

**Branding and rebranding a city:
from city logo design to city brand
communications; the case of Helsinki, Finland**

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ABSTRACT

In the current global urban context, city branding has become a mainstream topic in the urban management process because of urban homogenization. As a result, more and more relevant research is conducted. However, although there are many studies on how to build or design a city brand, and what is the meaning and value of it, there is less research about city brand communication, much less quantitative research about that.

This study, as research on city rebranding and communication, will take the city logo as the starting point, in order to build strategies related to the city brand communication quantitative data collection and analysis. Then, explore how the strategies could make city brand communication more effective and better combine with new communication technologies.

In this research process, the research of the city rebranding process in Helsinki, Finland, is the first step, which based on qualitative research, such as case study and interviews. In this stage, the meaning of city brand, city logo redesign principles, and the whole city rebranding process is found and collected, and the lack of city brand communication strategy is also proved as well. Then, by means of a questionnaire survey to collect and analyze quantitative data based on the AISAS model and Likert Scale, the classification of city brand information and the correlation between city brand awareness are discovered, and possible strategies related to city brand communication are built.

1 INTRODUCTION

1.1 Background

1.1.1 The increase of city competitiveness in business, tourism and human resource

In the current Global urban context, urban branding has become a mainstream topic due to the increase of urbanization. In today's world, urban areas accommodate 55% of the world's population, which is also expected to increase to 69% by 2050 (United Nations, 2018). On the other side, United Nations also claimed that by 2030, the world is projected to have 43 megacities with more than 10 million inhabitants each city, most of them in developing regions (United Nations, 2018). But in 1995, there are only 14 megacities in the world and 22 in 2014 (National Geographic, 2014). As a result, the number of megacities and the pressure of city competition is continuously increasing.

This trend provides big challenges for both megacities and others. For instance, megacities have the global pressure of competition, especially in today's globalization process. So, the megacities need to execute more strategies to attract talents from all over the world. Similarly, other developing cities also need to improve people's opinions of their city, also to prevent the talent drain or attract investment and enterprise. The attractiveness, which is a crucial part of city competitiveness.

1.1.2 City branding: the combination of city management and general marketing

Admittedly, increasing the city competitiveness is an important topic for the cities that want to rise their development speed. But Dennis's claim is mainly about the inner capability as an economy. So, if we regard the city as a unit in the global market, what else would affect the city competitiveness? Kotler et al. (1999) attempted to combine the marketing thinking of city development

with general marketing and concluded four distinct strategies for the city to build competitive advantage, which are design, infrastructure, basic services, and attractions.

And then, the researches further evolve the concept of city marketing into the city branding (or urban branding), which is claimed as a more appropriate method to implement city marketing, and an important tool for facing the increasing pressure of city competitiveness (Kavaratzis & Ashworth, 2004). Along with the research of city branding, the city logo has become an important communication tool of city branding.

1.1.3 City logo: the basic object of city rebranding in this research

City logo is the start point of this research because all of the measurement of influence in this study is based on the city logo. Always, the corporate logo is a language that communicates to consumers, independent of verbal information (Van der Lans et al., 2009). Especially in the global environment, this language also means crossing borders and crossing cultures. It is the same for the city branding, which means that the city logo is also an important verbal information in city brand communication.

Although there are many papers and articles which claim the importance of corporate logos, there is little research regarding the influences and effects of city logos. However, the city logo is not a new concept in a worldwide context, many cities already have their own city logo or are creating them. But apparently, we cannot say all of them are successful and good for city branding, because for many cities, what they designed is just a symbol of their culture, landscape or a kind of behavior regardless of how to communicate it to the audiences. As the lack of awareness of communicating the city logo, the cities have no strategy about how to build a city brand and use the logo as a language to communicate this brand. That is also why Robert Govers (2013)

thinks that place branding is not about logos and slogans. So many city logos lose their values and just become a picture, useless and an elusive picture.

For most of the cities, especially for those who are still in the developing process and attempt to change or build a new city brand, there are so many reasons, ways, and opportunities to redesign their city logo but there is no clear reference to help them make decisions. So that relevant research is necessary.

1.2 Definitions

There are three terms that are mainly used in this study: city branding, city logo, and logo redesign. They are all general to some extent and involve many different aspects. To be more specific, these terms would be defined in connection to this research.

1.2.1 City branding

City branding is a combination of city management and general branding. Rehan (2014, p.222) defined city branding (which could also be named as 'Urban Branding'. For the sake of clarity, the term of 'City Branding' will be adopted in this thesis) as "a novel aspect of urban communication [which] improves marketing of the city image in various ways by converting the visual image of the city into a brand image". So, city branding is a way to use branding thinking in the city management process to provide cities with effective ways of how to build communication between the city and audiences. In conclusion, the city branding could be regarded as a part of the city image-building process, including the design of the city logo.

1.2.2 City rebranding

Rebranding is a ubiquitous process in branding practice. It is a concept that used for the corporation at the early stage, involving many aspects about how

to renew, refresh, makeover, reinvent, rename and reposition the old corporate brand (Merrilees & Miller, 2008). This concept could also be used for a city that has or wants to have a clearer city brand. Actually, in the 1990s, almost all of the major post-industrial British cities tried to rebrand their city brands by using current marketing knowledge from the corporate brand management handbook (as cited in Bennett & Savani, 2003). Now, this phenomenon persistently exists, and branding knowledge is increasingly adopted.

1.2.3 City logo

The city logo could be designed by governments, design companies or individual designers, as a brand identity of the city. The Oxford Dictionaries (in English) define 'logo' as "[a] symbol or other small design adopted by an organization to identify its products, uniforms, vehicles, etc." ("Logo", n.d.). To be more specific, this thesis will also adopt the concept from the Business Dictionary, which defined 'logo' more concretely as "a recognizable and distinctive graphic design, stylized name, unique symbol, or other devices for identifying an organization" ("Logo", n.d.). In terms of the 'City logo', the 'product' could be regarded as the city image and the 'organization' as the government or related institute. Therefore, the 'City logo' is regarded as a recognizable and distinctive graphic design utilized by the city manager (government or related organization) to identify their city image. However, the logo owners need to manage the logo as a part of brand management and conduct the brand management process in a more effective way, rather than consider it as a simple graphic pattern.

1.2.4 City brand communication

Building a city brand communication strategy is the main target of this research. Basically, city brand communication is not different from commercial brand communication, even though their strategies cannot be the same. Brand communication is a brand management tool that used to inform, persuade,

remind the information of the brand's strengths, values and so on. As a result, the products and services could be better accepted (Hitesh, 2019). Similarly, the city brand communication means that how to convey the city brand to its audiences, such as citizens, tourists, investors, companies and so on, to build the brand awareness of this city and better attract them.

1.2.5 Brand recognition and brand awareness

Brand awareness is different from brand recognition. The definition of brand recognition is a standard to evaluate if audiences could identify the brand from its visual system, while brand awareness means the audience's knowledge about brand factors like culture, features, and quality (John, 2016). As mentioned above, brand recognition could be increased indeed, but it is also important to know if the city rebranding could improve the city brand awareness.

In some cases, brand awareness and brand attitude have a certain degree of overlap, but the brand attitude will concern more about the involvement of audiences. For example, Percy (1992) further subdivides the brand attitudes into low involvement brand attitudes and high involvement brand attitudes. Because this study did not touch on these dimensions, brand awareness is chosen as the main word to describe the audience's direct feelings towards the city brand.

1.3 Research structure

The research of the city rebranding: From city logo to city brand communication

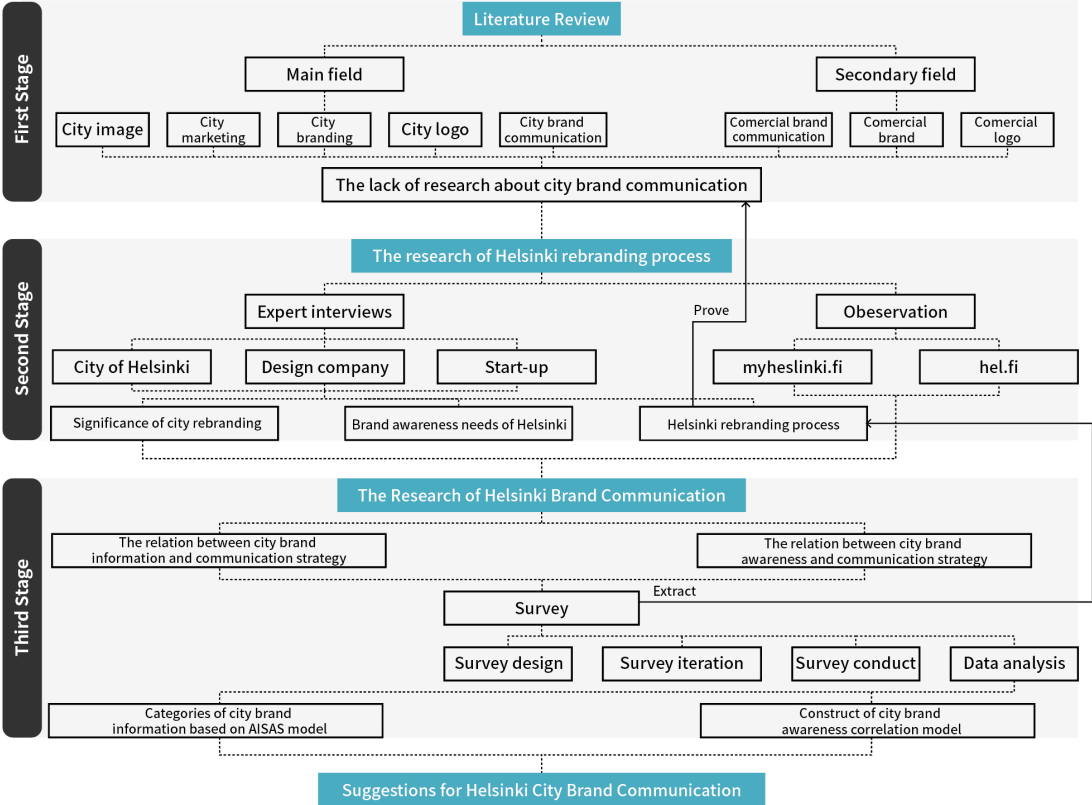


Figure 1: research structure

Source: made by the author

2 LITERATURE REVIEW

2.1 City branding

City branding is a theory that was advocated to fill the gap from city marketing. In the 1990s, branding was regarded as the top management priority because of the awareness that many companies regarded brands as one of the most crucial and meaningful intangible assets (Keller & Lehmann, 2006). By contrast, awareness of using branding thinking in city management has remained at a comparatively low level, as Hankinson (2001, p.129) claims: “in contrast to the marketing of locations, there are relatively few articles to be found in the academic literature with regard to the promotion of locations as brands.” Additionally, he also conducted some studies in Britain to understand how branding was adopted in cities, but this concept was always considered as an inadequately and ineffectively theory. Fortunately, an increasing number of studies have been published to fill this research gap, and the concept of city branding is gradually developing and spreading.

Currently, city branding is widely discussed in many different aspects. For instance, Paganoni (2012) emphasized the importance of the internet and E-governance from the perspectives of policy and new media in today’s city branding trend. In turn, Zhang and Zhao (2009) started from the view of city activities, analyzing the impact of the Beijing Olympics on city branding and concluded that the influence which activities could make is limited. By contrast, Demirbag, Yurt, Guneri, and Kurtulus (2010) focused in detail on city behavior and advocated that the consideration of city branding should be based on the values, behaviors, and characteristics of the residents or visitors. These provide more perspectives for the city managers to think about how branding thinking could be used and applied in the city developing process from different fields or views. Obviously, researchers start their studies about city branding from many different points of view, but they are not inconsistent.

Although many different theories for conceptualizing city branding have been advocated, they all retain the same core focus, which is about how to find out the factors that would affect city brand building. Just like what Kavaratiz (2004, p. 65) regarded, one of the most important questions in city branding as “in what ways is a city [could be regarded as] a brand, or if, indeed, a city can be seen as a brand?” The core value of city branding is still about how a city could use the strategy of branding to make more people know, recognize, remember and desire a city. Moreover, in order to reveal more specifically the characteristics of city branding, the development and basis of this concept should also be considered.

2.1.1 Started from city identity and image

In order to clarify what city branding is, it is necessary to return to the basic theory of this topic, named ‘City image’ and was proposed by Kevin Lynch in the 1960s. Kevin Lynch was an outstanding U.S. humanistic urban planning theorist. His proposed urban impression theory, which was constructed through humanistic art and aesthetic thought, has influenced generations of domestic and foreign urban planning masters. He claimed that the most important factors of the city are visibility, memorability and the ability to please people (Lynch, 1960). Although there was no theory about city branding or city marketing at that time, this advocacy coincides with many latter theories in the business and marketing field. For instance, Vintean (2007) also emphasized the importance of the visibility and the memorability of non-verbal communication in a business and also how it influences audiences’ mood. Although Lynch’s theory could be used when we consider city branding, he tended to regard the city image as a built image from a very traditional way. Given that the development of sociology and media, Lynch’s theory, as an outcome of architecture and urban planning, is facing increasing criticisms because new media provides more effective methods for people to remember a city, such as texts or images rather than the shape of the building (Zhang & Wei, 2008).

Thus, the form of city image was re-considered and changed with the development of new media by John Urry, who redefined the city image from his perspectives of tourism and sociology in *The Tourist Gaze* (1990). He said that tourists would hardly imagine what the city looks like without graphic images, and the media plays an indispensable role in this brand communication process (Urry, 1990). This theory provides the basis of city marketing in the internet environment and also proves the importance of city brand identity from a perspective of media.

Although there are two kinds of city images written for different fields and different periods, these two theories deeply influenced later researchers. For instance, there are five factors in Lynch's theory: path, edge, district, node and landmark (1960), led to the consideration of the image of the city's infrastructures (as figure 2) during the city marketing process (Kavaratzis & Ashworth, 2004), and the advocacy of the graphic city image from Urry (1990) also encourage many researchers to conduct studies about the city and new media (see, for example, Zhou (2014)). In conclusion, the city image is one of the most important bases of city marketing or branding.

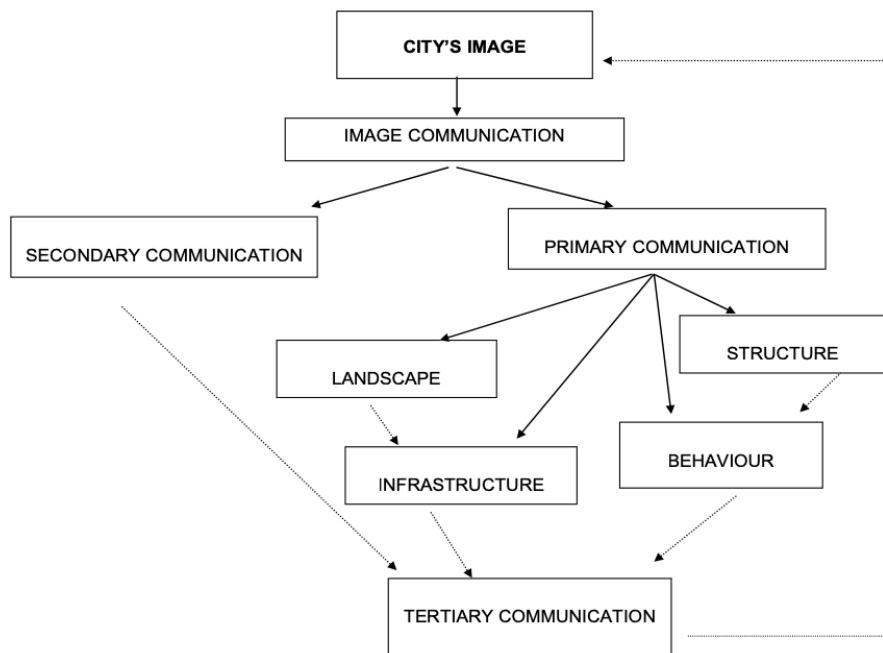


Figure 2: the research of landscape and infrastructure in Kavaratzis's study

Source: Kavaratzis & Ashworth, 2004

2.1.2 Develop into city marketing

Then, with the development of urbanization, place promotion became increasingly important in city management. As a result, the city image was brought to a new field – city marketing. Some research regard city image as a good way for cities to communicate with the audiences in the process of city development (Gold and Ward, 1994), which means that a clear and appealing city image could be a benefit for increasing city brand recognition. Also, some researchers claim that marketing is a ‘significant planning tool for urban development in a globalized economy’ (Liouris & Deffner, 2005). In addition, they believed city marketing would be a useful tool for shaping the opinions of the residents, tourists and investors, which is more important than the reality of the city itself, especially in the global competitive environment (Liouris & Deffner, 2005, p.1). So, city marketing also requires the managers to consider the city more comprehensively.

City marketing broadens people’s views in the field of city management and enables people to think more deeply about the city image building and city features promotion. For instance, the researchers of city marketing such as Kaplan (2010) and Kavartzis (2004), who emphasize the importance of the human and government behaviors in the city, provide many theories for governments to consider the city in a more human-centered way. By contrast, some researchers emphasize the importance of channels that used to promote the city and observe people such as social media and photo images (Zhou & Wang, 2014). Thus, city marketing can be described as a big progress in the process from city image to city branding.

2.1.3 From city marketing to city branding

But in terms of city marketing, not every researcher takes a positive opinion. Meanwhile, many researchers are suspicious about city marketing because the city image is not only about how to sell the city but also about how to keep or develop it. Some people doubted that many city marketing strategies only focus

on how to advertise or even sell their city but not to make it better. Just as Anholt (2007, p.62) said in his book: 'What advertising and marketing can't ever do is to make a bad city look good'. That was extreme but also a reality in today's society. A good city marketing plan should not be propaganda but a good brand management process (Anholt, 2007), thus city branding is getting increasingly important and the city rebranding becomes a ubiquitous method to refresh and improve the brand of the city.

2.2 City rebranding

2.2.1 The influences of city rebranding

The benefits of city branding have always existed. According to Kavartzis (2005) research, the city branding could also consciously or unconsciously impact the trade, populations, wealth, prestige or power of a city. Although we cannot say that the city branding could always benefit these kinds of development for a city because it also depends on the quality of the city brand, there are still many successful cases like New York, Kumamoto, and Melbourne. Therefore, that is exactly the reason why the target of good city branding should be the improvement of city brand but not only the production of a city brand.

