



# Creating a working destination brand

## Case: Budapest and Helsinki



Sivén, Annika

2010, Kerava

**CREATING A WORKING DESTINATION BRAND  
CASE: BUDAPEST AND HELSINKI**

Annika Sivén

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Year

2010

Pages

38

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This bachelor thesis concentrates in researching and analysing the process and aspects of destination branding. Example cities and destination brands are Budapest and Helsinki. The aim of the research is to discover and present diverse information about the subject that can help the Helsinki CityTourist and Convention Bureau. Assignment for the bachelor thesis came from the Helsinki CityTourist and Convention Bureau.

As a growing and important part of tourism marketing, destination branding theory and studies are increasing and the development of that aspect in cities marketing is crucial. The aim of this research is also to provide more practical and theoretical tools for the Helsinki Tourist and Convention Bureau to work with as well as a analysis of their own destination brand in reflection to another destination brand. The aim is to introduce and analyse the theory of destination branding and the brands of Budapest and Helsinki.

The research was executed as a qualitative research by themed interviews and analysing data. Interviews were made both in Helsinki and Budapest with the professionals of marketing in both cities tourist bureaus. Data analysis consists of researching and analysing the brand products, marketing themes and cities. The theory in this study is about brand, destination branding, strategy, development, management and measurement of destination branding process and introducing the destination brands of selected cities. The results show that Helsinki has a very well planned destination brand with a working organization to manage it.

Budapest does not have a strategy for destination branding, and so the considerations are more analysing the brand through marketing measures. These cities have different possibilities and strategies according to destination branding, but still according to the Saffron city European city Brand Barometer the cities are ranked and measured with the same status. This result opens up more considerations about the importance and aspects of destination branding.

According to the data collected we can say that destination branding is a very important process in today's rapid global markets and a base for a working and successful tourism development, image, economy and social structure as well as the possible advantage of creating a brand identity for the local people that benefits the city in many ways.

Key words: Destination branding, tourism marketing, Helsinki, Budapest

Annika Sivén

**Toimivan kohdebändin rakentaminen**  
**Esimerkit: Budapest ja Helsinki**

Vuosi

2010

Sivumäärä

38

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Tämä opinnäytetyö keskittyy tutkimaan ja analysoimaan kohdebrändäyksen prosessia ja näkökulmia. Esimerkkikaupungeina ja kohdebrändeinä ovat Budapest ja Helsinki. Tutkimuksen tavoitteena on tutkia ja esitellä monipuolisesti tietoa aiheesta ja näin edistää Helsingin matkailu- ja kongressitoimiston kohdebrändäyksen prosessia. Toimeksianto opinnäytetyöhön on tullut Helsingin matkailu- ja kongressitoimistolta.

Kohdebrändäys on kasvava ja tärkeä osa matkailumarkkinointia ja siitä julkaistut teoriat ja julkaisut ovat lisääntyneet. Tämän osa-alueen kehittäminen kaupungin matkailumarkkinoinnissa on erittäin tärkeä. Tutkimuksen tavoitteena on näin myös tarjota Matkailu ja Kongressi toimistolle uusia käytännöllisiä ja teoreettisia työkaluja sekä analysoida Helsingin kohdebrändiä. Tavoitteena on esitellä ja analysoida kohdebrändäyksen teoriaa sekä Helsingin ja Budapestin kohdebrändit

Tämä tutkimus on toteutettu kvalitatiivisena tutkimuksena, tehden teemahaastatteluja sekä sisällön analyysii. Haastattelut toteutettiin Helsingissä ja Budapestissä kummankin matkailutoimiston markkinointivastaavien kanssa. Sisällön analyysissä tutkitaan ja analysoidaan brändin tuotteita, markkinoinnin työkaluja ja kaupungeja. Tutkimuksen teoria osuus koostuu brändin, kohdebrändin, kohdebränding strategian, kehityksen, johtamisen ja mittaamisen esittelyyn ja arviointiin sekä valittujen kaupunkien brändien esittelemiseen.

Tulokset osoittivat, että Helsingillä on hyvin suunniteltu ja toteutettu kohdebrändi, jota johtaa toimiva organisaatio. Budapestillä ei ole kohdebrändi -strategiaa, joten siihen kohdistuvat pohdinnat ovat analysointia Budapestin markkinointitavoista. Kaupungeilla on hyvin erilaiset mahdollisuudet ja strategiat kohdebrändäyksessä, mutta silti Saffronin eurooppalaisen brändibarometrin mukaan kaupungit arvioidaan samanarvoisiksi. Tämä tutkimustulos avaa lisätilaa pohdinnalle kohdebrändäyksen strategian tärkeydestä ja sen ulottuvuuksista

Tulosten mukaan kohdebrändi on todella tärkeä osa nykypäivän nopeasti muuttuvaa globaaleja markkinoita ja toimii pohjana toimivalle ja menestyvälle matkailun kehitykselle, imagolle, taloudelliselle ja sosiaaliselle rakenteelle sekä mahdollisesti luo paikalliselle väestölle brändi identiteetin joka edistää kaupungin etua monin tavoin.



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## 1 INTRODUCTION

This bachelor thesis focuses on introducing and analyzing the process of destination branding. The field of destination branding in a city context is getting more popular in the field of tourism, studies are increasing and the organisations that are responsible for marketing a place are more aware of the importance of brand strategy when marketing a city as a destination. The example cities in this research are the capital of Finland: Helsinki and the capital of Hungary: Budapest. Comparing the brands is a part of the thesis, but mainly it concentrates on introducing, analyzing and showing examples of the destination branding process in these selected cities and in theory.

The research will be done in both cities by analyzing data, information and interviewing the professionals who build and manage the brands in both cities tourist bureaus. In branding we come to the essence of tourism marketing - the importance of experience, perception, feeling and opinion that a tourist has, how they see the city and the promise and the value that a city offers as a destination in its marketing communication. In destination branding the city and its resources are a base, but the professionals of the tourism of the city present the city for us to know and experience the best way possible. They can create a story and present a vision.

In destination branding we are not only discussing a brand product, but also national stereotypes, economics, culture and politics mixed with the tourism experience. With this thesis I am trying to answer the questions: how to build a working destination brand in a city? What is the importance of a working branding strategy to a destination? I have chosen Budapest and Helsinki as example destination brands, and the purpose is to research the reasons why, how, and who are working behind the managing of the brand in the tourism organisations; is it working in the cities benefit and as the world changes more and more rapidly, can the destination brands keep up and how?

In my personal development this thesis is the last chapter of being a student between two cities and countries. I have done my studies half in Helsinki and half in Budapest. My personal passion for the process of marketing and branding cities and the importance of those aspects made me choose this subject. I wish to learn and develop these cities that I have a very strong relationship with. The pictures of the cities presented in the theses are taken by the researcher as a process of understanding more about the visual image and symbols of Budapest and Helsinki.

The objective of this thesis is to offer Helsinki city Tourist and Convention bureau a useful analysis of Budapest and Helsinki and the destination branding process both in theory and in the cities tourism organizations.

More specifically this research focuses on introducing the theory and process of destination branding. The examples open room for development, comparing and co-operation as well as understanding more the meaning of destination branding of a city. The main objective of this research is to first collect, analyze and discover information that would benefit the knowledge and future prospects of brand development and management in the tourism of Helsinki. I will try to present an analysis and information that gives answers to at least these questions:

- What is the meaning of a destination brand?
- What are the aspects and importance of a destination branding strategy and management?
- How to develop a successful destination brand?
- How is it done in the Helsinki Tourism and Convention bureau and the Tourism Office of Budapest?

