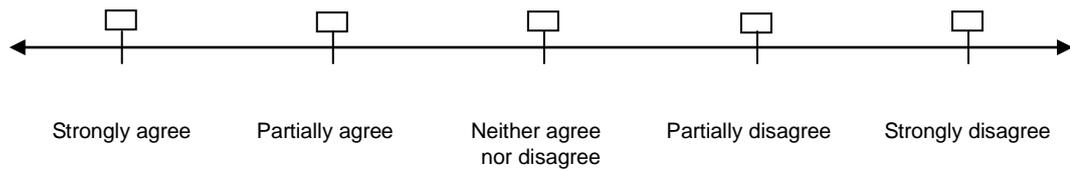
7. How important are 'negative elements of an image for city branding being eliminated'?



8. The model captures all key factors representing the CBS.



9. Consider the statement "the elements in the model are integrated and form a coherent whole." Please respond as follows:



**Stage 3: The final model**

This is the final model where the first stage and second stage are merged together.

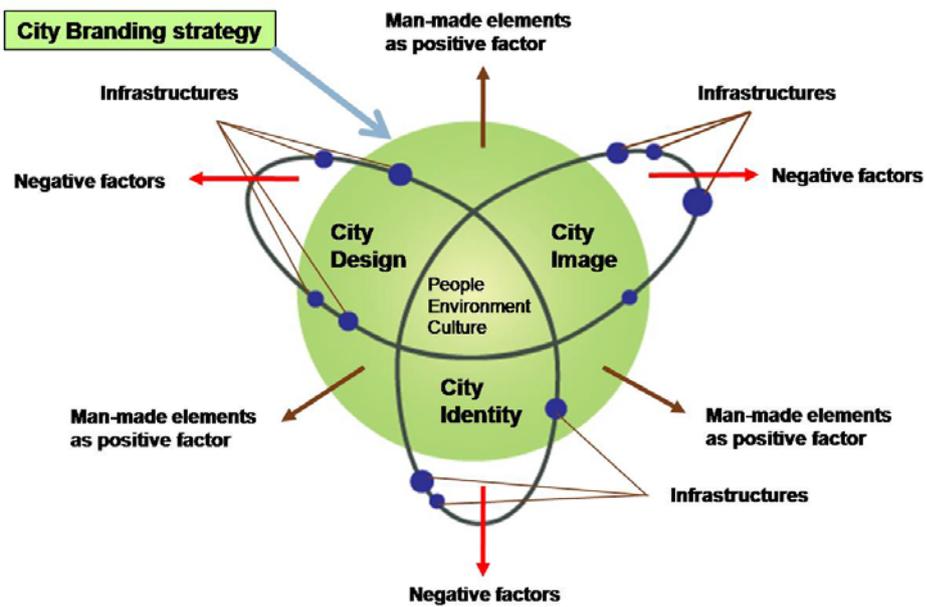


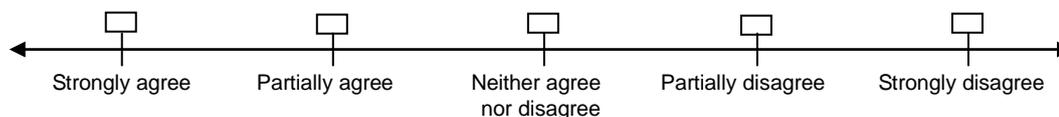
Figure 3: The conceptual model for the CBS

10. Does it clearly present the relationship of all elements required for the CBS?

←  Strongly agree     Partially agree     Neither agree nor disagree     Partially disagree     Strongly disagree →

11 How may these elements influence each other in the CBS?

12. To what extent do you agree that the proposed CBS theoretical model can be used for a CBS development process?



**If you have any further suggestions or comments, please add below.**

Thank you very much for your valuable feedback.