The city rebranding is considered as a necessary and beneficial attempt for cities by many researchers. A successful city rebranding could attract investors to help businesses and start-ups, boost tourism, and increase civic pride (as cited in Bennett & Savani, 2003). As a result, it could help the city to be distinguished and differentiated from the homogenous cities. Furthermore, Bennett (2003) also agrees that the target market and potential stakeholders would benefit from the city rebranding. For example, city rebranding could make the city image more relevant to the target group by using new technologies, media, and methods, because it makes the government have to face to the alterations in the character of areas. Similarly, stakeholders are also a kind of target group for city rebranding, and this rebranding process could also strengthen communication and coordination between the government and

partners, and increase communication efficiency. The cooperation of tourism, business is an indispensable part of current city management, and meanwhile, it provides many different research directions for researchers to conduct studies. Thus, this study will start from the city rebranding, to research the city brand management and communication after the city logo redesign.

2.2.2 City rebranding is not just about a city logo redesign

For both products and cities, the meanings of logo redesign are similar but should not be confused. Blain (2005, p.334) claims that ‘Logos are traditionally designed to reflect the image of a product or service. For many companies, the logo could be regarded as just a visual element because customers would pay more attention to the things behind the logo such as brand commitment, brand loyalty and the product quality itself. That is the reason why the research shows that with the logo redesign, the brand attitude of the customers with strong brand commitment would sharply decrease (Walsh, 2010). But for many cities, the logo is intended to convey the overall image of the experience a visitor can anticipate at the destination’.

On the other hand, city rebranding is also related to the media. The city logo is always shown on the official channels. For instance, Florek (2006) chose the city logos for his study from the most extensive design items that presented on the official city websites. By contrast, Hayden (2012) analyzed the changing of Ankara’s city logo with the debates of parties and government. In conclusion, the city logo is a kind of government behavior that is used to communicate the government’s strategies to the audiences by a graphic design. Therefore, sometimes the reason for city rebranding is connected with the media strategy change, which is also an important part of the city brand communication strategy.

Therefore, the logo of common brands is a media connecting the brand recognition and product, while the city logo connects the city image and city.

As a result, the city logo should not only be considered as a visual outcome but should also be discussed in the whole branding process.

2.3 City brand communication

2.3.1 City brand communication is the communication of correlative awareness

No matter for commercial brand or city brand, brand communication is particularly important. However, the city brand managers tend to think of their brand is completely controllable, so they just only need to adopt the 'one size fits all' strategy to communicate their brand. As a result, they ignore the city brand itself is based on the different audience awareness, which could differently influence the brand communication strategy building. (Zenker & Braun, 2017). For some researchers, the city brand awareness could be also named as the 'Geographic imaginations', which refers to the understanding of a place and impression (Chang & Lim, 2004). However, although different audiences have different awareness of different city brands, this does not mean that the city brand awareness should be separated.

On the contrary, a city brand should be an inseparable whole. Mommaas (2002) also support that brands could mark people, things and time, making them look like a part of the whole, rather than scattered different elements. Similarly, Shao (2019) also did some quantitative research about clothing brands. In her study, she found the correlation between the environmental stimulation, the attitude of consumers and the awareness of clothing brands. Therefore, although a city's brand has different features on different levels and dimensions, the audience's brand awareness of the city should be interactive, which will be further confirmed by the quantitative data in the following research.

2.3.1 City brand communication is closely related to media

On the other hand, the city brand communication is also built based on media development. Zenker (2017) and other scholars divided the media of city brand communication into three categories in their research. The first one is physical places, including buildings, infrastructure, public space facilities, amenities (such as shops, theaters, museums, and schools). The second is the traditional channels, including general advertising and public relations channels based on visual performance and slogan. The third type is word-of-mouth, which is the spontaneous sharing among media and residents, such as the sharing of city pictures on social media. It can be seen that the media itself is the most direct carrier of city brand communication. Also, it is one of the first touchpoints between the audience and the city, which could directly establish brand awareness in the audience's mind. Therefore, media strategy is an indispensable part of building a brand communication strategy for cities.

Nowadays, the rapid development of Media also gives more space for city brand communication. For example, Zhou and Wang (2014) focused on the social media impact on city marketing in China and emphasized the importance of social media in the development of Chinese cities. Similarly, Li and Chi (2019) also provide relevant opinions on the communication of city image by new media. They divide the development of new media in China into the era of pre-mobile Internet, the era of text and picture and the era of the short video, and then discuss the opportunities and challenges of city brand communication in different eras. It can be seen that media and communication are closely related. Even a huge city will also have countless connections with various media.

In conclusion, in this study, city brand awareness and media are the key research objects in the research of the city brand communication strategy. But in fact, city brand communication consists of not only these two elements. Besides brand awareness, brand personality, brand loyalty (as figure 3), and

customer satisfaction could also be involved, and all of them will have a certain degree correlation with brand awareness (Bilgili & Ozkul, 2015).

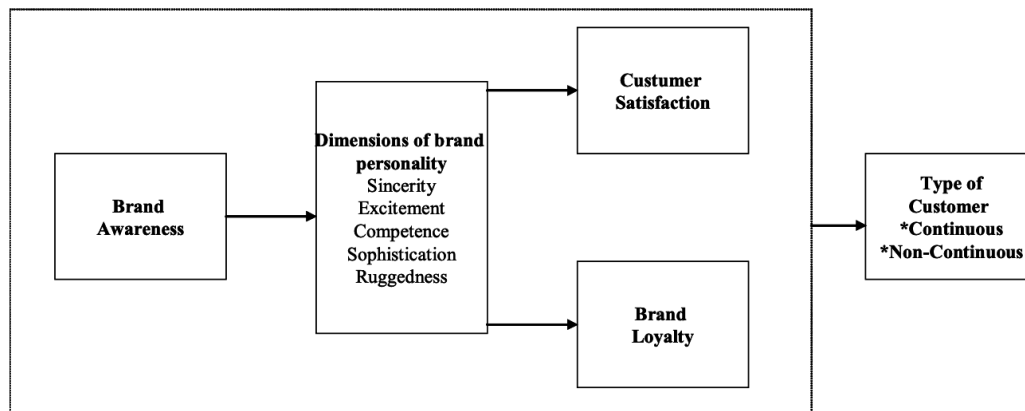


Figure 3: the correlation between different brand factors

Source: Bilgili & Ozkul, 2015

However, in terms of the city brand, the city itself is different from the general products, so the theory of commercial brand elements cannot be referred directly. In the context of the current study, the city brand communication rarely involves elements such as brand loyalty, audience satisfaction. Instead, much research about city brand communication focuses on brand awareness (brand attitude) and the media environment. Thus, in this study, the city brand awareness and media are two keywords throughout the whole research of city brand communication.

2.4 Quantitative research on brand communication

Quantitative research is one of the most common research methods used in the field of brand communication. Among them, regression analysis is the main statistical tool commonly used to discover and measure the correlation between different factors in the process of general commercial or other brand research.

For example, Shao (2019) used multiple regression analysis to conduct a quantitative analysis of the correlation between the environmental stimulus and

brand attitudes of clothing brands. In addition, Zhen (2019) used the stepwise regression analysis method to analyze the factors influencing the communication effect of technical journals in the context of new media and found that brand image, academic quality, new media performance are the main factors. Similarly, scholars such as Wu (2019) also constructed a marketing system from B2B marketing information communication to brand performance through multi-level regression.

From their research, in general, the quantitative research of brand communication involves the following four main research stages. Firstly, the researchers need to analyze the main objects of the research and extract the quantitative dimension and specific factors. Then, they need to design the questionnaire and conduct the survey to collect data. Thirdly, the quantitative data collected from the questionnaire are analyzed through calculation tools, and the validity, reliability and regression data will be shown and confirmed. Finally, the correlation model is established according to the quantitative data.

It can be seen that in the field of brand communication, regression analysis is generally applied by many scholars. However, because the research history of city brand communication is short, and the city itself is relatively complex, this kind of quantitative research method has not been widely used in this area. But it is undeniable that quantitative research is also likely to be widely used in the field of city brand communication in the future.

2.5 Research questions and objectives

Kavaratzis (2004) divided the city branding process into four stages, and the final stage is the city brand communication (as figure 4), and the last step before communication is 'Vision and Strategy'. This means that without the city brand communication, which is designed by research and survey analysis, the city brand will be meaningless. Therefore, it is very important to study and build effective city brand communication strategies. In this regard, the current

research on city branding and city brand communication strategy is still in need, especially for the relevant quantitative research.

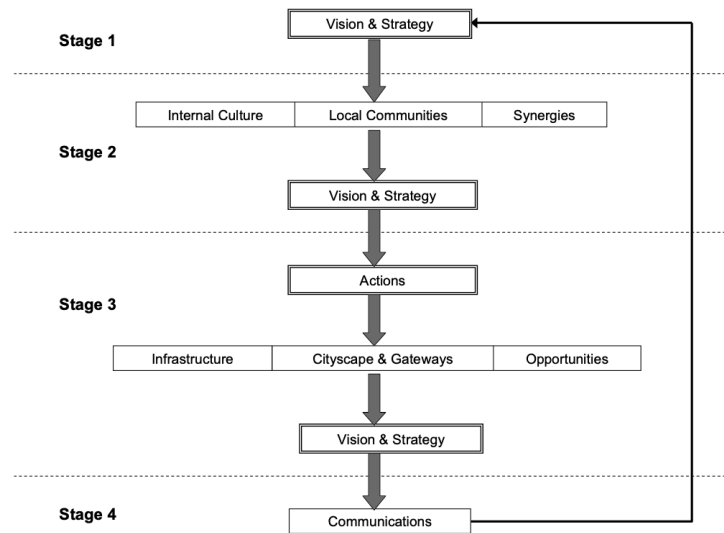


Figure 4: the four stages of city branding

Source: Kavartzis & Ashworth, 2004

As the research on city rebranding itself is still in a development stage, many views on it are not based on the empirical research, but mostly remain in the stages of definition, categorization analysis, and qualitative research (see figure 5). However, compared with the city image, the city brand relies more on marketing and commercialization, so its communication strategy needs to be more based on the research of methods and effects. For general commercial brand communication research, quantitative research and model building are very common. For example, Shao (2019) collected the quantitative data of the clothing brand and built the correlative models of the clothing brand awareness and other brand features. As a result, she gives many brand development suggestions based on the models, which could help clothing brands managers think of their brand communication strategy more constructively. This kind of quantitative research about brand communication should also be referenced by the city brand managers, and better help them to make the decision of brand communication based on data and fact.

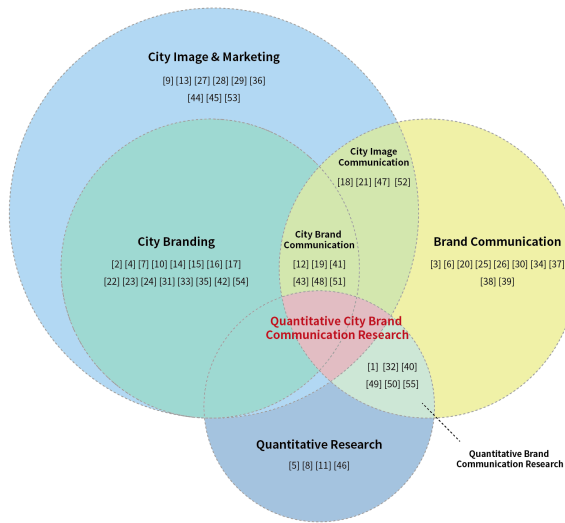


Figure 5: literature map and research gap

Source: made by the author

Therefore, this research aims to study this research gap based on city brand awareness and city brand information. Furthermore, quantitative research would be adopted as the key methodology to analyze the results, to provide suggestions with empirical significance and practical value for city brand communication.

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3. RESEARCH DESIGN

In this section, the research context, methods, and methodology behind the data collection and analysis will be presented. Also, the briefs of cases, interviewees and the demographics of surveys will be introduced.

3.1 Research Context: Helsinki Rebranding in 2017

Helsinki is the capital city of Finland which has a population of about 1.4 million. In 2012, Helsinki was selected with its neighboring cities of Espoo, Vantaa, Kauniainen, and Lahti as the World Design Capital (WDC) because of its natural and Scandinavian design (City of Helsinki, 2012). But there is not a clear and unified visual identity for the city of Helsinki. Various and non-unified brands and logos are used in different departments for different services (as figure 6).



Figure 6: Previous range of city logos

Source: Brand New

Although Helsinki had not a clear brand at that time, it does not mean that Helsinki had not their only brand in the past. The coat of arms of Helsinki (see as figure 7) was used as the official and formal city brand until 2017 when the new brand was designed and launched. Actually, in the 1800s, it could be seen already on the Helsinki City Hall (Waymarking, 2016). During about 200 years, this coat of arms was continuously used without any change except adjusting the colors to fit different backgrounds. Undoubtedly, this old brand is historic, but it was redesigned in 2017 after the change of the organization of the Helsinki government in 2016.

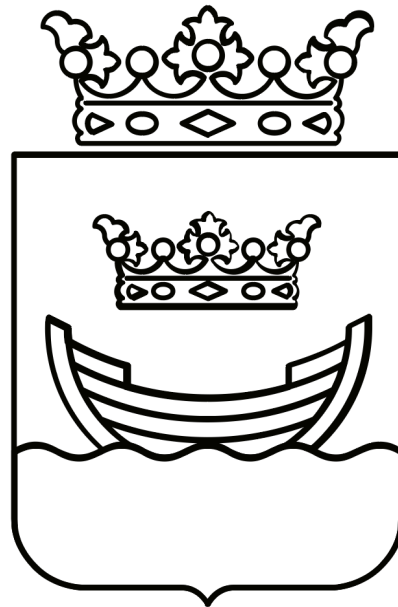


Figure 7: The old brand logo of Helsinki

Source: City of Helsinki

For some researchers, the brand or logo of a city is used to protect and continue the traditions and history of the city (Guo, R., Guo, E. Z. & Tang, 2003), but Helsinki chose to redesign their historic logo (see as figure 8) by a Finnish design company which called Werklig. Actually, it is not a unique phenomenon in the European area - Amsterdam and Stockholm also redesigned their old logo in recent years for tourist, marketing or commercial purposes. In this process, many cultural and historical elements were simplified or even abandoned. Although this trend upends the advocacy from some researchers

to some extent, there should be a clear reason and purpose behind that, which must be valuable and interesting to find out.



Figure 8: The new brand logo of Helsinki

Source: City of Helsinki

3.2 Research approaches

This study was conducted from qualitative research to quantitative research to have a comprehensive and deep understanding of city rebranding. The research that was designed and conducted follow the approaches and theories as below.

Qualitative research:

As city rebranding is a new field in terms of city management, there is not that much existing research and data could be directly referred to. Therefore, qualitative research is a basic and indispensable approach to primarily understand the relevant context and collect deep information from experts who attended in the rebranding process. Literature review, observations, case studies, and interviews are conducted as the qualitative research methods in this study. Because “conventional content analysis is generally used with a study design whose aim is to describe a phenomenon” (Hsieh & Shannon, 2005, p.1279), observations and case studies are conducted at the very early stage to analyze and explain the phenomenon of city rebranding. Then, the directed content, which is a good way to understand and explain the findings from the conventional content (Hsieh & Shannon, 2005), was collected from

the existing research and studies. Furthermore, some information is necessary but cannot be found from relevant studies and reports as they are not open to the public yet. So the expert interview is considered as a method to furtherly analyze the directed content to collect the information about the Helsinki rebranding process from its stakeholders. However, some findings also need to be further supported or explained. As a result, to deeply analyze the data from qualitative research in a valid way, quantitative research is involved as well.

Quantitative research:

Qualitative research is always considered as an open-ended approach that frequently brings surprises and new insights to the researchers, while quantitative research is “by no means a mechanical application of neutral tools” that produces new understandings of those insights (Bryman, 2006, p.111). In this study, surveys are conducted after qualitative data collection to provide supports, proofs, and explanations of the qualitative findings. For example, surveys could show people’s attitudes towards the new brand of Helsinki and their behavior of collecting city information. Without quantitative research, these kinds of data cannot be collected from qualitative research or cannot be validly analyzed from individual cases.

3.3 Methods

3.3.1 Descriptive Case studies

The descriptive case study is a research method that can always be seen from the design literature and could describe the phenomenon in the real-world context of the project or design (Yin, 2017). As a result, the case study is conducted by doing research in Helsinki, to find out its rebranding process, rebranding targets and the needs of brand awareness.

3.3.2 Semi-structured interviews

Generally, the questions from structured interviews are always asked by predetermined and standardized methods, while unstructured interviews are always conducted in a free context such as oral histories. Thus, the semi-structured interview is a moderate form of interviewing which is based on a predetermined order but allows the interviewees to answer the questions in a flexible way rather than a 'yes or no' type answer (as cited in Longhurst, 2003). Obviously, city rebranding is not a question that can be answered by 'yes or no', and many problems cannot be seen from outside of government. Semi-structured give interviewees room to answer the questions from different aspects, which also gives the interviewer room to ask more unexpected questions.

In this study, the interviewees are mainly the participants of the city branding process or the specialists from the stakeholders, because the semi-structured interview is not only adopted as a problem-solving method but also a problem-finding method. In order to find out the flow and structure of the rebranding process, the City of Helsinki was chosen as the first organization that I need to interview. After the interview with the marketing manager and senior advisor from the City of Helsinki, Werklig was recommended as the next interviewee because it is the company that takes charge of the design task of Helsinki rebranding. Besides, to know more about how the new city brand influences the other companies, I selected one company, VirtualTraveller, from Helsinki Start-up Week as the next interviewee. At last, I interviewed the design supervisor of China Italy Design Innovation Centre (CIDIC) when I came back to China as he is the chief designer of the city brand of Shanghai Maqiao Artificial Intelligence Town, which gave me more insights and suggestions based on the future city brand application.

