

## Datong City Branding White Paper: Look at Datong Again

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**Abstract:** Datong, located on the Loess Plateau in northern China, has rich coal resources, historical remains, and Buddhist cultural heritages. However, Datong's public image has always been "the city of coal," overshadowing its cultural and historical value. The public stereotype and flat city image impede Datong's public recognition and the development of Datong's tourism. In China, city branding is now officially operated by national and city governments as an indispensable part of city planning and development. However, the city branding under the government's regulation fails to follow the market dynamics and actual needs of cities. Instead, city identities described in official documents are rigid and similar around the country because they are made according to national development trends such as ecological city economy. This highlights the importance of rebranding Datong from the local society and then further expanding to a broader audience. This essay will focus on the principles and strategies on the road of reconstructing Datong image.

### 1. Introduction

The first step of this bottom-up city branding campaign is internal branding. Internal branding is an organic process that establishes city identity and brand during the interaction between local citizens and the city. Internal branding enables a city to form complete, active, and diverse city images and brand identity. To make the internal branding of Datong effective, all the plans and strategies follow well-tested business principles and communication structures.

The Zaikan Datong campaign selects Datong citizens as audience. The intention of the whole campaign is to cultivate local citizens' understanding, pride, and ownership of their own city through an internal branding process. The message is essentially a stream of content centring around one compelling slogan: Look at Datong Again (Chinese pronounced as: Zakian Datong). These three elements are the center of the campaign.

The first step of the campaign is to cooperate with the Yungang Research Institute to gain more professional, interesting, and in-depth information about the Yungang Grottoes, ancient Chinese Buddhist temple grottoes near the city of Datong in the province of Shanxi, as the Figure 1 shown. The next step will be selecting branding messages from this information based on contagious principles. After that, the institute can initiate discussions about Yungang Grottoes and Datong on social media. Hashtags such as #myfavgrotto, #grottodiduknow, and #IluvDatong can effectively encourage the audience to participate in discussions and add vivid and diverse details to Datong's city image. Such a bottom-up campaign based on society and social media should be based on people and local community at the beginning as a grassroots movement. Such a movement starting from local community is one effective approach to brand a city internally and add social dynamic to city brands. Ideally, the government will notice this growing trend on the internet and respond to it with new policies and city events to facilitate the city rebranding.

The pattern of using city's cultural or historical symbols to rebrand the city is proven to be successful by West Virginia. The state successfully overturns its public reputation as a "coal town" by reviving its folk music culture, providing a parallel story for Datong city.

By introducing concepts in the realm of city branding and articulating a rough action plan and guide for Datong's rebranding, this white paper can help people know thoroughly about Datong's branding situation and how to improve it with a new city branding campaign.



Figure 1 The Buddhas of the three times at the fifth cave of Yungang Grottoes.

## 2. The City and the Concepts

### 2.1. Datong City

Datong, located on the Loess Plateau in northern China, is the second large city in Shanxi province. It has long been known as “the city of coal” due to its abundant coal resources. In 2021, Datong’s coal mines produced 150 million tons of industrial coal [1]. Shanxi Province itself is China’s leading producer of coal. The rich coal resources and abundant output defines Datong as an industrial coal town, overshadowing other qualities of the city.



Figure 2 A statue of Yungang Grottoes.

Yet the city’s identity transcends coal. Qiuyu Yu, China’s most influential scholar on contemporary culture, claims that the Tang Dynasty originated in Datong. Over 2400 years old, Datong is a historical city well known for its surviving ancient city design, first built by the Ming Dynasty (1368–1644), and its surrounding Buddhist heritage sites dating from the Northern Wei Dynasty (368–534) [2]. According to China Today, chief among Datong’s unsung wonders of China’s history-soaked heritage are the 1,500-year-old Buddhist grottoes. In a valley at Yungang, more than

50 recesses have been dug into the hills and filled with Buddhist statues of various sizes and shapes, 51,000 altogether. From the 56-foot seated Buddha to tiny figures just a few centimeters tall, every wall and archway is crammed with carvings, including serial-type representations of scenes from Buddhist mythology and the lives of famous monks [3]. Most sculptures and frescos are lavishly decorated with all kinds of colors such as vermilion, indigo, and grass green (as shown in Figure 2). Datong also has other tourist attractions such as the 600-year-old Nine-Dragon Screen made of glazed tiles, the Huayan Monastery with the largest wooden shrine hall in China, and the famous hanging Huashan Monastery, intact since 713 .....

