

Chapter 2

Literature Review

The researcher has studied concepts, theories and related research used to determine the research guidelines as follows:

1. Concept of city brand
2. Theory of integrated marketing communication (IMC)
3. Related research

Concepts of City Brand

1. City Brand Defined

The term "city brand marketing" originated from Western countries, and the concept of "national marketing" prevailed in the Western academic circles at that time, attracting many scholars and researchers to study the related issues of national marketing. Kotler, the father of marketing, once proposed that any country, city or even town can carry out "location marketing", encouraging different locations to use their actual construction as a competitive advantage and brand image for residence, tourism, investment and so on. Brands are everywhere, and more and more things besides products, such as individuals, organizations, regions, and even attention, can be branded, and the power of branding lies in making it recognizable and creating a link between location and certain rationalized symbols, which leads to the conclusion that cities can also be branded.

Foreign research on city brand focuses on the influence of audience's demand on brand building, which provides a new perspective for the research direction of city brand. Philip kotler in his book "the national marketing: creating the strategic methods of the nation's wealth will be in marketing also is regarded as a kind of marketing behavior, he believes that in the process of regional marketing, should be around the region to develop, to the needs of the audience, the inside and outside of the" product "together (Philip, 2001, p. 715). Keller (2009, p. 118) in his book the strategic brand management, puts forward all kinds of things can be the brand, the brand, the purpose of is to make the audience to know the brand information, finally have imagination on the brand. The transformation of economic resources plays an important role in the development of city brand, and commercial investment and

related tertiary industry will also be significantly promoted and influenced. Therefore, it is necessary to strengthen the connection and integration among the various elements of city brand, so as to promote the development of city brand to a more professional and international direction.

Hankinson (2001, pp. 127-142) proposed a relatively complete concept of city brand. He argued, "Because there are great differences among countries, regions and cities, it is precisely because of such differences that city brands have the conditions for integrated marketing, and political factors have a great impact on city brands. Therefore, from the perspective of national and regional marketing conditions, the feasibility of city brand marketing is stronger, and the research value and practicality are higher. Under the influence of these conditions, a more comprehensive concept of city brand is put forward." In his paper *Region Branding: The Base of the Baltic Sea Region*, Andersson (2007, pp. 120-130) put forward the view that branding can and should be applied to cities. According to Andersson, "Although commodity brands and city brands are different, they still have some similarities, because they can make consumers leave a certain impression, help consumers distinguish the differences between different products, and finally generate certain brand loyalty to the promoted brand. Therefore, it is very important to build a city brand, but we should clearly distinguish the difference between products and cities, and fully understand the difference between the two."

City brand in the domestic research of China starts relatively late, with the improvement of city modernization in China, domestic scholars begin to foreign research results, on the basis of study of our country's city brand, though, there is still a gap with foreign, but on the whole, or made some research results. Du Qinglong (2004, p. 209) made a summary of city brand in his paper: "He believed that city brand is the integration of the unique elements of the city, such as historical and cultural resources, industrial cluster advantages, geographical areas and other elements, and provides the audience with the opportunity to use these resources, so as to improve the scale, aggregation and response effectiveness of the city." In his book *Urban Marketing Research: Development, Communication and Maintenance of City Brand Equity*, Yu Ning (2007, p. 911) divided city brand into positioning, shaping, communication and sustainable development, analyzed the development and communication process of city brand from the perspective of communication and information science, and proposed the guiding significance of integrated marketing communication for city brand building.

In a word, city brand is a multi-dimensional concept involving city image, identity and reputation. City brand success depends on many factors, including the image of the city, city brand elements and city brand communication strategy. City brand's goal is to create a unique and attractive city image to attract tourists, enterprises and residents.

