Projected Versus Received Image:
The Case of Amsterdam

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Abstract

Amsterdam the capital of the Netherlands has been a popular tourism destination for many years. The aim of this study is to identify the image of the city. The image projected by stakeholders involved in place marketing is compared with the image that is received by visitors of Amsterdam. Image is best measured by combining qualitative- and quantitative techniques. Therefore four different methods are used: two methods to measure the image of stakeholders (interviews and content analysis) and two methods to measure the image of visitors (Volunteer Employed Photography and a survey). An important finding of this study is that all components of the image projected by the stakeholders are confirmed by the respondents of the survey. Furthermore, the results added a few new components to the received image. This study also investigates whether the factors previous experience, motivations, gender, age, country of origin and level of education influence the formation of the image. Previous experience and country of origin appear to be the factors with the most influence on the received image of Amsterdam. The overall results of the study show a versatile, positive image of Amsterdam which places the city in a good position in the competition with other cities.

Keywords: Amsterdam, image, image formation, place marketing, stakeholders, projected image, visitors, received image.

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Summary

As a consequence of the growth of the tourism industry, the range of destinations available for consumers to choose from continues to expand. Cities become increasingly attractive and as a result they face more and more competition. This competition results in major challenges for urban authorities and organizations concerned with the marketing and promotion of a city (Echtner & Ritchie, 2003). Several target markets such as residents, businesses and tourists need to be attracted. As a result many actors are involved in attracting these target markets with all having their own interests and responsibilities. This transforms the management of urban areas into a complex process.

An important phenomenon for cities is their image in the eyes of potential visitors. Image is therefore a central concept in place marketing. As Echtner and Ritchie (2003) argue, the creation and management of a distinctive and appealing image is a key component in the positioning process of destinations. Furthermore, destinations with strong and positive images are more likely to be considered and chosen in the travel decision process (Hunt, 1975; Goodrich, 1978; Milman & Pizam; 1995; all in Son, 2005). It has proven to be difficult to define the image concept but Echtner and Ritchie (2003) proposed a somewhat unique conceptualization. This model consists of three dimensions that are designed to capture all components of image. Next to studies focussing on the components of image there also exists a line of inquiry on factors that influence the formation of image. Knowing these factors influencing image helps to identify target markets and to decide which image should be promoted to which segment of the market (Goodall, 1990 in Baloglu & McCleary, 1999). The studies of Baloglu and McCleary (1999) and Beerli and Martín (2004) have conceptualized the image formation process in a framework based on previous studies. Since both frameworks have many resemblances they serve as basis for the discussion of the image formation process in this study.

One of the basic problems within the field of destination image studies is the measurement of it. The majority of destination image studies have relied on structured or quantitative methodologies (Echtner & Ritchie, 1993). In order to capture all components of the image construct, studies should combine structured and unstructured methodologies (Reilly 1990; Echtner & Ritchie, 1993; Jenkins, 1999). As Jenkins (1999) proposes, image research should therefore consist of two phases. The first should be a qualitative phase using unstructured methods. In the second phase, the components discovered in the first phase are measured quantitatively by the use of structured methodologies. The two phase model is applied to this study to investigate the image of the city of Amsterdam. Three methods are used in the qualitative phase. The first two methods are semi-structured interviews and content analysis. These methods are used to reveal the components of the projected image of Amsterdam. Jenkins (1999) argues that when it comes to the qualitative phase, researchers should use more creative techniques like for instance maps and photographs to be able to discover the image components. The third method applied in the qualitative phase is therefore Volunteer Employed Photography (VEP). The image components and attributes found in the first phase are used in the second quantitative phase. In this latter phase a survey is used to measure the image of Amsterdam among visitors of the city.

In Amsterdam several organizations are involved in place marketing of the city but four organizations are within the focus of this study: the Economic Affairs department of the municipality of Amsterdam, the Amsterdam Tourism and Convention Board, Amsterdam Partners and The Netherlands Board of Tourism and Conventions. Together these stakeholders project an image of Amsterdam. As main pillars of this image all interviewed stakeholders point at the core values creativity, innovation and spirit of commerce. Open-mindedness, freedom of spirit and the tolerant character also emerged as important aspects of the desired image of Amsterdam. In addition, the interviewed stakeholders state that the main carrier of the image of the city is the presence of 'culture'. Culture is explained as cultural facilities and cultural heritage. The image that emerged out of the interviews with the stakeholders is compared with the image that they project in their promotion materials (e.g. brochures and websites). It became clear that the core values are difficult to recognize in the brochures and on the websites. On the other hand 'culture' is again the most important component of the image that is projected. The described atmosphere in the promotion materials corresponds with the atmosphere that is mentioned in the interviews. The content analysis also provided a few new aspects of the projected image of Amsterdam namely; shopping, cafés and restaurants, nightlife, cycling and city of diamonds.

The VEP method and survey provided information about the received image of visitors of Amsterdam. Creativity, innovation and spirit of commerce seem difficult to recognize by the respondents but aspects related to the core values like for instance fashion, art scene and modern architecture are part of the received image. The respondents confirm that sex and drugs are part of the image of Amsterdam but the presence of it is not negatively valued. Culture, an important carrier of the projected image is also one of the most important components of the received image. Cultural heritage is one of the most photographed themes in the VEP method and canals are the second most photographed object. Respondents of the survey confirm that shopping, cafés and restaurants, and nightlife are also part of the image of Amsterdam. Furthermore, they confirm the believe of the stakeholders that the atmosphere in Amsterdam is characterized as liberal, tolerant and open-minded. Most respondents agree that Amsterdam is gay friendly but they are less convinced that Amsterdam is a famous gay capital. Respondents agree that the atmosphere in Amsterdam can be described as lively and multicultural but are most divided if Amsterdam is a clean city. Bicycles and canal cruises are perceived as very typical for Amsterdam. Diamonds on the other hand are not so typical for Amsterdam. The results show that previous experience and country of origin are the factors with the most influence on the received image of Amsterdam. It appears that first time visitors value social and environmental aspects like safety, hospitality and cleanliness slightly higher than repeat visitors. The results also show a difference in image between Dutch and foreign respondents. Dutch visitors are less positive about social and environmental aspects of Amsterdam.

The first two objectives of this study were to identify the different stakeholders involved in place marketing of Amsterdam and explore how they cooperate, and to determine what image of Amsterdam these stakeholders want to project. This study found no substantial differences between the projected images of the separate stakeholders. They all pointed at the same important aspects namely the core values of the city and culture. The third objective of this study was to determine the image received by visitors of the city and verify whether this image matches with the image projected by the stakeholders. It can be concluded that all components that form the projected image are also part of the received image. Furthermore, this study revealed a few other components of the received image of which crowdedness, liveliness and friendliness are the most important. The results did not show substantial differences between the projected and received image. The overall results of the study show a positive image, which places Amsterdam in a good position in the competition with other cities.

1. Introduction

Amsterdam the capital of the Netherlands has been a popular tourism destination for many years. The city has about 9 million overnight stays each year and visitors from The Netherlands, The United Kingdom, The United States and Germany represent large parts of these stays (Gemeente Amsterdam, 2010). Despite being a popular tourism destination for a long time the city faces competition from other cities (Gemeente Amsterdam 2003; Kavaratzis & Ashworth, 2007; ATCB, 2009). For instance from Eastern-European cities which present themselves as attractive alternatives and from cities within the Netherlands, like The Hague and Rotterdam (Kavaratzis & Ashworth, 2007). For the authorities in Amsterdam it is therefore important to invest in the marketing of the place to be able to compete for potential visitors with other cities. Another reason for the need to invest in place marketing of Amsterdam is, according to Kavaratzis and Ashworth, the city's international image, which is linked to the liberal attitude towards soft drugs and prostitution. According to the authors, these days this image is seen as inappropriate because it overshadows the more desirable aspects of the city. Especially since one of the goals of Amsterdam is to attract different kinds of visitors, instead of only those who want to visit the windows of the Red Light District and smoke marihuana in the many coffee shops (Kavaratzis & Ashworth, 2007). The significant role of image in the selection and decision making process of tourists makes it a valuable concept in tourism research and practice (Beerli & Martín, 2004; Baloglu & McCleary, 1999). The literature shows for example that a poor image of a place can devalue its attractiveness and thus the local economic performance in the long run (Avraham, 2004). An image study of Amsterdam therefore offers great opportunities.

According to Page (1995) many different actors are involved in the marketing of urban areas. Not only the public sector deals with the promotion of cities also the private sector is involved. This could result in differences of ideology, policy and practice. It is therefore interesting to examine the preferred images of the stakeholders involved in place marketing of Amsterdam. Furthermore Amsterdam is a popular tourism destination receiving many visitors each year. These visitors play a significant role in place marketing because it is the visitor who needs to be attracted to the city (Page, 1995). Law (2002, p. 13) argues that "cities have always attracted visitors but in recent years tourism to cities has increased and the visitor economy has become important to them". Therefore this research also focuses upon the received image of visitors of Amsterdam.

The next part of this first chapter starts with the overall purpose of the research followed by a problem statement. Out of the problem statement the research objectives and questions are formulated. Furthermore the relevance of the study and the structure of the report are discussed.

Overall purpose of the research
The overall purpose of this research is to determine and compare two types of images in relation to the city of Amsterdam. The first type is the image projected by the stakeholders involved in place marketing of Amsterdam. The second type is the received image of visitors of Amsterdam. The image projected by the stakeholders involved in place marketing and the received image among visitors of Amsterdam are compared in order to identify possible differences.

Problem statement
The situation whereby several stakeholders are involved in place marketing activities of a city can lead to the different stakeholders transferring their own desired image of the city. The ideal situation is when stakeholders have a common image which they transfer towards the visitor. One question is whether all these stakeholders transfer the same, preferred image. Another question is whether the projected image(s) of the stakeholders match with the image that is received by visitors of Amsterdam. As explained above, Amsterdam has to deal with its international image linked to the liberal attitude towards soft drugs and prostitution. This image might overshadow the more desirable image of the city projected by the stakeholders.

Research objectives
Out of the problem statement the following research objectives are identified:

- To identify the different stakeholders involved in place marketing of Amsterdam and explore how they cooperate.
- To explore and determine the images of Amsterdam projected by the different stakeholders involved in place marketing and visitors of the city.
- To verify if the images of the stakeholders and visitors match and explain possible differences.

Research questions
Out of the above research objectives the following research questions arise:

- Who are the stakeholders involved in place marketing of Amsterdam and how do they cooperate?
- What is the image of Amsterdam projected by the different stakeholders involved in place marketing?
- What is the image of Amsterdam received by visitors of the city?
- Are there differences to identify between the image projected by the stakeholders involved in place marketing and the image received by visitors of the city?
    - If yes, what are these differences?
- How can possible differences between these two images be explained?

Relevance of the study
A research that focuses on the image of a city is relevant for at least three reasons. The first is a theoretical reason. Pike's (2002) analysis of previous destination image studies has shown that in nearly thirty years of image research only 26 out of a total of 142 papers are focused on the image of a city. Most of the analyzed papers are related to destination images in general or images of countries. For that reason the researchers of this study focus upon the components of city image which could possibly develop new insights in the image concept on the level of cities. The second reason is a methodological one. The same study by Pike revealed that only 62 out of the 142 papers used qualitative methodologies to investigate the image construct. This is surprisingly since several scholars have concluded that image is best measured by combining qualitative- and quantitative techniques (among others Jenkins, 1999; Echtner & Ritchie, 2003). This research adds to the methodological understanding of the image construct by combining both types of methodologies. The third reason for the relevance of this study is a practical one. The results of this study could be useful for the organizations responsible for the marketing activities in Amsterdam. The results illustrate the received image among visitors of the city. More important, it answers the question whether this received image matches with the image projected by the stakeholders involved in place marketing. If any differences exist between these two images than the promotional message communicated by the stakeholders is most probably not well received. The findings out of this study might be used in preparation of future marketing activities. As Echtner and Ritchie (1993) state, destination image studies might provide useful information for positioning and promotional strategies. In the light of recent events the results of this study can become even more important. The Dutch government has plans to cut down the subsidies on the promotion of Holland in foreign countries with about €10 million (parool.nl, 2011). This will have serious impacts on the economic situation in the tourism sector of the city because more than half of all foreign overnight stays take place in Amsterdam. An image study about Amsterdam can be useful for the stakeholders in order to make future decisions about the marketing activities.

Structure of the report
The second chapter of this report sketches the context of this study. Since this image research focuses on a city it is related to the theoretical concepts urban tourism and place marketing. The literature about these concepts is discussed in chapter 2. The theoretical framework of this study focuses on the concept image and is discussed in chapter 3. It elaborates on two important conceptualizations, namely the components of the image construct and the process of image formation. The chapter ends with the conceptual framework of the research. This framework displays the concepts out of the literature that are important in relation to the research questions of this study.

Chapter 4 describes the methods that are used in order to measure the image concepts. The used methods are justified and it is explained how these methods were executed. In chapter 5 the focus is shifted to the city of Amsterdam. This chapter discusses the place marketing strategy of Amsterdam. It identifies which stakeholders are involved in place marketing and how these stakeholders cooperate. Furthermore, the strategy to position Amsterdam is explained. This provides a first insight in the image that is projected by the stakeholders. This projected image is the subject of chapter 6. Subsequently, the image received by visitors of Amsterdam is examined in chapter 7. Chapter 8 discusses the comparison of the projected image of the stakeholders involved in place marketing and the received image of visitors of Amsterdam. Chapter 9 reflects upon the formation of image and the used methods. It also elaborates on the implications and limitations of this study and the possibilities for future research. Finally it provides an overall conclusion.

2. Context of the study

As a consequence of the growth of the tourism industry, the range of destinations available for consumers to choose from continues to expand. Facilitated by increased leisure time, rising levels of disposable income and more efficient transportation almost every destination in the world becomes available when selecting a holiday destination (Echtner & Ritchie, 2003). As a result, destinations have to compete with each other on all spatial scales (e.g. regional, national and worldwide) in an increasingly complex global marketplace. Within this global tourism system cities have an important position. They function as key nodes or gateways in the transportation system, as the start of multi-destination trips or even as stage for complete holidays (Edwards et al., 2008). However, as more and more cities become attractive as tourism destinations they also face increasing competition. Moreover, cities do not only have to compete for visitors but also for a range of other target markets like residents, commercial businesses and industrial companies (Avraham, 2000).

The competition between cities results in major challenges for urban authorities and organizations concerned with the marketing and promotion of cities (Echtner & Ritchie, 2003). They try to influence decisions made by several target markets like residents of other cities (where to emigrate to, visit or work), the management of companies (where to establish a business) and the city residents themselves (whether to stay or to leave, whether to recommend the city to others, local pride) (Avraham, 2004). The fact that a wide range of target markets needs to be attracted also implies that many actors are involved in this process of promoting the city, with all actors having their own interests as well as their own responsibilities. This transforms the management of urban areas, and in specific in the context of this study: tourism in urban areas, into a complex process. Many authors have pointed at this complex issue of urban tourism management. As Page (1995) states, tourism is a dynamic activity in a constantly changing environment. For that reason, management and planning is an essential condition for the effective functioning of tourism in urban areas (Haywood, 1992 in Page, 1995). It is important for urban managers and planners to constantly "assess the position of the city as a tourist destination in this changing environment" (Page, 1995, p. 158). In other words, to make sure that the city keeps a competitive position compared to other destinations, strategic action is needed. For that reason it is interesting to take a look at who is dealing with the management of urban areas. First of all, Page (1995) states that urban management consists of the role of the municipal government and other non-government organizations, which deal with the planning and management as well as the day to day operation of the urban system. Law (1993 in Page, 1995) uses a more precise explanation and states that actors from both the public- and private sector deal with the organization of cities. Whereby the public sector refers to a wide range of organizations such as the "regional or national government, development corporations, national and regional tourist boards, national museums and other semi autonomous public organizations" (Law, 1993 in Page, 1995, p. 167). This explanation demonstrates that many actors are involved in urban tourism management. Nevertheless, Law points out that the local authority is the key actor responsible for tourism in the city. It is their aim "to secure the benefits of tourism for the community" (Law, 1993 in Page, 1995 p. 167). The local authority has the ability to manage and lead the policy making of tourism in urban areas. According to Heely (1981 in Page, 1995) tourism is not a self-contained policy and it overlaps with other policy fields like transport, conservation and rural development. Ashworth and Page (2011, p. 11) also argue that "urban tourism management intermingles with a wider urban management". This is further explained by Law who points out that "within the public sector many local authority departments may be involved with tourism, either directly, such as the providers of visitor attractions like museums, or indirectly such as the cleaning departments whose role in keeping a city centre clean and tidy could be vital in shaping the image of a city and in forming the initial visitor experience" (Law, 2002 p. 52). Another difficulty within the management of urban areas can be the "conflicting interests due to the political context of elected representatives and their particular ideologies" (Page, 1995 p. 163). The above example, the intermingling and conflicting interests, can lead to disagreement in urban tourism management given the differences of ideology, policy or practice. Not only within the different departments of the same organization but as well among stakeholders of the public- and private sector (Page, 1995). Next to that, due to the merging of organizations concerned with the marketing of places these days, the promotion of urban areas is often in hands of public-private partnerships (Bramwell & Rawding, 1994 in Law, 2002).

These kinds of partnerships are based on the principle that the promotion of urban areas is more effective when coordinated through large scale programmes, rather than several small organisations working on the promotion of an urban area independently (Law, 2002). It is even stated by several authors in Paskaleva-Shapira (2007, p. 110) that "partnerships between the private- and public sector are considered effective means of achieving competitiveness basically in all destinations because of the multiplicity of industries involved in creating and sustaining destinations' competiveness". Often, the goal of a public-private partnership is to promote the whole urban area rather than only the central city (Law, 2002). Law states that within these constructions it is a difficult task to keep all partners satisfied and therefore often conflicts arise. Public partners involved are hampered by a variety of political pressures, "they have to reconcile local and regional interests and promote an image acceptable to a range of public- and private sector constituencies" (Morgan et al., 2003 p. 287). Examples of conflicts can be partners who feel that marketing is only focused upon the inner city, rather than the whole urban area (Law, 2002) or conflicts with for instance accommodation establishments or tourist attractions that are often in hands of private companies which focus on the marketing of one 'product' only (Ashworth & Goodall, 1988). What makes it even more complex is that the organisations who deal with the promotion of an urban tourism area are not the ones responsible for the management of the services it markets and they only indirectly profit from the success of the promotion (Ashworth & Goodall, 1988).

Keeping in mind these complexities when dealing with management of tourism in urban areas, this chapter sketches the overall context of this study. The concept urban tourism is explored starting with an assessment of the history of research in this study field. Several issues related to the management of urban tourism are discussed like the importance of tourism in urban areas and the user groups in cities that can be distinguished. This results in an identification of the approach to urban tourism that is applied in this study.

2.1 Urban tourism

Although urban tourism is an extremely important world-wide form of tourism, it is only since the past decade that tourism researchers and urban specialists pay more attention to this phenomenon (Pearce, 2001). This is remarkable because tourism consumes large amounts of space within urban areas. Several aspects of the city contribute to this consumption, for instance the inner city, museums, urban waterfronts and theme parks (Gospodini, 2001 in Edwards et al. 2008). Within the working of the overall tourism system, large urban destinations play an important role. These large urban destinations function for instance as so called "key 'gateways' in the air transport system, for both international and domestic tourists and act as 'staging posts' for multi-destination trips" (Edwards et al., 2008 p. 1033). Furthermore, it is remarkable because of the growth of urban tourism which is facilitated by an increase in leisure time, discretionary income and easier travel (Law, 2002). Since urban tourism unites "people, place, consumption and mixes cultures, values, expectations and experiences" (Selby, 2004 p. 1) it is an interesting landscape for exploration. However, it turns out that urban tourism is difficult to research and conceptualize (Selby, 2004). Therefore, the next paragraph gives a brief overview of the history of urban tourism research with a discussion of the main difficulties.

2.1.1 Urban tourism research

As already shortly stated in the introduction, urban tourism is difficult to research and conceptualize (Selby, 2004). Therefore it is useful to take a closer look at the history of urban tourism research. In the past, research in urban tourism was sporadic and limited in scope. Before and during the early 80s it was even generally viewed as less important. It were mainly geographers (Stansfield 1964; Vetter 1974; Gutierrez-Ronco, 1977; Pearce, 1981; Liu, 1983; Jansen-Verbeke, 1986 in Pearce, 2001; Edwards et al., 2008; Ashworth & Page, 2011) who conducted research about urban tourism. More precise, it was through recreation studies with a focus on land economics, land-use and nature-conservation that tourism was added as a subcategory of leisure activity (Ashworth, 2003). Urban tourism seemed difficult to study because of its invisibility and the difficulty to separate it from other urban activities (Ashworth & Page, 2011).

According to Ashworth and Page (2011, p. 9), in the past there was even an unspoken assumption that "if you cannot count it, measure it, map it, then it does not exist or at least is not a suitable object for a scientific study". In the context of urban tourism this meant that because it was not an isolated function or a set of facilities, there were difficulties to distinguish the tourist from other users of urban places in an area with many other industries (Ashworth & Page, 2011). Therefore, Ashworth (1989) and Page (1995) argue that researchers of urban studies had ignored tourism while tourism researchers had ignored the context in which urban tourism takes place. It is remarkable that urban tourism has been neglected since it has cultural implications for cities and significant economic purposes (Selby, 2004). Several authors (Vandermey, 1984; Hall, 1987; Pearce, 1987 in Edwards et al., 2008) started to recognize the lack of research in the field of urban tourism. However, it was the paper of Ashworth (1989, p.33) 'Urban Tourism an imbalance in attention' that raised more awareness to the subject:

> "There has been quite simply a rural bias noticeable in both the quantity of the literary output and the quality of the theorizing about tourism. This is in itself remarkable because most tourists originate from cities, many seek out cities as holiday destinations and the social and economic impacts of tourism are substantial in urban areas. Thus the failure to consider tourism as a specific urban activity imposes a serious constraint that cannot fail to impede the development of tourism as a subject of serious study".

From the 90s onwards an increase of published work in urban tourism research became visible, especially in the number of books (Ashworth & Tunbridge, 1990; 2000; Law, 1993; 1996; Page, 1995; Van den Burg et al, 1995; Murphy, 1996; Grabler et al., 1997; Tyler et al., 1998; Judd & Fainstein, 1999; Orbasli, 2000; Hayllar et al., 2008 in Edwards et al., 2008). Despite the growth of published work, critical notes were made. For example by Shaw and Williams (1994; in Selby, 2004 p. 12), who mentioned that, urban tourism research had been conducted on a "bewildering range of spatial scales and ad hoc themes". Page (1999; in Selby, 2004) argued that urban tourism research did not contribute to a greater methodological understanding because of its descriptive character and empirical case studies. Furthermore, Selby (2004, p. 31) stated that, "there was a poor understanding of the concept urban tourism with a focus mainly towards the socio-economic characteristics of visitors while ignoring other important characteristics". Nevertheless, despite the critics, research in urban tourism became more recognized in the academic world. It has improved an understanding of marketing (e.g. Ashworth & Voogd, 1990), management, (e.g. van den Berg et al. 1995), planning (e.g. Pearce, 1988), impacts (e.g. Parlett et al. 1995) and quality (Murphy, 1997) in (Selby, 2004). Current research in urban tourism still faces a critical debate. Ashworth and Page (2011) state that, while studying urban tourism it is confronted by a series of paradoxes. For instance, tourists visit cities for many reasons. Often these tourists become invisible, both economically and physically because they act in large multifunctional entities. Furthermore, tourists make use of many urban facilities and services but these facilities and services are not in particular created for tourists. Next to that, despite the importance of urban tourism it lacks a precise definition and systematic structure of understanding. This final statement, the lack of an accurate definition is discussed more precisely in paragraph 2.1.3, defining urban tourism. Before looking at a definition, the next paragraph identifies the role of tourism in cities.

2.1.2 Importance of tourism in cities
Although urban tourism has received little attention in the past from scholars of either tourism or urban studies, it is an important form of tourism world-wide (Ashworth & Page, 2011). According to Selby (2004), tourism plays an important role within the economic development of urban areas. Law (2002, p. 13) argues that "cities have always attracted visitors but in recent years tourism to cities has increased and the visitor economy has become important to them". Although tourism has established itself as an industry of major importance, its economic importance to cities in particular may be relatively less significant when compared to other economic sectors. For instance, world tourism cities like London, Paris and New York, do not approach "tourism as economic important in terms of employment or incomes as activities like financial services, media and communications and education" (Ashworth & Page, 2011 p. 9). Nevertheless, although the importance of tourism to cities varies, it is recognized that it is a growth industry and should be encouraged (Law, 2002).

The reason why tourists are attracted to cities is according to Page (1995) because cities offer specialized functions and provide a range of services. Karski argues that the attractiveness of urban destinations lies in the "rich variety of things to see and do in a reasonable compact, interesting and attractive environment" (Karski, 1990 p.16 in Pearce, 2001 p. 927). Law (1996; in Edwards et al., 2008) points out that urban areas act as tourist destinations because urban areas have large populations which in turn attract visiting friends and relatives. Furthermore they have well developed attractions, many different accommodation establishments and easy access because of the available airports and scheduled services. Another motivation for tourists to travel to an urban area is because a city can be a concentration of economic and political power (Church & Coles, 2006 in Ashworth & Page, 2011). It can be concluded that (large) urban areas have multiple and overlapping tourism roles (Pearce, 1981 in Pearce, 2001) and the reasons for visiting a city can be numerous. Therefore it is important to clearly define urban tourism.

2.1.3 Defining urban tourism

As Selby argues, "Although urban tourism can basically be defined as 'tourism in towns and cities', it is obviously a more complex field" (Selby. 2004 p. 13). The lack of a simple definition for this complex phenomenon makes it a hard field to study. An example of a question that arises is whether all places classified as urban should be included (Law, 2002). For instance, to what extent can a small town of 5.000 inhabitants be compared to a metropolis of 10 million inhabitants when it comes to tourism? The refinement on the details of the spatial location such as metropolitan, suburban and inner city is another difficulty faced (Ashworth, 2003). Does urban tourism include the whole metropolitan area or does it only illustrate the inner city? Does the name urban cover the wide range of activities such as "shopping, gastronomy, cultural collections and performances, entertainment and many more that could be considered to belong specifically to cities?" (Ashworth, 2003 p. 145). Law (1996; in Edwards et al., 2008) points out some key attributes of tourism in urban areas. First of all, urban areas consist of large populations who in turn attract visiting friends and relatives. Second, urban areas are easily accessible through the existence of airports and scheduled services. Third, they have well developed attractions and a large stock of accommodation establishments to serve the customer. Urban tourism differs from other forms of tourism because the tourists travelling to urban areas do not visit the place only for the purpose of leisure. Other purposes are for instance business, conferences or shopping (Edwards et al., 2008). Besides that, tourism is not the only important economic activity within urban tourism destinations. Cultural heritage and residential factors encompass a more important role than in other forms of tourism.

Despite these characteristics and key attributes, Ashworth and Page ask the question whether an urban tourism industry even exists. They state that, "if defined as all facilities producing any aspect of the tourism product, then although such an industry clearly does exist, the idea is unhelpful as tourists make some use of almost everything and exclusive use of almost nothing" (Ashworth & Page, 2011 p. 12). Moreover, the author's state that the multifunctional character of urban services and space make it impossible to identify a spatially clustered tourism industry. This issue is discussed more precisely in the next paragraph, when looking at the urban tourism product.

2.1.4 The urban tourism product

The previous discussion is centred on what is called in the literature the 'urban tourism product' (Law, 2002) or the 'place product' (Page, 1995). The term place product could refer to every type of place, city or other spatial entities. In the context of cities, the term 'urban tourism product' is the most applicable. The urban tourism product is a leisure product consisting of several sub-products (Page, 1995). These sub-products are all consumed by the user as part of what Page calls the urban tourism experience. Law (2002) provides some examples of sub-products which form in total the urban tourism product. He lists visitor attractions, heritage in the form of buildings and cityscapes, the arts, sports, special events, entertainment, shopping and conferences and exhibitions. However, as Law correctly notes, these are just resources of cities but do not convey the total urban tourism experience. "The urban tourism experience is clearly something characterized as having a buzz, an energy, a dynamism, a speed, a liveliness, a cosmopolitanism, opportunities to have a wide range of experiences not found elsewhere, and the chance to meet a wide range of people" (Law, 2002, p. 55). This assumes that the urban tourism experience is more than just the product and that the urban tourism product is just a part of the experience.

Kotler (1993) points at four aspects that can be marketed as part of place marketing. Although he does not use the term urban tourism product, the four aspects can be seen as components of it. The first is the image of the city, a component which is discussed extensively in the theoretical framework of this study. The second component is the special features of a city which satisfy the residents and attract outsiders. These can be compared with the resources listed by Law (2002). Kotler provides the examples of natural attractions, historical buildings, world-renowned edifices and waterfront areas. The third component forms the fundamentals of a city according to Kotler. It is the cities' infrastructure, not only transport facilities but also infrastructure related to energy and water, education, safety and hotels and restaurants. Infrastructure is not mentioned by Law as a sub-product. The final component noted by Kotler is the people living in a city. Places can market their people. Therefore they should know the perceived character of their inhabitants (e.g. friendly, down to earth, high skilled; or rude, unhelpful, criminal). The character of the local population affects the urban tourism experience of visitors. Therefore city authorities could encourage their citizens to be friendly and considerate to visitors and new residents. Authorities could also try to raise the level of their citizens' skills so that they can meet the needs of the target markets. Although not the same, the suggestion that people are part of the urban tourism product relates to the idea of the urban tourism experience of Law. It is the local people who can contribute to the special atmosphere in a city that make the visit of a city an experience.

A third conceptualization of the urban tourism product is provided by Jansen-Verbeke (1986, in Page, 1995). She divides the urban tourism product in primary, secondary and additional elements. Primary elements relate to a variety of facilities that Jansen-Verbeke groups into 'an activity place' and 'a leisure setting'. An activity place concerns all supply features within the city, particularly the main tourist attractions. A leisure setting includes both the physical elements in the built environment and the socio-cultural characteristics which give a city a distinctive image and 'sense of place' for visitors. The activity place, the leisure setting and the term 'sense of place' are related to the conceptualization of Law (2002). Secondary elements consist of the supporting facilities and services which tourists consume during their visit to a city (e.g. tourist accommodation and shopping facilities). This is basically the same as the second, infrastructural component of Kotler (1993). The additional elements consist of the tourism infrastructures which condition the visit, such as the availability of car parking, tourist-transport facilities and tourist specific services (e.g. visitor information centres and tourist signposting). Thus in contrast to Kotler, Jansen-Verbeke divides the infrastructural component of the urban tourism product in secondary and additional elements.

If these three conceptualizations are combined to one, the urban tourism product can be described as the sum of the visitor attractions and city resources, the (tourist) infrastructure and the local population of a city plus its special atmosphere and city image. Together these create an urban tourism experience and sense of place.

Although several definitions and conceptualizations of the urban tourism product exist, a debate is going on in the urban tourism literature to what extent the city can be seen as a product. Page (1995) notes that many elements of the urban tourism product are actually services. Therefore he raises the question whether the urban tourism product can be sold as a commodity. Although the previous conceptualizations have divided the urban tourism product in sub-products or components, Page also wonders whether it is one product or that it is a number of products. Next to that, cities contain attractions, facilities and other elements. Page argues that some of these are both part of the product but also the containing context for the bundle of products. Law (2002) points at the fact that in selling the city to tourists, only part of the city is being sold namely those components which are considered as attractive to tourists. In that way, there is a difference between the urban product and the urban tourism product. However, who determines what is attractive to tourists and thus is part of the urban tourism product? Law questions if it is not tourists themselves who choose what they find attractive or interesting in a city. This relates to the argument of Page that the city is multi-sold. This means that the city as an urban tourism product is simultaneously sold to different customers with different needs and motives for visiting. Page provides an example by saying that the historic city may be sold to one group of tourist while at the same time the city is promoted as a location for leisure shopping for other visitors. Products like the historic city or shopping facilities cannot be separately packaged and sold because they are not delimited districts but part of the total urban product (Ashworth & Goodall, 1988).

