

# Employing Creative Tourism to Produce City Branding Derived from Vernacular Settlements: A Review

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## Abstract

Many cities are striving to establish distinct identities that have a strong impact both within their local communities and on the international stage. City branding derived from the nearby vernacular settlements has become a strategic method for urban areas to differentiate themselves by emphasizing their distinctive cultural, historical, and social resources. However, often, how to develop city branding, attract tourists through creative tourism, and preserve cultural heritage have been examined independently and not in conjunction with one another. Furthermore, the issues about how to develop creative tourism to support city identity, city branding, and city image are limited. This review article investigates constructing city branding by engaging cultural identity of associated vernacular settlements through creative tourism.

The research employs a systematic literature review as a method. It comprised 104 articles from databases that included Scopus and Google Scholar. The papers were subjected to a thorough examination by the VOSviewer program employing content analysis to classify them into four clusters: 1) vernacular settlements, 2) creative tourism, 3) city branding, 4) city identity and city image.

It concludes that vernacular settlements have a significant relationship with the identity and image of a city, which may be used to attract and engage different audiences through creative tourism and powerful city branding. A variety of strategies, including architectural preservation, cultural promotion, creative tourism, city identity, traditional crafts, marketing, and community involvement, are used when integrating vernacular settlements into city branding. Cities could construct a unique and genuine brand that draws tourists, encourages community pride, and promotes sustainable growth by utilizing these components. This review article provides insights and possibilities into the creative strategies that cities can adopt to foster a sense of place and identity, enhance their appeal on both national and global stages, and increase the city economy.

**Keywords:** Creative Tourism, Cultural Tourism, Heritage Tourism, City Brand, City Image, City Identity, Vernacular Settlement

## Introduction

Currently, in an increasingly interconnected world, many cities are striving to establish distinct identities that have a strong impact both within their local communities and on the international stage (Fahmi et al., 2021; Kavartzis & Ashworth, 2005; Oguzturk & Akturan 2016; Priporas, Stylos & Kamenidou, 2020; Richards, 2020; Shirvani & De Luca 2018). As a result, city branding associated with vernacular settlements has become a strategic method for urban areas to differentiate themselves. This could be done by emphasizing their distinctive cultural, historical, and social resources.

City branding is a multidisciplinary approach that combines architecture, urban planning, marketing, and tourism studies to create a unique identity for a particular area (Priporas, Stylos & Kamenidou, 2020; Oguzturk & Akturan, 2016; Richards, 2020). It aims to improve the reputation of a city, attract tourists, stimulate economic development, and create a favorable perception of the city among the visitors (Kavartzis, 2004). In addition, among the different strategies for developing city branding, creative tourism has emerged as a prominent approach. This involves the active engagement of both locals and tourists in creative activities, contributing to the identity of the city and branding (Baixinho et al., 2020; Duxbury et al., 2020; Smith, 2015; Richards, 2020).

Creative tourism offers a distinct chance to exploit vernacular settlements in urban branding initiatives. It is the integration of tourism and the creative economy, encompassing knowledge-based creative activities, marketing, technology, cultural products, creative content, and experiences. Tourists can develop their comprehension and firsthand encounter of a city's distinctiveness, ultimately contributing to the establishment of the city's brand (Duxbury et al., 2020; Guzijan, 2018; Nursanty, 2013). Furthermore, it facilitates the integration of not only residents and visitors but also industries, institutions, and associations (Baixinho et al., 2020; OECD, 2014; Richards, 2020; Smith, 2015).

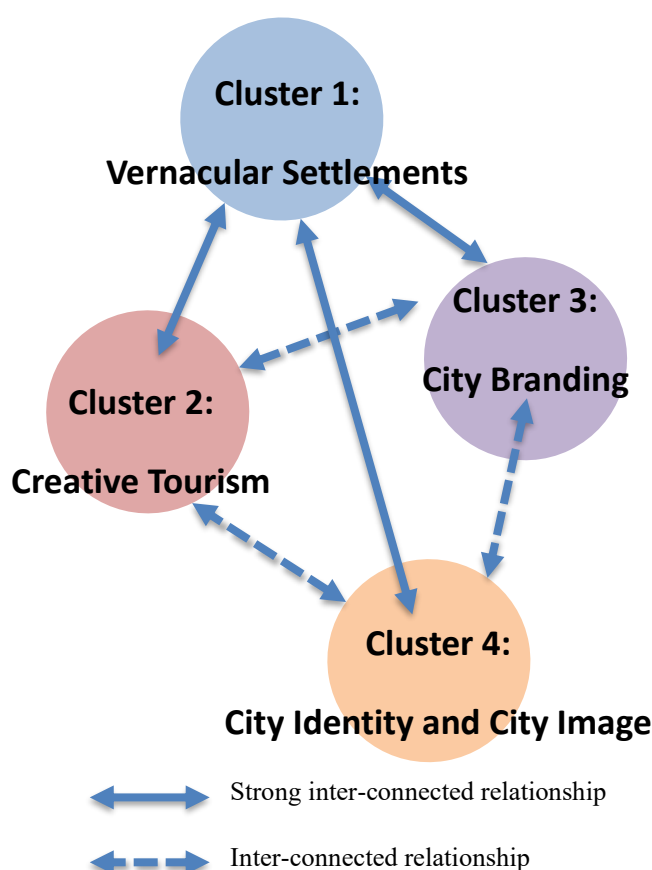
An alternative approach to enhance city branding is to understand vernacular settlements (Chari & Katre, 2023; Nursanty et al., 2023; Susilo, 2024). According to Dayaratne (2018), vernacular settlements are created by the inhabitants who utilize the accumulated wisdom, knowledge, and traditions passed down through generations with architectural styles, local traditions, cultures, and communal ways of life. Cities can distinguish themselves from other tourist destinations by presenting their areas as lively and culturally diverse attractions. This strategy appeals to tourists who are interested in genuine cultural encounters, enhances the local economy, and reinforces city identity (Fahmi et al., 2021; Nursanty et al., 2023; Oguzturk & Akturan 2016; Shirvani & De Luca 2018).

However, the analysis of building heritage, creative activities, and cultures for attracting tourists as creative tourism and developing city branding via vernacular settlements have been conducted separately. Furthermore, the issues about how to develop creative tourism to support city identity, branding, and image in the context of vernacular settlements are limited (Guzijan, 2018; Nursanty, 2013). The aim of this review is to offer valuable insights and potential approaches for cities with regard to the development of their branding by applying creative tourism and the concept of vernacular settlements. Its objectives are as follows.

- To propose a theoretical framework showing the relationships between four clusters.
- To propose the possibilities presented by creative tourism in developing city branding in the context of vernacular settlements.

## Theoretical Framework

In this paper, four concepts are examined in relation to each other. They are, city branding, city identity and image, creative tourism and vernacular settlements. In general, these four concepts have not been explored together theoretically, although much theory exists that examine each one of them extensively. In order to construct this relationship theoretically, following diagrammatic representation is proposed.