With these questions I wish to discover and reveal the challenges in strategic planning, evolving and measuring a working destination brand and contemplating why it is important to have a branding strategy for the destination. Also I want to give both cities an example brand product that can help the understanding and development of future destination branding in these cities.

## 2 THE RESEARCH AND ITS METHODS

This research is a qualitative research in which the researcher is mainly an observer and analyzer of content and so develops a view of the facts and introduces them. The base of qualitative research is to describe the real life and its phenomenons. This means also that when analyzing data and making conclusions it can be said that in qualitative research the aim is to more discover and uncover facts than verify already existing claims. (Hirsjärvi, Remes, Sajavaara 2005. 139.)

This research is mainly a content analysis based on themed interviews and analyzing data. Because of the nature of the topic it is important to discover and introduce the brands from both from the point of view of the creators and from the view of analyzing the content from the outside. The objective with these methods is to introduce the destination brands of Helsinki and Budapest aside with a theory and to compare and analyze the branding process as a part of a successful tourism destination.

The language of the thesis is English because of the interest of the researcher to challenge and develop her knowledge and talent. Also the aim is to make a more usefull thesis in the tourism field for all the parties to have the opportunity to read and the tourism organisations to have an equal base for the interviews.

## 2.1 Research strategy

The structure of this research can be separated in four parts; first the introduction part which focuses in leading the reader to the subject. The second part focuses in the basic information needed to conduct and understand this research, the definitions and information of Helsinki and Budapest and the tourism organizations that are the base for the themed interviews. The third part focuses on destination branding as a process; what is a brand and how is it developed and managed? In this part, based on the themed interviews from the marketing professionals of Budapest and Helsinki is introduced the cities brand development, management, the meaning of the brand and also reflect on the platforms and tools which the brand takes in a modern world.

The case of Budapest reveals the example of “Cultural Budapest” and so presents an example suggestion for Helsinki. The case of Helsinki is the example of “Design district” and emphasises interest to Finnish design turned into a brand product wich in turn gives an example to Budapest. These examples are picked in order to give a suggestion to discovered missing factor in the cities as an example to one another. The fourth part brings everything together and views the study and its results. This part is with conclusions and results that tie the presented facts together and offer suggestions for the future.

## 2.2 Themed interviews

The interviews were made in both cities, Budapest and Helsinki with the marketing professionals of the tourism office and bureau. In Helsinki I interviewed Kari Halonen who is the marketing manager of the Helsinki Tourist and Convention Bureau and in Budapest marketing manager Hanyecz Ágnes. The interviews were recorded and themed with questions about the branding and marketing measures of the cities as well as general tourism information (attractions, statistics, products, trade) about Helsinki and Budapest.

Both interviews were about one hour and took place in the organisations office. The questions were divided into four categories: general information about the city, branding strategy: building, managing and evolving the brand. In the general part I wanted to get information about how the marketing professionals would describe the city, what would be in their opinion the main products and symbols and the future of the city as a destination. I also asked

how big part of the tourism marketing process they thought branding is. In the brand part of the interview we focused in discussing the aspects of the branding strategy: what is the brand: purpose, value, image, aims and values, the management of the brand: evaluation, organisational measures, differentiation, evolving, integrating the staff and distribution of the brand. With these questions were discovered the overall information and specific brand and marketing strategy information from the point of view of the organisation in charge of branding of the city.

### 3 DESTINATIONS AND ORGANISATIONS

This chapter focuses on introducing Helsinki and Budapest as a destination and the basic facts of the cities tourist offices/bureaus. This information is the base for later when analysing the brands in the view of the cities tourism organizations. First will be presented the facts of a definition of a destination. Then introduction of the city of Helsinki followed by the introduction of the Helsinki City Tourist and Convention bureau. Finally presenting the tourism facts and figures of the city. The same structure follows when introducing Budapest and the Tourism Office of Budapest.

#### 3.1 Definition of a destination

“In discussing destinations, we must always bear in mind two important considerations. First they have both physical and psychological characteristics: that is to say, the image of a destination consists of a number of physical attributes, attractions and amenities, buildings, landscapes and so on together with perceptions allied to the locals, the atmosphere generated by being there, the sense of awe, alienation, or other emotions generated by the place. Second, destinations have very different appeals to different markets. Some people love crowds, others love isolation and find crowded beaches unbearable... It is fortunate that the appeal of destinations is so varied, allowing opportunities for tourism to be developed in almost any country, and to almost any region, providing that it is aimed at the appropriate market.” (Holloway & Taylor, 2006; 187.)

Three important points of tourist destinations according to Holloway and Taylor (2006; 212.) are that the destination has a special quality, a symbol (Colosseum, Eiffel tower) that it can be known for, that the volume of tourism products increases the volume of attraction and that it is evolving and re-branding. It is important to understand that there is the emotional value and the product value. This is an important factor when we start discussing the base for the branding process of a destination. Destinations are a combination of dimensions that bring together the definition of a tourism destination. These dimensions include the destination itself such as landscape, climate and safety, service dimension that includes for example en-

tainment, accommodation, service, friendliness of staff, shopping possibilities, transport and guide services and activity opportunities. Also social and cultural dimension with factors like history, language, gastronomy, education, architecture, religion, traditions and arts are a big factor in the structure of the destination. The symbolic dimension: a need to escape, get a feeling of freedom, full life, romance and intimacy are also included in this structure. (Peters, Weiermair & Katawandee, 2003.)

Both of the example cities have a clear capital assets with symbols, attractions, historical and traditional background that give a face to the country they represent as well as a working tourism field with products and a clear view to offer value to a tourist, both emotional and product wise.

### 3.2 Helsinki as a destination

The city of Helsinki is the capital of Finland and is located in the South of Finland by the Baltic sea. The city was founded by King Gustavus Vasa of Sweden in 1550 and has been the capital since 1812. Helsinki has a population of 591 000 people and in the Greater Helsinki area that includes surrounding cities of Vantaa, Espoo and Kauniainen; 1,3 million inhabitants. The total area of the city is 715 square kilometers including 315 islands. The city offers visitors 50 hotels, 1,200 restaurants and 80 museums. (The City of Helsinki 2010.) In the following chapters I will introduce the most popular attractions in Helsinki and the introduction of the organisation of Helsinki City Tourist and Convention Bureau.

According to the Helsinki City Tourist and Convention Bureaus statistics the following attractions are listed as the main ones visited in Helsinki. I present the top five according to the number of visits shown by the statistics in 2008 (Visit Helsinki 2010a) The most visited attraction in Helsinki is Linnanmäki Amusement Park (1 256 000 visitors). The amusement park rises above Helsinki on a hill and so marks the landscape with its rides and lights. Founded in 1950, Linnanmäki is open from April to September but has in the past years also began to open doors off season for special events such as Christmas event in December and the Carnival of Light in October. The second popular attraction is the UNESCO World Heritage site: (since 1991) Suomenlinna (678 000 visitors). This historical maritime fortress is one of the largest in the world and is formed by six islands outside of Helsinki. With 850 people living on the island it offers an unique experience to visitors with also restaurants, cafés and events such as Viapori Jazz. Next on the list is the Temppeliaukio Church ( 551 480 visitors). The church is made inside a rock which makes it special in its interiors and acustics, and so valuable and popular as an attraction. The church is a popular space for concerts and was opened in 1969 and designed by Timo and Tuomo Suomalainen.

Following is the Uspenski Cathedral (500 300 visitors) which is the largest orthodox church in Western Europe. Opened 1868 the cathedral with its golden cupolas is a reminder of the Russian times. Fifth on the list is the Helsinki Zoo, also known as Korkeasaari ( 498 031 visitors). Situated on an island and founded in 1889, the Helsinki Zoo hosts approximately 200 animal species from arctic to exotic ones. (Visit Helsinki 2010a.)

