



**DESTINATION IMAGE AND BRAND
ELEMENT FAMILIARITY AMONG
FOREIGN TOURISTS**

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ABSTRACT

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The aim of this thesis was to find out which attributes foreign tourists associated with Tampere city and how familiar they were with the visual components of the city brand during their visit in autumn 2015. In order to map the perceptions of foreign tourists a research was conducted. Both primary data and secondary data were needed. At first secondary literary sources were used to gather information about the theoretical framework used for branding and image. The fieldwork consisted of conducting a survey by using a questionnaire which a randomly picked sample group was requested to self-complete at various locations around Tampere city.

The results revealed that the image of Tampere among the sample group was mainly positive but very general without distinctive elements. Tampere was strongly associated with friendly people when the respondents could choose from ready-made answer options, but not when they were encouraged to come up with describing words on their own. Variables with impact on the answers were taken into account in the analyzing process. More respondents were familiar with the logos than the slogans of the region brand.

It is stated that the name of the region brand is connected to the industrial history of Tampere city as well as to the culture and nature the region has to offer. Among the sample group Tampere was associated with positive or neutral attributes, but its image was quite vague and without a strong link to the city's history or cultural offers. According to findings from the sample group the city has advantages but could utilize some of its strong points more to evoke a clearer image among visitors.

Keywords: destination image, destination branding, brand element familiarity

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1 INTRODUCTION

The significance of branding and image has increased greatly in the globalized 21st century. Consumers of today have an easier and faster access to more products and services than ever before. A strong brand is the key to standing out in saturated market places. This is the case not only for companies providing tangible products, but also for tourism destinations. The most visible components of a brand are its logo and slogan, and their purpose is to connect customers' minds with the quality the brand offers.

Whereas brands are created and managed by organizations, image is constructed in the minds of consumers. Image has a crucial role in the process travelers go through when choosing a travel destination. Familiarity with a destination is linked with a favorable image. Thus successful branding and a positive image go hand in hand.

Tampere is the 3rd biggest city in Finland with a rich history full of events with national and global importance. The Tampere Region Economic Development Agency Tredea launched the Tampere region brand “Tampere – All Bright!” in co-operation with operators of the area in May 2011. The brand has a vast selection of graphic elements and slogans created to market the city consistently to potential visitors, investors and residents.

This thesis explains first the definitions of a brand, image and branding and looks into the challenges, process and benefits of branding. Destination image is discussed in its own section as well as later in the analysis of research results. A survey about the image and brand element familiarity among foreign tourists was conducted from 26th of September to 15th of October 2015 in various locations around Tampere city. The results were used to analyze what things visitors associate with Tampere and how well the visual components of the city's branding campaign have reached them.

2 BRANDS, BRANDING AND IMAGE

2.1 Definitions

A brand is a combination of logos, slogans, packaging and possibly other designs which communicate a set of values and characteristics to consumers. Brands are quickly associated with certain products, places or people. Consumers distinguish and sort brands influenced partly by their personality, experiences and values. Widely known brands include Starbucks, Apple and Coca-Cola. (Kotler et al. 2006, 315.)

The term “brand” should not be confused with the term “product”. Products themselves can satisfy basic needs such as wrist watches showing time and cars taking passengers from place A to B, but brands like Rolex and Mercedes Benz are able to communicate things about consumers' lifestyle and add emotional value to the product thus affecting consumers' self-image. (Avraham & Ketter 2008, 15.) Furthermore, the biggest difference between products and brands is the fact that products are tangible whereas brands are intangible. Brands can also be seen as very vulnerable in a way, since they are adopted by the consumers who decide whether to incorporate the brand in their lifestyle or not. Brands can lose their marketplace due to changes in attitudes, values and trends.

Branding is the careful, long and often costly process of creating a unique set of designs and then marketing them to the public in a way which conveys a desired message. Branding often requires outside help from marketing experts. The aim of branding for companies is to make consumers quickly and easily to associate the benefits of the brand with its products. (Kolb 2006, 219.) Branding also creates customer loyalty and trust, and encourages repeat purchases (Berthon, Hulbert & Pitt 1999; Martin & Beaumont 2003, 5). When a company has a strong brand, the effort to market a new product requires less resources and time because the interest in a new product already exists. For customers, branding can save a lot of time during decision making. If customers trust deeply in a brand, instead of searching through an overloaded variety of products they can quickly and easily pick up exactly what they need. (Munar, Gartner, Cai 2009, 23.)

Image is a complex and broad concept, making it difficult to define. In short, an image is a mental collection of associations about something based on multiple sources of information (Kahle & Kim 2006, xv). Image is subjective, meaning it represents the changeable set of impressions one has (Wang & Pizam 2011, 131). Image and its formation are discussed more in section 2.8 “Brand image and destination image”.

2.2 Tourism destinations as brands

The World Tourism Organization UNWTO defines tourism as a “social, cultural and economic phenomenon” which occurs when people travel to “countries or places outside their usual environment for personal or business/professional purposes” (UNWTO: Understanding Tourism: Basic Glossary). Tourism has increased steadily side by side with the development of communication technology and shows no signs of slowing down. UNWTO forecasts that the tourism industry, which generated US\$ 1.5 trillion in export earnings in 2014, will see a 3-4% growth in international tourist arrivals in 2015. (UNWTO: Why tourism?)

Tourism destinations are locations which provide tourism services and in which tourism takes place. Tourism destinations offer a combination of elements such as historical sites and a rich food culture which attract visitors to take a trip there. (UNWTO: Understanding Tourism: Basic Glossary.)

Destination branding is quite new as a term, but not as a practice. Some say it dates as far back as colonial times when governments tried to make the newly conquered territories appeal to people (Avraham & Ketter 2008, 5). Recent globalization has spurred new vocabulary such as “city marketing”, “place branding” and “city branding”. Often the line between the definitions is thin, but the European Institute for Brand Management makes the distinction as follows:

In conceptual terms, there is a difference between 'city marketing' and 'city branding'. Marketing uses consumer wishes and needs as its guiding principle for the operations of an organization; in the case of branding, a chosen vision, mission and identity play that role. 'City branding' refers to the application of branding techniques to geographical locations in the

widest sense of the word. (European Institute for Brand Management. City branding: introduction.)

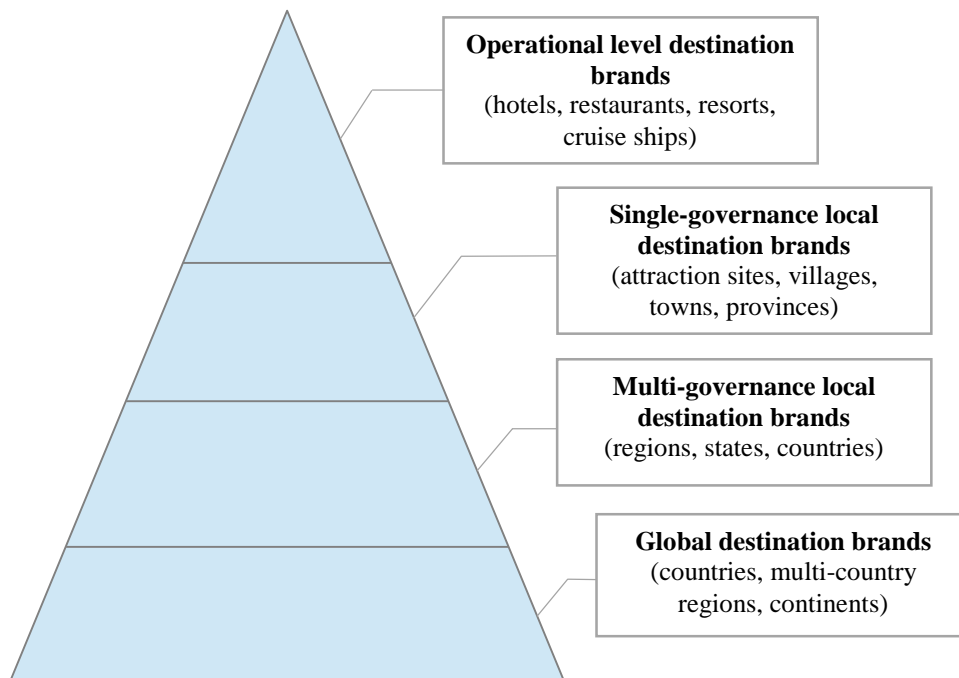


FIGURE 1. Destinations defined at multiple layers of geographical entities (Wang & Pizam 2011, 116)

Figure 1 differentiates the layers of a destination at each level and demonstrates which elements exist on them. This thesis focuses on single-governance local destination branding.

Destination branding has become crucial in the time of a heavily saturated tourism market. Due to social changes, consumers of the 21st century have more disposable income than ever before and an access to communication technology which frees them to make decisions about travelling easily and quickly. (Kolb 2006, 4.) Destinations have to market and brand themselves as uniquely as possible in order to stand out from the competition. However, destination branding is not targeted only for tourists. Cities now compete over permanent residents, investments and businesses. (Avraham & Ketter 2008, 15.)