In conclusion, here is the brief introduction of the main interviewees who attended this study as below:

No.	Name	Organization	Occupation	Interview date
1	Tong Genevieve	City of Helsinki	Marketing manager	02.04.2019
2	Pietiläinen Ulla	City of Helsinki	Senior advisor	09.05.2019
3	Janne Kaitala	Werklig	CEO	13.06.2019
4	Donna Kivirauma	VirtualTraveller	CEO	17.07.2019
5	Jing Liang	China Italy Design Innovation Centre (CIDIC)	Design Supervisor	05.09.2019

Table 1: List of interviewees

Source: Made by the author

To avoid wasting interviewees' time, all communications before the interview were carried out by email and all interview materials will be sent to the interviewees ahead, including the short self-introduction, research brief, and interview outline. Except for the interview with Donna, the other four interviews were conducted by the face-to-face discussion which lasted around one hour. Because of the time conflict, the interview with Donna was conducted by Skype and lasted around half an hour. Except for the interview with Jing Liang (Chinese), the language used to communicate in the other interviews is English. Although for most of the interviewees, English is not their mother tongue, all of them can use English to answer fluently.

Before the interview, I will provide an interview outline to the interviewees with a question list to help them prepare ahead. And in the email, I pointed out that all the questions are flexible and elective in case the interviewees are limited by the questions. Furthermore, questions are adjusted according to the different interviewees. For example, the questions for the City of Helsinki are based on government behavior, while the questions for the Werklig are submitted to focus on the design process and cooperation between the design company and the government. This helps me to think about the interviewees from different aspects and prevent the homogenization of answers. As a result, the flow and structure of the rebranding process in Helsinki were found out and

many meaningful and valuable insights were got by this kind of semi-structured interview.

3.3.3 Survey

In this study, the survey was conducted as a method to collect the citizens' attitudes towards the problems and demands of the city brand by a questionnaire. In this section, the target of the survey will be firstly introduced, and then, the process of conducting the survey and the logic model of this survey will be also described.

After the interviews, many insights were collected but they are all found from specialists but not the audiences. But in fact, the opinions from audiences are always more beneficial and valuable for the city brand managers. For example, the government provides many services and information to its citizens around the city brand, in order to build the connection between the government and citizens, but they are also confused at the demand priority of city services and information. Thus, the survey could become a bridge that can reach the audiences of the city brand and collect quantitative data about the attitudes towards the new city brand of Helsinki.

Considering of the reachability of the survey audiences, the new brand of Helsinki is used as the main research subject. The survey could be divided into three phases. The first phase is the question design. Most of the questions are designed based on the outcomes and insights from the interviews and some of them are also designed in terms of the observation from the field and case research in Helsinki, Stockholm, and Amsterdam. Then the second phase is question tests and iterations. Before conducting this survey, the questionnaire was adjusted and iterated about 10 times after the question's tests in a small test group, which consist of the interviewees, the supervisor and classmates at Aalto University, and friends in Helsinki. Lastly, the third phase is conducting this survey online and offline.

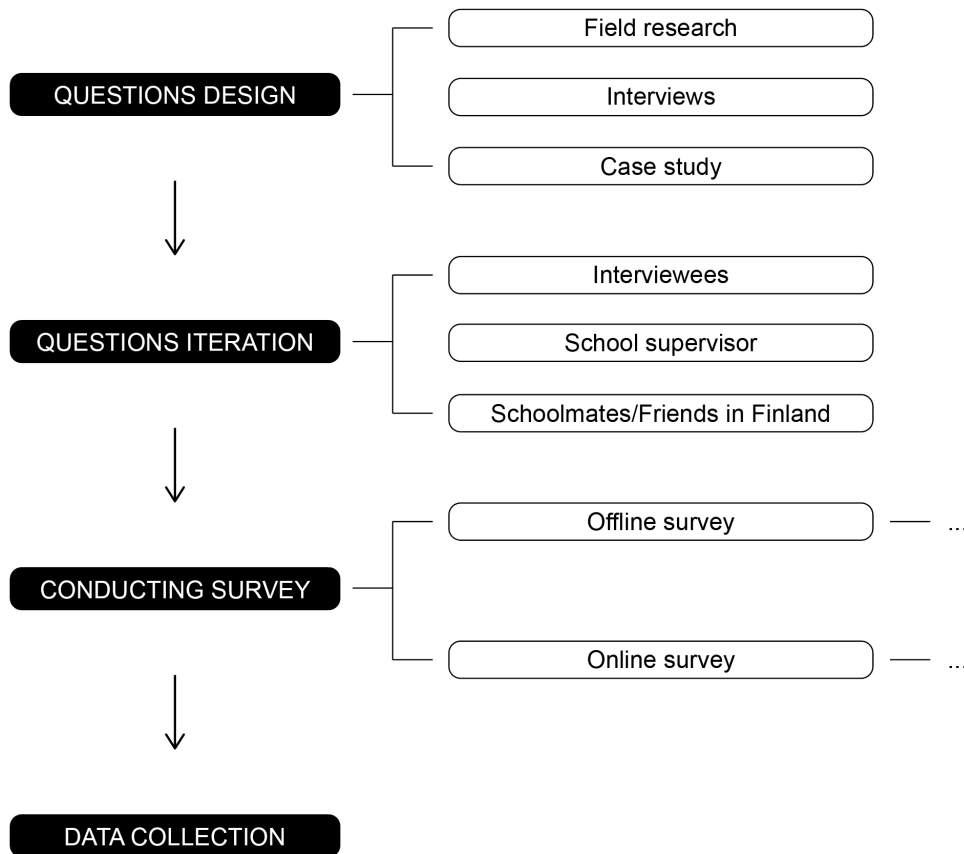


Figure 9: Survey research outline

Source: Made by the author

The questionnaires are spread by two channels. The first channel is the street survey, about 50 questionnaires are spread and collected by this kind of face-to-face survey in Aalto University and the center area of Helsinki. The second channel is the online survey, about 100 questionnaires are carried out by sharing the online questionnaire link to the WeChat group, WhatsApp group, and Aalto Email.

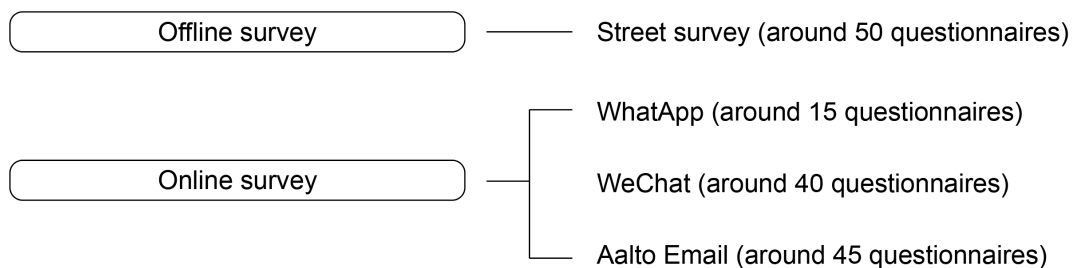


Figure 10: Methods of survey

Source: Made by the author

As a result, 153 respondents attended this survey, which covers the age group from under 18 to over 60. In total, 51% of respondents are between 18 to 26 years old because most of them are college students who could receive the college email, while the second biggest group (39.2%) are between 27 to 40. In terms of gender, this survey ensures as much as possible the balance of male and female respondents (about 40% of respondents are male and 60% are female). Besides, the most of respondents (85.6%) are the people who are living or used to live in Helsinki, but they come from all over the world, including Africa, Asia, Australia, Europe, North America, and South America. Proportionately, 33.3% of the respondents are the local residents in Finland, 27.5% come from Eastern or Southern Asia, 19.6% comes from the other European countries except for Finland, about 10% come from North America and the left 10% come from the other areas.

3.4 Quantitative Data Collection

In this study, in addition to the collection of general fixed-frequency data, such as the recognition rate of city brands and the demands of city brand information, it is also necessary to quantify the audience's city brand awareness, in order to establish a correlation model by means of stepped-regression analysis. Therefore, the Likert Scale was adopted as the main quantification method in this study. Likert Scale has strong operability and analyticity, with generally high data validity and reliability, so it is widely used as a subjective evaluation tool. Furthermore, it also has a high degree of fit with regression analysis, factor analysis, variance analysis, and other statistical analysis methods. Therefore, the Likert Scale can often effectively and intuitively obtain the audience's approval of a certain issue and quantify it (Han & Fan, 2017).

Generally speaking, the Likert Scale uses the five-level scale, ranking from "strongly disagree" to "strongly agree", while the middle level means "neither agree nor disagree". Each level option of the scale is assigned a certain value or code, usually starting from 1 and increasing equitably (Bertram, 2013). In

order to facilitate regression analysis, the growth trend of the value is kept in the same direction as the growing trend of the audience's attitude. As a result, the value of "strongly disagree" is set as 1, and the value of "strongly agree" is set as 5.

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
1. The "U of C • This is now" website is easy to use.	1	2	3	4	5
2. The "My U of C" website is easy to use.	1	2	3	4	5
3. The "Peoplesoft Student Center" website is easy to use.	1	2	3	4	5

Figure 11: a standardized Likert Scale

Source: Bertram, 2013

Therefore, in order to better understand the audience's tendency towards the awareness of the city brand in Helsinki, this study mainly quantifies the audience's city brand awareness through the application of the Likert Scale, and further establish the correlation model of that. The specific quantitative data collection methods and questionnaire contents of city brand cognition will be described in the following specific questionnaire data collection and analysis processes.

3.5 Quantitative Data Analysis

In this study, SPSSAU is adopted as the mathematics analysis tool in this process because it is an automatic, smart and normalized data statistical software, which is also adopted by many Chinese famous academic institutes like Peking University and Tsinghua University. Thus, SPSSAU will be used to measure the reliability and validity of data and calculate the results of linear and stepwise regression analysis, and conduct the analysis of reliability and validity

4. FINDINGS

4.1 Rebranding process of Helsinki

4.1.1 The strategy design process of Helsinki new brand

The redesign process of Helsinki rebranding could be separated into two phases, including strategy design and visual identity design. Both of these two phases were managed by the City of Helsinki but respectively executed by two different third-party partners, Kuudes and Werklig.

Strategy design is an important part of the rebranding process because it provides a brand strategy baseline for further design. According to the interview with Janne, the CEO of Werklig, 80% of Werklig's normal clients would provide this kind of brand strategy at the first stage of the design. As Kuudes take charge of the Helsinki rebranding project, they provide the data and information to the City of Helsinki and then the data would be concluded by the City of Helsinki as what brandnewhelsinki.fi shows (as Figure 12). As a result, Werklig could create a brand identity on top of that (Janne Kaitala, personal communication, Jun 13, 2019).

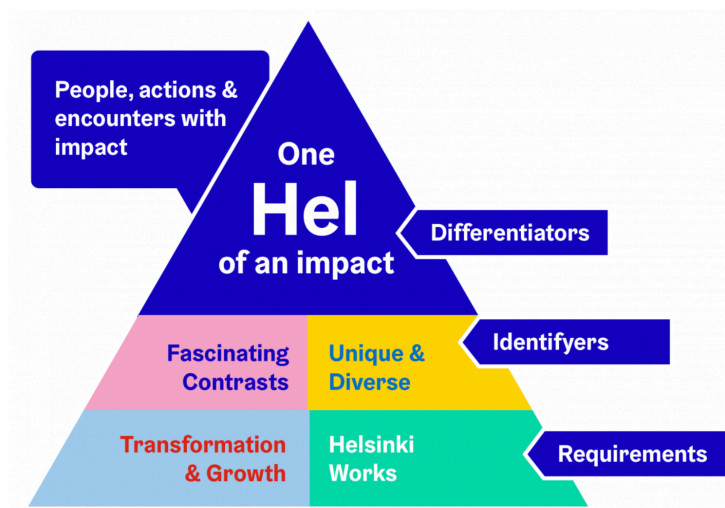


Figure 12: Helsinki rebranding strategy

Source: Kuudes.fi

The strategy design process contains 4 steps, insights finding, conceptualization, testing, and finalization. The first step is about how to set out to understand how people see Helsinki. At this stage, Kuudes conducted 73 interviews, 8 workshops and 16 case studies in different cities based on 79 reports. Then, these data and materials were analyzed by the Kuudes design team to come out concepts, which is the second step. In this step, the Kuudes Concept Lab service was used as a design tool to design 4 themes into 4 different brand and future vision scenarios. To test and iterate the different concepts in the third step, Kuudes presented the scenarios to over 1,000 people in the 8 workshops and 10 presentation sessions. In this step, more than 1,800 people attended the test, leaving about 500 comments. Finally, the final brand strategy was crystallized, which is "Together we can make an impact", based on the Helsinki residents' passion for solving problems together.

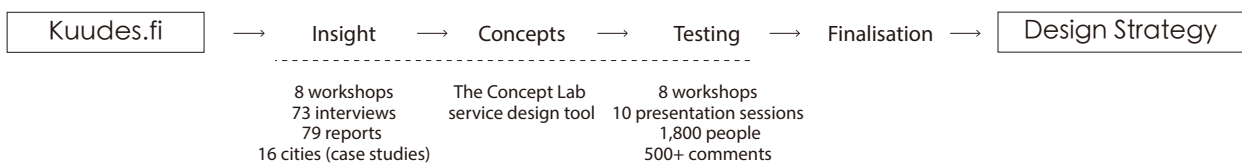


Figure 13: Strategy design process of Helsinki

Source: Made by the author

As a result, Kuudes build the top vision - "One Hel of an impact" as the Helsinki mindset, which wishes that everyone in Helsinki could contribute to the Helsinki progress. In order to embrace end participatory and user-oriented culture among the Helsinki and support the top vision, 2 layers and 4 cornerstones were proposed, including Fascinating Contrasts and Unique & Diverse as the identifiers layer, Transformation & Growth, and Helsinki Works as the requirements layer (As Figure 5). Then, this brand strategy was adopted by the City of Helsinki as the design task to call for a bid.

4.1.2 The brand visual identity design process of Helsinki new brand

This design task is aimed at finding a suitable and capable design company that could not only design a city brand but could also how to make decisions.

Janne indicated that the graphic logo is just a part of the visual identity and solution. Besides that, there are also many problems with typography, color, elements and so on. Thus, this kind of design task is really hard to be finished by an individual. Above all, Janne emphasized the importance of decision making, which means that a lead decider is necessary for this kind of project to manage the design process (Janne Kaitala, personal communication, Jun 13, 2019). Hence, in the research of the brand redesign process, both the design process and the decision-making process are needed to be clarified.

Firstly, the city brand managers needed to select a company as the design partner. After strategy design finished by the Kuudes, the design task was also confirmed by the City of Helsinki. As a result, this design task was published and conveyed to European companies in the pool which were pre-chosen by going through their works at the early stage (Tong Genevieve, personal communication, April 2. 2019). Then, the companies would show their works and abilities about this task. And the government would fairly select one company from them as the design partner. This process took 6 months (Pietiläinen Ulla, personal communication, May 09, 2019).

In this process, the design company needs to be chosen and evaluated 2 times, the first time was to be selected into the pool and the second time was winning the bid competition. To finish these two choices fairly, the government built a working group to estimate the different competitors and make further design decisions. The working group consists of three levels. The bottom level is communication and marketing specialists from 15 different departments of the city, which also basically did all the specific design decisions with Werklig (30-35 people). The middle level is the internal staff in the departments to communicate and conduct the internal tasks (the biggest group). And the top-level consists of the general managers, who were selected by the staff in the departments. And they would give the promise that this decision is cool and could be kept continue. Above all of these three levels, the mayor of Helsinki has the right to do the final evaluation and decision (Pietiläinen Ulla, personal

communication, May 09, 2019 & Janne Kaitala, personal communication, Jun 13, 2019).

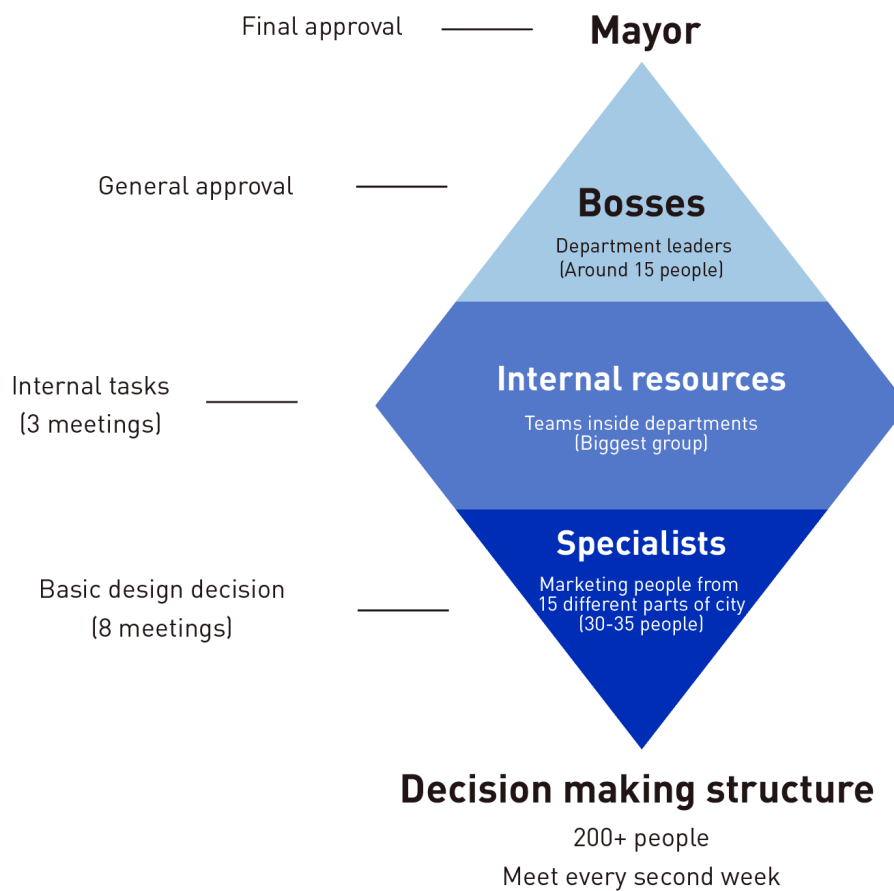


Figure 14: Decision-making structure of city rebranding

Source: Made by the author

After winning the bid, Werklig and the working group signed a contract for 4 years to make sure the Werklig would keep supporting the use of the brand identity, for example, the guidance of how to apply the identity on the website and so on. As a result, Werklig also built a design team to cooperate with the working group. This design team consists of 12 staff, including 1 project manager, 1 account directors, animators, 2 lead designers, 3 named designers, and some other resources inside the office. This team takes charge of the design task and the communication with the working group. During the design process, Werklig had 8 different meetings and 3 different meetings with the bottom level and middle level respectively (Janne Kaitala, personal communication, Jun 13, 2019).