### 3.2.1 Helsinki City Tourist and Convention Bureau

According to the Helsinki's tourism strategy stated by the Tourist and Convention Bureau the main objectives of the bureau is to act as a leading promoter of the city by marketing Helsinki in various ways. This includes providing information, networking, measuring, promoting and managing the tourist field both in Finland and abroad. The main tasks are stated to be the following:

1. "Market Helsinki as a tourist and congress destination
2. Provide information about the region's travel services
3. Promote the development of the travel trade
4. Strengthen the appeal of the city." (Visit Helsinki 2010b.)

This tourism strategy includes the vision for Helsinki that states that the city is " One of the most competitive city destinations in the global tourism market and possesses a strong and unique brand. Helsinki is a year-round and attractive destination for leisure travel and the leading congress city in the Nordic region and highest quality congress city in Europe as well as an essential cruise destination in the Baltic sea." (Visit Helsinki 2010b.)

The Tourist and Convention bureau is shared in four units: Marketing Unit, Convention Unit, Communications Unit and the Tourist information Unit. Altogether in these units works 30 people and in high season time 38 more. (Tourist information officers and Helsinki helps). (Visit Helsinki 2010c). There are stakeholders that are a part of the marketing measures of the bureau. These include the travel trade such as hotels, ferry companies, tour guides, event organizers and also the local people, Helsinki City personnel, Finnish Tourist Board, abroad tourist companies, airline companies, tourism media and entrepreneurs. (Halonen 2010.)

### 3.2.2 Marketing measures

Marketing themes for Helsinki are family travel, city break, special interest programmes, incentives and touring in southern Finland. Marketing materials are various and specified for target groups. For the professionals is offered six different brochures such as agents manual and meeting planners manual . The travel brochures for visitors include the general guide in 11 languages and five other more specifically themed brochures such as Nordic Oddity and Helsinki - Finland's largest theme park (Picture 1).

Other marketing tools include posters, videos, maps, Helsinki Card and postcards as well as a material bank, "Helsinki Presentation", web page [www.visithelsinki.fi](http://www.visithelsinki.fi), mobile portal and social media tools. (Visit Helsinki 2010e.) Main marketing areas for Helsinki are the Scandinavian countries, Russia, Estonia, Britain, Germany, Italy, Spain, France, Japan, China and the United States. When considering competitive cities they are considered to be the Scandinavian capitals, the Eastern European capitals that are members of the EU, Tallinn and St. Petersburg. (Lühr 2009.)

Resources for the Helsinki City Tourist and Convention bureau were in the year 2009 about 2 035 000 euros and divided the following way: In the international marketing was spent 805 000 euros, in kongress marketing about 270 000, in domestic marketing 195 000 euros, in brochures and internet development 445 000, in visits 150 000 euros and in development of the tourism 120 000 euros. Other costs were 50 000 euros and this adds up to the combined number. (Lühr 2010.) From this, the departments decide how much can they invest from that money to branding. (Halonen 2010.)



Picture 1: Examples of the marketing measures of Helsinki: Helsinki Visitors Guide, printable map of Helsinki, Helsinki Region Museum brochure and Helsinki - Finland's largest theme park

### 3.2.3 Statistics

The main tourism figures of the year 2008 released by the Tourist and Convention Bureau are presented here. There is a need to mention that these statistics were collected just before the economic crisis that has changed the statistics a bit but will still demonstrate an overview of the big picture of the tourism statistics of Helsinki. In 2008 there were registered in accommodation establishments 3,1 million bed nights of which 41% of nights were domestic and 59% foreign visitors. Of these visitors 51% was business travel, 45% leisure travel and 4% other travel. The top markets come from Russia, Germany, Britain, Sweden, the United States and



Japan. There were 26,600 congress visitors at 163 international congresses and 15.3 million domestic day visitors. The Greater Helsinki area has 51% of the tourism income of the country. (Halonen 2010; Visit Helsinki 2008d.)

### 3.3 Budapest as a destination

Budapest, the capital of Hungary was founded in 1873. The city includes the Buda and Pest separated by the river Danube with nine bridges and three islands. Budapest has in its two hundred square miles 23 districts and the population of 1,8 million people. (Budapest info 2010a.) According to the Budapest Tourism Office there are no statistics about the popularity of attractions. The marketing manager Hanyecz Ágnes listed the following attractions as the top 5. (Hanyecz 2010a.)

The first mentioned is the Chain Bridge, the first bridge in Budapest that opened in 1849 and was designed by an Englishman William Tierney Clark. The bridge was rebuilt in 1949 after the destructive happenings of World War two. (Tourism Office of Budapest 2010, 26.) The Unesco world Heritage sight Buda Castle and the surrounding areas in the Buda hills are one of the most famous attractions in Budapest. The Royal Palace that shapes the skyline of Buda is one of the symbols of Budapest and Hungary. The palace is now days a home for many important institutions such as the National Széchenyi Library and the Hungarian National Gallery. (Tourism Office of Budapest 2010, 24. Budapest Info 2010a.) Parliament, the largest building in Hungary by the bank of the Danube, is the home of the national assembly. It took ten years to build this neo-Gothic building that was ready in 1904 and was designed by architect Imre Steindl. With 691 rooms it is 268 m long and 96 m high. The Parliament was opened for the public in the year 2000, where it is possible to see the important treasures of the Hungarian history such as St. Stephen's Crown and the Renaissance sword. (Tourism Office of Budapest 2010, 26.)

Andrássy Avenue, Unesco World Heritage site since 2002, was finished 1885 and hosts an architectural variety and important attractions such as the Heroes' Square and the Opera House. This 2,5 km long avenue was inspired by the French avenues and marks under its street also the Continental Europe's first sub-surface railway, in work still today. (Tourism Office of Budapest 2010, 23; Budapest Info 2010b.) Next ranked are the two main church attractions: Mathias Church in Buda and St. Stephen's Basilica in Pest side. St. Stephen's Basilica (picture 2) is the largest church in the city (96 m high) and its buildings finished in 1905. Inside is one of the treasures of Hungarian history and a famous attraction: the mummified arm of King St. Stephen (the holy Right). (Tourism office of Budapest 2010, 14) Mathias Church is situated in the Buda Castle quarters and is one of the landmarks rising up when viewing the city from the Buda side. This Catholic Church is 80 m high and has gone through

many reconstructions throughout its history starting from the 13<sup>th</sup> century. The name comes from King Mathias who had both of his weddings there. (Tourism Office of Budapest 2010, 13. Budapest Info 2010c.) The last on the list is the variety of Thermal Baths in Budapest that makes it the “City of Spas”. The healing Thermal water gives a platform to the tourists to enjoy wellness in Budapest. The base for the beautifully built spas is in the Turkish rule and these include the likes of Rudas, Király and Császár baths. (Tourism Office of Budapest 2010, 37; Spas in Budapest 2010.)



Picture 2: St. Stephens Basilica (Siven 2010.)

