

Branding Amsterdam: The Roles of Residents in City Branding



Photo by Edwin van Eis

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Abstract

Local residents have great impact on the way visitors experience a city and may as such be considered as influential city marketers, and thus they are an important parameter in terms of city branding. Using empirical material from the city of Amsterdam, the purpose of this thesis is to analyze the roles of local residents in city branding and the derived implications and challenges for place brand management. This thesis contributes to empirical research within the research area place branding with focus on local residents' attitudes to place branding and their outlook on participation in co-creating the place brand.

The study is based on theoretical insights drawn from a review of relevant literature and contemporary academic articles within place branding theory focusing on theoretical aspects related to city brand perception, resident-city identification and the relationship between place brand and place identity. The research takes a qualitative approach based on semi-structured interviews with a management representative from Amsterdam Marketing and local residents from Amsterdam. In addition, a part of the analysis is based on selected promotional material. The first part of this study focuses on the managerial part of the place branding process in order to examine what kind of initiatives Amsterdam Marketing makes use of in order to stimulate participation and integration of the residents in branding the city, and how the residents' roles in relation to place branding are translated into practice. Subsequently it is investigated to what extent Amsterdam Marketing's city branding objectives in relation to 'Amsterdam identity', 'core values', 'tourism' and 'slogan' are in line with the way local residents look at their city. In addition, local residents' attitudes to being involved in the city branding process is examined.

This study provides perspectives on the roles of residents in place branding and the derived implications and challenges for place brand management. The results of the study showed that Amsterdam Marketing faces a number of implications regarding the implementation of a participatory approach to residents with respect to the communicated place brand and the brand creation process. In this context findings indicate that the local residents do not easily see themselves in the role as a participant in the efforts to brand the city, and therefore there seems to be a rather limited support for Amsterdam Marketing's ideas and attitude to resident involvement. This leads to the conclusion that there is a need among practitioners to work on the premises and conditions for resident involvement in place branding, and that marketing

and organizations have to make their objectives for resident involvement clear and communicate this to the collaboration forums.

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1. Introducing the thesis

Cities all over the world compete strongly with each other for attracting tourists, investors and residents, and therefore marketers on local, regional and national levels increasingly focus on establishing the city as a brand using techniques normally associated with product brands (Beckmann & Zenker, 2013). A city's brand is considered to be an important asset for urban development and an effective tool for cities to distinguish themselves, improve their positioning and thereby gain market share. Thus cities use different kinds of approaches including striking logos and catchy slogans in order to assert their individuality and shape a specifically created place identity promoting themselves to audiences such as visitors, residents and investors (Ashworth & Kavaratzis, 2009).

Facing increased competition is not the only motive for using the branding approach among place marketers. A branding strategy often has the purpose to reverse a tainted and inappropriate image to a more sophisticated one focusing on desirable aspects of the city and targeting the type of visitors, residents and investors they want to attract (Kavaratzis, 2008). A place-brand cannot be constructed and controlled in the same way as a product brand since places are far more intangible and uncontrollable than products, and most places have a lot of important influencers including different stakeholders such as public authorities, private companies and investors. Furthermore the local population is a central and integrated part of a place and thus an important stakeholder when it comes to place branding. Local residents constitute a diverse group with many different opinions and preferences, and they can be difficult to control in order to create a common profile in relation to branding of the place. Local residents indeed make a difference when it comes to the sense of a place and the atmosphere of a city also when it is about the city as a tourist destination, and local residents may as such be considered as influential city marketers. Residents are target groups of place marketing itself and therefore the main audience of several marketing initiatives. Besides residents can be considered as an integrated part of creating the place brand given that their characteristics, behavior and reputation could make a city more attractive to visitors, new residents and investors, thus the local residents could function as ambassadors for the city (Braun, Kavaratzis & Zenker, 2013).

Amsterdam, a city with a long tradition as a destination for culture, innovation and tourism, is an example of a city that has seen its position as a cultural centre, attractive for national and

international visitors, threatened by increasing competition from other European cities. This led to a desire to improve the city's attractiveness to local and international audiences and re-create the city's image by representing more desirable aspects of the city compared to the image of Amsterdam as a city with an inappropriate image often associated with the liberal attitude towards soft drugs and prostitution. Furthermore Amsterdam had over recent years too many brand carriers without any continuity in the brand management process and with no agreement on brand usage and uniformity (Kavaratzis & Ashworth, 2006). This problem combined with the desire to improve Amsterdam's attractiveness, redefine what Amsterdam stands for in people's minds and strengthen the brand thus resulted in a new branding campaign launched in 2004. 'Creativity', 'innovation' and 'spirit of commerce' became Amsterdam's three core values, and the brand was positioned under the slogan 'I amsterdam' (Amsterdam Marketing, 2015). It's now more than 10 years since the launching of the campaign, and the DMO, Amsterdam Marketing, which is the city marketing organization of the Amsterdam Metropolitan Area, still use the same core values, and the brand is still positioned in the market under the shared motto 'I amsterdam' which, according to Amsterdam Marketing, is presented as *"[...] a slogan, a statement of inclusion [...] I amsterdam is the city's and its residents' collective catch phrase"* (Amsterdam Marketing, 2015. I amsterdam letters). Furthermore it is highlighted that the slogan 'I amsterdam' intends to reflect the diversity, cohesiveness and individuality of all Amsterdammers.

Amsterdam Marketing had a desire to change the city's image in order to redefine what Amsterdam stands for in people's minds. Thus, they focus on branding the city in relation to the core values, 'reativity', 'innovation' and 'spirit of commerce' under the slogan 'I amsterdam'. To judge from Amsterdam Marketing's stated objectives, as mentioned above, one could imagine that the slogan 'I amsterdam' has been developed and the objectives articulated and expressed having in mind the local residents as an important parameter in the brand creation and communication.

As Inch (2011) points out, *"the effectiveness of city brands depends on the support and commitment of local constituents - residents, local business operators and community groups"* (p. 12). Local residents might feel that they 'are' Amsterdam. As residents they are an integrated part of the location, and they contribute to create the atmosphere of the place. At the same time, by means of the slogan 'I amsterdam' they serve to create and communicate Amsterdam as a brand. But how do the residents perceive this? How is their reaction to the

marketing efforts of the city marketing organizations, and what kind of means and management initiatives does Amsterdam Marketing make use of in order to involve the residents in branding of the city?

This thesis accepts the premise that brand meanings are socially constructed and culturally dependent. Thus, when making a destination branding strategy it is important to recognize the cultural characteristics of the place and thereby understand the people who live there (Campolo, Aitken, Thyne & Gnoth, 2014). Using empirical material from the city of Amsterdam and considering the issues discussed above, it is the aim of this thesis to provide perspectives on the roles of residents in place branding and the derived implications and challenges for place brand management. According to Braun, Kavaratzis & Zenker (2013) little theoretical or empirical evidence has been published on the role of residents in place branding. Thus, from this analysis and discussion it is the aim of this thesis to contribute to research on this topic.

As mentioned above local residents play a multitude of roles within the creation of place brands, however, as argued by Merrilees, Miller & Herington (2009), residents' perceptions and expectations of the place brand often differ from those of the place brand management. Thus, a big challenge for place brand marketers in relation to creating a sustainable place brand is the role of residents as citizens, since there is a risk that they undermine the whole place branding effort.

As the first element, the aim of this thesis is therefore to examine what kind of management initiatives Amsterdam Marketing make use of in order to stimulate genuine participation of the residents in the various stages of the place branding process, and how the residents' roles in place branding are translated into practice.

In addition, I am also going to examine whether Amsterdam Marketing's promotional material reflect the organization's core values 'creativity', 'innovation' and 'sprit of commerce'. To elucidate this, a discourse analysis will be made based on the magazine A-mag which is Amsterdam's city promotion magazine, published especially for international visitors and residents by Amsterdam Marketing, and a promotional video, 'I amsterdam - a city for all', also made by Amsterdam Marketing. The analysis focuses on Amsterdam Marketing's use of the place brand core values and the 'being an Amsterdam resident'.

As the next element, the local residents' perceptions and expectations of the place brand will be investigated in order to uncover whether the initiatives, efforts and representations of

Amsterdam Marketing is anchored in the way in which the residents perceive the city and its inhabitants. Thus, I am going to analyze how local residents relate to, and how far they are in line with, Amsterdam Marketing's city branding objectives as regards Amsterdam identity, core values, slogan and tourism. Likewise, it will be elucidated how the local residents relate to become involved in the city branding process.

A review of relevant literature and contemporary academic articles within place branding theory, focusing on theoretical aspects related to city brand perception, resident-city identification and the relationship between place brand and place identity, will reveal the conceptual focus of this study and establish the main part of the theoretical framework.

Besides, discourse analysis is used as a tool in order to analyze how the local residents are represented in the above mentioned promotional material about Amsterdam in order to uncover the discourses that are generated in the material, and in order to uncover which forms of subject positions are discursively constructed within this context. Thus theory about Foucault's approach to the notion of 'subject' will be a part of the theoretical framework.

1.1 Research questions

Following a qualitative approach, based on an expert interview with a representative from Amsterdam Marketing as well as interviews with local residents from Amsterdam, the aim of this thesis is to answer the following research questions:

- Which initiatives does Amsterdam Marketing make use of in order to involve the local residents in branding the city of Amsterdam, and how are the residents' roles in relation to place branding translated into practice?
- Does Amsterdam Marketing's promotional material reflect the organization's core values 'Creativity', 'Innovation' and 'Spirit of commerce', and how are the local residents represented?
- What are the residents' attitudes to involvement of residents in the branding process, and are Amsterdam Marketing's city branding objectives in relation to 'core values', 'Amsterdam identity', 'tourism' and 'slogan' in line with the way local residents look at their city?

2. Theoretical framework

This thesis is about place branding, specifically focusing on city branding, and takes point of departure in aspects related to the roles that local residents play in city branding and the derived implications and challenges for place brand management. The first part of the theoretical framework contains a literature review of relevant literature and contemporary academic articles within place marketing in order to obtain an understanding of the historical path and development of place branding as a research field. Subsequently focus will be directed to the theory of place branding which constitutes the theoretical framework in relation to the research questions for this study.

Besides discourse analysis is an element in this study, and the theoretical framework thus includes aspects from theory on discourse analysis.

2.1 Literature review

In the following I will present a literature review starting with considerations of the definition of place branding and city branding followed by an examination of the historical path of place branding as a research field. Subsequently the trends in place branding theory and the linkages to corporate branding will be examined, and finally I will discuss the result of the literature review seen in relation to the conceptual and theoretical perspective on place branding.

2.1.1 Defining place branding

The general theme for this thesis is place branding more specifically branding of a city, and before I proceed with answering the research questions I have to find out how place branding is defined within the research field on this topic, to what extent one can talk about branding when it comes to a place and what kind of research tradition to be associated with this topic.

Place branding is a multi- and cross disciplinary field and can in its essence be considered as *"the application of marketing to a special sort of product, namely places"* (Ashworth & Kavaratzis, 2010, p. 8). Place branding has its origin in the literature on place promotion and the link to the marketing perspective has mainly been in relation to tourism in the sense of marketing destinations for visitors (Hankinson, 2010).

Various attempts have been made to define place branding, and according to Ashworth & Kavaratzis (2010) there seems to be no general agreement on how place branding should be

understood, and how place branding differs from place marketing and promotion. This means that the terms are often used interchangeably with a lack of precision in terminology.

According to Lucarelli & Broström (2013) place branding is commonly understood as *"the general phenomenon of marketing, branding, promoting and regeneration of a particular city, region and/or location"*(p. 65), but even though this definition has been applied in different studies there seems to be a disagreement on the definition of the concept.

Ashworth (2009) argues that place branding is *"the idea of discovering or creating some uniqueness which differentiates one place from others in order to gain a competitive value"* (p. 9).

Further variability in terms of definition has been made by Braun & Zenker (2010) who provide one of the most comprehensive definitions adapted from corporate branding and they define a place brand as

"A network of associations in the consumers' mind based on the visual, verbal, and behavioural expression of a place, which is embodied through the aims, communication, values, and the general culture of the place's stakeholders and the overall place design" (ibid., p. 5).

Essential for this definition is the focus on perception rather than on place physics seen in the way that the definition indicates that the brand is formed in people's mind (Kavaratzis & Hatch 2013). The definition by Braun and Zenker (2010) will be adopted for this study according to its relevance for the issues analyzed and discussed related to residents' perception of the city and place brand and the challenges and implications for place brand management when branding a city.

2.1.2 From place marketing to place branding

Just as there is no clear definition of the term place branding, the distinction between place marketing and place branding is not quite clear (Kavaratzis & Hatch, 2013). Some scholars, e.g. Braun (2008), considers place branding to be a kind of marketing tool, while other scholars, e.g. Kavaratzis (2004) and Hankinson (2010), consider place branding to be the strategic way for marketing. Lucarelli & Berg (2011) attempted to summarize the differences from the literature in the way that the marketing approach mainly deals with the processes and techniques of promoting and selling places as products, whereas the branding approach

”regards the purposeful symbolic embodiment of information about a place in order to create associations and expectations around it” (as cited in Lucarelli & Brorström, 2013 p. 66).

Commercial producers have long seen the advantage of branding their products in order to make them appear distinctively different from those of their competitors (Ashworth, 2009). Likewise the increasing competition among cities to attract investors, tourists and new citizens leads to a need for a city to stand out from other cities. This might lead to a need for a city to redefine itself, and place marketers become eager to establish the place as a brand. According to Kavaratzis (2004) this focus on image creation for places and cities has been a determining factor in the move towards place branding which will be discussed in the following paragraph.

2.1.3 The development and historical path of place marketing and place branding as a research field

The need for places to differentiate themselves from each other in order to assert distinctive characteristics and individuality by shaping a specifically designed identity targeting the identified markets can be traced far back in history (Kavaratzis & Ashworth, 2008). Thus place marketing as a research field can be traced a long way back frequently appearing in the context of literature about urban policy. However, the term branding has only been used around the last twenty years to describe the process which was earlier more commonly described with terms like *”place selling”* and *”place promotion”* (Hankinson, 2010, p. 18).

Kavaratzis (2007) describes the development of place marketing with specific focus on city marketing in the context of three main historical episodes and accesses its current state suggesting the movement into a fourth episode which centers on the application of city branding.

In the first stage, among others represented by Bailey (1989) and Ashworth and Voogd (1990), focus was on promotional activities with the aim of selling the city and its attraction in order to attract companies, investors and residents but only with little differentiation in specific urban function such as tourism and recreational activities. The second stage, among others represented by Berg & Braun (1999), Ashworth (2001) and Kavaratzis (2004), was a step towards the articulation of a city marketing–mix which next to the promotional activities also aimed to deal with product development. At the same time there was a realization of the significance of the image of a place as an important factor for investors, residents and visitors. This realization of the importance of image creation seen in relation to targeted marketing activities contributes to form the concept of place branding and city branding and can

according to Kavaratzis (2007) be considered as the third stage of the place-and city marketing development.

Trends in the literature

As evident from the above, the focus in the research and debate on place marketing has shifted into the direction of place branding, and the place branding research domain has been developed and composed of studies deriving from manifold disciplines, e.g. marketing, geography, urban studies and tourism, and makes use of different methods, conceptual tools and empirical explanations (Lucarelli, A & Brorström, 2013).

The antecedents of the current place branding research domain can be traced back to different academic works. Among these are Lynch (1960) dealing with the image of the city, Kotler & Levy (1966) discussing the concept of marketing, Pearce (1977) making a psychological research of tourist behavior and perception of city environments, and Proshansky (1978) who argues that it is important to conceptualize place-identity as a specific component of each individual's self-identity. From those studies the debate on place branding has been further developed, however, it was not until the early nineties that place branding made its name and became an important research domain. Among others, Ashworth & Voogd (1988) adopting a planning approach, Kotler, Heider & Irvine (1993) adopting a marketing management approach, and Hall & Hubbard, (1996) adopting a governance and policy approach (Lucarelli & Brorström, 2013).

After having reviewed literature on place branding, I am able to state that the discussion starting from the early nineties seems to follow certain trends. One of the distinct trends attracting attention from as well academics as marketing managers has been on nation branding (Kavaratzis, 2007). An example to mention here is Anholt (2002) who explains how the application of marketing and branding techniques to countries can be a strategy to achieve cultural and economic development. Furthermore Dinnie (2010) demonstrates why nations are embracing the principles of brand management. It is explained how brand management techniques can be applied to nations, and topics related to brand identity, brand image, brand positioning and brand equity are discussed from a range of academics and practitioners points of view.

Recently some scholars developing place branding frameworks put focus on the determining role that stakeholders play in place branding (Kavaratzis, 2012). This approach is e.g.

represented by Aitken & Campelo (2011) who suggest an approach based on the paradigm of co-creation as being essential when developing a place brand.

Other scholars, who take the conceptual approach based on the importance of stakeholders, are Kavaratzis & Hatch (2013) who suggest the relationship between place brand and place identity and understand place identity to be constructed through a dialogue between stakeholders. The linkage between place brand and place identity and the approach to destination branding emphasizing the importance of understanding the sense of a place and considering the local population as a key player in the branding strategy will be further discussed in paragraph 2.2.2. It should be noted here that theory on place-identity is relevant to place brand management in relation to their approach to the process of branding places. However, theory on place-identity, is not included in theoretical framework since this subject is not directly a part of the research questions for this thesis.

Destination branding - the tourism perspective

Another distinct trend has been the discussion on destination branding where a larger amount of publications have dealt with the issue of destination branding treating places as brands for their benefit to tourism development. Ashworth & Kavaratzis (2009) argue that the marketing literature related to tourism is dominated by a perceptual perspective of branding as well as the focus on image associations has been a recurrent feature in literature. Among other scholars Echtner and Ritchie (1993) provide a conceptual model of the components of a destination image. Another example to be mentioned here is Hudson & Ritchie (2009) who discuss brand positioning and rebranding based on the destination experiences rather than the physical attributes of the destination.

When it comes to the theoretical development of this field Hankinson is among the leading researchers. In 2004 Hankinson provides a refined framework for understanding cities as brands, focusing on cities as tourism destinations, and in another article from 2004 he develops a conceptual model of the place brand reflecting the reality faced by place marketers, and with that in mind he argues for a relationship approach based around a network of partnerships. Some years later (Hankinson, 2009) establishes a theoretic foundation for destination brand management.

For several years there has been a tendency among destination marketing organizations to develop a destination brand with a focused and clear image in order to make their destination standing out from the crowd. This tendency has recently been challenged by Ren & Blichfeldt

(2011) who, based on a research in Zakopane, discuss the use and consequences for a multiple approach to destination branding.

Another approach in the latest research within destination branding is represented by Campelo, Aitken, Thyne & Gnoth (2014). Their research is based on the mindset that brand meanings are socially constructed and culturally dependent, and in that perspective they make a model meant for destination brand management arguing that a destination branding strategy should take approach "by understanding what constitutes sense of a place as experienced by local residents" (ibid., p. 154), and they underline the importance of positioning and integration of the residents' voices when it comes to creation of destination brands. In paragraph 2.2.2 further elaboration of the approach by Campelo et al (2014) will be carried out.

From product to places and the link to corporate branding

In recent years there has been a trend in the theoretic development of place branding to implement the concept of corporate branding and specific methodologies developed in this field as a method for place branding. Corporate branding draws on the traditions of product branding in the sense that it shares the same objective of creating differentiation and preference (Ashworth & Kavaratzis, 2009). However as summarized by Hatch & Schultz (2003) product brands and corporate brands are fundamentally different in scope and management, time horizon and in relation to the multi-stakeholder orientation.

When looking at place branding, it may be fundamentally different from product branding in terms of e.g. complexity and intangibility. However, there are several similarities between place branding and corporate branding. Both need a long term development, deal with multiple identities, address multiple groups of stakeholders and have a high level of intangibility and complexity (Kavaratzis & Ashworth, 2008, p. 158). Thus, a branding philosophy building on principles from corporate branding might be useful for the management of cities taking into consideration the specific characteristics and demands of cities.

An approach with relation to corporate branding can be found by Hankinson (2007) who presents a framework including five guiding principles based on corporate branding theories. Hankinson (2007) argues that corporate brands share similarities with place brands and suggest that literature on corporate branding can contribute to create and develop efficient destination branding which depends on (1) a strong, visionary leadership, (2) a brand-oriented organizational culture, (3) departmental coordination and process alignment, (4) consistent communications across a wide range of stakeholders and (5) strong, compatible partnerships.

Hankinson's framework is meant for branding tourism destination, but parts of the framework, especially the elements related to coordination and communication with multiple stakeholders as well as the call for strong, compatible partnerships, might be of importance for place and city branding in general.

2.1.4 The conceptual foundation

In an analysis of academic articles dealing with place branding in the period 1988 -2009 within journals from academic disciplines of urban studies, tourism, geography and marketing, Lucarelli & Berg (2011, p. 18) identified three not mutually exclusive major perspectives in city branding studies, namely, (1) an approach to "*branding as production*" focusing on the creation and managing of the branding process, (2) an approach to "*branding as appropriation*" focusing on the use and consumption of the brand, and (3) a critical approach to branding examining the effects of place branding as being positive or negative factors for the economic, social and cultural environment.

In a later article Lucarelli & Broström (2013) attempted to offer a more holistic approach to understanding the nature of place branding research adopting a model by Burrell & Morgan (1979). This is a model consisting of four paradigms, "*radical humanism, radical structuralism, interpretive and functionalism*" Lucarelli & Broström (2013, p 71), that categorizes topics based on different ways of understanding the society. Applying the model of Burrell & Morgan (1979) to place branding theory, Lucarelli & Broström (2013, p 73) divide the research domain into six perspectives. These perspectives are the critical structuralist perspective, the radical humanist perspective, the production perspective, the co-production perspective, the consumer oriented perspective and the appropriation perspective.

Lucarelli & Broström (2013) conclude that the literature related to place branding is heavily dominated by studies adopting an objectivist approach in terms of productive, co-productive, consumer-oriented but also critical structuralist perspective. Among studies belonging to the co-production and production perspective, Bramwell & Rawding (1996), Van den Berg & Braun (1999), Hankinson (2004), Ashworth & Kavaratzis (2009) and Kavaratzis (2009) should be mentioned. Studies belonging to the production perspective focus on management and governance within place branding. They are interested in the mechanism related not only to the creation of place brands and activities but also in the related process (Lucarelli & Broström, 2013, p. 74).

The consumer-oriented perspective is among others represented by studies from Insch & Florek (2008), Merrillees et al. (2009) and Zenker (2009). These studies mainly focus on how different actors conceptualize and understand the place branding process, and how attitudes and perceptions among actors are inherent factors in place branding policy and process (Lucarelli & Broström, 2013). Another approach to be mentioned refers to studies belonging to the critical structuralist perspective which conceptualizes place branding as a sociologically, politically and geographically inspired phenomenon, e.g. Gibson (2005) could be mentioned (Lucarelli & Broström, 2013). Finally, those studies which approach place branding from a subjectivist point of view should be mentioned. These studies conceptualize place branding as being socially constructed and culturally dependent and are among others represented by Aitken & Campelo (2011).

2.1.5 Reflections on place branding theory

In its origin, branding theory is commercial and product-oriented which means that it primarily relates to market economy conditions, and therefore not necessarily addresses the derived effects on non-commercial issues such as infrastructure, environment and subjective citizen experience. Translocation of product brand theory, born in a marketing universe, to place branding, which addresses a more complex societal perspective, is not straightforward. Success criteria for product branding is within the company in relation to product and marketing, whereas success criteria for place branding, among other things, is the satisfaction of different stakeholders with often conflicting interests.

City branding can affect the development of the city. If the branding is successful, the kind of people you are targeting will be attracted, as regards tourists, new residents and investors, which can affect the pattern of settlements and professions as well as the environment of the city in an economically positive direction. At the same time, however, it might also lead to price increases and gentrification, and in this way branding may contribute to destroying the diversity of a city.