Q 11 and 12: Further suggestions of all the experts

| Disciplines | Suggestion   |
|-------------|--|
| Academia 1. | This is clearly good work! Its need a Leadership or City Government to do or to promote, then, may make these elements influence each other in the CBS. Product, Landmark, each of them is very important for the CBS. 1) One city one product: for example, Perfume in Paris., Toyota in Nagoya, Cloth design in Milano, Woollen in Edinburgh, 2) One city one landmark: for example, Taipei 101 in Taipei, Eiffel Tower in Paris.  |
| Academia 2  | As you are aware, these elements are all highly interrelated. The important thing to understand is how people are affected by them. Are you talking about local residents, the business community, tourists, other visitors, local council employees, other stakeholders etc, their relationship with the city will depend on who they are and the relevance and importance of the city to them. Also how are you going to establish 'design', image' and 'identity' since you need to make sure these concepts are validated in some way. Have you looked at CABA? ( <i>Google on internet to see criteria they use</i> ). The problem you have is that your research can be seen as highly subjective and difficult to prove if you use terms such as 'physical public facilities', 'tangible objects', 'city equity'. It is the associations that people with different |

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|  | <p>agendas, different needs and different aspirations that you need to understand. I think you need to look at previous work in place branding to see how others have attempted to understand, identify, classify, delineate and measure city brands. You might look at the corporate branding field to get some ideas. Your work will be much more significant if you can show how it relates to others who are already established in the field. The problem is that cities are very complex and reflect a family of brands for each part and level of interest. They also change dramatically over time and unlike companies and products, are not actually owned by anyone. They are also highly influenced by their history, climate, culture and geographic location, and some parts of the city being very different from others. From another perspective you also need to know who is going to 'manage' the branding of a city and for what purpose. All the criteria you are using at the moment are very relevant, but you need a clearly defined terminology in order to validate your research. It certainly has the potential to be very interesting.</p> |
| <p>Academia<br/>Industrial<br/>Expert 1.</p> | <p>Each element has very high influence and has the correlation property between elements. Basically, the image of a city will be formed based on the city design to show a city feature. Furthermore, the city identity will be able to be planned to include the formed image. As to the planned city identity, because of being able to pursue the CBS based on the positive factors (the negative factor have to be excluded), the mutual influence will exist between each element. In the presented figures, the categories such as the city design, city image, and city identity are arranged in the circle of the CBS domain. Since there are common factors, it is comprised of the form of three circles, which overlap one another. It is also designed with the addition of the mutual arrow indication in order to further highlight the presence of interconnectivity.</p>   |

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| Academia<br>Industrial<br>Expert 2 | <p>All elements have a direct relationship with others and the influences are clearly perceived, but the <i>People Environment Culture</i>, especially the behaviour of the residents make all the difference in the image that will be built later by the visitor. In case of Sao Paulo, for instance, what makes the image of the visitor to be modified are related to positive and negative factors, but furthermore what makes the real difference is the receptivity and warmth of their habitants. People in Sao Paulo and in Brazil, are special, friendly and receptive. This is more relevant than the infrastructure, city design, identity and image constructed in the minds of people based on photos, news, magazines etc. These questions could be part of the process and would be very important to check all the touch points between people and city.</p> <ol style="list-style-type: none"> <li>1. When you decide to visit a city what do you expect do find?</li> <li>2. When you get to the city, how is the first impression?</li> <li>3. When you leave the city, were your expectations satisfied?</li> </ol> <p>What did you get to show to your relatives and friends about your trip to the city you visited?</p> |
| Academia<br>Industrial<br>Expert 3 | <p>Who is going to use this model? What is the role of urban planning and urban design (what is the difference between urban design and city design) in the model?</p>  |
| Academia<br>Industrial<br>Expert 4 | <p>No further comment or suggestion</p>   |
| Academia<br>Industrial<br>Expert 5 | <p>Most of the elements are framed in a competitive-driven view. Terms as “positive” or “negative” factors are not universal: certain elements may be considered positive by certain groups, and not by other. Even the Guggenheim you mention has been opposed by groups. Branding is a political tool, and involves important issues of representation and participation. I suggest adding “social” dimensions in the analysis. For the rest, the model looks sound to me.</p>  |
| Academia<br>Industrial<br>Expert 6 | <p>Each element is determined through the CBS including important contents. According to the elements of the city, the differently undergone content needs to be included.</p>  |