2. City Image and Reputation

The concept of city reputation, as an extension of brand, was first proposed by Kevin Lane Keller, professor of Duke University in the United States, in his book *Strategic Brand Management*. He defined city reputation: "Geographical location or space can also become a brand like products and people. "Branding a city allows audiences to learn about the city and create brand associations, bringing the spirit of the city into the city reputation." (Keller, 2009, p. 33) Chen Jianxin defined city reputation in his paper on *City reputation*: City reputation can show the core competitiveness of a city, which is gradually accumulated in the process of urban development. City specific resources such as natural resources, cultural resources and location resources are the fundamental elements of city identification, the key parts of city specialization, and the core of city reputation, all of which are important driving forces to promote the development of city reputation (Chen, 2004). Zhang Rui and Zhang Yan defined city reputation in their paper "On City reputation" : "City reputation refers to the integration of unique and irreplaceable elements in the city by urban communication subjects, including humanities, geography, industry, economy and other elements, to make long-term and guaranteed commitments to the city's interest groups, and ultimately achieve the purpose of gathering these interest groups, so that they have a sense of identity and brand loyalty to the city reputation, and form a scale. To achieve the effect of aggregation, produce radiation effect and expand the influence of city reputations" (Zhang and Zhang, 2006). Based on the above definition of city reputation, the author believes that city reputation is the main body of city communication. With the purpose of improving city reputation to gain advantages in competition with other cities, it carries out comprehensive integration and planning on the functions, self-value, brand positioning, economic development and other aspects of the city, so that its own city reputation has irreplaceable and unique characteristics. In the competition of city reputations, the needs of the audience can be satisfied, and finally it can be differentiated from other cities. After clarifying the positioning of the city reputation, it is necessary to reflect more depth and breadth of the city reputation, pay attention to strengthen the communication and feedback response with the audience, and at the same time, deeply explore the unique cultural connotation of the city, and finally create an impressive city reputation.

3. Cultural Heritage Tourism

At present, the research focus of intangible cultural heritage tourism resources mainly focuses on the classification of intangible cultural heritage, the evaluation of tourism development value, the evaluation of cultural attraction, and the research on the suitability of development and utilization. Firstly, from the perspective of classification, Godfrey and Clarke (2000, p. 165) divided cultural heritage tourism resources into two categories, namely, key resources with core functions and supplementary resources with complete functions, and divided them into natural phenomenon, custom and culture, celebration, practice and service tourism resources in detail. Ding Juan (2018) took the Hui people in Ningxia as an example and divided intangible cultural heritage tourism resources into five categories, namely oral tradition and forms of expression, traditional social customs, etiquette and festivals, traditional performing arts, and knowledge and practice about the universe and nature. According to the common characteristics of the ten categories of domestic intangible cultural heritage, Zeng Ping (2020) divided the intangible cultural heritage into five categories from the perspective of tourism development, namely, folk literature, performance, traditional medicine, traditional crafts and folk customs. Secondly, from the perspective of tourism development value assessment, Zhang Yan (2010) took Henan Province as an example and analyzed important resources, products and market development requirements of intangible cultural heritage tourism in Henan Province by using RMP data analysis model. Chen Zhufang (2013, pp. 74-76) evaluated the research value of intangible cultural heritage from the perspective of its attractiveness, carrying capacity and vitality. Thirdly, from the perspective of cultural attraction evaluation, He Xiaorong and Tan Zhiyun (2013) specially established the evaluation index that affects the attraction of lanterns (temple) festivals to tourists, and investigated the tourists' evaluation of lanterns (temple) festivals' attraction. Finally, from the perspective of the suitability of development and utilization, Zhu Yun and Ye Xincan (2015, pp. 89-94) established the suitability assessment system for the development of intangible cultural heritage tourism. Wang Zhimin (2016, pp. 244-245) took Gaozhou puppet show as an example to evaluate the suitability of tourism development functions from three aspects: natural resource conditions, tourism development requirements, and protection and inheritance of intangible cultural heritage resources.

Integrated Marketing Communication (IMC)

1. Integrated Marketing Communication (IMC) Framework

Because of its comprehensive and integrated marketing communications theory occupies more and more important status in the field of marketing. Integrated marketing communications is a combination of a variety of communication tools and strategies, aims to create a consistent, unified information, effectively target and attract consumers. This article will explore the basic principles and benefits of IMC and their application in the contemporary business environment.