When using a theory like branding, originating in managerial economics and marketing, in a more socioeconomic universe it is important to adjust the theory regarding differences in objectives, derived effects and success criteria, and at the same time take into account the complexity of place branding as a result of the complex structure of stakeholders.

The review of literature on the development and management of place branding encompasses a variety of approaches. As far as I was able to clarify this matter in my literature research, many studies have been particularly attentive in exploring place branding focusing on studying the governance, creation and management of place brands and place branding activities, whereas fewer studies have been researching usage and consumption of different place branding policies and the role of stakeholders and their participation in creation the place brand. Besides, a perspective focusing on the material aspect and the derived, and sometimes conflictual impacts of place branding, has not yet been addressed to any great extent in place branding theory.

2.2 Branding the city

Branding of cities has often been associated with creation of a new logo and a new slogan and in some cases advertising campaigns related to the visual elements. However branding is not limited to promotional activities and encompasses other fields of activities and intervention and according to Kavaratzis (2009) need to be thought of as *"a complete and continuous process interlinked with all marketing efforts"* (p. 27).

2.2.1 Place brand management – challenges, implications and approaches

As mentioned above one of the cornerstones in marketing is consumer orientation. This means that it is an important issue for place marketers to be aware of the way in which the city's residents encounter the city they live in (Kavaratzis, 2005). The consumer oriented approach applies a common understanding and agreement of the relevant terms and goals among the relevant interested parties, even though it might be a difficult task to achieve a participation and cooperation among stakeholders.

A recent trend, initially developed within corporate branding being of particular interest in relation to the above mentioned issues, is the concept of participatory marketing and branding. This participatory approach highlights the significance of internal audiences and discusses the branding process as a dialogue between stakeholders as a contrast to only considering the process as being what marketers do to consumers (Kavaratzis & Hatch, 2013, p. 72).

The roles of residents

Residents' attitude and attachment to the city where they live might influence the perception of tourists and other visitors, thus residents should be critical participants in the co-creation of a

credible and enduring city brand (Insch, 2011, p. 8). However, as pointed out by Insch (2011), residents are often neglected in the process of building city brands.

One of the most challenging aspects for place marketers, when trying to integrate residents in place branding, is the fact that local residents constitute an inhomogeneous and diverse group of people with different attitudes, preferences and opinions. Thus, it is an important task for place brand management to get acquainted with the different roles of residents before taking steps to involve residents in place branding. Braun, Kavaratzis & Zenker (2013, p. 20) analyze the multifaceted role of residents in place branding and identify three prominent roles based on the communication model developed by Kavaratzis (2004), namely:

1) *Residents as integrated part of a place brand* which is a role most often shaped by the residents themselves seen in relation to their attitude, behavior and interaction among each other and towards others. 2) *Residents as ambassadors for their place brand* which is a role to a large extent related to brand communication. 3) *Residents as citizens* which according to Braun et al. (2013), is the most neglected role in place branding theory and among practitioners. This role has to do with the residents' attitude and engagement in relation to governmental processes and political decisions, and plays an important role in cases where place branding is combined with place management and development.

Residents' participation – reasons and concepts

Co-creation of a place brand is a challenging task for place marketers. In this context Kavaratzis (2012) identifies three reasons for the importance of stakeholder participation. The first reason is that place branding is public and political (ibid., p. 12) and can be considered as a public management activity among other things with the purpose of strengthening the sense of belonging to a city. In this context he argues that the political nature of place branding is connected to the discussion about "*power struggles*" that stakeholders including residents actually engage in (ibid., p.13), e.g. seen in a tourism context where conflicting interests might be at stake when it comes to initiatives and actions from the destination management organization and in some cases also seen in relation to governmental decisions.

As a second reason in favor of increased stakeholder participation in place branding Kavaratzis (2012) mentions the turn towards a participatory branding process in general as a contradiction to the traditional view related to the marketers to consumer concept.

Finally, the third reason has to do with the increased influence from digital and online technologies which to a large extent has changed the way in which the meaning of place brands is negotiated.

In relation to the above mentioned point of view about stakeholder participation in place branding, Braun et al., (2013) mention two concepts developed within the participatory place branding approach particularly relevant for the discussion of the role of residents. The first concept is related to the communicative part of place branding and is among others defined by Hatch & Schulz (2010) who points out that *”brands are not formed through traditional communications, but are co-created by a multitude of people who encounter and appropriate them”* (as cited in Braun et al., 2013, p. 24). This statement indicates that brand communication should not stand alone when it comes to the process of co-creation but advocates for greater involvement of stakeholders in the processes related to the creation and development of a place brand.

2.2.2 The link between the place brand and place identity

In order to cope with the positioning in a competitive market, a place need to differentiate itself through a brand identity in a manner in line with the objectives of the place if it wants to be perceived in the minds of customers as a place with qualities superior to the competitors.

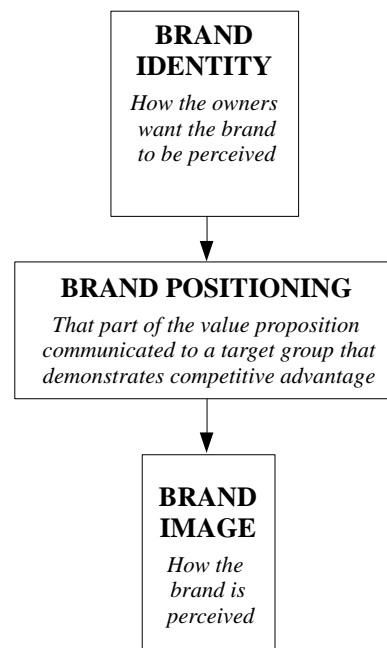


Figure1. The components of the brand (based on Kavartzis & Ashworth, 2005, p. 508)

Kavaratzis & Ashworth (2005) consider branding to be a two-way communication process summarized in Figure 1 showing the relationship between brand identity, brand positioning and brand image which incorporates brand associations and feelings as well as perceptions of quality and perceived reality by the consumers.

In contradiction to the dominant approach to place identity stating that identity is 'how we see ourselves', the conceptualization of place branding offered by Kavaratzis & Hatch (2013) is based on the importance of stakeholder involvement and takes a more dynamic approach. Kavaratzis & Hatch (2013) introduce an identity-based approach towards place branding theory based on the relationship between the place brand and place identity and apply for a view on place branding focusing on the interaction between place culture, image and place identity.

This approach to place branding is rooted in organizational identity and is based on a model developed by Hatch & Schultz, as shown in Figure 2. The model describes identity as a dynamic process consisting of four sub-processes simultaneously acting as an interplay between the elements of culture, identity and image. Thus, Hatch & Schultz define identity as *”an ongoing conversation between culture and image/images that implicates interplay between the sub-processes”* (as cited in Kavaratzis & Hatch, 2013, p. 78).

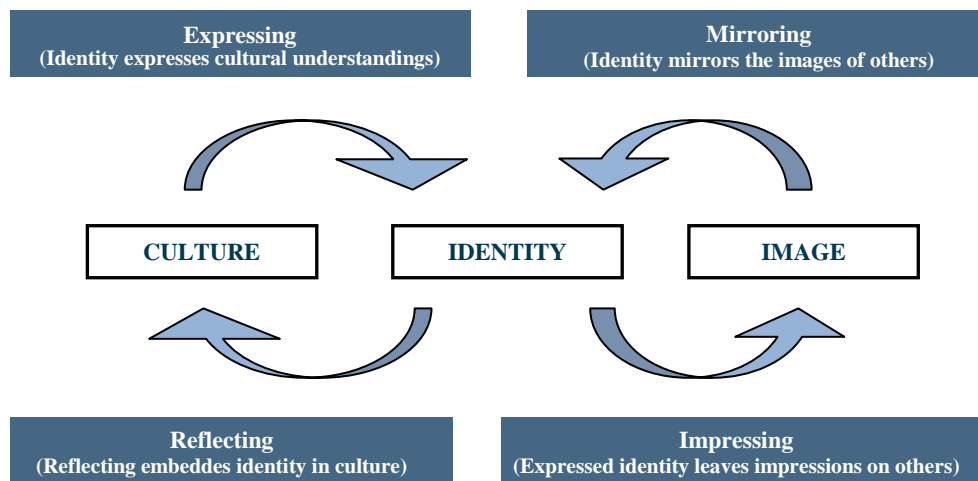


Figure 2. The dynamics of organizational identity (based on Hatch & Schultz, 2002 as cited in Kavaratzis & Hatch, 2013, p. 77).

For Hatch and Schultz, *”identity is actually the interaction of internal and external views”* (as cited in Kavaratzis & Hatch, 2013, p. 77) in contradiction to the common view of identity as being internal (ibid.). Hatch & Schultz explain culture as *”the context of internal definitions of*

identity” (as cited in Kavaratzis & Hatch, 2013, p. 77) while image constitutes the external definitions of identity. Thus the process of identity is formed from the way these two definitions influence each other (ibid., 2013, p. 77).

Similar to this view on identity as arising from interactions between culture and image can be found by Aitken & Campelo (2011) who suggest an approach based on the paradigm of co-creation to developing a place brand and present a conceptual model that identifies the foundational features of ownership in relation to a place brand. The conceptual model, as shown in Figure 3, is based on the four elements rights, roles, responsibilities and relationship which, according to Aitken & Campelo (2011, p. 927), encapsulate the experience of a place. This means that the conceptual model is based on communal practices of places being re- and co-created through community engagement, explained by Cova, Pace & Park as being *”the process of collective value creation in brand communities”* structured into four categories: *”(1) social networking, (2) impression management, (3) community management, and (4) brand use”* (as cited in Aitken & Campelo, 2011, p. 925).

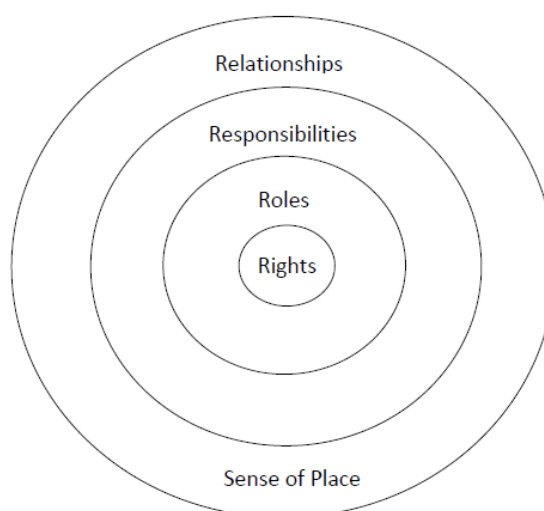


Figure 3. The four Rs of place branding (based on Aitken & Campelo, 2011, p. 926).

Aitken & Campelo (2011) draw parallels between the collective value creation and place branding given that both are created as *”open-ended series of interactions”* (p. 926).

In this context Aitken & Campelo (2011) suggest to re-establish the understanding of brand image as *”a shared reality, dynamically constructed through social interaction”* (p. 915). The scope of brand image is extended to not only consider stakeholders that would influence the

brand with different perspectives, but also to consider how the interaction of the different perspectives would generate new brand meanings (ibid., 2011, p. 915).

A dynamic approach to place identity is likewise proposed by Campolo et al. (2014) who argue for the need to understand what constitutes the sense of a place and for the need to incorporate this as a prominent element in the branding strategy. Thus, they emphasize the importance of positioning the local residents as central stakeholders in relation to the branding strategy in order to develop an effective destination brand.

Campolo et al. (2014, p. 155) define the sense of a place as *”constructed from particular interactions and mutual articulations of social experiences embedded within subjective and emotional attachments”* (p. 155). Thus, their understanding and definition takes into account the place atmosphere as a kind of spirit of the place and *”relates it to its representation and expression as habitus”* (ibid., p. 155). In other words, this means that the aspects are related to feelings and emotions and that human behavior and ways of doing, acting and thinking should be taken into account in order to understand the sense of a place. Using this way of understanding, Campolo et al. (2014) argue that the sense of a place can be considered as *”a combination of social constructions interacting with physical settings”* (p. 156), that is to say a combination of tangible elements such as geographic locations and the less tangible elements in terms of social interactions.

When one relates place branding to this approach to identity, as illustrated in Figure 2, the focal point is that place branding has to be understood in the way that brands are built out of identity, and that identity emerges in the dialogue and debate among stakeholders under facilitation by place brand managers with the purpose of defining the sense of a place and in order to create and continuously develop the place brand. To what extent branding in the way it is approached by Amsterdam Marketing fit within this concept will be discussed in paragraph 4.1.2.

2.3 Residents and the brand

As discussed above the positioning of a brand has to be grounded in the perceptions of the target audience in order to achieve a successful place branding, thus one important issue that needs to be addressed is the reaction of a place's own residents to the marketing efforts and messages sent by the place marketers. Zenker & Petersen (2010) hypothesize *”that a strong residents-city identification results from identity fit between the city prototype and the self-concept of the resident”* (p. 1). Research has shown that target groups differ strongly in their

wants, needs and perceptions regarding a city, which often causes significant challenges for place marketers when trying to achieve a match between the place brand and the diverse perceptions and demands from the target audience (Zenker, 2011). Thus, the question of how to increase residents' identification with a place is decisive for place brand management (Zenker & Petersen, 2010).

City brand perception and identification

The definition of a place brand adopted for this study is made by Braun & Zenker (2010) as explained in paragraph 2.1.1. In this definition it is highlighted that a brand might consist of a multitude of not always aligned associations, and the focus is on perception of the communicated expressions in the minds of the audience rather than on place physics, as shown in Figure 4.



Figure 4. The concept of place brand perception (based on Braun & Zenker, 2010, p. 5).

The model adopts the definition of a corporate brand defined as *“the visual, verbal and behavioural expression of an organisation's unique business model, which takes place through the company's mission, core values, beliefs communication, culture and overall design”* (ibid, p. 5). This approach is not limited to a corporate brand but could also be applied to a place brand. However it is a challenge for place brand management to deal with the complexity of multiple target groups and communicate with the audiences in a way *“that is relevant, consistent and coherent”* (Insch, 2011, p. 11), and the model does not directly account for the fact that brand perception, needs and demands might differ strongly from one target group to another (Braun & Zenker, p. 4).

2.4 The conceptual approach and place branding theory applied to this study

When referring to the discussion about the conceptual foundation in place branding by Lucarelli & Brostöm (2013), as explained in 2.1.4, this study is based on theories taking a production- and consumer-oriented approach. In this context Braun & Zenker (2010) and Zenker & Petersen (2010) should be mentioned, since they are applied to the part of the study concerning local residents' attitudes to some of Amsterdam Marketing' city branding objectives and their attitudes to involvement of residents in the branding process. Furthermore, Kavaratzis (2012) and Braun, Kavaratzis & Zenker (2013) should be mentioned in this context.

Besides, theories belonging to the interpretative paradigm are applied. Campelo et al. (2014), who argue that places are continuously constructed through social and political processes that assign brand meanings and which contribute to influence how people perceive and value the location, should be mentioned together with Aitken & Campelo (2011).

In this context also Kavaratzis & Hatch (2013), who take an identity-based approach to place branding, should be mentioned. These theories, together with Kavaratzis (2012) and Braun, Kavaratzis & Zenker (2013), constitute the theoretical framework for the part of the analysis where focus is on the managerial part of the place branding process in order to examine what kind of initiatives the DMO Amsterdam Marketing makes use of in order to involve the local residents in city branding.

In spite of differences in the conceptual approach of the above mentioned theories, there are significant similarities in their perspectives. They all have a clear focus on the significance of the local residents for place branding which make the theories relevant in the light of the topics for this thesis.

2.5 Discourse analysis as a tool

Discourse analysis is an element in this study and consequently a part of the theoretical framework. Discourse analysis is mainly used as a tool in order to analyze how the local residents are represented in selected marketing promotional material about Amsterdam.

2.5.1 Discourse analysis and tourism research

Several researchers in the field of tourism studies are using discourse analysis as a means of analyzing various forms of qualitative data. According to Hannam & Knox (2005, p. 26), “*discourse itself is a nebulous term, attracting multiple meanings and understandings*” and can be seen as a way of structuring areas of knowledge and social practice often used when talking about a contested discourse in tourism research. Hannam & Knox (2005) consider discourse analysis to be a useful tool in the development of a critical and reflective research perspective for tourism studies and argue that utilizing discourse analysis should contribute to a more nuanced reading of the data, e.g. in terms of textual or visual materials. However, Hannam & Knox (2005) also emphasize that the discourses within which the researcher operate “*largely determine what we enable ourselves to know and what we look for as tourism researchers has a preconditioning effect on the outcomes of our investigations*” (as cited in Tribe, 2005, p. 6). These statements are relevant to keep in mind when it comes to analysis and discussion of e.g. promotional material created and published by destination management organizations or similar organizations related to the tourism field. Hannam & Knox (2010) argue that some forms of discourse analysis are particularly valuable for pulling out the nature and operation of competing forms of power in the representation of people, practices and places. An example to be mentioned is Carina Ren (2009) who made an investigation about contested discourses and practices in tourism development taking approach in Zakopane as an example of a place with multiple and often conflicting discourses and practices connected with tourism development in the local context of the tourist destination.

Other scholars applying a discursive approach are Dixon & Durrheim (2000) who provide a critical evaluation of research on place-identity, and the authors identify several limitations with existing work on place-identity drawing on developments in discursive approaches to social psychology. Among other things, they highlight the lack of focus on the issue related to place-identity constructions as being deployed within everyday discourse used to accomplish discursive actions including the justification of certain kinds of person-in-place relations (ibid., p. 28). Dixon & Durkheim (2000) point out that discursive psychologists like Edwards and Potter (1992) consider constructions of a place as being oriented towards a range of social actions related to people's behavior with words, and they speak of the “*grounds of identity*” in a double sense, namely, “*as a sense of belonging to places*” and “*as a rhetorical warrant*

through which particular social practices and relations are legitimated” (Dixon & Durkheim, 2000, p. 33).

Furthermore an example of application of discourse analysis in a tourism context is provided by Pritchard & Morgan (2000) who attempt to contribute to the development of a critical analysis of tourism representations through an investigation of destination branding strategies. They highlight the need to pay attention to the complexities of tourism marketing and the power relationships which underpin these in order to be able to recognize the construction of potential new power relations that might emerge. In this context, they point out that space and place are increasingly being recognized as socio-cultural constructions rather than simply as physical locations and argue that the nature of the representations used in marketing campaigns can be considered as *”constructed expressions of destinations’ cultural and political identities”* (ibid., p. 177). Thus, they do not simply reflect destination marketers’ responses to the environment. Pritchard & Morgan took approach in Wales in their research of the relationship between discourse, tourism representation and destination marketing, but the same approach could be relevant when analyzing representations of other destinations.

Above, a few examples of the application of discourse analysis within tourism research focusing on culture, place-identity and power relations have been highlighted. In the following, focus will be directed to Foucault’s approach to discourse and subject.

2.5.2 Foucault – discourse, subject and positions

Originally the term discourse has been used as a concept in linguistics. However, Foucault studied not language, but discourse as a system of representation and gave the term discourse a different meaning as being *”a group of statements which provide a language for talking about – a way of representing the knowledge about – a particular topic at a particular historical moment”* (as cited in Hall, 2001, p. 72).

The critics of Foucault has criticized him for having made the allegation that nothing exists outside the discourse. However Foucault argues that *”nothing has any meaning outside of the discourse”* (as cited in Hall, 2001, p. 73), and Foucault points out that since it is only possible to have knowledge of things if they have a meaning, it leads to the fact that it is not the thing in itself but discourse which produces knowledge (as cited in Hall, 2001, p. 73). The idea that things and acts exist, but only make sense and become objects of knowledge inside the

discourse is, according to Hall (1997, p. 73), the core of the constructionist theory of meaning and representation.

Foucault was concerned with the relationship between discourse, knowledge and power (Burr, 2003). However, Foucault points out that the central element in his work has not been to analyze the phenomena of power, and Foucault (1982) writes: “*My objective, instead, has been to create a history of the different modes by which, in our culture, human beings are made subjects*” (p. 777).

About the word 'subject' Foucault (1982) argues that there are two meanings of the word explained as: “*subject to someone else by control and dependence; and tied to his own identity by a conscience of self-knowledge*” (p.781).

According to Foucault (1982, p.781), “*Both meanings suggest a form of power which subjugates and makes subject to*”, and in this regard Foucault notes that what the individual is searching for in various ideological, spiritual and literary contexts can be considered as “*a struggle for a new subjectivity*” (Foucault, 1982, p.782).

This observation is of relevance for this thesis where, for example, the individual citizen's subjectivity may be susceptible to actors' and organizations' desire for a particular presentation of the city's residents in specific contexts.

From Foucault's point of view, the subject may produce particular texts and statements, but it is operating within the limits of the discursive formation. About the discursive formation Foucault explains:

“*Whenever one can describe, between a number of statements, such a system of dispersion, whenever, between objects, types of statement, concepts, or thematic choices, one can define a regularity (an order, correlations, positions and functionings, transformations), we will say, for the sake of convenience, that we are dealing with a discursive formation*” (Foucault, 2002, p. 41).

Thus the subject is attached to the discourse and submits to its rules and conventions. So the subject becomes a conveyor of the meaning produced by the discourse (Hall, 1997, p.79), and there are some expectations attached to the subject concerning how it operates in speech and action depending on the actual discourses.

In this section I have introduced theory related to discourse, subject and positions. Discourse analysis will be used as tool in the analysis and discussion of selected promotional material.

3. Methodology of the research

In this chapter I will present my methodological considerations behind this thesis. Firstly, the scientific paradigm will be introduced, followed by the rationale for choosing the qualitative approach. Secondly, my theoretical and empirical considerations will be presented, and finally the procedure of collecting and condensing of the data will be outlined.

3.1 Qualitative approach

The Methodological approach to this thesis can be described as a qualitative approach based on a social constructionist ontology. The overall aim of this project is to analyze the roles of residents in city branding and the derived challenges and implications for place brand management with respect to essential elements of place branding theory.

So far little theoretical or empirical evidence has been published on the role of residents in place branding as pointed out by Braun, Kavaratzis & Zenker (2013). Accordingly a qualitative research approach has been found appropriate for this study since this method provides the best opportunity to gather in-depth knowledge about the topics that are the subject of research.

Qualitative research attempts to explore the complexity and multiple realities of societies and communities (Olsen & Pedersen, 2004, p.152), and a qualitative explorative research approach would contribute to obtain knowledge of the opinions and experiences of the informants in relation to the research questions that are the object of inquiry in this study (Bryman, 2012).

Thus a qualitative research strategy will make me able to achieve an understanding of the topics and meanings related to the roles of residents in city branding within the frame of this research.

3.1.1 Ontological considerations

As mentioned above, this thesis is based on a social constructionist ontology and is therefore based on an orientation which *”invites the researcher to consider the ways in which social reality is an ongoing accomplishment of social actors rather than something external to them and that totally constrains them”* (Brymann, 2012, p. 34). According to Brymann (2012) this orientation also suggests that the social world and the meaning of its categories are built up and constituted in and through interaction, and it may be considered as a tendency often seen in discourse analysis (ibid., p. 34). The link to this research is clear, since discourse analysis is used as a tool for the analysis of one of the research topics dealing with local residents'

representation. The ontological position of social constructionism is, according to the researcher's opinion, that there exists and are created multiple forms of reality and perspectives depending on different individuals' views on a given topic and the context in which these individuals are over time. This is also reflected in this thesis where multiple forms of realities related to the city of Amsterdam and the local residents are in play and thus subject to analysis. For example, we speak of the local reality as it is seen by the residents. Another form of local reality is reflected by a local resident, who conveys a reality of the city and its residents in the form of a guided tour in a particular area. In relation to the research topics of this thesis, the reality produced in a marketing and branding context is also brought into play. For example, Amsterdam Marketing's understanding of reality is reflected in various forms of presentation materials and through the statements appearing in the interview with the manager of Consumer Marketing at Amsterdam Marketing.