Consumers are now aware of destinations which in the past were not even accessible. Many widely known destinations such as New York, London, Paris and Tokyo have

already established themselves as leaders for certain tourism segments, but many up-and-coming destinations are still in the process of finding their USP, *unique selling proposition*. A USP is a simple statement why the offered product/service is different in a good way from the competitors' products/services. A USP is supposed to shape the destination distinctively in the mind of the target customer group. (Avraham & Ketter 2008, 15.) A destination might have difficulties in branding itself if it does not offer any unique experiences or benefits to visitors, because then there is little content to use for branding. According to Kolb (2006, 18), destination branding answers the question "Why should I visit your city?"

2.3 Tourism destinations as products

Branding a destination differs from product branding. Places have the potential to be the world's biggest brands, but marketing and branding them is difficult because of their complex characteristics as tourist products.

Destinations as products consist of perishable, inseparable, intangible and variable elements. Perishability in tourism industry refers to for example hotel rooms which cannot be stored and sold later. This means that they are perishable. Inseparability means that the production and consumption of a tourism product occur simultaneously. The customers are required to be physically present at the place where they want to consume the tourism product. Intangibility refers to the untouchable characteristic of a tourism product, for example a service encounter. Products such as hotel rooms are tangible, touchable elements. Variability is what makes keeping tourism products consistent challenging. Variability means that in service encounters people, circumstances and the place all affect the customer experience. Every outcome can be unique due to weather, accidents, people's personality and other slightly unpredictable factors. (Kotler & Armstrong 2010, 269; The Sustainable Tourism Gateway: Glossary of Tourism Terms.)

2.4 Challenges for destination branding

Destination branding faces many challenges. As explained before, a destination as a product consists of components of which some are beyond the marketers' control. On top of this there exist numerous obstacles which marketers have to keep in mind during the branding process.

Financial matters are a big limitation especially for many smaller destinations. Despite small budgets, many have to compete with not only cities and countries but also global product brands known worldwide. Consumers of today live in a constant influx of advertisements, and are used to products praising themselves as the “best” and “cheapest”. (Morgan et al. 2002, 13-14.) Relevant solution to this dilemma is place positioning, which is explained in section 2.5 “The process of branding a destination”.

When talking about destinations, external environment is a combination of political, social, environmental, legal and economic factors. Destinations are vulnerable to all of the external factors, and losses for the tourism industry can be billions of US dollars. Recent external changes which affected tourism industries greatly include the eruption of the Eyjafjallajökull volcano in Iceland in 2010 (British Geological Survey), the earthquake and tsunami in Japan in 2011 followed by the energy accident of Fukushima (Oskin 2015) and the civil war in Syria since 2011 (Nick Thompson 2015). The tourism industry of India suffered from the rape incidents in 2013, when visits to the country dropped by 35% from January to March compared to same period of time in the previous year. (Bagri & Timmons 2013.)

Today's consumer does not only look for activities in a destination, but also things that link the consumer emotionally to the place. Holiday destinations are not places for escape anymore, but more for discovery (Morgan et al. 2002, 20). Travelers want to discover new places, new tastes and new cultures (and some destinations even claim that the travelers can discover themselves) which can become a part of the travelers' identity. However, authenticity must be kept. This is why target customer segment or segments must be chosen carefully – it is impossible for the destination to cater to everyone. In the end, destination brands exist in the minds of consumers. Emotional branding is discussed more in section 2.7 “Emotional branding and lifestyle”.

Creating a successful brand requires commitment to manage the brand. Branding is a time-consuming practice and to build a widely known and appreciated brand usually takes years. The leading company in the IT industry, Apple, was founded in 1976 but did not reach the peak of its success until the 21st century. As of September 2015, Apple holds the number one position in Forbes' list of the world's most valuable brands (Forbes 2015).

Ultimately, a brand is seen as a promise of benefits and quality. It is extremely challenging for DMOs (destination marketing organizations) to keep the promises when the product – a destination – is a constantly functioning entity of factors which operate separately. Brands are sensitive to uncontrollable elements such as changes in the external environment, which makes managing them very challenging.

2.5 The process of branding a destination

The branding process of a destination begins with careful planning. Even though branding is very much about intangibility such as ideas and concepts, destination branding absolutely needs to reflect reality. If a city promises for example an active nightlife, and the reality clashes with the expectations of visitors, the brand is not sustainable.

There are several steps in the process of branding a destination. Before starting to create logos and slogans, DMOs must make thorough investigations and analyses about the destination itself, competitors, market, image and past branding programs. These help to determine the current branding potential of the destination. (Morrison 2013, 288.) However, there is no one specific strategy which could work for all destinations because each of them is unique with different attributes and challenges (Wang & Pizam 2011, 116).

A solid start for a branding process is attaining an overview of the marketplace and the competitors. In tourism, competitors are not always the neighboring cities, states or countries. For example, destinations like Spain and Thailand providing sea, sun and sand have competitors spread on six continents. This stage should also ensure that the infrastructure (transportation, electricity etc.) and superstructure (legal structure, environmental preservation etc.) are sufficient enough in terms of satisfying basic human

needs. In the first stage DMOs also create the mission and vision for the brand and establish core values. (Morgan et al. 2002, 26; Kolb 2006, 223; Wang & Pizam 2011, 116.)

Brand mission sets a goal and communicates what is desired to be achieved through branding, why, and how. A mission statement is a short description of this. The statement should be concise and believable so that the employees have faith in it as well, because customers are able to catch signs of insincerity quickly. If the mission is developed with as many members of the organization as possible, the more people will adopt and convey it through their work. A mission is the same for all employees, and its purpose is to act as a motivator and a reminder. A brand vision's role is to specify what the ideal future of the brand is like. Vision statements focus on the future of the brand and paint pictures of what the ideal situation for the brand is in five to ten years. Visions also inspire the employees. (Pike 2008, 189; Evans 2010; DiFrisco.)

Core values are attributes which define what the destination wants to offer. The core values can be seen as a promise to the customer who experiences them through “the services, products and staff” (Saraniemi & Ahonen 2008, 2). Examples of brand core values are introduced by Pike (2008, 190) for for example Wales and New Zealand. Wales has “lyrical, sincere, confident, inviting, down to earth and warm” as its core values. For New Zealand “contemporary, sophisticated, innovative, creative, spirited and free” were chosen.

The next stage in destination branding process is creating the brand identity. Brand identity consists of the elements by which the brand can be identified: name, logo, slogan and colors. Brand identity turns the brand into a character with a personality in the mind of customers. An effective brand uses the identity to create a bond with the customers. (Wang & Pizam 2011, 122.)

Brands need the visual elements to create customer awareness, differentiation and to efficiently project the desired image of the destination. Some brands use multiple logos and slogans to market themselves differently for various target groups, but in doing so lies a risk. Branding is all about using a coherent and consistent message in order to set

up a clear, distinctive and memorable image. (Avraham & Ketter 2008, 56; Wang & Pizam 2011, 121.)

Especially country destinations use often flags as their logos. Other commonly used symbols include flowers, trees and the sun. At times, the geographical location of the destination affects the design of the logo. In a study of logos, Avraham found that towns in Israel located near water tend to use for example waves and boats as symbols in their logos. (Avraham & Ketter 2008, 56; Wang & Pizam 2011, 121.) A good example of a long-lasting and nearly unchanged destination brand logo is New York City's "I ♥ New York", which was first used in 1977 (New York State Education Department 2013).

The purpose of a slogan is to deliver a short and concise message about the destination. It should condense and summarize the branding campaign into a phrase. The slogan should carry a unique tone and connotation, thus using words such as "special" and "different" do not stand out distinctively among competition anymore. The slogan should also include significance and communicate about the core values of the destination. Some examples of slogans are Spain's "Everything Under the Sun" and Malaysia's "Malaysia – Truly Asia". (Avraham & Ketter 2008, 57-58; Wang & Pizam 2011, 122.) The latter was the main key in Malaysia's tourism advertising campaign which launched in 2000, increased the arrivals of international tourists significantly and won several industry awards (Pultar 2014, 92).

The last step in the planning stage is positioning the destination brand. According to Kolb (2006, 228), the difference between branding and positioning lies in the fact that branding projects an image, whereas positioning refers to the distinction the consumer makes between products. The focus of place positioning is to help the potential target customer to make a differentiation about the marketed destination in their mind. Earlier mentioned USPs – as well as other strategies – are used as a tool in influencing customers' image about destinations. Positioning in practice means finding the unique characteristics of a city and highlighting them in branding and marketing. A destination can position itself as having for example an exclusive service or tourist attraction. For place positioning to work it is important to make research about the competing places and focus on the positive attributes the destination has compared to the competitors. (Wang & Pizam 2011, 119.)

