

Redefining Image through Culture: Guimarães, European Cultural Capital 2012

Abstract

Purpose – To improve the city’s image, strengthen its identity, attract new audiences and gain competitive advantage, events such as European Cultural Capital (ECC), has been an important opportunity for some cities. The aim of this study is to understand how a medium-sized city with an industrial background can redefine its image through culture.

Design/methodology/approach – The study analyzes the Guimarães ECC 2012 brand in terms of its identity, object and market based on desk research and questionnaires to the brand’s target audiences (n = 938).

Findings – The empirical study proved that the ECC 2012 event enabled to develop a strong, unique and distinct identity and renew the pride of its citizens. Simultaneously, the event permitted to add a new life to the city, which incited a visit of “old” and “new” visitors and create the bases to accomplish the goal of cultural city.

Research limitations/implications – the main limitation of the study is the representativeness of the results, since it isn’t possible to generalize the findings to other similar cases.

Originality/value – Normally, the studies about mega-events tend to focus only on the analysis of the economic, social and cultural impacts resulting from the event. The present study attempts to provide an evaluation of the city’s image during the event, as well as, analyse the city’s ability to extend and reinforce its unique values and redefine its image through its culture.

Keywords City marketing, City brand, Culture

Paper type Research paper

Introduction

In the current global and highly competitive environment, cities search for new ways of creating a distinctive image. In this sense, the formulation of a strategy capable of creating a unique and strong city’s identity is essential to improve the city’s position. In order to attract potential target audiences (new residents, workers, tourists, investors) and maximizing the city’s potential, it is important to establish a link between the city brand and its audiences. Therefore, place marketing actions and city branding techniques have become key instruments for the city governments. However, the brand should be genuinely meaningful to its audiences, otherwise the place function attributes

and symbolic meanings will be worthless in their psychological and social life. In this sense, culture and cultural events have been seen as a way to add a new life to cities, improve their image, renovate the pride of their citizens and develop their own and unique identity. For many cities, events such as European Cultural Capital (ECC) have been an important opportunity to gain competitive advantage and disassociate themselves from an industrial background.

In this context, the aim of this study is to understand how a medium-sized city with an industrial background can redefine its image through culture. To this end, the study analyzes the Guimarães ECC 2012 brand in terms of its identity, object and market. Thus, the research questions of this study are the following: Q1: What is the identity of the Guimarães ECC 2012 brand?; Q2: How was the marketing-mix of the Guimarães ECC 2012 brand developed?; and Q3: What is the target audiences reaction to Guimarães ECC 2012 brand?.

This study reports the findings about the transformation of the image of Guimarães and its impact on the brand's target audiences perceptions of the city based on desk research and questionnaires to the brand's target audience (n = 938).

The research is organized as follows. Firstly, it is presented a literature review on place marketing and city branding. Secondly, the research methodology is explained, regarding data collection and the analysis methods. Finally, the last two sections present the main findings and conclusions of the study.

Literature Review

According to Parkinson *et al.* (2004), a competitive city must have a diversified economy, specialized and skilled workforce, communication skills, strategic capacity to design and implement a long-term plan of development, as well as to provide a reasonable quality of life, in social, cultural and environmental terms.

In this context, place marketing can be an effective tool to turn the city attractive and competitive to the eyes of its target audiences (Metaxas, 2010). Additionally, one city with performance based on differentiable factors can create a strong, favorable and unique image among its target audience (Almeida, 2004). In this way, the object of marketing isn't the city itself, but its image (Kavaratzis, 2004). The city's image can be defined as the sum of beliefs, ideas and impressions of individuals towards the city (Kotler *et al.*, 1993). Thus, the city's image corresponds to a set of expectations and perceptions acquired through past experiences, description from friends and family, tourist information or marketing campaigns (Bughalis, 2000).