**Fig. 1:** A Theoretical Framework Showing Relationships Between Four Clusters  
Source: Authors

As can be seen, the four clusters are interconnected and mutually reinforcing, often shaping the perception and experience of a city. Vernacular settlements refer to the local culture and place, including the architectural styles, languages, customs, and traditions that are unique to a specific locale. They also contribute to the city identity by providing authentic, distinctive elements that differentiate one city from another (Dayaratne, 2018; Tulistyantovo, 2010).

Vernacular settlements (cluster 1) have a strong connection with the city image (cluster 4), offering unique visual and cultural cues that can attract visitors (Wackerlin et al., 2020). Furthermore, a strong city identity driven by vernacular settlements often translates into a positive city image (Kavaratzis & Ashworth, 2005; Priporas et al., 2020). The preservation and promotion of vernacular elements directly enhance both identity and image.

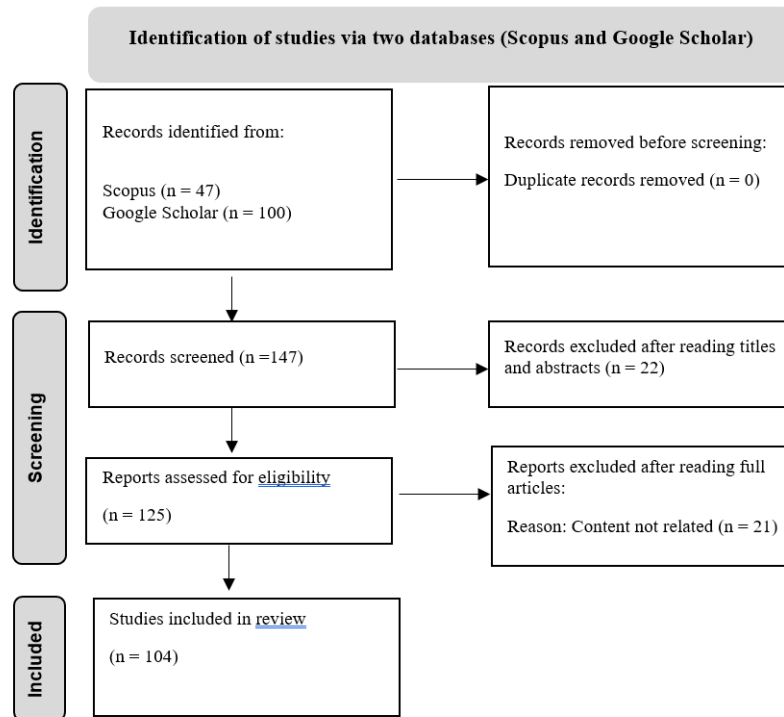
In terms of creative tourism (cluster 2), vernacular settlements (cluster 1) offer strong interconnection and rich and immersive experiences for tourists seeking authentic cultural interactions. Creative tourism thrives on the unique vernacularity and interconnected to city identity and the image of a place, offering authentic, hands-on experiences that differ from typical tourist activities (Baixinho et al., 2020; Duxbury et al., 2020). This type of tourism also enhances a city's image by showcasing its cultural richness and innovation.

For city branding (cluster 3), vernacular settlements (cluster 1) are often strongly connected to create a compelling narrative that attracts tourists and investors (Oguztimur & Akturan, 2016). By highlighting unique cultural aspects and offering creative tourism experiences, a city can strengthen its brand. A well-branded city can leverage its positive image and strong identity to attract more visitors and investment, further enhancing its cultural and economic vitality (Evans, 2003; Florida, 2002; Greenberg, 2003; Hannigan, 2004). Effective city branding connects a strong city identity with a positive city image to create a cohesive, attractive narrative that appeals to various stakeholders.

In summary, vernacular settlements have strong connections with city identity and image, which in turn can be leveraged through creative tourism and effective city branding to attract and engage various audiences. Each element (clusters 1–4) supports and enhances the others, creating a dynamic interplay that shapes the overall perception as presented in Figure 1.

## Research Method

This study utilizes a literature review methodology based on the PRISMA (Liberati et al., 2009) flow diagram, as outlined by O'Brien and Guckin (2016). The methodology consists of three fundamental components, as shown in Figure 2.



**Fig. 2:** PRISMA Flow Diagram  
Source: Authors

This article was chosen to specifically investigate the role and potential of creative tourism in shaping a city's brand. The illustrations can be found in Table 1.

**Table 1:** The Criteria for Inclusion and Exclusion in The Literature Reviews  
Source: Authors

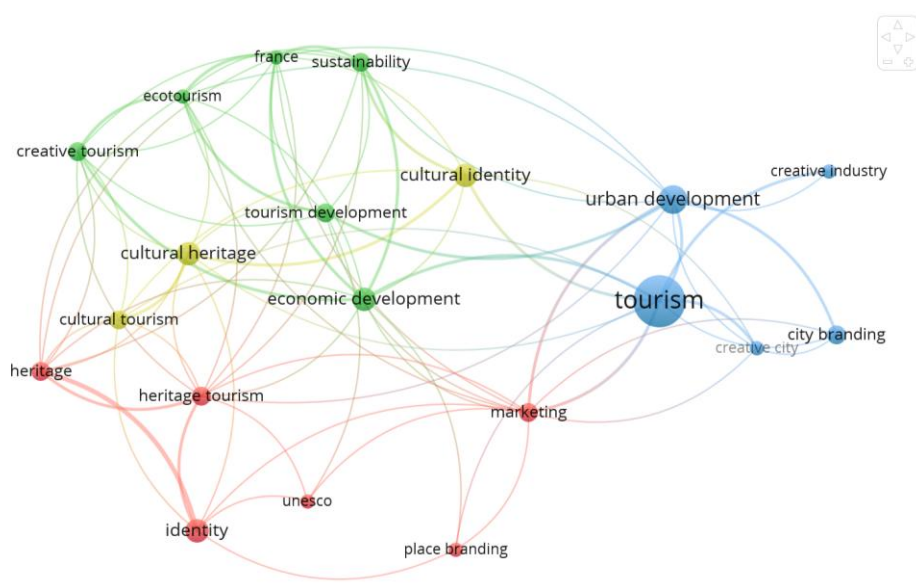
Inclusion	Exclusion
Peer review studies in English	Non-English studies
Publication in the 2010–2024 period	Publications outside the time frame
Journals, conference proceedings, book chapters, and textbooks	Working papers, conference abstracts, book chapters, and organization websites
Categories: Social sciences, business, management and accounting, arts and humanities, and design studies	Categories: Computer sciences agriculture, health profession, engineering, energy, and chemistry

At this stage, the authors searched for studies specifically from one prominent database, Scopus. Google Scholar was utilized as a supplementary database in cases where the required information was not accessible on Scopus. The search query consisted of the keywords “creative,” “tourism,” “city,” and “brand,” spanning from 2010 to 2024, with the aim of collecting up-to-date

and relevant information. Subsequently, the search terms were employed to retrieve titles, abstracts, and keywords from the aforementioned databases. The researchers used Google Scholar to search for the top 500 articles out of a total of 280,000 results. They only considered the topics and abstracts of these 500 articles and chose 100 articles that were relevant to the review article's keywords and themes.