On top of USPs and positioning, a point which marketers can take advantage of, is clichés. Even though destinations usually dislike the stereotypes linked to them, clichés can work as lures hooking potential visitors to pay attention. To avoid pushing a mere stereotype for the audience, it is important to reshape and add more details to the clichéd identity which then gains complexity to keep the target customers interested. (Morgan et al. 2002, 15.)

Once the planning stage of a destination brand is completed, the brand is launched and introduced. This part is the first step in building brand recognition and awareness. Launching of a brand often takes place at a launching event to which DMOs invite mainly members of media and the tourism industry. After the launch begins implementation. Implementing the brand means bringing it into life through visual and verbal communication. Earlier mentioned logos and slogans are the biggest part of the implementation. These designs are used consistently in brochures, websites, commercials and other tools of advertising to market the brand. This stage starts to connect the minds of potential customers with the image of the destination. (Morgan et al. 2002, 26; Roll 2006, 112.)

The last stage of the branding process is monitoring and evaluating the campaign. This makes the branding process ongoing as long as the branding campaign is functioning.

2.6 Benefits of branding

In this thesis cities are discussed in the context of tourism products. However, cities exist ultimately to cater to the needs of their citizens. Providing necessities such as sufficient infrastructure and public safety should be top priorities of any place. Destination branding and developing the tourism services of a city should be in balance with these priorities. The developments should benefit the residents of the city.

If a city is in a situation where the development of its tourism sector is reasonable, the benefits a city and its residents can gain through branding are (Kolb 2006, 2):

- Increased tax revenues to maintain the public services and infrastructure

- Visitors who might become permanent residents
- New businesses to develop the economy

Destination branding offers a chance to stand out from the competition and attract customers and investments with less effort. The tourism market of the 21st century is saturated with similar concepts and destinations. Branding has become not only beneficial but also a means of survival in the market place. (Avraham & Ketter 2008, 16.)

From a customer's point of view, branding offers security. A successful brand evokes trust that it will deliver high quality services and/or products. This plays an important role especially in the field of tourism. Since a tourism product has to be consumed at the location of the product but it cannot be tested before purchasing, it is an economical, physical, social and even a psychological risk to customers. Customers have no way of knowing whether the product will meet their expectations or not. A strong brand is a sign of reduced risks. Customers can assume and trust the brand to deliver the quality it promises. (Wang & Pizam 2011, 122-123.)

Branding can be a way to escape a negative image created by one-sided media coverage or an image of the past which has since changed and developed. (Avraham & Ketter 2008, 16). An example destination of the latter is South Korea.

The image change of South Korea

South Korea was still suffering economically in the 1960s from the aftermath of the Korean War. Income per person was in similar numbers with the poorest countries of Africa. (The Economist 2011.) However, only 66 years after its establishment the country welcomed 14.2 million international tourist arrivals in 2014, increasing its arrivals by over 12 million from 1993, and by over six million from 2010. (Korea Tourism Organization, World Tourism Organization: Tourism Highlights 2015.) South Korea has experienced an enormous economic growth spurt in the past four decades and enjoys now a place in the list of 15 largest economies in the world (Forbes 2014).

A little over a decade ago in 2002 the Korea Culture and Content Agency was established to promote the tool that has given South Korea its current image as a trend setter: soft power. Korea's cultural exports were harnessed to help economic growth. (Steinberg 2010, 255.) Korean-American journalist and author Euny Hong describes that South Korea's popular culture of the mid-80s was still censored and boring in her book "The Birth of Korean Cool". In the course of the next six years South Korea faced one of the quickest phases of economic development in its history. (The Economist 2014.)

The early stages of the "Korean wave" (or *hallyu* in Korean), which refers to the spreading of Korean popular culture and other exports such as video games, cars and mobile phones, started in China in the end of the 1990s and expanded to Japan shortly after. The amount of television program exports saw an increase of over US\$ 145 million between 1995 and 2007 (Jin 2012). In 2005 the Korean government supported the pop music industry by US\$ 1 billion (The Economist 2014). Korean music, television dramas, films, cosmetics and fashion are currently sweeping over Asia, but the Americas and Europe have had their taste of hallyu as well. 2011 marked as the year when Korean pop artists held concerts in France, Germany, Spain, Great Britain, Brazil, and the United States. (Korea.net) Kpop, a nickname for Korean pop music, received the most global attention yet in 2012 with Korean singer Psy's song *Gangnam Style*. The music video for the song is the most viewed video in the history of the social media website YouTube with over 2 billion views. By the same year Korea's ministry of culture, sport and tourism "estimated hallyu's economic asset value at US\$ 83.2 billion, of which 5.26 billion was thought to be attributable to its music industry". (Leong 2014.)

2.7 Emotional branding and lifestyle

Destination brands should communicate both rational (head) and emotional (heart) benefits to potential customers. Rational benefits are mostly tangible elements the tourist is able to encounter at the destination, for instance unspoiled nature and unique, local festivals. However, destination branding often focuses mainly on the emotional benefits of branding which are mostly the feelings a traveler can gain by visiting, for example relaxation and fulfillment. (Morgan et al. 2002, 34-35.) In the words of Morgan et al., "The battle for consumers in tomorrow's destination marketplace will be fought not over

price but over hearts and minds – and this is where we move into the realm of branding” (2002, 12).

Emotional branding refers to the practice of building a brand around a particular lifestyle, a destination’s choice communicates about the tourist's identity, particularly lifestyle and values. By going to a specific destination tourists express who they are. This is connected to the reason people purchase souvenirs; they work as a physical evidence of the visited place and when they are put on display at home, others can see bits of the traveler’s personality. (Kolb 2006, 220, 225.)

Tourists of today search for destinations which “are rich in emotional appeal, have great conversational value and hold high anticipation for potential tourists” (Morgan et al. 2002, 23). So-called “brand winner” places, like well-established cities such as London and Paris, have high emotional pull and celebrity value. Figure 2 demonstrates the positioning of certain destinations on the positioning map based on their emotional pull and celebrity value. Celebrity value refers to the status a tourist obtains from visiting a destination. (Kolb 2006, 226.) However, how customers view a destination brand is connected to their individual interests and experiences. People who value clean nature and tranquility might not have big metropolitans in their travelling “shopping list”. (Morgan et al. 2002, 23.)

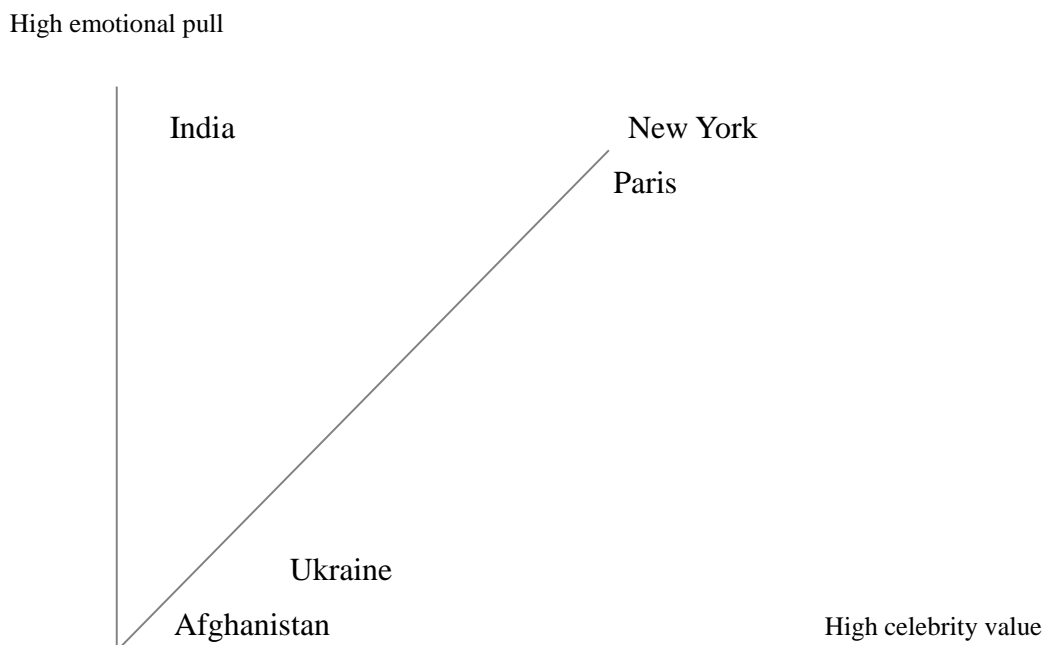


FIGURE 2. The destination brand positioning map (Morgan et al. 2002, 24)

2.8 Brand image and destination image

Brand identity is the character and personality of a brand which is created within an organization. It is a representation of how the organization wishes customers would perceive the brand. Brand image is how the customers actually distinguish the brand. (Pike 2008, 185.)

Brand image is crucial because brands are “an infinitely renewable resource” (Morgan et al. 2002, 45) which means that as long as a brand is managed well, it does the marketing for a product itself. The relationship between the brand and customers has to be maintained for the brand to keep the wanted value inside the customers' mind.