Don Schultz proposed the theory of IMC in 1992. He believed that thinking from the perspective of consumers is the core of IMC. He is good at communicating with consumers and shows brand image to consumers with diversified communication methods (Schultz, 1993, pp. 17-35). At the same time, he believes that IMC should have a systematic planning and system. The purpose is to form a brand communication process that can be evaluated by management, and set this as the goal to complete. He emphasized the systematic planning of communication behavior and the formation of a closed-loop communication process. Don Schultz in the global integrated marketing communications, interpretation of the concept of integrated marketing to keep pace with The Times, he thinks that integrated marketing communications is according to the different audiences, including existing customers and potential customers, according to their needs, subdividing them, use different means to spread information, ultimately affect the audience on the acceptance of the product.

This shows that IMC is not a traditional single and decentralized communication mode, but focuses on the needs of the audience, actively communicates, takes the audience as the core, and disseminates consistent brand information. It has formed a marketing communication mode with integrated ideas, and the two sides establish a harmonious and mutual trust relationship in communication (Xia, 2019). Li Meng (2019), integrated marketing communications is "a brand establish contact means, the purpose is to promote the brand, strengthen the audience impression of the brand, brand building in the two-way communication with the audience. Domestic research on IMC first appeared in the advertising industry, relying on the development status of brand marketing in China and combined with foreign IMC theories for practice. Advertising scholars Li Guangdou in his paper "perspective" put forward that the role of integrated marketing communications this way is through the integrated marketing communication to build a brand, and improve the economic benefits of the brand, increase market share. Fang-hua wang (2008) "the consumer is the core in the process of integrated marketing

communications, the purpose of communication activities is to satisfy consumers." Gui-hua xie (1998) put forward in order to make the communication effect is wider in scope should subdivide different audiences, and use different means of transmission, using all the tools to spread. Through analysis, it is concluded that integrated marketing communication has two characteristics: first, it takes consumers as the core.

Taking the consumer as the central link of marketing, in a series of integrated marketing activities are focused on the audience. The second is the integration methods. In order to enable the audience to understand the information to be delivered by the brand with a unified voice, the focus of integrated marketing communication is in the aspect of "integration", the key is to make the image of the product and the brand into one, and use a variety of accurate means to deliver consistent and accurate brand information. That is to say, in the process of building a brand, IMC will integrate all means, so that the audience can clearly understand the image that the brand wants to build. Chu Guangzhi (2010, pp. 103-112) believes that the definition of IMC is: "IMC is to establish a two-way communication relationship with consumers from the perspective of consumers, integrate all means of communication, carry out strategic and long-term management of brands, and finally achieve the purpose of brand building."

Integrated marketing communication (IMC) theory for marketing personnel to make effective communication strategy provides a comprehensive framework. By emphasizing the information consistency, take the customer as the center and strategic integration, IMC allows companies to increase brand awareness and attract customers, and optimize the resources, and achieve better marketing profit. In today's fast-paced business environment, integrated marketing is critical in maximizing marketing effectiveness and building strong, long-lasting customer relationships. IMC have 8 Guiding Principles as follow (Schulz, 2013, pp. 5-12):

(1) Customer-centric. The brand always regards the final buyer or consumer of the product as the most effective and important consideration object;

(2) From the outside to the inside planning method. Treat customers directly as a source of revenue for the company to better manage and meet demand and revenue sources;

(3) Focus on customer experience. Identify who the consumers are? How does the target group experience the brand? What services will give them a satisfying experience? What changes need to be made to the product and service personnel to provide a good experience?

(4) Synergy between consumer goals and brand goals. Invest in or enhance products and services; Investing in supply chains, namely efficient customer response

(ECR) and enterprise resource planning (ERP); Invest in customer relationships and maintain customer relationship management (CRM);

(5) Determine consumer behavior goals. To influence the behavior of existing and potential customers and to measure and value customer behavior by financial indicators;

(6) See customers as assets. View consumers as a source of revenue for the brand and invest in existing and potential consumers with the expectation or expectation that these revenues will generate a return;

(7) Streamline functional activities. Value-based integrated marketing communication (IMC), from the perspective of consumers, is mainly divided into delivering brand information and setting incentive plans.