A total of 47 search results were imported from Scopus, while 100 were imported from Google Scholar into the bibliographic software Endnote20. The researchers imported the articles by utilizing the "Import into duplicate library" option from the menu, allowing them to exclude any duplicated articles and store them in a separate folder. Consequently, no duplicate articles were found. The remaining articles amounted to a total of 147. In addition, two researchers thoroughly examined all 147 titles and abstracts and eliminated 22 articles that were deemed irrelevant to the subject matter. A total of 125 articles met the criteria and were considered eligible. Subsequently, two researchers thoroughly examined complete articles that specifically addressed the objectives, literature reviews, factors, and results. They identified and disregarded 21 articles that were irrelevant to the content and themes of this review article. Hence, the cumulative count of ultimate articles amounted to 104.

### Content Analysis and Literature Review



**Fig. 3:** Results of all keywords grouped into colored clusters from the VOSviewer software

Source: Authors

The authors utilized the VOSviewer software to import the RIS files and configured keywords to identify a frequency of more than three occurrences. The VOSviewer software generated results that initially showed four clusters of keywords, each represented by a different color. These clusters are depicted in Figure 3, along with their respective link strengths. This review article employed a theory-based review methodology to examine the significance of a particular theory in the context of implementing creative tourism for city branding. Subsequently, the process entailed conducting content analysis, wherein the clusters were determined by the significance of the entire sentence or paragraph rather than the entirety of the text. To guarantee reliability, three researchers specializing in the fields of creative tourism, city branding, urban planning, and architecture carefully examined and categorized similar issues and themes. Subsequently, the researchers agreed to combine the two clusters, 'city identity' and 'city image,' based on their shared and related domains.

- Cluster 1 Vernacular Settlements
- Cluster 2: Creative tourism
- Cluster 3: City branding
- Cluster 4: City identity and city image

## **Cluster 1: Vernacular Settlements**

### **Definitions and Concepts of Vernacular Settlements**

According to Dayaratne (2018), traditional vernacular settlements are created by the inhabitants who utilize the inherited wisdom, information, and customs passed down through generations. They frequently possess a high level of adaptation to the specific physical terrain, the society that resides in the area, and the environmental conditions they encounter. Tulistyantovo (2010) argues that old vernacular settlements are characterized by their humaneness and have been developed over millennia via accumulated wisdom. These settlements possess unique worldviews, foresights, and methodologies that are not accessible to the educated modern individual. Dayaratne (2018) presents the elements of vernacular settlements that have been investigated from various angles, including 1) how climate-responsive architecture, technology, methods, and devices have been used in vernacular construction to create human comfort without the need for mechanical means (Fernandes et al., 2015; Foruzanmehr, 2015); 2) how people's cultural desires have been met by vernacular settlements, resulting in wholesome, culturally expressive communities (Buyukmihci et al., 2002); 3) how environmentally conscious architecture and settings have been created by vernacular settlements' sensitive responses to geological, environmental, and geographic factors (Tucker et al., 2014); 4) ways of looking at life and living that are imbued with profound meanings and symbolism that influence community development and sustainability (Oliver, 2010); and 5) which methods and technologies are used in environmentally conscious vernacular settlements to see how they support sustainability (Fathy, 2010).

### **Vernacular Settlements and City Branding**

Multiple studies indicate that vernacular settlements are associated with an architectural style. They are in sync with the use of local materials, the ecological conditions of the area, the physical characteristics of the region, the prevailing climate, and the cultural and traditional practices specific to the local community. These factors are considered within the broader context of the surrounding environment (Mobaraki & Oktay Vehbi, 2022; Tawayha et al., 2019; Philokyprou & Michael, 2021). Karahan and Davardoust (2020) argue that vernacular settlements are a type of architecture that serves a specific purpose. These settlements are known for their social, ecological, traditional, and cultural characteristics, which aim to preserve the natural resources of the region.

Furthermore, Elahi (2022) and Nursanty et al. (2023) propose that vernacular architecture might contribute to city branding by showcasing the cultural and environmental traits of the community. El Messeidy (2019) emphasizes modern architecture is strategically positioned to attract attention establishing the city's identity. Furthermore, vernacular architecture encapsulates the fundamental characteristics of an indigenous community's culture and the uniqueness of the environment. However, the conservation of these buildings presents difficulties (Nursanty et al., 2023). Cities can leverage the unique attributes of vernacular architecture to cultivate a distinct and captivating brand identity that appeals to both residents and tourists. This can be achieved by expertly maintaining a delicate equilibrium, producing a strong feeling of place and cultural authenticity (El Messeidy, 2019).

### **Vernacular Settlements and Creative Tourism**

Numerous studies demonstrate how cultural heritage and creative tourism help visitors learn about a region's natural and cultural resources, which in turn boosts the local economy. These forms of tourism prioritize providing an experience that is considered genuine, unique, and rooted in the local culture (García-Esparza & Altaba Tena, 2018; Mulyawan, 2019; Ozel et al., 2014). The term "vernacular" is often used in the context of cultural heritage and creative tourism to refer

to distinctive features that are indigenous to a specific geographical area. The presence of vernacular architecture can be characterized as "resilient" and is influenced by dynamic elements such as "environmental materials" and "living cultures" (García-Esparza & Altaba Tena, 2018; Mulyawan, 2019; Ozel et al., 2014).

Ivkovska (2014) elucidates that the utilization of vernacular architecture for tourism is not a novel or unknown concept. An early instance of employing vernacular architecture can be observed in the village of Skansen in Sweden, which was established in 1891. The model was initially designed to depict the way people lived before to the industrial age. However, it eventually gained global recognition and became the standard for open-air museums. Furthermore, the Namsangol Hanok Village in Korea is a prime illustration of a traditional Korean village, consisting of five meticulously restored traditional Korean dwellings and a pavilion. Vernacular home tourism is proposed as a means to convey the local cultural identity to visitors, mitigate the adverse effects of modernization on local traditions and traditional house types, and meet tourists' desire for a more authentic experience.

## Cluster 2: Creative Tourism

### Definitions and Concepts of Creative Tourism

According to the OECD (2014), creative tourism is the merging of tourism and the creative economy through knowledge-based creative activities. This involves connecting locals, tourists, and places by using technology, talent, or skill to create valuable and intangible cultural products, creative content, and experiences. Originally, creative tourism primarily emphasized educational experiences centered around traditional cultures and the involvement of local residents and communities. Currently, it has developed to incorporate creative sectors involving residents, visitors, productions, institutions, and organizations, with the ultimate aim of promoting a creative economy (Baixinho et al., 2020; Duxbury et al., 2020; Smith, 2015; Richards, 2011; Richards, 2020). Creative tourism represents a departure from cultural and heritage tourism, which is characterized by passivity and involves merely visiting heritage or cultural sites and attending events. Conversely, creative tourism promotes engagement between residents, visitors, societies, and destinations. It is seen as a development of heritage and cultural tourism in the form of the next generation with storytelling and technologies (Kasemsarn & Nickpour, 2017; Richards, 2011; Richards, 2020; Smith, 2015).