3.1.2 Epistemological considerations

Epistemology can be defined as the theory of knowledge and refer to a stance on what should be considered as acceptable knowledge. Furthermore epistemology also concerns whether or not the social world should be understood according to methods and principles from social science (Bryman, 2012). My role as a researcher under the ontological position of social constructionism is reflected by the epistemological position of interpretism which requires the researcher "to grasp the subjective meaning of social action" (Bryman, 2012, p. 712).

Interpretism is a term in contrast to the epistemological position of positivism that advocates the application of methods of the natural sciences to the study of social reality and beyond (Bryman, 2012), whereas the position of interpretism emphasizes individuals' interpretation of their social contexts and environments. This epistemological position makes sense in relation to this thesis, where the researcher's aim is to analyze how the participants in terms of local residents and place brand management interpret their social environments understood as the city of Amsterdam and Amsterdam residents with reference to the context given from the research topics of this thesis.

3.1.3 Semi-structured interviews and interview design

Semi-structured interviews can be considered as an inherent part of the qualitative research

method and seek to describe the meanings of central themes in the world of the informants (Olsen & Pedersen, 2004, p. 241), thus conducting semi-structured interviews contribute to gain an in-depth insight into the area researched.

According to Bryman (2012) interviews can be considered as the most widely employed method in qualitative research. The qualitative semi-structured interviews are flexible in the structure containing open-ended questions. Besides there is often greater interest in the interviewee's point of view compared to interviews used for quantitative research, and the interviewer has the possibility to ask further questions in respond to what might be seen as significant replies.

The relatively unstructured nature of the semi-structured interview and its ability to provide insights into how the informants view the world made this interview form appropriate in order to achieve the aims of the present research. Besides, the use of semi-structured, individual interviews was pursued to keep the interviews within a context that can be related to the research questions of this study, and at the same time make the interview situation flexible and conversational.

The semi-structured interviews were conducted on the basis of interview guides which are more detailed explained below and to be seen in appendix 2.

The interview guides were designed according to the types of informants. Thus one interview guide for the expert interview and one for the interviews with the local residents were constructed. The respective interview guides are drawn up in order to achieve control of the various interviews and in order to ensure that you get enough around the themes you want uncovered in the research (Brinkmann & Tanggaard 2010). Moreover, the different interview guides were structured according to the project's literature review and theoretical framework related to place branding and interview questions prepared on the basis of a number of research questions related to the theoretical aspects of this thesis (Kvale & Brinkmann, 2009).

3.1.4 Analysis of documents - discourse analysis as a tool

As mentioned, the semi-structured interviews play a key role in the study, but to avoid the interviews to stand alone, and in order to get the research questions elucidated from other viewpoints, I have chosen to analyze a series of documents in the form of selected promotional materials published by Amsterdam Marketing.

Discourse analysis has been chosen as the method for analyzing the documents. Among other things, this method is suitable in situations where constructed categories and nexuses of meaning over time, and in a definite context, are the objects of the analysis (Brinkmann & Tanggaard, 2010). The concept of discourse used for this thesis is outlined in greater detail in section 2.5.

3.1.5 Participant observation

As an additional approach, the use of participant observation was carried out in the form of the researcher's participation in a guided tour in a neighborhood in the city center of Amsterdam. Participant observation is a prominent method of collecting data in qualitative research and is a frequent used method in ethnographic fieldwork (Bryman, 2012). Bryman (2012) defines participant observation as *"Research in which the researcher immerses him- or herself in a social setting for an extended period of time, observing behavior, listening to what is said in conversations both between others and with the field worker, and asking questions"* (ibid., p. 714). The benefit of conducting participant observation is the possibility of observing how things are said and done instead of asking how it is done, and some advantages compared to qualitative interviewing should be mentioned. Compared to the interview where the information received primarily relies on verbal behavior, the participant observation is more likely to surface potential hidden or taken for granted features because of the opportunity to observe behavior rather than rely on the spoken word. Furthermore participant observation makes it more likely to uncover unforeseen issues because of the relatively unstructured nature of this method, and because the rather unnatural setting of the interview situation the participant observation has the potential to bring the researcher closer to the observed in natural environments (Bryman, 2012).

3.2 Data collection method

Empirical insights are derived from an examination of primary data and supplementary data, and in order to collect the primary data I have used various methods of data collection consisting of interviews, analysis of documents and participant observation as described above. In this context I was doing field work twice in Amsterdam. The first field work was carried out from December 4 until December 10, 2014, and the second field work took place from February 3 until February 8, 2015.

3.2.1 Primary data

Interview with the expert - choice of representative

In order to find a manager representative from Amsterdam Marketing for an interview the organization was addressed by e-mail, and shortly after I received an email from the Manager of Consumer Marketing, Nico Mulder with the acceptance of the interview. Well knowing that I might have got another view on the topics from another employee with another position in the organization, I consider the Manager of Consumer Marketing to be the right representative and a reliable source for my research with regard to information about Amsterdam Marketing's objectives and initiatives since he has as well expert knowledge as the right managerial position and competence to respond in detail to questions with a certain authority and thus represents the organization.

The interview was conducted December 10, 2014 in Amsterdam as an in-person interview at the office of the informant, and the interview was guided by an interview guide as described above. The interview guide consisted of open-ended questions related to the research questions and theoretical aspects of this study. After an introductory section with questions related to the informant's area of responsibility the next part of the interview consisted of questions composed in order to be able to examine the challenges for place brand management and the roles of residents in the place branding process. The last part of the questions were related to the promotional part of the branding process in order to get knowledge about the objectives and intentions regarding branding of the city of Amsterdam. After the interview a few follow-up questions were carried out by e-mail.

Interviews with local residents – choice of representatives

With the aim of investigating the local residents' perception of the place brand, in order to uncover whether the initiatives, efforts and representations of Amsterdam Marketing is anchored in the way in which the residents perceive the city, empirical insights through interviews with Amsterdam residents play an essential role for this research.

In total 10 interviews were conducted in English face-to-face, primarily in the home of the respective informants, in order to create the most comfortable interview situation for the informants. Prior to the interviews, the informants were informed of the main topics of the thesis and the purpose of the interview.

The interviews were guided by the same interview guide in order to keep focus and consistency in the different interviews. The interview guide started with questions about the informants'

relation to Amsterdam as a resident. After this introductory part, questions about Amsterdam related to identity, image and city qualities were asked in order to uncover thoughts about the informants' perception of the city and perception of themselves as being Amsterdam residents. Finally focus were directed to questions about the informants attitude related to residents' expectations and perceptions in relation to Amsterdam Marketing's activities, efforts and ways of communication in order to brand the city of Amsterdam. Besides, questions about the informants' attitude to potential involvement and participation in the place brand process were posed.

In terms of criteria for selection of representatives among local residents the emphasis has been related to age, gender and to some extent profession. The selected informants were between 23 and 71 years old. For practical reasons, eight informants were selected from one district, namely Amsterdam south, which is a neighborhood with a certain diversity in the composition of the population, but with a predominance of people with a higher education and a good income. It should be mentioned here that one of the informants moved from Amsterdam South to a suburb nearby shortly before the interview took place. Two of the informants live in a street adjacent to Amsterdam South. Some of the informants are selected from my own network in Amsterdam. The remaining informants I have found by asking people living in the neighborhood Amsterdam South.

Profiles of the informants are shown below:

	Name	Age	Profession
Interview B	Paul	61	Dental technician
Interview C	Bob	71	Pensioner and postman
Interview D	Ans	68	Pensioner – former nurse
Interview E	Anne	27	Phd. student in medicine
Interview F	Nico	68	Archive assistant
Interview G	Hans	54	Associate professor
Interview H	Steven	37	Owner of IT company
Interview I	Christel	43	Communication consultant
Interview J	Saskia	23	Waitress and student
Interview K	Janvier	34	Development manager in a NGO

Analysis of documents

The documents for analysis are 'A-mag' which is Amsterdam's city magazine created for international visitors and residents, published by the DMO Amsterdam Marketing. A-mag is available in both a printed version and an online version. Volume 2014, which consists of six issues, is the subject of the analysis. Further description of A-mag can be found in appendix 4. In addition, a video is part of the analysis. The video 'Amsterdam – A city for all' is selected as a complement to A-mag.

The documents are used in order to analyze the extent to which Amsterdam Marketing's promotional material reflects the organization's core values and how the local residents are represented.

Participant observation – a city walk in Amsterdam

December 7th, 2014 I participated in a guided tour in Amsterdam in the Jordaan district. The choice of participant observation as a research method was made in order to obtain a perspective on the city from a specific local resident in the form of a native Amsterdam resident working as a tour guide on a voluntary basis. The guided tour was organized by the voluntary organization, 'Gilde Amsterdam', which among other things aims to communicate and inform tourists and others about the city of Amsterdam in a social, cultural and geographical context.

As Bryman (2012) points out notes have to be taken based on the observation because of the frailties of human memory in order to "specify key dimensions of whatever is observed or heard" (p. 447). Thus documentation in terms of diary notes written by the researcher was drawn up. A few notes and photos were taken during the tour and put together in a diary log as documentation of the tour shortly afterwards. The diary notes can be seen in appendix 5.

3.2.2 Secondary data

The secondary data consisted of information material and websites about Amsterdam and Amsterdam Marketing through various sources for the use of background information. Among other things the secondary data consisted of information about Amsterdam Marketing's organization structure, mission and work tasks and of material containing key figures and consumer surveys related to Amsterdam tourism.

3.3 Condensing the data

The conducted interviews were digitally recorded with the permission of the informants followed by transcriptions of the recorded data into written text. Sound files of each interview in full length can be found on the enclosed CD according to Appendix 8.

As the next stage, a detailed review of the data were made by means of reading and commenting the transcriptions. This process was related to categorization of the informants' statements in order to capture themes and interlinkages between the interviews and the other material which is subject to analysis.

On the basis of this categorization, a thematic analysis of the data was conducted in relation to the research topics for this thesis. The themes were organized in a table, and interpretative remarks and quotes were added in the table columns.

Similar to the interviews, the selected promotional materials were organized and analyzed thematically in relation to the theoretical aspects and research topics of this thesis.

3.4 Reflections and limitations

In this chapter I have outlined my methodological considerations concerning the creation of this thesis, and before proceeding to the analysis and discussion my reflections and the limitations in relations to the methodological approach will be stated.

Following a social constructionist approach means that there is not only one definite version of the social reality, and, as mentioned earlier, this approach influences the researcher and the outcome of the research as a product of the researchers social construction of her research (Bryman, 2012). An example of this is that the informants are directed to answer and relate to certain questions about topics given in my interview guide, hence to some extent their perception and articulation of the topics reflect the researcher's social construction.

This thesis aims to locate and discuss certain patterns, attitudes and tendencies within the overall research area, 'the roles of residents in city branding'. Because of the limited amount of informants, it is obvious that this research can not be regarded as representative in relation to this topic. However, it is my intention that the results of this research may contribute to give an indication about issues relevant for practitioners when it comes to the roles of residents in city branding and at the same time serve as inspiration for further research.

4. Analysis

The aim of this study is to analyze and discuss the roles of local residents in city branding and the derived implications and challenges for place brand management. In the following chapter the findings will be interpreted and discussed within the context of the theoretical framework. Empirical insights are gained through an interview with Nico Mulder who is the manager of the Consumer Marketing Department at the DMO, Amsterdam Marketing, and through interviews with local residents from Amsterdam. Moreover, empirical insights are based on an analysis of selected promotional material created by Amsterdam Marketing.

The research process was guided by the following three questions which similarly forms the structure for this chapter:

- 1) Which initiatives does Amsterdam Marketing make use of in order to involve the local residents in branding the city of Amsterdam, and how are the residents' roles in relation to place branding translated into practice?
- 2) Does Amsterdam Marketing's promotional material reflect the organization's core values 'Creativity', 'Innovation' and 'Spirit of commerce', and how are the local residents represented?
- 3) What are the residents' attitudes to involvement of residents in the branding process, and are Amsterdam Marketing's city branding objectives in relation to 'core values', 'Amsterdam identity', 'tourism' and 'slogan' in line with the way local residents look at their city?

4.1 Amsterdam Marketing and the residents

In the first part of the analysis the aim is to analyze what kind of approach Amsterdam Marketing makes use of in order to stimulate genuine participation and integration of the residents in branding the city of Amsterdam. Furthermore it will be analyzed how the roles of residents in relation to place branding are translated into practice.

4.1.1 The roles of the residents

Local people make a difference in the atmosphere of a city, and while their role is crucial in delivering the tourism service they are both the foremost target group of the marketing effort and, in effect, some of the most influential place marketers (Kavaratzis & Ashworth, 2008). Insch (2011) argues that, "*cities depend on their residents for economic, social cultural and environmental vibrancy*" (p. 9) and thereby residents contribute to form the city's identity. Likewise the level of residents' satisfaction with the city is an important parameter when it

comes to potential residents or business investors who access local residents' well-being and satisfaction compared to similar and rival locations (ibid., p. 9). Residents' attitudes and attachments to the city where they live and work can influence tourists and potential residents through their recommendations as well as through negative and complaining statements (Insch, 2011). In that sense the needs and wishes of local communities should be integrated in the goals set, and they should be participants in the different stages of formulating, designing and implementing a marketing strategy (Kavaratzis & Ashworth, 2008).

In this context, Braun, Kavaratzis & Zenker (2013) argue that place brand managers should have knowledge of the multifaceted role of residents in place branding as an essential prerequisite for being able to involve the residents in place branding. According to Braun et al. (2013) residents hold three simultaneous roles of which residents as an integrated part of a place brand constitutes the first role. Residents as ambassadors for their place brand is the second role, and the third role highlighted by Braun et al (2013) is residents as citizens and thus voters, which is a vital role when it comes to governmental processes and political decisions, as explained in paragraph 2.2.1.

At Amsterdam Marketing it is clearly expressed that focus is on residents, and that local residents are an important parameter in terms of branding the city. Thus the manager of the DMO, Nico Mulder, states the following about the residents' role:

“Big one, and I want to make it even bigger in the future. Right now we said, OK, we are a marketing organization also for citizens. For the last 2 years we tried - we are improving our activities for residents and this is something we want to extend next year and the years after” (3A).

In practice, Amsterdam Marketing works, as part of their work with image creation, on marketing the city to its own residents in the form of special events in selected neighborhoods, so that residents can experience and rediscover the neighborhoods where they do not normally spend their days. In relation to this, Nico Mulder gives this specific example: *“So next year we are organizing some events especially for citizens in which they can discover their own city again. So for instance, you live in Amsterdam East and then we open up Amsterdam West for 24 hours and we organizing several events in West [...] you can go there and experience West [...] and we think the Amsterdam resident citizens are the ambassadors of the city. So we want them to be proud of the city but also understand that tourism is a good thing for them as well [...]”* (3A).

At first, Amsterdam Marketing's approach to the residents seems to be event based with a desire to improve activities for local residents, and it doesn't seem to be based on an awareness of the differentiated roles that residents can take when it comes to place branding. However, Nico Mulder indicates that the neighborhood events, in addition to giving residents the opportunity to learn and to know new aspects of the city and attend activities, also help the residents to enter a role as ambassadors for their city (3A). So, there is an awareness and focus on that residents, apart from being a target group for city branding itself and as such a main audience for certain activities, at the same time play a role as ambassadors, which is a role to a large extent related to brand communication.

According to Nico Mulder residents play a big role in branding the city of Amsterdam, and Amsterdam Marketing desires and is working to improve activities for residents (3A).

Thus, in the following sections the aim is to examine how this focus on residents' roles in relation to place branding is translated into practice, and what kind of approach Amsterdam Marketing chooses in order to stimulate integration and participation of residents in city branding?

4.1.2 A participatory approach or a communication tool

Kavaratzis (2012) points out that place branding has shown a tendency to focus on investment and tourism development, and local residents is a group often neglected in the process of building city brands (Insch, 2011). However, as Braun, Kavaratzis & Zenker (2013) point out, the importance of meaningful participation of residents in place branding has entered the debate among scholars within this research field and they emphasize a need for a change from the traditional market-to-consumer approach to a participant-oriented approach in order to obtain a better understanding of the roles of residents.

Hatch & Shultz share this view and advocate for greater involvement of stakeholders in the processes related to the creation and development of a brand and they argue that brands are not only formed by means of traditional communication *”but are co-created by a multitude of people who encounter and appropriate them”* (as cited in Braun et al., 2013, p. 24). As mentioned above, Amsterdam Marketing is aware that residents play an essential role when it comes to place branding. Below it will be examined which considerations and initiatives Amsterdam Marketing has applied with regard to involvement of residents, and how the residents are brought into play in relation to the branding of the city of Amsterdam.

Residents as integrated part of the place brand

The slogan 'I amsterdam' was launched in 2004 in relation to the development of a new marketing campaign for the Amsterdam metropolitan area, its business and promotional organizations. However, according to Amsterdam Marketing, the slogan quickly took on a life of its own and became “*a collective catch phrase for the city's residents, regardless of who they are or where they come from*” (Amsterdam Marketing, 2015. I amsterdam letters), and in connection to this Nico Mulder adds:

"[...]I amsterdam' reflects this sense of freedom. You can be who you want to be in Amsterdam. So Amsterdam has everything [...] and everybody has his own feeling to Amsterdam [...], if you could say 'I' it's everybody. So you include everybody and you do not exclude anybody. So there was the main decision and the reason for creating 'I amsterdam'" (3A).

At first glance, to judge from Amsterdam Marketing's expressions about the slogan and Nico Mulder's statements, the slogan seems to have been developed as a deliberate result of a brand strategy having in mind the residents in the role as an integrated part of the place brand. According to Braun et al. (2013) this role is normally to a minor degree the result of a deliberate brand strategy, but more likely it's a role attached to residents' interactions with each other and a role attached to the way in which the residents form the social environment of a given location. However, in this context it seems that Amsterdam Marketing intends to make the residents a kind of co-owners and as such an integrated part of the place brand, and the slogan is apparently intended to be more than a significant sign of city marketing material and merchandise products.

In 2005, the slogan was also established as a physical manifestation in the form of 3D letters. More than 2 meters tall and 23,5 meters wide (Amsterdam Marketing, 2015) the slogan forms a kind of sculpture in the form of letters, of which two sets of letters are permanently placed at the back of the Rijksmuseum and in front of Amsterdam Airport Schiphol. The third set of letters changes location and is travelling around in the city from event to event (3A). According to Nico Mulder, by now the letters have obtained an iconic status and function as landmark which Amsterdam not previously has had in the same way as other big cities like e.g. Paris (3A).



The fact that the slogan has become a physical manifestation in the form of the letters causes that the brand is not only abstract and intangible, but also has become something that you can climb on, touch, and take pictures of, and in this context Nico Mulder states, *“And I think this is still a very strong brand. And I think everybody understand the story about this”* (3A). The extent to which the local residents consider themselves in the role as an integrated part of the place brand by means of the slogan, and how they perceive the brand as a physical manifestation, will be investigated in paragraph 4.2.1.2.

Residents as ambassadors, identity and a process based approach

Nico Mulder considers Amsterdam Marketing's approach to involvement of local residents in city branding to be approached in two ways (3A), where the residents are used as story tellers and as ambassadors. In this connection, Nico Mulder once more mentions the residents in the role as ambassadors and states that *“using the local citizens as ambassadors to tell about the city and what is cool in the city, that's something we are creating for the next few years”* (3A). Thus, the second role defined by Braun et al. (2013) is brought into play.

Amsterdam Marketing uses residents in a promotional context, e.g. via editorial pictures in promotional material where residents are used as Amsterdam story tellers. Besides, focus is considerably on social media where Amsterdam Marketing uses residents to *“tell about stuff in Amsterdam to do”* (3A). The advancement of online communication technologies has radically affected the roles of residents in place branding, given the multitude of opportunities for integration of local residents in place branding (Braun et al., 2013), and in the future, according

to Nico Mulder, Amsterdam Marketing will also be working on an intensified utilization of the potentials in social media in relation to city branding (3A).

Amsterdam Marketing desires to attract tourists who have the time and can afford a long-stay in Amsterdam, and who are interested in cultural activities in and around Amsterdam (3A). Thus, residents are assigned a voice as a kind of 'spokespersons' for Amsterdam Marketing with regard to express a certain kind of place identity, among other things, as a means to attract culturally interested visitors with money to spend.

The understanding of identity has significant consequences for the conceptualization and realization of place branding in practice (Kavaratzis & Hatch, 2013). Applying the 'Hatch and Schultz model of identity dynamics' (as shown in Figure 2, paragraph 2.2.2), Kavaratzis & Hatch (2013) consider place branding to be an instrument of expressing "internal, cultural understandings of who 'we' are as a community or an organization" (p. 79) by considering place branding as a facilitator of the identity process. When transferring the 'Hatch and Schultz model' to place branding, Kavaratzis & Hatch (2013) give place branding an active role in the four processes of the identity formation, as shown in Figure 5 below.

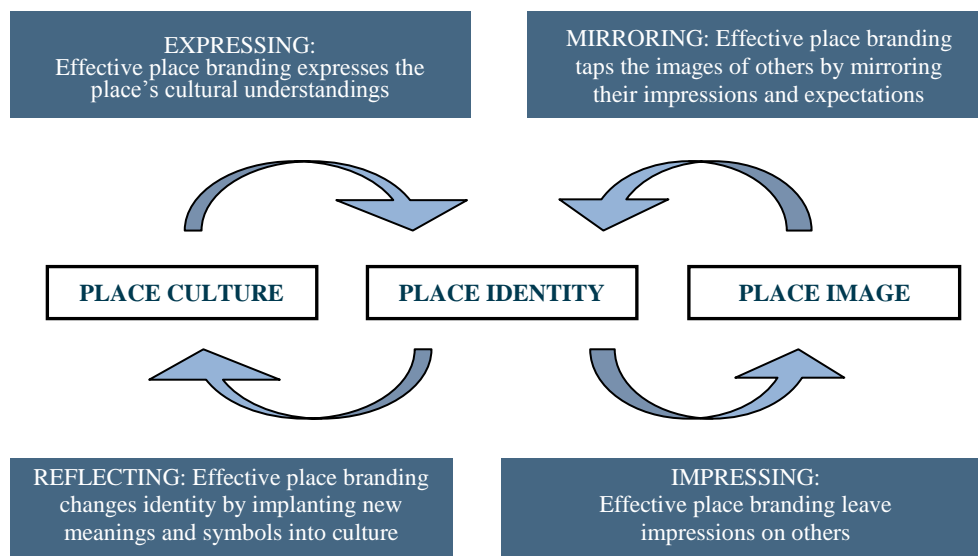


Figure 5. How place branding shadows the identity process (based on Kavaratzis & Hatch, 2013, p. 80).

For Kavaratzis & Hatch (2013) place culture is "a way of life as this is experienced and created by the people that live in the a place" (p. 78) and thus provides the basis for internal definitions of place identity.

As is clear from Figure 5, place branding is related to all the four simultaneous sub-processes that link culture, identity and image. The first link is the process of *expressing* where place

branding can be considered as a tool for locals to express cultural features which they consider to be part of a place's identity (ibid., p. 79). Secondly, place branding plays a role in the process of *impressing*, given that branding by definition, for better or worse, leaves impressions on others and contributes to their perceptions of the object (ibid., p. 80). As the third link, place branding relates to the process of *mirroring* in the sense that alterations in external place images will be mirrored in the brand (ibid., p. 80). Similar to the mirroring role of branding, as shown in Figure 5, Aitken & Campelo (2011, p. 915) consider brand image and the brand itself to be an iterative process given that the interaction of the multiple perspectives generate new brand meanings. As the fourth link, branding resonates with the process of *reflecting* in the sense that identity is embedded in cultural meaning and understandings. This means that new cultural understandings will be produced when alterations in external images of identity takes place and thereby is reflected in the identity conversation (Kavaratzis & Hatch, 2013, p. 81). When you look at how place branding practice in its current state is executed by Amsterdam Marketing, the residents are used actively, as well directly as indirectly, as a communication tool in the perspective of branding the city in a promotional context which, among other things, is reflected in the edited pictures and the use of residents in various contexts, e.g. in A-mag, as explained in paragraph 4.1.5. Amsterdam Marketing obviously rather considers place identity as something that can be articulated and communicated than something that is created in a co-creative process by means of dialogue and social interaction.