(8) Integrate all marketing activities. Integrate any marketing and communication activities so that the brand maintains a unified image and a unified voice.

Also, IMC have five key steps:

(1) Identify existing customers and potential customers. Collect demographic statistics, geographic area, audience psychology and other data, identify existing customers and potential customers through behavioral data, and understand the causes of behavior;

(2) Evaluate the value of existing and potential customers. Focus on the financial impact and effectiveness of communication activities, understand how target customers use their products and services, and identify the revenue contribution of existing and potential customers.

(3) Plan and disseminate information and incentive programs. Plan persuasive content and disseminate it, plan highly relevant and appealing communication activities, and reach the time point most acceptable to customers;

(4) Evaluate customer return on investment. Estimate the financial results of the company's marketing communications activities to see if the marketing communications investment is getting a positive return and which programs are the most effective and efficient.

(5) Ex-post assessment and future planning. The brand determines the time period to implement the IMC plan, evaluates the plan after implementation, and develops a reinvestment strategy for long-term growth.

These factors enable enterprises to plan, develop, execute and evaluate brand communication activities for consumers, existing customers, potential customers and other targeted internal and external audiences within a certain period of time, so that it is coordinated, measurable and persuasive

2. Online and Offline Synergy

Integrated marketing communication establishes the connection between various elements of online and offline communication means and makes them play a synergistic role. Integrate enterprise and market behaviors, integrate relevant information sources from various channels for communication, integrate and manage marketing communication behaviors carried out by various potential communication subjects, ensure that the information spread by each online communication subject is consistent with the positioning and core concept of offline enterprises, so that the communication content of enterprises can be unified online and offline. At the same time, it is necessary to integrate and coordinate the marketing communication methods among various communication subjects, fulfill their responsibilities, learn from each other's strengths, minimize the homogenization of communication methods, integrate various online and offline communication means, and create a matrix of communication methods. According to different types of consumers, precise marketing is carried out from different information contact channels, and online and offline communication means such as advertising, public relations and promotion are used for classification selection and integration to build a communication matrix, so as to obtain maximum information contact, maximize consumers' access to information, and ultimately achieve the purpose of maximizing communication effect (Yu, 2007).

3. Online communication channel

The main way of online communication is through advertising, media and other intangible ways to attract, among which the main model is AIDA model. In 1958, Heinz M. Goldmann first proposed the AIDA model in his book "How to Win Customers". Chris Barnham (2008, pp. 203-220) argued that the early AIDA model was mainly aimed at the measurement of advertising effect, and various variants of AIDA model were produced in the following decades, adding the concepts of M (Memory), C (Conviction) and S (Satisfaction). To emphasize the importance of memory, trust, and satisfaction in brand communication. Goldman (1984) pointed out that the completion time of the four stages of AIDA is not fixed, and the sequence is not fixed. HakJun Song, et al. (2021, p. 102943) found that attention to and interest in AIDA model are closely related to TAM's significant behavioral beliefs, perceived usefulness and perceived ease of use. AIDA model can be combined with other models, and its integrated propagation will

produce 1+1> The effect of 2. AIDA is a typical advertising psychological effect model, which has undergone great changes in communication channels and expression forms. All aspects of AIDA model can provide references for evaluating the effect of Internet advertising. Li Xiang (2005) proposed that the goal of marketing is to make consumers buy things, and advertising is a way to achieve this goal. But customers are too sensible to buy something just because they see an AD. From the time a customer sees an advertisement to the time they buy their product, there is a reasonable process. This process can be illustrated by the AIDA model.