Then, the working group and Werklig cooperated closely on the rebranding process. The redesign process lasted 7 months and spent 300,000 euros to pay for the redesign project (Pietiläinen Ulla, personal communication, May 09, 2019). After getting approved by the mayor of Helsinki, the application stage started. There are many agencies involved, such as advertising agency, social media agency, marketing agency, digital development agency and so on. Also, Werklig went through and trained all of the Helsinki partner agencies about how to use this visual guideline. To make sure everything aligned, the monthly meeting would also be held among Werklig, the working group and the third-party agencies (Janne Kaitala, personal communication, Jun 13, 2019). Until May 2019, the application process already spent 600,000 euros in total (Pietiläinen Ulla, personal communication, May 09, 2019).

In conclusion, the redesign process contains strategy design and brand redesign. These two projects were conducted by two different companies, Huudes and Werklig. After insights finding, conceptualization, testing, and finalization, Huudes provides the brand strategy to the City of Helsinki and then, was sent to the companies in the pool as the design task. The City of Helsinki built a working group to choose the design partner and make design decisions, and also cooperated with the design team from Werklig. Then, the working group and Werklig work together to apply the new brand with different partner agencies. The whole process could be seen in figure 8.

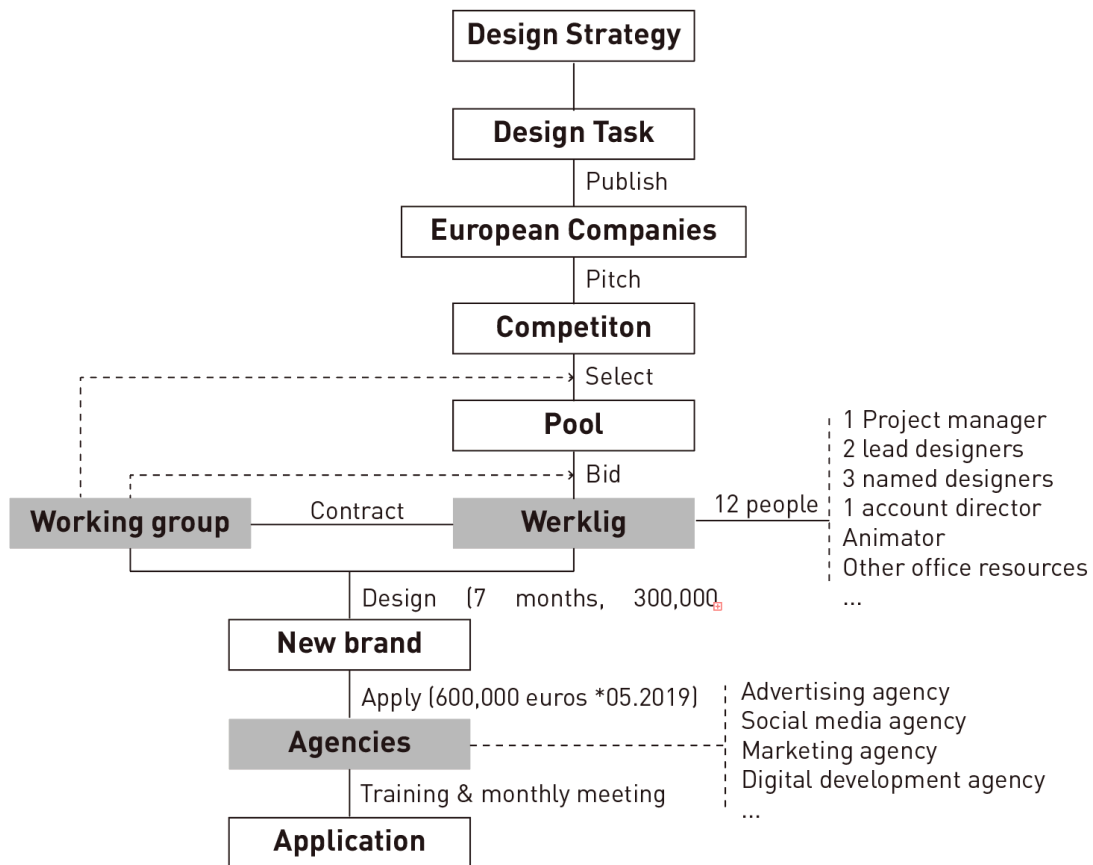


Figure 15: City logo redesign process of Helsinki

Source: Made by the author

Thus, the stakeholders of this Helsinki rebranding process could also be separated into four parts. The first part involves Kuudes and 1800 participants who attended in the strategy design process. The second part is the working group which consists of mayor and city departments, including communication and marketing specialists, common staff and leaders. The third part is the design team from Werklig, while the fourth part is the third-party agencies. These four stakeholder groups support the whole Helsinki rebranding process in an effective and co-creative way.

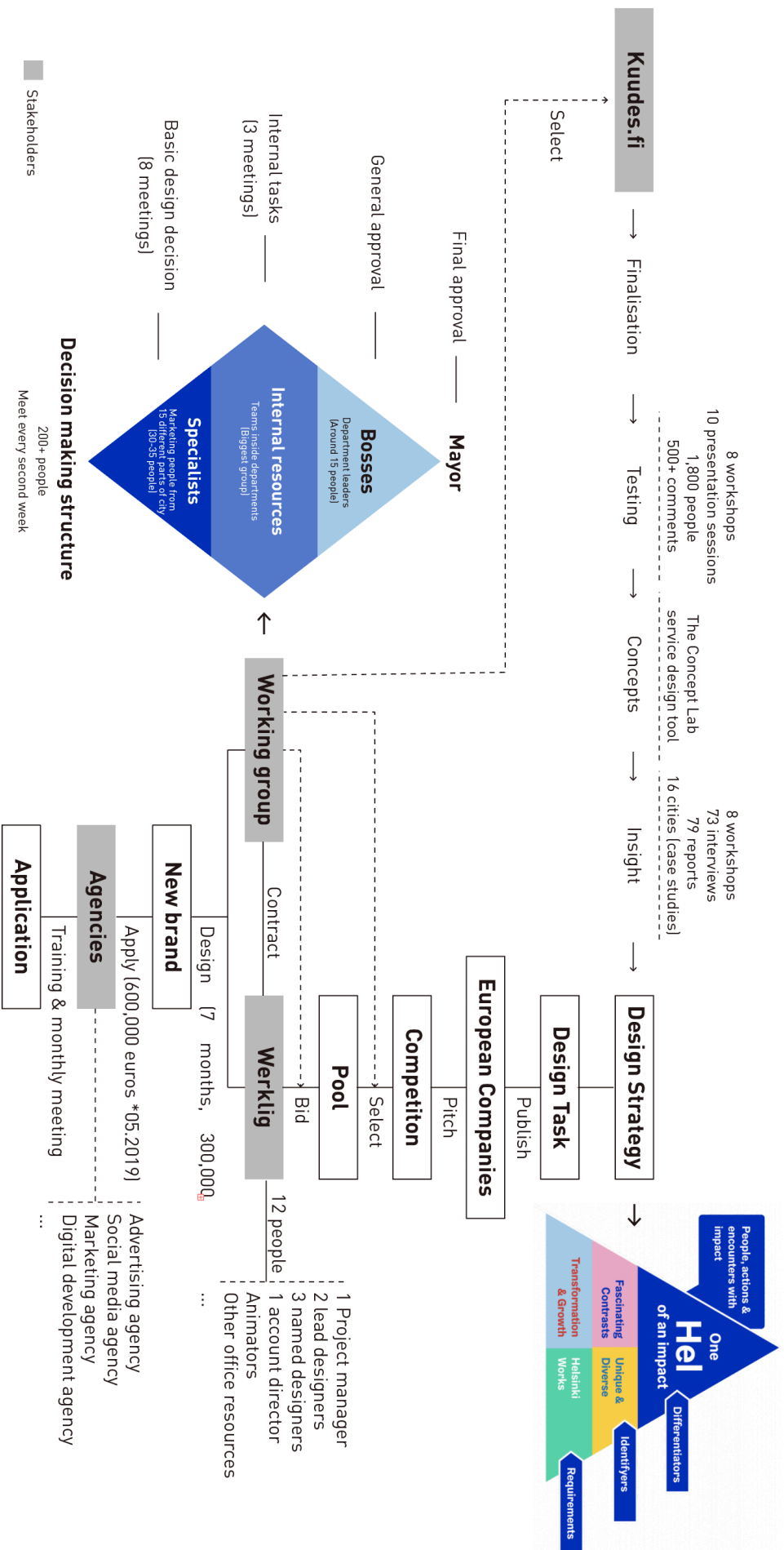


Figure 16: City rebranding structure of Helsinki

Source: Made by the author

4.2 Future challenge: how to build a brand communication strategy

From the research of the city rebranding process in Helsinki, it could be found that the Helsinki city brand has a very complete flow. From the design of the city's development strategy to the design of the visual identity system, the flow is very rigorous, involving many stakeholders such as the government, design company and consulting company. As a result, the Helsinki new brand system was built and applied appropriately.

However, Helsinki's city rebranding process came to an abrupt end. At present, the city brand of Helsinki does not have a very clear communication strategy. For example, during the interview with Ulla (personal interviews, on May 9, 2019), who is the senior adviser in the City of Helsinki, we had a discussion about the influence of media in the Helsinki rebranding process. In her opinion, media is a very general topic, so one of the biggest challenges for the City of Helsinki is how to convey the brand to the audience, which also means that the communication strategy is necessary to be considered in the next step of Helsinki brand development.

In fact, Helsinki does have various channels to carry out brand communication of its city, but at present, this kind of communication indeed increase brand exposure but have not built a clear strategy. Currently, the City of Helsinki is distributing their tasks to every third-party agency such as AD agency, marketing agency, social media agency, digital development agency, etc., and Werklig would train them on how to use the city brand. But it is obviously not enough. Janne (personal interviews, Jun 13, 2019), the CEO of Werklig said that their next plan is to turn the Helsinki brand into a whole brand ecosystem, which is an integration of the brands of different Helsinki institutions. For example, the brands of the Parliament of Finland in Helsinki and the Helsinki City Museum are also designed by Werklig, which provides them an opportunity to integrate them into a whole strategy.

It can be seen that a whole brand communication strategy is needed to convey the brand to the audience and build a brand system. Actually, it is not only needed by Helsinki but for many cities in the world.

During the interview with Jing Liang (personal interviews, Sep 5, 2019), the design director of China-Italy Design Innovation Center, he introduced the Japanese Kumamoto city mascots – 'Kumamoto Bear' many times. In his view, Kumamoto Bear is a very successful brand communication strategy, which shows the world a memorable and unique city brand image. Nowadays, it is cooperating with many international enterprises and producing many brand products. By contrast, although many cities in China own excellent city brand designs after the design is produced, there is not a good way to make the design go out, resulting in the abuse or waste of their brands. Therefore, compared with the research on city brand design methods, the research on city brand communication strategy will be more urgent.

To sum up, the study on the branding process of Helsinki shows two key results. On the one hand, it shows the attention of European countries on the branding of cities and their complete design process, which can be well given as a reference to rebrand or brand other cities. On the other hand, it also reflects that in the global scope, the city brand communication strategy is still not widely established in every city, which has become the inevitable challenge for the next step of city branding.

5. COMMUNICATION STRATEGY AFTER CITY REBRANDING

5.1 City brand communication strategy based on brand awareness

5.1.1 Brand communication, brand positioning, and brand awareness

The correlation between brand cognition and brand communication strategy could be divided into two parts. First, a clear brand positioning is established through brand awareness, and then the design and decision-making of brand communication strategy are conducted according to brand positioning.

Firstly, there is a strong correlation between brand awareness and brand positioning. In the research of Bilgili and Ozkul (2015), brand awareness contains brand familiarity, memorability and the complexity of the brand ideas in audiences' minds. Also, it could directly impact the brand personality, brand loyalty and consumer satisfaction (as figure 17). Meanwhile, brand awareness, brand personality, brand loyalty, and customer satisfaction are the key factors that could form the brand positioning. It can be seen that brand awareness will affect the formation of the whole brand positioning to a certain extent, and different brand awareness could influence brand positioning differently.

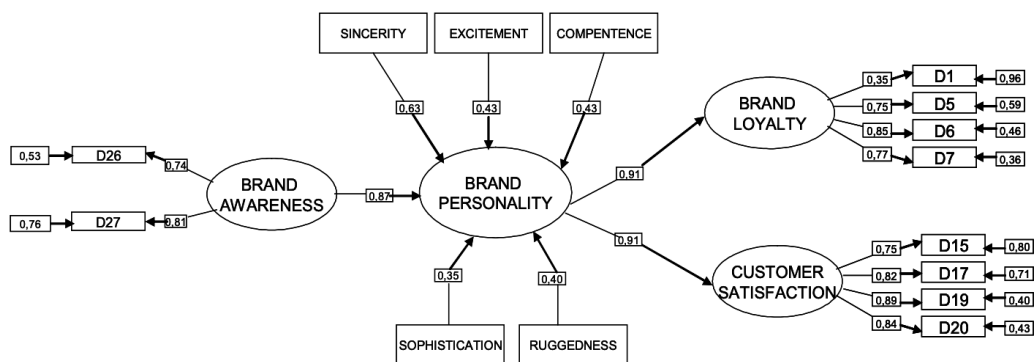


Figure 17: the correlation among different brand factors

Source: Bilgili & Ozkul, 2015

Brand positioning is an inevitable process in the design of brand strategy, which has a crucial impact on the final brand communication strategy. Janiszewska and Insch (2012) also emphasized this point in their research, believing that

brand positioning influences the basic framework of the visual system and communication strategy. In this regard, they divide the relationship between brand positioning and communication strategy into four types (see figure 18). The first is concentrated positioning, communicating the existing features of the brand to one or many target groups. The second is exclusive positioning, which adopts an exclusive communication strategy that aims to the audiences that the brand has not reached. The third one is interrelated positioning, which means that the brand has different core positioning and the different kind of positioning interrelate to each other, resulting in a communication strategy of synergy. The last one is uniform positioning, adopting one strategy to fit all of the audiences and making a unique brand awareness in their mind.

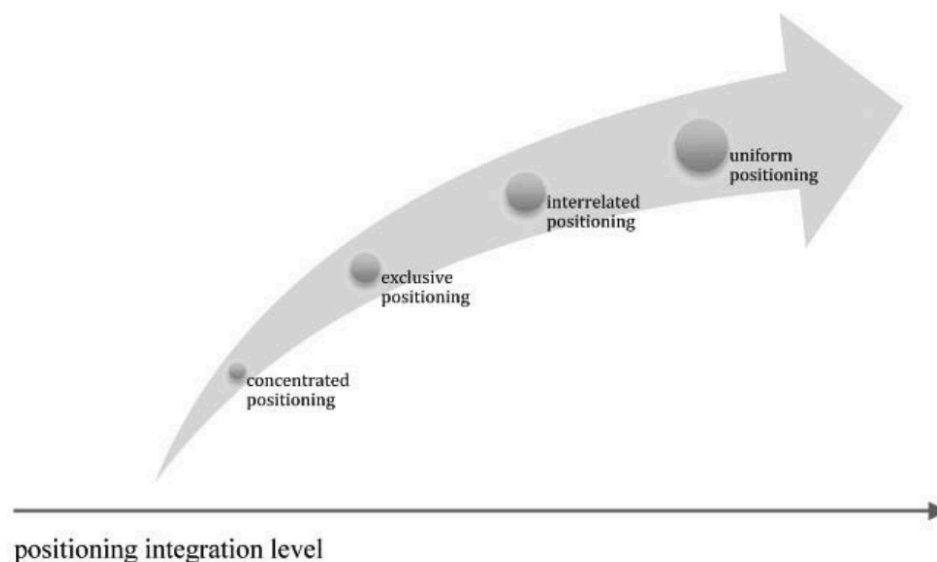


Figure 18: four types of brand positioning strategies

Source: Janiszewska & Insch, 2012

In conclusion, the city brand awareness could influence the city brand communication strategy by impacting on the city brand positioning. Based on the four types of brand positioning strategies in Janiszewska's research, it can also be found in the subsequent quantitative research and model that the correlation between different brand awareness can also form communication strategies similar to the centralized or interrelated pattern.

5.1.2 City rebranding helps the improvement of brand awareness in Helsinki

Before understanding the correlation of different city brand awareness, the relation between city rebranding and city brand awareness is firstly found out. According to the interviews with the city brand managers and brand designer, there are 9 brand factors they want to improve by the rebranding process.

Code	Awareness	Meaning
A1	Memorability	Which means that this brand is easy to remember
A2	Understandability	Which means that this brand is easy to recognize and understand what it means
A3	Simplicity	Which means this brand is not redundant or complicated
A4	Meaningfulness	Which means that this brand is not boring but has certain meanings that could attract people
A5	Timelessness	Which means the change of audiences and organization will not influence how people think about this brand so that it could be used regardless of the time
A6	Uniqueness	Which means that this brand is not homogeneous
A7	Culture	Which means that this brand could represent the culture of this city
A8	Applicability	Which means that this brand could be used on different application scenarios such as different media or platforms
A9	Universality	Which means that this brand is suitable to be used in the global environment

Table 2: the list of city brand awareness in Helsinki

Source: Made by the author

In this study, the audiences were invited to compare the old and new city brands and then evaluate how much they feel about the improvement (as Table 3). The results show that compare with the old brand, the new brand is simpler (+1.6),

more memorable (+1.29), more understandable (+1.28), more timeless (+0.46), more applicable (+0.85) and more universal (+0.44). But the new brand is less meaningful (-0.24), less unique (-0.25) and less cultural (-0.56). Overall speaking, the brand awareness of the new brand is better than the old one, which means that the rebranding process improved the most of brand factors. Although there are also some brand factors that are diminished by the city rebranding, the average degree of diminution (-0.35) is much lower than the average degree of improvement (+0.99). Without the consideration of the weights of different factors, this result could prove that the city rebranding could indeed improve the brand awareness of the city to some extent.