Thus branding becomes an attempt to communicate place identity in a linear process where place branding is assigned the role to define the identity, define the relevant audience and define the ways the targeted audience should be convinced about the defined identity (Kavaratzis & Hatch, 2013, p. 77).

However, there are indications that Amsterdam Marketing is working towards a more dynamic view of identity. There is an awareness of the fact that branding leaves impression on others, but in contrast to the approach where identity is seen as internal, Amsterdam Marketing also focuses on that identity should be understood as a process of interaction between the internal (defined as place culture) and the external (defined as place image), as shown in Figure 5. Among other things, this more process based approach appears in the 24 hour-neighborhood events especially targeted at local residents, as mentioned in 4.1.1, where residents in a selected neighborhood present the daily life and culture of their neighborhood to residents of other neighborhoods of the city.

Amsterdam Marketing has established these neighborhood events so that residents “*can discover their own city again*” (3A). However, it is also Amsterdam Marketing's intention that residents can express and disseminate a local place culture in which local features are expressed by local residents in their role as ambassadors, as Nico Mulder points out. The expressed local characteristics of neighborhoods in Amsterdam can contribute to make an impression on others and therefore affect the place image which will be reflected in the identity conversation as illustrated in Figure 5. Thus, with Amsterdam residents as active participants, place branding can express and produce the cultural understandings of the place.

Aitken & Campelo (2011) argue that “*brand ownership is determined by the extent to which the representation of the place reflects the experience of the community*” (p. 913). As indicated by Nico Mulder, involving the residents in using the social media for branding purposes will play an increasingly prominent role in the future when it comes to branding the city of Amsterdam (3A). Community involvement in social media is also a trend towards a more dynamic view on place identity at Amsterdam Marketing given that residents' expressions of their own experience of the place make the diversity and opportunities of the city visible and thereby express the city's cultural understandings. At the same time, community involvement might contribute to create brand meaning and a sense of ownership of the city among local residents, as a city to live and work in and as a city for tourists (Aitken & Campelo, 2011).

Residents as citizens – a participatory approach

The identity-based approach as explained above implies that “*place branding is best understood as dialogue, debate, and contestation*” (Kavaratzis & Hatch, 2013, p. 82). Thus, Amsterdam Marketing has become aware that local residents' involvement means more than using residents as a tool for communication, and that brands are built out of the identity that emerges from the dialogue and debate among stakeholders with the purpose of defining the sense of the place.

Campelo et al. (2014) argue that “*destination branding should begin by understanding sense of a place as experienced by local residents, and the importance of positioning their voices at the heart of the branding strategy*” (p. 162). As explained above, this approach is gaining foothold at Amsterdam Marketing. They are working towards a participatory approach to the place brand process, and focus is beginning to be directed at residents in the role as citizens in relation to the branding strategy, which is expressed by Nico Mulder in the following way:

“At the moment this is something we are investigating how to create a better meaning for this [...] In the future we want the citizens to participate even more [...] and contributing more to the city. The exact way how to achieve this is something that we are investigating. We expect to have an answer to this topic by the summer of 2015” (3A_X).

Thus, Amsterdam Marketing has begun to work with the possibility of a more participatory approach and how to create brand meaning among the residents, even though they are still in the preliminary phase. There are plans to set up advisory boards for residents similar to the already existing advisory boards for other stakeholders such as cultural institutions and hotels (3A). But how these advisory boards are to be composed representatively, organized and implemented in practice had not yet been definitively decided at the time of this research.

4.1.3 Challenges for place brand management

Braun et al. (2013) point out that involvement of residents in the actual place brand creation process is a determining factor for a successful place branding strategy. However, a participatory approach and the co-creation of a place brand is associated with a number of implications and is a challenging task for place brand managers. Residents is a diverse group with different and occasionally conflicting interest. Moreover, residents do not always agree with place brand managers in their approach to, for example, tourism in various contexts in a particular place where conflicting interests might be at stake when it comes to initiatives and actions from place marketers.

These challenges are also experienced at Amsterdam Marketing. According to Nico Mulder, it is a key challenge that Amsterdam Marketing is one big marketing organization for visitors, residents and businesses and hence has the assignment to meet the often conflicting interests that might occur among the multiple target groups (3A). Specifically about the residents, Nico Mulder adds:

“I do believe that if you take a look of the citizens of Amsterdam we have some work ahead of us to give 'I amsterdam' better meaning for the citizens” (3A).

So, Amsterdam Marketing pays attention to the fact that local residents are not necessarily aware of which intentions Amsterdam Marketing has with regard to branding Amsterdam, and thus they don't see themselves as co-creators and co-owners of the place brand.

As Braun et al. (2013) point out, the biggest challenge for place brand managers is the role of residents as citizens given that they can *“make or break” the whole place branding effort*” (p.

23), and place brand managers are encouraged to mobilize a sense of civic pride and cohesion among the local residents ”*as a means of communicating the place brand*” (ibid., p. 23). As mentioned, Amsterdam Marketing focuses on the residents' role as ambassadors of the place brand, and in this context they are aware that there is a link between the way one, as a place brand manager, approaches residents in their role as citizens, and the way in which residents might act as communicators and ambassadors of the place brand. Nico Mulder underlines the significance of the residents' attitude towards the city and the brand, and he adds:

“I think, we are now in a phase that - citizens are getting more proud of the city and also about the brand but it's still maybe too much of a touristic thing for them” (3A).

Amsterdam Marketing therefore tries to create brand meaning for the local residents by means of a cultural agenda on the 'I amsterdam' website, where they select highlights for citizens, and Nico Mulder says:

“So we are starting to create a meaning to the brand for citizens [...]. And we are putting the cultural agenda there and selecting highlights for the citizens as well. So by this we are giving ourselves and 'I amsterdam' meaning in being a guide in their own city” (3A).

By means of event based communication initiatives, Amsterdam Marketing thus tries to involve residents and in this way create brand meaning for the residents as part of the supporting and developing of the residents' role as ambassadors for the place brand. However, this is not a participatory approach in relation to residents as citizens in terms of the brand creation process itself, but rather an involvement of residents as consumers which should be understood as residents being consumers of and participants in cultural events.

From the interview with Nico Mulder it appears that when he speaks of the branding of Amsterdam there is a discourse where residents play a significant role. However, when analyzing the interview there seems to be a sort of change of paradigm in Nico Mulder's articulation of the issue 'the residents' roles in city branding'. This has led me to consider whether Amsterdam Marketing has fully realized the significance of 'brand meaning'.

On the one hand, an open attitude towards creating brand meaning 'with' the residents is expressed where residents themselves participate, among other things using their references to the city on social media. There is thus a kind of reciprocity with resident involvement based on cooperation and a common understanding and where residents participate in the branding process. On the other hand, there are signs of a more governing attitude where, to a higher

degree, there seems to be a desire to influence the residents when Nico Mulder speaks of creating brand meaning 'for' residents.

Amsterdam Marketing takes various initiatives to involve residents in the city's cultural activities and give them a better knowledge of their own city, among other things for the purpose of the residents' role as ambassadors. As mentioned in paragraph 4.1.2, there are also efforts towards branding the city of Amsterdam based on interaction and dialogue among stakeholders and thus reflect the experience of the community, as suggested by Aitken & Campelo (2011).

However, Amsterdam Marketing faces a number of implications regarding the implementation of a participatory approach to residents with respect to the brand creation process. Offering participation to the diverse groups of residents and developing a brand strategy based on co-creation and experience of the community has a number of implications for place brand management. Altered forms of communication, ongoing revisiting and redefinition of the vision, new ways of approaching the place brand creation process and the way of acting in the role as place brand managers should be taken into consideration (Kavaratzis & Hatch, 2013, p. 82). These implications will be discussed further in section 4.3.

4.1.4 The creative and innovative city

Further to my analysis of Amsterdam Marketing's own statements about their approach to the involvement of residents in city branding, in the following part of this thesis I will examine whether Amsterdam Marketing's promotional material reflect the organization's core values 'creativity', 'innovation' and 'sprit of commerce'. Besides, it will be analyzed how the residents are represented in the promotional material.

A discourse analytical approach is applied as a means to uncover the possible existence of certain structures, patterns or messages in the way the informant (NM) articulates his answers concerning Amsterdam Marketing's core values and Amsterdam's image.

By way of introduction, Nico Mulder (NM) describes the target groups for the city branding activities in Amsterdam as the 3 B's, in Dutch 'bewoners' (citizens), 'bezoekers' (visitors) and 'bedrijven' (businesses) (3A), and about the vision NM points out:

"[...] We want Amsterdam to be in the top 5 of destinations/Metropolitan areas in Europe in 2018. We try to make this happen by promoting Amsterdam as an ideal destination for citizens, visitors and businesses to visit and/or live and work" (3A_X).

Amsterdam Marketing does not focus on generating more visitors to Amsterdam, but is selective with regard to the target groups for their marketing activities. The focus is on tourists who come from big cities in a few selected countries and cities in Europe, Asia and the United States and who have time and can afford to be in Amsterdam for a longer stay and who are interested in experiencing the cultural activities throughout the metropolitan area of Amsterdam (3A).

Amsterdam has experienced increased competition among European cities, and in order to reposition the city in the consumers' minds and strengthen the brand there has been a desire to change the image of the city. Thus, as mentioned above, a new branding campaign was launched in 2004 and in this context 'creativity', 'innovation' and 'spirit of commerce' became Amsterdam's three core values, and these core values are still used by Amsterdam Marketing. In my analysis of the interview with NM I have been able to uncover a distinctive pattern in his articulation of Amsterdam and Amsterdam citizens in the overarching focus on diversity, freedom, open-mindedness and creativity, and NM points out:

“[...] we say that Dutch people and especially Amsterdam citizens are headstrong so they do it their own way and that makes Amsterdam a creative city as well. So, I think Amsterdam is one of the cities in the world that has the real feeling of freedom and this reflects in every way in the city. People driving their own bikes, making up their own rules on their bikes. It can be a mess and a chaos but it still feels pretty friendly” (3A).

This is also a general trend in NM's articulation of Amsterdam's image which in his opinion is heading in a direction where Amsterdam is considered to be an open-minded city with cultural offers in creative and innovative environments (3A_X), and in this regard NM states, *“ So, a lot of people see Amsterdam as a open minded city, creative city. And I think those are also important things we want to put out”* (3A).

The same trend in the articulation is expressed when NM talks about Amsterdam's core values, where NM takes a historical approach, and relates the core values to the history of Amsterdam and states:

“Well, if you take a look of the DNA of Amsterdam - and how the city is built - so really the history of Amsterdam - you can see these 3 core values coming up every time [...] So the building of these canals were made by citizens itself [...] So, it's a sense of, a spirit of commerce, it's creative - but it's also incredibly innovative [...] And, if you take a look of the

seventeenth century up till now we think these are the core values of the city still, and that's why we say these are core values” (3A).

Thus, in the light of the above examples there are definite recurring patterns in the form of answers based on a desire to obtain a position in the consumers mind, where a key parameter is still Amsterdam as a city of freedom, and where freedom is related to positive values like creativity and open-mindedness. How far this pattern is also reflected in the dominant discourses in the promotional material will be elucidated below.

4.1.4.1 Core values in A-mag

In a 'Foucauldian' perspective, a discourse refers to a set of meanings, representations, images and statements, and thus it is a particular way of representing the object at stake in a certain light (Burr, 2003, p. 64). In this part of the analysis the aim is to uncover the different patterns of meaning inherent in texts and pictures in order to examine if Amsterdam marketing's core values 'creativity', 'innovation' and 'spirit of commerce' are reflected in the promotional material in relation to branding Amsterdam.

In the city magazine, A-mag, a general feature is that in texts as well as in images focus is on presenting a sort of appetizer to the city in order to create a perception of the city, often articulated as small positive stories about things that can be experienced in the city. In other words, Amsterdam Marketing wants to tell what kind of a place Amsterdam is, what you can do and what kind of atmosphere you can experience. Overall, in the magazines the city is presented with a focus on cultural experiences, food and dining, design, fashion and shopping. Out of many ways of presenting the city, it has for a large part been chosen to present it by means of its inhabitants in text and images, and thus gets described both the people, the urban life that unfolds and the physical city.

Design and dining – fashion and shopping

In my analysis of different issues of A-mag, I found out that there is a frequent use of the adjectives 'creative' and 'innovative' in the linguistic presentation which for example appears when the topic is 'design'. Under the heading, 'A creative appetite', cofounder and director of Droogs, a conceptual design collective, states that, *”Amsterdam is creatively inspiring [...] it is nice to work in such a cosmopolitan infrastructure”* (A-mag_1, p. 12). As a visitor you are encouraged to *”Explore the DNA of Dutch design [...] As the enfant terrible of Dutch design*

comes of age, we survey Amsterdam's world-conquering creativity" (A-mag_1, p. 8). Likewise, an interior-design shop is presented with the focus on the owner and her partner:

"Esther, the creative brains behind the oh-so-chic Woodies at BerLin interiors emporium is in the lucky position to have a master craftsman [...] a partner. While his "day" job is building boats, he also constructs anything Esther conceives [...]" (A-mag_6, p. 29). A relation to 'creativity' in both the choice of words and in the description of the persons' skills is established here.

When I look at the articulation in relation to 'food and dining', once again 'creativity' is mentioned in the articles in A-mag, for example, the cafés where you can get "deconstructed white chocolate cheesecake" (A-mag_6, p. 39) and "caffeine fix with a design twist" (ibid., p. 35). Similarly, 'creativity' is brought into play in a social context in the discussion of "A quirky Amsterdam pop-up restaurant [...] the first in the world to challenge the social stigma around dining alone [...] the tables [...] are built for solitary dining" (A-mag_1, p. 5). The discourse of food and dining is mostly related to creative cooking in creative surroundings.

Likewise, when it comes to the discourse about design, focus is on products staged as if they are manufactured in a creative and innovative way, e.g. illustrated by the examples related to the production of bikes:

"Until recently we never bothered to innovate. Bikes were like pinstriped suits [...] Those days are over. Ever since the economic slowdown, new models of bikes have flooded the city" (A-mag_3, p. 3). "They're cheap, green and ride like a dream: get on your bike with Amsterdam's most innovative cycle manufactures" (ibid, p. 9).

The distinctly articulated focus on 'creativity' and 'innovation' is further emphasized within the discourses of fashion and shopping, which also brings the third core value 'spirit of commerce' into the picture. Amsterdam is spoken of as "a pioneering centre for financial trade (the first stock exchange started here long before Wall Street) [...]" (A-mag_4, p. 9). Likewise, commercial and innovative elements are combined when it is pointed out that "in recent years, the city has been hailed as the jeans capital of Europe thanks to the sheer number of denim brands [...]The brand is based on an innovative, water-saving rental model " (A-mag_5, p. 9). When one looks at the above examples, there is a clear pattern in the way the city is depicted in A-mag. We are witnessing a picture of a vibrant and dynamic city where creativity and innovation are recurrent features, and Amsterdam Marketing's core values are thus brought into play. Hence, one can speak of a discursive strategy which indicates a specific way of speaking

within a given discourse and thus also imposes restrictions on the discursive events, in a 'Foucauldian' perspective described as the discursive formation (Foucault, 2002).

Besides, it is characteristic that people who get a voice in the magazines, with regard to the majority, work in creative businesses which is illustrated by the examples below, where a cultural organization advisor gives his views on the neighborhood 'Nine streets' (A-mag_2, p. 35). There is a graphic designer and a Dj speaking of the neighborhood 'Oud-West' (A-mag_3, p. 33) and an actress sharing her top Amsterdam tips (A-mag_4, p. 27). Furthermore, the "*Creative and co-owners of Friend of the brands*" who are talking about the diversity of the 'Museum Quarter' (A-mag_4, p. 32) and a visual artist who personifies the spirit of the '60s (A-mag_5, p. 27) are examples of people working in creative businesses who speak about Amsterdam in A-mag. However what is not represented in A-mag are seniors, people with routine jobs, or unemployed, but on the contrary focus is on dynamic and creative citizens who can afford and prioritize consumption in various contexts.

Consumption in a cultural context

A review of the magazines in order to investigate whether core values are reflected in the material thus results in a number of characteristic findings. In the different issues of A-mag focus is on experience-oriented consumption, often in a historical and cultural context which sets the scene for a specific theme and focusing on a specific Amsterdam neighborhood. For example, the neighborhood 'De Wallen', also known as the 'Red light district', is articulated as a place full of cultural experiences about which it is pointed out:

"Thanks to the continuing thrust to clean up Amsterdam's most risqué borough, you could find yourself seduced by culture in the "Red Light District these days [...]" (A-mag_1, p. 33).

Similarly, the neighborhood is referred to as "*Amsterdam's bawdiest 'hood*" (A-mag_6, p.23), but soon again the focus is on the cultural aspect by relating to an art fair in the neighborhood where "*red-lit windows are making way for bleeding-edge cultural initiatives. [...] art fair Art in Redlight offers a platform for established and up-and coming visual artists*" (A-mag_6, p.23). Thus, the attention is turned to other qualities of the 'Red light district' compared to its traditional image as a place of prostitution.

By means of the headlines, '*Eat, Drink & Chic*' and '*Pretty things*', which can be found in all issues of A-mag, attention is drawn to that visitors should have "*[...] Purses at the ready: these tempting stores will have you reaching for your credit card*" (A-mag_1, p. 42), thus there is a clear focus on consumption.

As mentioned, the respective themes are often presented in a historical context which also applies when talking about consumption and shopping habits in Amsterdam, where a communication consultant says:

” [...] purchasing habits are becoming more globalised, and nowadays Amsterdam's retail landscape needs to cater to the tastes of visitors from abroad [...] But traditionally, the Dutch are quite modest [...] Ask any Amsterdammers why this is, and chances are that they'll make references to Calvinism, which values sobriety, reserve, conscientiousness, adherence to rules and – above all – thrift” (A-mag_6, p. 11). Consumption is thus being put into a historical context referring to the Dutch nation's Calvinist heritage, and the historical element is thus brought into play.

The city life in A-mag is described in a way that might appeal to a certain group of tourists, other visitors and potential residents and investors. This is an 'edited' part of reality, not from a desire to describe the 'typical', understood as frequently occurring, but through 'unique phenomena', understood as something that involves creativity and innovation. Thus, there is a desire to work on the spectator on the logical as well as the emotional level to make him view the city in a certain way. The city is communicated via atmospheric elements which together with factual information is related to a historical context, both in terms of the themes and the neighborhoods presented in the different issues of A-mag. For the most part, we are at the top of the hierarchy of needs, focusing on products and experiences with considerable aesthetic value.

The opportunities and things that are mentioned to visitors, both the general environment of the neighborhood and what you can consume culturally, are aesthetically oriented. As is apparent from the examples, there is a link to the core values 'creativity' and 'innovation', and to a certain extent also to the core value 'spirit of commerce'. Hence, there is an appeal to the segments that find it attractive and stimulating to visit this kind of places and possibly also could be attracted to live or do business there.

The city, its history and culture is used as a means of getting people to consume. Amsterdam Marketing has a desire that people, while they are consuming, should also visit the city as such, and thus there is an appeal not only to an audience with money, but an audience who is also interested in culture. The core values 'creativity' and 'innovation', as mentioned often brought into play in the A-mag, are related to behavior but also represent properties related to mentality. It is therefore natural to link up with the city's cultural history, and more specifically

the history of mentality, as shown by the above example which refers to the Calvinistic heritage.

4.1.5 Residents in A-mag

Based on a 'Faucauldian' notion of discourse, I am going to examine how the residents are represented in A-mag. Besides the video 'I amsterdam - a city for all' is a part of the analysis as a complement to A-mag.

As appears from the interview with Nico Mulder, residents play an important role in Amsterdam Marketing's efforts to brand the city, and NM points out that Amsterdam Marketing, as a part of their branding strategy, makes use of residents as ambassadors and story tellers in their promotional material (3A). Residents are thus assigned the role as spokespersons and so becomes subjects that are used as a 'voice' to convey a sense of Amsterdam.

In various contexts the residents express themselves directly about the city, a certain neighborhood or a specific issue. For example the residents in 'Oud-West' (Old-West) are referred to as *"West locals – many with beards, Vans and topknots – flock to this buzzy establishment for the weekend newspaper and a (decent) cuppa"*. (A-mag_3, p. 37).

Furthermore a young couple expresses the following about the same neighborhood: *"[...] It's good to see cool shops, restaurants and coffee bars opening up in Oud-West [...]"* (A-mag_3, p. 30).

Likewise, a young woman describes the same neighborhood as the place *"[...] where there's never a dull moment. Shopping here is great, too [...]"* (A-mag_3, p. 30), and two young owners of a coffee bar in the Museum Quarter point out:

"[...] There are many great restaurants, shops and coffee bars to choose from. This neighbourhood always feels like coming home! Our new hotspot is Vondel 33 in Vondelpark. That place always gives us the feeling we're in Central Park, New York" (A-mag_4, p. 35) .

This statement plays on both the ambience of the homelike and village-like and the atmosphere of vision and big city.

About the neighborhood 'Oud-Zuid' (Old-South), a young woman highlights the ambience, the population and the good restaurants and shops, and she says: *"The atmosphere in Oud-Zuid is really gezellig (cosy). The people are lovely, and the restaurants and shops are great [...]"* (A-mag_6, p. 30). Besides, a young tattoo artist of 25 calls attention to the dynamism in the

neighborhood 'the nine streets' and says the following: "[...] *Everything you can imagine is here. And there's always something going on, something to do*" (A-mag_2, p. 32).

In relation to the neighborhoods, the residents express themselves about the population, the mood and some of the things the respective neighborhoods can offer.

A young couple who are co-owners of a brand connecting agency, says about 'the Museum quarter':

"We love the diversity of this neighbourhood, it feels like a little village but one with famous Dutch people and tourists. We love to order drinks at Van Dam at the weekend, just to people watch" (A-mag_4, p. 32).



Their statements, and the picture above, combine everyday life with a kind of promotion of the place as an upscale neighborhood with celebrities. This is also underlined by the picture aesthetics which plays on the overlap between the snapshot and the more arranged advertising-like expression.

Moreover, a sales assistant and a DJ express themselves about the people in the neighborhood 'Oud-West' and say: *"It's very up-and-coming here. It's good to see cool shops, restaurants and coffee bars opening up in Oud-West. I like the crowd, too – from young families to Amsterdam hipsters. It's very diverse"* (A-mag_3, p. 30).



Here, everyday life is also combined with the consumption aspect, but the expression in the text and the picture, as shown above, is directed towards an audience that might be attracted by more hip and 'street' lifestyles.

Although the position as consumer is prevalent, as shown in the examples above, findings show examples of the position as consumer approached from another angle, e.g. a cultural advisor points out:

"I've lived here for 30 years and I love it, but I'm a little bit afraid of the development. It's extremely busy on weekends and the character of the shops is changing. I hope it doesn't lose its little village soul" (A-mag_2, p. 35).

Likewise a street artist claims:

"I'm proud of this city and want to make it number one again in the street-art scene. In Amsterdam there has always been the freedom to "just do it" [...] The city has become like an amusement park for yuppies – it's all about consumerism rather than art – but it doesn't have to be this way" (A-mag_6_p. 21). Thus, we see a counter-discourse with another version of reality that contrasts with the discourse of the city as a place for consumption.

As shown in the examples below, residents are also positioned as tourists and potential participants in events where *"Hotel Night is hell-bent on persuading Amsterdammers to be tourists in their own city for a night by spending the night in one of the 37 (and counting!) participating hotels"* (A-mag_1, p. 5).