4. Offline communication channel

Schultz, Tannenbaum, & Lauterborn (1992, p. 218) believe that offline communication channels should start from the perspective of overall marketing and recombine and arrange the commodity information delivered to customers, making it a more acceptable way of information transmission for customers. In this regard, J. Homas Russell and W. Aldlane (1995) believe that offline marketing communication should transmit and present the most valuable information of the brand to consumers through different communication channels. Each information exists as an individual but is inseparable and interconnected with the whole. Once the transmission process is successful, the most valuable information of the brand should be transmitted to consumers. It will build the brand image by communicating the same brand message to consumers.

Yu Yangming et al. (2008) believe that offline brand integrated communication is a process in which enterprises with brands maximize their influence on customers through offline meetings with target customers and effective and continuous communication and feedback, so as to promote brand value-added. Brand communication is conducive to the formation of a good communication relationship between brands and customers. Only through the transmission of brand information can enterprises have brand equity, brand identity and brand loyalty, and can they realize the establishment of brand image and the completion of brand strategy.

Lin Shengliang (2008) believes that: Under the premise of adhering to the brand as the core principle, the brand enterprise chooses the appropriate offline marketing methods, such as holding talks with customers, inviting customers to the enterprise or the target location of the enterprise's brand promotion field visit, carrying out practical brand communication, and finally forming the enterprise's brand image and achieving the enterprise's marketing goals.

Scholar Tu Yingxia (2018) believes that the most basic principle for the selection of offline marketing communication channels is the consistency of communication channels and brands. First of all, it is necessary to establish a good communication relationship with customers through effective offline interaction with customers, maintain the consistency of communication information, and avoid problems such as information deviation in online marketing communication. Besides, after the effective brand information is passed to customers or potential customers through offline means, enterprises should still maintain a long-term and harmonious relationship with customers.

5. Content Strategy

Content strategy mainly refers to a theory of Corporate Identity System (CIS). CIS was first proposed in the early 20th century, in order to improve the competitiveness of his company's products, Italian entrepreneur Milo Olivetti in the production and sales of his company's printer products formally proposed the concept. In the early 1960s, many American enterprises began to widely adopt CIS theory in order to establish corporate image. In the 1970s, Japan also began to introduce the concept of CIS, and it was promoted and applied on a larger scale. In the 1980s, with the introduction of China's reform and opening up policy, some enterprises in southern China began to gradually introduce and apply CIS theory. CIS theory mainly includes three aspects: Mind Identity theory, Visual Identity theory and Behavior Identity theory (Hankinson, 2001, pp. 127-142).

First, Mind Identity includes urban spirit, urban history, media brand phenomenon, urban cultural industry, urban university and other contents. Mind identity is the core of urban identity system and the distillation of urban historical and cultural spirit, urban values, urban brand positioning, urban development planning and other key elements. By summarizing and processing the inner characteristics of the city, the core concept of city brand building is finally shown to the outside world, which is the guiding core of city brand management and construction, and the overall guiding ideology of city brand resources. Concept recognition can be divided into two aspects, namely city carrier and resident carrier. Concept identification is embodied in the carrier of the city, as the core of the city concept, through the inheritance of ancient Chinese culture and the modern development of the tone of planning, and this concept is invisibly integrated into the life and work of local people. Concept identification is embodied in the carrier of residents, which is manifested as the regional spirit of urban residents and displays the core value of the city.

Second, Visual Identity is the integration of unique, different and representative visual elements in the city for re-creation and dissemination, so as to deepen the audience's recognition and impression of the city brand, and visual identity is the audience's visual sense of the city can achieve the most intuitive. The visual identity system of a city can be divided into two elements, namely basic and applied elements. The basic visual identity includes the city symbol, city flag, city flower, city bird, city mascot and other representative symbols of the city. The applied visual identification includes urban identification system, urban public transportation, municipal construction, urban public art construction, etc. From the perspective of the most basic components, the elements of visual recognition are mainly composed of color and shape. Many elements have become an integral part of the city in the long-term development and historical changes, they represent the concept and characteristics of the city, but also represent the inner spirit of the city, through the integration of these abstract concepts into the specific connotation of the city brand, so that the audience can feel the unique style of the city.