### 3.3.1 Budapest Tourism office

The Budapest Municipal Assembly founded the Tourism Office of Budapest (BTO) (picture 4) in 1996 to have the responsibility of Budapest tourism marketing activity. It is a nonprofit company which works to shape the image of the city with marketing. In the office works circa twenty people and in the tourism informations another twenty people (Hanyecz 2010.) The budget for the BTO was in 2008 almost 4million euros that came from municipality funding (1,73 million) and other income like the sale of the Budapest Card (2,6 million).(Tourism in Budapest 2008, 4.) The main domestic cooperation partners are for example the Hungarian National Tourist Office, Budapest and Surroundings Regional Marketing Directorate, Budapest Transport Limited (BKV), Budapest Spas and Hot Spings inc., Malév Hungarian Airlines, Budapest Airport Ltd., Budapest Festival Center. (Tourism in Budapest 2008, 12.) The main event

organised by the Tourism Office of Budapest is the Budapest Christmas Market on Vörösmarty Square that lasts for one month every year between November-December. The fair ranked first among the fairs in Europe by the Sunday times had 600,000 visitors in 2008. (Tourism in Budapest 2008, 13.)

### 3.3.2 Marketing measures

The tools for marketing for Budapest are various and trying to reach as many target groups as possible. The main tool is considered to be the official tourism website (Hanyecz, 2010) that gets 2,5 million hits yearly, offers info in 17 languages and includes a event calendar in 6 languages. An important tool is also the newsletters for both the trade and visitors. The publications such as Budapest Guide (in 19 languages) and many more brochures and maps give info on selected themes such as: "Castle walks" (six languages) and "Well informed in Budapest: practical information for visitors" (five languages) . Another example is a publication of Cultural Budapest (picture 3), a co-operation of the tourism field and various cultural institutions of the city to have a more united marketing for cultural events. This will co-operations will be covered more in the chapter 5.3. The Budapest digital photo archive and promotional films and BudapeStudy represent the modern way of marketing a city with social media and the Budapest card (picture 3). The office also attends 6-8 tourism fairs around the world based on their target groups and invites journalists to the city for studytours (BudapeStudy).The slogan for Budapest is: "The city of senses" (Hanyecz 2010. Tourism in Budapest 2008, 6-13.)



Picture 3: Examples of the marketing measures of Budapest: Budapest Card and The Cultural guide to Budapest.

### 3.3.3 Statistics

In 2008 statistics published by the Tourism Office of Budapest the complete number of guests registered was in Budapest 2 551 558 (from which abroad visitors: 2,1 million) and the total of

guest nights was 6 015 145. The top countries were Germany, Great Britain, the United States, Italy, Spain, France, Russia, Romania, Sweden and Japan.



Picture 4: Budapest logo, Tourism Office of Budapest 2010

#### 4 DESTINATION BRANDING THEORY

There are various definitions of a brand depending on the viewpoint. While this research concentrates in the tourism point of view in branding and more specific destination branding, the following definitions clarify the meaning of a brand first generally. This part answers the questions: What is a brand and destination branding? How is it developed, sustained, managed and maintained? First the theory will establish the meaning of a brand in general and then more specific what it meant when talking about destination brand and branding.

I also determine the importance of vision, image, measuring and evaluating in destination branding as we start developing the base for this research.

##### 4.1 Aspects of a brand

In a general sense: “ A successful brand is an identifiable product, service, person or place, augmented in such a way that the buyer or user perceives relevant, unique, sustainable added values which match their needs most closely.”(De Chernatony and McDonald 1998; De

Chernaton. 2001; 9) with this definition we come to the essence of a brand; making the product as inviting as possible so the client makes the decision of using or purchasing it. The customer base view concentrates more on the mental state; "A brand is a set of mental associations, held by the consumer, which add to the perceived value of a product or service (Keller, 1998). The associations should be unique (exclusivity), strong (saliency) and positive (desirable). (Kapferer 2008; 10) As the internationally agreed legal definition defines a brand as "A sign or set of signs certifying the origin of product or service and differentiating it from the competition". (Kapferer 2008; 10) A successful brand is described as "an identifiable product, service, person or place, augmented in such a way that the buyer or user perceives relevant unique added value which match their needs most closely." (Caldwell &Freire 2004)

Then there is the difference between the brand and the act of branding that needs to be clarified. According to Anholt (2006, 4) the brand itself is a combination of the product, organisation or service that is together with the title, reputation and identity. But branding on the other hand is a process. It is strategic process of planning to manage and communicate the brand and its reputation. This research is mainly about the act of branding but to clarify some concepts there is still a need to touch the definitions of brand identity, image, purpose and equity before we get into the destination branding process-The brand identity is the core: what we see, it develops from for example the logo of a service, company, product as for the image of the brand is the previous perception that we have of the brand - the reputation. The brand purpose touches the organisation behind the brand, the promise and value that the developer of the brand has. The concept of brand equity represents the strength that comes from the goals that are shared. (Anholt 2006, 5-6.)

#### 4.2 Destination branding

From the definition of a brand we come to the act of branding and more specific branding a city as a destination. One definition of a destination brand is that it is "a name, symbol, logo, word mark or other graphic that both identifies and differentiates the destination: furthermore, conveys the promise of a memorable travel experience that is uniquely associated with the destination;it also serves to consolidate and reinforce the recollection of pleasurable memories of the destination experience." (Blain, Levy, Ritchie 2005; Ritchie & Ritchie 1998.)

The act of branding a destination is a decision to mostly coordinate, improve and promote an image to alter or improve it. (Hildreth.2009b, 5.) So we are not talking about basic promotion or marketing but more managing an image and reputations of the city by making a strategy that highlights the strengths and assets. We must acknowledge that destination branding is not just about tourism, and so it consists of the actors of social and economical field in the global market that must be taken into account. So a more general overview must be con-

sidered while talking about destination branding, it cannot be just an advertisement campaign it is a process that includes many aspects and perceptions.

The meaning lies in a definition of the importance of destination branding by Morgan and Pritchard: “the battle for customers in the tourism industry will be fought not over price but over the hearts and minds - in essence, branding will be the key to success.” (Caldwell &Freire 2004.) In this part the main focus is in the branding process; what makes it important, how it is done and what benefits are there in the act of branding a destination? We touch the importance of image and reputation of the destination and how these are tied together.

#### 4.3 Destination branding strategy

The question that we need to answer before we start analysing the process of destination branding is: why is it important to do it? The strategy means either evolving an existing destination brand or building a new one to replace an outdated one or start building a brand. The reasons can be introduction, targeting, improvement or correction of a brand. (Anholt/a, 98.) The necessary understanding on what branding is and why it is important will be touched here. Then the focus will be in understanding how the destination can influence on a public opinion and image that the outside world has and make a strategy that benefits all aspects of the destination.

To establish why a brand is important we must look into this definition of a specialist in branding: “A brand matters because it is what people base their decisions on and in the field of tourism it is important to understand the value of a brand that makes people decide where to travel or spend their holiday”. (Hidreth 2009a, 5.) And that decision matters because, as one of the biggest industries in the world, the field of tourism in a city and nation context is a part of the economy and social structure providing jobs and attracting visitors, businesses and investments. (Caldwell &Freire 2004.) Since a part of the destination branding process is to give value and so is socially developed, the challenge is in creating a meaning. So when developing a destination brand one must consider both emotional and rational needs of the people and create a balanced combination of value and image. (Peters, Weiermair & Katawande 2003.)

In the global market the brand must be able to be in a constant awareness of trends and process of change: how is it possible to make a strategy for a city brand so it has a supporting and useful meaning to development of the destinations economics, politics and of course tourism? First the destination must comprehend and analyse the existing or planned brand and then focus on making a strategy to deal with it. (Anholt/a, 97.) So aspects for a destination to become a strong brand are many things, including for example a strong story, a vivid

cultural life, a support for creative entrepreneurship, stimulating heritage, a buzz for new innovations (a brand is like a travelling-salesman kit) and a magnetic power of products. (Anholt/a, 103.) When a base is in these things acknowledged, researched and analysed, can a city start to develop its strategy for destination branding. According to Simon Anholt there are six things (picture 5) a good brand strategy needs in order to be successful. First, it needs to be creative. Trying to stand out in a creative way as a destination, placing inside the brand an imaginative base for a surprising and memorable execution of the message of the strategy.