However, the diverse cultural heritage and aesthetic value of the city fail to overshadow its reputation as a “coal town.” When Datong citizens tell friends where they are from, the most common response is probably, “Wow, Datong! The city of coal, right?” That label implies that Datong is dirty, rude, lacks any aesthetics... In fact, Datong has changed greatly since 2008 when Mayor Geng Yanbo applied new city construction plans. Even so, its rich historical and artistic heritage are not well known either locally or in broader Chinese society. This author grew up in Datong and has found that although most citizens know the existence of Yungang Grottoes, most of them lack an understanding of grottoes’ background, content, and historical value. Under such a situation, rebranding Datong city becomes necessary for both local residents’ recognition of their own city and the city’s public image.

What’s more, current city branding of Datong is flat and dry and fails to convey the unique features of the city. In China, city identity and labels are framed by local government following the national development trend such as ecological development and encouragement to innovation. Cities’ self-placing and identity usually can be found in cities’ Five-Year Plans which are long-term guidance and plan for city economic development. Those labels represent cities’ developmental goals and current economic structure.

The city labels written in five years are advanced manufacturing city, low carbon city, ecological city, tourism city, and energy city [4]. These labels fall far short of capturing the variability, innovation, and individuation of Datong’s true city brand. For all these reasons, Datong deserves a better rebranding of city based on its market activity and social dynamics. The new city branding campaign for Datong’s rebranding will use Yungang Grottoes as the city symbol. By exploring the narratives and interactions of local residents with the grottoes, a more complete understanding of Yungang Grottoes and a deep pride of Datong city can be created among local residents who are the internal stakeholders of the city brand. This makes the campaign a “grassroots campaign” which starts from local society and then spread to wider audiences. It is expected that this white paper can provide a feasible plan for Datong city to rebrand itself and call for more actions on the movement of Looking at Datong Again.

## **2.2. City Branding**

The concept of city branding was popularized by Michalis Kavaratzis in 2004, who defined it as a means to achieve a competitive advantage that would allow the city to increase the attraction of investment and tourism, as well as strengthen local identity and avoid social exclusion and unrest [5]. After that, city branding becomes increasingly popular. The past decade has seen a dramatic surge in the use of city branding practices by local governments around the world: cities go to great lengths to convey positive self-images to the outside world and hope to obtain a variety of economic returns in exchange [6].

Chinese government generally tends to label themselves as an advanced manufacturing city, eco-city, innovation city, and so on according to national political guidance [7]. However, city branding under such a political framework is rigid. According to NYU Professor Robert Lyon, Chinese city branding in five years plans system lacks market dynamic and is constrained by bureaucratic plans. He advocates that city branding should move away from typology to seek for the more organic branding process [8].

In China, the bureaucratic plan is not the only factor that restricted organic city planning. City economy and development also play a crucial role in it. China has cities at different stages of urban development [9]. In most cases, megacities that have advanced economies and mature urban cultures

such as Shanghai and Shenzhen or ancient cities with rich historical and cultural heritage are well-known among the public and are destinations for travelers, entrepreneurs, and students. For instance, Xi'an successfully rebranded its city image by deploying rich symbolic resources and leveraging social media [10]. The popularity of Xi'an on TikTok brought a 50% increase in tourist revenue and established Xi'an as a symbolic ancient city of Chinese history [11].

However, the successful branding cases of megacities and tourism cities are not common in China. Little is known of what the smaller and lesser-known cities located in China's central heartland provinces do in this regard, even though they represent the large majority of Chinese cities and their urban population [12]. Another possibility is that some northern cities are struggling to change their single industrial city images in public minds but only have little effect. Such limited publicity and a single stereotype of the city are exactly the situations faced by Datong right now.