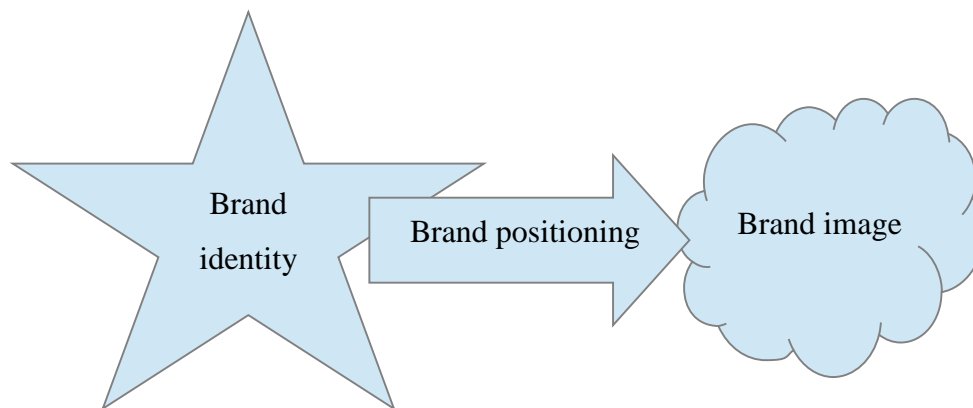


FIGURE 3. Brand positioning is the interface between brand identity and brand image (Pike 2008, 179)

The term destination image (DI) emerged for the first time in the 1970s, and has since become an important concept for DMOs. Travelers use mental images to differentiate destinations of which they have only little knowledge. DMOs do not have much control over what kinds of images are formed in potential customers' mind because the information on which they base their image of a destination is derived from multiple sources. However, DMOs should be very concerned about the image of the destination (and that of competing destinations) since it plays a crucial part in the process customers go through when picking a travel destination. A DI is more a tourist-based image than marketer-based, and the customers' perception of the destination is “strategically more important than what a marketer knows about the destination” (Ahmed 1991, 25; Li &

Volgelsong 2006; after Wang & Pizam 2011, 131). Moreover, if a destination wishes to attract new residents and investments, the role of DI cannot be overlooked. (Wang & Pizam 2011, 130.)

DI is difficult to analyze with the help of traditional conceptual frameworks due to its complexity. Various definitions have been offered, but it has also been acknowledged that to present assessments of a DI, specific conceptual frameworks must be developed. Below is a summary of few.

Boulding (1956) states four components of which a DI is composed of:

1. Cognitive (what one knows about the place);
2. Affective (how one feels about the place);
3. Evaluative (how one evaluates the place or its residents);
4. Behavioral (whether one considers immigrating to/working in/visiting/investing in a certain place) (Avraham & Ketter 2008, 20).

Gallarza et al (2002) offered also a list of four characteristics representing the essence of a DI. First on the list is the complexity of a DI; it is agreed that no clear and consistent definition exists yet. Secondly is listed the characteristic of a DI being a multiple ensemble; it consists of diverse features and its formation happens with the help of interrelated sources. DI's relativistic attributes refer to it being a subjective construct which varies from person to person and differs especially between a local resident and a tourist. Lastly the dynamic feature of a DI means that a DI can change in time, for example through multiple visits or permanent settling in the city. (Wang & Pizam 2011, 131.)

The three continuum model presented by Echtner and Richie (1991) suggests that a DI consists of three dimensions: attribute-holistic, functional-psychological and common-unique. Gartner (1986) offered a definition of an attribute-based image as “one's perception of attributes or activities available at a destination”. The definition for a holistic image by Kotler et al. (1993) is “the sum of beliefs, ideas and impressions that people have of a place”. Functional attributes of an image can be observed and measured directly, whereas the psychological attributes are intangible. The last continuum handles common and unique image attributes. The common attributes are factors by which all destinations can be evaluated, for example safety, quality of service, transportation and infrastructure. The unique attributes are things which can be found only in the specific

destination, for example Taj Mahal in India and The Great Wall of China. Unique attributes can also be psychological, a common example being the image of romanticism in Paris, France. (Wang & Pizam 2011, 131-140.)

The assessment of a DI is essential for finding out the best methods for the positioning and promotion of a destination. Surveys can be used to measure a DI. Unstructured (open-ended) surveys use questions to which respondents answer without ready-made answers. These questions enable respondents to answer without bias since the questions do not lead the respondents towards a certain reply. An example of an open-ended question is “Name a building that comes into your mind first when you think of New York”. When analyzing answers to the questions like this, attention should be brought to the amount of the most common answers and the order in which they are mentioned. Structured (close-ended) surveys offer ready-made answers from which respondents choose. Structured surveys are convenient for quickly analyzing for example tourists' satisfaction with a destination or service. These surveys usually use the Likert scale. The scale measures attitudes towards something with answer options ranging from one extremity to another, which gives the person questioning an opportunity to measure the different levels of opinions. (Avraham & Ketter 2008, 21-22; SurveyMonkey.) The tools to measure a DI are discussed also later in section 4.2 which explains research survey terminology.

Destination image formation

As mentioned before in this thesis, the controlling of a DI is partly out of DMOs hands. It is crucial to understand the combination of sources from which a DI is formed. This gives DMOs a tool to analyze their marketing tactics. (Wang & Pizam 2011, 139.)

Gunn (1988) suggested that an image is formed at two levels. On organic level persons form an image based on their own experiences (a visit to the destination). On induced level the information is directed at an individual by marketers through advertising. People start often to encounter advertisements as they begin to plan a holiday. (Pike 2008, 205; Di Marino 2010, 4.)

A study by Gartner (1993) offers a typology (table 1) of great detail. Gartner lists eight information sources which affect a DI and states that they can be differentiated by their credibility, power to penetrate the market and costs. The sources can also be divided into two categories based on how much the destination promoters have control over them. Overtly and covertly induced sources are fully or partially controlled by the promoters whereas autonomous and organic sources are much more difficult to influence. (Wang & Pizam 2011, 139.)

TABLE 1. Gartner's typology of sources which form a destination image (Gartner, 1993; Wang & Pizam 2011, 140)

Information sources	Description	Examples
Overt induced I	Traditional advertising	Radio, television, print media, brochures
Overt induced II	External sources for marketing a destination	Travelling agencies, tour operators
Covert induced I	Widely known people paid to promote a destination	Celebrities, athletes
Covert induced II	Sources which seem unbiased but are influenced by marketers to endorse a destination	Travel writers
Autonomous	Independent sources	News, documentaries, books, movies
Unsolicited organic	Individuals with knowledge of a destination providing unrequested information	Voluntary conversations with friends or colleagues
Solicited organic	Individuals with knowledge of a destination providing explicitly requested information	Word-of-mouth information from friends or family
Organic	Personal experience	Visit(s) to the destination

Baloglu and McCleary (1999) state that how people feel about a place plays also an important role in the formation of a DI. On top of cognitive components (organic or induced information and knowledge about a place) the affective factors – favorable, unfavorable or neutral feelings a person has towards an object – are the most influential in image formation. The authors also offered a concept of “relative images” which are

based on comparisons between several competing destinations. By doing this the strengths and weaknesses as well as the distinct competitive advantages of a place can be pinpointed. (Di Marino 2010, 5.)

People's past experiences are one influential factor in the formation of a DI. According to Laws (1995), the perception of tourists with previous experience of other destinations is influenced by the comparisons they make between the destinations' services, facilities and attractions. (Di Marino 2010, 5.)

One of the most efficient and modern tools influencing a DI in today's technology filled, fast paced society is social media. Social media outlets such as photo and video-sharing service Instagram (300 million users as of December 2014), which concentrate on sharing user content in real time, are able to offer audiovisual experiences from customers' point of view and let users exchange knowledge globally. Social media enables the immediate sharing of one's participation in tourism products; tours, hotels, attractions et cetera. (Sigala, Christou & Gretzel 2012, 12; Blake 2014.)

In spite of DMOs using a large sum of their branding and marketing campaign budgets on traditional advertising such as print media and brochures, studies by Beerli and Martín (2004), Mercille (2005) and Govers et al. (2007) found it to be one of the least effective information sources to affect a DI. All three studies have autonomous sources in common as a source which is mentioned to have had a positive effect on a DI. Studies like the three mentioned above are important in providing stakeholders and DMOs with transparent information about the effectiveness of branding and marketing efforts. (Wang & Pizam 2011, 140.)

When analyzing a DI, the context in which tourists travel has to be taken into consideration. How a traveler perceives a destination is directly connected with the travel situation; time, location and type of the trip. For example France would be viewed differently by travelers searching for a romantic getaway and by travelers interested in sustainable tourism. (Pike 2008, 214.)

Di Marino (2010) summarizes the factors affecting an individual's destination image in a table which divides the factors into two categories: outside factors and inside factors (table 2).