### Comparisons between Heritage, Cultural, and Creative Tourism

According to Park et al. (2019), heritage tourism refers to the inclination to visit historical sites and engage with a diverse range of artifacts that symbolize the past. Moreover, authenticity is recognized as a fundamental element of heritage tourism. Cultural tourism encompasses the travel and exploration undertaken by individuals primarily driven by cultural interests, such as educational tours, cultural events, historical sites (UNWTO, 2008). Cultural heritage tourism refers to the act of traveling to specific locations and events that accurately portray the histories and cultures of both the past and present (Ismail et al., 2014). Creative tourism distinguishes itself from heritage and cultural tourism by prioritizing local lifestyles and promoting engagement. Therefore, creative tourists can enhance their experience by focusing on the interactions between the local community and the visitors, as presented in Table 2 (Duxbury et al., 2020; Kasemsarn et al., 2024; Richard, 2011).

**Table 2:** Comparison of The Characteristics Between Creative and Cultural and Heritage Tourism

Source: Baixinho et al., 2020, pp.6; Richards & Wilson, 2006, pp.258

	Creative Tourism	Cultural Tourism	Heritage Tourism
Timescale	Past, present, and future	Past and present	Past only
Mode of consumption	Experience and co-creation	Product, process, and cultural locations	Products and heritage locations

Orientations	Development of creativity in cities, preservation of tradition, and learning	Sightseeing, events, and preservation	Sightseeing and heritage preservation
Tourist's aim	Learning and gaining experience	Sightseeing and cultural events	Historical and heritage attractions

### **From Heritage and Cultural Tourism to Creative Tourism**

According to Al-Ababneh (2020) and D'Auria (2009), tourists' desire for authentic and distinctive experiences led to the evolution of heritage and cultural tourism into creative tourism. According to Jelincic (2009) and Fernandez (2010), changes in tourists' preferences for more creative activities and unique experiences are what caused creative tourism to first diverge from cultural tourism. In the early years of the twenty-first century, creative tourism gained popularity, drawing in younger generations who had no interest in history or culture in addition to cultural tourists. Compared to heritage and cultural tourism, it attracts a wider target audience and improves the quality of visitor experiences (Duxbury et al., 2020; Richards, 2020). Additionally, it helps preserve historic sites by funding repairs, upkeep, and general tourism while combining artistic endeavors to benefit nearby communities (Kasemsarn & Nickpour, 2016; Richards, 2011; Richards & Wilson, 2006).

### **Links Between Creative Tourism and Vernacular Settlements**

It is possible to imply from the above literature review that vernacular settlements, cultural heritage, and creative tourism are closely related in various ways (e.g., historical and heritage buildings, festivals, and traditions). Consequently, by providing tourists with interactive experiences and workshops along with creative tourism activities, these forms of tourism could be encouraged and help preserve vernacular settlements. This supports the region's distinctive architectural legacy and aids in its preservation. Moreover, creative tourists can engage in everyday activities, traditional festivals, community involvement, and rituals to gain a deeper understanding and appreciation of the local heritage and vernacular settlements.

### **Cluster 3: City Branding**

#### **Definitions and Concepts for City Branding**

First, a brand can be defined as a collection of perceptions, attributes, or emotions that consumers associate with a particular establishment, symbol, service, product, or location (Kavaratzis & Ashworth, 2005; Simeon, 2006). In a broad sense, city branding is predicated primarily on three essential qualities: image, distinctiveness, and authenticity. The literature on city branding encompasses a diverse range of starting points and perspectives, with various interpretations of its conceptualization (Nursanty et al., 2023; Oguztimur & Akturan, 2016; Shirvani & De Luca, 2018). As a research field, city branding is defined as an interdisciplinary fusion of architecture, urban planning, marketing, and tourism studies (Oguztimur & Akturan, 2016). According to Anholt (2002), city branding is defined as an initiative by the government to establish a distinct identity for a specific area or region and subsequently market it to employees and the general public.

Kavaratzis and Ashworth (2005) support the idea that city branding occurs within a communication system that establishes a close connection between the city's identity and overall image. Moreover, the development of branding primarily stems from marketing strategies that correspond to products. Kotler and Keller (2016) point out that places are products whose identities and values must be designed and marketed as products. Therefore, the concept of city branding necessitates consideration of how, among other things, economic growth and social development, infrastructure and architecture, landscape and environment, and culture and history can be integrated into a marketable (Zhang & Zhao, 2009).

The purpose of the branding concept is to advance and differentiate a product. In contrast, city branding is a marketing approach implemented by municipalities to cultivate a positive perception of the city among tourists and strengthen relationships (Kavaratzis, 2004; Priporas, Stylos & Kamenidou, 2020). Kavaratzis and Ashworth (2007) point out that the main aim of city

branding is to redevelop its city image. Furthermore, the administration of the city branding strategy is a critical strategic undertaking, as it facilitates the global promotion of a specific location or nation (Hazime, 2011). In addition, Ashworth (2009) and Priporas, Stylos and Kamenidou (2020) supports the idea that a primary aim of city or place branding is to identify or generate distinctiveness, thereby distinguishing the city from its counterparts. The primary objective in the development of city brands is to represent the city in a globalized context. A city that contends to be successful must possess both economic affluence and a desirable public perception.

In addition to fostering community development and reinforcing local identity to prevent social exclusion and unrest, city branding is utilized to increase cultural and creative tourism and investment by attaining a competitive edge. In numerous nations globally, city branding is frequently employed to promote and facilitate local development and commerce (Fahmi et al., 2021; Susilo, 2024; Kavaratzis, 2004). Furthermore, according to Fahmi et al. (2021), the concept of city branding has garnered considerable attention in recent years and is linked to initiatives aimed at fostering urban progress, rejuvenation, and life quality.

### **Different Types of City Branding**

According to Mihalis (2005), the primary drivers of interest in city branding are the prevalence and achievements of product branding and, more significantly, the emergence of corporate branding and other marketing concepts aimed at corporations. The literature presented in Table 3 shows discernible patterns of discourse.

“Place of Origin Branding” (Kotler & Gertner, 2002; Papadopoulos & Heslop, 2002): This concept has emerged as a significant trend in marketing and has since been the subject of numerous publications. It relates to the incorporation of the product’s place of origin into its branding. It is considered an effective strategy to brand a product manufactured in a particular location by utilizing the characteristics, images, and, in most cases, stereotypes of that town and its inhabitants.

“Nations Branding” (Anholt, 2002; Van Ham, 2001; O’Shaughnessy & O’Shaughnessy, 2000): This has emerged as a significant trend in the field of marketing, particularly among marketing consultants. Typically, the focus is on the favorable consequences of nation branding. Due to the considerable expansion of the subject, some commentators now argue that the nation’s entire foreign policy ought to be regarded as a branding endeavor. An increasing cohort of scholars is investigating the viability and appropriateness of nation branding (O’Shaughnessy & O’Shaughnessy, 2000) as well as particular approaches and instances.