The second aspect is ownability that is the real truth behind the destination brand, something that, even if the brand changes stays the same, something that the people know to be true and brings credibility to the brand. Third, the brand needs to be sharp. The story of the place must be told with courage, focused and specific targeting. Next the strategy must be motivating; taking people with it to the new with and changing the way they behave. This is really the main question and by changing the destination brands behaviour, it is possible to change the public behaviour. Fifth, a good strategy is relevant and gives a reason to the consumer to choose it by presenting a promise that means something. The last character that the brand strategy must be is elemental. The challenge is to create a strategy that combines all the above and is not boring, but can deliver an elemental message. (Anholt/a, 100.)



Picture 5: The hexagon of competitive identity. (Anholt, 2007.)

So when creating a strategy these things are essential to take into consideration. After the strategic planning comes the involvement of factors that influence the success of the action of the strategy. If this part is done successfully it gives a base for the brand to be strong and successful. Following aspects are important in this process.

According to Simon Anholt there are six points through which the place image is built: First of them is the tourism promotion, the view and experience that the visitors and travellers get first hand. This in Anholts opinion is the loudest voice in destination branding. Secondly listed are the exports of products and services. In this case the knowledge and origin of the product must be known and clear for it to work as a benefit tool. The third aspect is the government policy that is visible in the international media. Fourth he mentions the destinations attraction on foreign companies and recruitment of international personal. The next channel in which the destination image is built on is the activity and knowledge of cultural exchange and talent known abroad. This includes for example sports and artist. The last influencing factor is the people of the destination, considering all the population and how they treat visitors, but more specific the visual faces of the destination; leaders and so called “starts” in art, entertainment and sports. (Anholt/b, 208.) These aspects are creating the public opinion and need to be taken into account when considering the strategic planning of destination branding. The base is good to be a “good, clear, believable, idea of what the city really stands for and co-ordinate the policies, investments, actions and communications of all six points of the hexagon so that they reinforce this message, you stand a good chance of building and maintaining a powerful and positive internal and external reputation. This will benefit exporters, importers, government, the culture sector, tourism, immigration and almost every aspect of international relations”. (Anholt/b. 208.)

The purpose of strategy in the global market that is changing rapidly is to be able to present the people what they need when they need it and to predict the social changes, be positioned well enough for the change and the “product” to be able to deliver in the time needed. (Anholt/a. 102.) A good example is the social media boost that is happening now and the possibilities it provides to destinations that were ready and able to take advantage of it, other is the environmental buzz aspect. Anholt states that the tools for a good brand management are wisdom, patience, imagination and care. The first two, wisdom and patience are important because the managing a brand is a process that requires both a small term promotion and long-term building and also in the economic and cultural aspect can take years to evolve or change. As for imagination, the influence of innovative and creative management and people building and managing the brand is essential for a successful destination brand. These people must also have the passion and commitment to the destination so they can manage it with care and make the best decisions for it. (Anholt/a. 106.)

#### 4.4 Measuring the destination brand

Saffron consultant was founded in 2001 and is focused on identity and brand consulting for companies. They also are doing the leading city brand measurement and to follow their Barometer and its results will be introduced. (Saffron 2010.) The Saffron European City



Barometer measures yearly the brand strengths of cities. In this part will be explained the process, why and how the barometer is done and is important concluding to the results in which both Helsinki and Budapest are ranked. The research was made by the head of place branding of the Saffron Brand consultants: Jeremy Hildreth. (Hildreth 2009, 1) They took into account in the analysis Cities in Europe that have the population of over 450,000, all together 72 cities. Two qualities are taken into consideration while the analysis; city asset strength and city brand strength. To clear these terms; city asset strength focuses in measuring the potential that the city brand has - what do people want in a city? This was established by organizing a poll where people answered questions of two factors: so called “hard” amenity (city appeal?) factor and “soft” cultural (city -important?) factors. Following are the most important assets in both factors: (Hildreth 2009, 7). “Cultural factors included sightseeing and historical attractions, cuisine and restaurants, friendly and helpful locals and good shopping abilities. Amenity factors are a low cost in the city, good weather and ease of getting around on foot or by public transport” (Hildreth 2009, 7.)

The other factor; city brand strength measures the strength of the brand now. Since this strength is mainly subjectively measured, the Saffron relies in the company’s strong experience in city branding and chose four factors to be taken into account when measuring city brand strength. First is the value for the city being recognisable from pictures, secondly the factors that lead to the development of associations of the city (positive or negative), third is the importance of the city being present in the everyday life conversations and fourth the media attention that has been measured by statistics. (Hildreth 2009, 8.)

The 72 cities strengths were measured by a score of /100 in both aspects and done finally into brand utilisation that quantitatively shows how well the cities are filling their potential. In the following will be told the values and criteria and finally the results focusing on the case cities Budapest and Helsinki. (Hidreth 2009,7.) The criteria for the study has been made into a list that together become the perception that is made of a city:

- “Pride and personality of its people
- Distinctive sense of place
- Ambition/vision (policy) and business climate
- Current recognition and perceptions
- Worth going to see
- Ease, access and comfort
- Conversational value
- Locational context and value
- Attractions and anomalies
- “Ooh I could live here!” “ (Hildreth 2009, 13-14)

Through these factors the results were measured. Here will be presented the top three of each category to be able to get a clearer picture of the study. In Brand strength the three strongest cities were: Paris (France) 89%, London (UK) 88% and Munich (Germany) 86%, In Asset strength: Paris (France) 99%, London (UK) 97%, Barcelona (Spain) 96% and in Brand utilisation the three cities best using their potential were: Berlin (Germany) 137%, Stockholm (Sweden) 118% and Prague (Czech Republic) 115%. (Hildreth 2009, 16-17) In the study Budapest and Helsinki ranked following: In Brand strength Budapest was number 22: 59% and Helsinki 23 58%, In Asset strength Budapest was the 20<sup>th</sup> 55% and Helsinki 22<sup>nd</sup> 54% and finally in Brand utilisation the cities shared the 15<sup>th</sup> place with 93%

## 5 HELSINKI BRAND

The following information has been collected with a themed interview with the marketing director of Helsinki City Tourist and Convention Bureau Kari Halonen. The interview was made in Helsinki 11.1.2010 and was documented with a recorder. The main topics of conversation were: What is the Helsinki brand, how it was developed, how it is maintained and evaluated and who are in charge of its creation and functionality. Data for the brand knowledge was also collected from the reports and webpages of Helsinki City Tourist and Convention bureau and various other sources including available by the Helsinki City Tourist and Convention bureau. In this part is introduced the Brand of Helsinki and the form of Brand strategy and management Helsinki City Tourism Bureau has.



Picture 6: Symbol of Helsinki: The Helsinki Cathedral (Siven 2010)

### 5.1 Developing a destination branding strategy

The interview with Kari Halonen opened an insight on the destination branding process and the importance of it in the Helsinki City Tourism Bureau. Halonen told that the present Helsinki brand has been in development since the beginning of the 2000. The development to shape the brand to what it is now started with image marketing in 2002 with collecting information yearly and doing Image research establishing how other countries see Helsinki. This research led to understand that the image of Helsinki is good and it is considered to be a safe, relaxed, easy to manage and offered good service with language skills and is an interesting destination mainly for the couples aged around 50 years. (Halonen 2010.)