TABLE 2. Factors affecting image formation (Di Marino 2010, 7)

Outside factors	Inside factors
<ul style="list-style-type: none"> • Natural & cultural attractions of the destination • Political, economic and technological environment • Quality of products and services • Satisfaction during the travel experience • Intermediaries • Information at the tourism destination • Social (word of mouth, phone calls) • Weather • Presence of a brand • Media & Internet • Marketing activities and advertising • Postcards and travel brochures • Movies • Events 	<ul style="list-style-type: none"> • Geographic origin • Social and cultural environment • Character • Motivation and expectations • Personal feeling (favorable vs. unfavorable) • Perceived risks • Familiarity with a destination • Previous experience in the destination • Compared to previous travel experiences in other destinations • Lack of information

3 HISTORY, PRESENT AND BRAND OF TAMPERE CITY

3.1 History of Tampere city

The history of Tampere is rich and full of events holding significance nationally and globally. Tampere received its first citizens in the year 600 and started to develop to become an important center of trade from 1200. The benefits of the hydropower-providing Tammerkoski rapid which connects two lakes, Näsijärvi and Pyhäjärvi, were taken into account quickly. The city of Tampere was founded officially in 1779 by the monarch of Sweden, Gustav III. At this time Tampere had under 200 residents. (Tampere.fi)

Tampere started to develop as the first industrial city of Finland in 1820. The most important industrial factory was the Finlayson cotton factory which was established by Scottish James Finlayson. By 1870, Finlayson employed every 4th industrial worker in Finland. It was the biggest industrial place of business in the Nordic countries until 1920, and its workers identified themselves strongly with the company. (Finlaysoninalue.fi)

From 1850 onwards other industries such as metal, shoe and wood processing industries grew. The industrialization of Tampere had an effect on the city in many ways; the number of residents grew to 35 000 by the start of the 20th century, and the red brick factories and long chimneys became its signature characteristics for decades onward. (Tampere.fi)

The industrial development of Tampere required a high level of technical know-how. The city continued treasuring skills in technology even after the old industries slowly died out after the World War II. Tampere got its first universities in the 1960s and became slowly the center of modern technology with mechanical engineering, medical technology, information technology and journalism as its strongest fields. (Tampere.fi)

Tampere became known not only for its factories but for its selection of cultural activities as well. The workers' associations of the factories established numerous marching bands, choirs and acting clubs, and started to organize dances in the small Viikinsaari Island in

the 1930s. The orchestra of Tampere was founded in 1929. After the Second World War Finland's top lyricists and prosaists were said to hail from Tampere. (Koskesta voimaa.)

TABLE 3. A compressed list of nationally and globally significant events in Tampere (Tampere.fi)

Year	Event
1837	Finland's first modern industrial building is built (Finlayson)
1843	Finland's first papermaking machine is built (Frenckell)
1882	Nordic countries' first electric light is lit
1923	Finland's first radio show is broadcasted
1974	The world's first NMT-phone call is made
1984	The world's first biodegradable implant is made
1991	The world's first GSM-phone call is made
1995	The world's first walking forest machine is made
1996	The world's first communicator is released (Personal Digital Assistant, Nokia)

3.2 Tampere now

Tampere is the 3rd biggest city in Finland with a bit over 220 000 residents (as of December 2014). 164,6 square kilometers of the city's total area of 689,6 square kilometers consist of water. The distance between the capital city Helsinki and Tampere is 176 kilometers by highway. Tampere has seven neighboring cities: Ylöjärvi, Nokia, Pirkkala, Lempäälä, Kangasala, Orivesi and Ruovesi. (Tampere.fi)

In the beginning of 2014 Tampere had the second most domestic travelers in Finland and fifth most foreign travelers. In the summer of the same year the amount of domestic travelers decreased but the amount of foreign travelers increased by 7%, but this number was still greatly affected by the 20% decrease in the number of Russian tourists. Out of all the trips made between January and August 2014, 55% were leisure trips and 38% business trips. 7900 people participated in international congresses. The accommodation capacity of Tampere became almost 6500 after the Sokos hotel Tornio was opened in October 2014. The Tampere Region Economic Development Agency Tredea stated that

increasing the foreign travelers' length of stay was clearly a challenge for Tampere city's tourism, as they only stayed in the city for an average of a bit over three days in 2013. (Tredea)

As of October 2015, users of the international tourism service website TripAdvisor have ranked Pyynikki Park and Observation Tower as the most attractive out of 59 attractions in the category of activities in Tampere. Museum Center Vapriikki comes second and Särkänniemi Adventure Park third. The official tourism website of Tampere, Visittampere.fi, lists “city festivals, a unique selection of theaters, and sports and park events” as activities with a pull-factor in Tampere. Other activities and attractions such as public saunas, paddling and trekking are listed, too. The city is described to be “a perfect mix of nature in the city, amusement and cultural events”. (Visittampere.fi.)

3.3 Tampere – All Bright!

The brand of Tampere region, “Tampere – All Bright!,” was launched on 19th of May in 2011. The Tampere Region Economic Development Agency Tredea describes Tampere as a “brave, open-minded, laid-back and inspiring area – –”. The official website of the region brand lists “courageous, open-minded, relaxed and inspiring” among the attributes people relate strongly to the Tampere region. The region's attractive pull factors are told to be “– – forests and lakes, universities, cultural events and down to earth people with a unique sense of humor.” The marketing channels are online channels, a tourist information center, printed products, campaigns, trade shows, workshops and public relations. The brand was created in co-operation with Tredea, marketing communication specialists and representatives from over 50 organizations. (Tredea, Tamperebrand.fi)

Tampere – All Bright! has two logos, several graphics, banners and videos and seven slogans in English. The color theme consists of four colors: green, blue, yellow and purple. Green represents the tourism section of Tampere (Visit), blue business (Invest), yellow living (Live) and purple is also for business (Innovate). (Tamperebrand.fi)

The meaning of the brand name All Bright! is not explained in English by Tredea on the Operation-section of the organization's website, but it mentions in Finnish that citizens of

Tampere live in “– – an area which is filled with bright (välkky) people – –”. Tamperebrand.fi states in English that the brand message “works as an umbrella with all kinds of bright things under it”. A look around Tredea's newsletters reveals a blog post stating the following.

– – “All Bright!” that stands for high quality of life, clean and unspoilt nature, and the regional players’ ability to create something new.

The “All Bright!” slogan stems from a strong historical background: Tampere is known as the birthplace of the Finnish industry, and the city continues to be a forerunner in several fields of science and technology.

It also refers to a lively region rich in culture, where residents enjoy their smoothly-running and safe everyday life. The pristine nature is at everyone’s reach. (Tredea)

The purpose and aim of the All Bright! brand is to attract tourists, investments and international professionals to Tampere and to improve the opportunities for business operations in the region. The All Bright! brand acts as a frame and vision for all the marketing activities in Tampere and is encouraged to be used freely among businesses and other operators in the area. (Tredea.)

Tredea had five main operations for the year 2015 of which three relevant to this thesis are listed in the following:

1. Online and social media (Visittampere.fi, Facebook, Twitter, Instagram and V Kontakte (for Russian-speaking users)

Target customer groups: Domestic and foreign tourists planning a trip to Tampere or tourists who have already booked their trip, international users of social media.

Objectives: To introduce the interesting selection of tourism services Tampere has to offer in three languages (Finnish, English, Russian), to improve the recognizability of Tampere as a tourist destination, to encourage people to travel and invest in the Tampere Region. On top of the listed social media services, information about tourism is spread also on the online calendar for activities and events in Tampere (Tapahtumakalenteri) and on the online magazine Tampere – All Bright! Magazine.

2. Target country: Russia (Fontanka.fi)

Target customer group: Russian-speaking readers of the news site Fontanka who are interested in topics related to Finland as well as tourism in Finland.

Objectives: To present the selection of tourism services in the Tampere Region in a way that interests Russian customers, to make Tampere more known in Russia and to encourage visits to the area.

Procedures: 1-2 blog posts a week about tourism in Tampere.

Tourism in Tampere is also marketed on other online sites. Brochures focused on the tourism services targeted at Russian customers are distributed at the border, visa issuing center, travel agencies in St. Petersburg, tourist information centers and attractions in the Tampere Region and online. Marketing for tour operators is done at fairs and visits to travel agencies in Russia.

3. Target country: Great Britain and German-speaking central Europe

Target customer group: International tour operators selling products of Finland.

Objectives: To introduce the selection of tourism services and tangible products in the Tampere Region, to spark interest towards the Tampere Region in tour operators, to get tourism products from the Tampere Region on sale internationally, to network.

Procedures: Independent tourism companies should provide their own material in English for distribution at tourism fairs.

Tampere is also marketed for tour operators selling Finnish tourism products in Great Britain and German-speaking central Europe, as well as to various media outlets (lifestyle magazines, newspapers, blogs etc.) located in the same areas, and trips to Finland for both customer groups are organized every year with Visit Finland.