The fact that the city is multi-sold to different customers also implies that the city is not only multi-sold but also multi-bought; by different types of visitors with different needs and motives. The urban tourism product is consumed by tourists, residents, workers, shoppers and other visitors (Page, 1995). A final remark is made by Selby (2004). He argues that, if sold as an entity rather than a set of facilities and services, the urban tourism product is intangible. The facilities and services offered in a city can be defined and are tangible but the total urban tourism package is not. Selby exemplifies this by saying that the urban tourism product is a container or stage in which activities take place. It is a set of activity-based products like cultural facilities, attractions, events and festivals.

This discussion makes clear that the urban tourism product is a difficult concept and one should be cautious in defining it. Which aspects of a city are part of the urban tourism product remains a debatable question. The statements that the urban tourism product is multi-sold and multi-bought suggest a wide range of different user groups in urban tourism destinations.

2.1.5 Different user groups in cities
According to Ashworth and Goodall (1988) it is impossible to divide users of cities into large homogeneous groups like 'tourists', 'residents', 'business visitors and 'excursionists' for the reason that there are various users of the same destination facilities. Next to that, recreation or tourism are motives of the moment, which define the user of the city at that point in time alone. Nevertheless, Kotler distinguishes four broad target markets that a place can attract: "visitors, residents and workers, business and industry and export markets" (Kotler, 1993 p. 23). Whereby visitors can be divided into business and non-business. The non-business visitors are characterized as tourists and travellers visiting family and friends. Law classifies the visitors of urban areas more precisely in: "Business travellers, conference and exhibition delegates, short-break holiday makers, day trippers, visitors to friends and relatives, long-holiday makers on a tour stopping of for a short visit, the cruise ship market (for some port cities) and long-holiday makers using the city as gateway to the surrounding region" (Law, 2002 p. 55). Hereby he argues that in general visitors do not spend long in cities, with the exception of the last two categories and visitors of capital cities and entertainment zones. Edwards et al. (2008) state that a number of different tourist markets are attracted to urban destinations. First of all, a more educated group of people that are interested in the cultural heritage of cities. Second, seniors who undertake more sightseeing and who appreciate the cultural and historic heritage. Third, a group of mainly young people, who are interested in the excitement of urban life, with entertainment and nightlife nearby. Next to that they identify business travellers and the meetings, incentives, conventions and exhibition market. Edwards et al. state that many visitors of urban areas visit the place for a primary purpose other than leisure, like business, conferences, shopping and visiting friends and relatives. Another important group, often the majority, which is using attractions and infrastructure, consists of the local residents. In general it is for this latter group that the attractions and infrastructure have been developed (Edwards et al. 2008). Nevertheless, the urban facilities like shops, catering establishments, cultural attractions and transport facilities are used by both visitors and residents. This leads to an "interactive creolisation and social convergence between local and tourist consumption" (Ashworth & Page, 2011 p. 7).

Ashworth and Page (2011) recognize four often assumed characteristics of urban tourists at a destination. The first characteristic is selectivity: tourists use only a small part of the total city. Although this applies to all users of the city, Ashworth and Page (2011, p. 8) argue that "the tourist makes decisions about what, when, where and how to use the array of urban resources available and has more limited time, knowledge and pre-marked expectations than most other users". The second characteristic is that of rapidity; the urban tourism product is quickly consumed by tourists. In general, the length of stay of urban tourists is shorter than of tourists of beach and winter sport resorts. The reason for this can be found in the motives for visiting a city, which are more diverse than to non-urban places. Furthermore, for many short stays in urban areas, holiday-making is not the main reason (van den Berg et al., 1995 in Ashworth & Page, 2011). The third characteristic is that of repetition; urban tourists return less likely to the same city as visitors of non-urban destinations. For the reason that the urban tourism product has a place-specific nature (Selby & Morgan, 1996; Selby, 2004 a&b in Ashworth & Page, 2011) while beach and winter sport holidays tend to have a more generic character. This does not apply to all urban areas; it is the cities with a more varied and diffuse range of possible attractive products, such as London, Paris and New York that have fewer difficulties in extending the product line.

The last characteristic is that of capriciousness; urban tourism is subject to trends in fashion and consumer tastes and life-styles. This makes urban tourism a lifestyle accessory with particular cities 'in' or 'passé' (Ashworth & Page, 2011). On the other hand, it is also stated that some cities are able to manage the capriciousness well because of their diverse culture and heritage and the fact that the city is constantly reinventing itself (Richards & Wilson, 2006 in Ashworth & Page, 2011).

2.1.6 Approaches to urban tourism
The previous paragraphs made clear the multiple issues included in the field of urban tourism. It is therefore not surprising that in the available literature several approaches to view urban tourism can be found. Ashworth (1989) makes a distinction in supply-side, demand-side and policy perspectives on urban tourism. The supply-side refers to facilities in urban areas such as hotels, restaurants, attractions, shopping, night-life and other tourist-related facilities. It takes into account the spatial analysis of the location. On the same level, Ashworth (1989; 1992 in Page, 1995) studies the structure of urban areas by identifying the functional zones or districts. Hereby one can think of central business districts, the historic core and market areas. The demand-side consists of motivations, perceptions and behaviour of visitors of urban areas, in particular related to the marketing of urban tourism. The policy perspective on urban tourism includes that of both the public and the private sector, with the main function to accommodate and promote tourism (Ashworth, 1989; 1992 in Page, 1995). Blank's (1994; in Edwards et al. 2008) functional approach consists of a list of issues that apply to any environment: impact, marketing, tourism facility management and personal training needs, resident's attitudes and tourism plant. Fainstein and Gladstone (1997; in Edwards et al., 2008) make a division into a political economy- and cultural approach. The last refers to the impact on the traveller, with attention towards symbolic aspects of tourism. It questions "what is the meaning of tourism for the (post)modern world?" (Fainstein & Gladstone, 1997; in Edwards et al., 2008 p. 1037). The political economy approach "assesses the contribution of tourism to urban and regional economies and to the well-being of residents of the place being visited" (Fainstein & Gladstone, 1997; in Edwards et al., 2008, p. 1037). Pierce (2001) adopts a supply side approach that includes a set of issues like demand, supply, development, marketing, planning, organization and impact assessment, each at a range of spatial scales. He argues that "the nature of supply will vary from one scale to another along with changes in responsibility for policy making, management, operations and other practical application (Pierce, 2001 p. 929). Edwards et al. (2008) analyze urban tourism from a planning/governance-, industrial- and cultural perspective. The first perspective views tourism as just one among the other social and economic actors in the city. Along these other activities tourism is promoted, accommodated and controlled by regional and local authorities. The second perception views tourism as an industry that sells different products in order to make profit. It identifies markets and access, undertakes investments and manages distribution. The last perspective examines the place of tourism in relation to broader contextual issues like globalization, post-modernization and cultural imperialism. It focuses upon the impacts tourists have on the host destination when "they move around in a city, occupy spaces, consume resources, engage in activities and interact with the community" (Edwards et al., 2008 p. 1037). It also pays attention to "the tourist experience itself, and the way in which travel to an urban destination affects tourists' motivations, preferences and cultural perspectives which subsequently shape their future travels and world views" (Edwards et al., 2008 p. 1037). The authors state that the three perspectives are mutually inclusive. Edwards et al., (2008 p. 1038) conclude by defining urban tourism as:

> "One among many social and economic forces in the urban environment. It encompasses an industry that manages and markets a variety of products and experiences to people who have a wide range of motivations, preferences, and cultural perspectives and are involved in a dialectic engagement with the host community. The outcome of this engagement realizes a set of consequences for the tourist, the host community and the industry".

This definition clearly illustrates that urban areas are complex areas to research because of the variety of issues that can be studied. It is therefore important to choose the right approach for a study with a city as its context. An approach to urban tourism mentioned in this paragraph several times is to look at urban tourism from a marketing perspective. A marketing perspective is for instance part of all three approaches described by Ashworth (1989). The supply-side approach analyzes tourism facilities in a city and part of their activities is marketing. The policy perspective focuses on the public and private sector and their main function to promote tourism in the city.

The demand-side approach focuses on the visitor in particular related to the marketing of urban tourism. Therefore it can be concluded that marketing is an important activity within urban tourism. To describe marketing in the context of cities, the concept place marketing is used in the literature and is reviewed in the next section.

2.2 Marketing urban tourism: place marketing
These days places increasingly compete with each other in order to attract businesses, investments and tourists (Kotler, 1993). As this is widely acknowledged, Paskaleva-Shapira argues that "the issue of urban destination competiveness comes down to the ability and capacity of the city to provide rich tourism offers, infrastructure and overall urban attractiveness benefiting visitors, businesses and the citizens alike" (Paskaleva-Shapira, 2007 p. 110). The concept place marketing already exists for a long time. In the past it referred to governments that tried to convince people to move to new conquered territories (Gold, 1994 in Ashworth, 2004). It is only since the 1980s that place marketing started to be visible in the urban literature (Ashworth, 2004). Nowadays, place marketing has become an important aspect of urban management and planning aiming to attract visitors. By 'selling' the city to visitors it facilitates the development of urban tourism (Page, 1995). Nevertheless, there is much similarity in place marketing strategies applied by city marketers. According to Harvey (1989; in Selby, 2004 p. 24) the marketing of places can lead to "a 'zero-sum' game, whereby places are both developed and promoted in very similar ways". Law (2002, p. 68) exemplifies this by stating that even though urban areas have different characteristics in terms of size, location, function, appearance and heritage; in a globalizing world cities develop into similar places and "they become anywhereville". Law even speaks about 'clone cities' characterized by similar companies operating in most major cities. If these cities are more or less similar hosting conventions centres, museums, waterfronts and festival markets, it is less likely that visitors are attracted (Law, 2002). Therefore he argues that "it is important to find the unique selling points, the distinctive features which can be sold to stimulate the desire to travel, to differentiate one place from another so that they are not substitutable" (Law, 2002 p. 68). It becomes obvious that place marketing is much more complex than the simple definition of selling cities in order to attract visitors (Burgess, 1982 in Page, 1995).

2.2.1 Defining place marketing
Within the literature on place marketing several definitions of the concept can be found. A quite comprehensive definition is provided by Kotler who states that:

> "place marketing embraces four activities; designing an appropriate mix of community features and services, setting attractive incentives for current and potential consumers, delivering products and services in an efficient and accessible way, and promoting the place's attributes and image so potential users are fully aware of the place's unique advantages (Kotler, 1993 p. 18).

Gold and Ward (1994; in Law, 2002 p. 38) refer to the "the conscious use of publicity and marketing to communicate selective images of specific geographical locations or areas to target audiences". Furthermore, according to Goodwin, (1993 in Law, 2002) it is also needed to include the hyping of success stories and creating of place myths. Avraham (2004) argues that there are many definitions in the literature but one that summarizes all refers to the definition of Short et al.; "place promotion involves the re-evaluation and re-presentation of a place to create and market a new image for localities to enhance their competitive position in attracting or retaining resources" (Short el al., 2000; in Avraham, 2004, p. 472). It stresses upon the re-presentation of a place aiming to construct and market a new image to be able to compete with other places. Selby also includes stakeholders in the definition; "place marketing involves the activities of both public- and private sector agencies, aimed at 'selling' the image of a particular locality in order to make it attractive to commercial organizations, tourists and inhabitants" (Selby, 2004 p. 15). All the above definitions have in common that the goal of place marketing is to make the city attractive to its customers by communicating the place its unique characteristics. It also takes into account the competitive environment wherein urban places act and it becomes obvious that several actors are involved.

The concept place marketing has developed since its first appearance in the urban tourism literature. In the practice of promoting cities, changing circumstances and, more important, changing demands from potential target markets asked for new strategies. New concepts emerged. An important new concept in relation to the promotion of cities is city branding. In a study related to urban destinations, this concept cannot be overlooked.

2.2.2 City branding
A quite recent strategy in place marketing, to differentiate the urban tourism product from competing products, is city branding. Kaplan et al. (2008) even appoint brand management as a major instrument for differentiation. The idea of branding originates from branding goods and services but the concept is increasingly being applied to locations (Hankinson, 2001 in Kavaratzis, 2008). City branding is a relatively new concept in the academic literature (Hankinson, 2004 in Kaplan et al., 2008) but particularly in the field of destination and tourism marketing studies more attention is paid to the branding of places. As a result, in practice a transition is going on from place marketing to city branding (Kavaratzis & Ashworth, 2005).

According to Ekinci (2003) the basic idea of branding is to differentiate a product (or in this case a city) from other, competing products just like a human being distinguishes him or herself from other people. This is done by adding value to the product. This added value that the consumers assesses valuable enough to buy, is the augmented product (Kavaratzis & Ashworth, 2005). Branding focuses on marketing this augmented product. The aim is to create a special and distinctive identity for a product by promoting its added value for customers. If the customer recognizes this added value, brand preferences can be created (Knox & Brickerton, 2003 in Kavaratzis & Ashworth, 2005). This is also the aim of city branding, the creation of a distinctive identity for cities and preference for the city brand. Part of this process is the creation of a brand personality. The brand personality emphasizes the human side of the brand (Ekinci, 2003). Brand personalities are created by using human personality traits to describe a destination (e.g. family oriented, friendly, exciting, interesting, and original). Examples given by Ekinci of cities with personality traits are Paris known as romantic and Las Vegas as exciting and entertaining. The brand personality is important because the aim of branding is to create an emotional link with the customer (Ekinci, 2003). Consumers are likely to prefer brands perceived to match their own personalities (Shiffman & Kanuk, 2004 in Kaplan et al., 2008). The reason for this is that brands are used by consumers to communicate lifestyle statements (Morgan et al., 2003). Morgan et al. (2003) point at products like cars, perfumes, watches and clothes. Brands of these types of products are used to make statements to the outside world and to communicate group membership. In the same way tourists use their trips and holidays as devices to communicate messages about their lifestyle. City marketers should respond to this phenomenon by creating brands that match consumer's personalities. For the reason that this stimulates the establishment of strong emotional ties with the brand, which in turn leads to trust and loyalty (Siguaw et al., 1999 in Kaplan et al., 2008). Furthermore, brands have value to consumers because they enhance the perceived utility, desirability and quality of a product (Morgan et al., 2003). Examples of strong city brands are Berlin with its 'European avant garde' brand, Las Vegas with its 'what happens here stays here' motto and New York known as 'the big apple' (Paskaleva-Shapira, 2007).

According to Kavaratzis and Ashworth (2005) places are brandable entities if their characteristics can differentiate them from each other. Ekinci (2003) adds that a destination that forms a clear picture in tourists' minds can easily be branded. However, Kaplan et al. (2008) note that city branding is more difficult compared to the branding of regular goods and services. They state that city brands are more abstract and complex because city brands invoke multiple associations, which is related to the previous discussion of the urban tourism product. On the other hand, Kaplan et al. (2008) point also at similarities between city brands and conventional product branding. City brands are also based on factors like trust and customer satisfaction and, as previously mentioned; city brands can also use personality traits such as friendliness or reliability. Kavaratzis and Ashworth (2005) remark that a brand is more than just an identifying name. The name of a destination is not necessarily a brand name. Ekinci (2003) names New York and Paris as examples of city names that are also brand names. Brands are also more than only a catchy slogan. Kavaratzis and Ashworth (2005) note that slogans and also logos are useful practical instruments for city branding strategies but are not strategies in itself.

As Kaplan et al. (2008) state, having a positive and strong city brand is a critical tool to compete with other cities. Ekinci (2003) adds that only branded destinations would establish an instant emotional link with their visitors. It is therefore clear that city branding is an important aspect of present-day place marketing. Several authors argue that more academic research is needed on the city brand construct (Morgan et al., 2003; Kavaratzis & Ashworth, 2005; Kaplan et al., 2008). For that reason, possible used branding strategies should not be overlooked when analyzing overall place marketing strategies.

3. Theoretical Framework: Image

In the previous chapter the concepts urban tourism, place marketing and city branding have been discussed. An important phenomenon for cities is their image in the eyes of potential visitors. Image is therefore a central concept in place marketing and city branding. The image concept has received substantial attention by tourism researchers, industry practitioners and destination marketers (Baloglu & McCleary, 1999). It became a focus of tourism research in the early 1970s and the number of image studies increased in the 1990s. Image is therefore a relatively well-studied line of inquiry in the field of tourism for more than thirty years (Tasci et al., 2007). The interest for the image construct is not surprisingly, taking into account the wide range of processes and aspects it is assumed to have influence on. In the most general context, a favourable image is very important in a time of fierce competition between tourist destinations all over the world. The increase of international tourism these days makes it very important to attain a competitive position (Di Marino, 2008) and as Echtner and Ritchie (2003) argue, the creation and management of a distinctive and appealing image is a key component in this positioning process. Creating a positive image among potential visitors may be a very important process through which destinations can generate demand for their tourism product (Lin et al., 2007).

The image of a tourism destination among potential visitors is important because of the significant role of image in the selection and decision making process of tourists (Hunt, 1975; Goodrich, 1978; Pearce, 1982; Woodside & Lysonsky, 1989; Milman & Pizan, 1995; Baloglu & McCleary, 1999a; Chen & Kerstetter, 1999, all in Beerli & Martín, 2004). Several studies looking at the relationship between destination image and visit intentions have found that there is a positive correlation between image and behaviour intention. This means that destinations with strong and positive images are more likely to be considered and chosen in the travel decision process (Hunt, 1975; Goodrich, 1978; Milman & Pizam, 1995 all in Son, 2005). At a later stage in the tourist experience, image is also assumed to influence behaviour at the destination, the level of satisfaction with the experience and, as a result, the repeat purchases of holidays (Chon, 1992 in Jenkins, 1999). In this way images pervade all stages of the tourist experience: the selection of a destination, during the holiday and back home (MacInnis & Price 1987 in Jenkins, 1999). Echtner and Ritchie (2003) therefore emphasize the importance of image in designing effective tourism marketing strategies. Bramwell and Rawding (1996) see the conscious creation and marketing of images as a feature of the present age. It should therefore be a major objective of any destination positioning strategy to reinforce positive images already held by the target audience, correct negative images or create new images (Pike & Ryan, 2004 in Di Marino, 2008).

There is a notable agreement in the place marketing literature that a crucial role within the marketing of places is played by image formation and communication (Kavaratzis, 2008). According to Collinge (1989; in Selby, 2004) image enhancement has an integral role within urban tourism development. Kavaratzis (2008) even argues that visitors come in contact with places through images, thus the object of place marketing is not the city itself, but its image. Avraham (2000, p. 363) again emphasizes the importance of image in the context of cities. He argues that images have:

> "A considerable effect on the ability of cities to change their position in the growing national and global competition for various resources. A city's position in this competition might be affected by its image because people will usually hesitate to invest in, move to or visit cities that are covered mainly in relation to crime, poverty or social disorder".

This underlines the importance of city images but also points at a problem. Cities in general often have a negative image (Law, 2002). According to Law there is an anti-urban bias in society. "Cities are perceived to be dirty, crowded and congested, ugly, noisy, unhealthy, unsafe and full of unpleasant people" (Law, 2002, p. 24). These characteristics are not likely to attract visitors. On the other hand he argues that there is a very positive set of images as well:

> "The city is seen as lively, exciting, civilized, cosmopolitan and full of opportunities. It is in cities that culture is created and found at its highest levels. There are theatres, concerts, art galleries and a wealth of publishing. There are many opportunities to meet other people and social life can be sophisticated. The city offers many types of entertainment, sufficient to meet

the needs of all tastes. In short, the city is rich and diverse with many attractions for the tourists" (Law, 2002, p. 24).

Because of these contradicting images, Law concludes that it is difficult to generalize about the appeal of cities to tourists. Furthermore, since images of cities are so diverse, many different factors can influence it. Based on some of his own studies, Avraham (2002; 2003a in Avraham, 2004) provides a list of factors. Among these are: the characteristics and the size of the city's population, its socio-economic status or political power, its crime rate, employment situation, the number and characteristics of national institutions located within the city, its location and historical background, movies and television series that have been filmed on location in the city, its media coverage, atmosphere, entertainment options, tourist or cultural value and physical appearance. Both the contradicting images of cities and the wide range of factors influencing it, make the complexity of the concept clear. Therefore the next paragraphs provide an in-depth analysis of the concept image.

3.1 Definition of image
Despite more than thirty years of image research, it has proven to be difficult to define the concept. Jenkins (1999) provides two reasons. First, the concept has been used in a variety of contexts, including those pertaining to the destination images projected by tourism promoters, the publicly held or 'stereotype' image of destinations and the destination images held by individuals. Second, image is a term that has already been used differently in a large number of disciplines, for example psychology, geography and marketing. This causes the creation of different meanings. Echtner and Ritchie (2003) point at the problem that although many researchers in the tourism field make frequent usage of the term destination image, a precise definition is often avoided. They have performed a comprehensive study of the definitions, provided in the major destination image measurement studies conducted prior to 1990. From this study they concluded that many of the used definitions are quite vague, and in several cases are not even explicitly stated. Destination image is frequently described as simply "impressions of a place" or "perceptions of an area" (Echtner & Ritchie, 2003, p. 41). Tasci et al. (2007) have looked at the definition of image in studies that have been conducted since the review of Echtner and Ritchie. They argue that researchers have proposed different definitions for the same construct. According to Tasci et al. this is not surprising since each of the definitions is actually defining a particular aspect of destination image. These are not comprehensive definitions in which all image components are given the same weight. However, when it comes to the studies of Echtner and Ritchie and Tasci et al. it should also be noted that both notice and criticize the definition of image by other authors but do not come up with a suggestion for an explicit and comprehensive definition. They signal the definition problem but do not provide a solution.

When defining image it is important to set the context in which it is used due to the different applications of the concept. In this study the context is tourism, so the focus is on tourist destination images. More specifically, the context is urban tourism but a good definition of city image is absent from the literature. The definition for tourist destination image most commonly cited in research is that by Crompton (1979, in Jenkins, 1999, p. 2). Tourist destination image is "the sum of beliefs, ideas and impressions that a person has of a destination". Jenkins (1999) notes that this definition relates to the individual, whereas images can be shared by groups of people. From a marketing point of view, it is important to understand those aspects of image that are held in common with other members of a particular group for segmentation and formulating marketing strategies. Therefore he proposes the definition of Lawson and Baud Bovy (1977, in Jenkins, 1999, p. 2): "The expression of all objective knowledge, impressions, prejudice, imaginations, and emotional thoughts an individual or group might have of a particular place". If this definition is re-written in the context of urban tourism, the definition of city image could be: the expression of all objective knowledge, impressions, prejudice, imaginations and emotional thoughts an individual or group might have of a particular city.

At this point it can be concluded that image is a complex construct consisting of several components. Therefore an important line of inquiry in the total of image studies is focussed on indentifying the components of the image construct and how to measure it. The main components of image on which many scholars agree are discussed in the next paragraph. But, as noted by Brokaw (1990, in Baloglu & McCleary, 1999, p. 869) "before image can be used to influence behaviour, it is important to understand what influences image". Another important point of attention of destination image research is therefore the image formation process and factors that influence this process. Although a

number of different models and frameworks describing the image formation process exist, the factors on which there is common agreement are reviewed in paragraph 3.3.

3.2 Components destination image

From the moment the first studies on image appeared, many scholars have attempted to conceptualize the components of image. Although several conceptualizations appear in the literature, most of the scholars seem to agree on the main three components: "after synthesizing all the components proposed by destination image researchers, it is clear that three main components exist: cognitive, affective and conative" (Tasci et al., 2007, p. 199). According to Boulding (1956, in Tasci et al., 2007), these three components cover what we know about an object (cognitive), how we feel about what we know (affective) and how we act on this information (conative).

Both cognition and affection are mental responses to stimuli in the environment (Peter & Olson, 1999 in Tasci et al., 2007). Cognitive evaluation of stimuli refers to the beliefs and knowledge about destination attributes whereas affective evaluation refers to feelings toward, or attachment to it. An overall image of a place is formed as a result of both cognitive and affective evaluations of that place (Baloglu & McCleary, 1999; Beerli & Martín 2004). When it comes to the relation between cognitive and affective components, many scholars agree that affective evaluation depends on a cognitive assessment of stimuli. This implies that affective responses are formed as a function of the cognitive responses (Baloglu & McCleary, 1999). In other words, how we feel about a destination is (partly) based on what we know about that destination. This suggests that although a distinction is made between the two dimensions, they are also interrelated (Baloglu & McCleary, 1999). The third generally accepted component of image is the conative component. Gartner (1993), Pike and Ryan (2004) and White (2004) (all in Stepchenkova & Morrison, 2008) among other scholars, recognize this third conative or behavioural element in the destination image construct. The conative component is related to how people act toward a destination on the basis of the cognition and affection they have about it. Conation shows the likelihood that a certain destination is selected and can be interpreted as "a propensity to visit a destination within a certain time frame" (Pike & Ryan, 2004 in Stepchenkova & Morrison, 2008, p. 549). The conative element of destination image is influenced by both the cognitive and affective components (Stepchenkova & Morrison, 2008).

In the whole body of destination image studies, Echtner and Ritchie (2003) proposed a somewhat unique conceptualization of the destination image construct. This conceptualization is based on the previously mentioned review of the literature on destination image research for the period of 1975-1990. Many published image studies have used the conceptualization of Echtner and Ritchie as the basis for their destination image studies. The model by Echtner and Ritchie, (figure 3.1), differs from the previous three components in the sense that it is based on the theory that image consists of three dimensions.
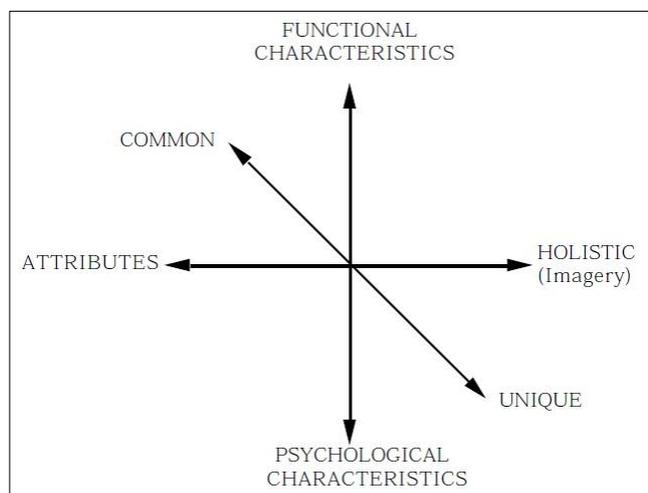
Figure 3.1: Three dimensions of destination image (Echtner & Ritchie, 2003)

These three dimensions are designed to capture all components of the image construct. The first dimension is the functional-psychological dimension. According to Echtner and Ritchie images possess functional and psychological characteristics. Functional characteristics are defined as directly observable or measurable whereas psychological characteristics cannot be directly measured. As Di Marino (2008) mentions, psychological characteristics are more intangible and difficult to observe.

The second identified dimension is the attributes-holistic dimension. Jenkins (1999) argues that in attempting to measure images, researchers have always focused on the parts or attributes of images singularly. Some aspects of images however, such as the aura or atmosphere, cannot be broken

down. The attribute-holistic dimension overcomes this problem. By using this dimension, those parts that can be broken down into attributes are captured, as the total, holistic impressions. As proposed by Stepchenkova and Morrison (2008), the holistic component helps to understand how a destination is categorized in the minds of tourists and what prevailing images and stereotypes are associated with a destination.

The functional-psychological dimension and the attributes-holistic dimension divide the concept of image into four components. Each component is a combination of the two dimensions. As a result, the right side of the figure concerns functional holistic- and psychological holistic characteristics of image. Functional-holistic images are based on physical or measurable characteristics such as a mental picture of how a particular city looks like. Psychological-holistic images concern feelings about the atmosphere in the city. On the left side of the figure one can find functional- and psychological-attributes characteristics. Examples of functional-attribute images of a city can be related to the local climate, prices and the level of facilities. Psychological-attribute images might be that a city has friendly people or is generally safe (Echtner & Ritchie, 1993).

According to Echtner and Ritchie (2003) there is one additional dimension that was often overlooked in previous research. Therefore they added a third dimension named the common-unique dimension. Images of destinations can range from those based on common traits applicable to every destination to those based on unique features, events, feelings or auras. The image of a destination can be composed of a group of traits on which all destinations are rated and compared. Common functional-attributes include traits like infrastructure or types of accommodation establishments. Common psychological-attributes consist of the friendliness of the locals or beauty of the landscape. On the other hand destination images can include unique features. Unique functional-attributes consist of the icons and special events that form part of a destination image, such as the Sydney Harbour Bridge or the Carnival in Rio whereas unique psychological-attributes include feelings associated with places of religious pilgrimage or places associated with some historic event (Jenkins, 1999). According to Jenkins the fact that the common-unique dimension is overlooked is surprising because much of tourism has to do with going somewhere unique or at least different to one's everyday surroundings.

Figure 3.2 shows an example of how the model by Echtner and Ritchie can be used to add image components possibly mentioned by visitors of a city. To illustrate the common-unique dimension the example of the city of Amsterdam is used.
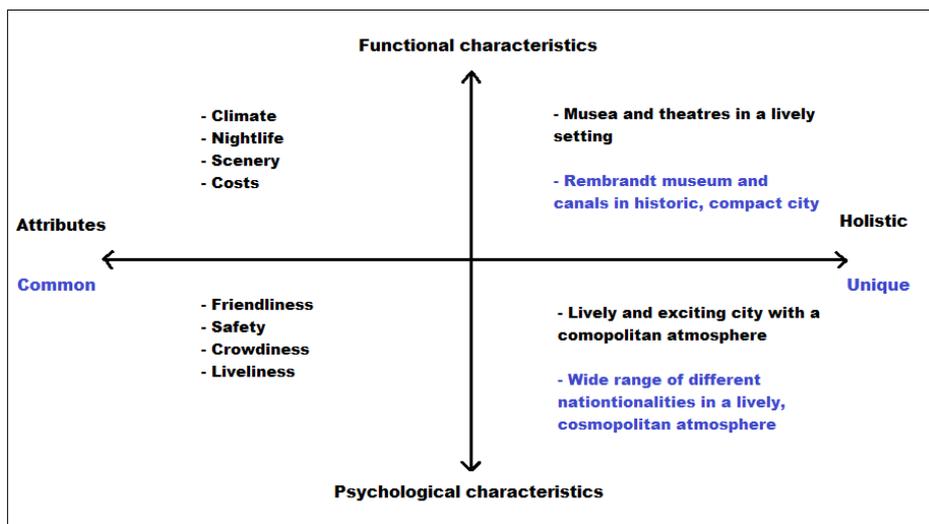
Figure 3.2: Example of model destination image for the city of Amsterdam (based on Echtner & Ritchie, 2003)
Note: on the horizontal axis, both the attribute-holistic and the common-unique dimension are displayed. Common and unique components are displayed in blue; however the components on the left side (in black) are both attributes and common components.

Echtner and Ritchie (2003) remark that although the figure appears to divide the concept of image into four distinct components, it should be recognized that there are obvious overlaps between the four parts. As example they point at holistic impressions. These are based on combinations and interactions of attributes and, in turn, individual attributes may be influenced by overall impressions and feelings. Furthermore, the authors explain that the dividing line between functional and psychological characteristics is not that clear as the figure might suggest. Indeed one might question if for example the perceived cleanliness of a city is a functional or a psychological attribute. However, Echtner and Ritchie end by saying that in order to focus on the conceptualization of each of the components of image, they have been presented separately in the figure.

Tasci et al. (2007) see the conceptualization of image in three components (cognitive, affective and conative) as the basis of the image construct. They argue that the components identified by Echtner and Ritchie (2003), holistic, attributive, common and unique, provide deeper insight in how each of the components is internalized. It should be noted that Tasci et al. make no notice of the functional-psychological dimension. Tasci et al. propose an interactive system of both conceptualizations of image components (see figure 3.3). At the core of this system of components is the cognitive knowledge of common and unique attributes of a destination and the affective response toward those attributes. Through the interaction between this knowledge of attributes and feelings, a composite image (holistic or overall) is formed by the consumer. The authors conclude that "this is a dynamically interactive and reciprocal system in which every item could be both cause and an effect of a change at any time, and

Figure 3.3: Interactive system of destination image (Tasci et al., 2007)

factors cannot be comprehended in isolation; therefore they should be studied in an integrated manner. Thus, a destination image is an interactive system of thoughts, opinions, feelings, visualizations and intentions towards a destination" (Tasci et al., 2007, p. 200).