In the interview was stated that the new process for destination branding strategy started which also determined the competitors of Helsinki that are Nordic capitals such as Oslo, Malmö, Stockholm and Copenhagen. The strategy makers including Halonen himself began to establish a new graphic design, logo and developed a brand differentiation with new slogans like: "The gate between east and west" and "Eastern exotica meets Scandinavian Chic". To do the process of creating the strategy for the destination brand of Helsinki the organisation became more aware of the theory of destination branding, studying the theory of it and hired an outside consultant to help with the process that took one year. During this time there were several meetings with brainstorming about the mentality, cultural heritage and viewpoints that should be taken into account while creating the brand. (Halonen 2010.)

The Helsinki brand equity was established with three main points; Product, Social and Promotional value. Halonen described that these were the base for the new view of the destination branding for Helsinki and in 2005 the new strategy became public and started shaping to be what it is now. (Halonen 2010.) All points considered logo changed and the logo "Helsinki" got some new aspects with the word: "Helsinki Finland" to clear the message. Differentiation was the next step and the glue for the strategic process. Because of the slogans "Helsinki is culturally blended from east and west" or "Helsinki is Eastern exotica meets Scandinavian Chic" give and strategic advantage in differentiating from the other competitive capitals. No other Scandinavian capital has a possibility to use this message. The only competitor that has the similar geographical status is Istanbul as it is a city by the sea and between Europe and Asia. (Halonen 2010.)

After that Helsinki has established its own branding based on this differentiation. "The only thing that is sometimes highlighted is the fact that Helsinki is a Scandinavian city", says Halonen. Helsinki is a mixed of many influences - not only Russian heritage, that sometimes is the perception, but also for example Karelian, Nordic and German heritage. When these things are acknowledged, it is easier to understand the traditions and events of Helsinki and where they come from (for example food cuisine and architecture). (Halonen 2010.)

Focus in destination branding for Helsinki is in the foreign markets, not in the domestic markets. The foreign markets are more important and the city does not have a strong image inside the country. This in Halonens opinion has a lot to do with the Finnish mentality, the things that the locals think are bad about Helsinki might be the things that the tourist from abroad respect about Helsinki. So there is a challenge in making the domestic markets better through foreign markets. (Halonen 2010.)

Helsinki City Tourist and Convention bureau has also a stakeholders to consider and approach when establishing the brand for the city. Increasing brand awareness inside the travel trade is a part of the strategy. This includes: Your Helsinki website, competitions, teaching the brand, and trying to develop a environment where everyone in the city talks in "one voice" about the brand. Best of Helsinki Awards -a yearly competition between attractions and actors of the city- is also one way of including the trade to make more awareness of their products. Halonen told that for the benefit of the branding process within the Bureau has been established a Brand board with different team members that has a focus to increase brand awareness and maintain and evolve the establishing brand. (Halonen 2010.)

## 5.2 The brand

After the process the Helsinki City Tourist and Convention Bureau introduced in 2005 a brand strategy in the goal of creating a unique Helsinki Brand. This strategy has three dimensions of brand equity. This strategy was also presented to the Finnish Tourism Bureau and accepted as a part of the Finnish tourism brand that includes the four C:s: Cool, Contrasting, Credible and Creative (Halonen 2010; Visit Helsinki 2010f.) The first dimension is about the characteristics that highlight the unique qualities and products of Helsinki as the Capital of Finland, its location between East (exotica) and West (Skandinavian chic) and the Baltic sea and features that represent those such as:

- "Archipelago and Baltic Sea, Suomenlinna, which is a UNESCO World Heritage Site
- Design, especially the Design District as an ideal destination for visitors interested in design
- Architecture, especially the Neoclassical city centre, Jugend/Art Nouveau districts and buildings by legendary Finnish designer and architect Alvar Aalto

- Green, park-like city, cleanliness, public transportation
- Events (thousands of different cultural and sport events throughout the year)
- Finnish cuisine, HelsinkiMenu restaurants
- Pocket-sized city, everything within walking distance of each other
- Helsinki Cathedral, the most visible symbol of the city's image "(picture 6). (Visit Helsinki 2010f.)

The second dimension consists of emotional elements that Helsinki has to offer the tourist: safety, good and effective service with a wide range of language skills. The residents of the city are considered to offer a good and friendly environment and service. (Visit Helsinki 2010f.) The third brand equity is about the social structure of Helsinki. The people are considered to be approachable and the structure is equal. As an example given is the flat hierarchy and companies that are doing quality programmes, both national and international. (Visit Helsinki 2010f.)

### 5.3 Example: Design District

Helsinki will be the Design Capital of 2012 and is well known for its design and design district. The following gives an example of this functional brand product and how it is managed. The Design District Helsinki is located in the middle of the city and offers a route full of design, antique and fashion stores and also many art galleries and museums to view. It includes 170 places and 25 streets to discover, events organized, web page and brochure to get information and co-operations between the members. (Design district 2010a.) The logo (picture 7) includes the sentence "State of mind" which means: "State of Mind is a state within a state. It is Design District's manifesto for design. We stand united against mediocrity, lack of perspective, amorphousness and hopelessness. Together we defend clarity of thought, bold acts, creativity, community and all that bubbles under the surface. Ordinary states are created from political or geographic motives. State of Mind's borders enclose a shared attitude and love for design. Our citizens are people with creative fervour and the need to do things that will leave their mark on our era. This is a free country!" (Design district 2010b.) As an example this marks the importance of acknowledge of product value, what is the popular product and turning it into a brand. The hype of design, marketing and branding it well has lead Helsinki to have a Design Capital year which increases its value and reputation even more.



Picture 7: Design District Helsinki logo (Design District 2010)

## 6 BUDAPEST BRAND

Following information is collected from a theme interview with the marketing manager of the Tourism office of Budapest Hanyecz Ágnes had in Budapest 29.3.2010 and also recorded to guarantee the similarities in the interviews in both cities. Also information was collected from the Internet page; visit Budapest, reports and information collected from various sources. The marketing measures create the view of the brand analysis. Inside the organisation there is no specific brand strategy or management made. According to the interview and correspondence with the marketing manager there is no specific branding strategy although the Budapest brand exists. It is combination of marketing measures but not specific planning process. When asking about a marketing strategy that could be the base for the brand analysis I received a press release for a “Budapest Adventure large scale summer campaign launched to promote Budapest”. This press release was given the 4<sup>th</sup> of June 2009 in order to establish new marketing measures to deal with the financial crisis and so gain more tourists. According to the marketing manager it has been used as a guideline since that. This will be introduced in the following. (Hanyecz 2010b; press release 2009.)



Picture 8: Symbol of Budapest: Buda castle and the Chain Bridge (Sivén 2010)

### 6.1 The strategy

According to the Summer campaign/marketing plan the aim is to execute the campaign as a co-operation between Budapest Tourism Office, Zrt. and Budapest based service providers as well as 50 accommodation providers. The aim is to achieve new target groups and promoting the city in a new way and so attracting more foreign tourists and trade providers. So in a way doing a re-branding process, adding something new to the existing. This plan included establishing a target group and countries, advertising tools and opening a campaign website that developed into a permanent part of the promotion of Budapest that included also a change of graphical design in the Budapest guide to be united with the Budapest Adventure plan: [www.budapestadventure.com](http://www.budapestadventure.com). The main topic of the campaign was the Cultural Budapest concept that will be introduced as a brand example in the chapter 5.2. (Press release 2009.) Primary target group was considered to be 20-36 year old foreigners with a high income and interests towards culture, entertaining and "authentic local impressions". Secondary target includes family tourists that are between the age of 36-55 and have qualifications in a high - or low standard. The main countries selected for targeting the campaign are Germany, France, Norway, Sweden, Spain, Italy and Great Britain. (Press release 2009.)