Therefore, it is necessary to know the profiles of the city's target audiences and to develop the adequate marketing-mix variables for the city to meet their expectations and needs (Kavaratzis, 2009). This requires determining which instruments and activities can be combined in a marketing strategy capable of maximizing social efficiency, economic development and creating an attractive image for the city (Guerreiro, 2008). As a result, the process of developing and managing a brand should be continuous, consistent and integrated into a global marketing strategy (Kavaratzis and Ashworth, 2005). Brand management by providing a base capable of identifying and connecting a series of images and meanings attributed to the city permits their translation into a

marketing message, which will be the brand of the city (Kavaratzis, 2004). Thus, as noted by Azevedo *et al.* (2011, p. 91), the city's image is "the bridge between the product and consumers and is reflected in the processes of personalization, identification and differentiation of the city".

According to Lencastre and Côrte-Real (2007), the creation of a city's brand must be founded on three fundamental pillars: identity, object and market. This perspective is central to our research.

Brand identity is defined by the American Marketing Association as the "name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers" ^[1]. Thus, Lencastre and Côrte-Real (2007) distinguish three levels of brand identity (identity-mix): core identity, current identity and enlarged identity. The core identity is the brand name, which is the distinctive element of the brand (Kavaratzis and Ashworth, 2005). The current identity is the graphical expressions of the brand registered or liable to be registered (font, colour and design of the logo). Finally, the enlarged identity corresponds to all other signs of the brand's identity, which are susceptible of legal protection (e.g. slogan, character). However, the creation of a city brand cannot be limited to the creation of a logo or a slogan. The success of the brand is dependent on the establishment of a relation between the brand and the audience, i.e., occur an adjustment between the physical and psychological needs of the audience and the functional attributes and symbolic values of the brand (Kavaratzis, 2004). It is in this sense that the second pillar (object) and the third pillar (market) are important in the branding process.

The second pillar of the brand is its object, which can be "normalized as a series of concentric levels of marketing actions developed around the core product" (Lencastre and Côrte-Real, 2007, p. 107). The product-mix of the brand can be more or less extensive depending on the number of categories that brand offers. For Kotler *et al.* (1993), city marketing-mix must be founded on four strategies that represent the basis for a competitive advantage: urban design (place as character), infrastructure (place as a fixed environment), basic services (place as a service provider) and attractions (place as entertainment and recreation). The urban design lets the character of the city pass from generation to generation, since it reflects the values and decisions taken in the past and present and influence the future decisions. Therefore, in the context of construction or redefinition of a brand, urban design plays a key role in the sense that it is the reflection of the history and culture of the city. On the other hand, infrastructures are the tacit operationalization of the design strategy defined. Consequently, infrastructures should be in line with the development plan for the city and operating effectively. Regarding to basic services, namely security and education, they interfere with the city's ability to attract and retain people and investments. Thus, these two indicators can be used as an advantage in the communication strategy of the brand. Finally, the attractions are the physical characteristics and events available in a city. For Kotler *et al.* (1993), the most important attractions in the city are: natural landscapes, historical places or famous people, shopping zones, cultural activities, recreation and entertainment spaces, stadiums/sport halls, events, buildings, monuments and city residents.

The third and last pillar of the brand is the market, i.e., the brand target audiences (public-mix) and their response to the brand (Lencastre and Côte-Real, 2007). Different audiences create different interpretations and reactions to the brand (response-mix). Based on these responses and their acceptance, it is possible to determine the assertiveness of the outlined strategy. In this sense, Anholt (2006) proposed a tool for evaluating the attractiveness of a city based on 6 P's: presence, place, potential, pulse, people and prerequisites. "Presence" refers to the city reputation; "place" is related to the physical aspects of the city (architecture, green spaces); "potential" considers the economic and educational opportunities offered by the city to its audiences; "city pulse" is related to the lifestyle and cultural and leisure activities provided by the city; "people" evaluates the hospitality and openness of city's residents, as well as the feeling of security transmitted to visitors; and finally, "prerequisites" correspond to the basic qualities of the city, in terms of amenities, infrastructures and services (public and private).

While the city's image is the result of a passive process of communication, city's identity results from the activities planned in the marketing strategy. For that reason, cities are constantly looking for new symbols of appreciation (Yeoman *et al.*, 2005). Consequently, some cities have invested in the identification of unique expressions of identity and used culture and mega events, as ECC, to reinforce its competitiveness and attractiveness (Sjøholt, 1999).

