
TRAVEL AND TOURISM

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Paper 3 Destination Marketing

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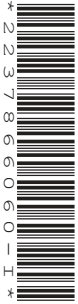
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Fig. 1 for Question 1

Montréal's city branding campaign is managed by Tourisme Montréal, an established non-profit organisation created nearly a century ago. While Montréal has deep roots in its French history, it has also been gaining an international reputation as a hub for creativity, technology and innovation.

Recognising that Montréal's brand identity had changed, Tourisme Montréal tried to rebrand the city in 2014.

To get an understanding of how the world perceived Montréal, the organisation began gathering feedback from local communities, partners, employees and tourists, conducting many surveys and focus groups. The picture that emerged showed that Montréal is a vibrant and modern city, with a warm welcome and full of creativity.

Montréal's new visual brand was created by a Canadian marketing agency specialising in brand identity, strategy and design.

According to a press release, the new brand identity is meant to portray an image of a creative, energetic and dynamic city that is always at the cutting-edge of new discoveries and experiences. This new brand features a modern logo that can be easily adapted and applied to photographs and graphics. The logo appropriately emphasises "M-T-L" and incorporates an acute accent (é) as in the name of the destination. This is important because it hints at Montréal's French identity, without overwhelming the rest of the design.



Montréal's logo is used on photographs, offering glimpses into the city's culture: a close-up of an ice hockey puck hints at recreational activities; a dancer refers to the city's artistic offerings; a concert scene illustrates Montréal's lively culture.

This use and representation of the logo successfully achieves the aim of the rebrand to show how the city is creative, dynamic, and ever-changing.

Fig. 1

Fig. 2 for Question 2**Verona got it right**

The second largest city in Italy's Veneto region, Verona, is globally known for its unique cultural heritage. Although the artistic and cultural activities of the city are based on the main historic and literary landmarks which represent Italian culture, it is the management of the city's brand that brings more visitors to Verona and therefore results in more economic growth for the city.

The history of Verona goes together with an innovative tourism policy to host events, to sustain the city's cultural offering for the future. The policy is broadly supported by the government and by local businesses.

The unique experiences of the city are consistently communicated by the local Destination Marketing Organisation (DMO), to encourage visitors and residents to share their views of Verona's tourism product. The local DMO conducted market research to better understand the experiences of the visitors. This resulted in the identification of the city's features which directly influence visitor perceptions.

In the research, the supply side of Verona's tourism offering was considered.

Basic factors directly affecting visitor perceptions of tourism attractions include:

- safety and pedestrian zones
- welcoming attitude
- greenery
- cleanliness and hygienic facilities

Service factors considered include:

- signs and information points
- transport, parking and road conditions

Monuments, museums and exhibitions together with a wide range of events, from opera and theatre to food and sport, were also selected as factors of attractiveness.

Factors were then carefully analysed for their relevance, priority (level of importance), margin of satisfaction and price-quality ratio. Based on the results of factor analysis, Verona's DMO mapped the areas of improvement within its tourism offering and developed a powerful tool for managing visitor perceptions of the Verona brand.

Events, together with tourism, help raise brand and cultural awareness. With the correct brand identity, and a well-considered tourism offering, cities such as Verona will ensure that tourists will want to stay longer at the destination and are more likely to return.

Fig. 2

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