“Destination Branding” (Ritchie & Ritchie, 1998; Hankinson, 2014; Morgan & Pritchard, 2002): Hankinson (2014) presents an enhanced framework that elucidates the concept of cities as brands, with a specific emphasis on their status as tourist destinations. According to Ritchie & Ritchie (1998, pp.19), a destination brand possesses the capacity to coordinate “a wide array of community development initiatives”.

“Branding in the Culture and Entertainment Sector” (Evans, 2003; Florida, 2002; Greenberg, 2003; Hannigan, 2004): This cultural branding, which is prevalent in cities worldwide, has evolved due to the increasing significance of the cultural, leisure, and entertainment sectors in the modern economy. It is utilized not only by local residents but also by tourists and other visitors. Simultaneously, endeavors to integrate this trend into urban planning (Evans, 2003) strengthen the mechanisms underlying this type of place branding.

“Place/City Branding” (Hankinson, 2014; Kavaratzis, 2004; Rainisto, 2003; Trueman, Klemm & Giroud, 2004): This is distinguished by the application of corporate branding principles and methodologies developed in the realm of place branding. Drawing inspiration from the methodologies and concepts of corporate branding, these articles scrutinize the suitability of fundamental branding principles for city branding (Kavaratzis & Ashworth, 2005).

**Table 3:** Different Types of City Branding

Source: Literature Studies

Types of city branding	Authors	Meaning
Place of Origin Branding	(Kotler & Gertner, 2002; Papadopoulos & Heslop, 2002)	The incorporation of the product's place of origin into its branding by utilizing the characteristics, images, and, in most cases, stereotypes of that town and its inhabitants.
Nations Branding	(Anholt, 2002; Van Ham, 2001; O'Shaughnessy & O'Shaughnessy, 2000):	The focus is on the nation branding, specifically in relation to the promotion of tourism and the enticement of foreign investment. The nation's entire foreign policy ought to be regarded as a branding endeavor.
Destination Branding	(Hankinson, 2014; Morgan & Pritchard, 2002; Ritchie & Ritchie, 1998)	The concept of cities as brands, with a specific emphasis on their status as tourist destinations and community development initiatives.
Branding in the Culture and Entertainment Sector	(Evans, 2003; Florida, 2002; Greenberg, 2003; Hannigan, 2004)	The increasing significance of the cultural, leisure, and entertainment sectors in the modern economy.
Place/City Branding	(Hankinson, 2014; Kavartzis, 2004; Rainisto, 2003; Trueman, Klemm & Giroud, 2004)	Inspiration from the methodologies and concepts established in the realm of corporate branding.

### City Marketing

Initially, the scope of marketing was limited to products, services, and corporations; urban governance and city marketing were not included (Rizzi & Dioli, 2010). According to Rizzi and Dioli (2010), city marketing is the application of product marketing strategies to attract tourists and investors while satisfying stakeholders.

According to Ma et al. (2021), city marketing emerged in the late 1980s and has since incorporated numerous city promotion concepts, such as destination marketing, city marketing, and the "selling" of cities. Ma et al. (2021) adopt the city marketing definition from Hospers (2009) as "a policy instrument or long-term process comprised of distinct yet interrelated activities designed to retain or attract various target groups to a particular city" (Hospers, 2009; pp. 51). The city's marketing strategies are founded upon knowledge and resource-based approaches, as opposed to "traditional" product-based methods. Multiple studies propose that emphasis should be placed on cultural ramifications. Certain locations are more conducive to fostering creativity, attracting visitors, and retaining residents, as evidenced by the success of sporting events and festivals, architecture and fashion, image and design, and culture (Kavartzis, 2004; Ma et al., 2021; Rizzi & Dioli, 2010). Activities of city marketing are designed to increase public knowledge and positive perception of a specific location or region.

In contrast to promotion, which is predominantly concerned with the communication directed at a specific recipient, marketing offers a more extensive and holistic outlook (Kasemsarn et al., 2023). City marketing not only aims to attract visitors but also differentiates between different target groups and investigates the added value they bring (Ma et al., 2021). The objective of municipal marketing is to appeal to, recognize, and address the demands of specific demographic segments, as well as fulfill their needs.

### City Branding Theory

Healey (2020) proposes that the process of city brand establishment, which coincides with the development of an organizational or city identity, is conceptualized as a recurring series of actions that comprise the formulation of a collective strategy. These are the steps:

- **Moment of opportunity:** The process starts when an interdependence pattern and local power relations are disrupted, thereby increasing public consciousness regarding the necessity for transformation.
- **Mobilization of interest:** A motivational model is introduced to explain the reasons why stakeholders engage in collaboration and collective mobilization.

- Agreement: This suggests that the process of constructing meaning, which began with the “moment of opportunity” and continues to evolve during action, is now formalized as a strategy through the establishment of strategic objectives that reflect a collective imagining of potential courses of action and the potential outcomes (Healey, 2020).
- Institutional design of hard infrastructure: This entails an additional formalization of the process in an effort to provide all members with a benchmark and assurance of fairness. This constitutes a potential further step.

Additionally, Rein et al. (1999) delineates in their book *Marketing Places Europe* that place branding competitiveness is established around four distinct elements: characteristics (design), permanent environment (infrastructure), fundamental services (service provider), and attractions (entertainment and recreation), with suggestions on how to augment the appeal of a location via functional design.

Kavaratzis (2004) proposes six fundamental topics that comprise the process of city branding. These encompass the following: what the city indubitably is, what the city says it is, what the city feels it is, whom the city seeks to serve, what the city is seen to be, and what is encouraged and expected. He argues that branding can be comprehended through the lens of a three-tiered communication structure. While the initial level pertains to the tangible and observable elements that provide insight into the city, the second tier comprises promotional instruments that a city implements to enhance its image. Finally, the third tier comprises conversations and media coverage of the public regarding a city. Hence, in the context of city branding, attention should be paid to the manner in which a location’s attributes, such as its history and architecture, products and economics, and cultural activities, can be incorporated into a universally accepted and justifiable identity.

Furthermore, Anholt (2002) suggests the utilization of hexagon branding as a framework for assessing the efficacy of city branding across six dimensions. Hexagon branding comprises the following six components.

1. Presence: The degree of a city’s global recognition is comparable to its status and position in the eyes of the international community.
2. Place: Assess the public’s comfort level while traversing the city, the aesthetic appeal of the urban infrastructure, the weather conditions, and other relevant factors when evaluating specific locations.
3. Potential: Assess the economic and educational prospects extended to tourists, entrepreneurs, and immigrants, including the accessibility of employment opportunities, suitability for conducting business, presence of appealing tourist attractions, and suitability for pursuing higher education.
4. People: Evaluate city dwellers who are amicable, facilitate the exchange of cultures, and speak a language that inspires confidence while they are in the area.
5. Pulse (spirit): Measure whether the public can easily locate things of interest as visitors and long-term residents of the city as well as whether the nuances of the urban lifestyle are the most significant aspect of the city’s image.
6. Prerequisite: Measure the capacity of the general populace to utilize a city, encompassing amenities, lodging accessibility, and other infrastructure provisions.