Awareness	Grade (%)					Average grade (±0)
	1 (Strongly disagree)	2	3	4	5 (Very agree)	
Simpler	0.65	1.31	7.19	18.95	71.90	4.6 (+1.6)
More memorable	2.61	3.92	11.11	26.14	56.21	4.29 (+1.29)
More understandable	0.65	3.92	16.34	24.84	54.25	4.28 (+1.28)
More meaningful	9.8	33.33	36.6	11.76	8.5	2.76 (-0.24)
More timeless	5.23	13.07	30.07	33.99	17.65	3.46 (+0.46)
More unique	17.65	23.53	33.99	16.34	8.5	2.75 (-0.25)
More cultural	20.26	33.33	32.03	11.11	3.27	2.44 (-0.56)
More applicable	2.61	9.8	22.88	29.41	35.29	3.85 (+0.85)
More universal	7.19	11.76	30.07	32.03	18.95	3.44 (+0.44)

Table 3: The change of brand awareness of Helsinki

Source: Made by the author

5.1.3 The city brand communication model based on brand awareness

Using SPSSAU 20.0 for processing, the Cronbach's alpha (α), which is an 'accurate estimate of reliability under rather restrictive assumptions' (Eisinga, Te Grotenhuis, & Pelzer, 2013, p8), is 0.804. This number obtained means good reliability of the quantitative data collected from the survey and the data could be furtherly analyzed. Furthermore, all of the values of CITC are higher than 0.4, which means that there are good correlations among all of the awareness.

Code	CITC	Cronbach's α
A1	0.581	0.804
A2	0.510	
A3	0.385	
A4	0.572	
A5	0.514	
A6	0.572	
A7	0.450	
A8	0.536	
A9	0.364	

Table 4: Reliability analysis

Source: Made by the author

Then, the commonalities of all the research items are higher than 0.4 and the cumulative variance interpretation rate after rotation is 69.516%, indicating that the information of the research items can be effectively extracted. In addition, KMO (Kaiser-Meyer-Oklin Measure of Sampling Adequacy) value is 0.775 and higher than 0.7, which means that the quantitative data of the survey is valid.

Code	Factor loading			Commonality
	F1	F1	F1	
A1	0.286	0.833	0.095	0.785
A2	0.221	0.838	0.046	0.753
A3	-0.039	0.771	0.225	0.646
A4	0.806	0.154	0.098	0.683
A5	0.709	0.221	0.045	0.554
A6	0.770	0.231	0.064	0.651
A7	0.723	-0.118	0.300	0.627
A8	0.231	0.267	0.787	0.743
A9	0.088	0.072	0.895	0.815
Variance interpretation rate (after rotation)	27.366%	24.508%	17.642%	-
KMO		0.775		-
p		0.000		-

Table 5: Validity analysis

Source: Made by the author

By calculating and analyzing the reliability and validity of the quantitative data in the study, the results could prove that the survey is reliable and valid enough to be used during the research process. However, the reliability and validity could only prove the data of scale questions. In terms of other qualitative questions, they are needed to be furtherly explained during further analysis and research.

By applying stepwise regression analysis, the model of the correlation between the different brand awareness is identified (as figure 19). The imaginary lines show the impact of 2 correlative brand awareness. The black imaginary line means impact, while the red imaginary line means a negative impact. The numbers on the lines (R-squared Values) indicate the power of impact, and the higher absolute value means the greater influence. Moreover, all of this impact based on the statistically significant coefficients ($p < 0.05$), which

ensures the correlations are actually existed and effective. As a result, 3 kinds of relationships between different city brand awareness are found.

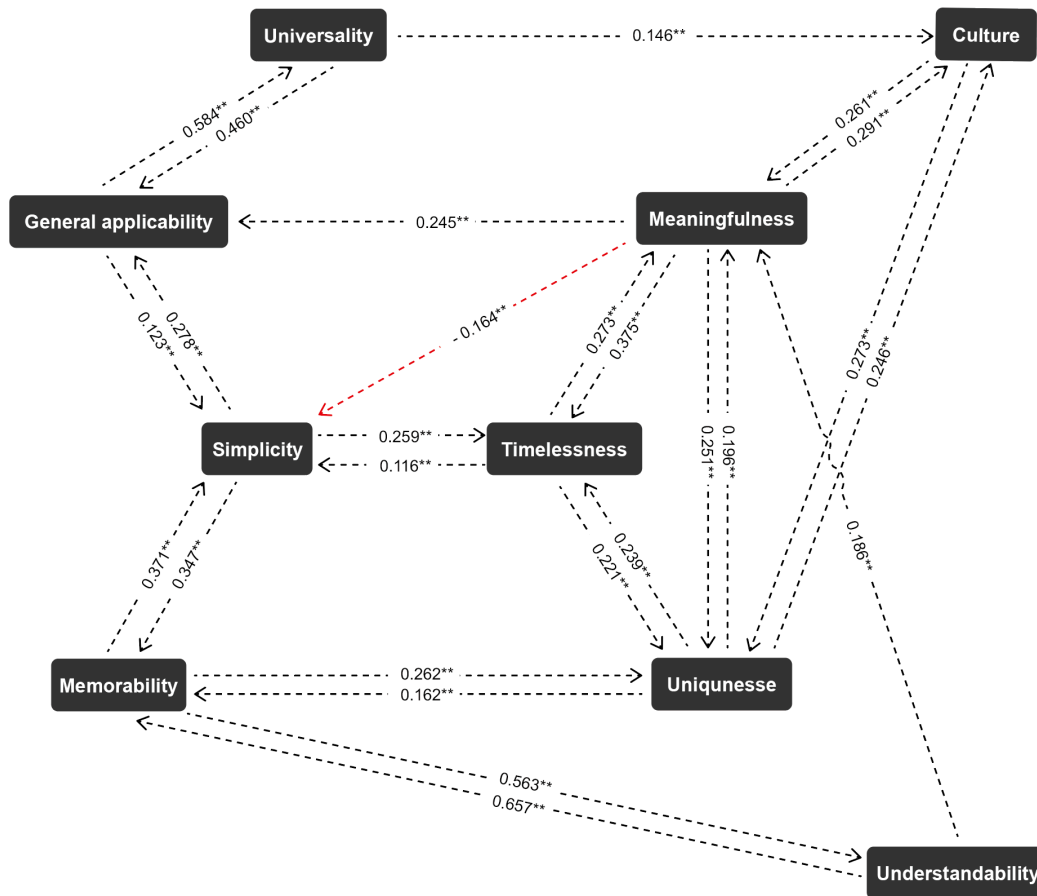


Figure 19: City brand awareness relations

Source: Made by the author

Firstly, according to this model, it could be seen that most of the correlative brand awareness could influence each other at the same time. For example, if the audiences think the city brand is meaningful, meanwhile, they will be more likely to think this brand is cultural, and vice versa. This kind of correlation could be coexisting because the different city brand awareness could positively influence each other and enter a benign circulation. For instance, if the city brand managers want to position their city as a unique city, they can also promote the memorability, timelessness, meaning and culture elements of this city brand concurrently, because these four brand factors could support the sense of unique and build a good brand environment.

But there are also some exceptions need to be considered carefully as some r correlations are one-way. For instance, when the audiences think the brand is more understandable, they will more likely to think the brand is meaningful, but when they think the brand is very meaningful, they may think the brand is hard to understand. It is not that hard to understand because if the audiences think the brand is meaningful, they need to understand this brand at first. To be specific, when the city brand could be easily understood, the meaning of this brand could be also easily to be extracted, so the audiences would be more likely to think this brand is very meaningful. on the contrary, if the audiences could find out the meaning of the brand but need to spend much time to understand, they would not think this brand is very understandable, though they think this brand is very meaningful. The brand managers need to pay attention to this kind of relationship because it would require more precise positioning and cannot build a closed-loop of city brand awareness.

Lastly, not all of the correlations are positive. The sense of meaning and the sense of simplicity are conflicted. If the audiences think the brand is more meaningful, they will more unlikely to regard it as a simple brand. Therefore, the city brand managers need to avoid communicate these two brand factors to audiences simultaneously, in order to prevent audiences from cognitive conflict.

5.1.4 Brand communication patterns and mistakes

In terms of the application of this model, there are 2 brand communication patterns and 2 mistakes of application could be referenced.

Brand communication pattern 1: concentrated communication

At first, if the city brand managers want to build a solid brand awareness based on a core factor, they could simultaneously emphasize the other factors that could directly and positively influence the core factor. As a result, the core factor

could be built as the central factor that could be strengthened by the others around it (as figure 20).

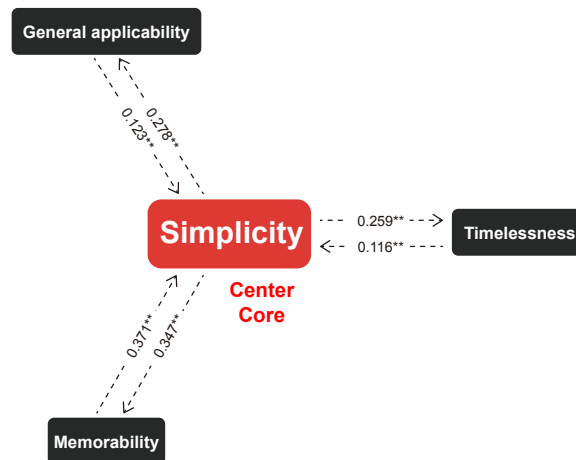


Figure 20: The model of brand-focused communication

Source: Made by the author

Brand communication pattern 2: closed-loop communication

Some cities may not only promote one brand factor, which means that comparing with the concentrated brand communication, but they are also more willing to build a brand eco-system to communicate. This model also provides the possibility of this kind of communication. For example, the awareness of meaningfulness, uniqueness, timelessness, and culture could build a closed cognitive loop. As a result, every brand factor could be multiply strengthened and a positive multi-centric brand eco-system could be built (as figure 21).

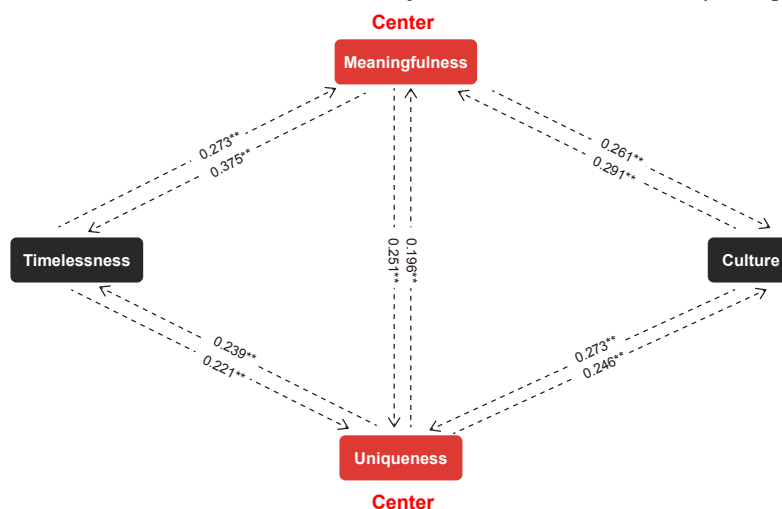


Figure 21: The model of closed-loop communication

Source: Made by the author

Mistake 1: focus shift

Although the different brand awareness could indirectly impact each other (for example, the sense of simplicity could positively impact the sense of timelessness and then the sense of timelessness could positively impact the sense of culture), this indirect impact could be ignored because it is not significant ($p > 0.05$). Thus, the city brand managers should not promote the indirect factors in case the core is transferred. For instance, the core brand awareness is that the brand is universal and could be used in different countries, the city brand managers could emphasize that their brand is generally applicable in different scenarios to support the core factor. But if they additionally promote the simplicity, the audience will focus more on the general applicability but not the universality, because both simplicity and universality could strengthen the factor of general applicability (as figure 22). As a result, the city branding strategy could be changed in mistakes.

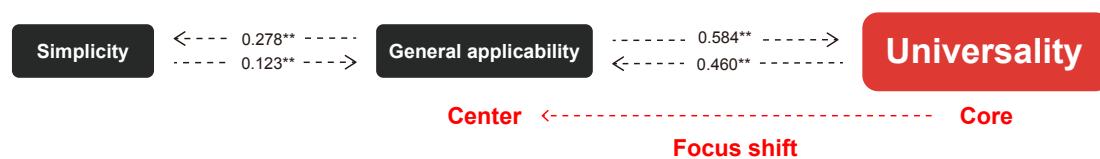


Figure 22: The model of focus shift

Source: Made by the author

Mistake 2: awareness conflict

Also, the data shows that meaningfulness and simplicity are conflicted. Therefore, these two factors should not be promoted at the same time. Although meaningfulness and simplicity could positively impact the awareness of timelessness, they cannot be used to support timelessness concurrently. Otherwise, it could lead to the awareness conflict and weaken the central brand awareness (as figure 23).

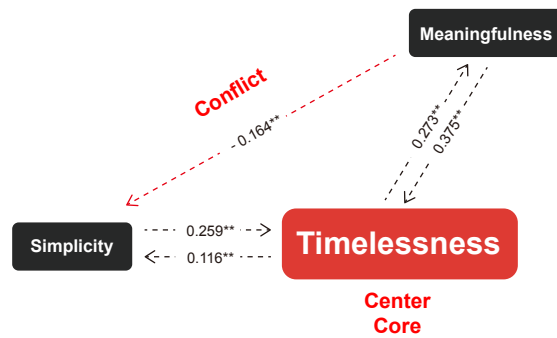


Figure 23: The model of cognitive conflict

Source: Made by the author

After designing a clear communication strategy based on the city brand awareness, the city brand managers need to decide the media that used to convey different kinds of information. Thus, the research of the media strategy is also an important part of the city brand communication study.

5.2 City brand communication strategy based on city information and media

5.2.1 Media strategy and brand communication

Media has always been an indispensable part of the communication strategy. The definition of media in the dictionary is the 'ways to Communicate Information' ('Media', n.d.), so it can be seen that media is closely linked with the brand information and communication. If there is not an appropriate media, the brand information cannot be conveyed to the audience.

Moreover, the choice of media often directly affects the effect of brand communication. Generally speaking, mass media includes radio, television, books, magazines, dramas, newspapers, movies, books, records, the internet, etc., and different media have different advantages and disadvantages. For example, print media, such as newspapers, magazines, etc., their advantage is that they can be repeated read, and they are easy to be cut and shared. And television has high exposure, but the effective cost is higher, while radio allows people to use and enjoy in different environments, which is a more economic

and effective way of communication (Austin & Husted, 1998). However, this view was established before the rise of Internet media. With the birth of Internet media, such as search engines and social media, traditional media strategies have been radically changed, and their effects have been measured in a more precise and rigorous way than before. For example, Google's programmatic advertising purchase service -- AdWords, is helping brands to directly reach the target audience with a cheaper and more efficient way rather than traditional mass media (Young,2014). On the basis of programmed purchase, the brand side also pays more attention to the media effect, such as click-through rate, conversion rate, etc., resulting in a better and more effective media strategy.

In conclusion, there is a strong relationship between brand information, communication media, and brand communication strategy. Especially at the end of brand communication, media can directly convey brand information to the audience. Therefore, through reasonable media selection and brand information positioning, it is inevitable to help a city better design and make decisions on its brand communication strategy. In this study, through quantitative data of the Helsinki city brand, further confirm the correlation between city brand information, media, and city brand communication, in order to help the city brand managers to better understand the influence that these factors could bring to the city brand communication strategy.

5.2.2 Different media influence Helsinki brand recognition in different degrees

Brand recognition is a direct standard to find out how many people know this brand, to understand if this brand is recognizable. In this study, by showing people the old and new city logo separately, we found that 41.83% of people who have been to Helsinki could recognize the old Helsinki city brand, while 76.47% of people know the new brand (as figure 24). Comparing with the old brand recognition, the percentage of people who know the new city brand is almost 2 times of people who know the old brand. This data could show that nowadays, more people in Helsinki know the new brand, and could indirectly

show the increase in brand recognition. But this data cannot directly prove that the city brand recognition of Helsinki has been increased by the rebranding. In fact, the new city brand of Helsinki was produced 3 years ago, which means that if the audiences know or visited Helsinki for the first time after 2016, it is reasonable that they could find the new city brand more frequently. Because the government applies the new city brand in more situations, even though the old brand and new brand are applied at the same time. As a result, further analysis is needed.

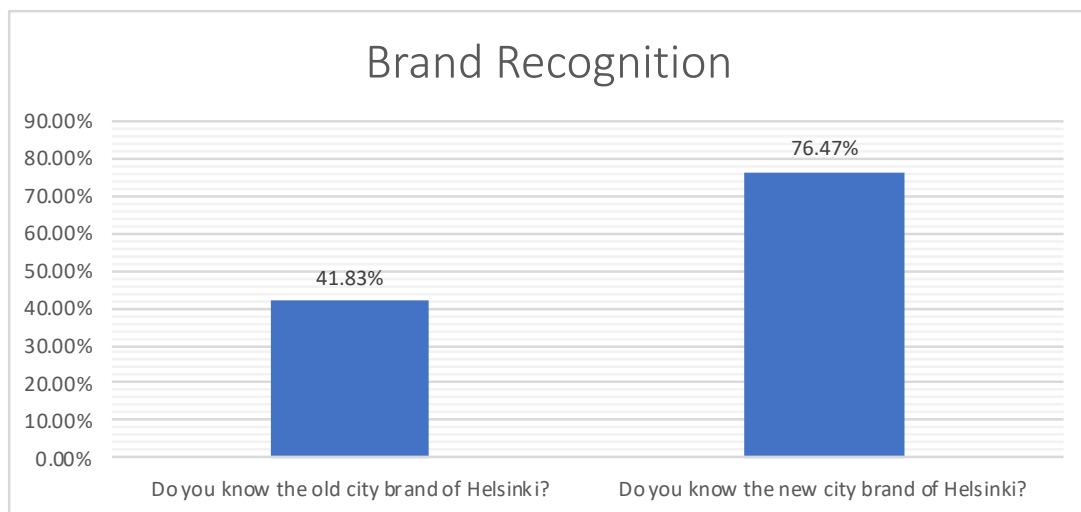


Figure 24: Brand recognition of Helsinki

Source: Made by the author

Therefore, cross-over analysis is adopted in this study to know if the city rebranding influences the city brand recognition of people from Finland because this kind of person should know Helsinki for a long time, which means that they are unlikely to know Helsinki for the first time after the city rebranding. According to these two crosstabs below (as Table 6 and Table 7), we can see that for the people who come from Finland, the new brand recognition is higher than the old brand recognition (from 80.39% to 94.12%). It could prove that brand recognition is authentically increased.