3.3 Image formation process
Next to studies focussing on the components of image there also exists a line of inquiry on the factors that influence the formation of it. Before the image is formed in the minds of the consumer, a wide range of factors has influenced this process of image formation. Knowing these factors influencing image, would help identify target markets and decide which image should be promoted to which segment of the market (Goodall, 1990 in Baloglu & McCleary, 1999). In the next paragraphs the factors influencing image formation, as indentified in two important studies, are discussed. However, it should be remarked that some authors argue that after almost three decades of research on its meaning and measurement, there is still no consensus on the process and nature of destination image formation (Ashworth & Voogd, 1990; Echtner & Ritchie 1991, 1993; Baloglu & Brinberg, 1997; in Gallarza et al. 2002).

3.3.1 Factors influencing the process of image formation
In 1999 a study by Baloglu and McCleary was published in which they proposed a model of destination image formation. They noted that until then, little effort had been undertaken to determine the factors that influence image formation. To address this problem they designed a framework for the image formation process based on previous literature (see figure 3.4).
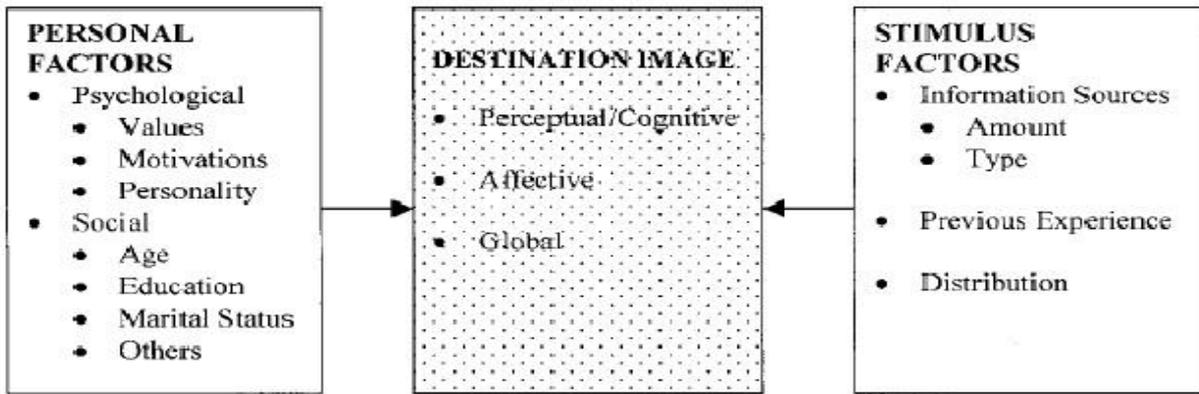
Figure 3.4: Model of destination image formation process (Baloglu & McCleary, 1999)

Five years later Beerli and Martín (2004) also published an article focused on factors influencing destination image. They argue that destination image formation and the forces influencing it, is still one of the least studied areas in image research. These scholars also designed a model based on previous literature (see figure 3.5). In the discussion of their model, they refer to the study of Baloglu and McCleary (1999) several times. However, it should be noted that a difference exists between the studies. Baloglu and McCleary based their model on a pre-visit status so without experience with a destination. Though they have included previous experience as a factor in their model. In contrast, Beerli and Martín focused on the post-visit image. They differentiated between first-time and repeat tourists. Although some minor differences can be noted between the factors included in the model, they are in principal the same. Both distinguish two groups of factors influencing image and comprise the cognitive and affective component of image. Therefore the models of Baloglu and McCleary and Beerli and Martín serve as a basis for the discussion of the image formation process on the next few pages.
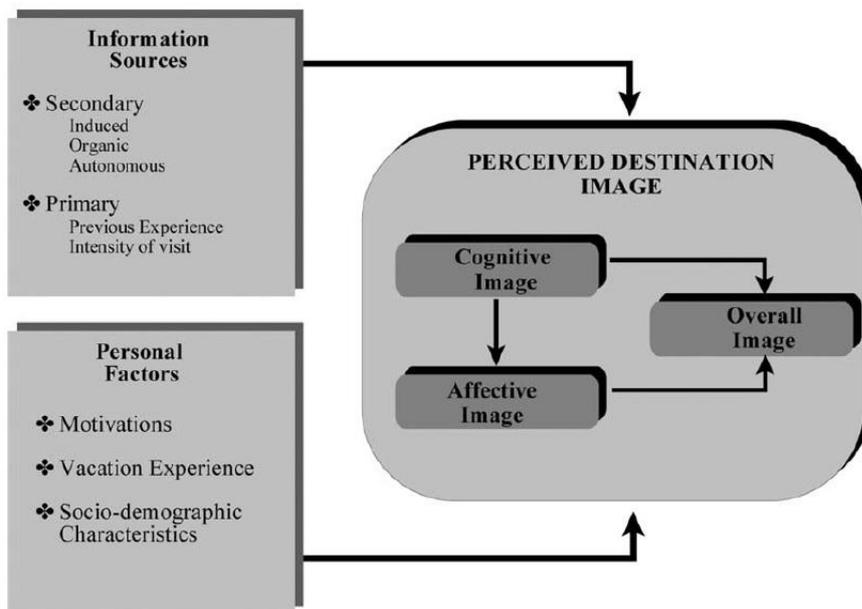
Figure 3.5: Model of destination image formation process (Beerli & Martín, 2004)

Numerous researchers agree that image is mainly formed by two major forces: stimulus- and personal factors. Stimulus factors are external influences such as information sources and previous experience. Personal factors on the other hand, are the characteristics (social and psychological) of the perceiver (Baloglu & McCleary, 1999). As opposed to the external stimulus factors, personal factors can be seen as internal influences. In the next few paragraphs both stimulus and personal factors are discussed, starting with stimulus factors in the form of information sources.

3.3.2 Stimulus factors: information sources

Since cognition (knowledge) is one of the main components of image, information sources are an important force in the formation process of image. When it comes to the formation of tourist destination images, examples of information sources are travel guides, travel magazines, the general media but also own experiences and that of friends and family. Different types of information sources can contribute in different ways to the formation of a destination image, depending on the importance which the tourist attaches to the source (Beerli & Martín, 2004). According to Woodside and Lyonski (1989 in Baloglu & McCleary, 1999) information sources influence the cognitive component but not the affective component of image. In other words, the cognitive component plays an intervening role between information sources and the affective component (Holbrook, 1978 in Baloglu & McCleary, 1999). Baloglu and McCleary (1999) argue that the amount and type of information are of importance. The results of their study demonstrated that variety, amount of information and different types of information sources have varying degrees of effect on cognitive evaluations. Word of mouth recommendations from friends and relatives was the most important source in forming touristic images. A conclusion which is supported by the results of the study of Beerli and Martín (2004). They conclude that word of mouth is considered to be the most believable and truthful source of information, together with the fact that it also significantly influences the cognitive component of image. In the context of information obtained by word of mouth, both studies stress that it is therefore important that promotional messages transmitted by destination marketers match the reality of the destination. The promoted image must be based on reality; otherwise the destination will not succeed in satisfying the tourists, which will in turn have a negative effect on the image that is transmitted by word of mouth. Word of mouth as a source of information is mainly important if tourists have not visited a destination themselves. If tourists have visited a place, the information acquired as a result of having visited the place is also a very important source. In this sense the distinction by Beerli and Martín between primary and secondary sources of information is a useful one. Primary sources are acquired by actually visiting the destination. Secondary sources are perceived before experiencing a destination and as can be seen in figure 3.5 Beerli and Martín divide these in organic and induced.

3.3.3 Organic and induced image

The conceptualization of organic and induced image originates from the studies of Gunn (1988; 1997). The organic image of a destination is the totality of what a person already knows about a destination. Organic images are accumulated over time based on information from newspapers, radio and TV news, documentaries and other external sources of information (Gunn, 1997). Selby (2004) names these organic sources non-tourist sources or non-commercial sources and adds examples like art, literature and education. This last source relates to another example of Gunn: books and classes on geography and history which give children insight into the natural and cultural resources of areas. She also points at word of mouth, supporting a previous argument by saying that narratives from friends and relatives returning from trips can be a major influence on people's impressions of destinations. Echtner and Ritchie (2003) argue that the role of some organic sources distinguishes destination images from the images of the majority of products and services. For the latter category, information sources are for the most part commercial. In tourism destination images however, non-commercial sources concerning various historical, political, economic and social factors are incorporated. All these organic influences combine to form, right or wrong, people their impressions of the characteristics of travel destinations (Gunn, 1997). Gunn states that although it has not been measured, it is likely that organic images are the most powerful factor influencing destination choice. Related to the (promotional) messages of tourism agencies and businesses is the induced image of destinations. Induced images are created by a conscious effort to develop, promote and advertise. Advertisements, articles in magazines, guidebooks, television promotion, travel tour packages and promotion by tourism businesses and marketing companies overtly provide the tourist with images of places (Gunn, 1988). Selby (2004) names these the commercial sources of information. They are meant to attract tourists to certain target areas. Gunn (1988) has drawn this distinction between organic and induced images to separate images that can be influenced by designers and developers from those that are formed by non influenceable sources of information. She suggests that the non influenceable information has more to do with tourists' images of places than all the efforts of marketers and advertisers.

In relation to organic and induced images of cities, two topics are of special interest. In particular for large cities, the general media have a very important role in creating images. The role of the media is therefore examined in the next paragraph. When it comes to the creation of images by official authorities like tourism agencies (the induced image) events and landmarks are much used instruments to communicate messages. The role of events and landmarks is therefore discussed in paragraph 3.3.5.

3.3.4 Organic image: The role of the media
In the discussion of the concepts organic and induced image, it is argued that the induced image projected by the destination is often not the most important source of information for potential visitors. Organic images are regarded as the most powerful factor influencing destination choice and the mass media play a crucial role in the creation of organic images (Avraham, 2000). Since cities do not only have a tourism function, there is a much wider spectrum of issues to be covered by the media in relation to a particular city. Some cities for example, may be subject to media reporting of negative issues such as unemployment, crime and dereliction (Selby, 2004). In a positive matter, cities may be highlighted in the media because of for instance the organization of special events. Furthermore, city images are also created because cities are popular settings for movies and television programmes (Kotler, 1993). As Avraham (2000) explains, the role of the news media is especially important to acquire information about more distant places. People usually become aware of events in their immediate environment from direct contact with it, but they learn about events that occur in more distant places primarily from the media. Mayors, urban planners and policy makers are therefore all concerned about their cities' coverage patterns in the news media (Harris, 1976; Graber, 1989; Avraham, 1993; Tilson & Stacks, 1997; all in Avraham, 2000). According to Avraham images of cities in the media affect three groups: the general public, the decision makers on the national level and the place's inhabitants. For the general public, the image of cities affects a multitude of decisions, including those about tourism, migration, investments and transferring or establishing business. For this reason, negative images created in the media are undesirable since these negative organic images are incorporated into the destination's overall image. Unfortunately, such representations further contribute to negative stereotypes which influence the decision-making process of potential visitors (Selby, 2004).

Stereotype is an important concept in relation to images created by the mass media. "A stereotype suggests a widely held image that is highly distorted and simplistic and that carries a favourable or unfavourable attitude toward the place" (Kotler, 1993, p. 141). It is related to the concept image in the sense that an image, in contrast, is a more personal perception of a place that can vary from person to person (Kotler, 1993). Echtner and Ritchie (2003) define a stereotype as a publicly held common mental picture of a destination. The definition by Kotler makes clear that stereotypes can either be positive or negative. Negative exposure in the media may lead to the creation of negative stereotypes which in turn can lead to negative images of cities. This is a problem for city authorities and marketers because stereotypes are difficult to change and it requires much effort to persuade the public to be open to a new and different image (Avraham, 2004). As Avraham points out, a negative city image is an obstacle that prevents a city from becoming more attractive. Negative images often lead to frustration with city authorities and marketers, since they believe that the negative image is false, and that the actual situation in their city is much better than public perception of it. If cities are confronted with negative images, this often leads to defensive promotion to counteract these negative perceptions (Selby, 2004).

According to Avraham (2000) there are four factors that determine the city image in the national news media. First factor is the population size of the city. In densely populated cities a large variety of events occur and therefore the larger the population of a place, the greater its chance to receive more coverage in the news. The second factor is the cities' geographical location. The closer a place is to the location where the media organizations are situated (usually the capital), the more likely it receives much media attention. Third factor is the crime statistics. Crime is one of the most popular subjects covered by the mass media. If crime is the focus of the news about a city, this might come at the expense of the coverage of other events and as a result it influences the cities' image negatively. The final factor mentioned by Avraham concerns the number of central institutions situated in a city. The number of central institutions on the national level found in a city (e.g. parliament, supreme court, a stock market or federal bank) might affect the coverage of a city in the media. He argues that

generally speaking, it is difficult to distinguish between cities' images and the important institutions that they host. Gans (1979 in Avraham, 2000) argues that such institutions give the cities that host them news value. Avraham (2000, p. 366) concludes that "cities with large populations, high crime statistics, central geographical locations and many national institutions have a relatively strong chance to get national media attention. It is important to remember that this large amount of coverage does not give any indication about the nature of coverage (positive or negative)".

3.3.5 Induced image: The role of events and landmarks
"In recent years it has been realized that two of the most important ways a place can change its image is through special events and the construction of landmark buildings, both topics which have great relevance to urban tourism" (Law, 2002, p. 39). Landmark buildings are seen as symbolic in relation to the creation of city images. A building (or buildings) that is easily recognizable gives identity to a place and thus contributes to the cities' image. A good example is Paris and its Eiffel Tower. Such buildings have been described as iconic (Law, 2002). Landmarks are the readily identifiable objects in the urban landscape. The objects of which tourists take pictures or which can be put on a postcard or website (Hospers, 2010). As Hospers argues, if a city does not have such scenic features, it is difficult to promote it. Landmarks are even used in urban strategies to create an image or brand. An example of this is the Guggenheim Museum in Bilbao (Richards & Wilson, 2004). However, Paddison (1993 in Richards & Wilson, 2004) also underlines the great expenditures of such strategies. The cost of building landmarks is according to him one of the most important reasons why events have become an increasingly important aspect in the competition between places.

As Avraham (2004) explains, events focus the attention on a particular location for a short concentrated period, allowing the city to promote their features. Events are often covered in the media, and may be used to improve a negative image. Part of the literature on cities and events focuses on mega-events. As Getz (1991; in Richards & Wilson, 2004) states, cities use mega-events such as World Fairs, Expos and sporting events as a means of revitalising their economies, creating infrastructure and improving the cities' image. Especially mega-events position a city in the central attention of the international media. However, on a smaller scale cultural events can also be used to promote cities. According to Richards and Wilson (2004) cultural events have emerged as a means of improving the image of cities, adding life to city streets and enhance citizens' community pride and pride of the city. Recent studies on place marketing and tourism have pointed at the increasing use of events in place marketing. Events may also encourage people to visit a place more than once and, by hosting a series of different events, a city may promote itself to a number of different target markets (Richards & Wilson, 2004).

3.3.6 Projected and received image
Organic and induced images are related to yet another conceptualization of tourism destination images: the projected and received place images (Bramwell & Rawding, 1996). This conceptualization is useful when looking at the supply- and demand side of tourism destinations. The projected image can be conceived as the impressions and information of a place that are available for tourists to consider when selecting a destination. These may be created consciously by tourism businesses and marketing agencies or may emerge without deliberate planning. The latter refers to projected information and impressions in the media or other previously mentioned non-commercial sources (Bramwell & Rawding, 1996). This makes clear that projected images are actually formed by both the organic and the induced image. It is a process of image transmission from various sources to the consumer. The received place image is formed from the interactions between these projected messages and the consumer's own needs, motivations, prior knowledge, experiences, preferences and other personal characteristics. In this process consumers construct their own unique representations of destinations, resulting in their own personal place images (Bramwell & Rawding, 1996).

The most important problem with projected images, according to Ashworth and Goodall (1988), is that the images projected by the different destination agencies (the induced image) are not the most important source of ideas about the tourist destination held by the potential visitor. Once a desired image is created by the authorities at the tourism destination, this image has to be transmitted to potential visitors through the available media. During this stage the induced image has to compete for attention of the potential visitors with what Ashworth and Goodall call 'noise' or message interference from other sources of information. They state that in quantitative terms the induced image may

therefore be relatively insignificant. "The images shaped by the news media, by the personal experience of the visitor on previous holidays and by the second-hand experiences of personal contacts of the potential visitor, have emerged in many studies as far more important than the publicity emanating from the tourist destination itself" (Ashworth & Goodall, 1988, p. 222).

3.3.7 Naive image

It becomes clear that organic images, produced by sources like the general media, play an important role in the formation of the overall destination image. Mainly people who have no experience with a particular destination rely on this organic information. The images of consumers who have not visited a destination are named naive images in the image literature. As Selby (2004) points out, the vast majority of tourists base its decision to visit or to not visit a place on naive images without any first-hand experience of the locality. Consumers' naive images can be distinguished from tourists who already visited a destination and can base their future decisions on their first-hand immediate experience. It is considered that the most fundamental discrepancies in images exist between the naïve image of a destination amongst potential visitors who do not have first-hand experience, and actual visitors who have experienced the destination first hand (Selby, 2004). Echtner and Ritchie (2003) therefore stress that it is desirable to separate the images of those individuals who have visited a place and those who have not. Since naive images concern expectations of tourists of destinations, Gunn (1972 in Selby, 2004) considers naive images as one of the most useful concepts within place image literature. Naïve images are believed to be extremely stable over time, and slow to adapt to new developments (Gartner & Hunt, 1987 in Selby, 2004). The problem is that naive images are often not a true representation of what a destination has to offer in reality. Nevertheless, the fact that these images exist is the most important problem for destination marketers (Mayo, 1975 in Jenkins, 1999). Naive images (either positive or negative) can cause problems both at the supply- and demand side. If discrepancies exist at the supply side between the induced image and tourists' naive images, this may result in expectations not being met upon experiencing the destination (Selby, 2004). Ashworth and Goodall (1988) add that the larger the difference between the holiday expectations and the holiday experiences, the more dissatisfied the tourist will be and the more likely he or she will seek alternative holidays and destinations on future occasions. Discrepancies at the demand-side, for instance because of naïve images not based on the reality, may cause negative stereotypical images, deterring potential visitors and might result in non-purchase decisions (Selby, 2004). Therefore Ashworth and Goodall (1988, p. 233) conclude that "destinations must not only get their marketing message right and target the appropriate market segment(s) but they must also provide tourists with quality experiences within a range of affordable prices if their long-run success in tourism is to be sustained".

3.3.8 Previous experience

Opposite to tourists' who base their decisions on naive images are tourists who can base their decisions on images acquired during previous visits to a destination. In tourism, past experience is assumed to be more important than information obtained from external sources, since tourists tend to place more weight on their own experiences (Mazursky, 1989 in Beerli & Martín, 2004). Mazursky (1989) and Beerli and Martín (2004) (both in Lin et al., 2007) support this argument by saying that tourists with past experience with a destination tend to search for less information from external sources. Results of previous studies have shown that tourists' images of destinations are modified after visiting this destination (Baloglu & McCleary, 1999). Furthermore, several studies have indicated that as a result of visiting the destination, images tend to be more realistic, complex and differentiated (Murphy & Hodel, 1980; Pearce, 1982; Phelp, 1986; Chon, 1987 all in Echtner & Ritchie, 2003). Therefore image studies should distinguish between tourists who have visited a destination before and those who have not, as noted before in an argument by Echtner and Ritchie (2003). Baloglu and McCleary (1999) also note that destination marketers should distinguish between tourist with and without experience when developing image or positioning strategies for their destinations in a specific market, because the two groups may require different positioning and communication strategies. Beerli and Martín (2004) also point at the role of general travel experience of tourists. They conclude that tourists with experience accumulated by travelling are more tolerant when forming a destination image because they know other realities of tourism that serve as points of comparison. However, in this context the authors name this experience vacation experience and they categorize this as a personal factor which is discussed in the next paragraph.

3.3.9 Personal factors: motivations and socio-demographic characteristics

In the previous paragraphs the stimulus factors in the process of image formation are discussed. As explained in the beginning of this chapter, images are created under influence of stimulus and personal factors. As Um and Crompton (1990, in Beerli & Martín, 2004, p. 663) state, "beliefs about the attributes of a destination are formed by individuals being exposed to external stimuli, but the nature of those beliefs will vary depending on the internal factors of the individuals". Therefore, the image as perceived by each individual is a combination of the projected image and the individual's own needs, motivations, prior knowledge, preferences and other personal characteristics. As a result of this combined process, each individual forms its own personal image of a destination (Ashworth & Voogd, 1990; Gartner, 1993; Bramwell & Rawding, 1996 all in Beerli & Martín, 2004). Based on consumer behaviour studies, personal factors refer to internal determents like the socio-demographic characteristics of the individual (gender, age, level of education, family lifecycle, social class, place of residence etc.) as well as those of a psychological nature (motivations, values, personality, lifestyle etc.) (Beerli & Martín, 2004).

As Baloglu and McCleary (1999) explain based on several studies, people engage in tourism for different reasons or motives. Motivation is therefore regarded as the most important concept in understanding tourism behaviour and destination choice of tourists because they are the "impelling and compelling force behind all actions" (Crompton, 1979b in Baloglu & McCleary, 1999 p. 875). Due to its influence on behaviour and destination choice, travel motivations are included as a factor in the image formation process of individuals. Several authors suggest that motivations are related to the affective component of image (Gartner, 1993; Walmsley & Jenkins, 1993; Dann, 1996 all in Baloglu & McCleary, 1999). The results of the study by Beerli & Martín (2004) support this relation. They conclude that when motivations confirm with what a place has to offer, the affective image of a destination is positively influenced.

The second group of personal factors that influence the process of image formation is socio-demographic characteristics of the individual. Baloglu and McCleary (1999) argue that although variables like age, level of education, income, gender, occupation and marital status have all been suggested as influencing the creation of images, age and level of education appear to be the major determents of image. They base this conclusion on an assessment of several image studies on the role of personal characteristics. Beerli and Martín (2004) point at the contrasting results in studies on the role of socio-demographic characteristics. For this reason they also included (next to age and level of education) gender, social class and country of origin as personal factors in their study. According to the results of the study by Beerli and Martín, country of origin is the socio-demographic characteristic which exerts the greatest influence on the image formation. Country of origin, and subsequently cultural factors, are assumed to influence the perceived images of individuals. Therefore, based on this finding, they suggest that it is desirable for marketers to use different communication strategies depending on the tourists' country of origin. The results of the study by Baloglu and McCleary support their hypothesis that age and level of education influence image formation, although this was limited to the cognitive component of image. This implies that age and level of education influence the knowledge individuals have of a destination.

Conclusion

In the preceding paragraphs the factors influencing the process of image formation, as indentified by Baloglu and McCleary (1999) and Beerli and Martín (2004), are discussed. This process is summarized by Baloglu and McCleary as: "Variety (amount) and type of information sources used about destinations and tourists' socio-demographic characteristics influence the perceptions and cognitions of destination attributes. Somewhere in the process these perceptions, together with travellers' socio-psychological motivations form feelings towards destinations. These then mostly form the overall image of tourism destinations" (Baloglu & McCleary, 1999, p. 891). The first few paragraphs of this chapter discussed the components of this overall image of tourism destinations that is created as a result of the image formation process. Combined, the discussion in this chapter up to here covers the most important aspects related to the image concept.

3.4 Image measurement

At the end of this chapter about image and image formation, there remains one issue that is extensively discussed in the literature, namely the methodological background of image. As Son (2005) states, one of the basic problems within the field of destination image studies is the measurement of destination image. This basic problem has a methodological nature. As many scholars argue, the majority of destination image studies have relied on structured or quantitative methodologies (Echtner & Ritchie, 1993; Jenkins, 1999; Son, 2005; Lin et al., 2007; Di Marino, 2008; Stepchenkova & Morrison, 2008). Echtner and Ritchie (1993) state that destination image researchers have a strong preference for structured methodologies and in specific survey instruments. Since these methodologies use standardized scales they are easy to administer and can be used to perform statistical techniques (Son, 2005). Structured methodologies make use of semantic or Likert scales to measure image (Echtner & Ritchie, 1993). With these techniques, respondents are supposed to respond to a list of pre-defined image attributes or rate these attributes with standardized scales. If the list of image attributes is not carefully compiled, important attributes may be missing or the list might not match with the image the respondent has of a destination (Jenkins, 1999). Therefore there is critique on the use of only structured techniques in image measurement studies. Structured methodologies are developed from a researchers' point of view (Son, 2005) and in this way the researcher determines which components of image are measured. In the majority of studies this concerns the common- and attribute components since structured methodologies are concentrated on the measurable components of the image (Jenkins, 1999). Therefore the critique is that the used methodologies have not been able to capture the holistic and unique components of images from the visitor's point of view (Echtner & Ritchie, 1993). This relates to the critique that previous studies have only focused on the cognitive component of image and not on how visitors feel about a destination and thus the affective component (Son, 2005). Echtner and Ritchie (2003) therefore argue that in order to be effective, studies measuring destination image should capture common attributes and unique holistic components and both cognitive and affective components of a destination image. According to several scholars (Reilly 1990; Echtner & Ritchie, 1993; Jenkins, 1999) the way to do this is to combine structured and unstructured methodologies.

Qualitative or unstructured methodologies make it possible to measure the holistic- and affective aspects of image but do not facilitate statistical and comparative analyses of destination images (Jenkins, 1999). As Jenkins proposes, image research should therefore consist of two phases. The first should be a qualitative phase using unstructured methods. This phase is intended to discover the image components held by the group being studied of the destination that is studied. It allows respondents to freely describe their impressions of a destination. In the second phase, the components discovered in the first phase are measured quantitatively by the use of structured methodologies. In this way the parameters used by a particular group of tourists are used to measure the images held by individuals. This two-phase model is more representative because "the elicitation of constructs from the population being studied through qualitative research minimizes the danger of forcing respondents to react to a standardized framework that may not be an accurate representation of their image" (Jenkins, 1999 p. 7). Echtner and Ritchie (2003) support the model of Jenkins by arguing that unless considerable effort is put in the initial design stages, attribute lists may be incomplete because researchers have failed to incorporate all the relevant characteristics of the destination image. To prevent this problem, extensive research should be conducted in the primary stage in which measurement scales are constructed. In the second phase of image measurement Echtner and Ritchie (1993) suggest to use a combination of structured- and unstructured methodologies as well; standardized scales to measure the perceptions of functional- and psychological attributes and open-ended questions to determine the holistic impressions and to capture unique features and auras. When it comes to qualitative image research, authors also argue for the use of more creative techniques such as maps and photographs (Jenkins, 1999) or focus groups (Echtner & Ritchie, 2003). A combination of all these different methodologies, both structured and unstructured, should lead to studies that fully capture all aspects of the destination image.

Besides the methods used to measure the destination image, it is also important to take into account the moment of measuring the destination image since images change over time (Jenkins, 1999). Espelt and Benito (2005) make a distinction between images at three different moments: a priori, in situ and a posterior; in other words: before visiting the destination, at the moment of visiting the destination and afterwards. Potential visitors already have an image of a destination before they visit

it. This is the naive image as discussed in paragraph 3.3.7 and it is based on organic information. From the moment visitors arrive, they compare the image they had before visiting the destination with the image at that moment. Furthermore, the experience at that moment is influenced by factors like the activities at the destination, the accommodation establishment, the weather and the local people (Gunn, 1972 in Jenkins, 1999). These factors influence the creation of the image at the moment of visiting a destination. Finally, visitors evaluate the image afterwards when they are back home. Experiences are discussed with friends and relatives (Gunn, 1972 in Jenkins, 1999) and photos make it possible to consume the experience again (Espelt & Benito, 2005). When measuring the image in one or more of these stages it is crucial to take these factors into account.

3.5 Conceptual framework

The theories and concepts discussed in this chapter form the basis for the conceptual framework of this study (figure 3.6). Only the concepts that are applicable for the objectives of this study are included in the conceptual framework. The framework also serves to display the relations between the different concepts.
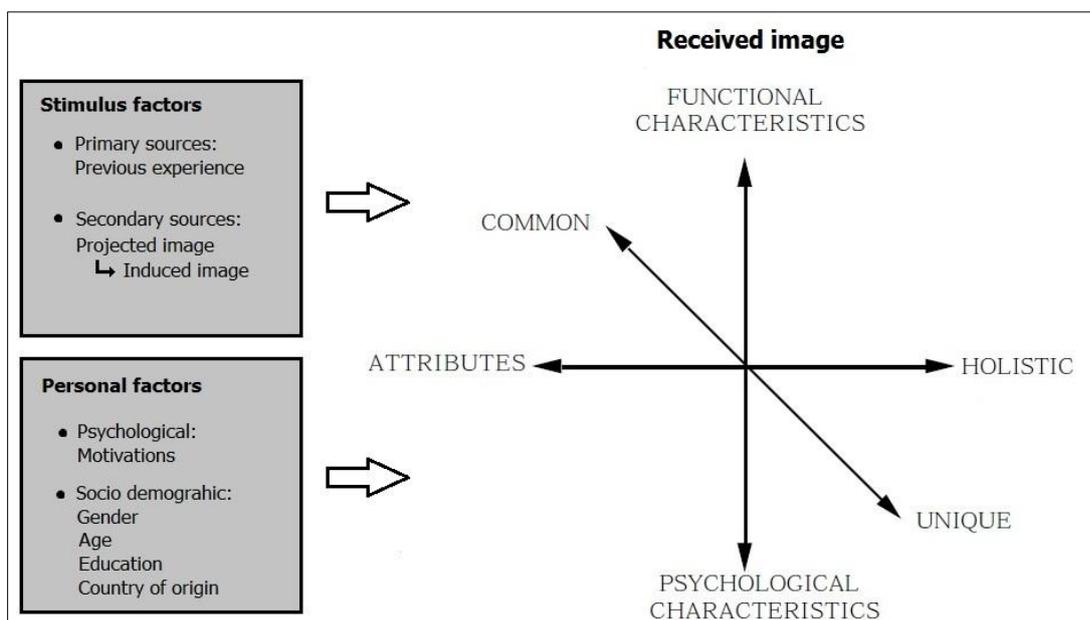
Figure 3.6: Conceptual framework

The purpose of this study is an analysis of the image projected by the stakeholders involved in place marketing of the city of Amsterdam and the image held by visitors of the city. The central concept in the conceptual framework is therefore image. Related to this concept are two conceptualizations: the image formation process and the components of image. The left side of the framework representing the image formation process contains those factors that are applicable for the purpose of this research The image formation process is formed by stimulus- and personal factors. The first stimulus factor is previous experience and this is applicable when analyzing the images held by visitors of the city. Previous experience with a city or the lack of experience, influences the image visitors hold of that city. The stimulus factor projected image is important when analyzing the place marketing strategies of the stakeholders involved in promoting Amsterdam. These stakeholders create the projected image. However, it should be remarked that the stakeholders only create part of the projected image namely the induced image. Other commercial sources like tour operators also contribute to the induced image (Gunn, 1988). Next to that, there are personal factors that influence the image. Images are influenced by visitors their motivations (psychological factor) and socio-demographic characteristics. The main socio-demographic characteristics identified in the literature are gender, age, level of education and country of origin. The stimulus- and personal factors form a received image at the side of the visitor. Echtner and Ritchie (2003) have developed a conceptualization of this image consisting of three dimensions: functional-psychological, attribute-holistic and common-unique. The conceptualization of Echtner and Ritchie is used to construct the received image of the visitors of Amsterdam.

4. Methodology

The theoretical- and the conceptual framework have indicated which concepts are important to examine in order to answer the research questions. This chapter explains how these concepts are identified and assessed empirically. It elaborates on the methods which are used for data collection; it argues why these methods suit the study objectives best and it explains how the methods were carried out.

Qualitative Phase
Purpose: to find the constructs used by the study population in their cognition of destination image.

Methods: construct elicitation techniques such as interviews, content analysis, triad elicitation and photo elicitation

↓

relevant constructs

↓

Quantitative Phase
Purpose: to measure tourist destination image according to the relevant constructs.

Methods: two rating scales are required
- evaluative preference of the destination
- construct preference (or importance)

Figure 4.1: Model by Jenkins (1999) for destination image research

As discussed in paragraph 3.4 of the theoretical framework, one of the basic problems within the field of destination image studies is the measurement of the concept. In order to fully capture all aspects of the image construct, Jenkins (1999) proposed an image research model consisting of two phases (see figure 4.1). The first phase should be a qualitative phase using unstructured methods. This phase is intended to discover the image components held by the group being studied of the destination that is being studied. In the second phase identified by Jenkins, the components discovered in the first phase are measured quantitatively by the use of structured methodologies.