The main goal of these events is to provide cultural facilities, cultural events and public spaces in order to create an environment that is attractive to residents, workers, visitors and creative class (Evans, 2003). Innovation and creativity are seen as essential for the production and consumption of goods with a new identity and symbolic dimension (Sacco and Blessi, 2007). Thus, city governments try to (re)value their cities and strengthening their brands through culture. The culture reinforces the city identity, since it is a differentiator element and as stated by Kunzmann (2004, p. 387) "the cultural content remains the last bastion of local identity". Therefore the use of city's culture in this sense aims to strengthen the positive perceptions of the city, but more often the goal is to rebuild the city image, through the transformation of negative perceptions into positive (Sjøholt, 1999).

As a result, culture has been a privileged way for the construction and reconstruction of brands, since culture represents a resource with economic potential in a highly competitive environment (Fortuna, 2002).

Research Methodology

In order to accomplish our goal of understanding how a medium-sized city with an industrial background can redefine its image through culture, we have selected the Guimarães ECC 2012 brand, as unit of analysis. Guimarães is a medium-sized city, where the secondary sector is the main basis of economy and employment. Additionally, the city has a vast historical and cultural heritage, as well as the designation of European Cultural Capital 2012. Thus, the city has privileged conditions to enhance its image. Therefore, this study intended to understand how this

transformation has been developing and which has been the impact on its target audiences.

The empirical analysis was conducted using a mixed approach based on desk research and questionnaires to the brand's target audiences. The random sampling frame consists of 189 residents, 224 workers, 299 audience of ECC events and 226 potential visitors of the city. As a result, the effective sample size of the study was 938.

The combination of data collected through desk research aimed to answer Q1 and Q2. For this study, it was adopted the three levels of brand identity from Lencastre and Côte-Real (2007) and the variables of marketing-mix from the model of Kotler *et al.* (1993). The indicators for measuring the image of the city (Q3) were adopted from Anholt (2006).

Each questionnaire begins with a set of questions, which seek to determine the involvement of the residents and workers with the cultural program of the city and the familiarity of ECC events audience and potential visitors of the city. The last question was intended to evaluate the presence, place, potential, pulse, people and prerequisites of the city, as defined by Anholt (2006). The responses to this question were measured using five-point Likert scale, where 1 is the lowest rating and 5 the maximum rating.

The implementation of questionnaires via the Internet (Web Surveys) allowed to inquire residents and potential visitors of Guimarães. In the same way, it was requested the assistance of Commercial and Industrial Association of Guimarães (in the realization of the questionnaire to workers) and the authorization of Fundação Cidade de Guimarães (City of Guimarães Foundation) and the city's cultural institutions to carry out the questionnaires to the audience of six events of the cultural program Guimarães 2012.

The analysis of the questionnaires was performed using the IBM SPSS (Statistical Package for the Social Sciences) version 20, and the Microsoft Excel 2007.

Findings

During the whole year 2012 Guimarães had the responsibility of promoting the European cultural diversity, as well as its own culture and cultural events. Thus, and under the theme "Identity and Innovation", the city intended to demonstrate the intersection between two perspectives: "the connection of the city to its past as the crib of the nation, identity and tradition; that at the same time is a creative, entrepreneurial, participative and dynamic city" (Fundação Cidade de Guimarães, 2010, p. 64).

The strategy of marketing and communication of ECC 2012 elected as the main goal "to change the paradigm of the identity of Guimarães" (Fundação Cidade de Guimarães, 2010, p. 58). As additional goals, it was defined the mobilization and inclusion of local community; capture the interest investment of institutions, partners and sponsors; promote the cultural program in all its aspects; keep the usual consumers of the cultural program; and attract new audiences. In terms of communication, it was intended to strengthen one communication strategy in network for future use by local cultural institutions and other stakeholders of the territory.