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| Industrial designer | In the research process of the branding strategy, whether it is the model of any stage or not, seems to pose a comprehensive question. It is better to request 'any point of view', than to ask 'how many', as this is more likely to provide an answer. However, 'the negative element' and 'the positive element' aren't clear. Generally the description matches with the expert object. Although the model is viewed by experts, it seems to be quite general to an expert, and the question is not detailed. The point of view seems to have to become definite.                                |
| Industrial designer | Deducted elements are regarded as important factors in the CBS. However, I think that I am insufficient to understand a diagram by a questionnaire without explanation. Concerning the interaction reached between elements, it appears that there is a negative and positive aspect so that this can be simple. 2) When the thesis is completed and the subjects of the questionnaire clarified, it is efficient. However, the object of the participants is not clear. There is the unnecessary description and rather it needs necessary description for the structure of the model to an expert. |

## Appendix H: Profiles of the Experts

| Participants                                | Profiles   |
|---|--|
| <p>1. Academia :<br/>highly experienced</p> | <p>Director of Taiwan Design Innovation Management, Institute, Professor in design department of visual transmission in Jingwen Technology college.<br/>Research fellow Ph.D design group in Brunel University, U.K.<br/>Experiences: Manager of product design department in Trading associate.<br/>Ph.D degrees of design technology and design management in De Montford University, U.K.</p>   |
| <p>2. Academia :<br/>8years experienced</p> | <p>Lecturer Bradford University School of Management. Chair of AM Brand, Corporate Identity and Reputation SIG is Heinz Lecturer in Innovation and Marketing at Bradford University School of Management. Her research focus is on how creativity, local communities and visual evidence of change can enhance city brands and regeneration. This work is grounded upon a series of ongoing projects with local business communities and the focus is on post industrial cities. Previous work examined how design can add brand value and reduce risk in new product development. This work has led to publications in journals such as Long Range Planning, Journal of Marketing Management, Product Innovation Management, Corporate Communications, Journal of Place Branding and Public Diplomacy, Journal of Brand Management, Design Studies and Corporate Communications. She is on the editorial board of the Journal of Place Management and Public Development, The Journal of Brand Management, The Journal of Product Innovation Management and the International Journal of Customer Relationship Marketing and Management. She works in collaboration with the University of Groningen, Budapest, ERASMUS Rotterdam, Hamburg in Europe; and Universities of Warwick, Nottingham Trent, Brunel and Lancaster in the UK. She has received research grants from the Chartered Institute of Management Accounting, The Design Council and Yorkshire Forward; and is currently supervising her second government funded Knowledge Transfer Partnership with a local company - Knightsbridge Furniture Productions. She is a member of the Chartered Institute of Marketing and Institute of Place Management. Her first degree was in Graphic Design (BA Brighton), her second degree in Environmental Resource Management (MSc Salford) and her third degree in</p> |