Besides, *"Amsterdam residents who live near Oosterpark, Noorderpark or Rembrandtpark can take a holiday in their own park when these green spaces turn into neighbourhood campsites for a weekend"* (A-mag_4, p. 15). As a local resident you are invited to be a player in an event, where you take up a position as resident and simultaneously for a while take up a temporary position as tourist.

By means of the persons in the neighborhood descriptions in A-mag, the city is presented as a place with people in creative industries or professions related to shopping. They are young people aged 19-38 years whom you can meet in the streets and who in various ways show and tell how they use the city with an emphasis on a form of leisure-oriented activities.

Texts and illustrations in A-mag sketch out an image of a vibrant and dynamic city where creativity and innovation are predominant, and where discourses on food, design, fashion and shopping are at play. Residents are positioned in A-mag as types who are dressed and styled 'casual' and who find themselves in a street in relation to their working life and/or are residents in the portrayed neighborhood.

Positions are on two levels, where the residents, as subject, on one level are positioned as ambassadors. The position as ambassador is assigned to them because they appear in A-mag and are used as a part of the brand communication. On another level, the subjects are positioned as economically active, since the profession of the individual subject emerges from the text. Moreover, the position as consumer is prevalent given that the residents often refer to consumption in the form of cafés and shopping when they express themselves about the city. This study shows that residents, as subject, are used as a 'voice' to convey a sense of Amsterdam to the reader via a mechanism that seeks to appeal to the beholder to identify with the positive emotions expressed by residents. The way residents express themselves is a means of communication in relation to getting the beholder to connect the positive emotions with the atmosphere of the place and thus wish oneself either to visit or live in Amsterdam. These rhetorical devices that appeals to emotions and moods, and where at the same time something is said about lifestyle and mentality among Amsterdammers, are e.g. expressed in the statements of two members of the Cyclists' Union about cycling on the pavement running through the centre of Rijksmuseum:

"When you cycle through there [...] it's a feeling of, "Ah I live in Amsterdam, and this is great". It's an emotional thing" [...] Cycling is how we walk. It's not special, it's something everyone does [...]" (A-mag_3, p. 9).

Furthermore, findings show that Amsterdam Marketing makes some selections and deselections with regard to which residents will be presented in A-mag. Mainly, young or younger people appear in the magazines, and there are practically no children. Focus is on street life, and what it offers and implies, and where leisure is the core activity. Therefore, it is natural to conclude that Amsterdam Marketing desires to address an audience who see identification opportunities in those presentations.

4.1.6 Residents in the video 'I Amsterdam – a city for all'

Another way of using the resident as subject is seen in the video, 'I Amsterdam – a city for all', where Amsterdam Marketing uses 'the residents' to bring the slogan 'I amsterdam' in play and create brand meaning. The residents are not part of the streetscape, like the residents in A-mag, but are fictitious, type casted characters appearing in the role as residents who are used for characterizing the city and at the same time giving meaning to the slogan.

The video consists of a series of sequences which are independent of one another. Each sequence consists of a text which always starts with 'I am' and two parallel picture boxes of which the left one contains a picture of one person (or in a few cases two), and where the text 'I am' partially overlaps the image of the person. In the right picture box the sentence 'I am' is completed with what you are, who you are or what you personifies. While the last part of the text is displayed, an image appears in the right picture box which supports and/or supplements the left picture and the overall statement.

The typified residents express identities like the woman who 'says', "*I am stylish*" (00:50), conditions and properties like "*I am in love*" (00:51) and "*I am creative*" (00:36), and associations like the men who says "*I am import*" (00:29) and "*I am export*" (00:31). Some of the elements in the right side of the picture are typical Amsterdam icons such as van Gogh, Rembrandt, Anne Frank and a typical Amsterdam house at the canal, but the rest of the pictures are snapshots of situations from work, education, leisure or other kinds of everyday life. Some of the statements are angled ambiguously and with a humoristic touch as in the examples below.



In these examples there is, linked to the slogan 'I amsterdam', a creative playing with the overlap between object (Amsterdam) and subject (the people in the video). Thus, Amsterdam is personified as the total of the performing persons and their assigned positions. They know, of course, that they are more than that, but they position themselves temporarily in the different discourses about Amsterdam.

Thus, the grouping of the two picture boxes and the text gives the statement a special edge and accuracy in relation to the series of properties which the 'I am' statements try to attribute to Amsterdam. In this way the ambience of the city and its culture and mentality is indirectly suggested by means of the typified residents.

4.1.7 Dominant discourses and the role of the residents

A brand is a concentrated and recognizable image of a product or a place which is intended to bring about associations to certain things that you attach to the brand. There is therefore an interaction between what brand management is working to attribute to the brand and what the recipient actually associates with and expects from the brand.

With a brand you try to maintain or change a discourse in order to position yourself in the recipient's mind. As mentioned, in this case Amsterdam Marketing through its branding initiatives wishes to change the image of Amsterdam in a specific direction that dissociates from the former image of the city.

Pritchard and Morgan (2001) argue that “*the representations used in destination marketing are not value-free expressions of a place’s identity*” (p. 177) . Moreover Pritchard and Morgan (2001) point out that the nature of representations used in marketing campaigns do not simply reflect place brand marketers responses to the environment, but are also “*constructed expressions of destinations’ cultural and political identities*” and reveal much about “*the social construction of space, cultural change, identity and discourse*” (ibid., p. 177).

In my analysis of whether Amsterdam Marketing's promotional material reflects the organization's core values and how the residents are represented, this study shows that Amsterdam Marketing chooses to portray the city with some specific features where the city-like and the commercial is combined with culture and history. The residents are positioned as working, their professions are shown, and the creative and the dynamic elements are often expressed by the types of work that people have and the things people emphasize in their expression.

The city is presented as a place populated by people who are willing to spend money on shopping and have the time to linger around. One can say that Amsterdam Marketing assigns subject roles, since choices have been made about which positions in everyday life will be referred to and highlighted. Thus, the brand can be said to facilitate roles, and the campaign, as it unfolds in A-mag, creates a certain kind of citizens.

In this case, the predominant discourses are about being residents in the creative and innovative city where consumption in the form of design, dining and shopping is a recurring theme. The core values 'creativity', 'innovation' and 'spirit of commerce' are thus brought into play as a means to reflect the city's identity and for the purpose of changing its image. We witness a rather massive and thorough articulation in relation to the predominant discourses with the result that contrasts are blurred or disappear altogether, as is largely the case here. Thus, there are only to a very small extent counter-discourses or conflicts within the existing discourses. With this construction of reality, Amsterdam Marketing makes some selections and deselections as to which tourist segments and potential residents are being addressed. They try to attract a certain type of tourists or other visitors who can recognize and are attracted, or at least not repelled, by the combination of leisure, street life and cultural history which is the hallmark of A-mag.

4.2 Residents and the city

Positioning of a brand has to be grounded in the perception of the target audience in order to achieve a successful branding. Thus, involving the local residents as central stakeholders in the role of brand co-creators is a challenge for place brand managers, given that the residents of a place do not constitute a coherent group but include various groups of people with different cultural backgrounds, attitudes and preferences (Braun et al., 2013).

Several scholars within the research field of place branding have in recent years begun to deal with the significance of the residents' role and the involvement of residents in the branding process, among others Braun & Zenker (2010), Braun et al (2013), Kavartzis & Hatch (2013) and Campelo et al. (2014).

Similarly place brand managers have begun to focus on residents as an important element when it comes to branding of a place which is also the case at Amsterdam Marketing, as mentioned in section 4.1. In my research on theory concerning this topic, I found that apparently there is a tendency in the research to focus on challenges and implications for place brand managers, whereas residents' attitudes to place branding and their outlook on participation in co-creating the place brand is elucidated only to a minor degree. This indicates that more empirical insights in this topic would be desirable to which I therefore want to contribute in this part of the thesis.

4.2.1 Residents and the place brand

The definition of place branding and city branding applied here is built on Braun & Zenker (2010), as explained in 2.1.1. Essential for their definition is the focus on perception rather than on place physics, and the significance of a place's stakeholders is underlined in the definition. In other words the brand is not only the communicated expression or the place physics, but *"the perception of those expressions in the mind of the target group(s)"* as pointed out by Braun & Zenker (2010, p. 5). As shown in Figure 4 in section 2.3, the brand is formed in the target groups' minds, and these perceptions lead to brand effects such as place identification, place satisfaction and other derived effects (Braun & Zenker, 2010, p. 5).

As one of their objectives, and as a part of their work with brand positioning, Amsterdam Marketing intends to create brand meaning for the local residents and thus make the residents an integral part of the city brand (3A).

Based on the definition of place and city branding, as explained above, and the concept of place brand perception, as shown in Figure 4, I am, in this part, going to analyze how local residents relate to and how far they are in line with Amsterdam Marketing's city branding objectives as regards Amsterdam identity, core values, slogan and tourism. Likewise, it will be elucidated how the local residents relate to become involved in the city branding process.

4.2.1.1 Amsterdam identity

Zenker & Petersen (2010) hypothesize *”that a strong residents-city identification results from identity fit between the city prototype and the self-concept of the resident”* (p.1). A city prototype is defined by Zenker & Petersen (2010) as *”set of attributes that are central to the mental representation of a city and differentiate it from other cities”* (p. 4) and might be shaped by factors such as urbanity and diversity, or nature and recreation. However, also more abstract variables, e.g. modern vs. old-fashioned or tolerant vs. intolerant, are at play when reference is made to the city prototype (Zenker & Petersen, 2010).

Zenker & Petersen (2010, p. 7) argue that a certain degree of identity fit is necessary if one should be able to identify with a place or a city. Identity fit refers, according to Zenker & Petersen (2010, p. 7), *“to similarities in core-values and core-attributes of the self and the prototype that is target in the identification process”*. Based on these theoretical aspects, I will therefore elucidate whether the residents' associations with the characteristics of the city of Amsterdam and its residents are in line with the way Nico Mulder expresses himself about the city, its residents and tourism. Subsequently, I will investigate whether the residents can relate to Amsterdam as a city that signals 'creativity', 'innovation' and 'spirit of commerce'.

Characterizing Amsterdam and Amsterdam residents

As an element of this part of my analysis, I asked the informants to name 3-5 words which they at first would connect with Amsterdam and then list some eventual characteristics of Amsterdam residents.

For example, Bob says about the city and its inhabitants: *“Amsterdam has always been a town of hospitality for, well, for people who were coming from other countries [...] I think that effectively it's still a very open hearted city. People are saying things straight away [...] And it's always with some kind of special humor”* (3C_Bob).

Besides, Paul characterizes Amsterdammers as *“[...] very open minded, broad minded, they are very acceptant”* (3B_Paul), and Anne talks about the local residents as someone who *“[...] know what they want and they are really direct and they say it”* (3E_Anne). Furthermore, Steven characterizes Amsterdam as *“[...] By far the most open-minded city I know”* and refers to the residents as *“[...] free thinking”* (3H_Steven). Moreover, one of the informants expresses about the Amsterdam residents that to some extent they can be characterized as people who are *“[...] neglecting rules, neglecting everything [...]”* (3G_Hans).

When looking at the informants' statements about characteristics of Amsterdam and its inhabitants, their statements are generally in line with Nico Mulders' way of talking about Amsterdam and Amsterdam residents. In the same way as the residents, Nico Mulder talks about the city as a place where diversity, open-mindedness and freedom are characteristic features (3A_X), and where the inhabitants are "*headstrong so they do it their own way*" (3A).

The core values

Zenker & Petersen (2010, p. 4) argue that identification in the form of, for example, assimilation of the self to a prototype can serve several goals. This means, according to Zenker & Petersen (2010), that identifying with a city, for example Amsterdam, can enhance the resident's self esteem by assimilating to attributes such as 'creative' and 'innovative'. Besides, identification with a city may contribute to a resident feeling at home and in some cases also to obtaining a special feeling of belonging or fit "*between the self and the place on the level of emotions, cognition, and values*" (Zenker & Petersen (2010, p. 4).

However, what do the local Amsterdam residents say? Are they able to identify with Amsterdam as a city that is branded by Amsterdam Marketing with the core values 'creativity', 'innovation' and 'spirit of commerce'?

Among the informants opinions are divided whether they view Amsterdam as a creative and innovative city with a commercial spirit. Some of the informants are directly negative and do not think that the core values are representative of the way in which they view the city. Christel believes that the city has become too organized which she considers to be a drag on creativity (3I_Christel). Another informant does not believe that one can speak of Amsterdam as a creative city. He thinks that creative ideas will often stop after the planning phase and are rarely realized, and he believes that other cities do a better job (3B_Paul). A similar attitude has Hans who compares Amsterdam to Berlin. He believes that up to a point one may speak of creativity, but that the creativity is commercialized (3G_Hans). In addition to that, he does not believe the city to have commercial spirit or to be innovative, and he points out: "*Creative, yes there is some creation but it's only economics in that sense. So even cultural ideas are immediately turned into possible economic benefits [...] Innovative, no, absolutely not. This city is standing still when I compare it to Berlin*" (3G_Hans).

Other informants have a view on the city that is very similar to the expressed core values. Steven, for example, does not believe that Amsterdam has any commercial spirit, but he views Amsterdam as "*A breeding place for Creativity*" (3H_Steven). Ans thinks that Amsterdam

radiates creativity, among other things with regard to art and architecture (3D_Ans), and Anne expresses a similar attitude, seen in an enterprise or commercial perspective, and states: *“Yeah, I think so, yeah. It is - and it's probably why a lot of companies want to be here. If they are more in the south of The Netherlands then they are afraid they are missing out on the creativity and innovation”* (3E_Anne).

As appears from the above statements, the residents' views on the city in relation to the core values is only to some extent in line with the way in which Amsterdam Marketing wishes to present the town. In this context, I also asked the informants whether they think that being a resident in Amsterdam gives them a special identity, compared to being Dutch, in order to uncover whether possible assimilations to attributes, as expressed by the core values, has an effect on their self esteem and gives them a special sense of identity, as discussed in Zenker & Petersen (2010).

A such point of view in relation to the core values is not directly expressed by any of the informants, and most of them do not think that it gives them a special identity to be Amsterdam residents. One of the informants puts it as follows: *“No - no, I don't think so. I could live in Rotterdam, I could live in Utrecht. I doesn't give me a special identity”* (3F_Nico). However, one of the informants points out: *“Well, all of the - most of the economic activity is centered in the Randstad, of course. And, and - so when you are living there it's kind of like [...] Oh, this person is in the center of where everything happens, even if it's true or not [...] but it definitely gives you a certain identity, whether you want it or not”* (3I_Christel). Thereby, the informant indirectly relates to the core value 'spirit of commerce'.

During the interview, in relation to the topic 'core values', I also asked the informants how they wanted the city to be perceived, which at the same time could indicate something about the way they themselves perceive the city.

The prevailing attitude of the residents is that people, who do not live in the city, still to some extent perceive Amsterdam as a free island with parties, drugs and prostitution. At the same time, there is among the informants an impression that the city is recovering from a bad image where its architecture, culture, and welcoming and open-minded population, which are some of the characteristics the informants themselves want the city to be known for, are now more prevalent. This point of view is expressed by, for example, Anne who wishes the city to be associated with *“[...] the nice buildings and the nice streets and musea”* (3E_Anne), and

Steven who points out: *“I think the open mind - the openness is something that's very important for Amsterdam. I think the social character comes from the city [...]”* (3H_Steven). When reviewing the data material, I note that there are fragments of various discourses in the informants' statements about Amsterdam and its residents. However, there is a discourse that permeates the informants' statements, i.e. a discourse of the city as a beautiful place with canals, a place where sense of humor, hospitality and freedom have pride of place, and where the inhabitants are open-minded, easy going, direct and friendly.

4.2.1.2 The slogan

The slogan 'I amsterdam', as shown below, is presented as *”[...] a statement of inclusion [...]”* and as *“[...] the city's and its residents' collective catch phrase”* (Amsterdam Marketing (2015). I amsterdam letters).



I amsterdam®

In the same way Nico Mulder mentions the slogan as a statement that reflects the freedom. He refers to the slogan as inclusive and as contributing to signal that Amsterdam has something to offer to everyone, like *“everybody has his own feeling to Amsterdam”*, and everyone understands the story about the slogan (3A). These quite marked statements about the residents prompted that I would examine how the residents consider the slogan, whether they see themselves as a part of the slogan and thus taking a sort of ownership of it.

It becomes clear that all informants know the slogan, whereas the attitude to the slogan covers a very negative to a more mixed and in one case a positive perception of the slogan. Paul cannot see the meaning of the slogan and says: *“It's - to me it's a riddle. I haven't a clue. 'I amsterdam' means nothing, it has no meaning* (3B_Paul). Nico considers the slogan as, *“Stupid, stupid”* (3F_Nico), and this negative attitude is shared by Ans who says:

“Perhaps it works for tourists, yes. But they are not, I am Amsterdam - I think it's a little bit stupid” (3D_Ans). A little more positive, albeit slightly indifferent, attitude to the slogan, is

expressed by Bob who says: *“It's a slogan, it's just a slogan and to me, OK”* (3C_Bob).

Another informant is divided in his attitude to the slogan as he considers the slogan as nonsense without a meaning, and at the same time he has observed that *“tourists are obviously fond of it”* (3G_Hans), and so he believes that *“it serves a goal in attracting people”*

(3G_Hans). However, the slogan does not appeal to him, and he does not see himself as part of

it, and he states: *“It doesn't attract me but I live in this city. I don't have the feeling like 'I am amsterdam' or whatever”* (3G_Hans).

A positive attitude to the slogan is represented by Janvier, who says: *“First of all, it's a good idea because it's in English, [...] it's like - it's saying that -'I Amsterdam' is saying that it's an open city [...] Then it's like saying, we are open to everybody, come from wherever you are , we are an open city [...]”* (3K_Janvier).

Thus, Janvier represents a very positive attitude to the slogan. He regards the slogan in English as a signal about Amsterdam as an open-minded city where everyone is welcome. He is the only one of the informants who makes an interpretation of the slogan. In connection to this it should be noted that Janvier is from Spain, and at the time of the interview he has only lived in Amsterdam for six months, which may indicate that he views the slogan as a foreign visitor rather than as a local resident.

One of the informants, Saskia, relates to the slogan in its physical form, i.e. to the letters (cf. paragraph 4.1.2). She refers to the slogan as something tourists can climb on, and considers the slogan as being *“pretty easy”, “modern”* and *“recognizable”*, and she thinks that *“it's speaking to younger people”* (3J_Saskia). All informants know the slogan in its physical form as the letters, and apart from a single exception there is a quite favorable attitude to the slogan as a physical manifestation that appeals to tourists and gets them to associate with Amsterdam. However, one of them thinks that the letters are too big, and that it is a commercial logo which *“detonates with the whole environment”* (3I_Christel).

The informants believe that the letters are appealing to tourists and are here to some extent in line with Nico Mulder who regards the letters as a kind of landmark in Amsterdam (3A). This attitude is expressed by, for example, Paul who says: *“It's more like, if you are a tourist you have to be here”* (3B_Paul). The same is also expressed by Janvier who talks about tourists climbing around on the letters, taking photos and thus signaling: *“It's like, I have been in Amsterdam”* (3K_Janvier).

Some of the informants also regard the letters as a means for tourists to associate with Amsterdam, among other expressed by Steven when he says: *“I think it's funny, I think it's catchy and I think it's working. I think for tourists it's very like a thing they associate with”* (3H_Steven). Anne is in line with him when she says: *“Yeah, the letters. I have never thought about the function, except that they probably want it - that people associate themselves with Amsterdam - that they are part of it”* (3E_Anne).

In other words, all informants have knowledge of the slogan and regard the slogan in the form of the letters as a physical manifestation that appeals to tourists and helps them to associate with Amsterdam. On the contrary, the slogan does not make the informants, as residents, associate with the city, and it is not easy for them to see the point of the slogan. They do not regard the slogan as something they as residents are part of, and thus they do not perceive it as the city's collective catch phrase in the way it was conceived by Amsterdam Marketing.

4.2.1.3 The tourism perspective

Insch (2011) argue that *"Residents' attitudes and attachment to the city where they live, work and play can influence the perceptions of tourists and visitors through their recommendations and complaints"* (p. 8). Therefore, it is of great importance for the residents' satisfaction with the city that there is a common understanding of the way in which tourism is approached by city brand managers, and the way residents perceive tourism, which is also expressed by Insch (2011) when she points out that, *"if the decision is made to appeal to an external audience, such as tourists, the city brand might offend residents and even alienate them"* (p. 11). A city depends on its residents in the economic, social and cultural aspects, and the residents' satisfaction with their city plays a vital role as to visitors', potential residents' and potential business investors' perception of the city as compared to rival locations (Insch, 2011).

Amsterdam Marketing is aware that often there may be divergent attitudes at the DMO and among residents as regards tourism, and according to Nico Mulder they try to get residents to realize that tourism is more than busy streets, and that tourism is also a good thing since it contributes to give them economic power (3A).

In my study of the residents' attitude to tourism, an informant mentions the economic aspect of tourism and says about tourists: *"Be nice to them because they bring the money. That's the very simple rule"* (3B_Paul). Another informant is also aware of the economic aspect of tourism and says: *"I mean it's good when businesses running, really, really - I mean business should be running and it's a lot of employment round it"* (3I_Christel). However, at the same time she appeals to the marketing organizations to decide their attitude to tourism segmentation and not just focusing on getting more tourists to the city (3I_Christel). This position is in line with Amsterdam Marketing's approach to tourism in the city where Nico Mulder directly states that they do not focus on generating more visitors to Amsterdam, but on the contrary they are dedicated to tourism segmentation as part of the current strategy (3A).

Additionally, a recurrent feature of the informants' opinions is that there are too many tourists in the city center and that the tourists fill up the streets. Hans says that the city is *"Sometimes overfilled with tourists"* (3G_Hans), and Nico thinks that *"There are already too many and when you go to the center of Amsterdam it's crazy. So, there are a lot of tourists and especially young tourists"* (3F_Nico). The same opinion is expressed by Steven who says, *"[...] and I would always avoid the city center because of all the tourists. In some other cities you see a perfect blend. That's not happening in Amsterdam"* (3H_Steven).

Several informants point out that as an element in relieving the problems with the crowded city center it could be useful to spread tourism outside the city center and focus more on Amsterdam's surroundings which, as Anne puts it, might be appreciated *"especially by the residents and be appreciated as well by the tourists"* (3E_Anne). In the same way Hans expresses his desired focus, saying: *"broaden it a bit on the borders of the city as a whole"* (3G_Hans). In line with this, Christel stresses the need to shift focus from the city, saying: *"It's got to be a little spread out, also for the tourists, I think that's a good thing"* (3I_Christel). Thus, among the informants a common attitude to tourism, where to some extent there is a focus on the economic aspect, begins to emerge. However, when it comes to the residents' satisfaction with the city in relation to tourism, it is crucial that the city marketing organization focuses on dispersing tourism to other locations away from Amsterdam city center. This widespread desire to get taken care of the crowded city center must be said to be in line with the position of Amsterdam Marketing on this issue. As Nico Mulder puts it, Amsterdam Marketing, as part of their strategy, focus on doing something about the fact that Amsterdam *"tends to get more crowded in the city center"* and therefore works on spreading the tourism to neighborhoods of Amsterdam and outside the city throughout the metropolitan area (3A).

4.2.1.4 Residents' involvement in the branding process

As Zenker & Petersen (2010) point out, residents are part of the place physics and identity. They are a target group of the communicated place brand, and they are place ambassadors via their word of mouth communication on location, being abroad or via their use of social medias. These roles show a need for place brand management to integrate residents in the marketing process (Zenker & Petersen, 2010) in order to effectively position the city brand.

As Nico Mulder expresses it, Amsterdam Marketing believe that residents play a big role in terms of branding Amsterdam, and, as mentioned, Amsterdam Marketing is working to establish advisory boards with local residents from different neighborhoods in the city as

participants. Likewise they organize events in different neighborhoods in the city in cooperation with local residents in their respective neighborhoods (3A), as mentioned in section 4.1.