Guimarães ECC 2012 Brand Identity

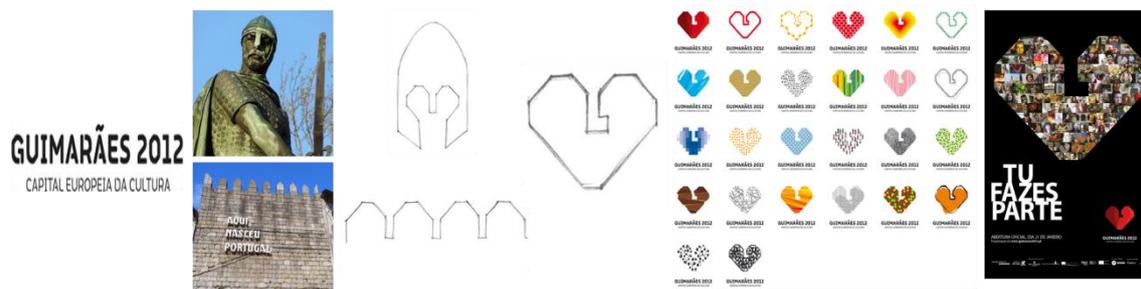
The main objective of Guimarães ECC 2012 brand creation was “extending the city image and symbolic value (...), capitalizing the felling of the brand for the creative industries and areas of knowledge, culture, science and technology” (Fundação Cidade de Guimarães, 2010, p. 58). In other words, the goal was the reorientation of historical-cultural identity of the city, giving it a sense of modernity and future. Thus, the graphic identity of the brand intends to “reflect the cultural diversity and the multiplicity of visions of a fragmented culture” (Campos, 2012, p. 1).

In fact, the core identity of a brand is its name (Lencastre and Côte-Real, 2007). Therefore, the name chosen for the brand “Guimarães 2012, European Cultural Capital”, in addition to be a common practice in the ECC project, enables to give notoriety to the city itself and promotes the ECC event at the same time. The connection between tradition and modernity is implicit in the brand name typography. The combination of uppercase (unusual nowadays) with a stencil font provides a contrast very evocative of the urban culture of Guimarães, which joins the traditional with the contemporary. The color black appears associated with strength, power, nobility, elegance and distinction. These characteristics are a mirror of the cultural and immaterial heritage of the city.

The current identity (graphic expression of the brand) was based on the historical legacy of Guimarães. The design of the logo “aggregates allegorically the walls representing the heritage, the visor of a helmet that pays tribute to the vision of D. Afonso Henriques [first king of Portugal] (...) and it is concluded in the form of a heart, evoking the pride and sense of belonging of city’s residents towards Guimarães” (Campos, 2010, p.16). Designed to be visually distinctive, protecting this way its recognition, the logo enables the participation, involvement and appropriation of the brand.

Regarding the enlarged identity, the brand has focused on creating various slogans, depending on the stage of the communication program. The first slogan was “Guimarães: Is where everything happens” and it was created for the campaign to launch the brand nationwide, on August 2010. At the city level, the campaign was under the slogan “This Brand is for You” and has as goal to enhance the pride of the city’s residents. Before the launch of the brand, 4000 stickers were pasted on different streets of the city with the teaser “Do you want to meet me on 28?”. On July 28, 2010, the brand was revealed through the launch of more than 5000 biodegradable balloons with the Guimarães ECC 2012 brand from different parts of the city. The second slogan was “And Everything Changes” and it was created for the moments that led to the opening of ECC event, on January 21st, 2012. The latest slogans were “What Guimarães are you?” and “You are part of it”, which summarized the spirit of the event and the brand, and aimed the involvement and participation of the local, national and European community.

Figure 1. Core, Current and Enlarged Identity of Guimarães ECC 2012 brand



Guimarães ECC 2012 Brand Object

Guimarães desires an urban regeneration that reflects the “geographical identities and opportunities of the city” (Fundação Cidade de Guimarães, 2010, p. 33). Simultaneously, the city plans to begin the shift from a traditional industrial model to an economic model based on creativity and knowledge, capable of creating economic, social and cultural value. The interventions in the city can be summarized into four types: urban design, infrastructures, basic services and attractions, which are the areas of intervention defined by Kotler *et al.* (1993).