Third, behavior Identity is a dynamic recognition model under the guidance of city brand concept recognition, including the unique value of the city reflected in the unique urban spirit, the unique lifestyle of residents and the unique production environment factors of enterprises.

6. Target Audience Segmentation

The shaping of a city brand often takes the audience's satisfaction as the reference standard for success, and the shaping of a city brand is also to enhance the audience's understanding and yearning for the city. These factors show that the audience has a considerable influence on the shaping of a city brand. Audience is not only the receiver of information, but also the reprocessing and disseminator of information, which plays an important role in the complete communication activities. Therefore, in the shaping of city brand, it is necessary to convey the connotation of city brand as much as possible and let the audience actively participate in the reprocessing and communication of city brand. The orientation of city brand is to pursue the optimization of communication effect, and the main body of communication should fully consider the different needs of different audiences, conduct classification and refinement, and formulate different communication plans (Li, et al., 2009). According to the categories of the audience can be divided into:

First, city dwellers. Urban residents can be divided into local residents and non-local residents with a tendency to emigrate. For such people, the publicity of urban brands should focus on urban living environment, residents' quality of life, per capita consumption level, schooling and employment.

Second, employment and entrepreneurship. Employment and entrepreneurship personnel can be divided into high-quality talent introduction, management talent introduction, entrepreneurial personnel attraction. For this kind of audience, it is necessary to emphasize the policy factors of the city brand, as well as the innovation and development side of the city brand, so as to convey the innovation and vitality of the city brand to this kind of people.

Third, tourists. Tourists can be divided into business trips, family trips, etc. It should be emphasized that the level of infrastructure construction, supporting facilities construction, comprehensive service level of the tertiary industry, urban tourism resources, urban environmental factors and other aspects of the city brand. As an important industry of Xi'an, tourism is an important part of the city brand. Tourists can be divided into local tourists and foreign tourists, tourists in different areas should also set up different city brand publicity focus.

Fourth, urban investors. Urban investors can be divided into corporate investors, individual investors, government investors, etc. For such audiences, it is necessary to focus on urban brand promotion in the aspects of urban business environment, urban economic development potential, and investment stability.

Urban brand building needs to be analyzed from the perspective of the audience. According to the needs of the internal audience, urban residents' sense of city identity and city belonging should be cultivated in the process of urban brand building, and the enthusiasm of the internal audience to actively participate in the construction and maintenance of urban brand should be enhanced, so that they can also become promoters of urban brand communication and development. For external audiences, the charm of city brands should be displayed from a more diversified perspective. In view of the complexity and diversity of external audiences, communication subjects must think in other places, integrate various resources to meet the needs of the majority of audiences, and carry out mass urban brand communication for the audience.

Key Components of Suzhou city's Brand Image

In the shaping of urban brand image, how to overcome the convergence of urban construction and make the city stand out in the increasingly fierce competition

has become an urgent problem to be solved in urban development. The identity of city brand image is different from the symbolic signs of domestic cities in the past, such as flowers, sculptures, symbols and simple logos. For example, the symbol of Dalian is football, the symbol of Shenzhen is frontier cow, and the symbol of Luoyang is peony flower. They can reflect a certain spirit and style of the city from the perspective of sports, politics and natural environment characteristics, but they cannot carry the heavy responsibility of the city's economic development strategy and market competition, and can not reflect and represent a city's brand in essence. They are not brand logos, but just a concrete image (Gong, et.al, 2022, pp. 54-60, 78). In addition, many of these original signs and symbols generally lack a scientific and comprehensive implementation system, image signs are relatively simple, lack of matching font, color and standard combination application. Therefore, the implementation is often monotonous, the visual appeal and impact are very weak, coupled with the limited design level, the logo image is difficult to be recognized by the public and many commercial institutions. Based on the above situation, it is not difficult to conclude that an excellent city brand image needs to be recognizable to a certain extent, and its main identification characteristics are: overall systematization, uniqueness, innovation (stage) and inheritance (long-term) (Liu, et al., 2022, pp. 121-123).