As advertisement tools in the strategy is stated that the organisations that are involved in the campaign use "irregular tools, that is, related information is presented at community websi-

tes, international travel sites, sites listing cultural and other events, as well as through guerilla actions and in the framework of foreign events.” (Press release 2009.)

## 6.2 The brand

The Cultural Adventures in Budapest campaign began and so started the process of trying to change the image of Budapest with co-operating and establishing new marketing measures. It is a concept that has the focus on the experiences of seeing the city. The campaign ended up being a base for a new graphic design also in the Budapest Guide and continues to be a guideline for marketing measures. Six themes can be found as categories in the website (in three languages), that also includes a list of the service providers, competitions, programmes (over 500), and a possibility to learn of the city from other visitors or locals, a photo and video gallery, possibilities to become a follower of Budapest in the social media (Facebook) and register for groups and e-cards and posters. The site is part animated and includes also a TOP 5 list of each theme. (Hanyecz 2010; Press release 2009; Budapest adventure 2010.)

The main features selected to be in the new emphasised image were:

- “Art and design that includes the landmarks of the city (picture 8), galleries and museums, shopping and antique tips.
- Party and fun that includes the special and underground guide to the city as well as the basic pubs and terraces.
- Relax and enjoy that includes Café life, Spas and parks of the city.
- Love and romance that Includes the most romantic scenes, places, restaurants and date spots.
- Festivals and events that includes the various gastro festivals, dance and live music scene and exhibitions.
- Summer adventure that includes information about beaches and spas, outdoor activities and open air places.” (Press release 2009, Budapest adventure 2010)

## 6.3 Example: Cultural Budapest

One of Budapest’s strongest brand products is the vibrant cultural life. Here is given an example of a well working co-operation between the cultural and tourism trade that makes that brand value even stronger. This brand product gives a good example of the importance of co-operation both in the destination branding process and in the tourism field. Cultural Budapest began in 2008 as a initiative of Tourism Office of Budapest and Palace of Art when they invited the main cultural institutions of Budapest to contribute to the state of cultural tourism together. Together in co-operation they have promotions and activities together. The Cultural Budapest (picture 9) includes a web page (including all info following plus event calendar, images, videos, cultural venue of the month and tips), a group/newsletter, a



brochure (in Italian, German, Spanish, French and English), research to increase marketing communication and get knowledge about the visitors, and activities. The slogan in use is "Discover the top cultural venues of Budapest!" They created a map that includes all the venues so that the tourist can get a clearer and bigger picture more effectively. (Hanyecz 2010; Cultural Budapest 2010.)

The co-operation consists of the following 14 cultural organisations:

- "Kiscell Museum - Municipal Picture Gallery
- Aquincum Museum
- Hungarian Natural History Museum
- Hungarian State Opera
- Ludwig Museum - Museum of contemporary art
- Museum of Applied Arts
- Museum of Ethnography
- Museum of Fine Arts
- Museum of Hungarian Agriculture
- National Dance Theatre
- Palace of Arts
- The Liszt Academy of Music
- Hungarian National Museum
- Hungarian National Gallery
- Hungarian Museum of Trade and Tourism
- Jewish Tourism and Cultural Centre
- Tourism Office of Budapest
- Budapest History Museum". (Cultural Budapest 2010.)



Picture 9: Cultural Budapest logo (Cultural Budapest 2010)

## 7 RESULTS

This chapter focuses on presenting the analysis of the branding process of the example cities and viewing their success in the point of view of the theory learned in this research. I will take into account the organisations strategic planning, emotional and product value and understanding of the destination branding process as a part of the marketing measures of the city. But since we are analysing a marketing process that has many aspects including economical, cultural, political and touristical, the analysis will take into account the big picture: how well are all these things working together and considered in the branding process?

### 7.1 Analysing the destination branding process of Helsinki

The base for Helsinki to have the possibility and resources to do a steady and clear destination marketing is good. The economical, social and political aspects support a positive development and base to market the city. The organisation of the Tourist and Convention Bureau is functional and the staff professional and motivated.

The destination brand of Helsinki has been developed and planned with a good strategy. The Tourist and Convention Bureau has taken time and put thought in the process, studied the field of destination branding and worked with an outside consultant. This has been a well considered process inside the organisation that has led to a successful development of a destination brand of Helsinki. The differentiation from the competitors is the base that makes the brand special and so gives it a competitive angle that makes it special. Through the careful consideration of the emotional and historical value and stories as well as the aspects that make Helsinki special in both geographical and social way has led the brand today to be true, creative, inviting and emphasizing the strengths and values of the city. The effort to make the brand a known guideline also inside the organisation and the trade will give in the future even more value to the brand.

This analysis has shown that the Helsinki brand is utilised well (number 15 in the barometer) but I will raise a question of the success of Stockholm which is second in the barometer and so using its potential to the fullest and more. So perhaps there is still a possibility of using the assets more effectively. The challenges Helsinki faces according to the data collected in the interview are the resources and public and social understanding towards the importance of the Helsinki brand. The objective would be to have the resources and emotional strength to support and speak "in one voice", this is one of the challenges of destination branding. In this factor includes the mentality, social and economical systems and their involvement in the process in a positive or negative way. Also one challenge was considered to be the fact that with thousands of events in Helsinki, tourists don't attend them.

As for the measures taken by the Tourist and Convention bureau, the brand is out in the open, established, able to be read in the webpage and so in a good way to become a "one voice". Established themes with promotional, social and product value represent the main aspects of the city and they are researched and evaluated as facts of the city, so establishing a truth based brand that can highline the story, products, assets and attractions of the city. The brand is thruthful; Helsinki is modern, trendy, safe, clean and green with a seafront. Suggestions to develop the branding and marketing measures lie in the co-operations inside the trade (one that Budapest gives a good example). Important would be to bring together the fields of culture and tourism. The products are there, but how to bring it all together if there is no unite action of co-operations and these fields are seperate from eachoter. This I hope will be a part of the strategy in the future. The "One voice" of the brand is a great challenge and offers a possibility of consideration. Helsinki is going in the right direction by education of the brand inside the trade, but hopefully it will be a creative process that will motivate the trade to speak and act together in the benefit of the brand. This developement might happen through the co-operation measures also easier.

## 7.2 Analysing the destination branding process of Budapest

In the analysis of Budapest process there will be more content and experience based analysis since the Tourist Office of Budapest does not have a strategy for destination branding. So the base for the analysis of the destination brand of Budapest lies only in the content analysis of marketing and the interview had with the marketing manager of the Tourist office of Budapest. The most interesting fact is that as the city focuses mainly in marketing, but are not having the aspect of branding considered as a strategy, they still measure the same as Helsinki in the Saffron European City Barometer. Here in my opinion we come to the advantages that the city has naturally: a location in the middle of Europe, the persepctions of the city are that it is romantic, beautiful, cheap and fun with many attractions and landmarks. So it comes down to the product and emotional value that the city has "been borned with" combined with marketing measures and innovative brand and tourism products such as design fairs every week on the streets and cultural co-operations that lead to more knowledge and shaping of image in practise. Of course marketing measures can be successful without a branding strategy included, but since the objective of this research is to represent the advantages of having a strategy for destination branding it can not be analysed in this case, we can only consentrate in analysing the values that the city is giving out to the toursit from the marketing measures, so considered a brand.