Zenker & Petersen (2010) point out that place marketers focus on building a strong place identity as a part of their efforts to position their city and in order to strengthen the current residents' identification with the place, and in that way turning the residents into "*authentic ambassadors for their city*" (p. 2). At Amsterdam Marketing they have, according to Nico Mulder, as objectives to make the residents proud of their city and thus using them as ambassadors in a promotional context, among other on social media, even more than they already do (3A). But what are the residents' attitudes to possibly being involved in city branding activities? And are they able to see themselves in the role as ambassadors for the city? As to involvement in city branding activities, for example in the form of advisory boards, the general trend among informants is that they do not easily see themselves as participants in such activities. Several informants express a clear 'no' to participation, and at the same time they say that, as residents, they do not see themselves as active partners in relation to branding the city. Regarding the advisory boards, Paul puts it this way: "*No, no, I don't see it, nee, nee, absolutely not. My only role should be to be nice to tourists*" (3B_Paul). Anne is also dismissive, saying: "*Role in branding the city - hmm - I don't consider myself to have a big role in that, no*" (3E_Anne). The same attitude has Nico, who says: "*No, I don't like to take part in this. No, no... No, I'm not - I have no affinity with marketing, no*" (3F_Nico). One informant believes that residents play an important role in relation to city branding (3J_Saskia), but not even she wants to participate. Another informant believes that maybe a number of young people would like to participate but not she herself (3I_Christel), and a third informant would consider participation depending on the agenda of the activities in question (3C_Bob). One of the informants speaks of participation from the residents' part as "*extremely important*" and as something that gets the city to function (3G_Hans) and primarily relates participation to events in his own neighborhood. In this context, the informant also expresses a desire for resident participation in the sense that Amsterdam Marketing in their work with city branding should "*mirror the people who live here*" (3G_Hans).

This position reflects that the informant sees a connection between neighborhood characteristics, the events unfolding there, and city marketing organization's initiatives in relation to branding the city.

Even though the tradition of citizens' involvement is not an uncommon phenomenon in The Netherlands, there is, to judge from my circle of informants, a relatively limited support to Amsterdam Marketing's idea about and attitude to resident involvement, and only a few informants signifies that they might participate in the work with city branding.

Residents as ambassadors

On the other hand there were more positive statements regarding whether the residents see themselves as ambassadors for the city. With the exception of one informant, who does not see himself in the role as ambassador and in response to the question says, *“I don't feel - I have no feelings about this, no. I think that already Amsterdam is famous enough [...]”* (3F_Nico), there is generally positive feedback in relation to perform an ambassador role in the form of readiness to help and possibly show the city to tourists and other visitors.

The informants express that they wish to perform as good and friendly as possible, like for example Paul who says: *“Representative, yes definitely. Because they pick me out to, let's say, ask the road [...] And, if they pick me out, then my role is to do this as good and friendly as possible”* (3B_Paul). The same welcoming attitude has Ans who says: *“So, way yes, when we can help we always help”* (3D_Ans). In addition, one of the informants sees himself as ambassador when he encourages people to come to Amsterdam and says: *“Yes. I'm always saying to the people and everywhere that they have to come here. Always”* (3K_Janvier). Several informants also see themselves as ambassadors, not only when they are in Amsterdam, but also when they are travelling, and they say that they 'vote' for and promote the city when abroad.

This is expressed among others by Saskia who says, *”[...] when I'm on a holiday, then I'm always voting for the city - that I am like a - I live in the most beautiful city in the Netherlands [...]”* (3J_Saskia). Similarly, another informant speaks of the ambassador role and says: *“I am sure, that when I meet someone and also when I am abroad myself [...] and we are going to speak about The Netherlands [...] that I will promote Amsterdam (3C_Bob).*

One of the informants considers himself as an ambassador for people he likes and expresses himself on the ambassador role as follows: *“No. Not for Amsterdam but more an ambassador for people whom I like [...] but not as a cold promote Amsterdam. No, not at all”* (3G_Hans).

The informant thus emphasizing that, in the role as ambassador, he does not want to be used in a promotional context for the city and in this way run the risk of having to 'dance to a tune' he might not like.

4.2.1.5 'I amsterdam' - but who is Amsterdam?

To judge from the informants' answers, a picture begins to emerge where they in some of the areas are in line with Amsterdam Marketing. The informants and Amsterdam Marketing share the view that Amsterdam is recovering from a rather bad image, and there is a rather high degree of concordance in the expressions of the parties respectively as to the way they characterize the city and its inhabitants. In addition, as regards to tourism, informants are in line with Amsterdam Marketing since both parties express a need for spreading out tourism away from the city center.

However, findings showed that in some areas there is a gap between the brand communicated by Amsterdam Marketing and the informants' view. As to the slogan, the informants do not seem to know the story behind the slogan, and they do not seem to be willing to adopt 'ownership' of the slogan in the way it was thought out by Amsterdam Marketing. Thus, the majority of informants are seeking a kind of privileged position where they do not want to adopt co-ownership of the brand, but, on the other hand, they are willing to assume the role of ambassador for the city on their own terms, for example in relation to tourists or when abroad. There are also differing views on whether the informants can relate to Amsterdam as a place that reflects the core values that Amsterdam Marketing uses as an element in their branding of the city. As for residents' involvement in the place branding process opinions are also differing, but the most common view is that the informants do not see themselves in the role of a participant in the efforts to brand the city.

The answers also give occasion to observe that the majority of the informants apparently do not perceive themselves as part of the internal target group for the communicated place brand (cf. Figure 4), but believe that the articulated brand is primarily related to tourists. This point of view may play a role in their relatively negative answer concerning resident involvement.

In the light of the informants' somewhat mixed attitudes to Amsterdam Marketing's initiatives concerning city branding, but their generally favorable way of relating to the city itself, it is tempting to give one of the informants the last word in the form of her concluding remarks in the interview: *“I hope that everybody will love our city the way we do”* (3D_Ans).

4.2.1.6 A city walk

At the end of the interview, one of the informants mentioned that there is *”some gap between how probably the residents experience Amsterdam and how the tourists experience it. So it would be nice if that could be a little bit more close to each other, and maybe thus involve residents in guiding people around”* (3E_Anne). This statements naturally leads to the next element in the analysis which just concerns guided tours initiated by citizens.

As a supplementary element in my field work concerning the residents' role in city branding, I have chosen to take part in a guided tour in an Amsterdam neighborhood, 'The Jordaan District' (diary notes from the city walk can be found in App. 5).

The tour guide belongs to an organization of volunteer residents who, among other things, offer guided tours to different neighborhoods in Amsterdam (App. 5). In addition to being a resident in the city, he also has a role as guide for tourists and residents which makes him an interesting informant who sees the city from a special angle. The tour guide has not been interviewed, and thus he has not had the opportunity to answer the same questions as the other residents. On the other hand, my attendance as participant observer on the guided tour is used to analyze how the tour guide, by virtue of his telling about the neighborhood, relates to the selected elements in Amsterdam Marketing's city branding objectives.

On the tour, there is nothing in the guide's narration that relates to the three core values with which Amsterdam Marketing brands the city. In response to my only directly asked question about his attitude to the slogan 'I amsterdam' (App. 5), he expresses a very positive attitude. He sees himself as a part of the slogan and considers it to be positive and inclusive at the same time, which is an attitude that is in line with Amsterdam Marketing's thoughts behind the slogan.

The tour guide does not talk about tourism in Amsterdam, however, through his performance he works in practice with getting the tourists to see some area-specific aspects of the city which differ from the usual tourist highlights. This aspect corresponds with Amsterdam Marketing's efforts to get tourists to move away from the city center and out into the different neighborhoods (3A).

Neither does the tour guide address the subject of the residents' involvement in city branding, but in practice, by virtue of his involvement in the organization 'Gilde Amsterdam' and his role as a guide, he is involved and thus delivering his contribution to the branding of Amsterdam. Besides, he told that he and other guide colleagues, by virtue of their knowledge of the city as

native Amsterdam residents, cooperate with Amsterdam Marketing about story telling in relation to 'Open Monuments Day' (App. 5). In relation to this, one could speak of a sort of co-creation between Amsterdam Marketing and residents.

The tour guide takes the architecture in the Jordaan district as a point of departure and tells Jordaan's history from a social, cultural and political point of view. The characteristics of the neighborhood are articulated in the form of stories about buildings, architecture and infrastructure (App. 5), and thus a reality is presented where the physical city is linked to societal issues in the light of history. In this way he connects Amsterdam identity with the physical and social reality, compared to Amsterdam Marketing that in their A-mag, in spite of historical elements, creates a reality which is to a great extent based on consumption.

4. 3 Amsterdam - a city for all?

Travelers have many options to choose from, and thus destination marketing organizations are challenged to position themselves in the full range of possible destinations.

Facing increased competition, positioning is an important factor for the city of Amsterdam. Thus, Amsterdam Marketing has through the last ten years focused on developing a strong brand in order to improve the city's attractiveness to local and international audiences and re-create the city's image by representing more desirable aspects of the city and thus redefine what Amsterdam stands for in people's minds.

Nico Mulder from Amsterdam Marketing expresses that the slogan 'I amsterdam' reflects that the city is for all (3A) and refers to the city as a place where diversity, open-mindedness and freedom are characteristic features (3A). Branding is a selective description of reality and is intended to support that something should be purchased and used. Thus, Amsterdam Marketing is also aware of which signals they want to send in relation to the image they want the city to have, and in the branding process they use the three core values 'creativity', 'innovation' and 'spirit of commerce' as a means to capture the values of the city. The core values do not exclude diversity, but on the other hand it is not emphasized, since they send a signal which is addressed to some rather delimited segments.

Just as the core values reflect a particular angle on the city, the representation of the residents of Amsterdam is dominated by types, who work in professions and trades which may be roughly characterized as belonging to the creative businesses, and who speaks of the city from a consumers point of view with a focus on design, dining and shopping .

When you look at the tourists who could possibly be attracted by these signals, we also witness a rather distinct segment who perceive the city's character and atmosphere as an essential part of their travel experience. This reflects also the kind of tourism segmentation which Nico Mulder expresses, where focus is on tourists who come from big cities in a few selected countries, who have time and can afford to be in Amsterdam for a longer stay and who are interested in experiencing the city throughout the metropolitan area of Amsterdam (3A). Even though the city is presented within the mentioned limited scope, there is nonetheless within this scope a not unimportant diversity that is expressed in the promotional material in a multitude of ways of being creative and innovative. However, the diversity remains within certain limits and is thus in line with the signals that Amsterdam Marketing wishes to send. A significant part of the city and its citizens are therefore not covered by this scope, neither do certain groups of city tourists seem to be addressed.

Brand co-creation - the roles of the residents

Braun, Kavaratzis & Zenker (2013) argue that support, agreement and assistance from local people is a required parameter in order to create coherence between the place brand, its values and propositions. If you do not involve residents in the branding process, this may cause a lack of support for and commitment to the DMO's activities which must be said to pose a risk to the quality of the tourism experience (Campelo et al., 2014).

Nico Mulder mentions that the recipient groups for Amsterdam Marketing's branding activities are both visitors, residents and businesses, and at the same time he underlines that residents play a major role in city branding and that a number of initiatives have been launched in preparation for getting residents play an even bigger role than they do today (3A). As he puts it, Amsterdam Marketing has not conclusively decided on form and content of resident involvement.

In this context, I argue that the DMO will have to consider for what purpose and how to involve residents. To judge from the informants response to the question about resident involvement in city branding, and their attitude to the communicated place brand in the form of the slogan and the core values, it is clear that there will be challenges for Amsterdam Marketing when it comes to resident involvement.

The discourse within which Amsterdam Marketing works is professional, while residents' pre-understanding of a term like 'city branding' must be expected to be rather diffuse since it is not easily linked with the residents' private and professional lives as citizens. Thus I argue that

Amsterdam Marketing has to try to understand the residents' situation and position in relation to the topic, and based on this very precisely express themselves on which issues should be discussed in the advisory boards, which result is expected, and how the citizens' inputs will be used.

Amsterdam Marketing is working on getting residents to adopt the ambassador role, among other in order to communicate about the city in various situations, by which the residents may take on the role of intermediaries of the brand when they meet actual or potential visitors.

When residents, who simultaneously are consumers of 'the product', are involved in the process of creating brand value, this might affect brand equity, but there is also a risk of an adverse effect. This means, as pointed out by Aitken & Campelo (2011), that the co-creation in some contexts changes the control and ownership of the brand from "firm to consumer-centered" (p. 916), where 'firm' in this context should be understood as Amsterdam Marketing, and where 'consumers' are local residents.

Nico Mulder mentions the establishing of a series of neighborhood events as an element in the working with resident involvement, as explained in section 4.1. In this context Amsterdam Marketing has to consider how the cooperation with residents should take place, since there could be a risk that some residents may have a feeling of being used, for example, as extras in the marketing organization's staging of the city.

As mentioned, Amsterdam Marketing plans to establish advisory boards for residents.

I thus argue, that if they manage to get residents involved Amsterdam Marketing has to face the fact that from a residents' perspective it is not possible to speak of only branding the city, but you have to also touch on subjects related to 'place management' in the form of, for example, infrastructure, events in different neighborhoods and the handling of secondary effects of tourism which might be negative for residents, for example, the crowded inner city which has been pointed out by several of the informants of this study.

Brand co-creation - the role of place brand managers

Offering participation to the diverse groups of residents, and developing a brand strategy based on co-creation and experience of the community as a part of the identity formation process, has a number of implications for place brand management.

If you, as place brand manager, base your approach to place branding on co-creation, and thus takes an identity-based approach to place branding, understood in the way that branding is related with all the four simultaneous sub-processes that links culture, identity and image as

explained in Figure 5, the way of acting in the role as place brand manager should be taken into consideration (Kavaratzis & Hatch, 2013).

As mentioned in 4.1.2, Amsterdam Marketing has begun to work with involving residents in the branding process, even though they are still in the preliminary phase. Involving residents in the branding process in the form of, for example, residents participation in advisory boards or other forms of co-creation, leads to place branding being developed and implemented in a forum where dialogue and debate would be prevalent. This means that place brand managers, instead of performing traditional leadership, should better take a role as facilitators (Kavaratzis & Hatch, 2013). Place brand managers may thus be seen as catalysts in the work with negotiating and creating the meaning of the place brand. Next to the implications in relation to the role of place brand managers, this also causes implications concerning the vision and brand identity.

If you, in this context, look at Amsterdam Marketing's vision, according to Nico Mulder, the objective is that Amsterdam should be in “*top 5 of destinations/Metropolitan areas in Europe in 2018*” (3A_X). Hanna & Rovley emphasize that “*branding is an interactive and evolutionary process*”, that never stops which also is the case as regards the identity process (as cited in Kavaratzis & Hatch, 2013, p. 81). This means that the vision for the place should not be considered as an initial step of the branding process, which has to guide the other steps in the branding process, as is the case at Amsterdam Marketing. Instead there is a need for ongoing revisiting and redefinition of the vision, so that the vision is seen more as an outcome of the identity dynamics (Kavaratzis & Hatch, 2013), and so that the vision can thus be used as a tool in the potential co-creation between the marketing organization and the local residents.

5. Conclusion

Using empirical material from the city of Amsterdam, the aim of the present study was to analyze the roles of residents in city branding and the derived implications and challenges for place brand management.

In the search for answers to the research questions, empirical insights were gained through qualitative interviews with Nico Mulder, the manager of the Consumer Marketing Department at the DMO, Amsterdam Marketing, and ten local residents from Amsterdam. In addition to this, empirical insights are also based on an analysis of selected promotional material created by Amsterdam Marketing and participant observation on a guided tour in Amsterdam.

Local people have great impact on the way we, as visitors, experience the city, and it is an important parameter in terms of branding the city. Therefore, the first part of this study focused on the managerial part of the place branding process in order to examine what kind of initiatives Amsterdam Marketing make use of in order to stimulate participation and integration of the residents in branding the city, and how the residents' roles in relation to place branding are translated into practice.

By analyzing the interview with Nico Mulder, it appeared that the residents' attitude towards the city and the brand is considered as an important factor in the working with city branding. Findings showed that the residents are used actively, as well directly as indirectly, as a communication tool in the perspective of branding the city in a promotional context which is reflected in the published pictures and the use of residents in various contexts in A-mag and the video 'I amsterdam - a city for all'. Furthermore, findings showed that Amsterdam Marketing takes various initiatives to involve residents in the city's cultural activities in order to give them a better knowledge of their own city. By means of event based communication initiatives, Amsterdam Marketing thus tries to involve residents and in this way create brand meaning as part of the supporting and developing of the residents' role as ambassadors for the place brand. Those kind of initiatives are not about involving residents as citizens in terms of the brand creation process itself, but rather an involvement of residents as consumers of and participants in events. However, there are also indications that Amsterdam Marketing is working towards a more participatory approach to city branding based on interaction and dialogue among stakeholders with the aim to reflect the experience of the community. Amsterdam Marketing is in the process of setting up advisory boards about city branding with residents as participants. Besides, during 2015 they will hold a series of events in selected neighborhoods in Amsterdam

with the aim of local residents being able to experience and rediscover their city. Although this initiative is event based, and at first does not seem to be about involvement of local residents in city branding, the analysis of the interview with Nico Mulder indicates that the neighborhood events are intended as a means of giving residents the opportunity to learn and to know new aspects of the city and thereby help the residents to enter a role as ambassadors. At Amsterdam Marketing they are aware that local residents' involvement means more than using residents as a tool for communication, and by means of Amsterdam residents as active participants they can produce and express the cultural understandings of the place. However, Amsterdam Marketing is still in a preliminary phase when it comes to initiatives and forums where a participatory approach to city branding can be implemented.

Furthermore, it was analyzed and discussed to what extent Amsterdam Marketing's promotional material reflected the organization's core values 'creativity', 'innovation' and 'spirit of commerce', and how the local residents were represented in selected promotional material. Based on social constructionism, one can say that city life, as it unfolds in A-mag, is an example of a reality that is socially constructed in the form of the choices made by Amsterdam Marketing regarding the way the city and its residents are represented.

The analysis of six issues of the A-mag magazines from 2014 revealed a clear pattern in the way Amsterdam Marketing talked about and described the city as a vibrant and dynamic place where creativity and innovation has pride of place, and Amsterdam Marketing's core values are thus brought into play. The distinctly articulated focus on 'creativity' and 'innovation' was emphasized within the dominant discourses of design, fashion and shopping, which also brought the third core value 'spirit of commerce' into the picture.

Similarly, the creative elements were used in the articulation concerning food and dining, which was also among the dominant discourses in the magazines. A relation to 'creativity' in the choice of words in the description of the local residents' skills was also established in A-mag. Residents are positioned as economically active, their professions are shown, and the creative and dynamic element is often expressed by the types of occupation people have and the elements emphasized in their appearance. Thus, the three core values 'creativity', 'innovation' and 'spirit of commerce' are clearly reflected in A-mag and are used in the branding process by Amsterdam Marketing as a means to capture the values of the city. Just as the core values help to reflect a certain angle on the city, the depiction of the citizens of Amsterdam in A-mag and the video 'Amsterdam - a city for all' is dominated by types active in

professions which can broadly be characterized as belonging to the creative businesses. In addition, it is a recurring theme to be a resident in the creative and innovative city with consumption in the form of design, dining and shopping.

This study shows that the city is presented as a place populated by people who are willing to spend money and have the time to linger around. One can say that Amsterdam Marketing assigns subject roles, since choices have been made about which positions in everyday life will be referred to and highlighted. Hence with this construction of reality Amsterdam Marketing makes some selections and deselections as to which tourist segments and potential residents are being addressed.

As a part of their work with brand positioning, Amsterdam Marketing intends to create brand meaning for the local residents and in that way get residents to be an integrated part of the city brand. Thus, it was investigated to what extent Amsterdam Marketing's city branding objectives in relation to 'Amsterdam identity', 'core values', 'tourism' and 'slogan' are in line with the way local residents look at their city. In addition, some light was shed on residents' attitudes to being involved in the city branding process.

The analysis of interviews with local residents revealed similarities in their attitudes to tourists and the way they associate with the city. As for tourism, the residents I interviewed for this thesis are in line with Amsterdam Marketing, where both parties are focused on the crowded inner city and express a need for tourism segmentation and to spread out tourism away from the city center. To judge from the informants' answers there is also a broad agreement that Amsterdam is recovering from a rather bad image, a point of view also shared by Amsterdam Marketing. Moreover, there is a high degree of consistency of the respective parties' statements as to their associations with the city and its inhabitants, since both informants and Amsterdam Marketing characterizes Amsterdam as a place where diversity, open-mindedness and freedom are characteristic features. On the other hand, the study found that in some areas there seems to be a gap between the communicated brand from Amsterdam Marketing and the residents' point of view. This is especially the case with the slogan 'I amsterdam'. Most informants have a rather negative view on the slogan. They think the slogan is aimed at tourists, they do not know the story behind the slogan, and with a few exceptions they do not adopt 'ownership' of the slogan in the way it was intended by Amsterdam Marketing. The same is also true in terms of views on the core values. The informants are also divided on whether they can relate to

Amsterdam as a place that reflects the core values which Amsterdam Marketing uses as an important element when branding the city.

Finally, it can be said that with one exception there were favorable statements regarding whether residents see themselves as ambassadors for the city in terms of being helpful and possibly show the city to tourists and other visitors. However, none of the informants related the ambassador role to social media which is an area that has, and will have, major focus at Amsterdam Marketing.

As to the involvement of residents in the place branding process, opinions were divided. The most common view was that they do not see themselves in the role as a participant in the efforts to brand the city, and therefore there is a rather limited support for Amsterdam Marketing's ideas and attitude to resident involvement.

The results of this study showed that Amsterdam Marketing faces a number of implications regarding the implementation of a participatory approach to residents with respect to the brand creation process. Amsterdam Marketing has created and for a long time marketed the slogan 'I amsterdam', but at present they do not seem to have facilitated a discourse that supports the intentions behind the slogan. As to the slogan, the analysis of the informants' answers gave rise to note that the majority of the informants do not perceive themselves as a part of the internal target group for the communicated place brand, and it was also a general trend that residents do not see themselves as co-creators and co-owners of the place brand.

To judge from the informants response to the question about resident involvement in city branding, and their attitude to the communicated place brand in the form of the slogan and the core values, it is clear that there will be challenges for Amsterdam Marketing when it comes to resident involvement. As it appeared from the interview with Nico Mulder, Amsterdam Marketing is aware of the fact that local residents do not necessarily realize which intentions Amsterdam Marketing has with regard to branding Amsterdam. In other words, there is still some way to go before Amsterdam Marketing, as an integral part of the branding process, has established a mindset in people's understanding that it is about 'our town and us as residents'. Findings showed that residents play a significant role for Amsterdam Marketing with regard to branding Amsterdam. However, Amsterdam Marketing seems not yet to be quite settled with respect to how to create 'brand meaning'. On the one hand, 'brand meaning' is based on reciprocity with resident involvement based on cooperation and a common understanding of

the branding process. On the other hand, there are signs of a more governing attitude where it is more about influencing residents and make them participants in various events in the city. In this context I argue that Amsterdam Marketing will have to consider for what purpose and how to involve residents in the place branding process. In addition, place brand managers should pay attention to their own role in the contexts where residents are involved in the branding process in the form of residents' participation in advisory boards or other forms of co-creation based on dialogue and debate. It would therefore be appropriate that place brand managers in such contexts facilitate their own and other's initiatives in the field, and thus managing the process and the interaction instead of performing a more traditional leadership. One could expect that positioning a city, as it is constituted and experienced by the residents, might help to influence residents' involvement and attitude to the city and its activities in a positive direction. This may also be contributing to the residents to have a positive view of tourists, as something that provides value to the place. By virtue of the residents' positive attitude, this could help to enhance the quality of the tourism experience in the city. I thus argue that developing and implementing a branding strategy, based on the paradigm of co-creation in the form of dialogue and participation of the local residents, is an important element in the efforts to work out a sustainable and effective brand and thereby help to positioning the city in the competitive environment.