		Where are you from? (%)				p
		Finland	Eastern/Southern Asia	Europe (Except Finland)	North America	
Old brand recognition	No	10(19.61)	33(78.57)	24(80.00)	11(73.33)	0.000
	Yes	41(80.39)	9(21.43)	6(20.00)	4(26.67)	
Net		51	42	30	15	

Table 6: Cross-over analysis of old brand recognition and nationality

Source: Made by the author

		Where are you from? (%)				p
		Finland	Eastern/Southern Asia	Europe (Except Finland)	North America	
New brand recognition	No	3(5.88)	5(11.90)	18(60.00)	5(33.33)	0.000
	Yes	48(94.12)	37(88.10)	12(40.00)	10(66.67)	
Net		51	42	30	15	

Table 7: Cross-over analysis of new brand recognition and nationality

Source: Made by the author

To be specific, different media would differently influence the city brand recognition. During the case study, the author listed the media that currently mainly used for the Helsinki city brand and conducted further verification in the interview with Janne. At present, the media carrying the brand information of Helsinki mainly include outdoor advertising boards, indoor advertising boards, websites, postcards, brochures, magazines, souvenirs, videos, infrastructure (such as libraries, construction sites, government vehicles, etc.) government documents.

According to the data, the top 5 media that people use to know about a city brand are websites (67.97%), outdoor advertising boards (56.86%), infrastructures (44.44%), magazines (35.29%) and interior advertising boards (34.64%). By using stepwise regression to analyze the data, the result shows

that different media use would influence the recognition of old and new city brand differently (as Table 8 & Table 9).

Stepwise Regression						
	B	t	p	VIF	R ²	F
X	0.159	2.431	0.016*	-	0.154	F(2,150)=13.662,P=0.000**
Websites	0.298	3.446	0.001**	1.188		
Government documents	0.201	2.234	0.027*	1.188		
Y: Do you know the old city brand of Helsinki?						
D-W: 1.956						
* p<0.05 ** p<0.01						

Table 8: Regression analysis of old brand recognition and media

Source: Made by the author

Stepwise Regression						
	B	t	p	VIF	R ²	F
X	0.230	6.284	0.000**	-	0.672	F(3,149)=101.714,P=0.000**
Outdoor advertising boards	0.210	4.044	0.000**	1.666		
Websites	0.542	10.464	0.000**	1.476		
Infrastructures	0.105	2.321	0.022*	1.282		
Y: Do you know the new city brand of Helsinki?						
D-W: 1.555						
* p<0.05 ** p<0.01						

Table 9: Regression analysis of new brand recognition and media

Source: Made by the author

In Helsinki, both old and new city brand is being used for different functions and positioning, so the media impacts of the old brand and new brand are also different. For the old brand recognition, because it is being used for more

formal purposes, so the brand exposure on government documents could positively impact the old brand recognition. Differently, as one of the main purposes of the rebranding in Helsinki is to connect the public service and the City of Helsinki, outdoor advertising boards and infrastructures would have a positive impact on the new brand recognition rate. Furthermore, websites as a general and mass media, it could have a significantly positive impact on the recognition of both old brand and new brand.

This result proves that the media could actually make an impact on city branding and city brand communication. Thus, it would be valuable for city brand managers to know how to build a city brand communication strategy based on city information and media. But before that, what kinds of city information does Helsinki media communicate need to be found at first.

5.2.3 What city information does Helsinki media communicate?

The official websites of a city are often an effective channel to know about this city's brand communication (Florek, 2006). By observing the brand application of the City of Helsinki, it is found that Helsinki is using two main websites to convey common city information. One is the City of Helsinki's official website, www.hel.fi, and the other one is the new commercial website, www.myhelsinki.fi. These two websites carry most of the information about the city brand of Helsinki, including business, policy, entertainment, food and so on. Myhelsinki.fi is directly managed by the department of 'Helsinki Marketing'. In fact, Helsinki Marketing is more like a marketing company rather than a department, which is affiliated with the City of Helsinki.

Due to the influence of the brand strategy, Myhelsinki.fi is designed as a co-creation platform. The brand managers in the City of Helsinki hope that this website could be regarded as an informal information-sharing platform, which could enable people in Helsinki to better share anecdotes and photos about this city (Tong Genevieve, personal interview, on April 2, 2019). Thus, on these

two official websites, the Hel.fi is an information retrieval platform, while myhelsinki.fi is an information-sharing platform.

Through the analysis of the structures of two websites (as figure 25), the brand information of Helsinki could be classified into 10 kinds, including 'Eat & Drink', 'Culture & Art', 'Entertainment & Attraction', 'Transportation & Traffic', 'Shopping & Brands', 'Nature & Environment', 'Business, Employment & Startups', 'Events', 'Education', 'Policy & Economy'. These basic classifications of Helsinki city brand information were further checked in the interview with Janne, CEO of the new brand design company Werklig in Helsinki, which basically included the vast majority of brand information of Helsinki city.

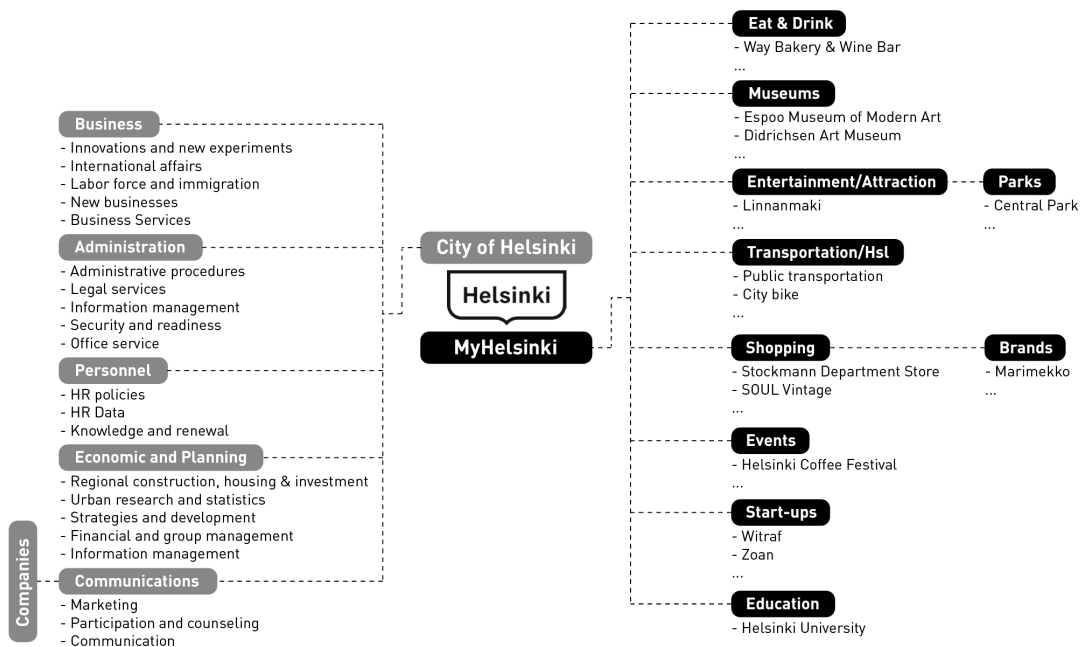


Figure 25: The structure of official websites in Helsinki

Source: Made by the author

5.2.4 AISAS model as the analysis tool of classifying city information

'AISAS' model (as figure 26) is a new brand behavior analysis model proposed by Dentsu, because of the change of internet and wireless applications. 'AISAS' model disassembles today's consumer behavior into five phases, including 'Attention', 'Interest', 'Search', 'Action', and 'Share'. Comparing with

'AIDMA' model (which disassembles consumer behavior into 'Attention', 'Interest', 'Desire', 'Memory', and 'Action'), 'AISAS' model is more suitable to be adopted as a logic study structure in the era of internet and mobile because there are two new behaviors, 'Search' and 'Share', are involved. In today's society, the internet has become a necessary tool to help people know about a city, which means 'Search' and 'Share' are two crucial processes when the city brand needs to be established and communicated.

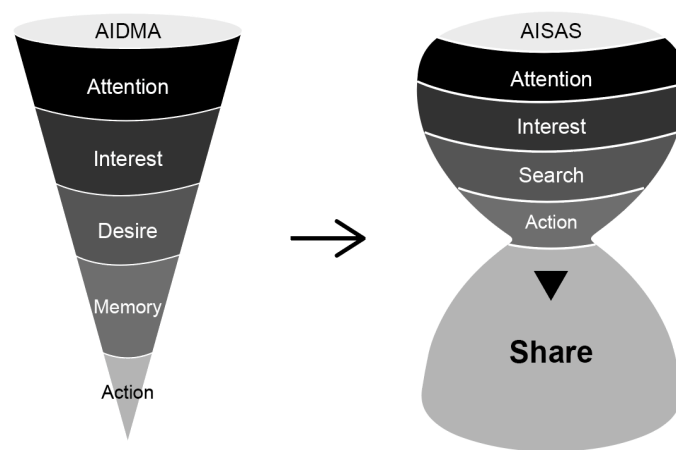


Figure 26: From AIDMA model to AISAS model

Source: Kebang Nao, 2016

AISAS model could be used to analyze the relationship between user behavior and media because it is generated by optimizing the previous model under the media change. In the user behavior phases of AISAS, the media used by the user is transformed into three phases. First, in the 'Attention' stage, users will more likely to receive brand information through high-exposure media, and in the 'Search' stage, the information will be searched by means of search engines. Finally, in the 'Share' stage, people mainly share information through social media.

Therefore, in order to explore the relationship between media strategy and city brand information, this study uses the brand behavior analysis model of AISAS as the analysis method to further analyze the data. Based on the quantitative analysis of the three stages (Attention, Search and Share), the demands of city brand information is quantified as below:

	Attention	Search	Share		Attention	Search	Share
Eat & Drink	60.78%	79.41%	81.70%	Nature & Environment	29.41%	41.18%	46.41%
Culture & Art	58.17%	63.73%	67.97%	Business, Employment & Startups	15.03%	5.89%	7.84%
Entertainment & Attraction	69.28%	66.67%	65.36%	Events	52.29%	49.68%	42.48%
Transportation & Traffic	24.18%	73.20%	41.83%	Education	21.57%	5.89%	9.80%
Shopping & Brands	22.88%	34.64%	32.68%	Policy & Economy	26.14%	12.42%	9.15%

Table 10: The data of city information demands in 3 stages

Source: Made by the author

5.2.5 Communicating different city information in suitable and effective media

The strategy of media and information

In this study, the brand behavior analysis model of AISAS is adopted as the data collection method. On the basis of the case studies, the city information conveyed by the city brand could be basically divided into 10 types, including 'Eat & Drink', 'Culture & Art', 'Transportation & Traffic' and so on. By collecting people's preference for different kinds of information in three key stages of attention, search and sharing, the change of audiences' needs towards every city information could be seen (as Figure 27).

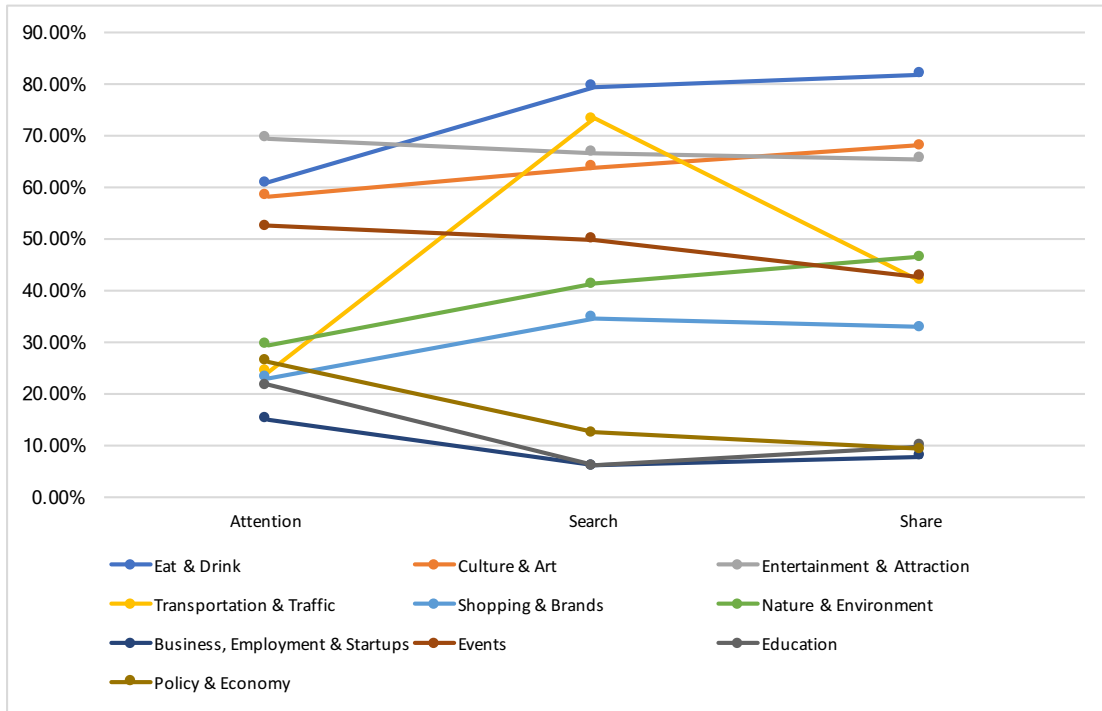


Figure 27: The relations between city information and behavior phases

Source: Made by the author

Then, according to the different change trends, the city information could be categorized into 3 types, which are information of attraction, information of search and information of sharing.

Information of attraction means comparing with search and sharing, more people would like to be attracted by this kind of city information (Figure 28). Especially for the information of 'Policy & Economy', 'Business, Employment & Startups', and 'Education', the audiences are more likely to be attracted by this kind of information rather than search or share this. For example, only 5.89% and 9.8% of audiences would search and share information about the education of a city respectively, but there are 21.57% of people would be attracted by this kind of information. Therefore, it is better to use traditional mass media to disseminate this kind of information, such as television, magazine, and radio, because this kind of mass media are mainly used to show the brand and information, and audiences cannot directly search or share information by this media.

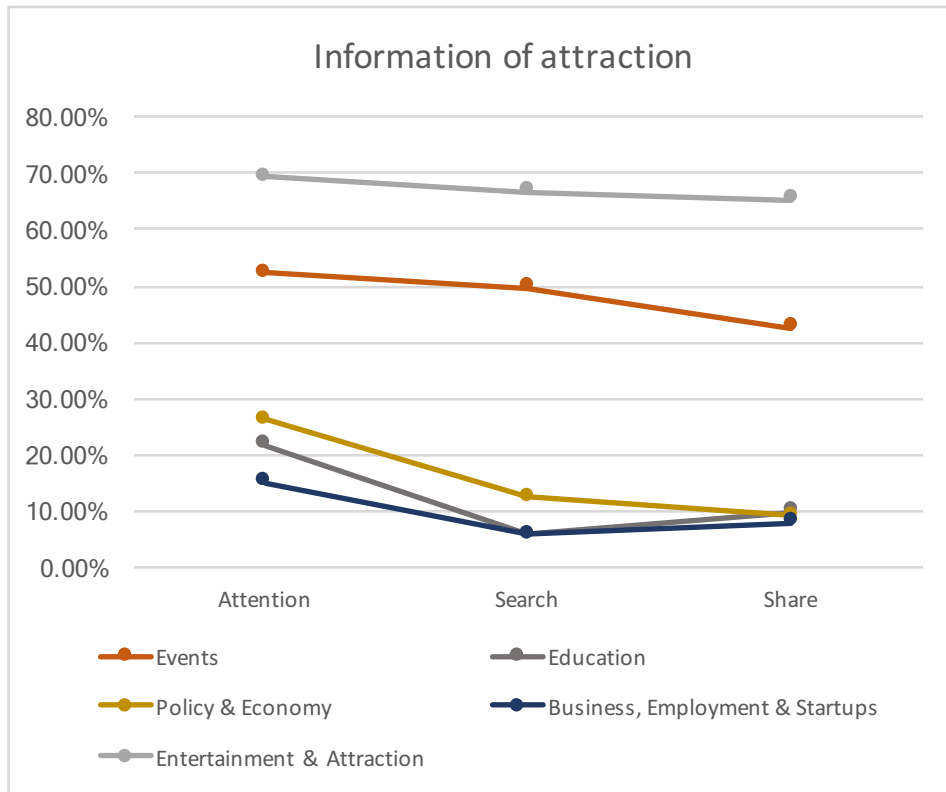


Figure 28: The information of attraction

Source: Made by the author

The second kind of information is the information of search, which means that during the brand behavior process, the search is the most important demand for the audiences of the city brand (as Figure 29). ‘Transportation & Traffic’ is the most representative kind of information in this part. Only 24.18% of people would be attracted by traffic information and only 41.83% of people would share that. By contrast, about three-quarters of people need to search for this kind of information before or after they arrive at the target city. Thus, the search engine or mapping platform could be a good media choice to disseminate relevant information, such as google search, google map and so on.