Beracs et al. (2006) argues in their publication “How Has Place Branding Evolved in the Year Since its Inception in Place Branding?” that the branding process is comprised of two primary phases. The first is the internal phase—the information gathered from cultural and historical artifacts assists in determining the most favorable and appropriate representation of the city. The second is the external phase—insight into the way in which the city’s populace perceives other cities.

According to Kavaratzis (2009), the 4D place branding model developed by Thomas Gad serves as a framework for destination marketing projects and entails conducting more

comprehensive research. This model is divided into the following four phases, namely discover, define, design (re-design), and deliver, presented as follows:

1. **Discover:** This comprises five essential components: questionnaires, non-governmental organizations–led workshops, interviews, material research, and analysis. Cultural heritage frequently encompasses the customary and cultural values of particular areas or regions, comprising beliefs, concepts, practices, architectural styles, and cuisines that may be utilized to establish or distinguish a location's identity. As the initial element of the 4D place branding model, this factor is tasked with amassing all pertinent and accessible resources that can be utilized to develop the brand image's underlying themes.
2. **Define:** The objective is to ascertain a concise and unambiguous solution for brand positioning that accurately reflects the distinctiveness of the notion of brand identity as it is regarded in theories of branding (Kavaratzis & Ashworth, 2006). This factor begins with the extraction of a word or the creation of a slogan, which is a catchy phrase that describes a location.
3. **Redesigning or designing:** This includes the conversion of presenting images into tangential branding assets. This is what Kavaratzis (2004) refers to as the fundamental aspect of place branding. This process incorporates a variety of brand positioning strategies, including physical design and cultural heritage. The physical design comprises overarching attributes pertaining to the environment, physical area, architectural style, and infrastructure, which serve to unveil the destination's distinctive identity and place brand. Conversely, cultural heritage, whether tangible or intangible, has the potential to serve as a driving force in the formation of a city brand and an identity for locations or locales that are abundant in natural and cultural heritage.
4. **Deliver:** The objective is to effectively convey the brand and specified messages to the designated target audiences. This phase is designed to consistently enhance the reputation of the established brand through the utilization of various marketing channels (also known as means of communication).

Additionally, Kaplan et al. (2010) suggest approaches to city branding. These academics define and quantify city brands using the marketing discipline's notion of brand personality. The study derives six dimensions: excitement, malignancy, peacefulness, competence, conservatism, and ruggedness to assess the brands of three Turkish cities. The premise of their research is that "dimensions of brand personality are relevant to city brands" (Kaplan et al., 2010:1298). The purpose of this framework is to investigate whether a brand personality framework can be applied to city branding. The study's results indicate that personality traits have the potential to establish and distinguish brands in a manner comparable to that of traditional product brands. As a result of this research, the findings reveal that individuals regard Istanbul as appealing, dynamic, and spirited. Ankara is perceived as mature and authoritative yet malevolent, and Izmir is characterized by its appealing, well-liked, progressive, and humorous persona.

Additionally, the framework for the development of the creative city, as proposed by Fahmi et al. (2021), incorporates elements of city branding and is supported by multiple studies (De Chernatony & Dall'Olmo Riley, 1998; Kavaratzis, 2004; Middleton, 2011). The sequence in which general branding can be facilitated in the city branding framework is 1) brand identity, the desired perception of the brand by its creators and customers; 2) brand positioning, the value proposition being conveyed to the target audience; and 3) brand image, the way in which the target audience perceives the brand.

Table 4 summarizes all the eight theories of city branding and presents their brief features.

**Table 4:** Summary of City Branding Theories from Eight Studies

Source: Author

Authors	Features
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Healey (2020)	Moment of opportunity, mobilization of interest, agreement, and institutional design of hard infrastructure
Rein et al. (1999)	Characteristics (design), permanent environment (infrastructure), fundamental services (service provider), and attractions (entertainment and recreation)
Kavaratzis (2004)	What the city indubitably is, what the city says it is, what the city feels it is, whom the city seeks to serve, what the city is seen to be, and what is encouraged and expected
Anholt (2002)	Presence, place, potential, people, pulse (spirit), and prerequisite
Beracs et al. (2006)	1. Internally: The information gathered from cultural and historic artifacts assists in determining the most favorable and appropriate representation of the city 2. Externally: Insight into the way in which the populace perceives the cities
Kavaratzis (2009),	Discover, define, design (re-design), and deliver
Demirbag Kaplan et al. (2010)	Excitement, malignancy, peacefulness, competence, conservatism, and ruggedness
Fahmi et al. (2021) adapted from studies (De Chernatony & Dall'Olmo Riley, 1998; Kavaratzis, 2004; Middleton, 2011).	Brand identity, brand positioning, and brand image

### Links Between City Branding and Vernacular Settlements

In terms of the literature review, the most important consideration when developing a city brand is how vernacular settlements' distinctive qualities and heritage can support and improve the process of building a powerful city brand. First, by combining and discovering cultural identity—also known as city identity—vernacular settlements offer a true and distinct identity that sets a city apart from others by its historical and cultural heritage. As part of the city's brand, the government could then use creative tourism to promote cultural heritage sites, traditional craft studios, and cultural festivals in vernacular settlements.

### Cluster 4: City Identity and City Image Definitions and Concepts of City Identity

Identity is defined by Lynch (1981) as the degree to which an individual can distinguish or recollect a particular location in contrast to other locations. According to Wackerlin et al. (2020), the term “identity” means the fundamental nature of a location or brand. Cities should possess distinctiveness and personality similar to people. This flavor is composed of a multitude of qualities or distinguishing components. Riza et al. (2012) point out that city identity is obvious and visible and possesses the capacity to evoke mental images in individuals who have not previously encountered it. City identity is, therefore, perpetually exclusive and unreproducible. A unique city identity exists for each city, composed of either positive or negative memories and images. The representation of the city consists of urban features, including public spaces, monumental structures, and other distinctive characteristics.

To create a favorable perception of a location among its intended demographics, a city must differentiate itself via a distinct brand identity (Kavaratzis & Ashworth, 2005; Priporas, Stylos & Kamenidou, 2020). Hence, it is critical to establish a brand identity that distinguishes the city from other urban areas during the place branding procedure (Priporas, Stylos & Kamenidou, 2020). In essence, cities strive to optimize the utilization of their created and natural resources, such as reputation and identity, to compete against other cities (Anttiroiko, 2014).

Okta (2002) points out that identifying and strengthening a city's identity can result in numerous benefits. Numerous motivations may lead individuals to feel about urban identity, including the desire to attend special events, visit minor distinctions, and imprint their personal touches on projects. In brief, city identity, in contrast to public perception (city image) or desired perception (brand identity), is the first fundamental awareness of a location (Wackerlin et al., 2020).