Tourism marketing had five main themes for the year 2015 which were Urban Nature (cottages, activities in the nature, beaches, forests, picking up berries and mushrooms), Family Fun (Särkänniemi amusement park, Moomin museum, spas, playgrounds, children's events, museums), Cultural Beat (32 annual festivals, hundreds of park and street events free of charge, big sports events and stadium concerts), Bright Living (diverse services, student-friendly city, street culture) and Groups & Congresses (the biggest congress center in the Nordic countries).

4 RESEARCH

4.1 Preface

The author of this thesis was an exchange student and after the studies an intern in a small Japanese city called Beppu from September 2014 to August 2015. The city of Beppu is very famous in Japan for its hot springs and utilizes its strengths in its marketing. People seemed to associate certain things very strongly with Beppu and the author started to wonder if this was the case with her home town Tampere as well. Regions in Japan in general tend to highlight something that is thought to be unique to them, for example food, festivals and attractions. Local delicacies are often quite famous nationwide, such as grilled cow tongue from Miyagi prefecture and Hakata noodles from Fukuoka. (Japan National Tourism Organization, JapanTravel.com, japan-guide.com.)

Tampere region launched its brand All Bright! in 2011. The brand was “– – built especially for international marketing” (Tredea). As the author of this thesis familiarized herself more with branding and the formation of a destination image, she became interested in finding out if the branding campaign of Tampere was consistent and had reached foreign tourists visiting Tampere city, and if they associated the same attributes with the city as Tredea's marketing plan. The focus area was cropped to Tampere city instead of the Tampere region since the city area is the main destination for tourists.

The number of destination image studies has increased steadily in the past few decades, but not many have been conducted about Tampere city yet. The author of this thesis acknowledges her inexperience with destination image research but is certain that this thesis can serve as a comparable material or a pre-investigation if more researches about Tampere city's image and brand were to be made in the future.

4.2 Definitions

Research helps to discover previously unknown information and gives new insights to discussion. Research can also help people to “understand, explain or predict things that are of interest” (Brunt 1997, 1). Research is crucial for the constantly changing tourism market; it is a way of keeping up with the shifts in customer behavior and preferences, popularity and trends (Veal 2006, 4).

Surveys are a common method used to collect data in the tourism industry, especially about tourists and their activities. Often the needed data are collected from a sample of the target group. Even if surveying the whole population would give the most accurate results, it is impractical and costly. Thus smaller proportions are used. Sample surveys are usually implemented using questionnaires or interviews. The sample groups are assumed to hold the same characteristics as the large group from which they come.

Surveys are useful in multiple ways. They can measure customer satisfaction, state a company's current position or even help in marketing; a survey about an upcoming product or service spreads awareness and information about them. (Brunt 1997, 4, 6.)

The tourism industry uses a lot of statistical information in its analyses. Quantitative information consists of numerical evidence used to test hypotheses. For the results to be reliable, usually quite a big a sample group is needed. Quantitative surveys are a practical method for the tourism industry to collect information about the respondents and their knowledge, experiences and opinions. Quantitative surveys have usually identical, close-ended questions which are easy to convert into statistical data on computer.

The qualitative research method focuses on collecting in-depth information about a small sample and the answers are not presented in numerical form. The questions are open-ended with little guidance about how the respondents should answer. Techniques used to collect qualitative data are for example interviews and participant observation. (Brunt 1997, 16-17.)

A combination of quantitative and qualitative methods measure together the various components of a destination image; the attribute-holistic, functional-psychological and common-unique.

New information is referred to as primary data in research. Primary data is collected when specific information about something previously not researched is needed. In tourism, primary data is collected by using for example questionnaires at tourist attractions to ask visitors' opinions about the site. Even though the focus of the research is on primary data, using information from already existing sources is usually necessary. This information is called secondary data and it can be in the form of statistics, records and so on. (Brunt 1997, 18; Veal 2006, 39.)

4.3 Research questions

The objective of the research conducted for this thesis was to determine the image and brand element familiarity of Tampere city among foreign tourists who visited Tampere city in the time span between 26th of September and 15th of October 2015. Respondents were asked to write down attributes they associated with Tampere city at the time of questioning. The listed things were analyzed to determine the image of the city in autumn 2015. The respondents were also questioned about the visual brand elements of Tampere. The questions about the brand of Tampere focused mainly on determining how familiar the respondents were with the brand's logos and slogans. These answers were used to analyze how well the branding campaign's visual elements, which act as the face of the brand identity, reach foreign visitors.

4.4 Research process

Before collecting primary data, literary and online sources were used to gain information about the practice of branding and how a destination image is formed. The gathered information was used to create questionnaires which were to be distributed to a sample group. After a discussion with the author's thesis supervisor the adequate number of respondents was set to near 100 people.

The sample group of this survey consisted of randomly approached foreign tourists at various locations around Tampere city from 26th of September to 15th of October 2015. The locations were the Pynikki observation tower, the Central Square, the railway station, the front of the department store Stockmann, Verkatehtaankatu and Koskipuisto. After confirming that the respondents were foreign tourists they were asked to self-complete a three-page survey questionnaire which would help to determine the image of Tampere city and disclose how familiar tourists were with the visual elements of the All Bright! branding campaign. The author of this thesis decided on the self-completion method for efficiency reasons; more than one respondent at a time could fill in the survey questionnaire. However, the author completed the survey by interviewing some of the respondents due to their request. Minor amendments to the questionnaire were made after about a week the surveying process had begun to improve the accuracy of responses.

After the completion of primary data collecting the number of responses was counted. The whole amount of responses was 94 of which 11 had to be rejected. The rejected questionnaires were either lacking too much of the required information, or were filled out by exchange students residing in Tampere city for one or two semesters, thus not fitting into the target group. It is interesting to see how some exchange students identified themselves as tourists. However, for this thesis the author decided to leave out exchange students from the target group as their motivations to come to Tampere are not always related to the city itself. For example, if a foreign student wants to study in Finland but his/her university does not have a partnership with other Finnish universities than those located in Tampere, the student might choose Tampere solely for that reason. Secondly, this thesis focuses on the beliefs and impressions tourists have on Tampere. The life of exchange students is more comparable to that of the local residents since they more or less adapt to the local culture and thus their image of Tampere becomes less superficial. Furthermore, exchange students' motivational factors to stay in Tampere are linked to their studies; in order to benefit from their stay in Tampere they are required to abide to previously agreed terms between them, the sending organization and the receiving organization. The author of this thesis acknowledges that business travelers do not always have the chance to decide their travel destination either. However, business travelers usually spend similar amount of time in a destination as leisure tourists and use similar tourism products such as hotels. Sometimes business travelers' families accompany them to trips which gives them an agenda to spend time in destinations engaging in leisure

activities as well. Lastly, marketing of Tampere has not been directed at exchange students whereas business travelers can be found in the list of target customers.

4.5 Survey data and analysis

The questionnaire survey used for collecting primary data for this thesis used both quantitative and qualitative methods. According to Echtner and Ritchie (1993), the combination of close-ended and open-ended questions is needed to fully measure a DI. Both types of questions together capture all the dimensions of the three continuum model. (Di Marino 2010, 9.)

Questions in quantitative method were used to collect:

- categorical data: respondents' gender, nationality, purpose of visit, services/media used before booking the trip, possible previous experiences of seeing the logos and/or slogans
- ordinal data: how respondents associated the listed things with Tampere city on a scale consisting of answer options "Strongly disagree", "Somewhat disagree", "I don't know", "Somewhat agree" and "Strongly agree"
- cardinal data: respondents' age, length of stay and number of previous visits to Tampere

Questions in a qualitative form focused on mapping the holistic components of Tampere city's image. Open-ended questions give respondents more freedom to express themselves as the answer options are not limited. Respondents were asked to list adjectives, places/buildings and products/services that first came into their minds. The respondents were also asked if they had bought souvenirs in Tampere. This question is related to the section 2.7 "Emotional branding and lifestyle". The question analyzed whether there exists a product in Tampere that tourists favor for buying as a souvenir.

Section 4.5.1 presents the respondents' background variables which, however, according to Di Marino (2010, 11) do not influence destination image formation. The total number

of respondents was 83. The percentages were calculated from the valid (filled) responses. Blank responses were ignored.

4.5.1 The sample group

People aged 20-29 formed the biggest group of the respondents, 53%.

Age group	Number of respondents
20 – 29	44
50 – 59	13
40 – 49	11
30 – 39	8
60 – 69	3
10 – 19	2
Unknown (blank)	2
Total	83

40 (48%) of the respondents were male and 43 (52%) female. The nationality group with the largest amount of respondents was Germans with 19 respondents (23%). Chinese respondents were the second largest group with eight respondents and Spanish respondents third largest group with six respondents.