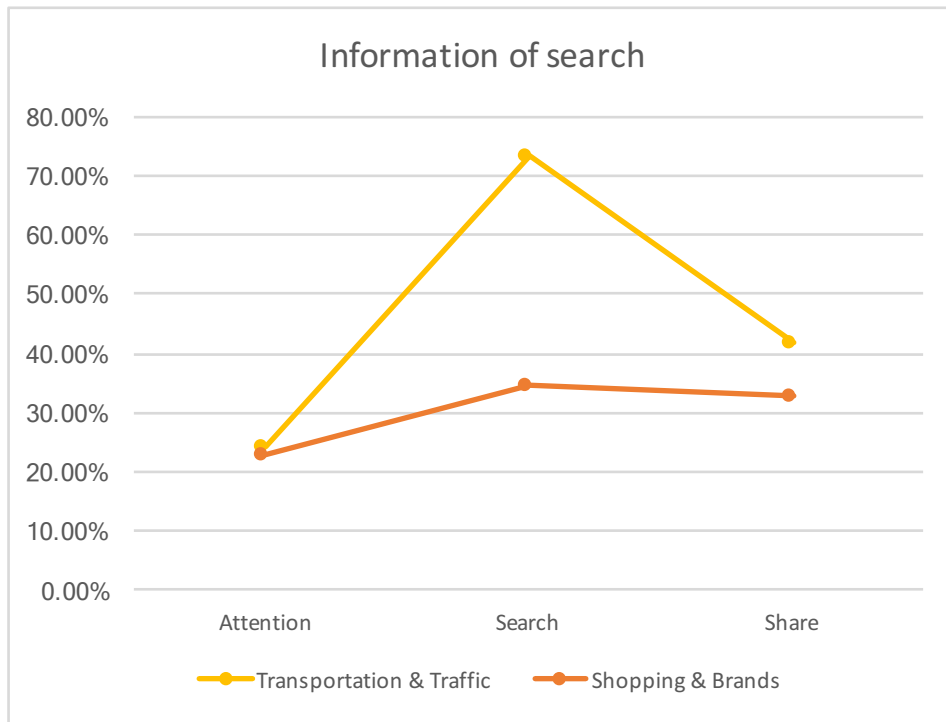


Figure 29: The information of search

Source: Made by the author

Lastly, there is also some information that people are more willing to sharing than the others, like 'Eat & Drink', 'Nature & Environment' and 'Culture & Art' (as figure 30). This kind of information has a common feature, which is that during the three steps, people's demands increase gradually, and the demands of search and share are higher than attention. Thus, considering the suitable media to disseminate this kind of information, the media should have functions to enable audiences to search and share information at the same time. For instance, social media could be an ideal media, like Facebook and Instagram. In fact, the photos about foods, animals, history, landscapes, and scenery are the most welcomed and get the most shared content on the Instagram (Jeff Bullas, 2016), which could also support this finding.

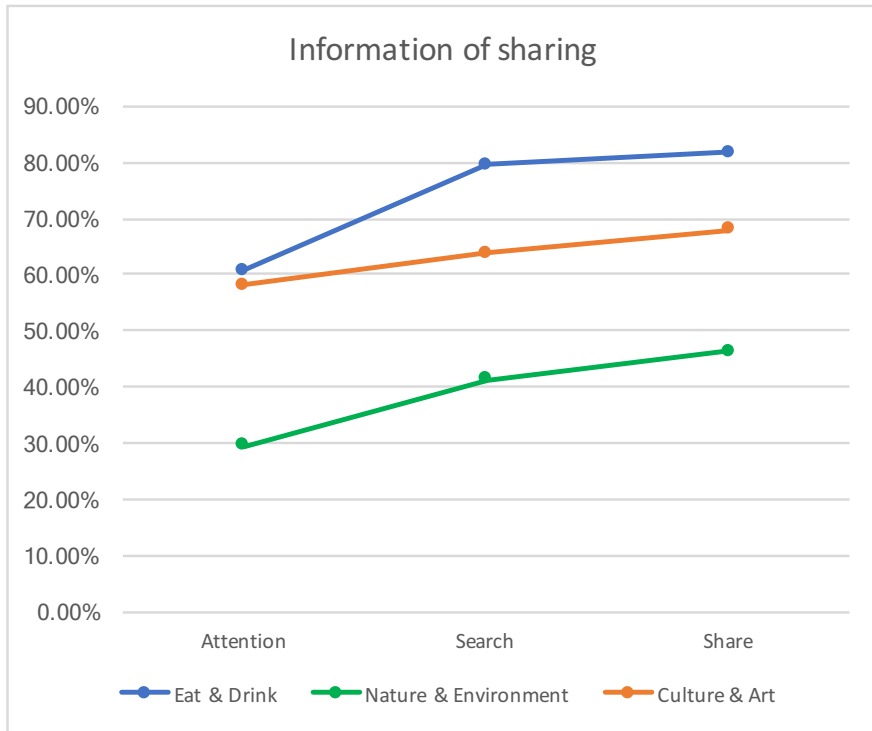


Figure 30: The information of sharing

Source: Made by the author

In conclusion, the media strategy of city brand communication could be influenced by brand positioning, because different media would have different impacts on the city brand recognition. For example, in Helsinki, the recognition of the new marketing brand relies on the outdoor advertising boards, websites, and infrastructures, while the old formal brand benefits more from websites and official documents. In addition, the media strategy also depends on the different kinds of city information, which could be categorized into three types, information of attraction, information of search and information of sharing. The city brand managers could design different media strategies for disseminating different kinds of information. Among them, the information of attraction is more suitable for the media with high exposure, the information of search is more suitable for the media with the search function, and the information of sharing is more suitable for the media with social function. City brand managers can further develop more effective media communication strategies according to different types of city brand information.

5.3 The suggestions of city brand communication strategy for Helsinki

Based on the integration of the upwards research, the suggestions of the city brand communication strategy for Helsinki could be divided into two stages, which are macro-strategy and micro-strategy.

5.3.1 Macro-strategy suggestions based on brand awareness

Firstly, the correlation model of city brand awareness could help city brand managers to design their macro-strategy of brand communication. According to this model, there are two possible strategies of concentrated brand communication and two strategies of closed-loop communication, which also avoid the focus shift and cognitive conflict.

The first concentrated brand communication strategy for Helsinki is 'Simple Helsinki' (as figure 31). From the model, it could be found that the awareness of general applicability, timelessness, and memorability could support building the awareness of simplicity. Thus the communication core of Helsinki could be the information that shows the simplicity of Helsinki, for example, how people in Helsinki enjoy a simple life or how Helsinki uses simple designs to win the world. Then, the city brand managers could also emphasize the secondary awareness such as 'Unforgettable Helsinki', 'Timeless Helsinki' and 'Helsinki in Everywhere' in the 'simple' information to support the establishment of simplicity.

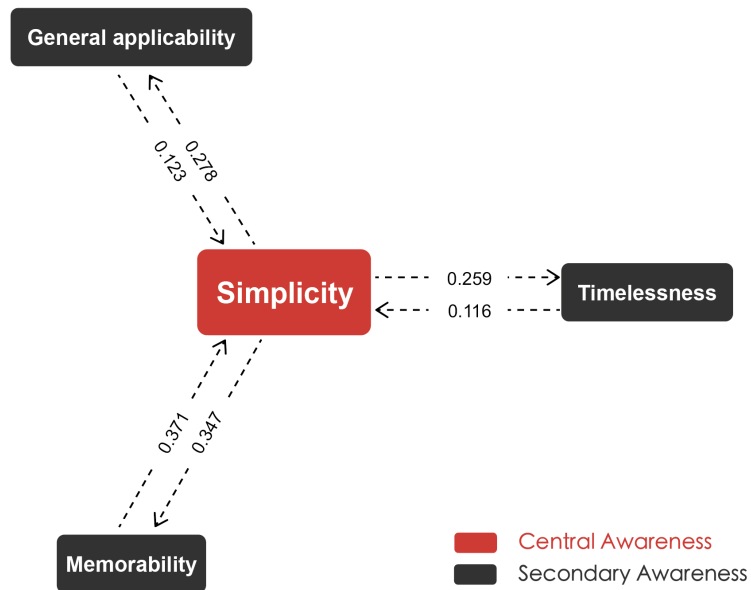


Figure 31: brand communication strategy of 'Simple Helsinki'

Source: Made by the author

The second concentrated brand communication strategy for Helsinki is 'Unique Helsinki' (as figure 32). From the model, it could be found that the awareness of timelessness, culture, and memorability could support building the awareness of uniqueness. It shows that the uniqueness could also be built as the core awareness, which mainly communicates the information about the unique lifestyle or unique people in Helsinki. After that, the secondary awareness could also be communicated. Besides timelessness and memorability that have been mentioned, 'Cultural Helsinki' or 'Helsinki Culture' could support the awareness of uniqueness in Helsinki with the other two awareness. These two kinds of concentrated brand communication strategies provide two central awareness that could be considered by Helsinki brand managers. By adopting these strategies, the City of Helsinki could build a solid awareness of simplicity or uniqueness in the audiences' mind, and the Helsinki's brand could be better communicated to people as well.

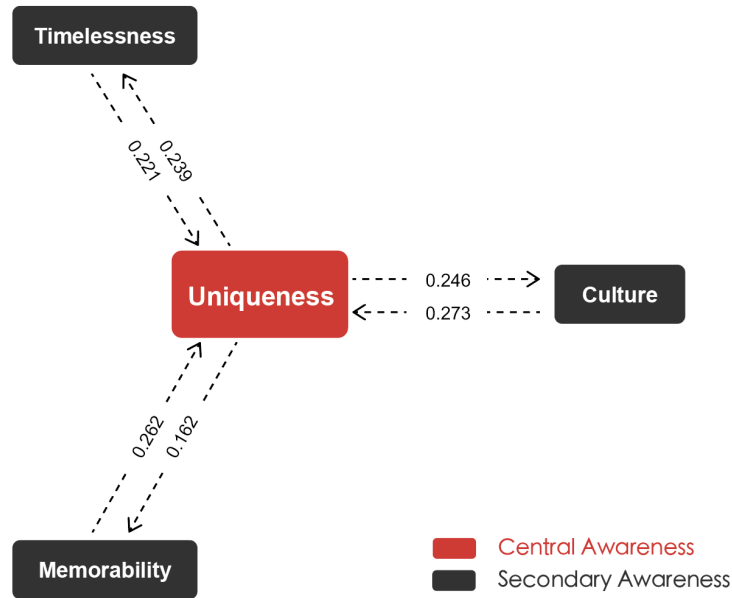


Figure 32: brand communication strategy of 'Unique Helsinki'

Source: Made by the author

Then, a closed-loop communication strategy could be regarded as a more systematic way to build brand awareness system. From the analysis of the city brand awareness model, there are two awareness patterns. Firstly, the awareness of meaningfulness and uniqueness could be enhanced by culture, timelessness, and each other. Similarly, the awareness of general applicability and culture could be enhanced by universality and meaningfulness but cannot support each other.

The application of these two strategies is not different from concentrated strategy, except for the different number of central awareness. For example, 'Meaningful Life in Unique Helsinki' could be the center of the communication strategy of figure 33 and then integrate the information that could show the timelessness and culture of Helsinki to make it whole.

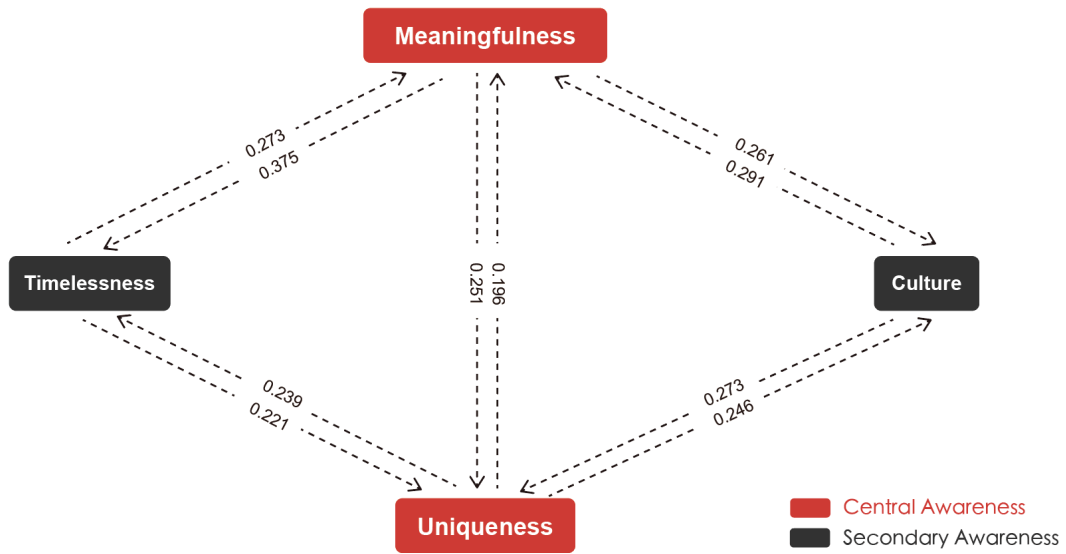


Figure 33: brand communication strategy of 'Meaningful Life in Unique Helsinki'

Source: Made by the author

Similarly, if the strategy of figure 34 is adopted, 'Helsinki Culture is Everywhere' could be a kind of core communication strategy. Then, this 'Everywhere' could mean 'Every Country' and 'Every Platform' at the same time, and the meaning of culture could also be emphasized.

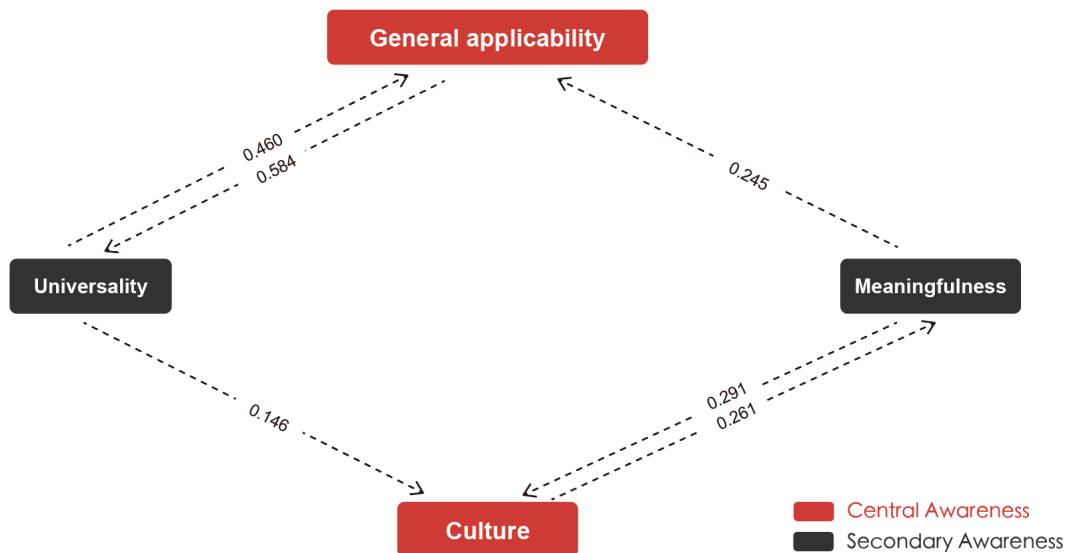


Figure 34: brand communication strategy of 'Helsinki Culture is Everywhere'

Source: Made by the author

In conclusion, both of concentrated brand communication strategy and closed-loop brand communication strategy could be considered in different demands. According to Janiszewska's (2012) research, the concentrated brand communication strategy is commonly adopted at the early stages, because it is easier to conduct and control with a very clear target. By contrast, closed-loop communication strategy is a kind of interrelated positioning, which means that it will be more complex but could better integrate communication resources, resulting in a more complete and sustainable brand awareness system.

However, this does not mean that these two kinds of city brand communication strategy are conflicted. In fact, these two strategies could be divided into two periods. For example, at the early stage of city brand communication, considering the resource limitation after the design process, the city brand managers could adopt a concentrated strategy of 'unique city' at first. Then, when they have more resources to communicate the city brand, they could add the awareness of meaningfulness to build the strategy of 'Meaningful Life in Unique Helsinki'. According to this kind of strategy application, resources could be used more reasonably.

5.3.2 Micro-strategy suggestions based on city brand information

After having a macro-strategy, it could be known that what kind of awareness the information should convey to audiences, and then, the city brand managers should also know what kinds of media they should use to convey the information. Overall, by analyzing the average demand of attention, search and sharing (as figure 35), it could be found that in Helsinki, the average demand of search is the highest (43.27%), followed by the demand of sharing (40.52%), while the average demand of attention is the lowest (37.97%). According to the AISAS model, most of the people in Helsinki have passed the attention stage, come to the search and share stages.

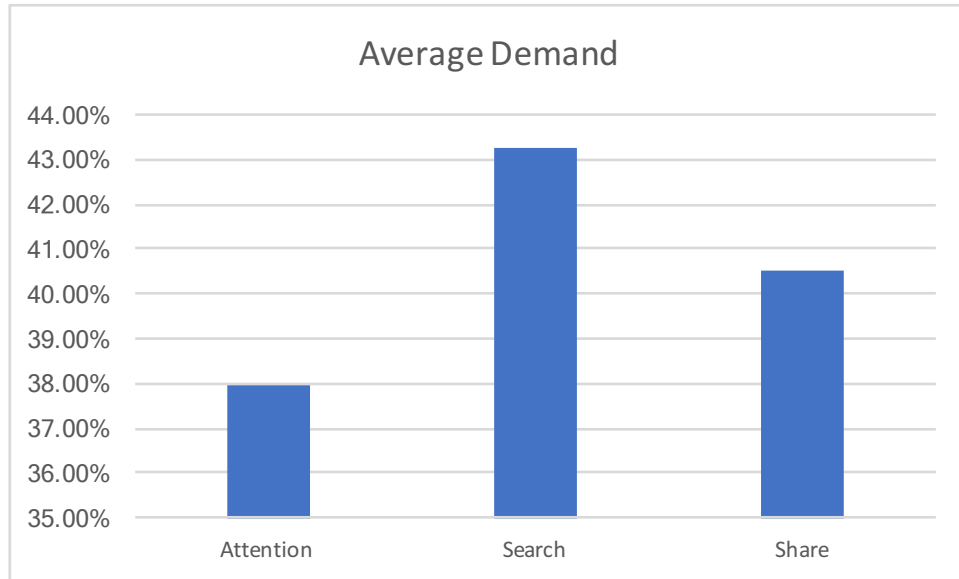


Figure 35: average demand in three behavior stages

Source: Made by the author

As a result, when the city brand managers consider the media communication strategy, the media that allow people to search and share should be highly valued. And in these two kinds of city brand information, the information about 'Transportation & Traffic' is the most suitable to meet people's search need, while the information about 'Eat & Drink' is suitable for the media that people could search and share at the same time. Similarly, although the information about 'Entertainment & Attraction' is classified to the information of attention, its demands of search and share are not obviously lower, which means that it could also be communicated by the search engine and social media. Then, the information of 'Culture & Art' is more suitable to attract people to share on social media.