The researchers of this study applied this two phase model because the aim is to fully capture the image of Amsterdam. Three methods are used in the qualitative phase. The first two methods are semi-structured interviews and content analysis. These methods are used to reveal the components of the image projected by the stakeholders involved in place marketing in Amsterdam. Jenkins argues that when it comes to the qualitative phase, researchers should use more creative techniques like for instance maps and photographs to be able to discover all image components. Therefore, the third method applied in the qualitative phase is Volunteer Employed Photography (from here on also referred to as VEP). The three methods (semi-structured interviews, content analysis and VEP) together form the qualitative phase. The components and attributes of the image of Amsterdam found in this first phase of research are used in the second quantitative phase. In this latter phase a survey is used to measure the image of Amsterdam among visitors.

As stated before, the aim of this study is to investigate the complete image of Amsterdam with all its components. Echtner and Ritchie (1993) developed a set of open-ended questions to capture all components (attribute and holistic, functional and psychological, common and unique) of the image construct. The designed questions were tested on validity and reliability. The researchers decided to apply the questions by Echtner and Ritchie in this study. To ensure consistency in the methodologies and to make comparisons possible, the questions were used in the interviews (since they are open-ended questions), in the VEP method and in the survey. When rewritten to the context of this study (Amsterdam) the questions are:

1. What images or characteristics come to mind when you think of the city of Amsterdam?
2. How would you describe the atmosphere or mood in the city of Amsterdam?
3. Please list any distinctive or unique attractions that you can think of in the city of Amsterdam?

Reilly (1990) proposed an open-ended question to investigate the image construct by using the so called free elicitation technique. He designed a question in which respondents are asked to describe a destination in three words. The answers provide qualitative information about the image the respondents have of a destination. The question designed by Reilly is used in the VEP method and the survey and when rewritten to the Amsterdam situation, the question is:

4.   What three words best describe the city of Amsterdam?

The following sections discuss each of the four methods used in this study separately and explain why these methods suit the objectives of the study. Before starting the discussion of the methods, it is important to remark that the methods aimed at the visitor of Amsterdam (VEP and survey) measure the image of the visitor during the visit. As explained in paragraph 3.4 of chapter 3, the image can also be measured before and after the visit. Since this study measures the image during the visit, it is important to take into account that visitors already hold an image of the destination when they arrive and the experience at that moment is influenced by factors like the activities at the destination, the accommodation establishment, the weather and the local people. These factors might also influence the image visitors have at the moment of visiting.

4.1 Semi-structured interviews

Interviews can be used to explore a topic as a preliminary stage in planning a more formal questionnaire based survey (Veal, 1992). In this case the topic that needed to be explored was the image projected by the stakeholders responsible for place marketing in Amsterdam. The interviews were also used to elucidate some issues related to the place marketing strategy of Amsterdam, which remained unclear after reading the available policy documents. Three main stakeholders are involved in the place marketing of Amsterdam; the municipality of Amsterdam, Amsterdam Partners (AP) and the Amsterdam Tourism and Convention Board (ATCB). The Netherlands Board of Tourism and Conventions (NBTC) is a partner in promoting the city of Amsterdam and indirectly involved in communicating the image of Amsterdam. For that reason an interview with this organization was arranged as well. Amsterdam Inbusiness (AIB) and Amsterdam Uitburo (AUB), two other stakeholders involved in place marketing of Amsterdam, have not been interviewed. The target market of AIB (businesses) is not the focus of this study and AUB dealt with management changes at the time of conducting the interviews. Only directors and managers were being interviewed since it was expected that they are best informed about the image (see table 4.1). The main subjects of the interviews were place marketing, image and branding. The interview instruments can be found in appendix I.

Table 4.1: Overview of interviews

Organization	Interviewee	Function	Date of interview
Municipality of Amsterdam - Department of Economic Affairs	Mr. M. Kooijman	Program manager City marketing	15 June 2011
Amsterdam Partners	Mrs. G. Udo	Managing director	20 June 2011
Amsterdam Tourism and Convention Board	Mr. S. Diender	CEO/Managing director	20 June 2011
Netherlands Board of Tourism and Conventions	Mr. C. Van Tiggelen	Director Destination Marketing	28 June 2011

The interviews were recorded on tape and transcriptions were made of each interview. Important quotes were distracted from the answers on place marketing and branding questions and served as input for the discussion of place marketing in Amsterdam. The questions about the projected image of Amsterdam were analyzed by noting the mentioned image components in each answer. The image components of the four stakeholders were compared and similarities and differences were noted. The analysis of quotes and image components in the transcriptions were independently performed by the two researchers to ensure reliability.

4.2 Content analysis

Content analysis is used to acquire more information about the image projected by Amsterdam's stakeholders in place marketing. As Jenkins (1999) states, content analysis of written or visual information can provide a great deal of information about the images projected of tourist destinations. Only sources originating from the interviewed stakeholders in place marketing were analyzed. This concerns both websites and printed media in the form of brochures. The target of the content analysis is twofold. First, it serves to discover possible new components of the projected image of Amsterdam that did not occur in the interviews. Second, it is used to test to what extent the image communicated on the websites and in the brochures matches with the desired images described by the interviewees. Since only websites and brochures of the stakeholders involved in place marketing are analyzed, the sample of sources is relatively small. It is therefore not intended to quantitatively categorize concepts and images used on the websites and in brochures. The analysis is used to identify concepts that stand out or are new compared to the image that emerged from the interviews.

The websites of the actors involved in place marketing of Amsterdam are analyzed on written and visual information. It only concerns websites that promote the city of Amsterdam. Some organizations operate more than one website; for different target markets or websites belonging to a (temporary) campaign. Moreover, most websites are available in different languages. After an inspection of the different versions it appeared that the sites in other languages contain the same content (both written and visual) and are only translated. For that reason the websites are not compared by language. Furthermore, pages that contain only practical information like opening times or contact information are not included. See table 4.2 for an overview of the analyzed websites.

Table 4.2: Overview of websites used for content analysis

Organization(s)	Website	Language
Municipality	www.amsterdam.nl/toerisme-vrije-tijd Website that provides information about tourism and leisure activities in Amsterdam for Dutch visitors and residents.	Dutch only
Amsterdam Partners & ATCB	www.iamsterdam.com/en/visiting Website that provides touristic information about Amsterdam available in different languages.	Dutch/English/German/Spanish/French/Italian
	www.iamsterdam.com/en/living Website that provides information about living in Amsterdam.	Dutch/English/German/Spanish/French/Italian
ATCB (Cool Capitals)	www.coolcapitals.com/#/Amsterdam Website which is part of a campaign that focuses upon the North American market to promote Amsterdam, together with other European cities like Valencia, Zurich, Antwerp and Vienna.	English only
NBTC	www.lekkerweg.nl/nl/Toerisme/Steden/Amsterdam Website that provides touristic information about Amsterdam for Dutch visitors.	Dutch only
	www.holland.com/global/Tourism/Cities-in-holland/Amsterdam Website that provides touristic information about Amsterdam for (inter)national visitors.	Dutch/English/German/Spanish/French/Italian/Swedish/Danish/Polish
NBTC (City Breaks)	citybreaks.holland.com/uk/Amsterdam Special campaign website that provides information about Amsterdam as city break next to other important cities in The Netherlands like Rotterdam, The Hague, Utrecht etc.	Dutch/English/German/Spanish/French/Italian/Swedish/Danish

Via the Amsterdam Tourism & Convention Board a wide range of brochures promoting Amsterdam and its region is available. Some of these brochures are focused on specific products, target markets or specific parts of Amsterdam, while others are focused on the region. For this study, only the brochures available via ATCB at the time of collecting (June 2011) and focused on the visitors of Amsterdam were analyzed. More specific, the brochures promoting the city in its totality, meaning that brochures promoting specific districts of the city are left out because these display the image of that district and not of Amsterdam in general. Finally, brochures promoting specific products (like cycle and walking routes) and maps of the city are also not used. See table 4.3 for a list of analyzed brochures.

Table 4.3: Overview of brochures used for content analysis

Publisher	Brochure	Language
Amsterdam Tourism & Convention Board	*Welcome to Amsterdam* Brochure that provides information about all the 17 areas of the Metropolis Amsterdam.	Dutch/English/German/French
Amsterdam Tourism & Convention Board	*Different faces of Amsterdam* Brochure that provides information about less well known hotspots, museums, restaurants etc in different neighbourhoods of Amsterdam.	Dutch/English/German/French/Italian
Time Out	*Dutch DNA* Brochure that offers information about the unique DNA of the Amsterdam metropolis.	English/German
Time Out	*Trips & Tours* Brochure that offers the (inter)national visitors information about trips and tours in the Amsterdam metropolis.	Dutch/English/German/French/Spanish
Amsterdam Tourism & Convention Board	*Amsterdam at a glance* Brochure that promotes Amsterdam among convention visitors.	English
RAI Langfords B.V./RAI Publishing House in cooperation with the Amsterdam Tourism & Convention Board	*Amsterdam Courtesy Passport 2010/2011* Brochure that provides practical information about Amsterdam for international visitors of meetings/conventions.	English

Websites and brochures were analysed separately. The written- and the visual information of each website and brochure were analysed separately as well. In the first stage of the content analysis categories were used that were found in the analysis of the interviews. The categories represented the components of the projected image mentioned by the interviewees. While analyzing the content, new categories were created for aspects that did not fit in the existing categories. In that way, new components of the projected image emerged. During the analysis words, (parts of) sentences, titles and much appearing subjects or themes that are related to the image of Amsterdam were categorized. Subsequently, often appearing subjects or themes of visual information were also noted. Together with general comments regarding the websites and brochures this constituted the data out of the content analysis. The researchers analyzed these data to draw conclusions about the projected image in promotion materials.

4.3 Volunteer Employed Photography

According to Jenkins (1999), researchers should use more creative techniques like for instance maps and photographs to be able to discover all image components. She also states that the validity of image research can be increased by including visual techniques. A method that relies on visual techniques is Volunteer Employed Photography (VEP). There have been relatively few applications of VEP in the field of tourism (Garrod, 2009). Nevertheless, the researchers of this study have chosen to use VEP to discover image components that will serve as input for the survey. Within the VEP method, participants are asked to photograph scenes/items based on stated research objectives (MacKay & Couldwell, 2004). The VEP measurement technique supports Echtner and Ritchie's (1993; 2003) work since it takes into account the multidimensionality of the destination image. It captures both tangible (e.g. infrastructure) and symbolic (e.g. nostalgia) dimensions of image (MacKay & Couldwell, 2004). According to Garrod (2009), the use of the VEP-technique has several advantages. First, the VEP method offers the chance to obtain data through a process that is participatory since it uses pictures that have been taken by the volunteers. In this way the participants are actively involved as generators of the pictures. Second, it is reflective because it considers the view and experiences of the participants in-depth. It gives the volunteers the possibility to express feelings and ideas that can be difficult to verbalize. Third, the data obtained is well suited to qualitative analysis. Fourth, the pictures made by the participants are able to convey multilayered meanings. Especially in the context of destination image it will be less likely that non-visual techniques can capture these with equal success.

In the period between the 20th of June and the 8th of July 2011 disposable cameras were handed out to visitors of Amsterdam. Convenience sampling was applied since the researchers chose people to participate which they had access to (Smith, 2010). More specific, the researchers approached visitors whomever they could stop to participate in the research. The visitors were approached in front of the

tourist information office near the central train station. Since the researchers aimed for variety in the sample, people of different ages and nationalities were approached. Participants received a disposable camera with flash and a logbook. They were asked to maintain a logbook in which they could note the main object on each picture taken, the reason for taking the photo and whether it showed a positive or negative image. The advantage of this approach is that participants do not need to rely on their memory to relate reasons why they took certain photographs and what they intended to convey in them. The logbook also contained the previously mentioned image questions by Echtner and Ritchie (1993) and the image question by Reilly (1990). The purpose of the socio-demographic questions in the logbook was to collect basic information on the participants' age, gender, nationality, level of education and to identify whether they were a first time or repeat visitor. See appendix II for the logbook. The participants were asked to take 10 pictures of what they think is typically Amsterdam. The number of ten photos was chosen based on other VEP studies which conducted between 10 to 15 pictures (Jutla, 2000; Mackay & Couldwell, 2004; Garrod 2008; 2009) and because the researchers of this study had to take into account the size of Amsterdam. It was important to give the visitors the possibility to capture all desired aspects of Amsterdam, while on the other hand keeping in mind that the pictures needed to be typically Amsterdam. Furthermore, the analysis of the VEP method is time consuming and therefore the restriction of 10 pictures was imposed. No further instructions were given to prevent influencing the participants. The participants received an envelope to hand in the camera and logbook. Arrangements were made about were to hand in the envelop. Participants could either hand it in at the tourist information office or at the reception desk of their accommodation establishment. In the latter case, the accommodation establishment was contacted to announce that their guests would hand in an envelope together with the date that the camera would be picked up. Day visitors handed in their camera at the end of the same day. After collecting the first few cameras it became clear that not all participants fully completed the task. Too little photos were taken, the logbook was not, or not fully completed and one participant reported that the camera broke down. Since the researchers aimed for ten completed tasks in total, new cameras were handed out. In total fourteen cameras were handed out to visitors. Ten cameras with sufficient photos accompanied by completed logbooks were received which means a response rate of 70%. See table 4.4 and 4.5 for an overview of the sample.

Table 4.4: Overview of VEP sample foreign visitors

Foreign visitors (n=6)	
Gender	3 Male - 3 Female
Age	29-31-32-39-46-66
Nationality	3 German - 1 South African - 1 Spanish - 1 American
Level of education	5 University - 1 High school degree
First visit?	3 Yes - 3 No
Reason for visiting	5 Holiday - 1 Visiting friends/family

Table 4.5: Overview of VEP sample Dutch visitors

Dutch visitors (n=4)	
Gender	2 Male - 2 Female
Age	44-57-66-67
Nationality	4 Dutch
Level of education	1 University - 1 HBO - 2 MBO
First visit?	4 No
Reason for visiting	1 Holiday - 1 Visiting friends/family - 1 Day visit - 1 Business

As can be seen in tables 4.4 and 4.5, the sample was reasonably varied in terms of the spread of age and gender groups with an overrepresentation of the German nationality. Cameras were handed out to participants of different other nationalities (Israeli, Canadian, Swiss and Norwegian) but these tasks were not completed. The sample of foreign visitors seems not to vary in level of education. An explanation for this might be the limited answer categories in the logbook. The sample of Dutch visitors does not vary in first or repeat visits but for this latter group it is probably hard to find people who have never visited Amsterdam before.

The 10 participants produced a total number of 97 photos, which were successfully developed and were suited for analysis. There were very few photographs (10 out of 97) designated by visitors as negatively contributing to their image of Amsterdam. The photographs were analyzed by comparing them with the information in the logbook. The description of the object was the most important

information. If this was not clear, the reason for taking the photo provided more information about what the participant had intended to capture in the photo. The motivations did not provide new information in itself because respondents mostly noted short reasons or no reason at all for taking the photographs. Subsequently, the objects were classified into image categories. These categories represented the components of the received image out of the VEP method. The information out of the image questions (by Echtner & Ritchie and Reilly) was analyzed and categorized in the same categories as the photographs. If answers did not fit in the existing categories, new categories were created. In this way new components emerged from the questions. All components that emerged from the VEP method and the open-ended questions are used as input for the survey.

4.4 The survey
The attributes that are tested in the survey originate from the methods used in the qualitative phase (interviews, content analysis and VEP). An overview of all attributes out of the qualitative phase can be found in appendix III. These attributes are measured in questions 5, 6 and 7 of the survey. In question 5 the attributes that refer to facilities in Amsterdam (e.g. shopping facilities, nightlife, and museums) are measured using a 5-point Likert scale ranging from 'strongly disagree' to 'strongly agree'. Two statements are used for each attribute to make a reliability test possible. In question 6, seventeen attributes are listed of which the researchers wonder to what extent they are typical for Amsterdam. Therefore a 5-point Likert scale ranging from 'not typical at all' to 'very typical' is used. The remaining attributes refer to the atmosphere of Amsterdam (e.g. crowded, safe, lively). These attributes are tested in question 7, also with the disagree-agree 5-point Likert scale. Again two statements are formulated for each attribute. Furthermore, the free elicitation question by Reilly (1990) is included in the survey to obtain insight in the overall image of the respondents. The final question, to cover the unique dimension of the image of Amsterdam, is that of Echtner and Ritchie by asking for unique attractions in Amsterdam.

In chapter 3, factors that influence the image formation process were identified, namely the stimulus factor previous experience and the personal factors motivations, age, level of education and country of origin. These factors are all included in the survey questions. To test the motivations of respondents to visit Amsterdam, a measurement scale designed by Baloglu and McCleary (1999) is used. Baloglu and McCleary designed a scale consisting of seventeen general travel motivations divided into five categories; relaxation/escape, excitement/adventure, knowledge, social and prestige. For the survey of this study three motivations are used of each category. Some of the categories by Baloglu and McCleary contained more than three motivations. Motivations that were more or less the same or that were not applicable to a city were left out. To complete the list of fifteen motivations, one motivation originating from the study by Beerli and Martín (2004), "to go to a fashionable place" and one from the study by Oh et al. (1995), "to be together with friends and family" were added. The complete survey can be found in appendix IV. The instrument was pretested on eight volunteers and was checked by three experts. The instrument was revised based on the results of the pretesting procedures.

From the 23th of August to the 1st of September 2011 surveys were conducted on several locations in the city centre of Amsterdam. Just as with the VEP method, the researchers approached every visitor whomever they could stop to participate in the research. This implies that convenience sampling was applied. The researchers had to rely on the willingness of visitors to participate and in this way a workable amount of surveys could be collected. In total, 218 visitors cooperated. In table 4.6 the characteristics of the sample are displayed.

Table 4.6: Profile respondents of the survey

Profile respondents survey		
Total respondents	N = 218	100%
Gender	Male	53%
	Female	47%
Age group	18-25	29%
	26-35	27%
	36-45	20%

	46-55	14%
	56-65	5%
	65+	5%
Country of origin	The Netherlands	23%
	The United Kingdom + Ireland	18%
	The United States + Canada	13%
	Australia + New Zealand	6%
	Spain	6%
	Germany	4%
	France	4%
	Italy	3%
	Eastern Europe (Poland, Czech Republic)	3%
	Other Europe (Belgium, Austria, Switzerland, Sweden, Portugal, Greece)	5%
	Middle East (Israel, Turkey, Iran)	6%
	South America (Brazil, Argentina, Surinam, Barbados)	5%
	Asia (Nepal, Taiwan, China, Japan)	3%
	South Africa	1%
Level of education	No studies	1%
	High school degree	13%
	College qualification (vocational education)	24%
	Bachelor's degree	36%
	Master's degree	26%

Table 4.6 shows that the sample has a varied distribution of all factors (gender, age group, country of origin and level of education). Nevertheless, it should be stressed that this is not a representative sample and the results of this study are not representative for all visitors of Amsterdam.

Tourism statistics of 2009 (Gemeente Amsterdam, 2010) show the country of origin of all hotel guests in Amsterdam. The top 3 is formed by The Netherlands (21%), The United Kingdom (16%) and The United States (10%), followed by Germany (7%), France, Spain and Italy (all 5%). Other countries in Europe (18%), Asia (4%), Africa and Oceania (2%) are also represented. If these statistics are compared with the country of origin in the sample of this study, it becomes clear that the position and the shares of the different nationalities are almost the same. Statistics of gender, age group and level of education have not been found.

All data was entered in SPSS and codebooks were designed to process the answers of the open-ended questions. In the first stage of data analysis, frequency distributions were analyzed. These results were used to identify the components of the received image.

Before analyzing the influence of the factors, that are assumed to influence the image formation process (previous experience, motivations and socio-demographic characteristics), a test of measurement reliability was performed on the motivations and the image statements. The reliability of the motivation scales was analyzed by means of Cronbach's alpha coefficient. Based on Vaske (2008), a Cronbach's alpha of 0,65 or higher was considered as adequate. See appendix V for the coefficients of the motivations. Based on the results the factor 'social' was dropped out and not used for further analysis. The other items were combined into four motivation variables: relaxation/escape, excitement/adventure, knowledge and prestige. Since only two statements were used in question 5 and 7 to measure each image concept, reliability was analyzed by checking the inter-item correlation based on Pearson's correlation coefficient. A Pearson's correlation coefficient of 0.40 or higher was considered as adequate (Vaske, 2008). See appendix V for the Pearson's correlation coefficients. Based on the results, eleven image concepts were dropped and not used for further analysis. The remaining pairs of statements were combined into thirteen image variables.

In order to analyze the influence of previous experience and gender on image, a t-test was used. To make a t-test possible for previous experience, this variable was re-coded into a dichotomous variable consisting of respondents with and without previous experience. The influence of age, level of education and country of origin on image was tested by means of an analysis of variance (ANOVA). For this analysis, country of origin was reduced to eleven categories based on geographical regions. Finally, the influence of motivations on image was analyzed by executing a regression. For all tests a level of significance of $p < 0.05$ was used. If a relationship was found between one of the factors and image, the effect size was identified. Subsequently, means were compared and analyzed to describe the relation.

4.5 Operationalisation of concepts

In this final paragraph, the operationalisation of the concepts that were identified in the conceptual framework of this study (chapter 3), is discussed. These concepts are important in order to answer the research question of this study. Table 4.7 identifies in which method each of the concepts is measured.

Table 4. 7: Operationalisation of concepts

Concept	Method
Induced image	Interviews - Content analysis
Previous experience	VEP - Survey
Motivations	Survey
Age	VEP - Survey
Level of education	VEP - Survey
Country of origin	VEP - Survey
Functional attributes of the image	Interviews - Content - VEP - Survey
Psychological attributes of the image	Interviews - Content - VEP - Survey
Functional holistic images	Interviews - Content - VEP - Survey
Psychological holistic images	Interviews - Content - VEP - Survey
Common attributes of the image	Interviews - Content - VEP - Survey
Unique attributes of the image	Interviews - Content - VEP - Survey

The induced image is determined by the interviews and the content analysis. However, only part of the induced image is measured. It concerns that part that is projected by the stakeholders involved in place marketing of Amsterdam. Other stakeholders also contribute to the induced image (for instance tour operators, travel agencies etc.) but these are not the focus of this study. In the interviews the induced image is measured by the image questions of Echtner and Ritchie (1993). In the content analysis it is measured by identifying components of the image.

The factors previous experience, motivations, age, level of education and country of origin all refer to the visitor of Amsterdam. These visitors participated in the VEP method and the survey. The factors previous experience, motivations, age, level of education and country of origin are, according to the literature, factors that influence the image visitors have of a destination. The questions measuring these factors are included in the VEP logbook and the survey. For the VEP method these questions are only used to verify the variety of respondents within the sample. For the survey the factors are also used to test correlation with the image. For that reason the motivations are only measured in the survey.

The final six concepts refer to the dimensions of the image. Since in every method an image of Amsterdam is measured (either the image of the stakeholders involved in place marketing or the image of visitors) these concepts are applicable to every method. The dimensions refer to the conceptualization of Echtner and Ritchie (1993;2003) and originate from three dimensions (functional-psychological, attributes-holistic and common-unique). In the interviews these dimensions are operationalised by using the open-ended questions of Echtner and Ritchie. The interviews and content analysis resulted in functional- and psychological attributes that were tested in the survey together with the attributes that emerged in the VEP method. Appendix VI shows how both the concepts out of the conceptual framework and the discovered attributes are operationalised in the survey instrument.

5. Place marketing in Amsterdam

This chapter discusses the place marketing of Amsterdam. It is theoretically linked to chapter 2 of this study and also functions as a starting point for the next chapters. As already explained in the methodology, interviews were conducted with stakeholders involved in the place marketing of Amsterdam: the municipality of Amsterdam, Amsterdam Partners, Amsterdam Tourism & Convention Board and the Netherlands Board of Tourism & Conventions. With these interviewees the place marketing activities of their organizations were discussed and the information in this chapter is based on these interviews. Some subjects in this chapter are further explained by using policy documents published by these stakeholders. General literature is used at some points to provide different insights in the discussed issues. The chapter starts with an explanation of how the place marketing of Amsterdam is organized, to clarify the responsibilities of the interviewed organizations and how they cooperate. This is followed by an overview of the target markets of Amsterdam's marketing and a discussion of the competition the city faces. Finally, the strategy of the current place marketing is discussed. Current activities originate from a new policy that was designed in 2002. Part of this new policy was a new branding campaign which is discussed in the final paragraph of this chapter.

5.1 The organization of place marketing in Amsterdam
When discussing the place marketing activities in Amsterdam it is important to distinguish the current- and the future situation since major changes are planned in the nearby future. In the current situation five organizations are responsible for (a part of) the place marketing in Amsterdam, namely the Economic Affairs department of the municipality of Amsterdam (from this point referred to as the municipality), the Amsterdam Tourism and Convention Board (ATCB), Amsterdam Partners (AP), Amsterdam Inbusiness (AIB) and the Amsterdam Uitburo (AUB). Currently each of these organizations has its own target markets and responsibilities. Amsterdam Partners is a public-private foundation responsible for improving the image of Amsterdam. It is also the owner of the brand Iamsterdam. The brand Iamsterdam was launched in 2004 (Kavaratzis, 2008) and is used in all communication and promotion activities. As Udo, Managing Director of Amsterdam Partners states, the task of AP is to determine what the image of Amsterdam should be and subsequently to use the brand Iamsterdam to promote products or events that contribute to this desired image. The brand Iamsterdam is further explained in the last paragraph of this chapter. Udo explains that the fact that AP is a public-private partnership means that companies like KLM, Heineken and the Schiphol Group are involved in determining the marketing strategy. The activities of AP focus on both businesses and individuals. The director of The Amsterdam Tourism & Convention Board, Diender, told that ATCB is responsible for the promotion of Amsterdam on the tourism and convention market. The board is also in charge of information provision to visitors, both via internet and via tourist information offices in the city. The two other stakeholders involved in the place marketing of Amsterdam are Amsterdam Inbusiness (AIB) and Amsterdam Uitburo (AUB). Amsterdam Inbusiness is the official foreign investment agency of the Amsterdam Metropolitan Area. The organization helps (inter)national companies to get started and seize all the opportunities the Amsterdam Metropolitan Area has to offer. Amsterdam Uitburo is the company which provides a complete cultural agenda with information about shows and concerts in Amsterdam. In this study the focus is on the municipality, AP and ATCB. The Netherlands Board of Tourism and Conventions (NBTC) is indirectly involved in place marketing of Amsterdam. Van Tiggelen, Director Destination Marketing of the NBTC, explains that although the NBTC is responsible for the promotion of the whole of The Netherlands, Amsterdam is the main product when it concerns cities. Amsterdam is therefore almost always part of the promotion of The Netherlands. It should be remarked that the promotional activities of NBTC in relation to Amsterdam are always commissioned by the place marketing organizations in Amsterdam.

In 2003 a study conducted by Berenschot mentioned that there were many organizations involved in the place marketing of Amsterdam, all with a focus on their own products and target markets and thus their own activities. At that time there was "nobody to steer all parties in the same direction" (Gemeente Amsterdam, 2004 p. 11). This is a task that, according to the literature about place marketing, can be allocated to the local authority, which is the key actor responsible for tourism in the city (Law, 1993 in Page, 1995). Furthermore it is the aim of the local authority to "secure the benefits of tourism for the community" (Law, 1993 in Page, 1995 p. 167). Despite the conclusion in the study by Berenschot, the researchers of this study believe that almost 10 years later the organization of place marketing in Amsterdam is still characterized by fragmentation, overlap and inefficiency.

Kooijman, Program Manager City Marketing at the municipality, states that each stakeholder still receives its own subsidies and is still using this money for its own activities. Kooijman explains that on the short term the aim is to merge all five organizations (NBTC is not involved) into one big place marketing organization managed by a Chief Marketing Officer. In the new situation the municipality takes a more steering role and the place marketing organization implements the marketing policy designed by the municipality. This is in line with Law (2002), who states that the promotion of urban areas is more effective when coordinated through large scale programmes, rather than several small organisations working independently on the promotion of the urban area. It is even stated by several authors in Paskaleva-Shapira (2007, p. 110) that "partnerships between the private and public sector are considered effective means of achieving competitiveness basically in all destinations because of the multiplicity of industries involved in creating and sustaining destinations' competiveness". Often the goal of a public-private partnership is to promote the whole area rather than only the central city (Law, 2002). This is also applicable in the case of Amsterdam. Since a few years the marketing activities are not only focussed on the city of Amsterdam but on what is called the Amsterdam Metropolitan Area (Metropool Regio Amsterdam). This area includes the coastal region of Amsterdam, Almere, the Markermeer area, Schiphol and surroundings (ATCB, 2009). Although the new place marketing organization represents the Amsterdam Metropolitan Area, the focus of this study is only on the city of Amsterdam and the marketing activities to promote the city.

5.2 Target markets of Amsterdam's place marketing
When looking at the target markets of the place marketing of Amsterdam it becomes clear that the activities are mainly focused on international markets. Amsterdam Partners is not active on the Dutch market to improve the image of Amsterdam. Udo of AP explains this by arguing that Dutch people have a far more realistic image of Amsterdam. The Amsterdam Tourism & Convention Board does employ promotional activities on the Dutch market but Diender states that Amsterdam is a well known destination in the Netherlands. Therefore it does not require much effort to attract Dutch people to Amsterdam, especially for day visits. The promotion of Amsterdam is thus mainly internationally oriented. Udo states that AP focuses on China, Japan, The United States and a few cities in Europe. Furthermore, AP investigates whether Russia and Brazil offer new opportunities. The touristic promotion of Amsterdam by ATCB has a few main target markets that are expected to represent the largest number of potential visitors. These are The United Kingdom and The United States, followed by countries closely situated to The Netherlands namely Germany, Belgium, France, Italy and Spain. When it comes to the conventions market, Diender explains that ATCB also employs promotional activities in China, India, Brazil and Russia.

The director of ATCB states that Amsterdam has a fantastic mixture of people visiting the city, from backpacker to cruise passenger and everything in between. According to Diender not many cities in the world can claim that they are attractive to such a great variety of visitors. However, when looking at the literature a remark can be made about this statement. According to Edwards et al. (2008) a characteristic of every city is that a wide range of visitors is attracted. The authors argue that a number of different tourist markets visit urban destinations: a more educated group of people that are interested in the cultural heritage of cities, seniors who undertake sightseeing and appreciate the cultural and historic heritage and a group of mainly young people who are interested in the excitement of urban life with the entertainment and nightlife nearby. Diender of ATCB argues that it is the mixture of different people in Amsterdam that gives the city such a diverse character. According to him this mixture of visitors is good for the continuity of tourism in Amsterdam. He illustrates this by saying that if an event takes place in the world, like for instance 9/11, a certain target market (elderly people) will stay home but backpackers continue travelling and thus visiting Amsterdam. In contrast to Diender who states that it is important to have different types of visitors in the city, Kooijman argues that the municipality wants to focus more upon 'high quality tourism'. By this Kooijman means visitors who visit Amsterdam mainly for the cultural heritage, spend more money and stay longer in the city. These are two different opinions on which target markets to attract. Possibly this difference is caused by the fragmented place marketing. In the future, when one organization will be responsible for place marketing, it should be more obvious whether marketing is focused on specific target markets or on a wide range of different visitor groups.

5.3 Competition national and international

While Dahles (1998) argued years ago that Amsterdam had to compete in the cultural and economic area with other big cities in the 'Randstad' (Rotterdam, Utrecht, The Hague) and Maastricht in the south, the director of ATCB and the City Marketing Manager of the municipality both state that Amsterdam does not face any competition on the national market. In chapter 2 it was stated that these days places increasingly compete with other places in order to attract businesses, investments and tourists (Kotler, 1993). Nevertheless, Diender of ATCB argues that Amsterdam does not compete with places like Rotterdam, The Hague and Utrecht for visitors because these cities do not have such a strong market position when it comes to tourist stays and conventions. The competition of Amsterdam is therefore mainly internationally oriented. Diender argues that these days more and more countries see tourism and business tourism as an important source of income, especially in the Eastern European countries. According to him, the Eastern European countries expect that people will visit their cities because many tourists have already seen the Western European cities. Furthermore, people are attracted to these East European places because of the interesting offers by low cost airlines and hotels. Diender argues that Amsterdam therefore faces competition on the international market mainly from the Eastern European cities. He explains that cities like London, Paris and New York cannot be seen as main competitors of Amsterdam because these places are different in scale. According to Diender, places like London, Paris and New York belong to the 'champion's league' of cities because of their enormous amount of hotel rooms and visitors. At the moment, Amsterdam is still seen as an example of the 'premier league' but this might change if Amsterdam does not expand its number of hotel rooms. The director of ATCB notices that as soon as Amsterdam has to sell 'no' to its visitors because of a lack of capacity, the city will drop out of that position.