## Definitions and Concepts of City Image

Several studies (Chan, Suryadipura & Kostini, 2021; Jannah, Arifin & Kusumawati, 2014; Priporas, Stylos & Kamenidou, 2020) have suggested that the image of a location comprises its characteristics that align with the human perspective. A city image is a perception that individuals develop regarding a location or entity based on its distinctive characteristics. As stated by Kotler and Keller (2016), the trust and perception of a customer that is reflected in the associations stored in their memory constitute the “brand image” or “city image.” Moreover, the scope of city image defined by Vanolo (2008), encompassing fields such as environmental psychology, semantics, urban design, and geography, is not solely composed of visual representations but is also influenced by a multitude of other factors.

Furthermore, Kotler and Gertner (2002) explain that place is a product whose identity and value must be designed and marketed. Kotler and Keller (2016) further classify the perception of a location (referred to as “city image”) into distinct categories according to the context: positive, negative, mixed, contradictory, and excessively attractive images. Lynch (1964, 2013) introduced the concept and aim of city image that reflects the physical appearance or shape of a city. He suggests that the map depicting this city image comprises the following five components, presented in Figure 6. Lynch considers paths to be the most crucial of these five components due to the fact that they govern urban mobility.

Regarding the perception of a city as it relates to city branding, it is currently quite prevalent for numerous cities to market themselves by capitalizing on their capabilities. City branding is fundamentally predicated on three characteristics: image, distinctiveness, and genuineness. Nearly every city has implemented city branding to reconstruct its image (Kavaratzis, 2004). Increasingly, branding is being incorporated into marketing strategies to promote and market cities as if they were products.

## Establishment of City Identity

A number of studies (Ashworth, 2009; Chan et al., 2021; Hazime, 2011) suggest that the establishment of a distinctive city identity is critical for a city to compete with other cities for investments, resources, and tourists. Furthermore, Kapferer (2008) proposes the prism of brand identity, which consists of six components that comprise a brand identity presented in Figure 7. It is a method by which a brand establishes and conveys the appropriate image, as well as a personal method of communicating with its intended audience as follows:

1. **Physical:** Descriptive terms and outward characteristics linked to the brand. It is the fundamental component of the brand, evoking its physical appearance.
2. **Personality:** A collection of human characteristics that are linked to a brand constitute its “character.”
3. **Culture:** Fundamental principles that govern brand behavior and constitute a value system. A brand exhibits cultural affinity and can associate with a specific nation of origin or technological advancement.
4. **Relationships:** The types of human interactions that brands engage in frequently. Brands facilitate intangible exchanges between individuals, thereby forging explicit connections between them.
5. **Reflection:** The ideal view for the client. The perception that others have of the company’s customers is mirrored in its brand.
6. **Self-image:** The customer’s perception of themselves, which is influenced by the brand’s usage. In other words, customers seek validation of this perception of the brand.

## Relationship Between City Branding, City Identity and City Image

Kavaratzis and Ashworth (2005) support the idea that city branding occurs within a communication system that establishes a close connection between the identity and overall image of the city. Consequently, the perception of the city as a city image can be regarded as a consideration in relation to both the identity and branding of the city. It is possible to conclude

that the notion of “city image” is most effectively understood in the context of “city branding” and “city identity,” given that image is an intrinsic component of both. According to Kavartzis and Ashworth (2005) and Riza et al. (2012), city branding takes place within a communication system that creates a strong bond between the city’s identity and general perception. As such, the way in which the city is perceived can be interpreted as a factor pertaining to the city’s identity and branding. City branding functions as a comprehensive strategy and a promotional instrument to establish a distinctive perception of a city. The image of a city can, therefore, be regarded as a critical factor influencing both the identity and branding of the city (Zhang & Zhao, 2009).

### Links Between City Identity/City Image and Vernacular Settlements

Vernacular settlements play a crucial role in shaping the identity and image of a city. These settlements, characterized by their unique architectural styles, cultural practices, and historical significance, provide a tangible connection to a city's past. For instance, the traditional buildings and communal spaces in vernacular settlements often become iconic symbols of the city's heritage, as seen in cities such as Kyoto, Japan, and Venice, Italy. These elements not only attract tourists but also foster a sense of pride among residents. Vernacular settlements embody the accumulated wisdom and traditions of local communities, which can be leveraged to create a distinctive city brand. By preserving and promoting these settlements, cities can enhance their cultural identity and project a unique image on the global stage.

## Discussion

### Interrelation of Four Clusters in the Context of Vernacular Settlements

This part analyzes the interconnections among the following four clusters to illustrate how each cluster influences and supports the others. To begin with, vernacular settlements form the fundamental basis of each of these clusters. These settlements serve as the foundation for creative tourism, which offers tourists immersive experiences through the development of activities and narratives derived from their rich cultural heritage. Vernacular settlements have the potential to tell a distinctive character that aids in the formulation and maintenance of city branding strategies. Regarding creative tourism, it enhances the attractiveness and distinctiveness of a city, thereby supporting its branding efforts. Effective city branding communicates a strong and authentic city identity, which is crucial for maintaining a positive city image. By leveraging the strengths of creative tourism, cities can develop robust branding strategies that attract tourists and investors and foster a strong sense of identity and pride among residents. This holistic approach ensures sustainable urban development and a competitive edge in the global marketplace. Table 5 shows how the components in each cluster complement and support each other in creating cohesive and compelling city branding via vernacular settlements.

**Table 5:** Interrelation of Four Clusters

Source: Authors

Components	Cluster 2: Creative Tourism	Cluster 3: City Branding	Cluster 4: City Identity and Image
<b>Concepts</b>	Combining tourism with creative economy, focusing on active engagement and cultural experiences.	Developing a distinct image and identity for the city to attract various stakeholders.	Involving unique characteristics. City image is public perception.
<b>Features</b>	Being more interactive and immersive compared to heritage and cultural tourism.	Utilizing unique city attributes for differentiation from other cities.	Reinforcing the city's unique identity and image through distinct experiences.

<b>Implications</b>	Evolving to meet demand for unique, authentic, and engaging experiences.	Adapting heritage and cultural elements into modern, marketable city branding strategies.	Enhancing city identity by integrating historical and contemporary elements.
<b>Establishment of city identity</b>	Enhancing identity through unique, creative tourism activities.	Formalizing and communicating the city's identity to a broader audience.	Creating a distinct identity through the integration of physical and cultural elements.
<b>Relationships between clusters</b>	Providing content that can be used in branding to enhance city image and identity.	Utilizing creative tourism to create a positive city image and identity.	Reinforcing city identity with the image formed through creative tourism and branding.
<b>Links with Cluster 1: Vernacular Settlements</b>	Providing backgrounds for creative tourism through their rich cultural heritage and traditional practices and offering tourists immersive experiences beyond mere sightseeing (e.g., traditional crafts and local festivals)	Serving as authentic representations of a city's heritage and culture creating the city's brand story. Cities can build a brand that emphasizes their historical depth, cultural richness, and architectural uniqueness through vernacular settlements.	Shaping and searching the city identity through historical and cultural narratives that give a city its unique character and reinforcing the city identity by applying vernacular settlements.