Regarding to the urban design, the city privileged the consolidation of the different times and spaces that exist in the city, as well as projects of rehabilitation of city’s heritage and recovery of urban voids. In this context, the more emblematic project was the rehabilitation of the old industrial factories of leather, whose origin dates back to the Middle Ages. For this zone was designed the CampUrbis project, which resulted from the cooperation between the City Hall and University of Minho. This partnership seeks to create a new urban centre in the city, resulting from investment in technological innovation.

In terms of infrastructures, the city is guided by two types of interventions. The first intervention gave prominence to the redevelopment of public spaces and buildings in order to obtain a functional revitalization of public and private facilities. The second intervention had as its main priority the creation of a new industrial zone or logistics zones, in order to promote investment and employment. With the application to ECC, Guimarães has privileged again the redevelopment of public spaces and buildings (e.g. transformation de old facilities into cultural spaces), namely in term of technological infrastructure and support infrastructure. The more emblematic projects in this matter are Platform for Arts and Creativity and ASA Factory. The first project (Platform for Arts and Creativity) result from the infrastructural transformation of the Old Market into a multifunctional space dedicated to artistic and cultural activities. While, ASA Factory consists in the transformation of an emblematic industrial building (Portuguese architectural style of the 1960s) into a creative platform and a “business condominium”.

With regard to basic services, Kotler *et al.* (1993) stresse as fundamental factors for a competitive edge the security and the education service of the city. According to a study of CCDRN (2011), security is one of the indicators best rated by tourists (8.1 in 10 points), who visit Guimarães. In addition, the country itself is seen as safe, which nurtures and promotes the city’s image as a safe place. The education service was

involved in the diverse projects of ECC, namely the University of Minho and the Artistic School. Nonetheless, the city felt the necessity to increase the city educational offer (e.g. CampUrbis) particularly in the areas of design and arts, in order to increase the attractiveness of the city for college students and develop new paradigms of teaching and learning (education-culture-economic activity).

Finally, we highlight the city's attractions that may present themselves as an asset in the consolidation of the city as a cultural city. Guimarães has several cultural spaces, among which are the Alberto Sampaio Museum, the Martins Sarmiento Archaeological Museum and the José Guimarães Museum. The main cultural auditoriums are Vila Flor Cultural Center, the Center of Arts and Entertainment São Mamede and the Multipurpose Pavilion. Scattered throughout the city, there are other cultural spaces with less visibility and dimension, such as the Film Society of Guimarães, the Circle of Arts and Recreation and the Gomes Alves Gallery. During the years of 2011 and 2012, Guimarães increased the number of cultural spaces with the implementation of five projects: Platform for Arts and Creativity, ASA Factory, Living Science Center, Center for Art and Architecture Affairs and House of Memory of Guimarães. Regarding to the events of the city, beyond the programming of ECC 2012, Guimarães has several annual cultural initiatives. The popular festivals take place mainly in summer, of these stands out the Gualterianas Feast, whose origin dates back to the fairs of D. Afonso V (15th century), and the Nicolinas (an academic feast), which has its own program during nine days. Other events, such as the Gil Vicente Festival (initiate in 1987) and the Guimarães Jazz Festival (initiated in 1991) have become a way of projecting the city nationally and internationally. Similarly, the Alphonsine Fair, which had its first edition in 2011, had during 2012 a more extended program, which includes medieval pageants and dances, artisans and workshops throughout the city. In the historic centre, it is possible to find shops with regional products (e.g. Guimarães embroideries, linens, ceramics), as well as clothing and footwear stores with their own design created by local businesses. The city also has, in terms of natural landscapes and recreational spaces, the Penha Park, which has several interesting sights: rock formations, excellent view over the city and the various signs of sacralisation of the hill dating from the early 18th century. Similarly, the City Park is a recreational space that allow the practice of sport and the realization of events (e.g. concerts), as well as the observation of local wildlife. As historical sites, monuments and buildings, in the city stands out the Latito Hill with the Castel of Guimarães (10th century), the Church of St. Michael (13th century), the Palace of the Dukes of Braganza (15th century) and the São Mamede Field. Also it is worth noting the historical centre of Guimarães, which was classified as World Cultural Heritage in 2001. The historic centre presents an abundant and rich architectural heritage representative of the 15th to the 19th century, where the continued use of techniques and traditional building materials allowed to conserve the medieval environment of the city. Guimarães is a city with a strong heritage, but it has managed over the years to establish a coherent link between tradition and modernity, that allowed it to have a relevant heritage and architectural image. Ultimately, Kotler *et al.* (1993) refers as an attraction of the city the city's residents. The consultation of some national and international publications shows the following references about the characteristics and nature of