5.4 The place marketing strategy of Amsterdam

The previous paragraphs sketched the current situation of place marketing in Amsterdam. The next two paragraphs focus on the strategy in marketing the city. The current strategy originates from a new policy that was designed several years ago. In 2002 the authorities in Amsterdam concluded that the competitive position of Amsterdam was under pressure (Gemeente Amsterdam, 2004). One of the reasons was the previously mentioned rise of Eastern European cities as popular tourist destinations. It was therefore concluded that the city marketing strategy of Amsterdam had to be strengthened. In 2003 a study was conducted to determine the strengths of the city and to reveal opportunities for improvement. The literature about place marketing also shows that it is important "to find the unique selling points, the distinctive features which can be sold to stimulate the desire to travel, to differentiate one place from another so that they are not substitutable" (Law, 2002 p. 68). The strengths and opportunities of Amsterdam were captured in a so called 'spider graph'. This spider graph (see figure 5.1) shows the profile of Amsterdam displayed in sixteen dimensions. The selection of these sixteen dimensions was based on image research, literature and stakeholder interviews (Gemeente Amsterdam, 2004).
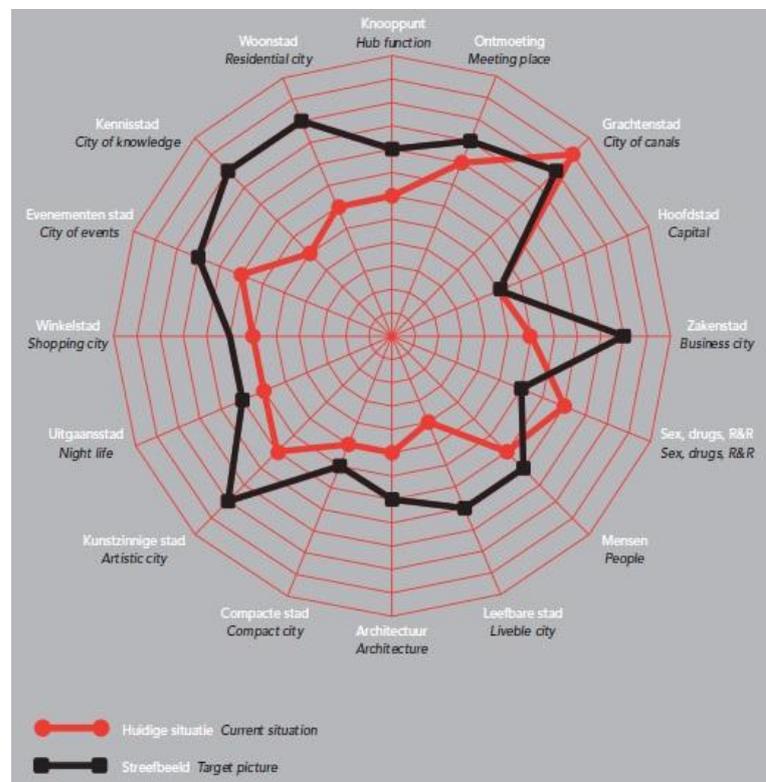
Figure 5.1: Spider graph model of Amsterdam

Although the model was designed several years ago, Diender of ATCB, Kooijman of the municipality and Udo of AP confirmed that the spider graph still forms the basis for current activities. In fact, Kooijman noted that the scores on the sixteen dimensions have not changed significantly in recent years. Udo stated that the dimensions are still present in the city and they can still be used to measure improvements. The fact that the spider graph forms the basis of current activities is the reason that the model is briefly discussed here.

According to the designers of the model, Amsterdam owns its strength to its versatility (Gemeente Amsterdam, 2004). This versatility resulted in sixteen dimensions that show the profile of Amsterdam. Based on research, the situation at that time (current situation in the figure is 2003) and the target picture were established. Again, as Kooijman stated, this picture does not differ much from the situation in 2011. Three aspects are judged as already strong and dimensions to benefit from. These are 'City of canals' (representing old and new, the atmosphere, history and monuments), the city as 'Meeting place' (including the dimension people) and culture (represented by the dimensions events, shopping, night life and artistic city) (Gemeente Amsterdam, 2004). High targets were placed on these dimensions, which leads to the conclusion that the authorities wanted to present Amsterdam as the city famous for its canals, as a city with a lot of culture and as a good meeting place for people. Three other dimensions were designated as dimensions to strengthen and invest in. These are 'business city', 'knowledge city' and 'residential city'. These dimensions were also provided with high targets, so the authorities wish is to make these dimensions also part of the image of Amsterdam. However, as can be seen in figure 5.1, there are considerable gaps between the target situation and the actual situation. An interesting but not surprising conclusion from the model is that Amsterdam is seen as a city of sex, drugs and rock & roll but the target is to weaken this perception. The image of Amsterdam as a city of sex and drugs is further discussed in the next chapter.

Models like this are often subject to a lot of critique. Kavaratzis (2008) discussed the marketing strategy of Amsterdam and in his discussion the spider graph came across. He argues that the selection of the sixteen dimensions should be treated with caution for two reasons. "First, all cities are obviously versatile and diverse and most of the chosen dimensions are by no means unique to Amsterdam. Second, the process of deciding on the specific dimensions shows clear signs of a top-down approach" (Kavaratzis, 2008, p. 68). Regarding the first reason, Udo of AP also admitted that the spider graph is a model that is interesting for many cities. Every city that wants to attract tourists probably has for instance shopping in its model. Kavaratzis (2008) states that it is not clear whose choice these dimensions are, even though they are based on previous research. He argues that one could easily choose to include other dimensions in the model instead of the dimensions which are incorporated now. According to him this is especially the case with the dimensions that are designated as strong and to invest in. Regarding the cultural aspect, assigned as a strong asset of Amsterdam, Kavaratzis points at the fact that three other dimensions associated with a city of culture, namely artistic city, city of events and city of knowledge still need stronger efforts to reach the target situation. Indeed one could question to what extent the strength as city of culture is based on a wide spectrum of aspects.

Out of the spider graph three so called core values were presented. Amsterdam chose to distinguish itself through the values 'creativity, innovation and spirit of commerce'. These key values are the underlying terms that describe the character of Amsterdam and present the basic ingredients to all statements. According to Kooijman of the municipality "when combined the key values are unique and clearly differentiating Amsterdam". To "load the key values they are linked to stories, symbols, images and people. In this way the values present the Amsterdam brand to the world" (Gemeente Amsterdam, 2004 p. 20). However, there is again critique from Kavaratzis (2008). He states that it remains unclear in what way the values are the core values of the city. For example he asks the question what makes Amsterdam more creative than any other city. He also argues that it is doubtful if, in general, a city can be adequately represented by three values or that a city's excellence can be based on such values. On the other hand Kavaratzis admits that "in city marketing it is necessary to choose for certain characteristics of a city and this involves rejections" (Kavaratzis, 2008 p. 70).

5.5 The brand Iamsterdam

As stated in the theoretical framework, a quite recent strategy in place marketing to differentiate the urban tourism product from competing products is city branding. The aim of branding is to create a special and distinctive identity for a product by promoting its added value to its customers. Following from the sixteen dimensions and the core values, AP launched in 2004 the Iamsterdam branding campaign. Before 2004, Amsterdam was a capital in everything; slogans like Amsterdam Capital of Inspiration and Capital of Sports were used simultaneously (Gemeente Amsterdam, 2004). Furthermore, it seemed that the brand Amsterdam was badly managed as there was no agreement on brand usage and uniformity of style. Amsterdam and its region needed a "tangible new positioning with a brand that characterized the city's benefits and values" (Gemeente Amsterdam, 2004 p. 44). Amsterdam Partners (as owner of the brand) opted for a slogan "that would serve as an umbrella, in both a practical and intrinsic sense, that would be versatile without being implicit and that should stand for the main benefits and values of Amsterdam" (Gemeente Amsterdam, 2004, p. 45). Therefore, an advertising agency developed the slogan Iamsterdam, now used as one of the main instruments to get Amsterdam's name on the world map. As argued in the report 'The making of the city marketing of Amsterdam' (2004), the slogan is clear, short and powerful and it "allows people to voice their pride and confidence while expressing support and love for their city" (Gemeente Amsterdam, 2004 p. 45). Udo explained that the brand is among other used in all communication, during events and in merchandising.

Although the slogan follows from the dimensions and the core values it is not clear for the researchers of this study how these three relate to each other. Nevertheless the spider graph model and the core values provide a first idea of what the authorities of Amsterdam judge as strong aspects of the city and in what aspects they think investments are necessary. The next step in this study is to determine what image the stakeholders wish to communicate. This is discussed in the next chapter which focuses on the image projected by the stakeholders involved in the place marketing of Amsterdam.

6. Image projected by the stakeholders involved in place marketing of Amsterdam

As explained in chapter 3, the projected image can be conceived as the impressions and information of a place that are available for tourists to consider when selecting a destination (Bramwell & Rawding, 1996). Part of this projected image is created consciously by tourism businesses and marketing agencies, the so called induced image. It is created by commercial sources of information (Selby, 2004) like for example advertisements, articles in (travel) magazines, guidebooks, television programmes, travel tour packages and promotion by tourism businesses and marketing companies. The other part of the projected image is the organic image and is formed by non-commercial sources, mainly the news media, but also the second-hand experiences of friends and relatives. The image that is discussed in this chapter is based on interviews with the main stakeholders involved in the place marketing of Amsterdam and their promotion materials (websites and brochures). Selby considers this as commercial sources and part of the induced image. For this study the remark has to be made that the actors involved in the place marketing of Amsterdam only create part of the induced image of the city. Other commercial sources like articles in magazines, guidebooks or tour packages promoted by tour operators also contribute to the induced image of Amsterdam (Gunn, 1988). The induced image is not considered as the most important sources of information about destinations (Ashworth & Goodall 1988). Once a desired image is created by the authorities, it has to compete for attention with the organic image. It is this organic image that is often more powerful and has the biggest influence on tourists their decisions. This chapter focuses on a part of the induced image (and thus a part of the projected image) because it is beyond the scope of this study to investigate the organic image. It starts with a discussion of the image that the actors involved in place marketing wish to project, based on interviews held with the main stakeholders; the municipality of Amsterdam, the Amsterdam Tourism & Convention Board (ATCB), Amsterdam Partners (AP) and the Netherlands Board of Tourism and Conventions (NBTC). Subsequently it becomes clear which image is communicated in the promotion material of these actors and to what extent these images matches.

6.1 Desired image of Amsterdam according to the stakeholders involved in place marketing
The four stakeholders; the municipality of Amsterdam, the Amsterdam Tourism & Convention Board, Amsterdam Partners and the Netherlands Board of Tourism and Conventions all point at the core values creativity, innovation and spirit of commerce, when asking what image they want to communicate to the visitors of the city. The managing director of Amsterdam Partners, Udo, states that "Amsterdam its DNA consists of creativity, innovation and spirit of commerce and in particular the combination between the three values". The program manager city marketing of the municipality, Kooijman, agrees upon this but puts more focus upon the combination between creativity and spirit of commerce. Kooijman and Udo explain the core values as follows: the core values date back to the past and are related to the history of Amsterdam. The presence of creativity, innovation and spirit of commerce are therefore seen as the DNA of the city and have resulted in for instance the emergence of the canal belt, the production of art and eventually in the establishment of museums. A more recent example of the presence of creativity is the emergence of the dance industry in Amsterdam. According to Udo (in Nieuw Amsterdams Peil, 2009), it depends on the situation how easy the core values can be communicated. Udo states for instance that the creative industry is difficult to explain to Chinese business men. "You can tell them that it is about inspiration and building a creative network, but they don't understand that. Only the sales figures are important for the business men" (Nieuw Amsterdams Peil, 2009). As already discussed in the previous chapter about the place marketing of Amsterdam, Kavaratzis (2008) criticizes the core values. He wonders to what extent Amsterdam can be seen as a more creative place than other cities. He also asks the question whether a city can be represented by three values. It is therefore interesting to see how the core values creativity, innovation and spirit of commerce are communicated in the available promotion material and on the websites, something which is discussed in paragraph 6.2 of this chapter.

AP and NTCB add open-mindedness, freedom of spirit and the tolerant character of Amsterdam to the desired image. The dimensions city of culture, city of water and city of meetings (present in the spider graph) were only stated by Diender, managing director of the Amsterdam Tourism & Convention Board.

The municipality, AP and NBTC believe that there is a difference between the desired image of the stakeholders and the actual image among the visitors of Amsterdam. The municipality, AP and NBTC all refer to the actual image of the Red Light District and the aspects sex and drugs. Udo of AP argues that sex and drugs are manifestations of the freedom of spirit, and being tolerant, open-minded and liberal. None of the stakeholders wants to position Amsterdam as the city of sex and drugs but neither do they deny the presence of it, as long as it is not associated with criminal activities. Kooijman of the municipality even states: "the presence of the Red Light District and coffee shops is a big plus", in particular for the convention market. For the organizers of conventions the presence of sex and drugs is a reason to choose for Amsterdam. Diender of ATCB states that everybody in the world knows that sex and drugs are available in Amsterdam and Van Tiggelen, director destination marketing of NBTC explains that this image is twofold. Positive in the way that the city is liberal and progressive but it can also be explained negatively in the way of the presence of criminality. When it comes to the difference between the desired and actual image of Amsterdam, Diender states (as only stakeholder) that there is a discrepancy in image between visitors and residents. A positive image held by visitors next to a more negative image held by residents, because the latter group experiences the city every day. Therefore residents sooner complain about the many museums that are closed, road constructions and other issues.

According to the interviewed stakeholders, the main carrier of the image of Amsterdam is the presence of 'culture'. The researchers of this study divided the category 'culture' in cultural heritage and cultural facilities. The latter refers to museums, theatre, music and dance. The canals, canal mansions and the presence of 17th century architecture belong to the cultural heritage. Kooijman of the municipality even refers to European city of culture. However, the researchers of this study think that this is something that can be said about many European cities with Paris and Rome as examples. Nevertheless, Amsterdam has a rich history with the canal belt and many museums on a small surface. Therefore, the municipality and AP state that the compact character and the easy access to the city are carriers of the image. There is some division among the stakeholders concerning other carriers. Van Tiggelen of NBTC refers to the Red Light District together with the open drugs policy. Udo of AP adds freedom of spirit and a tolerant and liberal character. Amsterdam Partners and ATCB both refer to city of meetings. According to Diender of ATCB, "people meet each other in the city".

Amsterdam Partners, ATCB and NBTC state that the atmosphere of the city is characterized by its openness and tolerance, "a city where you can be yourself". Kooijman of the municipality does not mention the liberal and tolerant feeling in the city. Perhaps this has something to do with the campaign of anti-discrimination started by the municipality in the beginning of 2011? (Nieuw Amsterdams Peil, 2011a). According to the mayor of Amsterdam such a campaign seemed necessary, despite Amsterdam its original tolerant character (Nieuw Amsterdams Peil, 2011b). Instead, Kooijman points at a clean and hospitable city. However, he remarks that this is a precondition of every city with so many (inter)national visitors. Furthermore, Van Tiggelen of the NBTC adds 'gay friendly' to the atmosphere of the city. An interesting addition because none of the stakeholders directly involved in the place marketing of Amsterdam (municipality, AP and ATCB) mention gay friendliness explicitly. When taking a closer look to this specific subject it even becomes clear that the municipality set up a proposal named 'Amsterdam World Leading Gay Capital' in the beginning of 2011, with gay events and nightlife as central activities. All with the aim to strengthen the position of national and international 'gay capital'. In an article in Nieuw Amsterdams Peil (2011c), the alderman of tourism and culture, Gehrels, states that the municipality, hospitality businesses and gay organisations work hard (behind the scenes) to make Amsterdam an attractive gay capital again.

The four stakeholder's unanimously state that the big cultural institutions such as the Van Gogh Museum, Anne Frank House, Rijksmuseum and the boat trips on the canals are the unique attractions of Amsterdam. According to AP, ATCB and NBTC, the Red Light District and the coffee shops are also unique attractions of Amsterdam.

It is interesting to see how the core values; creativity, innovation and spirit of commerce are communicated in the available promotion material and on the websites. It is also interesting to find out whether the atmosphere and the carriers of the image of Amsterdam mentioned by the four stakeholders come back in these promotional activities. For that reason the next paragraph gives a

detailed description of the content analysis of the available brochures and websites that promote Amsterdam.

6.2 The image projected in promotion material

It appears that the written information in the brochures and on the websites is focused on providing general information about activities and attractions, rather than communicating an image of Amsterdam. When for instance looking at the website iamsterdam.com (Iamsterdam, n.d.) the first items that attract attention are news about current events and all kinds of recommended things to do. Only when looking closer, short pieces of text provide some information about what Amsterdam is about. When clicking on buttons like 'places to go' or 'thinks to do' short introductions sketch a bit of an image of Amsterdam. Take for example the introduction on the page 'place to go':

"Once in town, Amsterdam's charming, compact centre is easy to navigate on foot or by public transport. Whatever you're looking for, you'll find it here. Choose from internationally renowned museums and sights, explore the markets, quirky boutiques and department stores and unwind with a visit to one of the many parks" (Iamsterdam, n.d.).

After this short introduction all places to go in Amsterdam are listed. The same applies for the other analyzed websites. Short pieces of texts communicate parts of the image of Amsterdam but it is mainly about providing the visitor of the site a complete overview of things to see and do. In the brochures one can find texts that explain what makes Amsterdam so special. It is for instance about the cultural facilities of Amsterdam, the special atmosphere or background information like the history of the city. Although visual information was separately analyzed, it can be concluded that images are mainly chosen to illustrate the written information rather than communicating an image on its own. This means that if a brochure is relatively more about the presence of cultural heritage, than the subject of most images is also cultural heritage. The fact that websites mainly list attractions also implies that these texts are accompanied by photos of that particular attraction. Furthermore, when it comes to the promotion material in general, written information on sites or in brochures is the same in all languages. Texts are just translated which means that it is not the case that different images of Amsterdam are communicated to different nationalities. However, the literature on image made clear that country of origin, and subsequently cultural factors, are assumed to influence the perceived images of individuals (Beerli & Martín, 2004). Therefore Beerli and Martín suggest that it is desirable for marketers to use different communication strategies depending on the tourists' country of origin. It seems that this is not the case on the websites and in the brochures about Amsterdam.

The core values

One of the important components of the projected image as emerged out of the interviews, are the core values of Amsterdam; creativity, innovation and spirit of commerce. In the promotion material 'creativity' is mainly expressed in promoting Amsterdam its architecture and its fashion and art scene. Amsterdam is called "the centre of creativity" (ATCB, 2009b, p. 6) and "a magnet for artists, philosophers and other creative minds from across the world" (Time Out Amsterdam, 2011, p. 4). Furthermore its "fascinating mix" of historical and modern architecture is praised (Holland, n.d.) and the architectural style of the Amsterdam School is mentioned a few times. Creative aspects like architecture, art and fashion mostly come across when other city districts of Amsterdam are promoted. For instance, Amsterdam North is called the "creative hotspot" were cultural entrepreneurs are established (Iamsterdam, n.d.) and the Eastern Docklands are famous for their modern architecture and design (Iamsterdam, n.d.).

An image like figure 6.1 is used in brochures and on websites to give an impression of the modern architecture in Amsterdam. The other two core values, innovation and spirit of commerce, are hard to recognize in the promotion material. Innovation is occasionally linked to modern architecture but the researchers found no clear examples of the core value spirit of commerce.

Figure 6.1: Modern architecture in Amsterdam (cool capitals.com, n.d. and lekkerweg.nl, n.d.)

City of culture and events

The most important carrier of the projected image that emerged in the interviews is 'culture' and this is also the most promoted component of the projected image in brochures and on websites. For the content analysis the category 'culture' is divided in cultural heritage and cultural facilities. The latter refers to museums, theatre, music and dance. When it comes to the promotion of the cultural heritage of Amsterdam, almost every brochure and website points at the canals, the canal belt and/or the canal mansions. In this context the historic character of the city originating from the Golden Age is also mentioned. In one of the brochures for instance it is stated that "Amsterdam is a treasure to the eye with charming gabled houses from the Dutch Golden Age along the canals" (ATCB, 2010a, p. 6).

An image like figure 6.2, showing the bridges and canals, is often present in the promotion materials. The image component canals is shortly followed by museums as the second most stated aspect in the category culture. Amsterdam is called "one of the leading cultural centres in Europe" (ATCB, 2009b, p. 11) with "the highest museum density in the world" (Holland, n.d.) Its "prestigious museums are world-renowned (Iamsterdam, n.d.) and therefore Amsterdam is "a must visit destination for art lovers" (coolcapitals.com, n.d.). But the cultural offer of the city is broader. According to the website iamsterdam.com (Iamsterdam, n.d.) Amsterdam is "a

Figure 6.2: Cultural heritage in Amsterdam (ATCB, 2009)

cultural mekka buzzing with performances, exhibitions and festivals all year around". The latter aspect brings in a new component that was not pointed out in the interviews. Festivals and events is a relatively much mentioned aspect in the promotion material and Amsterdam is even called "one of the main festival cities in Europe" (ATCB, 2010b, p. 56) or a "city of festivals" (ATCB, 2009b, p. 11; Iamsterdam, n.d.). As explained in the theoretical framework of this study, festivals and events are part of the unique component of the image. This is an important component because much of tourism has to do with going somewhere unique (Jenkins, 1999). In paragraph 3.3.5 the importance of events in creating an image was stated. Events may encourage people to visit a place more than once and, by hosting a series of different events, a city may promote itself to a number of different target markets (Richards & Wilson, 2004). In 2010, a record number of 160 events were organized in the city centre of Amsterdam (Nieuw Amsterdams Peil, 2010). Events like Queens Day, the Gay Pride or the Canal Festival (Grachtenfestival) are unique for Amsterdam. Dutch people often are familiar with these events but they also offer great opportunities to attract foreign visitors. On the website iamsterdam.com all events in Amsterdam are listed but it remains vague for the researchers to what extend these events are really used to promote an image of Amsterdam. In an article on napnieuws.nl (Nieuw Amsterdams Peil, 2010) a spokesman of the municipality argues that in particular big events strengthen the image of Amsterdam as creative, innovative city of commerce. Again this is an example of using the core values in relation to the image of Amsterdam while it is unclear how events really contribute to the communication of the values. Nevertheless, it is interesting to see at a later stage to what extend visitors, and in particular foreign visitors, experience the events and festivals in Amsterdam as part of the city's image.

Liberal and multicultural

The atmosphere presented in the interviews was characterized as liberal, tolerant and open minded. It appears that these terms are also present in the promotion material, in particular in brochures. The brochure Dutch DNA (Time Out Amsterdam, 2011, p. 4) states that the city is known for its "tradition of tolerance and freedom of expression" and the Courtesy Passport (ATCB, 2010a, p. 8) mentions the city its "vibrant open spirit and atmosphere of liberality and tolerance". Another dimension of Amsterdam's atmosphere presented in some promotion material is the multicultural nature of the city. It is stated that Amsterdam has "a great diversity of nationalities" (ATCB, 2009b, p. 5) and is "a melting pot of cultures and religions" (ATCB, 2010a, p. 8).

<u>Shopping, cafés, restaurants and nightlife</u>
Shopping, cafés, restaurants and nightlife are aspects that are promoted in the brochures and on the websites. These aspects were not expected to be promoted since Udo of AP and Diender of ATCB stated that Amsterdam is not a shopping city. Furthermore, Udo mentioned that it is not likely that Amsterdam is known for its good restaurants and Diender even argued that Amsterdam's nightlife is far below standard. Nevertheless, the website iamsterdam.com (Iamsterdam, n.d.) states that Amsterdam has "wonderful markets, quirky boutiques, department stores and fabulous shopping districts" and the Courtesy Passport (ATCB, 2010a, p. 41) praises the "incredible number and wide variety of shops". The brochure Amsterdam at a glance (ATCB, 2009b, p. 10) characterizes the cities nightlife as "dazzling, consisting of authentic 19th century pubs or brown cafes, designer grand cafés and sleek lounge bars". Finally, the statement was found that "there is plenty of good food in and around Amsterdam" (ATCB, 2010a, p. 57) and many brochures and websites give the impression that every district of the city has its own trendy cafés, cosy terraces and good restaurants. Remarkably are the pictures that are chosen to illustrate shopping, restaurants and nightlife. On two important websites (lekkerweg.nl and Holland.com) a picture of the Kalverstraat in Amsterdam (see figure 6.3) is chosen, a shopping street that is like any other shopping street in the Netherlands. Figure 6.4 is even the only picture on the pages promoting the city centre of Amsterdam in the brochure 'Welcome to Amsterdam' (ATCB, 2010c) and the meaningless image of figure 6.5 has to represent the nightlife of Amsterdam on the website coolcapitals.com (Coolcapitals.com, n.d.).

Figure 6.3: Shopping in Amsterdam (lekkerweg.nl, n.d. and Holland.com, n.d)

Figure 6.4: Cafés in Amsterdam (ATCB, 2010c)

Figure 6.5: Nightlife in Amsterdam (coolcapitals.com, n.d.)

All together these statements and images result in the most striking difference between the findings from the interviews and the content analysis. It is therefore interesting how visitors of the city experience these aspects since studies of Baloglu and McCleary (1999) and Beerli and Martín (2004) stress that it is important that promotional messages transmitted by destination marketers match the reality of the destination. The promoted image must be based on reality; otherwise the destination will not succeed in satisfying the tourists, which will in turn have a negative effect on the image that is transmitted by word of mouth. As concluded before, word of mouth is considered to be the most believable and truthful source of information for people choosing a destination.

<u>Cycling, city of diamonds and sex and drugs</u>
The content analysis supplied two other components that were hardly mentioned in the interviews; cycling and 'city of diamonds'. Amsterdam is called "the cycle capital of the world" (Lekker weg in eigen land, n.d.) and according to the Courtesy Passport (ATCB, 2010a, p. 19) "600.000 bicycles contribute to the city's unique charm". It appeared that Amsterdam is also famous for its diamond industry. Although the diamond industry is mainly represented in brochures by advertisements of the two big diamond traders, an article on iamsterdam.com (Iamsterdam, n.d.) promotes Amsterdam as "city of diamonds". The sex and drugs aspect of the city's image is not promoted but that is not a surprise. The interviews made clear that it is acknowledged that sex and drugs are part of Amsterdam but these aspects are not used in the place marketing. This matches with the results of the analysis. Almost none of the sources mention sex and drugs. On the website iamsterdam.com (Iamsterdam, n.d.) an article can be found about the Red Light District and in line with the interviews it is admitted that "most stereotypes are true" but it is stressed that there is much more to the city than this district. Kooijman of the municipality, named the sex and drugs image of the city a big plus, especially for organizers of conventions and business events. It is possibly for that reason that the Courtesy Passport (ATCB, 2010a, p. 71), meant for business visitors, is the only source that openly promotes "the entertainment that you cannot find elsewhere: escort clubs, erotic shows and erotic entertainment".

Conclusion
When looking at the combined projected image based on both interviews and promotion material it becomes clear that the core values creativity, innovation and spirit of commerce are seen as an important pillar of the image of Amsterdam. Other important components that are recognized are the cultural heritage, cultural facilities and the canals. The desired atmosphere of Amsterdam, according to the stakeholders involved in the place marketing, matches with the atmosphere that is promoted in the brochures and on the websites. It is characterized by openness, tolerance, liberality and a freedom of spirit. The multicultural nature of Amsterdam is also promoted. Out of the content analysis a few components emerged that were not mentioned in the interviews. Amsterdam is promoted as a good place to shop, it is communicated that the city has many nice cafés and restaurants and the nightlife should also be a reason to go to Amsterdam. Finally, the components cycling and diamond city were added. Although the aspects sex and drugs are hardly promoted in the promotion materials, the stakeholders confirm that these aspects are part of the image of Amsterdam.

In chapter 3 the conceptualization of the image construct by Echtner and Ritchie (2003) was introduced. It divides the image construct in three dimensions: functional-psychological, attribute-holistic and common-unique. During the analysis of the interviews and content analysis the researchers of this study were looking for separate components of the image of Amsterdam. For that reason only separate attributes (functional and psychological) were identified. In this way no holistic components were captured. To get an overview of the components of the projected image that emerged out of the interviews and the content analysis, the elements are presented in the model of Echtner and Ritchie. Since no holistic components emerged, a revised version of this model is used consisting of only two dimensions (functional-psychological and common-unique). Furthermore, as remarked in chapter 3, there are overlaps between the dimensions and the division made by the researchers is obviously debatable. Nevertheless, it gives an overview of the components found and how these can be conceptualized. In the next chapter the received image is discussed. At the end of that chapter the components of this received image are also presented in a similar model to make comparisons possible.
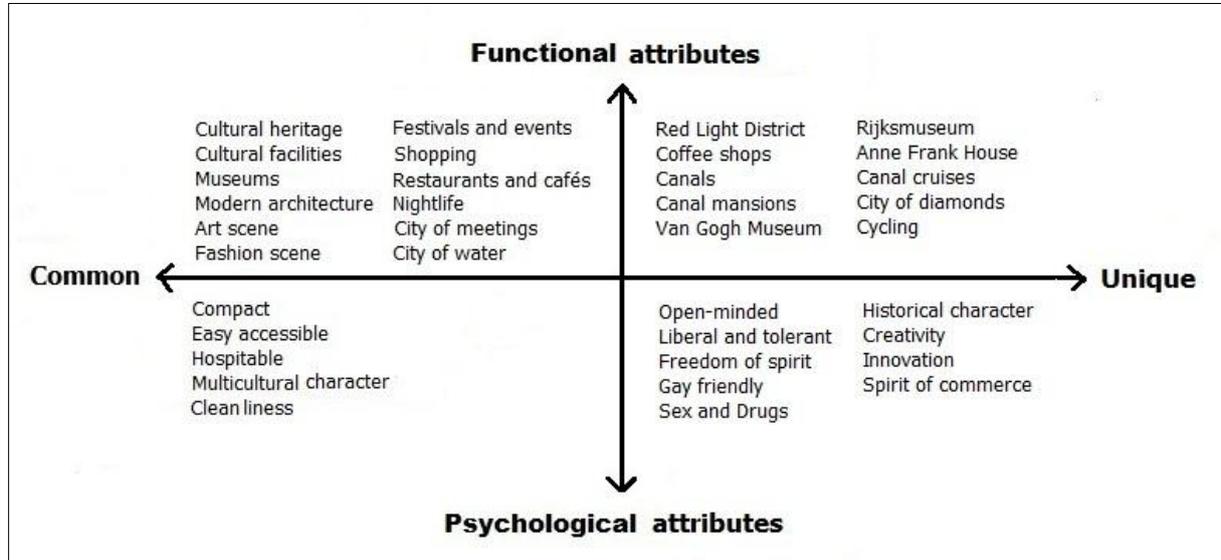
Figure 6.6: Components of the image projected by the stakeholders

7. Image received by visitors of Amsterdam

The previous chapter discussed the image projected by the stakeholders involved in place marketing of Amsterdam. The projected image influences the image that is received by visitors of Amsterdam. As explained in chapter 3, the received place image is formed by the interactions between the projected messages and the consumer's own needs, motivations, prior knowledge, experiences, preferences and other personal characteristics. In this process, visitors construct their own unique representations of destinations resulting in their own personal place images (Bramwell & Rawding, 1996). The received image of visitors of Amsterdam discussed in this chapter is measured by two methods; the Volunteer Employed Photography (VEP) method and the survey. The VEP method belongs to the qualitative phase of this study. It provided new components of the image of Amsterdam that were not discovered in the interviews and content analysis. These new components are tested in the survey, together with the components from the interviews and content analysis. The VEP method is performed by visitors of Amsterdam and therefore also provides information about the received image in itself. These results are discussed in this chapter together with the results of the survey. Within this discussion, the received image is compared with the image projected by the stakeholders involved in place marketing.

7.1 Components of the received image

Respondents of the survey were asked what three words best describe the city of Amsterdam. In table 7.1, the top ten of most stated words is displayed. Furthermore, respondents were asked to list unique or distinctive attractions in the city of Amsterdam. The top ten of most mentioned attractions is displayed in table 7.2. These questions did not result in new components of the image of Amsterdam. All words and attractions already emerged in the interviews, content analysis and VEP method.