### **Possibilities of Creative Tourism to Develop City Branding Employing the Associations with Vernacular Settlements**

Vernacular settlements gave rise to creative tourism, which provides a distinctive opportunity based on a city's cultural heritage and creative assets. Creative tourism plays a crucial role in establishing a city's brand by supporting identity and fostering relationships between locals and visitors. As a result, cities can set themselves apart in a crowded tourism market.

As the dependent variable, city branding helps to improve a location's standing as a travel destination. In the contexts of localization and globalization, city branding indicates the need and interest in blending individuality and perceptual connection with its distinctive character. However, city branding is also understood to be the act of differentiating and expanding, whereby creative tourism contributes to the creation of creative tourist destinations with the shared objective of drawing in new tourists and capital to a particular locality.

From the literature review section, in the context of vernacular settlements, embracing creative tourism as an independent variable to develop city branding as a dependent variable can be summarized into three stages: 1) Place-making, also known as city building, is the process of determining these settlements' distinctive cultural, historical, and architectural characteristics to strengthen the city's identity. 2) Perception of the city is the process of strategically attempting to share perceptions and develop a positive and unique city image through stakeholders, such as the government, tourism authority, tourism industry, locals, and tourists. 3. Place branding, also known as city branding, is the process of enhancing how people perceive and transform a place and city by learning about the local customs and history that shape the city's image.

### **Engagement of Vernacular Settlements in City Branding: Case Studies**

One primary approach is through the preservation and adaptive reuse of traditional architecture. For instance, in Kyoto, Japan, the conservation of Machiya townhouses, emblematic of the Edo period, has become a central aspect of the city's branding efforts. By preserving these structures and repurposing them as boutique hotels, cafes, and cultural centers, Kyoto not only protects its architectural heritage but also offers tourists an authentic experience of traditional Japanese living (Prough, 2022). This method not only safeguards historical architecture but also revitalizes it for contemporary use, thereby enhancing the city's appeal and identity.

Promoting vernacular cultural practices is another effective strategy. Barcelona, for example, has successfully integrated Catalan traditions, such as the Castells (human towers) and

the annual La Mercè festival, into its branding strategy. By promoting these cultural practices through various media and tourism campaigns, Barcelona highlights its rich cultural landscape and fosters a sense of pride among residents (Vaczi, 2016; Richards, 2020). These cultural events provide tourists with immersive experiences that go beyond sightseeing, thereby strengthening the city's brand identity and deepening the connection between visitors and local culture.

Traditional crafts also play a crucial role in vernacular engagement for city branding. Cities such as Jaipur, India, have centered their branding on promoting traditional crafts such as block printing, blue pottery, and gemstone cutting. Hosting craft fairs and workshops where tourists can engage with local artisans and learn about traditional techniques not only supports the local economy but also reinforces Jaipur's identity as a hub of artisanal excellence (Guzijan, 2018; Vidyarthi, 2013). This interaction between tourists and local craftsmanship enhances the city's distinctive cultural brand.

Storytelling serves as a powerful tool in city branding by bringing vernacular elements to life. Creating compelling narratives that intertwine historical events, local legends, and traditional lifestyles can significantly enhance a city's brand. Venice, for instance, has developed a rich narrative around its history as a major maritime power and its unique canal-based urban layout. Through guided tours, museum exhibits, and cultural events, Venice immerses visitors in its storied past, making the city's history an integral part of its brand (Nursanty, 2013; Rizzi & Dioli, 2010). This narrative approach deepens the visitor's connection to the city's unique identity.

Lastly, the active involvement of local communities is essential for the successful engagement of vernacular elements in city branding. Local residents, as custodians of vernacular heritage, must be involved in the planning and execution of cultural events, heritage conservation projects, and tourism initiatives. This not only ensures the sustainability of vernacular practices but also empowers communities to take pride in their cultural identity (Baixinho et al., 2020). By facilitating community involvement, cities can create more authentic and sustainable branding strategies.

## Conclusion

As mentioned in the introduction, the study of how to develop city branding, attract tourists through creative tourism, and preserve cultural heritage has been examined independently and not in conjunction with one another. Furthermore, the issues about how to develop creative tourism to support city identity, city branding, and city image are limited. This review article has aimed to examine the role and possibilities of creative tourism in enhancing city branding within vernacular settlements, which was discussed. Consequently, 104 articles were selected and classified them into four primary clusters using the VOSviewer program.

This review article has aimed to offer valuable insights and potential approaches for cities to develop their city branding by applying creative tourism and the concept of vernacular settlements. Additionally, two objectives were presented. The first was to propose a theoretical framework showing the relationships between four clusters, which was presented in Figure 1. Results from Figure 1 indicate that vernacular settlements have strong connections with city identity and image, which in turn can be leveraged through creative tourism and effective city branding to attract and engage various audiences. Each element (clusters 1–4) supports and enhances the others, creating a dynamic interplay that shapes the overall perception.

Moreover, the second objective was to propose possibilities of creative tourism to develop city branding in the context of vernacular settlements, which was presented in the discussion section. In summary, engaging vernacular settlements in city branding is a multifaceted approach that involves architectural preservation, cultural promotion, creative tourism, city identity, traditional crafts, marketing, and community involvement. By leveraging these elements, cities can create a distinctive and authentic brand that attracts tourists, fosters local pride, and supports sustainable development.

In conclusion, the findings indicate that engaging with vernacular elements—such as traditional architecture, cultural practices, and historical narratives—can significantly contribute to the development of a strong and distinctive city brand. For example, cities such as Kyoto and Barcelona have successfully leveraged their vernacular heritage to create compelling and

attractive city images. Moreover, the literature also reveals a gap in comprehensive strategies that integrate these elements holistically into city branding efforts. This review article provides insights into the creative strategies that cities can adopt to foster a sense of place and identity, enhance their appeal on both national and global stages, and grow the local economy.

### Practical Implications

These findings can be applied in various ways by researchers, designers, tourism authorities, and governments who want to build city branding through creative tourism in the real world. First, all stakeholders plan and agree to set up the city brand. Next, the city should incorporate heritage building tours, local cultural practices, crafts, traditions, history, and highlights or landmarks that link them and match them into its branding strategy. Additionally, regarding the planning of the city's branding, the city ought to plan community-based festivals, markets, and events that highlight the creativity and talent of the area. The city could also use storytelling to craft an engaging narrative around its distinctive qualities and creative spirit. These stories could then be shared through various media outlets and social media. Additionally, the city should encourage visitors to share their personal experiences, which would naturally advance the city's brand. To improve visitor experiences that are consistent with the city brand, the city should innovate creative experiences as part of creative tourism using new technologies, such as augmented reality and virtual reality.

### Directions for Future Research

Future studies should examine how to create more inclusive creative tourism activities that complement city branding, making the destination accessible to a wide range of individuals, including those with disabilities and people of different ages. Furthermore, future research should investigate the financial advantages of incorporating creative tourism into city branding, (e.g. the creation of jobs, small businesses, and long-term economic sustainability). Additionally, it is important to discover how the local public feels about creative tourism initiatives and how they fit into the city branding narrative. Last, research should be conducted on the elements that affect travelers' happiness and general perception of innovative travel and city branding initiatives, concentrating on marketing tactics.

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