City brand image is a city's historical and cultural advantages, geographical environment advantages and economic and technological advantages, which are widely recognized by the public. Its integrity is firstly based on the full and complete expression of the above advantages, so that the audience can have a comprehensive cognition and evaluation of the city through the city brand image. The uniqueness of city brand image has both static and dynamic meanings. The uniqueness of static is mainly manifested in the unique state and effect of behavior identification, spirit identification, visual identification, spatial environment identification and other aspects presented by the city brand image. And its dynamic character is in the process of maintaining the city brand image, a continuous development, connotation and rich urban development process. Its innovation and inheritance are also reflected here, a city brand image is a process of continuous development and improvement. The most direct visual embodiment of a city brand is its image logo and a series of visual norms (Schulz, 2013, pp. 5-12).

The identification characteristics of city brand image are embodied in the abstract city spirit and city information, which are condensed into typical city image symbols by static or dynamic means to be recognized and recognized by the audience.

The identification elements of city brand image are mainly embodied in two aspects: material form elements and non-material form elements.

1. Material form elements

The material form of the city refers to the inherent or artificial three-dimensional form and two-dimensional form of the city. The three-dimensional visual form of the city includes urban pattern, buildings, roads, squares, street scenes, natural landscapes, cultural sites and so on. The two-dimensional visual form of a city includes visual symbols, guiding symbols, markers, symbols, and city colors of visual design (Tang & Zhang, 2022, pp. 87-89).

2. Non-material form elements

The non-material form recognition elements of the city include the spirit recognition elements and the behavior recognition elements of the city. The identifying elements of city spirit mainly refer to the identifying elements of city idea, city culture, city value and so on. Urban spirit can arouse the main consciousness of the public, form the core cohesive belief and the orientation of urban development value, and promote the development of the city. The remarkable urban spirit has unique charm and identification characteristics. Urban behavior identification elements are the sum of government behavior, enterprise and group behavior, individual behavior of the public and external activities that contribute to urban promotion. The city spirit provides the driving force for the city behavior, and the city behavior displays the abstract city spirit in a dynamic way. Of course, the identification elements of the city's immaterial form should be matched with the material form elements, so as to build and promote the complete city brand image. The behavior elements in the non-physical form of the city have the same recognizability as the visual recognition elements. By regulating the internal and external behaviors of a city, a set of city-specific behavior norms is formed, which not only shows the unique pattern of urban behavior recognition, but also constitutes the city-specific behavior culture (Wang & Chen, 2018).

3. Positioning of city brand image

The positioning of city brand image is based on city positioning and is the most important part of city brand image. The positioning with personality characteristics is the living soul of establishing city brand image. The value of city brand image lies in the irreplaceable city personality generated by accurate positioning. Any city brand with distinct personality can not be separated from its unique positioning in the competition between cities. Some scholars believe that the study of city brand positioning is a cross study of tourism market positioning and marketing positioning. The role of city brand positioning is to ensure that the city is gradually shaped in the established direction

into a characteristic brand city with unique advantages for the target market, in order to attract tourists, investors and settlers. This is the ultimate value pursuit of city brand positioning (Zhang, 2022, pp. 44-46).

City positioning and city brand image positioning are interrelated and different, which is mainly reflected in the different orientation of the two. Their connection is mainly reflected in the goal of improving the competitiveness of the city, and the difference is that city positioning mainly emphasizes that its positioning can improve the comprehensive competitiveness of the city. The positioning content includes the integrated positioning of the city's geographical characteristics, natural environment, infrastructure, citizen literacy, humanistic spirit, urban management level and other factors. However, the positioning of the city brand image should focus on the main part, focus on refining the core competitiveness of the city, create a typical brand image from the perspective of visual identity with points and areas, and effectively communicate the city brand image through marketing and communication, so as to highlight the competitive advantage of the city (Zhang, 2019, pp. 1-3).