Table 7.1: Top 10 words describing Amsterdam
(Percentages do not add up to 100%)

Top 10 Words		
1.	Historical	21%
2.	Liberal/Freedom/Tolerant	17%
3.	Crowded/busy	15%
4.	Beautiful	14%
5.	Relaxed/laid back	12%
6.	Bicycles	11%
	Canals	11%
7.	Multicultural	9%
	Fun	9%
	Cosy	9%
	Cultural	9%
8.	Drugs/coffee shops	8,5%
	Interesting	8,5%
9.	Friendly	8%
	Diverse	8%
10.	Exciting	6%

Table 7.2: Top 10 attractions of Amsterdam
(Percentages do not add up to 100%)

Top 10 Attractions		
1.	Canals	39%
	Anne Frank House	39%
2.	Red Light District	28%
3.	Coffee shops	20%
4.	Museums	16%
	Van Gogh Museum	16%
5.	Rijksmuseum	9%
6.	Dam Square	8%
7.	Canal cruises	7,5%
	Madame Tussaud	7,5%
8.	Buildings/ Canal mansions	7%
9.	Bicycles	6,5%
10.	Architecture	5,5%

The core values creativity, innovation and spirit of commerce

As described in chapter 6, the core values creativity, innovation and spirit of commerce are important carriers of the image projected by the stakeholders involved in place marketing. In figure 7.1.A the results show that a high percentage of visitors (61%) indicate that creativity is typical for Amsterdam together with a large group being neutral (35%). When it comes to the second core value, innovation (see figure 7.1.B), a large group of respondents (54%) is neutral whether this is typical for Amsterdam. A group of 39% of the respondents states that innovation is typical or very typical for Amsterdam. Forty percent of the visitors out of the survey state that the third core value, spirit of commerce (see figure 7.1.C), is typical or very typical for Amsterdam. Again, many respondents are neutral (50%).
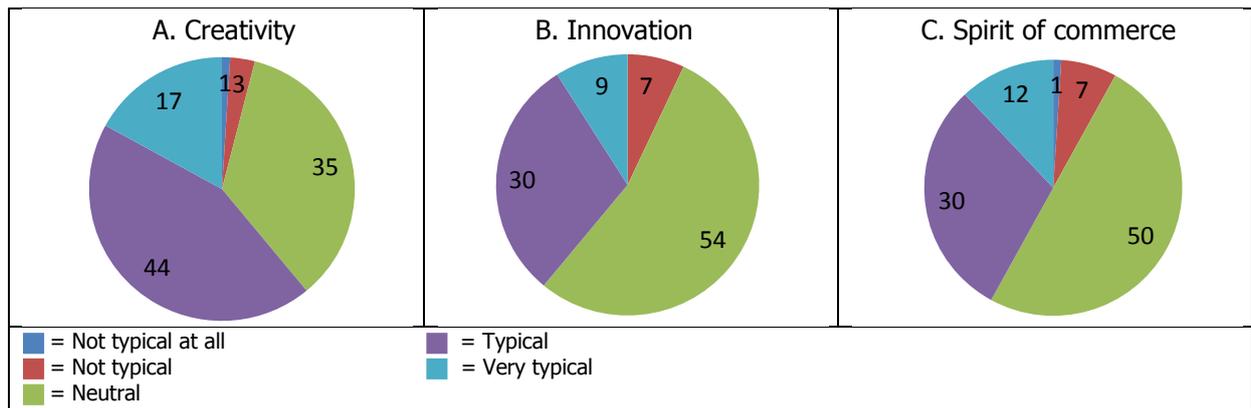
Figure 7.1: Results survey core values

The core values have a deeper meaning than only the words creativity, innovation and spirit of commerce. Creativity for instance, is visible in the presence of modern architecture and fashion. Half of the respondents agree that there are many modern architectural buildings in Amsterdam and 19% disagrees. Next to that, half of the respondents are neutral whether Amsterdam is well-known for its modern architecture. Equally about 25% agrees and disagrees that Amsterdam's modern architecture is well-known. Another aspect that can be put under the header of creativity is Amsterdam as city of fashion. Almost 40% of the respondents agree that Amsterdam is a city of fashion but even more respondents (46%) are neutral. Next to that, a smaller percentage of respondents (24%) agree that the fashion scene of Amsterdam is trendsetting and again half of the respondents are neutral. A group of 22% disagree that Amsterdam has a trendsetting fashion scene. The presence of art and antique galleries can also be seen as part of creativity in Amsterdam. A large group of 75% of the respondents agree that there are many art and antique galleries in Amsterdam. Nevertheless, fewer respondents (56%) indicate that Amsterdam has unique art and antique galleries. In both cases there is also a large group that is neutral (30%).

The actual image of the Red Light District, sex and drugs
The municipality, Amsterdam Partners (AP) and the Netherlands Board of Tourism and Conventions (NBTC) believe that there is a difference between the desired image of the stakeholders (referring to the core values) and the actual image among visitors of Amsterdam. They all point at the actual image of the Red Light District and the aspects sex and drugs as the cause of this difference. The results of the survey show that almost 90% of the respondents see the Red Light District as (very) typical for Amsterdam, of which almost 60% states that it is very typical. This is more or less the same with the coffee shops: 64% state that the coffee shops are very typical for Amsterdam and another 24% argues that it is typical. Furthermore, almost 75% of the respondents agree that sex and drugs are typical for Amsterdam, but its presence is not annoying according to 40% of the respondents. Another 45% is neutral and only 15% states that the presence of sex and drugs is annoying.

Cultural heritage and -facilities
According to the stakeholders involved in place marketing, the main carrier of the image of Amsterdam is the presence of 'culture'. Culture is divided in cultural heritage and cultural facilities. The latter refers to museums, theatre, music and dance. The canals, canal mansions and the presence of 17th century architecture are considered as the cultural heritage of Amsterdam. The importance of culture as part of the image of Amsterdam is confirmed by the results of both the VEP method and the survey. Cultural heritage is one of the most photographed themes and canals are the second most photographed object (for example figure 7.2). Next to that, participants took also many photos of the canal mansions and 17th century architecture (for example figure 7.3). Respondents of the survey see cultural heritage as a prominent aspect of Amsterdam as well. Almost all respondents indicate that the canals are typical or very typical for Amsterdam.

The canal mansions are typical or very typical for Amsterdam according to 75% of the respondents. Furthermore, 85% of the respondents agree that history plays an important role in Amsterdam. There is slightly more division whether the city is like an open-air museum, around 60% agree. However, almost 30% is neutral and less than 10% disagree. As shown before in table 7.1, cultural heritage is also the most important aspect in the top ten words describing Amsterdam, represented by the word historical.

Figure 7.2: VEP photo canals

Figure 7.3: VEP photo canal mansions

The second category of culture is cultural facilities in Amsterdam. The volunteers took photos of cultural facilities, for instance the Van Gogh Museum, the Rijksmuseum and the Hermitage. Respondents of the survey recognize the wide range of cultural facilities available in Amsterdam. Many respondents agree that Amsterdam has a large offer of cultural performances (music, theatre and dance); 45% agrees and 15% strongly agrees. However, another 38% is neutral. Half of the respondents agree and 9% strongly agree that Amsterdam also has attractive cultural performances. Again, a high percentage of respondents are neutral (39%). Almost 90% agree that Amsterdam offers a wide variety of museums. A slightly smaller group of 78% indicate that Amsterdam has fascinating museums. The content analysis added festivals and events as an aspect of culture in Amsterdam. A large group of 45% is neutral on this. Slightly more than half of the respondents agree that there are many festivals and events in Amsterdam. A large group of respondents is also neutral about the attractiveness of festivals and events in the city. A little less than half of the survey respondents agree that festivals and events in Amsterdam are attractive.

The previous results show that both participants of the VEP method and respondents of the survey confirm the believe of the stakeholders that culture is one of the most important aspects of the image of Amsterdam.

The atmosphere in Amsterdam
The stakeholders involved in place marketing characterized the atmosphere in Amsterdam as liberal, tolerant and open-minded. This is confirmed by the respondents of the survey. A large group of 80% states that Amsterdam is a liberal city. Almost as many respondents (75%) state that the people in Amsterdam are tolerant. Almost 90% of the respondents state that you can be yourself in Amsterdam and about 70% argue that the people in Amsterdam are open-minded. These results are consistent with the words liberal, freedom and tolerant out of the top 10 of most frequently mentioned words (see table 7.1.). When looking at the 'gay friendliness' of the city, an aspect that is only mentioned by one stakeholder (NBTC), it becomes clear that 67% of the survey respondents agree that Amsterdam is gay-friendly. However, there is also a large group neutral (30%). Less than half of the respondents (40%) state that Amsterdam is a famous gay capital with another 50% of the respondents being neutral.

Some other characteristics of the atmosphere in Amsterdam discussed in the previous chapter are clean, hospitable and the multicultural character of the city. These aspects did not appear in the photos of the VEP method. However, participants of the VEP added some new aspects to the atmosphere in the city by means of the open questions: safe, friendly, crowded and lively. As can be seen in figure 7.4, respondents agreed most on the multicultural character of Amsterdam and the liveliness of the city. They also perceive Amsterdam as crowded, safe, and friendly and hospitable. However, these results are slightly less convincing. As shown before in table 7.1, crowded and busy are also important words to characterize Amsterdam. Respondents are most divided about the perceived cleanliness. As displayed in figure 7.4, almost equal percentages agree and disagree about the cleanliness of the city.
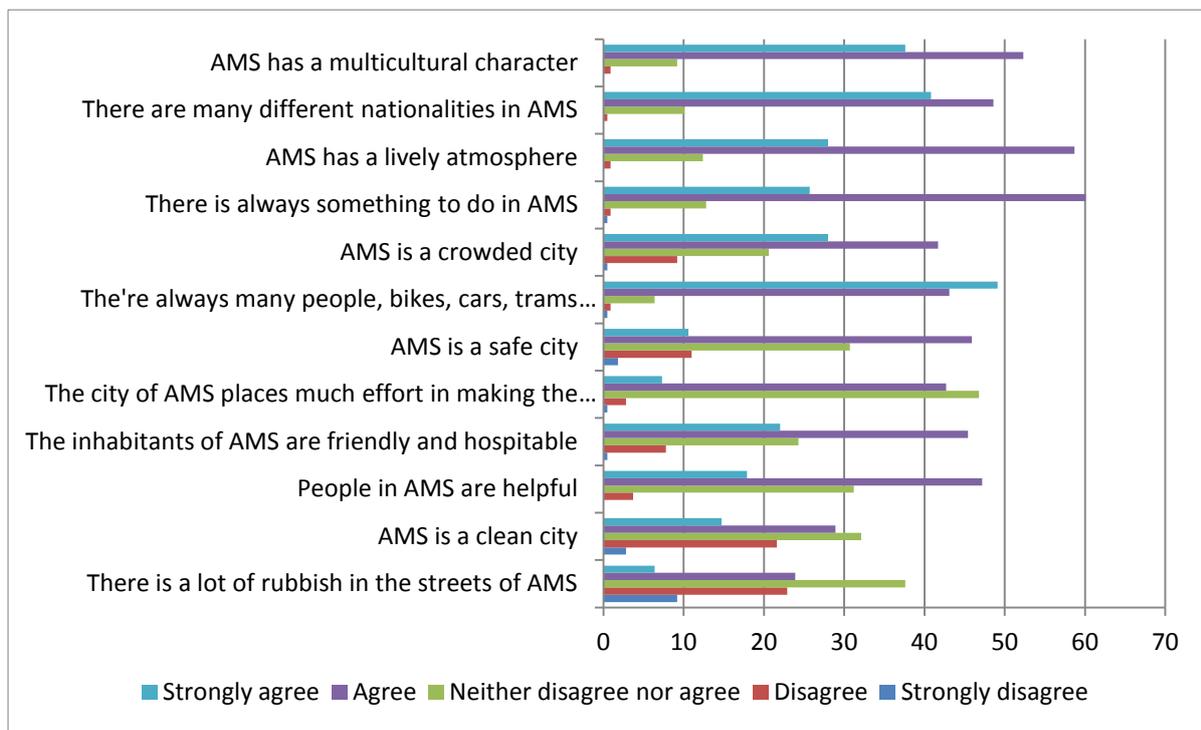
Figure 7.4: Results statements: multicultural character, lively, crowded, safe, friendly & hospitable, clean

Shopping, cafés, restaurants and nightlife

The aspects shopping, cafés and restaurants, and nightlife appeared as part of the image of Amsterdam because they were promoted in the brochures and on the websites. However, the interviewed stakeholders in place marketing did not include these aspects in the projected image of Amsterdam. Participants of the VEP made photos of objects relating to shopping (for instance a shopping street, a market, a souvenir shop and the famous P.C. Hooft Street). A few volunteers made pictures of cafés and restaurants. Most of the respondents of the survey did also agree that these aspects are part of the image of Amsterdam. As can be seen in figure 7.5, many respondents perceive Amsterdam as a city with good shopping facilities and a diverse nightlife. Almost all respondents agree that Amsterdam has many different cafés and restaurants. The results make clear that in contrast to the opinion of the interviewed stakeholders, the respondents positively value shopping, cafés and restaurants, and nightlife in Amsterdam.
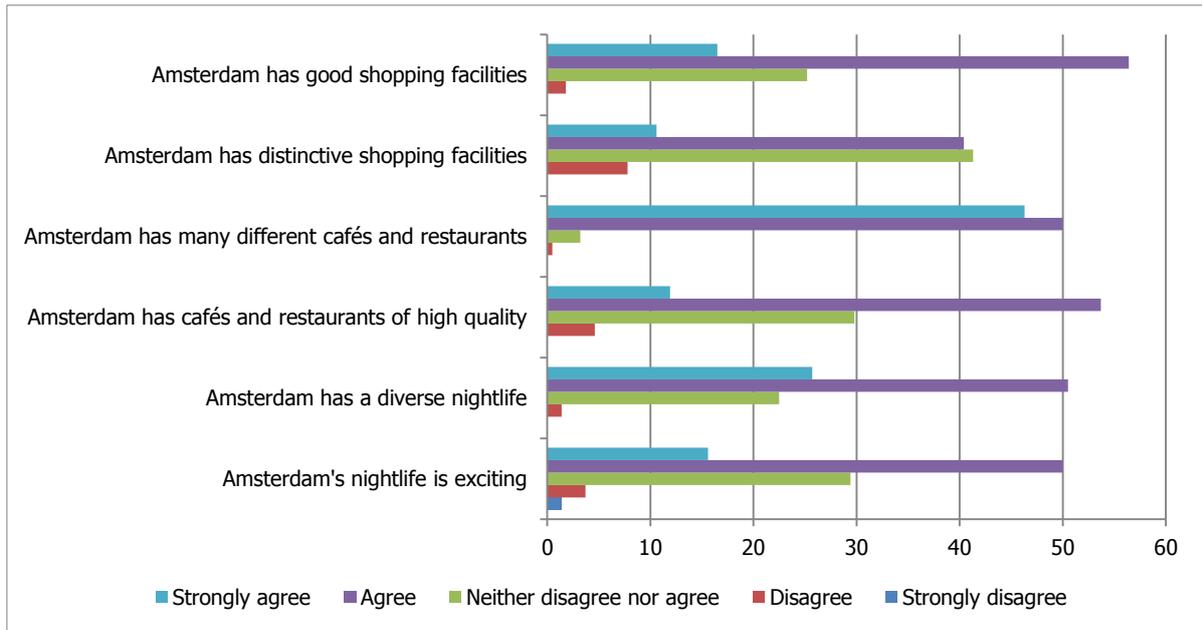
Figure 7.5: Results statements: shopping, cafés and restaurants, and nightlife

Other categories

In chapter 6, Diender of ATCB referred to city of water and city of meetings as important carriers of the image of Amsterdam. The respondents of the survey recognize these aspects. Around 90% of the respondents agree that water plays an important role in Amsterdam. Another 83% agree that water is an attractive element of the city. Almost 75% of the survey respondents agree that Amsterdam is a good meeting place and 69% agree that Amsterdam has many nice places to meet people. The stakeholders involved in place marketing characterized Amsterdam as a compact and easy accessible city. Most of the respondents of the survey agree with the stakeholders. According to 71% of the respondents Amsterdam is a compact city, nevertheless 11% disagree. The compactness is confirmed by the fact that almost 80% agree that there are many facilities on a small surface in Amsterdam. Respondents also agree that Amsterdam is easy accessible (84%) and that the infrastructure is well developed (72%).

As can be seen in figure 7.8, most respondents think bicycles are very typical for Amsterdam. The bicycle is also the most photographed object (for example figure 7.6). The category canal cruises emerged from both the interviews and the content analysis. It also appeared in the VEP since several participants took photos of the canal cruises (for example figure 7.7). The results of the survey show that respondents think that canal cruises are typical or very typical for Amsterdam (see figure 7.8).

Figure 7.6: VEP photo bicycles

Figure 7.7: VEP photo canal cruises

A new category that emerged from the VEP method was the presence of tourists in Amsterdam. As can be seen in figure 7.8, around 90% of the respondents agree that tourists are typical or very typical for Amsterdam. Other new categories that emerged as being typical or very typical are boat houses (89%), trams (75%), flowers (71%) and the presence of young people (70%). New categories out of the VEP method that are slightly less typical are parks (50%) and street entertainment (50%) with for both categories even respondents stating that it is not typical for Amsterdam (parks 16% and street entertainment 14%). Diamonds, the last category which emerged from the interviews and content analysis, is according to the respondents less typical for Amsterdam since almost 20% states that diamonds are not typical or not typical at all for Amsterdam.
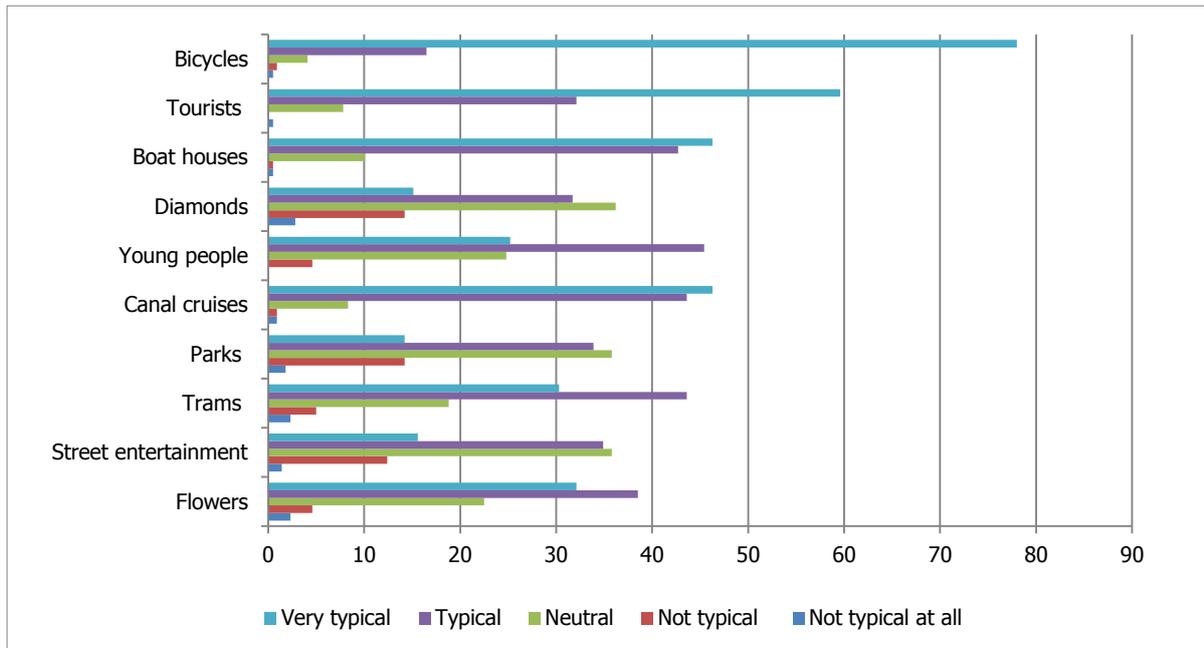
Figure 7.8: Results survey other components

7.2 Factors influencing image of Amsterdam

Numerous researchers agreed that image is mainly formed by two major forces: stimulus- and personal factors. Stimulus factors are external influences like information sources and previous experience. Personal factors on the other hand, are the characteristics (social and psychological) of the perceiver (Baloglu & McCleary, 1999). This paragraph discusses the relation between the identified factors (previous experience, motivations, age, level of education, gender and country of origin) and the image of Amsterdam. To analyze the influence of previous experience and gender a T-test is used. The influence of age, level of education and country of origin is tested by an analysis of variance (ANOVA). Furthermore, the influence of the motivations is analyzed by executing a regression test. The test results (T-test, ANOVA and regression) can be found in appendix VII. In case a relationship was found between one of the factors and image the effect size was identified. The effect size is defined as the strength of the relationship (Vaske, 2008). Depending on the strength of the effect size, the relationship is indicated as minimal (a small effect), typical (a medium effect) or substantial (a large effect) (Vaske, 2008). Finally, means were compared and analyzed to describe the relation (see appendix VIII).

Image studies should distinguish between tourists who have visited a destination before and those who visit a destination for the first time (Echtner & Ritchie, 2003). In this study, first time visitors value the following aspects slightly higher than repeat visitors: hospitable and friendly, liberal and tolerant, clean and safety. First time visitors might be overwhelmed by different aspects of Amsterdam such as bikes, canals and 17th century buildings and perhaps pay less attention to cleanliness, friendliness and safety the first time. The repeat visitors in this study are slightly more positive about the festivals and events in Amsterdam. Possibly this latter group has visited a festival or event during one of their visits or are more informed about what Amsterdam has to offer. As can be seen in appendix VIII, all these relations proved to be typical which means that there is a medium effect between previous experience and the image concepts.

Baloglu and McCleary (1999) argued that age and level of education are major factors influencing image. According to the results of the present study age has only minimal influence upon the formation of image since only three significant relations were found. Two of these relationships are identified as typical; water and clean and the third; liberal & tolerant as minimal. The three younger age categories (18-25; 26-35; 36-45) perceive Amsterdam as more liberal and tolerant than the older age categories (46-55; 56-65; 65+). Furthermore, it seems that the younger respondents (18-25) are less critical about cleanliness than the higher age categories, since the youngest respondents perceive Amsterdam as the most clean. This is in contrast to the highest age category (65+), who perceives the city as the least clean.

It turns out that level of education slightly more influences the image formation process than age. However only two of the five relationships are typical (modern architecture and hospitable and friendly), while the others are identified as minimal. The present study finds a difference between the higher educated respondents and those with a lower level of education. The high educated respondents (master and bachelor degree) assess the variety and the fascinating nature of museums of Amsterdam higher than the other respondents. For high educated respondents, possibly visiting a museum is more important or even the main reason for going to Amsterdam. Other differences concern the aspects hospitable and friendly and safety. The highest educated respondents (master degree) experience Amsterdam as most hospitable and friendly. This is in contrast to the respondents with lower education, who experience the city as the least hospitable and friendly. It is again the group with the highest education who perceive Amsterdam as most safe in contrast to the respondents with a lower level of education, who perceive the city as the least safe. Furthermore, the highest educated respondents value Amsterdam as the most liberal and tolerant. Finally they see Amsterdam the least as a city of modern architecture.

Beerli and Martín (2004) added also gender and country of origin to personal factors that influence the destination image. In this study almost no relation is found between gender and the image respondents have of Amsterdam: only two relations were found. It seems that the male respondents perceive Amsterdam slightly more liberal and tolerant than the female respondents. The female respondents value the variety and fascinating nature of museums slightly higher than the male respondents. However, these relations proved to be minimal (a small effect). The factor country of origin has a larger influence on the image of Amsterdam (see appendix VIII). The relations between country of origin and the image concepts are indicated as typical or even substantial. This means that the effects are medium or even large. The respondents originating from The Netherlands are the most positive about festivals and events in Amsterdam. All other respondents with a different country of origin (except Asia) value festivals and events lower. Possibly the respondents with a Dutch background are better informed about the festivals and events in Amsterdam, and even have experienced some of them. However, there are more differences to identify. The respondents with a Dutch background experience Amsterdam as the least hospitable and friendly, while the respondents originating from South America experience the city as the most hospitable and friendly. Furthermore, the respondents originating from The Netherlands perceive Amsterdam the least as liberal and tolerant while respondents from Southern Europe and South America perceive Amsterdam as most liberal and tolerant. The respondents with a Dutch background also perceive the city as the least clean in contrast to respondents originating from The United Kingdom and Ireland, and The Middle-East who perceive Amsterdam as most clean. Furthermore, the respondents originating from The Middle-East perceive Amsterdam as most safe. The respondents originating from Australia and New Zealand perceive it as least safe, together with respondents with a Dutch background. Probably, for this latter group there are other places in The Netherlands that are perceived as more clean and safe than the capital Amsterdam.

It is perhaps less remarkable that the respondents originating from The Netherlands value the aspect water the lowest since this aspect plays such an important role in the entire country. Nevertheless, not only the respondents with a Dutch background value the aspect water low, the respondents originating from South America also do so. Finally, the respondents originating from The Middle-East together with Asia, experience Amsterdam more as a city of modern architecture than the other respondents. The respondents originating from Middle-Europe experience the multicultural character in Amsterdam the most, while the respondents originating from Australia and New Zealand experience

it the least. The respondents with a Dutch background are the most positive about the cultural facilities in the city.

When taking a look at the motivations and the influence on image in this study only a limited number of significant relationships were found (see appendix VIII). The relationships that were found have a relatively small effect size which means that the relationships are not strong. Nevertheless, no negative effect sizes appeared which means that the relationships between the motivations and the image concepts are positive. There is a relation between the motivation relaxation/escape and the aspects hospitable and friendly, liberal and tolerant, and safety. The motivation excitement/adventure has a relationship with the aspects fashion, festivals and events, and art scene. Furthermore, fashion, nightlife and modern architecture are related to the motivation prestige. The motivation knowledge relates with the most image concepts namely; fashion, art scene, museums, water, hospitable and friendly, liberal and tolerant, clean and safety. The fact that knowledge has the most relationships could originate from the fact that the motivations related to knowledge are very relevant for visitors of Amsterdam, given the presence of many museums and historical aspects (canals, canal mansions etc.) in the city. In general the results show that the factor motivation has only little influence on the received image in this study.

Conclusion

The previous results have shown that all components of the image projected by the stakeholders involved in place marketing are confirmed by the respondents of the survey. The VEP method has added new components to the received image namely; tourists, street entertainment, parks, transport, young people, flowers, friendliness, crowdedness and liveliness. An overview of all components that are part of the received image is displayed in figure 7.9. These components are again presented in the revised model of Echtner and Ritchie (2003).
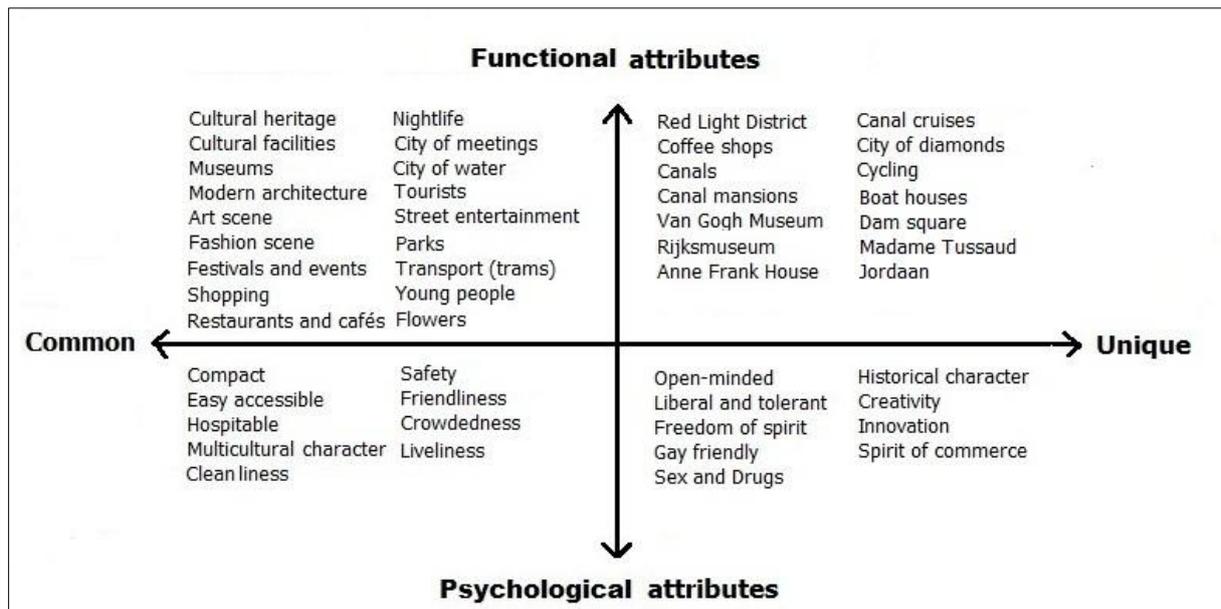
Figure 7.9 Components of the image received by visitors

8. A comparison of the projected and received image

In this chapter the projected image is compared with the received image to identify possible differences. The core values creativity, innovation and spirit of commerce are important carriers of the image projected by the stakeholders involved in place marketing. It appeared that many of the respondents have a neutral opinion about these core values. However, the values have a deeper meaning than only the words itself. Although the results show that the respondents not really recognize the core values, they do confirm that related aspects such as fashion, art scene and modern architecture belong to the image of Amsterdam.

It became clear that the stakeholders believe that there is a difference between the desired image (referring to the core values) and the actual image among visitors of Amsterdam. According to the respondents, sex and drugs are important aspects of the image of Amsterdam. Although the survey results show that sex and drugs are part of the image of Amsterdam, the presence of it seems not negatively valued. The stakeholders relate the aspects sex and drugs to the liberal character of Amsterdam. The survey respondents confirm that liberal, tolerant and open-minded are part of the image of Amsterdam. The words liberal, freedom and tolerant were also the second most mentioned words by the respondents. Besides, attention was paid towards the activities of the municipality to strengthen the position of Amsterdam as a gay capital. The results of the survey show that most of the respondents see Amsterdam as gay friendly but less than half of the respondents stated that the city is a famous gay capital. It seems that, if Amsterdam wants to position itself as gay capital, it is indeed necessary to strengthen this position.

According to all stakeholders a very important carrier of the image is the cultural heritage and cultural facilities in Amsterdam. Not only the results of the survey confirmed that these are very important aspects of the image, the VEP method also showed this: the volunteers made many pictures of for instance the canals, canal mansions and museums. An aspect that is related to culture is festivals and events. In the brochures and on the websites Amsterdam is promoted as a city with many attractive festivals and events. Nevertheless, many respondents were neutral about the number and attractiveness of the festivals and events in Amsterdam. The concepts related to atmosphere such as the multicultural character of Amsterdam, liveliness, crowdedness, safety, friendliness and hospitality are positively valued by the respondents. As seen in figure 7.4, especially the concepts crowdedness, liveliness and multicultural character stand out. Nevertheless there is one aspect that causes some discussion. According to the municipality, cleanliness in a city is a precondition. However, almost a quarter of the respondents disagree that the city of Amsterdam is clean. This could be a point of attention for the city authorities.

Although the stakeholders do not see shopping, cafés and restaurants, and nightlife as important carriers of the image of Amsterdam, the results show that the respondents are positive about these aspects. Baloglu and McCleary (1999) and Beerli and Martín (2004) stress that it is important that promotional messages match with the reality of the destination. According to the respondents the promotional message found in the content analysis that Amsterdam is a good shopping city with many nice cafés and restaurants, and an attractive nightlife is in line with the reality.

None of the stakeholders involved in place marketing of Amsterdam mentioned bicycles as part of the image of Amsterdam. Nevertheless, from the VEP method bicycles emerged as an important aspect of the image. Besides, the results of the survey show that bicycles are very typical for Amsterdam. The researchers of this study therefore believe that Amsterdam could be promoted as 'City of Bicycles'. It even could be one of the main carriers of the image of Amsterdam and an important attraction to promote to tourists. Another aspect that is part of the projected image is Amsterdam's diamond industry. The results of this study show that the respondents are not so much convinced that Amsterdam is a 'City of Diamonds'. Furthermore, the content analysis mainly showed advertisements of the two main diamond traders. If the stakeholders would like diamonds to be part of the image of Amsterdam, probably more promotion is required.