City brand information	Media	Examples
Transportation & Traffic	With search function	Search engine, map APP
Eat & Drink	With search and social function	Facebook, tourism information platform
Entertainment & Attraction	With social function	Twitter, Snapchat

Table 11: micro-strategy of Helsinki brand communication

Source: Made by the author

In conclusion, the city brand communication strategy for Helsinki could be shown as the figure below.

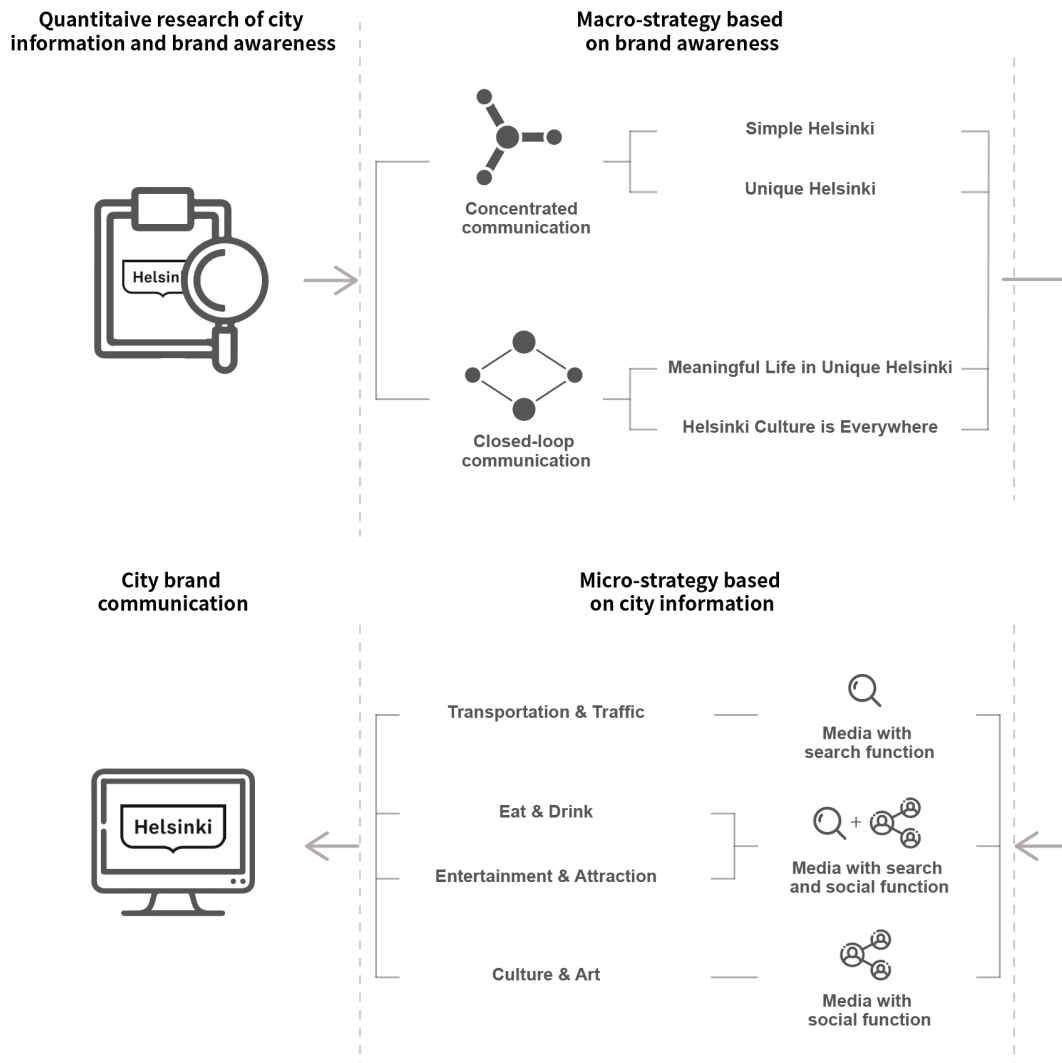


Figure 36: city brand communication strategy for Helsinki

Source: Made by the author

6. CONCLUSIONS

In conclusion, the research on the benefits of rebranding, the process of redesign, and the communication strategies are all discussed. This study is aimed at helping the city managers, who will face the city rebranding in the future, to understand how to rebrand their cities, and how to communicate the new brand.

According to Bennett (2003), city rebranding could attract investors to boost business and could increase civic pride. The findings could also prove Bennett's claim. City rebranding as a part of city branding and marketing could mitigate external and internal pressures. In addition, it could also improve city brand recognition and awareness. For the start-ups in the city, the city brand could also become their brand endorsement and promotion platform, to reduce its promotion cost and development pressure. Therefore, a study of the rebranding process could be valuable for cities to reference.

To be specific, the rebranding process is analyzed by the case study of Helsinki, which consists of three stages. Firstly, Kuudes as a design consultancy would design the rebranding strategy by insights finding, conceptualization, testing, and finalization. Then, Werklig as the design partner will conduct the redesign process with the working group, which was organized by the City of Helsinki. Lastly, the third-party agencies will be selected by the working group to apply the new city brand and would be trained by Werklig to learn how to use the brand in a right and safe way. Thus, there are four parts of stakeholders who attended in the rebranding process, including strategy design company and research participants, the working group, brand design company, and the third-party agencies. This process shows a complete flow of city rebranding, except for a clear city brand communication strategy, which is one of the biggest challenges after city rebranding.

Thus, as building a better brand communication is the ultimate target of the city rebranding, a reasonable communication strategy should be considered after

suitable brand management. According to this study, there are two models could be considered to aid decision making. On the one hand, the city should adopt different communication strategies based on different brand awareness. In this research, the city brand awareness could be categorized into 9 factors, and these factors would be influenced by the rebranding process, while they could influence each other at the same time. Thus, the city brand managers could select different brand communication strategies around different brand positioning, such as concentrated communication strategy or closed-loop communication strategy. On the other hand, different kinds of city information should be communicated through different media strategies. By using the AISAS model to analyze people's attitudes towards noticing, searching and sharing city information, the city information could be divided into three kinds of types, including information of attraction, information of search and information of sharing. To ensure that the information could be showed, searched and shared effectively, different kinds of information are suitable for different media.

For Helsinki, this study shows that there are two kinds of macro-strategy and three kinds of micro-strategy could be considered. Firstly, 'Simple Helsinki' and 'Unique Helsinki' could be adopted as a concentrated communication strategy, enhanced by the awareness of timelessness and memorability and so on. Secondly, 'Meaningful Life in Unique Helsinki' and 'Helsinki Culture is Everywhere' could be regarded as the closed-loop communication strategy and supported by the awareness like meaningfulness, culture, and universality.

On the other hand, the micro-strategy of city brand communication could be considered based on city information and media. For Helsinki, the demands of search and sharing are comparatively higher. Thus the media strategy should focus on the functions of search and sharing, and the information on 'Transportation & Traffic', 'Eat & Drink', 'Entertainment & Attraction', and 'Culture & Art' is more suitable for these kinds of media. By reference to the macro-strategy and micro-strategy of city brand communication in Helsinki, city brand managers could better make decisions in a quantitative way.

Although this study has many limitations, it would not reduce accuracy. So, it cannot be denied that the models could be referenced, and the methods could be widely used. Thus, in the future, the results in this study could be furtherly finalized by collecting and analyzing bigger, more accurate and more universal data, to make the city rebranding and its communication more effective and realistic.

7. LIMITATIONS

The study is not without limitations. The results in this study are regional but research methods in this study are universally acceptable. For example, although this study could find out the relations between the 9 factors of brand awareness, the factors in this study were concluded according to the interviews about Helsinki rebranding, which may be not suitable for every city. But the methods used could be referenced by any other city.

In addition, the quantitative data in this study is not that big, but it is proved as valid and reliable by trustworthiness analysis. Because of the limitation of time and human resources, only 153 samples were collected as quantitative data. But in fact, these 153 questionnaires contain most of the audiences, including different age groups, different genders, and different nationalities. And, all of the results from regression analysis are statistically significant.

Furthermore, the research of brand management methods is not comprehensive, which means that there must be many other methods of city brand management from other dimensions or perspectives. In this study, the three types of city brand management methods are concluded from the analysis of the official websites and their different ownership (the websites of city government formal purpose and marketing purpose) of three case studies, Amsterdam, Stockholm, and Helsinki. As a result, the three city brand management methods in this study tend to show the differences between city brand ownerships and the brands' functions.

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9. APPENDICES

Appendix 1: Interview structure _ Genevieve Tong _ 02 Apr 2019

A: Questions about some basic information

1. Self-introduction.
2. Which term you think is more suitable to describe the logo of Helsinki? City Logo, Brand Identity or City Identity?

B: Questions about Helsinki logo redesign process

1. Could you describe why the City of Helsinki redesigned the city logo?
2. I knew you found a company named Werklig to design the new logo for you, how did you find them? What about your cooperation?
3. How about the redesign process? Any problem with any challenge?
4. Who was involved in this process? Like the stakeholders in the logo redesign process. Who takes charge of what task?

C: Questions about the implement of city logo redesign in Helsinki

1. Do you think the new logo is a benefit for the Helsinki city branding? If yes, how do you feel that? If no, why?
2. Do you agree that city logo redesign is a part of the city brand management process? What do you think of regarding city logo redesign as a marketing campaign?
3. What kind of audience is the main target group for the city logo? Residents, tourists or any others?
4. To reach the target group, where are you applying this new city logo? Why?

D: Questions about future management

1. In your perspectives, what kind of city need to redesign their city logo in the future?
2. Do you think this new logo of Helsinki is totally enough for the future? Would you continuously update it or just keep it?
3. What kind of force or knowledge from other fields did you need the most? Design? Politics? Or Business?

Appendix 2: Interview structure _ Pietiläinen Ulla _ 09 May 2019

A: Basic information

1. Self-introduction.
2. Presentation of field research.

B: Questions about Helsinki rebranding process

1. We can see that the new brand is based on the old one. It uses the same pattern. So, I call it a redesign but not a new design. So why you redesign the old logo but not to design a totally new one?
2. I saw the new logo could be animated, and because of the tech progress, the animation could be used everywhere. So, do you think the change of media is also a key factor that influences this redesign process?
3. Could you describe why the City of Helsinki redesigned the city logo when the organization was changed.
4. What is the value of this redesign process?
5. I know you found a company named Werklig to design the new logo for you, how did you find them? How did you cooperate with each other?
6. How much the City of Helsinki spent on this project?
7. Who else was involved in this process? Like the stakeholders in the logo

C: Questions about the implement of city logo redesign in Helsinki

1. What kind of audience is the main target group of the new brand?
2. To reach the target group, where will you apply this new city logo? Why? What is the most useful channel for the branding process?
3. You said that the Helsinki framed logo is used in all of Helsinki's communications and marketing. If it means this logo could only be used under your control or supervision?
4. What kind of city-branded products you would provide?

D: Questions about future management

1. Do you think this new logo of Helsinki is totally enough for the future? Would you continuously update it or just keep it?

-
2. What kind of force or knowledge from other fields did you need the most? Design? Politics? Or Business?

E: Suggestions for other cities.

1. In your perspectives, what kind of city need to redesign their city logo in the future?
2. This is the city logo of Shanghai, China. What would you say about it?



3. Could you tell me some other good examples of city branding or city logo that you appreciate?

Appendix 3: Interview structure _ Janne Kaitala _ 12 Jun 2019

A: Basic information

1. Self-introduction.
2. Brief intro of thesis

B: Questions about Helsinki new brand design

1. How did you become the design company for the City of Helsinki? How did you win the competition with other design companies?
2. Why did you want to be the design company for Helsinki rebranding?
3. We know that this task is a governmental design, do you think it is very different from other design tasks? Like business design or personal design. And what differences?
4. We can see that the new brand is based on the old one. Why you redesign the old logo but not to design a totally new one? Is that your idea or the idea from the City of Helsinki?
5. I saw the new logo could be animated, and because of the tech progress, the animation could be used everywhere. So do you think the change of media is also a factor that influences this redesign process?
6. What do you think is the most different thing from Helsinki's new brand to others?
7. In some other cities, the city brand may be designed by the government itself or individual designer. How do you think about these ways?
8. What do you think is the most important factor for a city brand? Flexibility, identifiability, memorability...

C: Questions about the redesign process

1. We can see that you designed not only a logo but also a whole visual guideline. What is the benefit of this? Which part do you think is the most interesting or important part of the guideline and which part was the most difficult to design?
2. How much time did you spend to finish this guideline? Could it be faster or slower?

-
3. Who was involved in this redesign process? E.g. Designers, residents, communicators, city managers...
 4. How did you communicate with the City of Helsinki to make everything aligned?
 5. What kinds of design tool did you use for this? E.g. observation, co-design, survey, persona, prototype...

D: Questions about after the design

1. I heard that you signed a 4-year contract with the City of Helsinki to provide continuous support? Why you need to sign that? What kinds of support you are providing?
2. Are you happy with how the City of Helsinki is using the new brand? Do you think there is anything should be improved?
3. In the future, with the change of government, aesthetics, and media, the brand maybe needs to be updated or modifies. Will you prepare for that? How?

E: Suggestions for other cities.

1. In your perspectives, what kind of city need to redesign their city logo in the future?
2. This is the city logo of Shanghai, China. What would you say about it?



3. Could you tell me some other city brands of city logos that you like?

Appendix 4: Interview structure _ Donna Kivirauma _ 19 Jun 2019

A: Basic information

1. Self-introduction.
2. Brief intro of thesis

B: Questions about the cooperation with the City of Helsinki

1. I found your information from myhelsinki.fi, so I guess you might have some cooperation with them? What kind of cooperation you have?
2. When did you start your cooperation with the City of Helsinki? And why did you want to cooperate with them?
3. How did you reach them? By what kind of channel to make the connection with the City of Helsinki?
4. Except for the introduction of your company on myhelsinki.fi, do you have any other specific cooperation with them?
5. What kind of cooperation you would like to have in the future with the city of Helsinki? Or, what kind of support you want to have from them?
6. Except for the support from the City of Helsinki, what other supports you hope this city could provide you?

C: Questions about the city brand of Helsinki

1. We all know the brand is really important for a company, do you think it is important or getting more important for a city? Why?
2. What do you think about the new brand of Helsinki?
3. This is the old city brand, what do you think has been improved?
4. Do you think this new brand could make Helsinki stand out? Especially for those start-ups or companies who want to launch here.
5. What would influence those new companies in terms of the city? E.g. economics, language, policy...
6. From your perspective, do you think a clear city brand would influence the attitudes of those new companies? Why? How about in the international context?

7. Your company is about travelling, so I guess you have many experiences in different cities. So do you think the city brand could be helpful for your services or for tourism?

8. One of the goals of this new brand is building a visual system, e.g. make a connection between public services and the City of Helsinki. In your perspective, do you think this kind of unified visual could help the government to attract or support the start-ups?

Appendix 5: Questionnaire

1. What is your age?

- Under 18
- 18-26
- 27-40
- 41-60
- Over 60

2. What gender are you?

- Female
- Male
- Prefer not to say

3. Where are you from?

- Finland
- Africa
- Eastern/Southern Asia
- Western/Northern/Middle Asia
- Australia
- Europe (Except Finland)
- North America
- South America

4. Through what sources do you usually find information about a city? [you may choose several]

- Friends/family/colleagues
- Book/Magazine/Newspaper
- Search engine (Google, Yahoo, Baidu)
- Social media (Facebook, Twitter, Blog)
- Official website of the city (Visit Stockholm, I Amsterdam)
- Information platforms (nationalgeographic.com)
- Tourism platforms (Culture Trip, Qunar.com)
- Other

5. When do you normally search for information about a city?

- Never search
- Just before going to the city
- After arriving at the city
- Anytime

6. What information do you search for before going to a city? [you may choose several]

- Never search
- Eat & Drink
- Culture & Art
- Entertainment & Attraction
- Business, Employment & Startups
- Events
- Education
- People

13. Which kind of city brand product/souvenir are you prefer to have? (Pictures are just examples, please answer without the consideration of specific design)

- The souvenirs which have highly unified visual elements
- The souvenirs which have unified visual elements to some extent
- The souvenirs which are various and diversiform

14. Which kind of city brand product/souvenir store you think you can have a better experience? (Pictures are just examples, please answer without the consideration of specific design)

- The souvenir store with a clear brand
- The souvenir store without a clear brand

15. Have you been to Helsinki?

- Yes
- No

16. Do you know the old city brand of Helsinki?

- Yes
- No

17. Do you know the new city brand of Helsinki?

- Yes
- No

18. Do you remember where you have seen this brand? [you may choose several]

- Nowhere
- Outdoor advertising boards
- Interior advertising boards
- Websites
- Postcards
- Booklets
- Magazines
- Souvenirs
- Videos
- Infrastructures (Library, construction site, government vehicle, e.g.)
- Government documents
- Other

19. The new brand is more simple.

- Strongly disagree 1 2 3 4 5 Very agree

20. The new brand is easier to remember.

- Strongly disagree 1 2 3 4 5 Very agree

21. The new brand is easier to understand.

-
- I don't want any brand product of this city
 - Cloth & Linen products (Bag, hat, Tshirt, sweater, e.g.)
 - Glass & Ceramics (Cup, plates, bottle, e.g.)
 - Paper products (Notebook, postcard, e.g.)
 - Metal products (Keyring, fridge magnet, bottle opener, e.g.)
 - Plastic products (Doll, toy model, puzzle, e.g.)
 - Food & Drinks (Snack, wine, e.g.)
 - Other

31. What is the main purpose of buying city brand products/souvenirs

- As personal collection
- As a gift to others
- Other

32. What kind of news about Helsinki are most likely to attract your attention? [you may choose several]

- Eat & Drink ("The best restaurants in Helsinki")
- Entertainment & Attraction ("Best things to do in Helsinki")
- Brand & Shopping ("How to get up close and personal with iconic design brand Marimekko in Helsinki")
- Culture & Art ("New National Museum of Finland in Helsinki Architecture Competition")
- Business & Startups ("Helsinki Startup Day 2019 – Shine with other stars!")
- Events ("Helsinki throws party in honour of Finland's hockey championship")
- Transportation ("Rentascooters raise eyebrows in Helsinki")
- Environment ("The solar power plant atop Helsinki Airport is to be extended")
- Policy ("It's a miracle: Helsinki's radical solution to homelessness")
- Education ("University of Helsinki: A global changemaker in sustainability")
- None
- Other