### **2.3. Place Identity**

A city's "place identity" describes its public image and essence. Place identity can be understood in a twofold way: the place identity of a region and people's regional identity or regional consciousness [13]. From these two perspectives, place identity is considered to have four constructive elements: structural, semi-static, changing signifiers, and coloring features [14] [15]. Structural elements (location and history) and semi-static elements (size, physical appearance, inner mentality) are the place identity of a region, and changing signifiers (great events, food, architecture) and coloring features (past symbolism, past behavior) are people's regional identity which is formed during people's interaction with the place. That is to say, except for the city itself, local citizens and other people are also responsible for the formation of the city identity. They are both consumers and producers of their city identity, which makes them internal stakeholders of their city brand. In fact, it is through bonds between people and place, people and landscape, and people and people in a place that meanings are constructed, developed, and ascribed to physical features [16]. For instance, user-generated contents such as photography greatly contribute to the public images of commercial brands by creating a user-generated aesthetic on social media [17]. All these interactions create and foster the mutual, dynamic, and circular parts of place identity [18].

The interaction between cities' internal stakeholders and the city is one of the most important processes in organic city branding. Place brands are more likely to succeed from the "bottom-up"—that is, starting their growth from and with the people they represent [19].

### **2.4. Communication Strategy**

Another important realm of effective city branding is communication strategy. In order to form an ideal and dynamic city identity, it is important to make branding information visible to the public and contagious enough to spread widely in society. According to author Jonah Berger, "whether you're in marketing, politics, engineering, or public health, you need to understand how to make your products and ideas catch on [20]."

To make contents sticky and contagious, Berger proposed six principles called STEPPS which stand for Social Currency, Triggers, Emotion, Public, Practical Value, and Stories. Social currency refers to things that can impact others' perceptions of us. Triggers can stimulate people to think about relevant things. Emotion in the context means feelings evoked by messages people share and spread. Public simply means that making things more observable and easier to imitate can make them more popular. The Practical value of information is realistic benefits such as money, knowledge, and expertise that make information stand out to audiences. Stories are the engaging and compelling narratives that can encompass all of the other components. The STEPPS principles can be utilized as the basic guide to construct branding information in business.

Based on the above theories and research, the optimal rebranding of the city image and identity should leverage the most vivid and important cultural and historical symbols of Datong: Yungang Grottoes.

### **3. Branding Principles and Structures**

#### **3.1. AIM Framework**

A strategy and framework to maximize the effectiveness of business communication is useful here to organize and plan the public communication about rebranding Datong. The AIM framework, originated by authors Mary Munter and Lynn Russell [21], spells out a comprehensive and self-validating strategy for designing communication campaigns. It shows the substantial benefit of well-planned communication strategies, derived from working through the details of identifying your campaign's Audience, articulating the purpose and Intention of the communication, and determining how to best shape the Messages you want to convey.

The essential audience for branding campaign is local Datong citizens, since they are internal stakeholders of the city brand. Their general lack of awareness of Datong's rich culture is exactly why they must be the branding strategies' major audience. These citizens will be both the main recipient of most branding messages and also the key participants in the shaping of Datong's identity. This reflects the intention of Datong city branding: to cultivate local citizens' understanding, pride, and ownership of their own city through an internal branding process. Because the audiences have known Datong for a long time, forming a new awareness of their own city's images and identity requires a reexamination of the city. The strategy's intention is the indispensable principle infused throughout the selection of messages, communication platforms, ways of interaction, and the entire plan. The message is essentially a stream of content centering around one compelling slogan: Look at Datong Again.

The message stream should include a large variety of messages such as anecdotes, fun scientific knowledge, cultural traditions, personal experiences, and so on... Also, the forms of messages should also be varied in order to fit all kinds of preferences of audiences. For example, branding messages can be contained in videos, blogs, pictures, and articles, which can avoid the rigid and scientific stereotypes people might have for historical spots and cities. The wide range and options of messages can involve every audience and make the images of grottoes and the city more vivid.

#### **3.2. Contagious Principles**

Using the principles of STEPPS, the social currency, emotion, and triggers are necessary characteristics of branding messages which are mainly stories of Datong citizens. The principle of publicity will be basic guidance of forms and platforms of the whole branding campaign. Also, people who receive the branding messages can improve their knowledge about the grottoes and broaden their minds. Together, these six principles can make content contagious which means to spread, be talked about, and be shared.

#### **3.3. Internal Branding**

The last principle of our branding strategies is the internal sense of branding. As introduced earlier, it was the bond and interaction between internal stakeholders and the city that make city identity diverse, dynamic, and complete. The organic process of internal branding can be the first and one of the most important steps in the formation of a "bottom-up" place brand. Local residents are the co-founder and the internal stakeholder of their own city's brand. Thus, when they realize the existence of city brand and have the awareness to maintain it, the public perception of the brand can become vivid, diverse, complete, and close to reality. Such as city brand can effectively attract tourists and businesses. Therefore, all the following analysis, suggestions, and plans are based on the goal of internal branding and try to involve their participation as much as possible. The principle of achieving an internal sense of branding also guide the selection of branding messages, platforms, and activity forms.