According to MacKay and Couldwell (2004), negatives images in destination image research are frequently overlooked. In this study it appeared that both the participants of the VEP method and the respondents of the survey hardly came up with negative aspects of the image of Amsterdam. The VEP method offered the possibility to photograph negative aspects. Nevertheless, only a few participants made use of this possibility. This resulted in a survey with almost no negative components to measure. On the other hand, the open-questions in the survey gave the respondents the opportunity to state negative aspects but again no negative images appeared.

In this comparison of the projected and received images of Amsterdam no major differences occurred. Almost all components of the projected image are confirmed in the survey. New components were also discovered namely: safety, friendliness, crowdedness, liveliness, tourists, street entertainment, parks, transport, young people and flowers. Furthermore, no important negative images emerged. The results show that respondents mostly agreed with all image statements. In case they did not agree they indicated to be neutral. Respondents hardly disagreed or strongly disagreed with the statements and hardly indicated aspects as not typical or not typical at all. This is an interesting result. Apparently all components that emerged in the qualitative phase are indeed part of the image of Amsterdam. This also implies that the stakeholders have a realistic idea of what components construct the image of Amsterdam. On the other hand, it is remarkable that there is almost no disagreement or critique from the visitors involved in this study. Possibly, visitors (mainly tourists) are not the most critical audience. They are in a leisure or holiday mood and perhaps pay less attention to critical aspects. The researchers of this study wonder to what extent an image study focussed on other target markets of place marketing (for instance inhabitants or businesses) would result in more differences between the projected and received image.

9. Discussion & conclusion

This chapters starts with a discussion about the factors influencing the information process. Subsequently, it reflects on the methods and theory used in this study and pays attention to the limitations and possibilities for future research. It also discusses the theoretical and practical implications of the study and finishes with the conclusion.

9.1 The image formation process

This study tested the relation between the factors influencing the image formation process and the received image of visitors of Amsterdam. The factors with the strongest influence on image are previous experience and country of origin. Beerli and Martín (2004) discovered a difference in image between first time visitors and repeat visitors. In their study on the image of Lanzarote, the number of times respondents visited Lanzarote only influenced social and environmental aspects. Their results showed that the more often tourists repeat their vacations to Lanzarote, the lower they rate the aspects cleanliness, personal safety and hospitality and friendliness of local people. This is in line with the results of the present study. First time visitors value the aspects clean, safety, and hospitable and friendly higher than respondents who have visited Amsterdam before. Furthermore, they value the aspects liberal and tolerant higher. It seems that there is a relation between experience and how positive visitors are about social and environmental aspects of the destination. As several authors (Gartner and Hunt, 1987; Pearce, 1982; Phelps, 1986 in Beerli and Martin, 2004) point out, the image of individuals who have visited a place before tends to be more realistic. If this is the case, than Amsterdam might be not as clean, safe, hospitable, friendly, liberal and tolerant as perceived by first time visitors. It was argued before that these first time visitors are possibly overwhelmed by the atmosphere of Amsterdam, the architecture and the canals. Since these aspects dominate the first impression, first time visitors might pay less attention to for instance cleanliness or safety. Repeat visitors however, are no longer so much impressed by these aspects and might pay more attention to other issues. This makes these social and environmental aspects important to focus on if Amsterdam wants to attract repeat visitors. Especially since the stakeholders explained that their aim is indeed to stimulate repeat visits. In order to fulfil this aim, it is important to pay attention to cleanliness, safety, hospitality and friendliness of Amsterdam.

In the study of Beerli and Martín, country of origin is the socio-demographic characteristic which exerts the greatest influence on image. In the present study it is also the factor which influences most image components. The results showed that a difference in image exists between Dutch and foreign visitors. Dutch respondents are less positive about hospitality, friendliness, cleanliness, safety and the aspect water. The latter is not very surprising since water is probably not something that Dutch perceive as typical for only Amsterdam. Concerning the other aspects it is remarkable that, just as in the case of previous experience, the aspects are related to social and environmental issues. On the other hand this can be explained by the fact that the Dutch respondents represent a large percentage of the visitors with previous experience. The image of individuals who have visited a place before is often more realistic. In this case this is confirmed by the argument of Udo of Amsterdam Partners. She explained that place marketing of Amsterdam is mainly internationally focused because Dutch people have a far more realistic image of Amsterdam. However, this more realistic image also seems slightly more negative.

A second difference between Dutch and foreign respondents relates to festivals and events. Dutch respondents are more positive about festivals and events in Amsterdam than foreign respondents. It is not remarkable that Dutch respondents are more positive because they probably know many of the festivals and events in Amsterdam or even have visited them. However, it is interesting that foreign respondents are less positive. When looking at the results of the survey, many respondents are neutral about the number and attractiveness of Amsterdam's festivals and events. It cannot be concluded why many respondents are neutral. Nevertheless, it is something to take into account for the stakeholders, given the importance of festivals and events in communicating the image of the city. The aim of the municipality is to use events to strengthen the image of Amsterdam as creative, innovative city of commerce. However, in order to be able to communicate this image to foreign visitors, they should be informed about the festivals and events and must be attracted to them.

Since country of origin has a great influence on image, Beerli and Martín argue that it is advisable to follow different communication strategies depending on the tourists' country of origin. In the present study country of origin also proved to influence the image visitors have of Amsterdam. Therefore it is advisable for the stakeholders involved in place marketing to use different promotional messages, depending on the visitors' country of origin. The content analysis did not reveal a difference in communication strategies for different countries. It turned out that the websites and brochures in different languages were just translations. It should be remarked that the researchers of this study have no information whether the stakeholders use other communication strategies focused on specific countries. Nevertheless, the results of this study show that this is recommended.

Previous results (Baloglu & McCleary, 1999; Beerli & Martín, 2004) showed a relation between age, level of education and motivations and the image of visitors. These relations are also found in the present study, however they were only moderate in number (age and level of education) or weak (motivations). When comparing the research design of the two studies with this research, the most important difference is that Baloglu and McCleary and Beerli and Martín reduced their image components to only a cognitive and an affective component. Furthermore, their studies were only focused on the image formation process and not on the components of the image of the destinations they studied. Since this study also focused on the components of the image of Amsterdam, many concepts had to be included in the correlation and regression tests in order to analyze the influence of the factors. This made this part of the study very complex and could be the reason that this study confirmed fewer relations than the previous studies.

9.2 Reflection on methods and theory
In order to completely capture the image of Amsterdam, the two-phase image model proposed by Jenkins (1999) was applied in this study. The division in a qualitative- and quantitative phase made it possible to discover an extensive set of concepts that is part of the image of Amsterdam and to test all these concepts in a survey. More important, the qualitative phase provided unprompted (i.e. not researcher driven) image concepts. The interviews and content analysis were appropriate methods to determine the image projected by the stakeholders involved in place marketing. Furthermore, these methods resulted in a first set of concepts to be tested in the survey. The VEP method added concepts provided by visitors of Amsterdam.

There have been relatively few applications of VEP in the field of tourism research. The researchers of this study were inexperienced with this method and relied on experiences of previous studies (Jutla, 2000; Mackay & Couldwell, 2004; Garrod 2008; 2009). The challenges associated with VEP were mainly logistical (for participants) and resource based (for the researchers). Participants sometimes had to manage more than one camera when they brought their own. Next to that, as Garrod (2008, p. 396) explains "VEP relies on recruiting volunteers, who are asked to complete their task in their own time. This duty can be quite complex and onerous, so perhaps it is not surprising that some participants will agree to undertake the task yet fail to complete it". Indeed some VEP participants agreed to make pictures but when collecting the logbook and camera they had not or only partly completed the task. For the researchers, VEP involved buying cameras, printing all the photos and processing and analyzing the great number of pictures and data. Although VEP proved to be a very useful method in image research, it was time and money consuming.

The complete list of concepts generated by the qualitative phase was tested in a survey. The researchers experienced that, when measuring the image of a destination as large and multidimensional as Amsterdam, many concepts need to be included in the survey. This results in a large measurement instrument that is not very attractive to complete. Especially if, as was the case in this study, the aim is to test the role of factors influencing the image formation process. Since potential respondents have to be approached on the street, it is important that this is done at a site where respondents have time for such a long survey and time to think about the questions. Language is also a potential barrier in this case. This study used a survey in the English and Dutch language. However, respondents lacking English proficiency needed more time to complete the survey or even refused to cooperate. Furthermore, respondents need to understand all questions to accurately describe their image of the destination. It is therefore advisable to use measurement instruments in several languages when performing image research. Finally, the researchers experienced that when

measuring the image during the visit, it is important to exclude respondents who just arrived since they have not enough experience with the destination to accurately complete the survey.

An analysis of reliability of the image statements used in the survey resulted in dropping 11 of the 24 image concepts. Two statements were used in the survey for each concept. It turned out that the statements were not consistent enough. Especially the concepts related to atmosphere were difficult to capture in two statements (instead of using only one statement). For instance the statements related to historical character ('history plays an important role in Amsterdam' and 'Amsterdam is like an open-air museum') differed too much and the results showed no correlation. In a future survey, the researchers of this study would therefore use statements which are more in line with each other even though this could possibly result in a boring survey.

The image model by Echtner and Ritchie
According to Echtner and Ritchie (1993), their framework to measure destination image provides a generalized framework that can be used to compare and contrast the images of most, if not all, tourist destinations. Their model served as base for the conceptual framework of this study. Nevertheless, the authors of this study have some critique about the holistic dimension of the model. Echtner and Ritchie designed two questions to measure the holistic component:

- What images or characteristics come to mind when you think of Amsterdam as a tourist destination (functional-holistic component)
- How would you describe the atmosphere or mood that you would expect to experience while visiting Amsterdam (psychological-holistic component)

The first question was designed to allow respondents to think freely about the destination and to describe their overall impressions of it. However, Echtner and Ritchie expected that respondents tend to focus on the more functional characteristics of image. Therefore the second question was added in an attempt to capture the holistic-psychological component of image, described as atmosphere or mood of the destination. In this study a holistic overall impression did not appear. The participants of the VEP method only mentioned individual attributes as answer to these questions. For that reason the researchers of this study question to what extent the above questions are suitable to measure the holistic dimension of the image.

9.3 Limitations and future research
From a methodological perspective, this study, like all empirical research work, has certain limitations which affect the evaluation and generalization of its results. As stated in chapter 3, three different moments to measure image can be distinguished. This study has measured the image at the moment of visiting. It is also possible to measure the image of visitors before visiting a destination or after the visit. The experience at the moment of visiting is influenced by factors like the activities at the destination, the accommodation establishment, the weather and the local people. A good or a bad experience might influence the image people have of a destination at that moment. As a consequence this influences the way in which respondents answer the questions of a survey. Therefore, future research could focus on the image of Amsterdam after the visit when visitors have evaluated their trip. This might provide information about an image which is not influenced by positive or negative circumstances of the moment. Research on the image before visiting Amsterdam might provide complete different information, for instance about stereotypes, the organic image or the role of information sources.

The generalization of the results is another limitation since the area of research only permits the results to be generalized for the sample population and the destination of Amsterdam. Due to time constraints and practical issues it was not possible to achieve a representative sample. The results of this study are therefore not representative for all visitors of Amsterdam. When more time and money is available, future research should try to achieve a representative sample. For instance, research focusing on the image of other target groups, like residents or companies, could give different insights in the overall image of Amsterdam and would make comparisons possible. At present, research on a larger scale is being performed, commissioned by the authorities of Amsterdam, but this research is of a different nature and with other aims.

9.4 Implications of the study

This study has theoretical and practical implications. From a theoretical point of view, it added to the image literature by providing insights into city image. As mentioned in the introduction, Pike (2002) performed an analysis of previous destination image studies. This study has shown that in nearly thirty years of image research only 26 out of a total of 142 papers are focused on the image of a city. Most of the analyzed papers are related to destination images in general or images of countries. Chapter 2 has shown the importance of cities in contemporary tourism. Insights in the images of cities can therefore offer important contributions to the general image literature. The present study shows the image components of an urban tourism destination. Important components of this image of Amsterdam are culture and the unique component sex and drugs. These image aspects are not likely to be discovered in image research of for instance general vacation destinations or sun-sea-beach holiday destinations.

From a practical point of view, this study provides information about the image of Amsterdam for stakeholders involved in place marketing of the city. The results of the complete measurement of the cities' image could support positioning and promotional strategies. The results confirm that many of the aspects that the stakeholders involved in Amsterdam's place marketing see as part of the image of the city are also received by visitors of the city. Moreover, it reveals a few aspects that could be promoted more prominently.

9.5 Conclusion

The first two objectives of this study were to identify the different stakeholders involved in place marketing of Amsterdam and explore how they cooperate, and to determine what image of Amsterdam these stakeholders want to project. The literature reveals that place marketing is often characterized by the fact that many stakeholders are involved, which all have their own interests. The interviews with the stakeholders made clear that the organization of place marketing in Amsterdam is indeed characterized by fragmentation, overlap and inefficiency. Each stakeholder receives its own subsidies and uses this money for its own activities. Nevertheless, this study found no substantial differences between the projected images of the separate stakeholders. They all pointed at the same important aspects namely the core values of the city and culture. This is a reassuring conclusion, keeping in mind that in the near future all stakeholders have to cooperate in one place marketing organization.

The third objective of this study was to determine the image received by visitors of the city and verify whether this image matches with the image projected by the stakeholders. It can be concluded that all components that form the projected image are also part of the received image. Furthermore, this study revealed a few new components of the received image of which crowdedness, liveliness and friendliness are the most important. The results did not show substantial differences between the projected and received image. Furthermore, no important negative aspects of the image of Amsterdam emerged. Overall it can be concluded that the stakeholders involved in place marketing have a realistic idea of the image of Amsterdam and their promotional message is in line with reality. Furthermore, the image of Amsterdam proved to be versatile. It consists of a wide variety of aspects such as culture, sex and drugs and shopping in a lively, multicultural, liberal and tolerant atmosphere. Finally, the visitors involved in this study have a positive image of Amsterdam. All together this places Amsterdam in a good position in the competition with other cities.

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Appendix I: Interview questions

Municipality of Amsterdam/Gemeente Amsterdam

<u>Introductie</u>
- Kort uitleggen wat het doel van het onderzoek is.
- Uitleggen wat we doen met de resultaten van de interviews.
- We hebben 8 vragen en daarvoor 1 uur de tijd.
- Heeft de geïnterviewde er bezwaar tegen als we het interview opnemen?

<u>Place marketing</u>
1. Hoe is het city marketing beleid van Amsterdam georganiseerd en wie zijn er betrokken?

Check:
- De rol van de gemeente (is deze sturend?) + rol van de andere organisaties kort toelichten. ☐
- De verantwoordelijkheden van de verschillende betrokkenen. ☐
- Is er nu één beleid, één boodschap etc. gezien problemen in het verleden met veel betrokkenen met ieder hun eigen doel en doelgroep? ☐
- Wat is de rol van andere actoren zoals politie, de transportsector, horeca en de accommodatie sector? Hoe worden zij betrokken en wat zijn hun verantwoordelijkheden? ☐
- De rol van bewoners in promotie van de stad. ☐
- De rol van evenementen en festivals in promotie van de stad. ☐

2. Hoe is de concurrentiepositie van Amsterdam op dit moment en zijn jullie tevreden met die positie?

Check:
- Moet de huidige positie verbeterd worden? Streven in het city marketingbeleid 2011-2014 is om naar Europese Toeristenstad plaats 7 + internationale congresstad. ☐
- Concurrenten (nationaal en internationaal).

<u>Imago van Amsterdam</u>
3. Wat verstaat u onder het concept imago?

4. Wat is op dit moment volgens uw organisatie het gewenste imago van Amsterdam dat gecommuniceerd moet worden?

4a. Verschilt dit gewenste imago van het daadwerkelijke imago en zo ja hoe?

4b. Welke kenmerken van Amsterdam bepalen dit gewenste imago of zijn de dragers van dit imago? (functioneel – holistische component)

4c. Wat is de gewenste sfeer die Amsterdam moet uitstralen?
      (psychologisch – holistische component)

4d. Wat zijn de unieke bezienswaardigheden en attracties die het gewenste imago van Amsterdam bepalen? (unieke component)

5. In hoeverre wordt het heersende negatieve imago van Amsterdam als stad van seks, drugs en criminaliteit als een probleem ervaren?

Check:
- Strategie om dit negatieve imago aan te pakken. ☐
- De rol van de (inter)nationale media in het creëren van dit imago.

<u>Branding</u>
6. Kunt u uitleggen waar het merk Iamsterdam voor staat en wat de rol van het merk is in de city marketing en imago vorming van Amsterdam?

Check:
- Is het merk voornamelijk gericht op bewoners?
- Op welke manier zou het merk andere doelgroepen moeten aanspreken?

<u>Huidige strategie</u>
7. Waar richt het city marketing beleid van Amsterdam zich op dit moment op? Wat zijn de doelen?

Check:
- Kernwaarden creativiteit, innovatie en handelsgeest.
- Zestien dimensies uit het spinnenweb. (*Waarschijnlijk niet meer gebruikt*)
- Zeven dimensies.
- Veelzijdigheid (is dit kenmerkend voor Amsterdam?).
- Wat zijn de sterke punten van Amsterdam op dit moment?
- Waar is verbetering nodig?

<u>Duurzaamheid (*Indien tijd over*)</u>
8. In hoeverre speelt duurzaamheid een rol in de ontwikkeling van toerisme in Amsterdam?

<u>Afsluiting</u>
Is er iets wat de geïnterviewde nog zou willen toevoegen of opmerken?

- Beschikbare documenten, beleidsplannen en/of rapporten met statistieken?
- Welke betrokkenen zouden we nog meer moeten interviewen?
  - Amsterdam Uitburo
  - Amsterdam Cruise Port
  - NBTC

Is de geïnterviewde geïnteresseerd in de resultaten van het onderzoek?

Amsterdam Partners

<u>Introductie</u>
- Kort uitleggen wat het doel van het onderzoek is.
  - o Wij richten ons op bezoekers en inwoners van Amsterdam (en niet op bedrijven).
- Uitleggen wat we doen met de resultaten van de interviews.
- We hebben 8 vragen en daarvoor 1 uur de tijd.
- Heeft de geïnterviewde er bezwaar tegen als we het interview opnemen?

<u>Place marketing</u>
1. Wat is de rol van Amsterdam Partners in het huidige city marketing beleid van Amsterdam?

Check:
- Verantwoordelijkheden en markten.

<u>Imago van Amsterdam</u>

2. Wat verstaat u onder het concept imago?

3. Wat is op dit moment volgens uw organisatie het gewenste imago van Amsterdam dat gecommuniceerd moet worden?

4a. Verschilt dit gewenste imago van het daadwerkelijke imago en zo ja hoe?

4b. Welke kenmerken van Amsterdam bepalen dit gewenste imago of zijn de dragers van dit imago? (functioneel – holistische component)

4c. Wat is de gewenste sfeer die Amsterdam moet uitstralen?
    (psychologisch – holistische component)

4d. Wat zijn de unieke bezienswaardigheden en attracties die het gewenste imago van Amsterdam bepalen? (unieke component)

5. In hoeverre wordt het heersende negatieve imago van Amsterdam als stad van seks, drugs en criminaliteit als een probleem ervaren?

Check:
- Strategie om dit negatieve imago aan te pakken.
- De rol van de (inter)nationale media in het creëren van dit imago.

<u>Branding</u>
6. Kunt u uitleggen waar het merk Iamsterdam voor staat en wat de rol van het merk is in de city marketing en imago vorming van Amsterdam?

Check:
- Is het merk voornamelijk gericht op bewoners?
- Op welke manier zou het merk andere doelgroepen moeten aanspreken?
- De rol van bewoners in branding van de stad.
- De rol van evenementen en festivals in branding van de stad.

<u>Huidige strategie</u>
7. Waar richt het city marketing beleid van Amsterdam zich op dit moment op? Wat zijn de doelen?

Check:
- Kernwaarden creativiteit, innovatie en handelsgeest. ☐
  - o Hoe gaat Amsterdam Partners hier mee om?
- Zestien dimensies uit het spinnenweb. ☐
- Zeven dimensies. ☐
- Veelzijdigheid (is dit kenmerkend voor Amsterdam?). ☐

<u>Duurzaamheid</u> (*Indien tijd over*)
8. In hoeverre speelt duurzaamheid een rol in de ontwikkeling van toerisme in Amsterdam?

<u>Afsluiting</u>
Is er iets wat de geïnterviewde nog zou willen toevoegen of opmerken?

- Promotiemateriaal voor content analysis!
- Beschikbare documenten, beleidsplannen en/of rapporten met statistieken?
- Welke betrokkenen zouden we nog meer moeten interviewen?
  - o Amsterdam Uitburo
  - o Amsterdam Cruise Port
  - o NBTC

Is de geïnterviewde geïnteresseerd in de resultaten van het onderzoek?

Amsterdam Tourism & Convention Board

Introductie
- Kort uitleggen wat het doel van het onderzoek is.
    - o Wij richten ons op bezoekers en inwoners van Amsterdam (en niet op bedrijven).
- Uitleggen wat we doen met de resultaten van de interviews.
- We hebben 8 vragen en daarvoor 1 uur de tijd.
- Heeft de geïnterviewde er bezwaar tegen als we het interview opnemen?

Place marketing
1. Wat is de rol van Amsterdam Partners in het huidige city marketing beleid van Amsterdam?

Check:
- Verantwoordelijkheden en markten.
- De rol van bewoners in promotie van de stad.
- De rol van evenementen en festivals in promotie van de stad.

2. Hoe is de concurrentiepositie van Amsterdam op dit moment en zijn jullie tevreden met die positie?

Check:
- Moet de huidige positie verbeterd worden? Streven in het city marketingbeleid 2011-2014 is om naar Europese Toeristenstad plaats 7 + internationale congresstad.
- Concurrenten (nationaal en internationaal).

Imago van Amsterdam
3. Wat verstaat u onder het concept imago?

4. Wat is op dit moment volgens uw organisatie het gewenste imago van Amsterdam dat gecommuniceerd moet worden?

4a. Verschilt dit gewenste imago van het daadwerkelijke imago en zo ja hoe?

4b. Welke kenmerken van Amsterdam bepalen dit gewenste imago of zijn de dragers van dit imago? (functioneel – holistische component)

4c. Wat is de gewenste sfeer die Amsterdam moet uitstralen?
    (psychologisch – holistische component)

4d. Wat zijn de unieke bezienswaardigheden en attracties die het gewenste imago van Amsterdam bepalen? (unieke component)

5. In hoeverre wordt het heersende negatieve imago van Amsterdam als stad van seks, drugs en criminaliteit als een probleem ervaren?

Check:
- Strategie om dit negatieve imago aan te pakken.
- De rol van de (inter)nationale media in het creëren van dit imago.

Huidige strategie
6. Waar richt het city marketing beleid van Amsterdam zich op dit moment op? Wat zijn de doelen?

Check:
- Kernwaarden creativiteit, innovatie en handelsgeest.
    - o Hoe gaat ATCB hier mee om?
- Zestien dimensies uit het spinnenweb. (*Waarschijnlijk niet meer gebruikt*)
- Zeven dimensies.
- Veelzijdigheid (is dit kenmerkend voor Amsterdam?).

<u>Duurzaamheid</u> (*Indien tijd over*)
7. In hoeverre speelt duurzaamheid een rol in de ontwikkeling van toerisme in Amsterdam?

<u>Afsluiting</u>
Is er iets wat de geïnterviewde nog zou willen toevoegen of opmerken?

- Promotiemateriaal content analysis!
- Beschikbare documenten, beleidsplannen en/of rapporten met statistieken?
- Welke betrokkenen zouden we nog meer moeten interviewen?
    - Amsterdam Uitburo
    - Amsterdam Cruise Port
    - NBTC

Is de geïnterviewde geïnteresseerd in de resultaten van het onderzoek?

Netherlands Board of Tourism & Conventions

Introductie
- Kort uitleggen wat het doel van het onderzoek is.
    o We richten ons op bezoekers en inwoners van Amsterdam (en niet op bedrijven).
- Uitleggen wat we doen met de resultaten van de interviews.
- We hebben 6 vragen.
- Heeft de geïnterviewde er bezwaar tegen als we het interview opnemen?

Place marketing
1. Kunt u iets meer vertellen over het marketingbeleid van NBTC en de directe of indirecte rol daarin van promotie van de stad Amsterdam?

Check:
- Op welke manier promoot het NBTC Amsterdam?
- Hoe wordt er samengewerkt met ATCB en Amsterdam Partners?

Imago van Amsterdam
2. Wat verstaat u onder het concept imago?

3. Wat is op dit moment volgens uw organisatie het gewenste imago van Amsterdam dat gecommuniceerd moet worden?

3a. Verschilt dit gewenste imago van het daadwerkelijke imago en zo ja hoe?

3b. Welke relatie heeft dit imago van Amsterdam met het imago van Nederland?

4. Componenten gewenste imago van Amsterdam:

4a. Welke kenmerken van Amsterdam bepalen dit gewenste imago of zijn de dragers van dit imago? (functioneel – holistische component)

4b. Wat is de gewenste sfeer die Amsterdam moet uitstralen?
    (psychologisch – holistische component)

4c. Wat zijn de unieke bezienswaardigheden en attracties die het gewenste imago van Amsterdam bepalen? (unieke component)

5. In hoeverre wordt het heersende negatieve imago van Amsterdam als stad van seks, drugs en criminaliteit als een probleem ervaren?

Check:
- In hoeverre heeft dit heersende negatieve imago een invloed op het imago van Nederland?

Duurzaamheid (*Indien tijd over*)
6. In hoeverre speelt duurzaamheid een rol in de ontwikkeling van toerisme in Nederland?

Afsluiting
- Is er iets wat de geïnterviewde nog zou willen toevoegen of opmerken?
- Beschikbare documenten, beleidsplannen en/of rapporten met statistieken?
- Is de geïnterviewde geïnteresseerd in de resultaten van het onderzoek?

Appendix II: Logbooks Volunteer Employed Photography

Versie NLD-Bezoekers

Fotocamera nummer: ………………………………………………………………………..   **Datum:** ……………………………………………………………………….……   **Fotocamera uitgereikt op (locatie):** ……………………………………………………….……   **Fotocamera retour (locatie):** ……………………………………………………….……   **E-mail adres (voor toesturen van foto's):** ……………………………………………….……

Geachte heer/mevrouw,

Bedankt dat u mee wilt werken aan dit onderzoek. Wij, Caroline Bijkerk en Roy de Ridder, zijn twee studenten van Wageningen University en wij volgen het MSc programma Leisure, Tourism and Environment (toerisme en vrije tijd). Als laatste onderdeel van onze studie doen wij onderzoek naar het imago van Amsterdam onder de bezoekers van de stad.

Wij willen u vragen om met de wegwerpcamera die u van ons heeft gekregen foto's te maken die voor u kenmerkend zijn voor de stad Amsterdam. Met de foto's legt u het beeld vast dat u heeft van de stad. Het verzoek is om 10 foto's te maken die volgens u typisch Amsterdam weergeven. Onze vraag is om hier ook aantekeningen bij te maken in het logboek op de achterzijde van dit formulier. Naast het bijhouden van het logboek willen wij u ook verzoeken om nog een aantal korte vragen te beantwoorden die wij gebruiken voor ons onderzoek. De foto's, de aantekeningen uit het logboek en de vragen worden samengevoegd en geanalyseerd. Om de gegevens succesvol te analyseren is het voor ons van groot belang dat alles zo compleet mogelijk wordt ingevuld. Uw anonimiteit wordt vanzelfsprekend gewaarborgd. De wegwerpcamera en het ingevulde formulier kunt u wanneer u klaar bent afgeven op de afgesproken locatie.

Wij hopen dat u deze opdracht, 10 foto's maken die voor u typisch Amsterdam weergeven, als leuk ervaart. De foto's die u heeft gemaakt zullen wij u op een later tijdstip per email toezenden. Omdat deze onderzoeksmethode nog niet zo heel vaak in de onderzoekswereld wordt gebruikt is het voor ons extra spannend hoe het uitpakt. Mocht u nog vragen hebben dan u kunt ons beiden bereiken op onderstaande telefoonnummers. Nogmaals hartelijk dank voor uw medewerking en wij wensen u veel plezier met de opdracht!

Met vriendelijke groet,

Roy de Ridder & Caroline Bijkerk
Wageningen University
(+ 31 6 41154955 & + 31 6 53931697)

Foto Logboek

Foto 1

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   ☐
Negatief   ☐

Foto 2

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   ☐
Negatief   ☐

Foto 3

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   ☐
Negatief   ☐

Foto 4

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   □
Negatief   □

Foto 5

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   □
Negatief   □

Foto 6

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   □
Negatief   □

Foto 7

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   □
Negatief   □

Foto 8

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   □
Negatief   □

Foto 9

1. Wat is het hoofdobject op deze foto?
....
....
....

2. Waarom heeft u een foto van dit object gemaakt?
....
....
....

3. Betreft het een positief of negatief beeld?

Positief   □
Negatief   □

Foto 10

1. Wat is het hoofdobject op deze foto?

....

....

....

2. Waarom heeft u een foto van dit object gemaakt?

....

....

....

3. Betreft het een positief of negatief beeld?

Positief   □

Negatief   □

Vragen behorend bij onderzoek naar het imago van Amsterdam onder bezoekers

1. Is dit de eerste keer dat u Amsterdam bezoekt?

Ja   □

Nee   □

2. Wat is de reden van uw bezoek?

Zakelijk (zaken, congressen)	□	Bezoek aan vrienden/familie	□
Vakantie	□	Anders, namelijk	□
Dagje uit	□	....	

3. Kunt u de stad Amsterdam in drie woorden beschrijven?

....

....

....

4. Als u denkt aan de stad Amsterdam welke kenmerken komen dan bij u op? (Probeer er minimaal 3 te bedenken)

....

....

....

5. Als u denkt aan de stad Amsterdam hoe beschrijft u de sfeer in de stad? (bv. gastvrij, plezierig, saai etc.)

....

....

....

6. Als u denkt aan de stad Amsterdam welke onderscheidende of unieke attracties/ bezienswaardigheden komen er bij u op?

....

....

....

Demografische gegevens

---

7. Wat is uw geslacht?

Man   □
Vrouw   □

8. Wat is uw leeftijd?

…………………………… jaar

9. In welke provincie bent u woonachtig?

Groningen	□	Noord-Holland	□
Friesland	□	Zuid- Holland	□
Drenthe	□	Zeeland	□
Overijssel	□	Noord-Brabant	□
Flevoland	□	Limburg	□
Gelderland	□	Anders, namelijk	□
Utrecht	□	………………………………………………………………….	

10. Wat is uw hoogst voltooide opleiding?

Voortgezet onderwijs (middelbare school)	□
Middelbaar beroepsonderwijs (MBO)	□
Hoger beroepsonderwijs (HBO)	□
Wetenschappelijk onderwijs (WO) of hoger	□
Anders, namelijk	□

………

Hartelijk dank voor uw medewerking!

Version English-Visitors

<table>
<tr><td colspan="2" align="right">86</td></tr>
<tr><td>Number of photo camera:
………………………………………………………………………..</td><td></td></tr>
<tr><td>Date:</td><td>………………………………………………………………………….</td></tr>
<tr><td>Photo camera received (location):</td><td>………………………………………………………………………….</td></tr>
<tr><td>Photo camera return (location):</td><td>………………………………………………………………………….</td></tr>
<tr><td>E-mail address (to send pictures):</td><td>………………………………………………………………………….</td></tr>
</table>

Dear Sir/Madam,

Thank you very much for your cooperation in this research. We are two Dutch students (Caroline Bijkerk and Roy de Ridder) from Wageningen University. As final part of our MSc programme Leisure, Tourism and Environment we are investigating the city image of Amsterdam, among its visitors.

For that reason we have asked for your cooperation. We would like you to make 10 photographs of Amsterdam with the disposable camera that has been given to you. More specific, to make 10 photographs of what you think is typically Amsterdam. Hereby we ask you to make some notes. At the back of this form you can find the logbook to keep record of the pictures you make. Finally we ask you to answer some questions that are related to this research. The photographs, notes and answers to the questions will be combined and analyzed. To successfully analyze the input out of the photographs, notes and questions it is very important that everything is filled out completely. This assignment is voluntary and all the input will be confidential. When the assignment is finished you can leave the disposable camera and completed forms at the agreed location.