Nationality	Number of respondents
-------------	-----------------------

German	19
Chinese	8
Spanish	6
French	4
British	4
Italian	4
Swiss	4
Korean	4
Japanese	3
Dutch	3
Australian	3
Indian	3
Israeli	2
Austrian	2
Turkish	2
Canadian	2
Lithuanian	1
Ukrainian	1
American	1
Hongkongese	1
Czech	1
Filipino	1
Estonian	1
Iranian	1
Portuguese	1
Unknown (blank)	1
Total	83

As mentioned earlier in this thesis, the tourists' short length of stay in Tampere is one of the city's biggest challenges tourism-wise.

Length of stay	Number of respondents
Under 24 hours	32
1-3 days	24
4-7 days	21
More than a week	6
Total	83

4.5.2 Tourist profile

The following sections address the inside and outside factors of the tourists which affect their image of a destination. The majority of the respondents, 54 (65%), were in Tampere for tourism purposes. This is one of the inside factors which affect a tourist's destination image. The purpose of the visit is linked to the expectations a visitor has of a destination.

Purpose of visit	Number of respondents
Leisure	54
Business	16
Visiting family or friends	9
Other	Research (1), Study (1), Art exhibition (1), Work (1)
Total	83

Travelers visiting Tampere for the first time formed the biggest group of the respondents, 79%. This means that most of the respondents evaluated Tampere without a previous experience of visiting the city. Only 21% of the respondents were familiar with Tampere city.

**Number of previous visits
to Tampere****Number of respondents**

None	64
1 – 2	10
3 – 5	4
More than 5	3
Unknown (blank)	2
Total	83

Respondents were asked to tick as many services/media as they had used to search information about Tampere before booking their trip to the city. TripAdvisor turned out to be the most used service/media with 29 (22%) responses. TripAdvisor stands out as a tourism feedback platform because it allows customers to leave comments and rank not only accommodation facilities but also attractions. Positive reviews can build up anticipation towards the top attractions. It is a convenient service for people who are planning their trip online to a destination they have not visited before. Online sources counted as 82% of the total services/media used.

Service/media	Number of responses
TripAdvisor	29
Booking.com	20
Visittampere.fi	19
Facebook	11
Instagram	8
A travel magazine	8
YouTube	7
Twitter	2
A travel agency	1
Other	Blogs (3), Google (4), Friend (4), AirBnB (1), None (1), Lonely Planet book (7), Finnish embassy in New Delhi (1), Tourist info in Helsinki & Tampere (1), Travel book (1), Travel guides (1), Tour guide (1), Writing an article for Visitfinland.fi (1), QiongYou (1), Baidu (1), Recommendation (1), Internet (1)
Unknown (blank)	4
Total	135

4.5.3 Holistic components of Tampere city's image

The purpose of the three open-ended questions was to map the holistic components of Tampere city's image.

The first open-ended question asked respondents to write down two or three adjectives that first came into their minds when they thought of Tampere city. However, some respondents used nouns instead, possibly due to language barrier. Examples of adjectives, “gray” and “windy”, were edited to the questionnaire after the first week of surveying to increase the accuracy of responses. Nine people used “windy” to describe Tampere whereas “gray” was used only by one person.

In the following there is a table of the most frequent answers. Adjectives which were mentioned less than three times were not included.

Adjective	1st answer	2nd answer	3rd answer	Total
Cold	9	4	1	14 (14%)
Beautiful	3	7	2	12 (12%)
Clean	1	8	1	10 (10%)
Windy	7	1	1	9
Nice	2	5	1	8
Quiet	3	1	2	6
Sunny	3	2	1	6
Industrial	1	4	1	6
Green	1	4	1	6
Friendly	2	2	2	6
Natural	3		2	5
Old	3	1		4
Small	3			3
Calm	3			3
Historic	1	2		3
				101

The response rate was 100%, but three respondents gave only one answer. Thus it can be said that visitors should be able to describe Tampere. However, the top answer to describe Tampere was related to weather which can be observed at any destination. “Beautiful” and “clean” are positive characteristics but very general at the same time. A bit more distinct traits such as “industrial”, “natural” and “historic” were given by 14 (17%) people. All in all Tampere has a positive image since negative answers were not given.

Respondents were asked to write down two or three places or buildings that first came into their mind when they thought of Tampere city. 13 (16%) respondents, however, did not give the requested number of answers and replied with only one place and four respondents left this question blank. Places which were mentioned less than three times were not included in the results.

Place/building	1st answer	2nd answer	3rd answer	Total
Tower (observation tower or just tower)	14	11	3	28 (27%)
Cathedral	10	6		16 (16%)
Finlayson	4	6	2	12 (12%)
Market hall	2	4	2	8
Factories	2	1	3	6
Central square	4	1		5
Moomin museum	3	2		5
Bridge	3		2	5
Orthodox church	2	1	1	4
Pyynikki	1	2	1	4
The oldest pub	2	1		3
Theater	2	1		3
Sokos hotel/Torni		2	1	3
				102

The majority of the respondents took part in the survey at the Pyynikki observation tower which could be one of the explaining factors for its top position on the list of the most common places the respondents thought of first. Despite Tampere hosting the biggest market hall in the Nordic countries and having a strong industrial background with many factories located near the city center, “cathedral” was placed second on the list, gaining 50% more votes than the market hall.

The next question asked the respondents to identify 1-3 products or services which came to their mind first when thinking about Tampere city. The author's hypothesis was that this question would be the most difficult to give answers to, so the respondents were given an option to leave the section blank. There is a possibility that some respondents did not stop to think this question as long as the other questions because of the freedom to not answer anything. In the end almost half of the respondents, 39 (47%) people, gave 66 replies.

Foodstuff was mentioned 25 (38%) times of which doughnuts were mentioned the most, six times (9% of all responses) and black sausage and berries each three times (5%). Restaurants were mentioned six times and buses three times. It seems that among the respondents there was not one clear product or service which they thought of.

4.5.4 Attribute-based image of Tampere city

The respondents were asked to answer how they associated the listed things with Tampere city on a scale consisting of answer options “Strongly disagree”, “Somewhat disagree”, “I don't know”, “Somewhat agree” and “Strongly agree”. In order to convert the answers to statistical data, the answer options were turned into numbers, where “Strongly disagree” was 1, “Somewhat disagree” 2, “I don't know” 3, “Somewhat agree” 4 and “Strongly agree” 5. This section was modified as well after a week of surveying. In the first version the “I don't know” option did not exist. It was added after feedback from the respondents and also because the amount of blank answers was high. Many people explained their blank answers as them not having enough experience about an attribute thus they decided not to give an opinion on it. In the analyzing process the blank answers were turned into “I don't know” answers.

Some of the selected attributes reflect the things the author of this thesis associates with Tampere city as a resident, such as sports teams and events (ice hockey). However, in general they represent the attributes which can be found in major tourism destinations.

Average score from 83 respondents:

- Friendly people: 4.54
- Nature & outdoor activities: 4.3
- Sightseeing: 4.13
- Various dining options: 3.91
- Museums: 3.84
- Distinct architecture: 3.74
- Shopping: 3.71
- Theater & musical events: 3.6

- Convenient public transportation: 3.6
- Amusement parks: 3.55
- Concerts & festivals: 3.51
- Fashion & crafts & design: 3.27
- Sports teams & events: 3.26
- Spas: 3.19
- Conferences: 3
- Other, please specify: Plevna: 5 (one respondent)

Even though 79% of the respondents were visiting Tampere for the first time, the attribute the visitors associated with Tampere city the most was “friendly people”. Although, “friendly” was not the attribute most respondents thought of when asked to describe Tampere with a word that came into their mind first (6% response rate). The result still contributes to a positive, tourist-friendly destination image.

The attributes which Tredea and the All Bright! official website listed as the ones people associate with Tampere the most were mentioned earlier in this thesis. Two of the listed ones came up in the top results. People associated nature (forests and lakes) and friendly people (“down to earth people – –“) with Tampere strongly.

Autumn is not the peak season of cultural events which could have affected their low position on the list.