Guimarães citizens: “city with its own identity, preserved in the spaces and the people” (ESCAPE.PT ^[III]). Rough Guides^[III] refers to the city as “a vibrant art scene”, which result from the fact that “more than half [of the population] have less than 30 years”, the same reference is made by Loney Planet^[IV], New York Times^[V] and Wall Street Journal^[VI]. Also it is mentioned the “patriotism of the city”, the “warrior tradition”, the “reputation of hospitality” and the “gregarious feeling” lived across town.

Guimarães ECC 2012 Brand Market

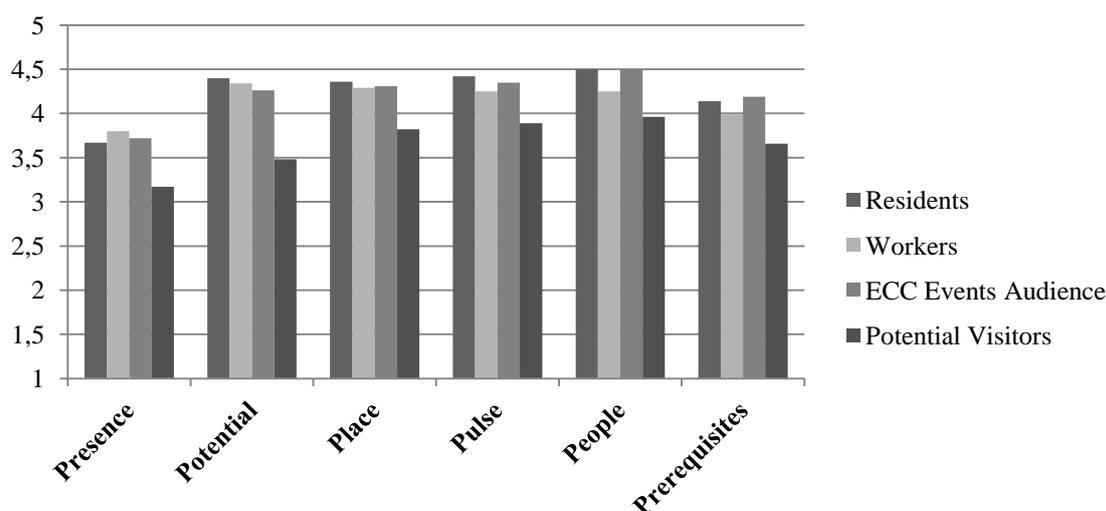
With regard to market brand, the sample used in this research consisted of 189 residents, 224 workers, 299 audience of ECC events and 226 potential visitors of the city. The majority of the respondents were female and between the ages of 25 and 64. Regarding, the respondents living in Guimarães, 52% resides in the historic city’s center, 32% outside the city and 16% in the municipality of Guimarães. The workers are connected to areas with strong contact with residents and visitors (trade and services – 45%), potential employees and investors (industry, construction and support services to industry – 46%), as well as in the area of culture and cultural production (education and artistic activities – 9%). Most of the audience of ECC events is Portuguese (85%) and resides on the north coast of Portugal. The foreign respondents (15%) are mostly from Spain, Brazil and United Kingdom. At last, most of the potential visitors of the city came from the north of Portugal.

As regards to the degree of involvement of residents and workers with the ECC, it was found that they actively participate and seek to connect with the event. About of 96% of the residents have attended one or more events of ECC, namely musical events and open performances. In relation to the workers, 68% of the respondents answered that they feel involved, particularly through the volunteer program and initiatives, which were undertaken in the areas of trade, education and vocational training. Others feel as an important element of information, dissemination and promotion of the event and the city to customers, colleagues, friends and family.