## 4. Branding Strategies

### 4.1. West Virginia Story

The following is a transcription of an interview with Professor Lyon from NYU. He mentioned that the situation of Datong reminded him a parallel story of West Virginia at the United States. In the interview, he thoroughly described the cultural and industrial background of West Virginia and its branding process.

AUTHOR: You mentioned West Virginia as a parallel. Please tell me more:

LYON: Yes, the West Virginia region is in the United States that bears some similarities to the image challenges that Datong faces. Datong and West Virginia are similar in terms of population: 1.8 million WV residents in 2020.

AUTHOR: Okay. What about the regional culture of West Virginia. Is there anything special or influential?

LYON: Yes, of course there is. The state of West Virginia has a rich, deep cultural history based on its unique and distinctive style of folk music. In several ways, West Virginia folk music has inspired and influenced nearly every popular music style in the United States throughout the 20th century's expansion of recorded music.

AUTHOR: That is impressive. Then is the folk music an important brand identity for West Virginia?

LYON: Unfortunately, no. West Virginia as a region became more identified with the negative impacts of its biggest industry, coal mining. The "brand image" of West Virginia conjured up both environmental devastation from mountaintop mining, and a long legacy of underground mining tragedies, from mine explosions, collapses, and fires.

AUTHOR: I see. That's so similar to Datong's situation! Could you tell me more about why does West Virginia have such a negative brand image?

LYON: Sure. The negative image of West Virginia mainly came from the staggering number of coal-mining accidents there. Almost 105,000 mine workers died in the United States during the 20th century, and West Virginia has always had by far the most miners of any state—in any year at least one-third of the country's miners worked in West Virginia. From 1905 to 1930, over 20% of the state's entire population worked in the coal industry. At its peak in 1923, there were over 300,000 coal mine workers in West Virginia. Nearly 1,000 West Virginia miners died in the worst year for mine tragedies, 1910. Even worse, it's estimated that up to one-third of coal miners die early deaths from to "black lung disease" – inhaled coal dust destroys healthy lung tissue.

AUTHOR: I see. With so many coal-mining accident, what did West Virginia do to successfully rebrand themselves and overturn the negative image?

LYON: It used its music culture. Against that dark brand image legacy, it has been a resurgence of interest in West Virginia's vibrant folk music culture. This resurgence of folk music changed the national narrative about the state. From June through October of 2022, there are 283 music festivals. Overall, 405 total music festivals annually. (Only 401 towns and cities in entire state).

AUTHOR: Wow, that's an impressive number. Except the surge of music festival, did the revival of folk music bring other positive cultural effects?

LYON: Yes, the rise of folk music has also fed growth in multiple kinds of performance art and culture in the state. More than 38 percent of West Virginia's adults attended live music, theater, or dance performances last year. Nearly 10,000 people work in entertainment, performance arts, or cultural museums in West Virginia now, compared to only 14,000 active coal miners in the state.

AUTHOR: Then did such a prosperous music culture overturn public image of West Virginia as a "coal town?"

LYON: The dark legacy of coal in West Virginia hasn't been erased, but it's been drowned out by the surging popularity of music and folk music performances throughout the state. Now, West Virginia citizens have a "hometown pride with a worldly welcome."

AUTHOR: I think that is what an effective rebranding strategy should do: adding more diversity to city identity instead of denying previous labels. Does coal mining industry in West Virginia still

prosper now?

LYON: No, the coal-mining industry is not as prosperous as it did because of coal's negative impacts to the environment. Of course, the states still has some coal mines. One improvement was that the safety of coal mining industry in West Virginia got refined during the past few decades. In 2020, there were 63,612 people working in coal industry throughout the United States, and only 5 deaths. West Virginia had 14,000 active coal miners in 2020.

AUTHOR: That is good to hear. Thanks a lot for your sharing.

(The result of West Virginia rebranding the goal for the “Look Again at Datong” project – to raise the salience of the Grottos to represent Datong’s brand, overshadowing the images of the recent past) The story of West Virginia really establishes a template for industrial cities such as Datong suffering from negative stereotypes. It also proves the effectiveness of using cultural heritage to overshadow city industrial images and demonstrates what the first step for Datong to do.