We really hope that you will enjoy this assignment. At a later stage we will send the pictures that you have made by email. This study method is quiet rare in the field of tourism. For that reason it makes the outcomes of this study extra exciting. In case of any questions you can contact us via the mobile phone numbers below. Again thank you very much for your cooperation in this research and more important: have fun!

Kind regards,

Roy de Ridder & Caroline Bijkerk
Wageningen University
(+ 31 6 41154955 & + 31 6 53931697)

Photo Logbook

Picture 1

---

1. What is the main object on the picture taken?

....
....
....

2. What is the main reason why you took a picture of this object?

....
....
....

3. Does it imply a positive or negative picture?

Positive   □
Negative   □

Picture 2

---

1. What is the main object on the picture taken?

....
....
....

2. What is the main reason why you took a picture of this object?

....
....
....

3. Does it imply a positive or negative picture?

Positive   □
Negative   □

Picture 3

---

1. What is the main object on the picture taken?

....
....
....

2. What is the main reason why you took a picture of this object?

....
....
....

3. Does it imply a positive or negative picture?

Positive   □
Negative   □

Picture 4

1. What is the main object on the picture taken?
....
....
....

2. What is the main reason why you took a picture of this object?
....
....
....

3. Does it imply a positive or negative picture?

Positive   □
Negative   □

Picture 5

1. What is the main object on the picture taken?
....
....
....

2. What is the main reason why you took a picture of this object?
....
....
....

3. Does it imply a positive or negative picture?

Positive   □
Negative   □

Picture 6

1. What is the main object on the picture taken?
....
....
....

2. What is the main reason why you took a picture of this object?
....
....
....

3. Does it imply a positive or negative picture?

Positive   □
Negative   □

Picture 7

1. What is the main object on the picture taken?
....
....
....

2. What is the main reason why you took a picture of this object?
....
....
....

3. Does it imply a positive or negative picture?

Positive   ☐
Negative   ☐

Picture 8

1. What is the main object on the picture taken?
....
....
....

2. What is the main reason why you took a picture of this object?
....
....
....

3. Does it imply a positive or negative picture?

Positive   ☐
Negative   ☐

Picture 9

1. What is the main object on the picture taken?
....
....
....

2. What is the main reason why you took a picture of this object?
....
....
....

3. Does it imply a positive or negative picture?

Positive   ☐
Negative   ☐

Picture 10

1. What is the main object on the picture taken?

....

....

....

2. What is the main reason why you took a picture of this object?

....

....

....

3. Does it imply a positive or negative picture?

Positive   □
Negative   □

Questions belonging to investigating the image of Amsterdam among visitors

1. Is this your first visit to Amsterdam?

Yes   □
No   □

2. Why are you visiting Amsterdam?

Business   □   Other, namely   □
Holiday   □   ....
Visiting friends/family   □

3. What three words best describe the city of Amsterdam?

....

....

....

4. What images or characteristics come to mind when you think of the city of Amsterdam? (Try to mention at least three)

....

....

....

5. How would you describe the atmosphere or mood in the city of Amsterdam? (e.g. hospitable, fun, boring etc.)

....

....

....

6. Please list any distinctive or unique attractions that you can think of in the city of Amsterdam?

....

....

....

<u>Demographic profile</u>

---

7. What is your gender?

Male   ☐
Female   ☐

8. What is your age?

…………………………… years

9. What is your nationality?
....
....
....

10. What is your highest level of education?

No studies   ☐
High school degree or college qualification   ☐
Bachelor degree   ☐
University degree   ☐
Other, namely   ☐

....
....

Thank you very much for your cooperation!

Appendix III: Image components out qualitative phase

	Functional attribute	Psychological attribute	Functional holistic	Psychological holistic
Common	Cultural heritage Cultural facilities Museums Art scene Shopping City of water Fashion scene Restaurants and cafés City of meetings Modern architecture Festivals and events Nightlife Tourists Street entertainment Parks Transport (trams) Young people Flowers	Multicultural nature of the city Compact Easy accessible Hospitable Clean Safety Friendliness Crowdedness Liveliness		
Unique	Red Light District Coffee shops Canals/ Canal belt Canal mansions Van Gogh Museum Rijksmuseum Anne Frank House Canal cruises City of diamonds Bicycles/Cycling Boat houses Dam Square Madame Tussaud Jordaan	Sex and drugs Historical character of the city Open-minded Liberal and tolerant character Freedom of spirit Gay friendly Creativity Innovation Spirit of commerce		

- Interviews, content analysis and VEP
- Content analysis
- Interviews and content analysis
- Content analysis and VEP
- Interviews
- Interviews and VEP
- VEP

Enquête Bezoekers Imago van Amsterdam

Bedankt dat u mee wilt werken aan dit onderzoek. De resultaten van deze enquête worden gebruikt om het imago vast te stellen dat bezoekers hebben van de stad Amsterdam. De enquête is anoniem en de antwoorden worden vertrouwelijk behandeld. U kunt antwoord op de vragen geven door het hokje aan te kruisen achter het antwoord van uw keuze. Bij drie vragen wordt u gevraagd uw antwoord te beschrijven in de open ruimte.

Het neemt maximaal 10 minuten in beslag om deze enquête in te vullen.

Met vriendelijke groet,
Caroline Bijkerk & Roy de Ridder
MSc studenten Leisure, Tourism & Environment
Wageningen University

Introductie

1. Is dit de eerste keer dat u Amsterdam bezoekt?

Ja ☐

Nee ☐

2. Geef aan in welke mate de volgende motieven van toepassing zijn op uw bezoek aan Amsterdam.
U kunt kiezen uit: Zeer oneens (**ZO**) - Oneens (**O**) - Oneens noch eens (**N**) - Eens (**E**) - Zeer eens (**ZE**)

Ik bezoek Amsterdam om:	ZO	O	N	E	ZE
stress en spanning te verminderen					
afstand te nemen van het dagelijks leven					
fysiek en mentaal te ontspannen					
leuke dingen te doen					
avontuurlijke dingen te doen					
plezier te hebben en vermaakt te worden					
nieuwe dingen te leren en mijn kennis te vergroten					
andere culturen en manieren van leven te ervaren					
nieuwe plekken te ontdekken					
mensen met dezelfde interesses te ontmoeten					
vriendschappen te ontwikkelen					
samen te zijn met familie en vrienden					
naar plekken te gaan waar mijn vrienden niet zijn geweest					
mijn vrienden over het bezoek te vertellen					
naar een trendy plek te gaan					

Het imago van Amsterdam

3. Welke drie woorden beschrijven de stad Amsterdam het best?

....

....

4. Als u denkt aan de stad Amsterdam welke onderscheidende of unieke attracties/ bezienswaardigheden komen er dan bij u op?

....

....

5. Geef uw mening over de volgende stellingen. U kunt kiezen uit:
Zeer oneens (**ZO**) - Oneens (**O**) - Oneens noch eens (**N**) - Eens (**E**) - Zeer eens (**ZE**)

	ZO	O	N	E	ZE
Amsterdam heeft goede winkelfaciliteiten					
Amsterdam heeft veel verschillende cafés en restaurants					
Water speelt een belangrijke rol in Amsterdam					
Er is veel kunst- en antiekhandel in Amsterdam					
Er zijn veel festivals en evenementen in Amsterdam					
Amsterdam is een modestad					
Amsterdam heeft een divers nachtleven (bars, cafés & discotheken)					
In Amsterdam zijn veel gebouwen van moderne architectuur					
Amsterdam heeft een groot aanbod van culturele voorstellingen (theater, muziek & dans)					
Amsterdam heeft een breed scala aan musea					
Amsterdam is een goede ontmoetingsplaats					
Amsterdam heeft onderscheidende winkelfaciliteiten					
Amsterdam heeft een unieke kunst- en antiekhandel					
Amsterdam staat bekend om zijn moderne architectuur					
Amsterdam heeft cafés en restaurants van hoge kwaliteit					
In Amsterdam zijn fascinerende musea					
Amsterdam heeft aantrekkelijke festivals en evenementen					
Amsterdam heeft een trendsettende modesector					
Water is een aantrekkelijk aspect van Amsterdam					
In Amsterdam zijn aantrekkelijke culturele voorstellingen te bezoeken (theater, muziek & dans)					
Amsterdam's nachtleven (bars, cafés & discotheken) is spannend					
Amsterdam heeft veel leuke plekken om mensen te ontmoeten					

6. In welke mate vindt u de volgende aspecten typisch of helemaal niet typisch Amsterdam?
U kunt kiezen uit: Helemaal niet typisch (**HNT**) - Niet typisch (**NT**) - Neutraal (**N**) - Typisch (**T**) - Zeer typisch (**ZT**)

	HNT	NT	N	T	ZT
Fietsen					
Grachten					
Toeristen					
Woonboten					
Innovatie					
De rosse buurt					
Diamanten					
Jonge mensen					
Handelsgeest					
Rondvaarten					
Parken					
Trams					
Coffeeshops					
Straat entertainment					
Creativiteit					
Bloemen					
Grachtenpanden					

7. Geef u mening over de volgende stellingen. U kunt kiezen uit:
Zeer oneens (**ZO**) - Oneens (**O**) - Oneens noch eens (**N**) - Eens (**E**) - Zeer eens (**ZE**)

	ZO	O	N	E	ZE
Amsterdam is een compacte stad					
De inwoners van Amsterdam zijn vriendelijk en gastvrij					
Amsterdam is een veilig stad					
Amsterdam is een liberale stad					
De stad Amsterdam is makkelijk te bereiken					
Amsterdam is een drukke stad					
Amsterdam is homovriendelijk					
Historie speelt een belangrijke rol in Amsterdam					
Amsterdam is een schone stad					
Seks en drugs zijn typisch voor Amsterdam					
In Amsterdam kun je jezelf zijn					
De stad Amsterdam heeft een levendige sfeer					
In Amsterdam zijn veel faciliteiten op een klein oppervlak					
Mensen in Amsterdam zijn tolerant					
Amsterdam heeft een multicultureel karakter					
Mensen in Amsterdam zijn behulpzaam					
De infrastructuur in Amsterdam is goed ontwikkeld					
Amsterdam is een beroemde homo hoofdstad					
De stad Amsterdam doet veel om de stad veilig te maken					
Er zijn altijd veel mensen, fietsen, auto's, trams etc. in de straten van Amsterdam					
De aanwezigheid van seks en drugs in Amsterdam is vervelend					
Er is veel afval in de straten van Amsterdam					
In Amsterdam is altijd wat te doen					
Er zijn veel verschillende nationaliteiten in Amsterdam					
Amsterdam is net een openluchtmuseum					
Mensen in Amsterdam zijn ruimdenkend					

Demografische gegevens

8. Wat is uw geslacht?

Man ☐　　　　　Vrouw ☐

9. Wat is uw leeftijdsgroep?

18-25	☐	36-45	☐	56-65	☐
26-35	☐	46-55	☐	65+	☐

10a. Wat is uw geboorteland?

………………………………………………….

10b. Indien uw woonplaats Amsterdam is, wat is dan uw postcode?

………………………………………………….

11. Wat is uw hoogst voltooide opleiding?

Voortgezet onderwijs (middelbare school)	☐	Wetenschappelijk onderwijs: Bachelor	☐
Middelbaar beroepsonderwijs (MBO)	☐	Wetenschappelijk onderwijs: Master	☐
Hoger beroepsonderwijs (HBO)	☐	Anders, namelijk:	☐
		………………………………………………….	

Hartelijk dank voor uw medewerking!

English version

Visitor Survey Image of Amsterdam

Thank you very much for your cooperation in this research. The results of this survey are used to determine the image visitors have of the city of Amsterdam. The survey is anonymous and data is treated confidentially. Please answer the questions by ticking the box behind the answer of your choice. Three questions ask you to describe your answer in the open space.

It takes a maximum of 10 minutes to complete this survey.

Kind regards,
Caroline Bijkerk & Roy de Ridder
MSc students Leisure, Tourism & Environment
Wageningen University

Introduction

1. How often have you visited Amsterdam?

It is the first time	☐
Two times	☐
Three times	☐
Four times or more	☐

2. Please indicate to what extent the following motivations are applicable to your visit to Amsterdam. Indicate if you: Strongly disagree (**SD**)-Disagree (**D**)-Neither disagree nor agree (**N**)-Agree (**A**)-Strongly agree (**SA**)

I visit Amsterdam to:	SD	D	N	A	SA
relieve stress and tension					
get away from demands of everyday life					
relax physically and mentally					
do exciting things					
be adventurous					
have fun and be entertained					
learn new things and increase my knowledge					
experience different cultures and ways of living					
discover new places					
meet people with similar interests					
develop friendships					
be together with family or friends					
go to places that my friends have not been					
tell my friends about the trip					
go to a fashionable place					

The image of Amsterdam

3. What three words best describe the city of Amsterdam?
....
....

4. Please list any distinctive or unique attractions that you can think of in the city of Amsterdam.
....
....

5. Please give your opinion on the following statements. Indicate if you: Strongly disagree (**SD**)-Disagree (**D**)-Neither disagree nor agree (**N**)-Agree (**A**)-Strongly agree (**SA**)

	SD	D	N	A	SA
Amsterdam has good shopping facilities					
Amsterdam has many different cafés and restaurants					
Water plays an important role in Amsterdam					
There are many art and antique galleries in Amsterdam					
There are many festivals and events in Amsterdam					
Amsterdam is a city of fashion					
Amsterdam has a diverse nightlife (bars, pubs & discotheques)					
In Amsterdam are many modern architectural buildings					
Amsterdam has a large offer of cultural performances (theatre, music & dance)					
Amsterdam has a wide variety of museums					
Amsterdam is a good meeting place					
Amsterdam has distinctive shopping facilities					
Amsterdam has unique art and antique galleries					
Amsterdam is well-known for its modern architecture					
Amsterdam has cafés and restaurants of high quality					
In Amsterdam are fascinating museums					
Amsterdam has attractive festivals and events					
Amsterdam has a trendsetting fashion scene					
Water is an attractive element of Amsterdam					
In Amsterdam are attractive cultural performances to visit (theatre, music & dance)					
Amsterdam's nightlife (bars, pubs & discotheques) is exciting					
Amsterdam has many nice places to meet people					

6. To what extent do you think the following aspects are typical or not typical for Amsterdam?
Indicate if you think it is: Not typical at all (**NTA**) - Not typical (**NT**) - Neutral (**N**) - Typical (**T**) - Very typical (**VT**)

	NTA	NT	N	T	VT
Bicycles					
Canals					
Tourists					
Boat houses					
Innovation					
Red Light District					
Diamonds					
Young people					
Spirit of commerce					
Canal cruises					
Parks					
Trams					
Coffee shops					
Street entertainment					
Creativity					
Flowers					
Canal mansions					

7. Please give your opinion on the following statements. Indicate if you: Strongly disagree (**SD**) - Disagree (**D**) - Neither disagree nor agree (**N**) - Agree (**A**) - Strongly agree (**SA**)

	SD	D	N	A	SA
Amsterdam is a compact city					
The inhabitants of Amsterdam are friendly and hospitable					
Amsterdam is a safe city					
Amsterdam is a liberal city					
The city of Amsterdam is easily accessible					
Amsterdam is a crowded city					
Amsterdam is gay friendly					
History plays an important role in Amsterdam					
Amsterdam is a clean city					
Sex and drugs are typical for Amsterdam					
In Amsterdam you can be yourself					
The city of Amsterdam has a lively atmosphere					
In Amsterdam are many facilities on a small surface					
People in Amsterdam are tolerant					
Amsterdam has a multi-cultural character					
People in Amsterdam are helpful					
The infrastructure of Amsterdam is well-developed					
Amsterdam is a famous gay capital					
The city of Amsterdam places much effort in making the city safe					
There are always a lot of people, bikes, cars, trams etc. in the streets of Amsterdam					
The presence of sex and drugs in Amsterdam is annoying					
There is a lot of rubbish in the streets of Amsterdam					
There is always something to do in Amsterdam					
There are many different nationalities in Amsterdam					
Amsterdam is like an open-air museum					
People in Amsterdam are open-minded					

Demographic profile

8. What is your gender?

Male ☐ Female ☐

9. What is your age group?

18-25	☐	36-45	☐	56-65	☐
26-35	☐	46-55	☐	65+	☐

10. What is your country of origin?

....

11. What is the highest level of education you have completed?

No studies	☐	Bachelor's degree	☐
High school degree	☐	Master's degree	☐
College qualification	☐	Other, namely:	☐

....

Thank you very much for your cooperation!

Appendix V: Reliability analyses

Reliability Analyses of Motivation Scales

	Item Total Correlation	Alpha If Item Deleted	Cronbach Alpha
Relaxation/Escape			0,85
relieve stress and tension	0,70	0,81	
get away from demands of everyday life	0,75	0,76	
relax physically and mentally	0,72	0,79	
Excitement/Adventure			0,71
do exciting things	0,54	0,60	
be adventurous	0,55	0,60	
have fun and be entertained	0,51	0,65	
Knowledge			0,78
learn new things and increase my knowledge	0,60	0,73	
experience different cultures and ways of living	0,63	0,71	
discover new places	0,65	0,68	
Social			0,44
meet people with similar interests	0,34	0,23	
develop friendships	0,49	-0,06	
be together with family or friends	0,07	0,77	
Prestige			0,66
go to places that my friends have not been	0,47	0,58	
tell my friends about the trip	0,50	0,52	
go to a fashionable place	0,45	0,60	

Reliability Analyses of Image Statements Question 5

		Pearson Correlation Coefficient
Shopping	Amsterdam has good shopping facilities	0,39
	Amsterdam has distinctive shopping facilities	
Fashion	Amsterdam is a city of fashion	0,58
	Amsterdam has a trendsetting fashion scene	
Cafés and restaurants	Amsterdam has many different cafés and restaurants	0,21
	Amsterdam has cafés and restaurants of high quality	
Nightlife	Amsterdam has a diverse nightlife	0,46
	Amsterdam's nightlife is exciting	
Festivals and events	There are many festivals and events in Amsterdam	0,58
	Amsterdam has attractive festivals and events	
Art scene	There are many art and antique galleries in Amsterdam	0,40
	Amsterdam has unique art and antique galleries	
Cultural facilities	Amsterdam has a large offer of cultural performances	0,56
	In Amsterdam are attractive cultural performances to visit	
Modern architecture	In Amsterdam are many modern architectural buildings	0,45
	Amsterdam is well-known for its modern architecture	
Museums	Amsterdam has a wide variety of museums	0,45
	In Amsterdam are fascinating museums	
Meetings	Amsterdam is a good meeting place	0,35
	Amsterdam has many nice places to meet people	
Water	Water plays an important role in Amsterdam	0,52
	Water is an attractive element of Amsterdam	

Reliability Analyses of Image Statements Question 7

		Pearson Correlation Coefficient
Compact	Amsterdam is a compact city	0,29
	In Amsterdam are many facilities on a small surface	
Easy accessible	The city of Amsterdam is easily accessible	0,36
	The infrastructure of Amsterdam is well-developed	
Hospitable & friendly	The inhabitants of Amsterdam are friendly and hospitable	0,64
	People in Amsterdam are helpful	
Liberal & tolerant	Amsterdam is a liberal city	0,41
	People in Amsterdam are tolerant	
Open-minded	In Amsterdam you can be yourself	0,29
	People in Amsterdam are open-minded	
Gay friendly	Amsterdam is gay friendly	0,33
	Amsterdam is a famous gay capital	
Clean	Amsterdam is a clean city	0,58
	There is a lot of rubbish in the streets of Amsterdam	
Safety	Amsterdam is a safe city	0,40
	The city of Amsterdam places much effort in making the city safe	
Crowdedness	Amsterdam is a crowded city	0,28
	There are always a lot of people, bikes, cars, trams etc. in the streets of Amsterdam	
Liveliness	The city of Amsterdam has a lively atmosphere	0,31
	There is always something to do in Amsterdam	
Historical character	History plays an important role in Amsterdam	0,21
	Amsterdam is like an open-air museum	
Multicultural nature	Amsterdam has a multi-cultural character	0,45
	There are many different nationalities in Amsterdam	
Sex and drugs	Sex and drugs are typical for Amsterdam	0,03
	The presence of sex and drugs in Amsterdam is annoying	

Appendix VI: Operationalisation image concepts

Theoretical concept	Question in survey	Image concept out of qualitative phase
Previous experience	How often have you visited Amsterdam?	Not applicable
Motivations	Please indicate to what extent the following motivations are applicable to your visit to Amsterdam. Indicate if you: Strongly disagree (**SD**)-Disagree (**D**)-Neither disagree nor agree (**N**)-Agree (**A**)-Strongly agree (**SA**) Relaxation/Escape To relieve stress and tension To get away from demands of everyday life To relax physically and mentally Excitement/Adventure To do exciting things To be adventurous To have fun and be entertained Knowledge To learn new things and increase my knowledge To experience different cultures and ways of life To discover new places Social To meet people with similar interests To develop close friendships To be together with family or friends Prestige To go to places that my friends have not been To tell my friends about the trip To go to a fashionable place	Not applicable
Functional attributes (common)	Please give your opinion on the following statements. Indicate if you: Strongly disagree (**SD**)-Disagree (**D**)-Neither disagree nor agree (**N**)-Agree (**A**)-Strongly agree (**SA**) Amsterdam has good shopping facilities Amsterdam has distinctive shopping facilities Amsterdam is a city of fashion Amsterdam has a trendsetting fashion scene Amsterdam has many different cafés and restaurants Amsterdam has cafés and restaurants of high quality Amsterdam has a diverse nightlife (bars, pubs & disco's) Amsterdam's nightlife (bars, pubs and disco's) is exciting There are many festivals and events in Amsterdam Amsterdam has attractive festivals and events	 Shopping Shopping Fashion scene Fashion scene Restaurants and cafés Restaurants and cafés Nightlife Nightlife Festival and events Festival and events

	There are many art and antique galleries in Amsterdam Amsterdam has unique art and antique galleries	Art scene Art scene
	Amsterdam has a large offer of cultural performances (theatre, music and dance) In Amsterdam are attractive cultural performances (theatre, music and dance) to visit	Cultural facilities Cultural facilities
	In Amsterdam are many modern architectural buildings Amsterdam is well-known for its modern architecture	Modern architecture Modern architecture
	Amsterdam has a wide variety of museums In Amsterdam are fascinating museums	Museums Museums
	Amsterdam is a good meeting place Amsterdam has many nice places to meet people	City of meetings City of meetings
	Water plays an important role in Amsterdam Water is an attractive element of the city of Amsterdam	City of water City of water
Functional attributes (common-unique)	To what extent do you think the following aspects are typical or not typical for Amsterdam? Indicate if you think it is: Not typical at all (**NTA**) - Not typical (**NT**) - Neutral (**N**) - Typical (**T**) - Very typical (**VT**) - Bicycles - Trams - Flowers - Red Light District - Coffee shops - Diamonds - Parks - Canals - Canal mansions - Canal cruises - Young People - Street entertainment - Boat houses - Tourists - Creativity - Innovation - Spirit of commerce	 Bicycles Trams, Flowers Red Light District Coffee shops Diamonds Parks Canals Canal mansions Canal cruises Young people Street entertainment, Boat houses Tourists Creativity Innovation Spirit of commerce
Psychological attributes (common-unique)	Please give your opinion on the following statements. Indicate if you: Strongly disagree (**SD**) -Disagree (**D**) - Neither disagree nor agree(**N**)-Agree(**A**)-Strongly agree (**SA**) Amsterdam is a compact city In Amsterdam are many facilities on a small surface The city of Amsterdam is easy accessible The infrastructure of Amsterdam is well-developed The inhabitants of Amsterdam are friendly and hospitable People in Amsterdam are helpful	 Compact Compact Easy accessible Easy accessible Hospitable and friendly Hospitable and friendly

	Amsterdam is a liberal city People in Amsterdam are tolerant	Liberal, tolerant Liberal, tolerant
	In Amsterdam you can be yourself People in Amsterdam are open-minded	Open-minded Open-minded
	Amsterdam is gay friendly Amsterdam is a famous gay capital	Gay friendly Gay friendly
	Amsterdam is a clean city There is a lot of rubbish in the streets of Amsterdam	Clean Clean
	Amsterdam is a safe city The city of Amsterdam places much effort in making the city safe	Safety Safety
	Amsterdam is a crowded city There are always a lot of people, bikes, cars, trams etc in the streets of Amsterdam	Crowdedness Crowdedness
	The city of Amsterdam has a lively atmosphere There is always something to do in Amsterdam	Liveliness Liveliness
	History plays an important role in Amsterdam Amsterdam is like an open-air museum	Historical character Historical character
	Amsterdam has a multi-cultural character There are many different nationalities in Amsterdam	Multi cultural nature Multi cultural nature
	Sex and drugs are typical Amsterdam The presence of sex and drugs is annoying	Sex and drugs Sex and drugs
Received image	What three words best describe the city of Amsterdam?	Not applicable
Unique attributes	Please list any distinctive or unique attractions that you can think of in the city of Amsterdam?	Not applicable
Gender	What is your gender?	Not applicable
Age	What is your age group?	Not applicable
Education	What is the highest level of education you have completed?	Not applicable
Country of origin	What is your country of origin	Not applicable

Appendix VII: Analysis of influence factors on image

	Fashion	Nightlife	Festivals/ events	Art scene	Cultural facilities	Modern architecture	Museums	Water	Hospitable/ friendly	Liberal/ tolerant	Clean	Safety	Multi cultural
T-Test[1]													
Previous experience	0,298	0,428	**0,000**	0,269	0,122	0,478	0,520	0,075	**0,000**	**0,000**	**0,000**	**0,000**	0,615
Gender	0,752	0,167	0,762	0,793	0,217	0,816	**0,005**	0,211	0,645	**0,040**	0,656	0,674	0,894
ANOVA[2]													
Age	0,982	0,747	0,098	0,991	0,192	0,978	0,141	**0,016**	0,239	**0,047**	**0,008**	0,093	0,387
Level of education	0,071	0,869	0,167	0,345	0,759	**0,008**	**0,028**	0,090	**0,008**	**0,021**	0,080	**0,022**	0,733
Country of origin	0,289	0,412	**0,003**	0,152	**0,004**	**0,003**	0,248	**0,002**	**0,000**	**0,000**	**0,000**	**0,000**	**0,027**
Regression[3]													
Motivations													
Relaxation/ Escape	0,353	0,497	0,653	0,148	0,607	0,361	0,406	0,359	**0,000**	**0,005**	0,119	**0,011**	0,384
Excitement/ Adventure	**0,022**	0,083	**0,043**	**0,022**	0,140	0,941	0,429	0,659	0,266	0,342	0,484	0,605	0,161
Knowledge	**0,039**	0,562	0,711	**0,000**	0,519	0,229	**0,001**	**0,000**	**0,001**	**0,000**	**0,025**	**0,026**	0,370
Prestige	**0,046**	**0,037**	0,826	0,232	0,866	**0,003**	0,332	0,294	0,209	0,908	0,671	0,139	0,660

[1] Significance 2-tailed - Equal variances assumed (P<0.05)
[2] Significance (P<0.05)
[3] Significance (P<0.05)

Appendix VIII: Relation factors and image

P-value and effect size of relationships

Factor	Image concept	P-value[1]	Effect size[2] (η)	Relationship
Previous experience	Festivals & events	0,000	0,279	Typical
	Hospitable & friendly	0,000	0,250	Typical
	Liberal & tolerant	0,000	0,305	Typical
	Clean	0,000	0,306	Typical
	Safety	0,000	0,279	Typical
Gender	Museums	0,005	0,189	Minimal
	Liberal & tolerant	0,040	0,139	Minimal
Age	Water	0,016	0,252	Typical
	Liberal & tolerant	0,047	0,227	Minimal
	Clean	0,008	0,266	Typical
Country of origin	Festivals & events	0,003	0,345	Typical
	Cultural facilities	0,004	0,338	Typical
	Modern architecture	0,003	0,345	Typical
	Water	0,002	0,355	Typical
	Hospitable & friendly	0,000	0,466	Substantial
	Liberal & tolerant	0,000	0,540	Substantial
	Clean	0,000	0,392	Substantial
	Safety	0,000	0,388	Substantial
	Multicultural	0,027	0,302	Typical
Level of education	Modern architecture	0,008	0,251	Typical
	Museums	0,028	0,223	Minimal
	Hospitable & friendly	0,008	0,249	Typical
	Liberal & tolerant	0,021	0,229	Minimal
	Safety	0,022	0,228	Minimal

[1] P<0,05
[2] η: 0,10-0,243=minimal relationship, η: 0,243-0,371= typical relationship, η: >0,371= substantial relationship
(Cohen 1988 in Vaske, 2008)

Motivation	Image concept	P-value[1]	Effect size[2] (β)
Relaxation/escape	Hospitable & friendly	0,000	0,261
	Liberal & tolerant	0,005	0,188
	Safety	0,011	0,175
Excitement/adventure	Fashion	0,022	0,163
	Festivals & events	0,043	0,150
	Art scene	0,022	0,160
Knowledge	Fashion	0,039	0,143
	Art scene	0,000	0,257
	Museums	0,001	0,242
	Water	0,000	0,366
	Hospitable & friendly	0,001	0,224
	Liberal & tolerant	0,000	0,307
	Clean	0,025	0,158
	Safety	0,026	0,154
Prestige	Fashion	0,046	0,139
	Nightlife	0,037	0,147
	Modern architecture	0,003	0,213

[1] P<0,05
[2] β ranges from -1 to 1. The sign of the coefficient indicates the direction of the relationship, the absolute value indicates the strength.

Influence previous experience on image

Previous experience	Festivals & events	Hospitable & friendly	Liberal & tolerant	Clean	Safety
First time	3,37	3,98	4,30	3,46	3,71
Experienced	3,70	3,61	3,90	2,89	3,34
Total	3,53	3,80	4,11	3,18	3,53

Influence gender on image

Gender	Liberal & tolerant	Museums
Male	4,19	4,00
Female	4,01	4,22
Total	4,11	4,10

Influence age on image

Age	Liberal & tolerant	Water	Clean
18-25	4,13	4,21	3,56
26-35	4,19	4,34	3,07
36-45	4,24	4,39	2,99
46-55	3,85	4,55	3,08
56-65	3,95	3,73	3,00
65+	3,75	4,40	2,80
Total	4,11	4,31	3,18

Influence country of origin on image

Country of origin	Festivals & events	Cultural facilities	Modern architecture	Water
The Netherlands	3,87	4,03	3,12	4,03
UK + Ireland	3,45	3,59	3,25	4,51
USA + Canada	3,31	3,53	3,19	4,52
Australia + New Zealand	3,42	3,81	2,62	4,12
Middle Europe	3,41	3,62	3,03	4,62
Southern Europe	3,52	3,61	3,08	4,23
Eastern Europe	3,17	3,17	3,42	4,75
Middle East	3,50	3,62	4,00	4,50
South America	3,36	3,50	3,18	3,86
Asia	3,75	3,83	3,92	4,17
South Africa	3,25	3,75	3,00	4,50
Total	3,53	3,69	3,19	4,31

Country of origin	Hospitable & friendly	Liberal & tolerant	Clean	Safety	Multicultural
The Netherlands	3,27	3,54	2,61	3,17	4,38
UK + Ireland	4,18	4,36	3,59	3,68	4,16
USA + Canada	3,78	4,26	3,14	3,64	4,33
Australia + New Zealand	3,77	3,85	3,19	3,15	3,81
Middle Europe	3,74	3,94	3,38	3,44	4,47
Southern Europe	3,84	4,45	3,22	3,63	4,42
Eastern Europe	3,58	4,17	3,25	3,67	4,00
Middle East	4,19	4,35	3,81	4,04	4,31
South America	4,41	4,50	3,18	3,86	4,27
Asia	4,00	4,00	2,92	3,58	4,00
South Africa	4,00	4,50	3,50	3,75	4,50
Total	3,80	4,11	3,18	3,53	4,28

Influence level of education on image

Level of education	Liberal & tolerant	Modern architecture	Museums	Hospitable & friendly	Safety
No studies	4,17	2,83	4,00	3,67	3,00
High school degree	4,07	3,16	3,79	3,45	3,25
College qualification	3,94	3,52	4,07	3,89	3,56
Bachelors degree	4,05	3,19	4,19	3,71	3,50
Masters degree	4,34	2,95	4,17	4,03	3,71
Total	4,11	3,19	4,10	3,80	3,53