Regarding to the audience of ECC events and the potential visitors, it appears that they have a great familiarity with Guimarães. About 42% of audience of ECC events had already visited Guimarães, of these 13% the last time that they were in the city was between 1 to 5 years ago and 17.7% came to Guimarães two or more time during 2012. The majority (52.1%) comes to the city as a tourist, 62.9% think to come back again and all respondents recommend a visit to the city. Of the 226 potential visitors, 35.5% became aware of the city through previous visits and 23.6% by relatives or friends. About 96% of the respondents had already visited Guimarães, those 44.7% the last time that they were in the city was between 1 to 5 years ago and 38.1% came to Guimarães two or more time during 2012. The trips to the city were made mostly for leisure/vacation (48.9%) and/or tourism (23%), 94.7% of the visitors think to come back again and 95.6% recommend a visit to the city.

Each of the brand’s audiences has an interpretation and a different reaction to the city, producing a set of distinct images. From the analysis of data on the 6 P’s of Anholt (2006), it is noteworthy that target audiences have a positive image of Guimarães (Figure 2).

Figure 2. Overall perception of Guimarães



“People” has the highest rate and “Presence” has the lowest evaluation, denoting the excellent perception of the target audiences regarding the warmth and hospitality of city’s residents and city’s safety, and on the other hand, a less good impression of the city’s notoriety, especially at an international level.

Table 1. Perceptions about the “Presence and “People of Guimarães

	Residents	Workers	ECC Events Audience	Potential Visitors
PRESENCE	3.67	3.80	3.72	3.17
Visibility of Guimarães at a national level	3.98	4.06	4.11	3.79
Visibility of Guimarães at an international level	3.35	3.54	3.33	2.54
PEOPLE	4.50	4.25	4.50	3.96
Hospitality	4.62	4.39	4.57	3.95
Sympathy	4.62	4.41	4.60	3.96
Security	4.27	3.95	4.33	3.96

As regards to “Potential”, respondents evaluated the Guimarães potential in the following order: “place to visit”, “place to live”, “place to study” and “place to work”.

Table 2. Perceptions about the “Potential” of Guimarães

	Residents	Workers	ECC Events Audience	Potential Visitors
POTENTIAL	4.40	4.34	4.26	3.48
Place to Visit	4.84	4.74	4.82	4.38
Place to Live	4.58	4.40	4.23	3.36
Place to Study	4.30	4.22	4.19	3.11
Place to Work	3.90	4.01	3.80	3.08

Regarding, the indicators about the physical aspect of the city (“Place”), the best rated is “beauty” followed by “singularity” (in the case of residents and potential

visitors) and “architecture” (in the opinion of workers and events audience). Indicators like “weather” and “urban design” have the lowest evaluations on this dimension.

Table 3. Perceptions about the “Place”

	Residents	Workers	ECC Events Audience	Potential Visitors
PLACE	4.36	4.29	4.31	3.82
Beauty	4.80	4.72	4.66	4.15
Weather	4.01	4.10	3.78	3.55
Cleanliness	4.30	4.20	4.36	3.78
Singularity	4.53	4.25	4.47	4.02
Architecture	4.41	4.37	4.51	3.94
Urban Design	4.04	4.03	4.10	3.55
Nature/Landscape	4.42	4.33	4.32	3.78

Concerning the indicators used to measure the city’s “pulse”, the best rated are “heritage” (with about 80% of respondents rated with five points) and “culture”. On the other hand, and despite the fact that the questionnaires were conducted halfway through the year 2012, “events” has the lowest evaluation by the local community (residents and workers) and the indicators “lifestyle” and “leisure activities” have a less positive evaluation by the events audience and potential visitors. Finally, with respect to the city’s basic qualities (“Prerequisites”), “quality of mobile phone network” has the highest evaluation, while among the less positive aspects stand out the “health care service” and “public transportation” with ratings of less than four points.