#### **4.2. Seeking for Collaboration**

Just like West Virginia did, the first step of Datong’s city branding is the discovery of interesting things about Yungang Grottoes and Datong. Datong citizens have little general background knowledge about Yungang Grottoes. To generate interest in historical knowledge and form a pride in their own city’s culture, citizens need to rediscover the grottoes. Engaging and contagious messages about the grottoes can redefine the image of grottoes in people’s minds. While the campaign should be grass roots as much as possible, the best sources for content are the experts at the Yungang Research Institute. Directly under the provincial government, the institute is responsible for the protection, research, and management of Yungang Grottoes [22]. As an academic institution, it widely cooperates with universities and prestigious historians to study the history, art, and natural protection of grottoes and produces a number of academic achievements. Due to the need to protect and study the grottoes in detail, the research institute hires experts from six academic domains: architecture, religion, art, history, archaeology, and geological protection [23]. As an academic institute, it has cooperated with universities such as Taiyuan University of Technology, established Academy of Yungang Study at Datong University, and invited guest speakers from Peking University to the institute. The institute’s large variety of experts and the wide range of cooperation imply the abundance of academic information and colorful personal stories about the grottoes. In essence, scholars at the institute have already established a strong academic brand for the Yungang Grottoes that can be transformed into a wider cultural brand through sharing their experiences in an engaging form.

#### **4.3. Selecting Contents of Branding Messages**

Based on the STEPPS model for giving online content more appeal, material about the grottos need to have social currency, emotional triggers, and story narratives. When contents of branding messages are perceived to be special (“cool”) and little known, people have personal incentives to share, in order to enhance their own status. Knowing unique anecdotes or fun facts about century-old grottoes is an example of having both social currency and practical value in the case of Datong’s branding. Information and stories behind a specific cave or sculpture can make people sound knowledgeable and feel like insiders, which fuels the spread of information. The knowledge and expertise people gain can also encourage them to share the branding information on their own social platforms. Contents that inspire emotional responses of awe and admiration work as triggers that encourage people to think, discuss, and share. The story of Yungang Grottoes’ reconstruction in 2008 will resonate with Datong citizens who participated in the reconstruction of the city of Datong’s architecture during the same time. Yungang’s restorations will trigger their memories of feeling impressed and proud of the changes in their hometown. Including details of life in Datong at that time help trigger public attention and emotions. That also anchors the STEPPS principles about telling valuable narratives that are worth sharing.

Metaphorically, information and stories about the grottoes are the DNA of seeds, and the entire branding process involves spreading these seeds and cultivating the growing trees. The seeds of branding messages take root in audiences’ hearts and get nurtured through ongoing messaging

strategies, so audiences develop their own awareness and understanding of what the grottos mean for Datong and its people. Designing the DNA to find fertile ground involves connecting to local citizens' nascent curiosities and their internalized sense of place brand. The resonance to personal experiences will yield thousands of unique and energized responses that can continue to spread the seeds.

While branding strategies merely select the contents that are likely to be contagious, based on scientific facts and experts' opinions, Datong citizens themselves will drive the spreading interest to rediscover the grottoes and redefine the grottoes. Zaikan Datong.

#### **4.4. Spreading Branding Information**

After having enough seeds, the next phase of branding is to widely sow them in people's minds. That is to make these contents visible. In this phase, various social media are the primary platforms for the spread of content. That is because social media enables users to interact with each other and keep them engaged, which ensures our audiences can have a high degree of freedom in forming their own ideas about Yungang Grottoes and city images. Also, the popularity of social media in the current society ensures branding messages visible to all Datong citizens and other potential audiences, which follows the rules of being public to make information contagious. Thus, social media platforms provide a potential possibility for Datong and grottoes' narratives to reach a wider audience in the future. On social media, we can create hashtags or questions like #myfavgrotto, #coolestgrotto, #grottotopics, #grottodiduknow to expose the previously unknown history and art knowledge about the grottoes to the public. This kind of topic can also stimulate people's desire to share and make them exciting to discuss the grottoes as one way to follow the internet trend. In addition to this, such open-ended questions can effectively invite people to participate in the topic and encourage the share of stories. By highlighting personal memories and opinions about the grottoes during this interaction process, activities on social media can intensify local citizens' bond with the grottoes and the subliminal ownership of the grottoes and city brand. It is during this process of interaction and discussion that the public image of grottoes is defined and spread. Just like West Virginia, people will establish a "hometown pride with a worldly welcome" through their rediscovery of Yungang Grottoes, which can in turn facilitate the internal branding of Datong city.