In the process of positioning the brand image of the city, we should abandon the past only to reflect a particular advantage of the city, and should pay attention to the direction of improving the comprehensive strength of the city, that is, we should consider the development of the urban tourism industry, optimize the urban construction planning, but also pay attention to improving the economic strength of the city, and promote the efforts of urban scientific and technological innovation. On this basis, the following positioning principles should be followed: the principle of authenticity, the principle of recognition, the principle of difference, the principle of orientation and the principle of sustainability. We should strive not to overstate the city characteristics and ensure the accuracy of the city brand image positioning (Keller, 2009).

Related Research: Relationship between IMC and City Brand

Zhang Feng (2022, pp. 44-46) believes that in the current information age with endless and expanding media forms, strengthening the integration of cultural tourism and new media can not only inject new vitality and vitality into the development of tourism industry, but also disseminate culture and ideas with the help of new media forms, build cultural tourism brands, and enhance economic and social benefits of cultural tourism. Therefore, the research mainly discusses the integration and development of new media and cultural tourism. By analyzing the significance and necessity of the development of cultural tourism with the help of new media, the awareness and

cognition of the development of cultural tourism brand in the information age can be enhanced, and the specific path of the integration and development of cultural tourism brand marketing and new media can be explored combined with the existing problems in the development of cultural tourism. To contribute to the development of cultural tourism in the new era and the spread of national culture.

Gong Xianjie, et al. (2022, pp. 54-60) explored the perceived image of Shaanxi cultural tourism brands by using the emotional tendency measurement, social semantic network analysis and high-frequency word perception research of web text mining. The results show that tourists maintain positive emotions on Shaanxi cultural tourism brand and are generally satisfied with it. "Scenic spot", "service" and "tour guide" are the core high-frequency words of Shaanxi cultural tourism brand image perception, and the scenic spot dependent cultural tourism brand and the level of service personnel are recognized by tourists. Tourist satisfaction of historical cultural heritage, performing arts festival, natural scenery, theme park and characteristic town cultural tourism brands exceeds 75%, and has formed a leading brand with high visibility and strong uniqueness. For the cultural tourism brand facing small, scattered and weak development problems, it is suggested to build a representative regional brand to improve tourists' awareness and satisfaction.

Liu Xiuyan, et al. (2022, pp. 121-123) believe that integrated marketing communication, as a strategy to gain market advantages, is of great significance to market competition and long-term development, and it is a new method that needs to be valued and continuously enriched and innovated in the process of tourism development. Therefore, taking Laibin City, Guangxi Zhuang Autonomous Region as an example, through a series of field investigations and data analysis, the author initially constructed the value model and SWOT model of Laibin cultural tourism brand, and combined with the theory of integrated marketing communication, proposed the communication strategy of cultural tourism brand in prefecture-level cities, from the perspectives of advertising marketing and public relations. This paper analyzes the tasks that the government, enterprises and citizens should undertake in the integrated marketing of cultural tourism brands.

Tang & Zhang (2022, pp. 87-89) studied the integration process of ancient village culture and tourism brands. In his view, ancient villages are the living carriers of regional culture, folk customs and architectural essence. As the record and witness of the development and evolution of the history and civilization of human society, ancient villages show different customs in different regions. Taking Tianguangdong Village in southern Hunan as an example, this paper deeply explores and reconstructs the

cultural gene of Tianguangdong village, grafting ancient village tourism industry, puts forward the communication strategy of ancient village cultural tourism brand image, gives full play to the cohesion and leading force of culture, and promotes the sustainable development of ancient village cultural tourism industry and provides support and guarantee for rural revitalization.

Zhang Qingrong (2019, pp. 1-3) believes that the integrated development of culture and tourism is an inevitable trend for the development of cultural and tourism industries, and actively promoting regional cultural tourism brand building is an effective way to promote the deep integration of cultural and tourism industries, as well as an effective way to develop the core competitiveness of regional cultural and tourism industries. Therefore, by analyzing the basic theory of cultural tourism brand, the author summarized the core connotation and characteristics of cultural tourism brand, discussed the value and effect of integrated marketing of cultural tourism brand from various aspects such as culture, region and communication, and then proposed the methods and approaches of shaping regional cultural tourism brand from the perspective of cultural and tourism integration.