Table 4. Perceptions about the “Pulse” and “Prerequisites” of Guimarães

	Residents	Workers	ECC Events Audience	Potential Visitors
PULSE	4.42	4.25	4.35	3.89
Heritage	4.87	4.80	4.84	4.66
Culture	4.52	4.38	4.51	4.24
Gastronomy	4.46	4.37	4.33	3.77
Lifestyle	4.28	4.04	4.06	3.51
Leisure Activities	4.10	3.98	4.07	3.47
Events	4.26	3.93	4.28	3.71
PREREQUISITES	4.14	3.99	4.19	3.66
Environment Quality	4.17	4.08	4.23	3.87
Accommodation	4.02	4.00	4.17	3.61
Restoration	4.25	4.21	4.24	3.76
Educational Service	4.11	3.99	4.24	3.46
Health Service	3.73	3.56	3.80	3.34
Public Transportation	3.72	3.65	3.87	3.23
Sporting Venues	4.27	4.07	4.17	3.53
Leisure Spaces	4.27	4.17	4.20	3.67
Accessibility	4.13	3.85	4.28	3.89
Quality of Mobile Network	4.53	4.25	4.59	4.06
Quality of Internet Network	4.29	4.10	4.32	3.88

Conclusion

This study focused on the analysis of Guimarães ECC 2012 brand, in terms of its identity, object and market and has provided a range of results, which reports the redefinition of the city's image, especially in view of its target audiences of ECC 2012.

When defining the identity of Guimarães ECC 2012 (question Q1), the city took advantage of its positive and consolidated image as historical city with a heritage recognized as a way to give meaning to the brand and ensure the identification by its audiences. This is reflected in the brand's graphical representation that aggregates the main symbols of the city (the walls and helmet of D. Afonso Henriques). Together the core identity and the current identity of the brand refer to the vision and mission of Guimarães ECC 2012, i.e., extending the symbolic value and image of the city to other areas (creative industries, culture). The appeal to the involvement of target audiences of Guimarães ECC 2012 is evident in the enlarged identity. Thus, we can conclude that city's identity was defined based on its unique historical and cultural value, as well as its creative and innovative potential.

In order to strengthen the city's identity, it is crucial that the appearance, infrastructures, services and attractions of the city express a consistent message. Therefore, and regarding to question Q2, it stood out the continuing investment in the preservation of the city's heritage, the enlargement of the city's cultural offer and the development of projects and educational infrastructures that enable the creation of new cultural products. The introduction of new architectural elements, cultural spaces and a university campus reinforce and support cultural city positioning. Similarly, the harmonious coexistence of these different spaces and architectural aspects give to city a singularity uncommon in medieval cities.

In terms of brand market (question Q3), we concluded that the target audiences of the Guimarães ECC 2012 brand have a positive image of Guimarães, particularly as regards to its "heritage" and "beauty". The perception of respondents in relation to indicators such as "sympathy", "hospitality", "architecture", "singularity" and "culture" is quite favourable. However, it should be noted that despite efforts in terms of communication at national and international levels, the perception of respondents about city's visibility is relatively low. As for the city's potential, it is clear of the city as "place to visit" and a less positive appreciation for the city as a "place to study" and a "place to work". Despite the city's image as a cultural city isn't yet consolidated, there is already a positive perception of its cultural aspects.

The ECC 2012 event enabled to develop a strong, unique and distinct identity and renew the pride of its citizens. Simultaneously, the event permitted to add a new life to the city, which incited a visit of "old" and "new" visitors and create the bases in terms of infrastructures and knowledge to accomplish the goal of cultural city.

The main limitation of this research is the representativeness of the results, since it isn't possible to generalize the findings to other similar cases. In the same way, it isn't possible to extrapolate the findings to the universe of the target audiences of the Guimarães ECC 2012 brand, because the study focused only on the perceptions of residents, workers, audiences of ECC events and potential visitors, leaving aside cultural institutions, partners, sponsors and European market.

Given the limitations of this study, further research might examine in greater depth the image of the city with a broader sample (e.g. sample per share) that would include all of the target audiences of the brand (local community, audience of the events, cultural institutions, partners, sponsors and European market). Another research direction would be to compare the results of this study with the results from future studies of other ECC, particularly in terms of the city's image.

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