As mentioned above, only little empirical research has been published on the role of residents in place branding. There is a need for empirical research in relation to residents' attitudes to place branding and their view on involvement in the place brand process, since this is a topic which is only elucidated to a minor degree. Besides, theoretical research on how place brand managers in practice can establish a participatory approach to place branding, and where at the same time research will focus on clarifying and concretizing the roles of residents as participators in the brand co-creation process, would be appropriate. Relevant in this context would also be investigations of the DMO's actual experience with the development and implementation of initiatives regarding resident involvement. Finally, a perspective focusing on the material aspect and the derived, and sometimes conflictual impacts of place branding, has not yet been addressed to any great extent in place branding theory, and consequently this is an important area for further research.

This thesis contribute to empirical research within the research area, place branding, with particular focus on the roles of local residents. I have found a rather high degree of

concordance in the statements of the residents and Amsterdam Marketing respectively as to the way they characterize the city and its inhabitants and in their attitudes towards tourism in the city.

However, findings showed that in some areas there seems to be a gap between the place brand communicated by Amsterdam Marketing and the residents' point of view. Furthermore, findings indicate that the most common view among residents is that they do not easily see themselves in the role as participants in the efforts to brand the city.

Thus, the results of this study suggest that among practitioners there is a need to work with the premises and conditions for resident involvement in place branding, and that marketing and organizations have to make their objectives for resident involvement clear and communicate this to the collaboration forums.

It is my intention that the results of this research can be useful to practitioners in their work with resident involvement in place branding. At the same time, I hope that this research may encourage to future empirical research about local residents' attitudes to place branding and their outlook on participation in co-creating the place brand.

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7. Appendix printed

7.1 Appendix 1 – Abbreviations

Abbreviations

DMO:	Destination Management Organization
NM:	Nico Mulder
3A:	Appendix 3 Interview A, Nico Mulder, Amsterdam Marketing
3A_X:	Appendix 3 Interview A_X, Nico Mulder, Amsterdam Marketing - Follow-up questions via email
3B :	Appendix 3 Interview B, Paul
3C:	Appendix 3 Interview C, Bob
3D:	Appendix 3 Interview D, Ans
3E:	Appendix 3 Interview E, Anne
3F:	Appendix 3 Interview F, Nico
3G:	Appendix 3 Interview G, Hans
3H:	Appendix 3 Interview H, Steven
3I:	Appendix 3 Interview I, Christel
3J:	Appendix 3 Interview J, Saskia
3K:	Appendix 3 Interview K, Janvier
A-mag_1:	A-mag No 1, Jan/Feb 2014 issue
A-mag_2:	A-mag No 1, Mar/Apr 2014 issue
A-mag_3:	A-mag No 1, May/Jun 2014 issue
A-mag_4:	A-mag No 1, Jul/Aug 2014 issue
A-mag_5:	A-mag No 1, Sep/Oct 2014 issue
A-mag_6:	A-mag No 1, Nov/Dec 2014 issue
App. 5:	Appendix 5 Diary notes: A city walk in Amsterdam – The Jordaan district

7. 2 Appendix 2 – Interview guides

7. 2.1 Appendix 2 – Interview guide Amsterdam Marketing

Interview guide: Amsterdam Marketing

1. Introduction

Can you tell me a bit about your role in the organization Amsterdam Marketing?

2. City Marketing

Approach - Activities

What has been the key activities of Amsterdam Marketing within the last 5 years?

What do you consider to be important elements in Amsterdam Marketing's approach towards the city marketing of Amsterdam?

Vision

Can you tell me a bit about the short term and long term vision in relation to Amsterdam Marketing's efforts and objectives?

Connection - Cooperation

What kind of cooperation does Amsterdam marketing have with Amsterdam Municipality?

To what extent does Amsterdam Marketing enter into partnerships with other organizations and community groups?

3. City Branding

3.1 The branding process – managerial part

Target groups

Who is the target audience for the branding activities?

To what extent does Amsterdam Marketing focus on the attraction of certain groups of residents and visitors when branding the city?

Challenges

What do you consider as the key challenges in city branding of Amsterdam?

- and in relation to that what do you consider as the key challenges for city brand management?

Image - Identity

What do you want that Amsterdam should be known for?

How would you describe the connection between Amsterdam's brand and Amsterdam's image?

What kind of image do you experience that Amsterdam has among visitors and potential visitors?

To what extent do you think that there is a correlation between the city's image and the way locals perceive the city?

Can you give some examples of the link between the city's identity and the city's brand?

What kind of initiatives does Amsterdam Marketing make use of in order to make the target groups associate with the place brand and core values?

Residents – Roles – Involvement

What kind of initiatives does Amsterdam Marketing make use of in order to involve the local residents in the place brand process?

What kind of roles do you consider the local residents to have in city branding?

To what extent and in what manner do you make use of the local residents in the promotional material e.g. in A-mag?

3.2 The branding process – promotional part

Creation – integration

What are the basic elements in the city brand creation of Amsterdam?

In what manner are the branding activities integrated with city development activities?

Communication - coherence

How is the Amsterdam brand communicated?

Can you give some examples of how you reach and interact with your target audience?

What do you do in order to achieve consistency in communications?

Slogan – Core values – The "I Amsterdam"-letters

How do you understand the slogan "I Amsterdam"?

Who do you consider to be "I"?

How does the slogan address the selected target groups?

It is indicated on the I Amsterdam website that "the slogan I Amsterdam reflects the diversity, cohesiveness and individuality of all Amsterdammers. Together they shape the city they love"- do you know how the slogan is perceived by the local residents?

Amsterdam is marketed in relation to the core values "Creativity, innovation and commercial spirit" – why was exactly these values selected?

Were there any conflicts in the process of defining the core values?

Can you give some examples of the connection between the core values and the slogan?

What is the idea behind the "I Amsterdam letters"?

Who is the target groups of the "I Amsterdam letters"?

Do you know how the letters have been perceived by the target groups?

4. Final remarks

Do you have anything to add before we finish the interview?

7.2.2 Appendix 2 – Interview guide residents

Interview guide: Residents

1. Introduction

Are you born in Amsterdam?

How many years have you been living in Amsterdam?

2. Resident-city identification

Place marketing, perception and identification

Can you mention 3-5 words you associate with the city of Amsterdam?

How would you characterize Amsterdam South/Oud-West - Can you mention 3-5 words you associate with Amsterdam South/Oud-West?

Can you mention some characteristics of being a resident in Amsterdam?

Are there among Amsterdammers specific ways of talking about being an Amsterdammer?

Do you know if people outside Amsterdam talk about Amsterdammers in a specific way?

What kind of image do you think that Amsterdam has?

Amsterdam is marketed in relation to the core values "Creativity, innovation and commercial spirit". Do these words correspond with the way you think about Amsterdam?

What do you want that Amsterdam should be known for?

What would make Amsterdam a good city to live in according to your opinion?

Do you find the elements you mention present in Amsterdam?

What would make Amsterdam a good city for tourists in your opinion?

Do you find the elements you mention present in Amsterdam?

Identity

What does it mean for you to be an Amsterdam resident compared to living in the Netherlands (being Dutch)?

Do you find that being an Amsterdam resident gives you a special identity/gives you a feeling of being special compared to being Dutch?

How would you characterize the residents living in Amsterdam South/Oud-West?

3. Residents and the brand

Slogan – I Amsterdam letters - products

Do you know the slogan "I Amsterdam"?

What is your opinion of the slogan?

Do you like it, and how do you think it works in relation to tourists, residents, potential residents and businesses?

Do you know the I Amsterdam-letters?

If "yes", which function do you think the letters might have?

Do you have any knowledge about the organization Amsterdam Marketing's activities and promotional material?

If "yes", what is your perception of their activities in relation to marketing and branding of Amsterdam?

It is indicated on the I Amsterdam website that "the slogan "I Amsterdam" reflects the diversity, cohesiveness and individuality of all Amsterdammers. Together they shape the city they love". How does that statement correspond with your view on the slogan?

4. Residents and the place brand process

Residents – Roles – Involvement

What kind of roles do you consider the local residents to have when it comes to city branding?

What kind of roles do you consider the local residents to have when it comes to Amsterdam as being a tourism city?

Do you consider yourself to be a kind of ambassador for Amsterdam? In what way?

What kind of expectations do you have to the city marketing organization's activities in order to brand the city?

What kind of initiatives do you expect a marketing organization to make use of in order to involve the local residents when in marketing and branding activities related to Amsterdam?

Can you mention some elements that you would like included in marketing and branding of Amsterdam?

5. Final remarks

Do you have anything to add before we finish the interview?

7.3 Appendix 3 – Transcriptions

7.3.1 Appendix 3A – Nico Mulder, Amsterdam Marketing

Interview A: Nico Mulder, Amsterdam Marketing, December 10, 2014

Notation:

Italics: Interviewer's questions.

Normal font: Interviewee's response.

[.....?]: Word or phrase that cannot be heard.

[xyz?]: Word or phrase that cannot be accurately deciphered.

{xyz}: Editorial comment, e.g. on omissions.

1. Introduction

Can you tell me a bit about your role in the organization Amsterdam Marketing?

I am the manager of The Consumer Marketing Department. At our department we create marketing campaigns focusing on consumer target groups. So for instance we have 3 consumer target groups, the citizens of Amsterdam, the national visitors and the international visitors. For these 3 target groups we have special goals so we want the citizens to participate more in the city, to go more often to cultural events and in the end we want them to be more proud of the city. And for the national and international visitors we want them to come more often to Amsterdam, participate in more events as well and appreciate the city at a high rate. So we create campaigns that are focusing on achieving these goals.

2. City Marketing

Approach - Activities

What has been the key activities of Amsterdam Marketing within the last few years?

Well, Amsterdam Marketing as a result of a merger - we merged in - around - the beginning of 2013, so we exist for 2 years now. And there used to be 3 different companies that were promoting Amsterdam. The last 2 years - last year we had a big, big celebration year with a lot of big cultural institutions celebrating an anniversary or a reopening, for instance The Rijksmuseum, van Gogh Museum but also Royal Concert Hall - it existed 125 years - [....?] Royal Zoo existed 175 years. So these were really big institutions in Amsterdam that all had a celebration last year, so we combined all these celebrations into one big year of celebrations, and that was last year our biggest achievement and our biggest campaign as well.

This year we are focusing on Region Amsterdam, the metropolitan area, so we are promoting this region a lot more than we use to do. And this is something we do because we see Amsterdam is getting busier, more people coming more days to Amsterdam - that is a good thing - but tends to get more crowded in the city center, so we want to spread tourism a little bit more. And this is something we do in the city so from the city center to the neighborhoods of Amsterdam, but also outside of the city throughout the metropolitan area. So there are 37 municipalities around Amsterdam, they are combining forces and collecting budget as well and they are giving this budget to us, and they are telling us, we want to cooperate with Amsterdam, we know Amsterdam is the key

trigger to visit but afterwards people are thinking about a daytrip maybe two [to?] the region of Amsterdam, so it makes sense to combine forces. So for instance Zandvoort is a little city at a half hour away by train - it's at the beach - and they said, well, it's better to cooperate with Amsterdam, so now we communicate Zandvoort as Amsterdam Beach to international visitors, because it is only 25 minutes away. For instance Chinese people they have to travel an hour or even more in their own city in Beijing or wherever, so 25 minutes is nothing. So these are the two biggest things we did in the last 2 years.

What do you consider to be important elements in Amsterdam Marketing's approach towards the city marketing here?

I think, a few factors are pretty important. Like I mentioned, we have a lot of cultural events but we do not try to be complete because that is not doable. Further on, we think it's better to pick one or two highlights, the main reasons to visit, put these in the window shop and promote these, and by these big ones you can generate traffic and generate more need for the little events. So we did a big festival campaign in which we promoted - were promoting more hundred festivals but we chose 8 icon festivals. We promoted these but these 8 collected a lot of traffic for the rest. So this is a very big factory now, marketing strategy, and also we tried to integrate activities. So not only promoting culture but combining it with food and dinner and shopping and maybe markets and etc.

Connection - Cooperation

What kind of cooperation does Amsterdam marketing have with Amsterdam Municipality?

They are we get a subsidy from the municipality. We are a non-profit organization and we receive about 4 million € subsidy a year. That is a third of our total income so it's not like we are fully depend on this subsidy. And this is how we are organized.

You don't cooperate with them in relation to destination development and destination management?

We do, we do. We also have - every year - like the subsidy is given to us for 5 years - so - but we do have to make like activity plan every year to show them are we think we can achieve our goals. So at the beginning of the subsidy - that was in 2012 - we agreed on a set of goals to achieve in 2018. And every year we have to show them a plan of activities, how we think can achieve these goals in 2018. Further on we also discuss a lot of product developments in the city. For instance when there are a lot of complains about taxi drivers we put it on the agenda so we can discuss it together with the city of Amsterdam. And as well the example I gave you for last year, the big celebrations, we put it on the agenda to the municipality, we told them we think it's a big chance for Amsterdam to put Amsterdam on the map again, so the municipality gave an extra subsidy to promote this big year. So we do have a really close connection but they are assigner and we are the one who takes the assignment.

To what extent does Amsterdam Marketing enter into partnerships with other organizations or community groups?

Well, we do have a lot of partners, we want to be an integral city marketing organization, so it means we - next to my target groups are the consumers - but there is also business marketing department. They are focusing on acquiring congresses but also big European headquarters to Amsterdam. So our partners are hotels, congress venues, restaurants, theatres, festivals, museums, shops, the region metropolitan promotional organizations and all these companies but also for instance Heineken or Philips or KLM, the ABN Amro Bank - those are all companies that are - they have an importance for Amsterdam becoming a strong city. So all there parties are - organizations - are partners of Amsterdam marketing. We have about 1300 partners and they are all managed by our Relation Department. We have about 10 account managers over there and they are responsible for all these contacts with all these partners.

Do you also have cooperation with smaller community groups?

Like resident groups?

Yeah, something like that, it could be?

Not on a structural basis but we do have these things maybe for a special project, for instance, next year we are doing a big research project, this one, we do it once every 4 years. Next year we do it again, we are holding interviews with 9.000 people face-to-face. These are visitors of Amsterdam, not residents, really, but visitors. Next to this we have advisory boards and in these advisory boards we have, for instance an advisory board for culture, advisory board for hotels but also advisory boards for residents, citizens. So, and these advisory boards are - we say they are our eyes and ears because they tell us what's going on in their sector.

How do you find the advisory boards among the residents?

We are busy with that at the moment so we do - it's not final yet. So, we are thinking about a way how to organize and what kind of residents, so you want to have different age groups, different backgrounds, so -

And you find them from different areas in the city?

Yes.

3. City Branding

3.1 The branding process – managerial part

Target groups

Who is the target audience for your branding activities?

Those are consumers, so actually you can say, in Dutch you can say 3 B's. The citizens we call it, 'bewoners', the visitors, we call them 'bezoekers' and the [drei?] the businesses, the companies, we call them 'bedrijven'. Next to these 3 B's we also have another B, that's the 'beïnvloeders' and that means the influencers. So influencers are journalists but also travel trade, tours operators. So these 3 B's are target groups. And the brand is for all these target groups together. So that's the force of Amsterdam marketing, I think, and the impact of the brand that we are now merged together in one company, one integral city marketing organization with one strong city brand.

Do you focus on the attraction of certain groups of visitors, tourists in your branding activities?

Yeah, we do. We do not really focus on generating more visitors to Amsterdam. But we are generating on a specific target group, people who have a little bit more time to travel, have a little bit more money to travel, people who are interested in culture, people who are tending to do more activities, staying a little bit longer. So those are a few of the factors we are segmentating our strategy on, and also we have a list of criteria, internationally, for consumers, for international visitors. On this criteria we base our decision, so for instance, we cannot do a marketing campaign for the whole world or for all of Europe, so we chose a few countries in Europe which are most important and this is decided by these criteria. For instance, in Europe we only focus on Germany, UK and Belgium. Outside of Europe we focus on the US, Russia, Brazil and China. We are investigating, researching [mixed, missed?] countries, so these are Mexico, Indonesia, South Korea and Turkey. Right now we see Turkey is increasing above China already. Next to this we have a deeper segmentation level because we know people from cities travel cities. So we do not focus on the entire US but we only focus on New York, for instance, and maybe San Francisco.

Challenges

What do you consider to be the key challenges for marketing management activities, marketing Amsterdam?

Sorry, what was the beginning?

What do you consider to be the key challenges in your work with marketing the city?

Well, the key challenges to - because now we have one big organization, it means we have a lot of relevancy for a lot of partners but everybody wants to be on the first page. So we need to keep an eye on the horizon and we have to convince everybody, every time, that that's the main goal. And it's not the goal to promote only theaters or only clubs or only shops, so that's the biggest challenge as well, that it is hard to keep everybody satisfied. So that's the biggest challenge, I think. And - yeah.

Image - Identity

What kind of image do you experience that Amsterdam has among visitors?

We think of it as - of course there is a difference between image and identity. We see that Amsterdam is changing imagewise. A few years ago, ten years ago, things weren't so good in Amsterdam. The image was pretty bad and this is increasing rapidly. I saw a research yesterday, Amsterdam now number 15 worldwide regarding reputation of cities. So, Paris was at 16, so we beat Paris. No, but I think it's improving and we see people are - people are seeing Amsterdam still as a progressive city. For instance we can go - week ago, two weeks ago there was the issue of heroin being sold. We had a discussion together with the municipality how to communicate about this topic. And together we decided after a long debate that it was better to communicate openly, and for us it was a big challenge. You see how this was being put out to the public and how the public, the journalists and the press would react to this. And luckily we saw that a lot of people was reacting positively and they saw that this is a good way to communicate with - about this problem. So they said, well, Amsterdam is being open about it. So, a lot of people see Amsterdam as a open minded city, creative city. And I think those are also important things we want to put out.

To what extent do you think that there is a correlation between the city's image among visitors and the way the local people perceive the city?

What the difference is?

Or is there a correlation, you think?

Well, I think the correlation is maybe that - we say that the Dutch people and especially the Amsterdam citizens are headstrong so they do it their own way and that makes Amsterdam a creative city as well. So, I think Amsterdam is one of the cities in the world that has the real feeling of freedom and this reflects in every way in the city. People driving their own bikes, making up their own rules on their bikes. It can be a mess and a chaos but it still feels pretty - pretty friendly. And it's also because the city is pretty compact, pretty small - well Copenhagen is quite similar regarding the bikes and the size- so I think these are positive aspects, and these are, I think, in correlation because the people, the residents drive their bikes, are open minded and - but are easy-going, and I think this reflects to the visitors as well.

Residents –Roles – Involvement

What kind of roles do you consider the local residents to have in city branding?

Big one, and I want to make it even bigger in the future. Right now we said, OK, we are a marketing organization also for citizens. For the last 2 years we tried - we are improving our activities for residents and this is something we want to extend next year and the years after. So next year we are organizing some events especially for citizens in which they can discover their own city again. So for instance, you live in Amsterdam East and then we open up Amsterdam West for 24 hours and we organizing several events in West. So, if you never been in Amsterdam

West or you never go there a lot you can go there and experience West. So, these are some events that we organize for residents, and we think the Amsterdam resident citizens are the ambassadors of the city. So we want them to be proud of the city but also understand that tourism is a good thing for them as well. So not only see it as a lot of [...] and a lot of - well, busy streets, but it gives them a lot of economical power as well.

To what extent and in what manner do you make use of the local residents in the promotional material for instance the 'A-mag' magazine?

Well, two ways. Of course we use a lot of residents to tell the story about Amsterdam, for instance with editorial pics but also we use them especially for social media, so the locals tell about stuff in Amsterdam to do. This is something that is now on a lower level but we want to make it bigger in the future. So the ambas... using the local citizens as ambassadors to tell about the city and what is cool in the city, that's something we are creating for the next few years.

3.2 The branding process – promotional part

Slogan – Core values – The 'I amsterdam'-letters

How do you understand the slogan "I amsterdam"?

What do you think?

That's my question.

Well, 'I amsterdam' was created about ten years ago, like I said. We saw a decrease of Amsterdam on many lists. It wasn't that exiting anymore, that interesting any more, and we made a briefing to create a city brand, internationally strong city brand with Amsterdam in the title, of course. And there was a pitch. There were three agencies. Two of these three agencies came up with 'I amsterdam'. So maybe it was an easy pitch, an easy assignment. But 'I amsterdam' reflects this sense of freedom. You can be who you want to be in Amsterdam. So Amsterdam has everything - has something for everybody and everybody has his own feeling to Amsterdam. So, by saying 'I amsterdam' we also have some complaints from people saying, this is so individual, why not 'we are' and stuff like that. And we say, if you say 'we are' then you make a comparison. So, you say 'we' and 'they'. But we say, if you could say 'I' it's everybody. So you include everybody and you do not exclude anybody. So there was the main decision and the reason for creating 'I amsterdam'. And I think this is still a very strong brand. And I think everybody understand the story about this.

You almost answered already because my next question is: Who do you consider to be the 'I' Who is 'I'? You just said that it includes everybody. So you don't think about especially the residents or the - ?

No, no, because for instance when we organize or when we acquire a congress to the city. For instance we have one of the biggest congresses, that's the IDC, International Broadcast Convention, when it comes to Amsterdam there are 50 or 60 thousand people coming to the city and they are leisure visitors as well. So, I think a lot of companies and congresses come to Amsterdam also because it is Amsterdam and not only because there is a location or office here. And you see this as well for the residents, that people want to live here and work here because it's Amsterdam, and because it has a feeling and cultural institutions, cultural offerings here. So, this is a very big reason for several target groups to come here. You can be a resident, you can be a visitor or you can be a company or a business visitor, and everybody wants to experience the city and experience that feeling of freedom. So, by that way we can say 'I amsterdam' is for all these target groups. I do believe that if you take a look of the citizens of Amsterdam we have some work ahead of us to give 'I amsterdam' better meaning for the citizens. Because, I think, we are now in a phase that - citizens are getting more proud of the city and also about the brand but it's still maybe too much of a touristic thing for them. And it's also pretty logical because the brand used to be used only for the international visitors and only the last two years we started to use it as well for the citizens. So we are starting to create a meaning to the brand for citizens and I think, for instance, our website, iamsterdam.com, is now in Dutch as well. And we are putting the cultural agenda there and selecting highlights

for the citizens as well. So by this we are giving ourselves and 'I amsterdam' meaning in being a guide in their own city.

I read in your material that you mentioned some core values' Creativity, innovation and commercial spirit'. Why was exactly these values selected? Just short - .

Well, if you take a look of the DNA of Amsterdam - and how the city is built - so really the history of Amsterdam - you can see these 3 core values coming up every time. For instance in the golden age Amsterdam was a very small city. There is a very beautiful info-graphic, a beautiful movie about the building - how Amsterdam was build (I can send you a link of it). Beautiful. And you can see that the people in the seventeenth century they build the city by building these canals and these were canals for trade or business but they also thought of it as a way where businesses and residents were combining forces. So the building of these canals were made by citizens itself. They decided they needed this. So, it's a sense of, a spirit of commerce, it's creative - but it's also incredibly innovative. Amsterdam was one of the biggest cities worldwide in the seventeenth century. And, if you take a look of the seventeenth century up till now we think these are the core values of the city still, and that's why we say these are core values.

Were there any conflicts in the process of defining the core values when you did it some years ago?

Yeah, but these core values were created a pretty long time ago together with the city brand and -

10 years ago?

Yes, yes. There was some discussion. I wasn't there then yet but I think the core values are also pretty broad, pretty abstract, so creativity can be divine in many ways as well. So, that means that you can put a lot of things under creativity.

Can you give some examples of the connection between the core values and your slogan, 'I amsterdam'. Do you see any connection between that?

Well, I think one of the connections is that for instance we decided to make 3-D letters design of the brand and we put it in the public, and now we see a lot of cities doing this as well. So this was a pretty new thing for us back then and are still being used by a lot of cities as well. But the other thing is, I think, creativity is also in the brand because you say 'I amsterdam', so that's a creative approach. And, well, we also have a big merchandise line, so we try to make a profit of it as well.