|   |   |
|---|---|
|   | Management (PhD Bradford) providing a robust base for her specialist field of city branding and regeneration.   |
| 1. Academia + 8years Working Experienced and engaged in field   | <p>Urban Architect and Professor of Construction department. His research is focused on the construction management and risk management.</p> <p>Registration: Marquis Who's Who in the World 2010, 2009 Edition, ABI, IBC published in 2009</p> <p>Moreover, he published over fifty academic papers in journals and conferences. He worked a large number of projects.</p>   |
| 2. Academia + 10 years Working Experiences and engaged in field | <p>Brand Strategist at Lid Brand + Experience</p> <p>He is Head Designer, Founder and Brand Strategist of liD Brand Comunicacao, a 15-year-old Brand and Experience design company located in Sao Paulo, Brazil. He has been nominated co-chair for the diffusion of the Experience Design concepts in Brazil by American Institute of Graphic Arts (AIGA).</p> <p>He holds a Master in Branding from Universidade de Sao Paulo, and is a branding and design teacher at Universidade Mackenzie. He is also Coordinator of the MBA Branding Brand Management Instituto de Tecnologia Avancada em Educacao (ITAE) and a member of the Council for Education of ADG Brazil</p>  |
| 3. Academia + 5years Working Experienced and engaged in field   | <p>Her research has been focused on making products and systems accessible to the widest possible population through understanding user capabilities, improving design processes, developing better communications and understanding industry perspectives.</p> <p>Research interest: Inclusive design (barriers and drivers, business case, toolkits, assessment, applications) User research (user capabilities, extreme users, user research methods)</p> <p>Design communication (designer-client communication, data visualisation)</p> <p>Human Computer Interaction (HCI) (HCI and older users, interface design and evaluation)</p> <p>Other (Well-being, assistive technology, city branding, sustainable design, design education, design research methodology)</p> |

|  |  |
|--|--|
| <p>4. Academia + 8years Working<br/>Experienced and engaged in field</p> | <p>Urban designer and Professor of Industrial design department. His research is focused on the exterior lighting and public design. He has also validated number of courses at Korea design universities combining design and business related activities.</p> <p>Experiences: The Architecture Korea Award in 2007 and 2008 for a part of night landscape. He has led many projects with external organisations including work with the Star city, N-Seoul Tower, SoongRae-Moon, L.G, National Museum, SeJong-Ro and so on.</p>  |
| <p>5. Academia + 5years Working<br/>Experienced and engaged in field</p> | <p>Lecturer and researcher of economic geography and economic systems, Economic department. His research experience is focused on the urban benchmarking, globalisation, urban life, creative city and industrial landscape. There are a number of journals and books.</p> <p>Prize for scientific research programs, <i>Le rappresentazioni geografiche del sistema-mondo</i> [The geographical representations of the World System]</p> <p>Prize from the <i>Giorgio Rota Committee</i>, “Manufacturing in Turin” (2005), for the paper <i>Le differenti immagini della base economica urbana: vocazione industriale e alta tecnologia a Helsinki e Torino</i> [Different images of the urban economic base: industrial vocation and high technology in Helsinki and Turin].</p> |
| <p>6. Academia + 10years Working<br/>Experienced</p>                     | <p>Urban cultural designer and Professor of Industrial design department. His research is focused on the city culture, cultural design and public design. He published a number of journals and books related to design and culture. He research has been focused on making products through understanding user capabilities, improving design processes, developing better communications and understanding industry perspectives. Moreover, he a large number of projects.</p>   |
| <p>1. Urban Designer :<br/>5years experienced</p>                        | <p>Urban designer. Her working experience is focused on public art. She exhibited a large number of public arts.</p>   |
| <p>2. Urban Designer:<br/>5years experienced</p>                         | <p>Urban designer. Her working experience is focused on public art and city landscape design. He worked a large number of projects and exhibitions.</p>  |

## **Appendix I: Publication List**

### **Published Journal paper**

Yoon, J.Y. (2009). A Study on New Qualitative Evaluation Model for Event Festival through Design and Cultural Perspective, The Korean society of Design Culture, Vol.15, (2)

### **Published Conference Papers**

Yoon, J.Y., Ariyatun, B and Holland, R. (2009). Semiotics based conceptual model for city branding, Branding and Society: The Social, Cultural and Financial Impacts of Brands in the 21<sup>st</sup> Century, Academia of Marketing, ISBN: 0-9540730-4-6

### **Conference**

Yoon, J.Y. (2009). A new concept of city branding through city image based on semiotics, Workshop on the Strategy and Governance in the Renaissance of European Cities, EISAM