The cities economical and political system is more unstable than Helsinki's, the marks of the kommunistic era are still visible and the progress is happening but slowly. Tourism industry is well established and working in the city and an important part of the economical development of the city, also a motivation to establish a working image and brand. As the social structure is very different to Helsinki as can be seen from the fact that new marketing measure (Budapets Cultural Adventures) was made in order to survive/deal with the economical crisis. The challenges for the reputation of the brand are considered by the data collected in interview and website the fact that Budapest can be seen as a dangerous city. This is dealt with a brochure only to tell the tourists of what to be in the look out for, but it may influence the desicion of choosing Budapest as a destination. Also the challenge if of course the fact that no long term strategy has been made and that can in the long run influence the cities competitiveness in the global markets against competitors. Budapest has a way of turning the "negative" to the positive: the ruin buildings are turned into bars and galleries the past history with the terrors of the World Wars and the kommunistic times is turned into attractions and museums (example the Terror House) and previous examples of design fairs and cultural co-operations. This in the point of view of analysing the brand is a defenate value.

Budapest is a touristical city in some parts and its landscapes, symbols and attractions are visually beautiful and powerful. This supports the experience of a tourist to evolve the brand with a positive reaction that continues in conversations. Maybe because of the financial situation co-operations are growing in the tourism field and giving good examples to other countries. The example of Cultural Budapest is one that I wish to emphasise as an example for Helsinki in the future. These co-operations and activities regarding the social or economical situation shows creativity and motivation for marketing and brand building of the city and in a way create a good reputation and product value. But as a conclusion on the Budapest part, for a long term stable tourism developement, a destination branding strategy can only be adviced to be a positive act.

### 7.3 Comparing the brands

Budapest and Helsinki are very different in a destination branding point of view which makes it interesting. Although both cities are capitals, the location, size, historical background, social structure and the story of the cities are very different. So when discovered that the cities brand strengths are valuated the same rank, the subject began to be interesting. In order to fully understand this, brought me to evaluate the aspects that might lead to this. And although the branding strategy does not seem to be a must to have statisticly a strong brand, it is in the advantage of the destination, its organisation and stakeholders, tourism industry, economical and trade value as well as political and national credibility for the capi-

tal city to have a well planned, developed and executed destination brand. In this rapid global markets it is a must if you want to stay in the competitive edge as a successful tourism destination.

As for the strategic aspect of branding the city as a destination they are completely opposite although have the same resources. Budapest does not have a branding strategy and Helsinki has a very advanced one. Still these cities statisticly are in the same line as destinations and brand statistics. This risis the question: Is a branding strategy needed? In the barometer the ranking comes from outside which can be determinated by a working tourism field and marketing measures - not according to an existing brand strategy. As for marketing measures, the cities are in the same line. Both have a wide range of tools including, brochures, web pages, maps, visual and social media platforms, newsletters and measures inside the trade and media. What seems to stand out in Budapest is the power of tourism products brought to the streets and the co-operations created. When there is a design fair every Sunday that invites young designers to sell their creations, a cultural guide in every counter or a "Budapest Ambassador" invite for all in the group in Facebook, people can not escape the knowledge of the chosen products and events.

Similarities lie in the city culture that a capital has such as arts, conserts, events and festivals, but as emotional value the cities are different. While Helsinki is considered modern and trendy, Budapest is romantic and historical. While Helsinki is safe and has a stable infrastructure, Budapest is almost the opposite. The architectural styles are in both cities various, but the landmarks and symbols create a different kind of urban structure. The buzz factors are in the cities also regarding to the product value special: Budapest consentrates in cultural activities and festivals and Helsinki in design. For this I gave the example previously and wish to state that there is a lot to study in these co-operations regarding developing ones destination brand further. As for the organisations, both have the same base and similar resources as for marketing measures and finance and as discovered both need more support in the last one to use theit brand potential to the fullest. The theory and interviews made me discover the importance of the branding strategy in the tourism field, it is also a big asset for the city or nation to have a clear, thruthfull and good vision for what it is and it can make a difference on the attitudes of locals also.

Maybe it all comes down to the social stability to have an opportunity and need to do a branding strategy and tourism trends that determinate many aspects of a popular destination and the need for a strategy? But never the less, a branding strategy that includes a passion to create stories and meanings, highlight history and traditions, market attractions and develop products that have a brand value is necessary in todays tourism field in order for a city to become a successful destination. Organisations must bear in mind that the circle works

around: from inside the believing to the brand reflects outside and goes around to the tourist, politic leaders, nation leaders, local people and the trade. Creativity and co - operation seems to be one of the main aspects of the value of the destination branding process from an organisational point of view. In the following chart will be presented roughly the brand themes and view points for both cities.

Helsinki	Budapest
Modern /design	Historical/culture
Trendy	Romantic
Clean	Marks of war time/ruin
Safe	dangerous
Expensive	Cheap

#### 7.4 Analysing the research

The most interesting part in this research has been the interviews of the marketing representatives of Budapest and Helsinki. The difference of these two organisations - while they have the same goal - in strategic destination branding is huge. The fact that Budapest does not have a marketing -or brand strategy in the same scale that Helsinki, but still the cities results in brand statistics are the same, rises questions. Research was a challenge because it was conducted in two cities, cultures and states of my life, but this I feel was an advantage and a positive opportunity.

Also doing the thesis in English was a needed challenge that could influence the process. Past one and a half years my main language has been English, but still it was a challenge that I think I learned from very much and it gives me prospects for the future to work in English. It was important to be equal and conduct the research (for example interviews) in languages that was same for both organisations. All the people involved have a strong english knowledge and could express all that they needed to say in the chosen language. As a conclusion: the research answers the questions stated in the research strategy and hopefully gives some help to the Helsinki Tourist and Convention Bureau in the future.

#### 7.5 Conclutions and suggestions

It was clear to me that I wanted to research cities and marketing and getting a overview of the destination branding proved me that this subject will be worth researchin because its

importance in the tourism marketing in the future. I wanted also to include the two cities I live in, Helsinki and Budapest to the study somehow and this subject also gave a good view to do that. These cities are tied strongly to my life and I wanted to increase my expertise in the destination branding of the cities and understand more the process and get to know the organisations behind them. Because of this it was so important to have the interview with the marketing professionals. Living in both cities during the process was an advantage in the research. This research has taken me deep into the cities core, my interest in destination branding has increased and my relationship with these cities where I share my life in strengthened. My conclusions after this process are positive: my personal development and role as a researcher have advanced my knowledge of the subject, cities, trends of today in the tourism field and the actors in it have grown.

The process was long with many different aspects to take into account. Sometimes there were slower times and sometimes I worked a lot, but this subject has been on my mind for over a year now. For me collecting the data was the best part, having the interviews, taking pictures in both cities and conceptualizing the image and brand of the cities, finding the right theory that is up to date in the subject and listening to interviews and lectures of the subject was rewarding. For me the most challenging part was to try to keep the tone of the thesis scientific and relying on sources, my journalist part is present on these pages.

This research was going in many directions in the beginning since I wished to involve the studies of visual image and social media in the destination branding research. Finally it shaped up to be what it is today, so my suggestions lie in these themes that I had no opportunity to research further at this time. The importance of visual image in tourism branding is so important and its possibilities in the destination branding process: creating, stories, visions, feelings and perceptions worth researching. As for social media, we all know that we are in the peak of the possibilities in using this tools also in destination branding and both example cities do it very well. Still further research would be good so that we would be able to maximize the profits there. I also wish to suggest a further research of the relationship between city and nation brand.

Concluding that there is more research needed in the subject, although there is certain buzz about the subject, it is even more important to have valid research, analysis and conclusions of destination branding.

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