4.5.5 Souvenirs

The respondents were asked whether they had purchased souvenirs during their stay. At the time of conducting the survey some of the respondents had not spent much time in Tampere yet which has to be taken into account in the analyzing process. 56 respondents (67%) answered that they had not purchased souvenirs. 27 respondents (33%) had purchased things they considered as souvenirs during their stay in Tampere:

- *A booklet from the cathedral*
- *Wooden kitchen utensils from fish market*

- *Fridge magnet*
- *Magnets (Finnish flag, reindeer, Santa Claus)*
- *Moomin souvenirs, liquorice, chocolate*
- *Lots of chocolate*
- *Blankets, pins, earrings, socks*
- *Cloudberry jam, pulla*
- *Sticker, schnapps glass, plate*
- *Flags*
- *Donuts*
- *Sweets, objects at Tigers*
- *Cheese, books, glass*
- *Shoes, hat, gloves*
- *Postcard*
- *A chocolate bar*
- *Postcard*
- *Shirts*
- *Wooden honey spoon*
- *Moomin goods*
- *Flags as presents for grandchildren*
- *Typical food*
- *Postcards*
- *Moomin mugs*
- *Moomin items, Finlayson fabrics*
- *Sweets, chocolates, Moomins*
- *Moomin pen*

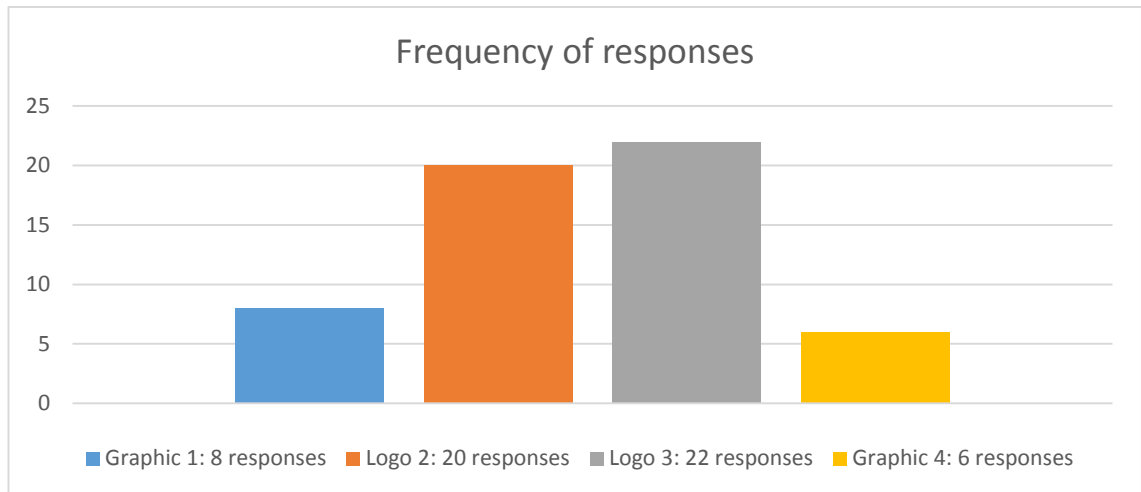
Foodstuff was bought by nine (33%) respondents, and chocolate was mentioned the most; four times. Moomin items were mentioned five times. Postcards were mentioned three times. In general people bought various items but there cannot be a final word in this thesis of a product that stood out since many respondents had not even had the chance to buy souvenirs yet.

4.5.6 Brand element familiarity

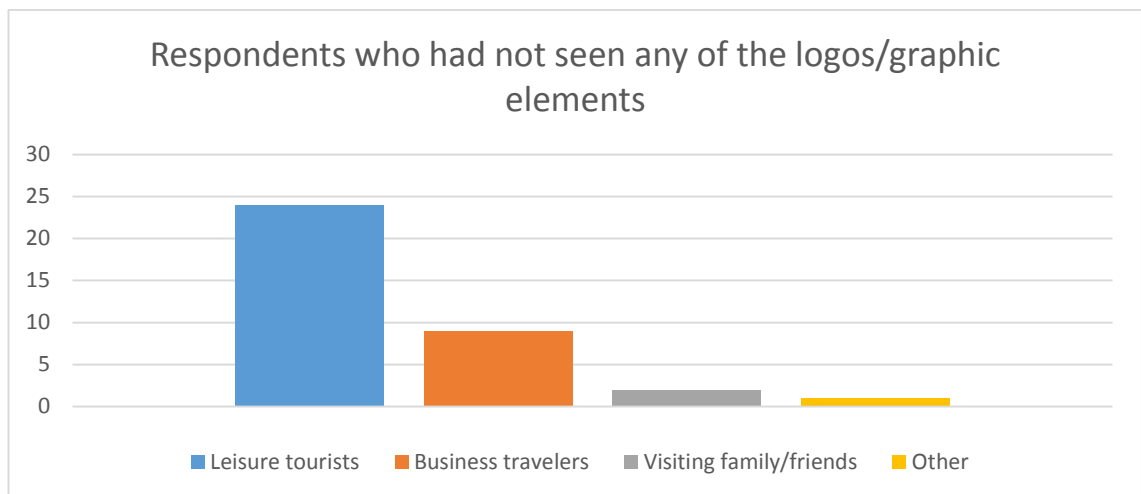
Respondents were asked to mark all the logos and graphic elements they had seen before taking the survey. The logos are visible for example in travel brochures, on various online platforms and at the Tampere tourist info.



47 (57%) respondents had seen one or more of the logos and graphic elements above. This conveys that a bit over half of all the respondents were reached with the logos which act as the key elements of the brand. Graphic elements which are used more in for example PowerPoint presentations were less known.



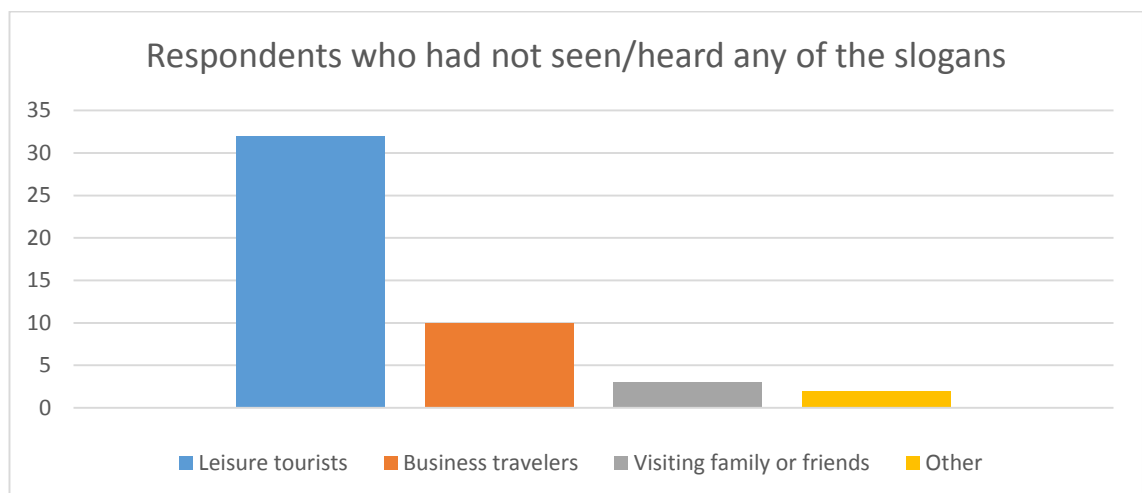
Out of the 36 (43%) respondents who had not seen any of the logos or graphic elements before, 24 (67%) were leisure tourists, nine (25%) business travelers, two (6%) visiting family or friends and one (2%) traveler was in Tampere for other purposes.



Respondents were asked to mark any of the slogans they had seen or heard of before taking the survey. Under half of the 83 respondents, 36 (43%) people, had seen one or more of the slogans on page 45 before. The slogan with the most visibility among the respondents was “Always look on the Bright side of life” with 20 (47%) responses. The slogan is also known from a song with the same title performed by the British comedy group Monty Python.

Slogan	Number of responses
Always look on the Bright side of life	20
Here comes the Bright	5
In Tampere everything works	5
Bright place, Bright people	4
Do the Bright thing, come to Tampere!	4
All different, All bright	3
Bright minded	2
Total	43

47 (57%) of the 83 respondents had not seen or heard of any of the slogans. 32 (68%) of them were leisure tourists, 10 (21%) business travelers, three (7%) visiting family or friends and the rest two (4%) respondents were in Tampere for other purposes.



Brand element familiarity among the respondents could be described as satisfactory. The two official logos stand out as the graphic elements the respondents were most familiar with. With the slogans the situation is more straightforward as almost half of the respondents who had seen one or more of the slogans recognized “Always look on the Bright side of life”. However, since the slogan is also a well-known title of a song, it cannot be fully analyzed whether the respondents were familiar with the slogan due to Tampere-related marketing.

5 CONCLUSION

This thesis aimed to find out foreign visitors' perceptions of Tampere city and measure their familiarity with the visual brand elements of the Tampere brand All Bright! Before the research process the definitions and theoretical framework of the concepts were studied. It can be said that the idea for this thesis stemmed from the author's professional curiosity.

Both primary and secondary data were used for the research. The collection of the primary data was carried out in the autumn of 2015 by requesting randomly approached individuals to complete a questionnaire. The season had an impact on some of the attributes the sample group associated with Tampere city.

The official website of the brand listed specific attributes which people associate with Tampere city. The conducted research found that the associations with Tampere city among the sample group were quite vague compared to the marketing description but mainly positive. Brand element familiarity was satisfactory. 57% of the respondents had seen one or more of the graphic elements before, and 43% of the respondents had seen one or more of the slogans before.

A research about marketing campaigns should be conducted regularly to obtain information about their effectiveness. The consistency of the brand components is essential in forming a lasting relationship with target customers. Even though the sample group of this thesis was quite small, the research results can give direction about how to continue developing and managing the All Bright! brand.

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