Chapter I
Identity and Marketing of Cities

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ABSTRACT
Cities are acquiring a key geopolitical importance in the shaping of world-wide flows and exchanges, playing a key part in modern socio-economic relations within the framework of the world order termed globalization. Urban areas are the nodes where networks of various types of interchange come together: economic, social, cultural, communications and interpersonal. While having a leading role in these major relations of world-wide exchanges, cities in addition shape their own interchanges between what they can offer and the demands from the various groups within them. These are principally their citizens, but also investors, tourists, and administrative and civil institutions. Strategic marketing and management approaches have been implemented into the field of countries, regions, and especially cities, which are adopting these approaches to sell what they have to offer; to better manage and compete more effectively. Marketing provides a conceptual framework, and tools for managing these exchange relationships between what cities supply and demand. This chapter explores these issues, and examines the evolution of city marketing, from emphasizing infrastructures and urban regeneration towards stressing intangible values, such as multicultural integration, urban quality of life, appreciating aesthetics, the design and beauty of a city, a marketing of cities by means of intangible and emotional elements.
THE IDENTITY OF CITIES IN SOCIO-ECONOMIC GLOBALIZATION

As an outcome of economic globalization and the growing internationalization of markets, numerous relationships are developing that encourage a multiplicity and mixing of identities, in what Castells (1998) calls a network society. Cities, as the places or centers where these numerous flows of exchanges converge, gradually form an identity for themselves as a function of how these interconnections take shape within them. In this way, the concept of the identity of cities gains prominence. There are some cities that have clear identities relating to certain more or less unusual features that make them well known. Others, in contrast, especially large cities that constitute centers of power or world standards, become famous as an outcome of multiple facets (Table 1).

These attributes or potentials can be capitalized on by cities taking full advantage of them. In this sense there is a parallel with the approaches of strategic management and marketing in the world of business. These qualities would be equivalent to the concept introduced by M. Porter, competitive advantage, a capacity which if developed by an enterprise would allow it to achieve better results than competing businesses. In the same way, when a city is able to capitalize on its resources and potentials, or is remodeled and promoted, as Barcelona and Sydney were through their organization of the Olympics, then it achieves international fame that facilitates attracting investments and visitors.

The profile of a city can be influenced greatly by major public works. These can include new airports, as in Hong Kong, or extensions to existing airports, like Barajas in Madrid; ports as in Yokohama; new museums like the Guggenheim in Bilbao, the area of Arts and Sciences in Valencia, or the Picasso Museum in Malaga, or renovations, such as the Louvre in Paris, the Rijksmuseum in

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Table 1. Cities with international reputation according to some attributes (Source: self compilation)

<table>
<thead>
<tr>
<th>Events based on cultural singular assets</th>
<th>Music</th>
<th>Theatre</th>
<th>Cinema</th>
<th>Great Museums</th>
<th>University Cities</th>
<th>Parties and Popular Celebrations</th>
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<tbody>
<tr>
<td><strong>Music festivals:</strong> Bayreuth, Germany–R. Wagner; Salzburg, Austria–W.A. Mozart; Verona, Italy–G. Verdi; Nashville, USA–North American folk; New Orleans, USA–Jazz; Gospel;</td>
<td>Great philharmonic orchestras: Berlin, Germany; Viena, Austria</td>
<td>Drama festivals: Avignon, France–summer festival; Edinburgh, UK–Fringe festival; Stratford-upon-Avon, UK–festival in W. Shakespeare’s natal village</td>
<td>Cinematographic industry or festivals (and in some cases also festivals of advertising): Los Angeles, USA–Hollywood; Cannes, France–cinema and advertising festival; Berlin, Germany–Berlinale; Venice, Italy–Mostra; San Sebastián, Spain–cinema and advertising festival</td>
<td>Madrid, Spain–Museo del Prado, Centre of Art Reina Sofia, Thyssen-Bornemisza; Bilbao, Spain–Guggenheim; Valencia, Spain–Ciudad de las Artes y las Ciencias; Paris, France–Louvre, Centre Pompidou; Saint Petersburg, Russia–Hermitage; London, UK–British Museum, National Gallery, Tate Gallery; Berlin, Germany–Ate National Galeri, Bodes Museum, Altes/Neues Museum, Pergamо; New York, USA–Metropolitan, Museum of Modern Art (MOMA), Guggenheim, American Museum of Natural History</td>
<td>Oxford, UK; Cambridge, UK; St. Andrews, UK; Heidelberg, Germany; Tübingen Germany; Göttingen, Germany; Salamanca, Spain; Coimbra, Portugal; Bolonia, Italy; Princeton, USA; Berkeley, USA</td>
<td>Rio de Janeiro, Brazil–Carnival; Salvador da Bahia, Brazil–Carnaval; New Orleans, USA–Mardi Gras; Venice, Italy–Carnevale Di Venezia; Valencia, Spain–Fallas; Pamplona, Spain–Sanfermines; Munich, Germany–Oktoberfest, party of the beer; Siena, Italy–Palio, horse racing; Calgary, Canada–Stampede, western parade; Seville, Valladolid, Zamora, Spain–Semana Santa, Holy Week religious parades</td>
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