During the whole process of a social media campaign, it is important to always involve local citizens, the internal stakeholder of the city brand, instead of the city of administration. As mentioned in the context, the current city branding in China is mainly operated by the government, thus lacking social dynamics and market creativity. Thus, the initial phase of city branding, especially the internal branding, in this case, should be a social movement that actively involves citizens to ensure the freedom of defining city image and the reflection of real-life experiences. It is similar to a grassroots campaign that starts with society and normal citizens. Such branding strategies can avoid the early intervention of city bureaucrats because they are primarily based on social media platforms. After the campaign gains some success and attracts a certain amount of public attention, the government will feel motivated to respond to the movement and act on it. The participation and encouragement of the government in policy and city administration at that time can further push the city branding and improvement of tourism.

#### **5. Action Plan**

After specifying the principles, methods, and content of the Datong city branding campaign, it is necessary to have a basic framework of action plans. The section of the action plan in this whitepaper aims to broadly describe the steps anticipated by the campaign.

The very first step of Datong city branding is to seek cooperation with the Yungang Research Institute. The institute is the current owner of Yungang Grottoes' brand and the major source of branding messages. Therefore, cooperating with the experts from the institute and getting their help should be the first step for any individual or business who wants to start the branding campaign. It is through this cooperation that people can find out where the value of grottoes lies and what to put in branding messages.

After that, the next step is to start creating trends on social media and seek more partners. The

research institute can be the first one to initiate the topic as an official agency to guide further public participation and discussion. Hashtags such as #Iluvgrotto can serve as an invitation to Datong citizens and make them recall their memories at the grottoes. The stories they share do not necessarily have to be academic knowledge but can also be more personal experiences such as fun stories at the grottoes and valuable memories about the grottoes. These can add vivid details to a historical site and reduce the distance between ancient remains and people's daily lives. City identity can become more comprehensive and diverse through this process. Also, some hashtags should highlight the central theme and object of this social media trend such as #Zaikan Datong, #Yungang beautiful, #I love Datong, and #I love Grottoes. Such hashtags can be an advertisement to the Zaikan Datong campaign and a reminder of central goal of the movement. These hashtags also provide a place for professional sharing of Datong knowledge and advertisement. They can build up Datong citizens' ownership to the city brand and their pride in Datong. Nowadays, social media users generally tend to tag their videos or posts with several hashtags to gain as much exposure as possible, which makes the design of two kinds of hashtags reasonable and feasible.

Under social media hashtags, the institute can provide their own stories about the grottoes and further stimulate local residents to share on the same topic. Also, local businesses and brands are ideal partners at this time because they can reach wider audiences of branding messages and add more interaction to this process. Ideally, the movement on social media can attract large audiences and establish Datong as a city with magnificent grottoes, rich historical heritage, and aesthetic value. People can have a more diverse impression of Datong city other than a boring industrial coal town [24]. Through this process, local residents can also refresh their impression and understanding of their own city's history and artistic value, which makes local residents proud of their hometown and generate responsibility to maintain the city brand.

Then, it is expected that the government can participate at this time to further promote the city branding movement. The city government can facilitate the city branding and promotion by holding grand events such as traveling festivals, regulating city sanitation, and improving city infrastructures. In addition to this, as Datong gains more attention and positive images, the city government can also attract more businesses, brands, and intellectuals by proving preferential policies. The branding movement will also be easier for the government to develop tourism and tertiary industry, which further diminishes the stereotypical "city of coal" impression of Datong [25]. In that case, the government participation can better transform the power of the branding movement into economic value to bring practical benefits to local citizens.

## 6. Conclusion

The above analysis and action plans are roughly articulated as a general guide for any individual or business who wants to know more about Datong city branding. Further plans and more details still wait for real-life practices to elaborate. Hope this paper can inspire more interests in Datong business and thoughts on better city branding campaigns. Datong deserves to be reevaluated and rebranded. Just like the campaign (Zaikan Datong) says itself: Look at Datong Again!

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