The last question is about the 'I amsterdam' letters. Can you just say a few words about the idea behind the letters and the target groups for the letters?

Well, the target group is again all these target groups I mentioned. I can imagine that the citizens do not make pictures that much as the visitors do. But for instance I was at Schiphol airport last week and then two Chinese girls they came to me and they asked me, "Sir, Sir, do you know where the 'I amsterdam' letters are?". I was laughing because I saw, well that's my brand. So I asked them, "Why do you like this so much?", and then they said, "Well, it's for us, it's a statement because we are Amsterdam as well, and we have been there, so we can now show the world, we are Amsterdam". So it has become almost like a status symbol, you can say, that a lot of people want to make a picture and show the relatives, they were in Amsterdam. For instance, if you go to Paris you want to make a picture of the Eiffel tower.

It's more like an icon or something like that.

Yeah, and especially when we were creating 'I amsterdam' the agency a few years after we created the brand - two years later they decided - they proposed to us they were creating a big sign. And we were like, well OK, let's try it but it worked pretty well because, we think, Amsterdam didn't really have one big landmark. You can say Dam Square, maybe, but the canals, but the canals - there are so many canals. So, if one person or if 10 persons take

pictures of the canals you still have different canals. So you need to have one icon, one landmark. So I think the success of the 'I amsterdam' letters are that there was a lack of a big landmark in Amsterdam and now, of course, it's permanently at the Rijksmuseum at the museum square. And, there used to be one big set of letters, and that set was travelling throughout the city from event to event but all of a sudden we were given complaints by people asking us, "Where are those letters?". I saw a friend of mine visiting Amsterdam with the letters, "I want to have a picture of these as well but they aren't there any more". So they were asking us, "Where are those letters?". So, then we decided to make an agenda where the letters were. But we got too many complaints and questions about it so we decided creating another set of letters. So now we have three big sets. One at Schiphol permanently, one at the museums square permanently and one is still travelling from event to event. For instance with the New Years Eve celebration we have those big party at the Maritime Museum and we put our letters over there. So, also because there is a broadcast nationally and we have our brand integrated in the whole party, so that's the travelling set of letters. But we also have a smaller set, we have a floating set so for events on the waters. We are discussing right now to create the letters in flowers in the Amsterdamse Bos, so when you come flying in to Schiphol you can already see the sign in the field, in the grass. So, that's a bit of the story about the letters.

4. Final remarks

{No relevant statements}

7.3.1.1 Appendix 3A_X – Nico Mulder - Follow-up questions email

Interview A_X: Nico Mulder, Amsterdam Marketing - Follow-up questions via email

Fra: Nico Mulder [n.mulder@iamsterdam.com]
Sendt: 8. januar 2015 17:30
Til: Birgitte Wraae
Emne: RE:

Dear Nico,

If you have got the time it would be very fine if you could write a few words as an answer to the 4 questions below:

- What kind of initiatives does Amsterdam Marketing make use of in order to make the target groups associate with the place brand and core values?

- Branding events
- City dressing
- I amsterdam letter set
- Narrow casting
- I amsterdam merchandise
- Consumer campaigns including the I amsterdam brand (online, offline, social, travel travel, press)
- Etc

- What kind of initiatives does Amsterdam Marketing make use of in order to involve the local residents in the place brand process?

At the moment this is something we are investigating how to create a better meaning for this. Since Amsterdam Marketing is the result of a merger (and the former Amsterdams Uitburo was executed) now Amsterdam Marketing is also responsible for stimulating the (cultural) participation of its citizens in the city. In the future we want the citizens to participate even more, by going out more often and contributing more to the city. The exact way how to achieve this is something that we are investigating. We expect to have an answer to this topic by the summer of 2015. Meanwhile we do promote all events in the city, and with so we stimulate the citizens to participate already.

- What do you want that Amsterdam should be known for?

- Creativity and outstanding cultural offering
- Divers city and open (minded)ness
- City of freedom
- Innovation in combination with spirit of commerce (not so much a consumer perspective but more from a business approach)

- Can you tell me a bit about the short term and long term vision in relation to Amsterdam Marketing's efforts and objectives?

Best to take a closer look at our corporate site: www.iamsterdam.com/corporate and take a closer look at the FAQ about Amsterdam Marketing at <http://www.iamsterdam.com/en/amsterdam-marketing/about-amsterdam-marketing/faq> or <http://www.iamsterdam.com/en/amsterdam-marketing/services/research/reports-and-publications>. To go short: we want Amsterdam to be in the top 5 of destinations/Metropolitan areas in Europe in 2018. We try to make this happen by promoting Amsterdam as an ideal destination for citizens, visitors and businesses to visit and/or live and work. Tourism (leisure and business) In the years up to 2013

Best,
Nico

amsterdam marketing

De Ruyterkade 5 | Amsterdam
T +31(0)20-7026222 (direct) | T +31 (0)20-7026100

www.iamsterdam.com
www.iamsterdam.com/corporate



7.3.2 Appendix 3B – Paul

Interview B: Paul, December 5, 2014

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No.

How many years have you been living in Amsterdam?

36 years.

2. Resident-city identification

Place marketing, perception and identification

Can you mention 3-5 words you associate with the city of Amsterdam?

Pardon?

Things you think about when you -

Yeah, fun, everything is around fun - festivities. International. Amsterdam is very international but not international thinking. More or less that's it, yeah.

How would you characterize Amsterdam Oud-West. What kind of area is it, what kind of people are living there?

Oud-West. Well, that's the suburb, and that's the suburb, where they don't - the imported people. And it looks like that, if you go to it, because I live close to it, if you go to it that you have very much the idea that you live in the Arabic, Arabics.

The area around here where you live now, how would you characterize that?)

Perfect mix, perfect mix of imported people, families and people that have no family ... yeah, bachelors.

Has it been like that for years or is it -?

Nee, that started in the 90s and before that it was absolutely an area for people with not much money, and they had support and they could live in houses - yeah.

What define an Amsterdammer, if you can characterize an Amsterdammer?

Different from other people in the world or other Dutch people?

Yeah, do you think, both -)

They are very open minded, broad minded, they are very acceptant. They accept other people very easily, or strange behavior they don't - it could be that they don't care but - it's - nobody looks or says anything about it. Yeah, that's the main thing, yeah.

Are there among Amsterdammers specific ways of talking about being an Amsterdammer?

Oh yeah, they have specific ways. They always think that they are the best people in the world. The rest of the - they are Amsterdammer and the rest of the world are farmers. They have a big ego, so to say.

Do you know if people outside Amsterdam talk about Amsterdammers in a specific way?

Definitely. They - I have family out of Amsterdam and that area. When I speak to people and they say, "You are an Amsterdammer and - [blah, blah?] - then you should have a loud mouth". That's absolutely [combined?], an Amsterdammer has a loud mouth.

What kind of image do you think that Amsterdam has when it comes to tourism in other countries and tourism from other cities in The Netherlands?

They see it as a very nice historical place that you should visit. You should have done it. That's what I, when I talk to tourists or etc., that's what they always have as a message. You should see Amsterdam, like Venice in Italy.

The Amsterdam Marketing organization - you know the organization who makes Uitmarkt and Grachtenfestival and so. They talk about some core values for Amsterdam and the three words are 'Creativity, innovation and commercial spirit'. Do these words correspond with the way you think about Amsterdam?

Definitely nee. No, no, no. It all comes to me that it happens as it happens. And sometimes it try to work on happenings like Grachtenfestival and - but in my eyes then they spoil it.

You don't - when you characterize Amsterdam, the words creativity, innovation, they are not in your mind or -?

Nee, definitely nee, nee, nee, absolutely not. There are examples of other cities where they do that, they do that better and if I look here at the projects they were starting up then it's - the plans and paper are 100% and the practices 1%.

What do you want that Amsterdam should be known for - if you were in that -?

Well, maybe not as a drugs city where you can buy drugs all over and it's for free. Of course that's true but there is so much more.

What would make Amsterdam a good city to live in according to your opinion?

Well, a good city to live in should be that - my personal opinion is that everybody does whatever they want to do without even antisocial behavior. And there is absolutely no punishment on or no correction on and that should be one to make life better in Amsterdam, even for tourists by the way. The tourists find sometimes the streets very violent, especially with bicycles, the cars running in the streets, they are very aggressive towards people. And there is no correction and that should be corrected and that should make life better in Amsterdam, yeah.

Yeah, because the next question is, What would make Amsterdam a good city for tourists? That's more or less what you say now.

Yeah, yeah.

Do you find the elements you mention present in Amsterdam? Do you think it's a very aggressive place, when you visit - ?

Could be, it could be. If you go into night life it's absolutely not an exception that you find yourself in a fight or in - aggressive people that are approaching you. It happens every weekend on big places like Rembrantsplein and

Leidseplein. There is always a fight, there is always something with cabs and with people who are jerking around, so to say.

Identity

You live in Amsterdam and are an Amsterdammer. Do you find that being an Amsterdam resident gives you a special identity, so to say, compared to you are Dutch, so compared to being Dutch is it something special for you when you say you come from Amsterdam or you are an Amsterdammer?

Being broad minded, that's the identity. And, you know, have an easy way to go with different people, an easy way to talk to them and approach them. That's absolutely what I try to be, yeah.

How would you characterize the residents living here? Do they have some of the characteristics you talk about or are they different in the neighborhood here or - ?

Nee, they are absolutely like that. That is typical for Amsterdam. You could be in a bar and talk all night to kind of guy and you drink beer and have fun and that seems to be a brain surgeon which is absolutely unthinkable in the country, for other countries.

3. Residents and the brand

Slogan – I amsterdam letters - products

Amsterdam Marketing they have a slogan called, 'I amsterdam'. Do you know the slogan, 'I amsterdam'?

I know, yes. I heard of, yeah.

Where did you know it from?

Oh, I've seen it on pictures in newspapers. And when I was on certain places on bicycle then all of a sudden I saw the sign 'I amsterdam', or - once was some records made by television then 'I amsterdam' came into the picture, so to say, yeah.

What is your opinion of the slogan?

It's - to me it's a riddle. I haven't a clue. 'I amsterdam' means nothing, it has no meaning. It's not standing for, it's only the association I make, it's I love Amsterdam, which it was with a heart sign and an imitation of New York, by the way. Then I thought they left 'love' out to be special but then it doesn't mean a thing anymore. It has no meaning, that's it.

How do you think it works in relation to tourists, because they see it a lot?

I think it works because it is a word with no meaning. Everybody stops thinking about it because everybody is missing something in that slogan. Like you deliberately made this mistake to make notification to yourself.

How do you think it works in relation to businesses?

It works. I don't think it has anything to do with businesses - nothing, nee.

Do you know the I amsterdam-letters?

Not really, no. Nee, nee. They are to me - in my memory they are just black and very straight, not round letters, they are straight, square.

Do you know, when I talk about the 'I amsterdam' letters, then I mean the big letters in front of the Rijksmuseum and these - ?

No, I don't know them. I've seen them but, you know, then you see it, then you forget.

But you know they exist or - ?

Yeah, but ... yeah, I know they exist, that's all.

Which function do you think the letters might have. The letters in front of the Rijksmuseum and in front of the airport - the big 'I amsterdam' letters?

It's more like, if you are a tourist you have to be here.

Do you have any knowledge about the organization Amsterdam Marketing's activities and promotional material? Do you know what they are doing for festivities?

Nee, nee absolutely not, nee.

You don't know about the Grachtenfestival and - ?)

I know the Grachtenfestival, yeah, and - the other one that - where everybody is presenting the new season, I forgot it, Uitmarkt. I know they are behind that but for me they are behind it but they are also private initiatives from other people like the Uitmarkt is an initiative from all the musea and concert buildings. And to me that has nothing to do with another organization behind it.

Do you know anything the promotional material, their web-site and the magazines and the merchandize?

No, sorry, no, I don't know anything about it. Because I don't, well, I don't go to web-sites where they promote, let's say the Uitmarkt. If I want to go to the Uitmarkt I will just go. I live close by.

4. Residents and the place brand process

Residents – Roles – Involvement

What kind of roles do you consider the local residents to have when it comes to branding Amsterdam? How do you think - ?

The roles? In branding Amsterdam?

About branding Amsterdam. The way they- you as a resident, do you see you as a sort of participator or something in - ?)

No, no, I don't see it, nee, nee, absolutely not. My only role should be to be nice to tourists. Not try to rob them or pull them off in a taxi that is not trustworthy, those kind of things.

That was in fact my next question: What kind of roles do you think the local residents to have to tourists?

Yeah, well. Be nice to them. Be nice to them because they bring the money. That's the very simple rule.

Do you consider yourself to be a kind of ambassador of Amsterdam when it comes to tourists, when you talk about the city?

Representative, yes definitely, yeah.

In what way do you mean that?

Because they pick me out to, let's say, ask the road, They don't know the way, they don't know how to get somewhere. And, if they pick me out, then my role is to do this as good and friendly as possible.

What kind of expectations do you have to the city marketing organization's activities. Do you have any expectations, things you would like they would do or - ?)

Nee, not really because I am not in that area. So, I don't know what kind of expectations. They should do, that's their job and not my job.

Are there any initiatives you would expect a marketing organization to do in relation to involve the local community, the local residents. Could there be anything they could do in order to create a cooperation or - ?

No, I never gave it a second thought. What can they do. I don't, I have no clue what can they do. I mean, that will be very difficult because you talking about a lot of people in Amsterdam and I have no clue what they could do. Nee, sorry, nee.

Can you mention some elements you would like to have included when marketing Amsterdam? Are there any activities you think could be a good idea or - ?

Well, for one, make it more accessible. Don't ask charge high prices. Don't put it out of Amsterdam like activities in The Arena, so to say, which is far away from everything. You only get there by metro and that runs only till 12 o'clock in the night. Then you need a taxi to go back. And don't charge these ridiculous high prices for everything. That keeps people away.

5. Final remarks

Do you have anything to add in relation to the questions?

Nee. Nee, there is nothing I have to add. Tourism for me is something - sometimes tourists in Amsterdam can be a drag, really a drag, they walk on the street with, let's say, a group of Japanese people just walking on the street looking everywhere, but on the road. So, yeah, but tourists they are there and that's for me nothing special, they are there - and deal with it, that's more or less I have to add.

7.3.3 Appendix 3C – Bob

Interview C: Bob, December 6, 2014

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

Yes I no, no, I am not born in Amsterdam, I am born - I have been born in Hook of Holland, Hook van Holland. It's a little village, it's situated literally in the corner of The Province of Holland, South Holland {talk about Dutch geography omitted}.

How many years have you been living in Amsterdam?

I think I am living in Amsterdam since 1964, yeah, 1964.

2. Resident-city identification

Place marketing, perception and identification

Can you mention some words you associate with the city of Amsterdam? What do you think about when I say Amsterdam?

I think it's a, it's a special town. Of course it's a principal town of The Netherlands. You should think that The Hague but The Hague is only for the government. The real capital of The Netherlands is Amsterdam. And Amsterdam has always been, how do you say that, a free haven for a lot of refugees also in the past like the Jewish people for example and the reformed people who came from France because there was a Catholic {talk about French history omitted}. And also during war of the 80 years when king Philip was reigning in Spain and Spain was very powerful, so, in that time there came people from Spain and they came to us like refugees. So, Amsterdam has always been a town of hospitality for, well, for people who were coming from other countries. We speak of course a little bit of history now and I wouldn't say that nowadays it will be the same [....?].

How would you characterize the city today. What kind of city do you think it is? Do you think it is - ?

I think in - I think that effectively it's still a very open hearted city. People are saying things straight away. They have things on the tongue and they speak it out. I think that's [....?]. And it's always with some kind of special humor, yeah.

It's characteristic for being an Amsterdam person that you have that - would you say that. You have that kind of humor and open mindedness, is that characteristic for being an Amsterdammer?

That's characteristic for being an Amsterdammer. I'll give you an example. When I - I didn't live then, it was - I have been in military service from 1962 till 1964. And I remember that I was in military service, we were on the - on a status being alert. So I was allowed to go home once in 2 weeks. The other weekend I was to be on alert [...?]. Alert, 'paraat', OK? And - but one of those weekends I visited Amsterdam because I had something to do before going home. I had to arrange things because my plan was to go to Amsterdam when I had left military service. So

I visited Amsterdam because I had special reason to do so. And was walking on the bridge over one of the canals and I was in military uniform. And then a mother - I think it was a mother - she said: "Oh, how nice you are coming in your uniform, so that means that my boy is coming home also soon because he is also in military service, oh, how nice, have a good day". So, that was really spoken right from the heart {irrelevant remarks omitted}.

And another example is, I was on a bike in one of the streets of Amsterdam, there was also a tramway, it was a little bit slippery [.....?] and I was in a big haste. And I didn't look if there was a tramway behind me or not so - I thought, I had to cross the tramway rail. And then there was a big {sound} from the tramway because he had to use his 'freins', his brakes and then it was one of the old historic things that - at that time it was of course modern - and then I heard the little side window going down and the conductor shouted to me: "Hey, old man are you sick of living already". So because I hadn't, didn't look over my shoulder if it was safe [.....?] safe thing to do. So, you get it straight away.

How would you characterize the area where you live? What kind of people are living there?

I think, it has been an area where people formerly - where formerly people lived who had a good job. They could pay good rent every month, so it's an area of, for example captains on the fleet - ships, yeah, and [....?] captain on - going with ship round the ocean, the seas of the world etc. People like that, who had rather good, perhaps somewhat more than a middle income.

It's still like that?

I think it's going to be a yuppie region now. I am quite sure because another thing that is one of the newest developments that's that a lot of experts are settling down in the southern part of Amsterdam. Because it's near to Schiphol and the connections to Schiphol, the traffic is very easy. There is train, there is [boats?], there is etc, etc. Also with car it's very easy and it's about 10 minutes from our home to Schiphol, so that's nothing. So a lot of experts who are also on the bureaus, offices in the region of Schiphol, who are working there they - and so next to us the whole house fully had been rented by families and etc. Musicians, also not, a little bit more than middle wages, so to say. So that sort of people and - but [....?] all the old families are gone and they renovated the whole thing and, so now, I think, it's about 2.500 € pro month is paid by the experts. So from the 1th floor, 2nd floor - 1th, 2nd, 3rd and then they made a [?] on the 4th floor, so there's still more people in it. But they have to pay between 2.500 and 3.000. So that's [.....?] a lot of money {irrelevant remarks omitted}.

What kind of image do you think that Amsterdam has among people from outside, from other places in The Netherlands and from people from other countries?

What kind of?

What kind of image?

Image, what kind of image? I think it's going to be a little bit better now because - of course there has been a time, I think, in the 80s, 1980 till far in the 90s, 1996, 1997, that Amsterdam had the image of being a town where you can use every dope you like, every drug you like. Heroin, cocaine etc, etc, etc. Everything was possible in Amsterdam. And - and that was after the flower-power movement which we had, of course, also in the former [....?] which is the famous thing but the drug addiction - and also then because the drug addiction means also [....?] having criminality. And we have had a lot of that stuff in the years 75 till 98 [....?]. And I think, very slowly and very gradually Amsterdam is recovering from that bad image and it's being more a town of the concerts and the gay parade etc. - you can think about it what you like but that's - there are better things now and there are attractive means or goals that they strive for. And I think, it's still working. I mean, there will always be a little bit of criminality etc., etc. - so that's the usual thing. But I think that, overall, it's going better, yeah. It's also by the architecture they do - there is a real good architecture - it's very innovating and [the renewal?] it's very nice.

It's funny you say innovating because my next question is: Amsterdam Marketing, the organization Amsterdam Marketing we talked about earlier, they have some words to characterize the city. And they say: 'Creativity, innovation - so they say innovative city - and commercial spirit'. Do these words correspond with the way you think about Amsterdam?

The commercial initiatives - there are lots of them - commercial initiatives. I can't name them all, so to speak, but overall - of course they, all [.....?] trying to get new industries or new business people coming to Amsterdam. And they do a lot on the architectural input for regions to live, the quarters to live, build nice new houses. An example is Ijburg. I mean you can say it's nice, or it not nice, that's a matter of taste, but they are doing a lot of things on behalf of renewal, this creativity, and doing unusual things like - which works very surprising - [.....?] that's nice, what a nice idea. It's good to see, yeah. So, it's like the new museum, the new film museum, the Ij museum, it's a wonderful example of architecture and space. And very innovative and inspiring and an attractive way to present your film archives to the people. And there is a lot of self-doing, because when you enter the big space under, it's the big cellar, in the cellar compartment, then there are lots of little [polls?] and there are subjects. One is history, the other is slapstick, the other is horror. So you can choose on a panel and then you see Charlie Chaplin and then you get a little, about two minutes Charlie Chaplin slapstick - things like that. So that also very - so, the new - they make use of all the new items, the new things on it-business etc - and very modern.

What would make Amsterdam a good city to live in, in your opinion?

I think that's a matter of, well, Amsterdam has already its atmosphere, its ambiance. It has the surname of the Venice of the North. And that's already very characteristic with the canals and with the lights and then the infrastructure of the little - of the small streets which are very historically, yeah. It's just something from the past but they always succeed in assimilating it to the present. And it's something that always works, it will never die, so to speak. So, that's - but I - the other thing is of course, the city has to be a nice impression that you can feel, a nice radiation of [ro...?] but it has to be safe also. So, speaking about that I remember what I just said about drugs addiction etc which has been a lot better now and I think that's - so safety - and a common kindness. We have to take care that we are not going to be a town in which everyone is doing his own [individualistic?] thing but I think that's a matter, that's also for Denmark or for all of the world. If we don't act as human beings towards one another then it's going wrong.

Identity

You live in Amsterdam and you are an Amsterdam resident. Do you think it gives you a special identity compared to being Dutch because you are a Dutch person, yes, but you also is an Amsterdammer?

Yeah, I think. When I was in military service people who - the guys who came from Amsterdam, that were - they - how do you say that. The guys from Amsterdam were a special kind of guys. Because of their humor, because of the way they were acting or interacting with one another with humor and jokes etc, etc. And they made the jokes that no one on the basis made. You see, so that, and that's also the difference of the Amsterdam humor and that's still there. That's something, a heritage which goes automatically and as an import figure like me it's very difficult to get into such a - so, I still have trouble, so to speak, not really, but trouble, when I am with family and the family are people coming from Amsterdam North, part of the family. And they are real Amsterdam people, so, that's quite something else. So, every time they succeed in putting [pulling?] me on the wrong leg. That's something where every Amsterdammer, real Amsterdammer is very strong in doing that. Then you think, OK, OK, and you think you understood but you didn't understand, but next moment: Oh, no, he's got me. [irrelevant conversation omitted]. And it can happen to you, so when you're walking on a market place or something, doesn't matter [....?].

3. Residents and the brand

Slogan – I amsterdam letters - products

The slogan 'I amsterdam' which you see in different places. Do you know the slogan?

'I amsterdam' or 'I love Amsterdam'?

'I amsterdam' is the slogan - do you know it or have you seen it?

I have seen it. I think it's in the Vondelpark, long route, there is 'I amsterdam'. Well I think, OK, it's OK with me. It doesn't make my heart extra [.....?].

How do you think it works on tourists, do you think they - ?)

Ah, perhaps they like it, and then when there is a heart in it, I think at the IJ museum there is also 'I love Amsterdam' or something like it. It's a slogan, it's just a slogan and to me, OK.

Do you know the 'I amsterdam' letters in front of the Rijksmuseum and it's also in the airport. There are some big letters saying 'I amsterdam'?)

Yeah, yeah, by the airport I haven't seen yet but - and on the Rijksmuseum - yeah, of course. Because that's also very known place where concerts and where we have our things they etc, and all the kind of festivities and of course it's also [at?] center, near the Rijksmuseum for a lot of tourists. So, of course there is something like 'I amsterdam'.

Do you have any knowledge about the organization Amsterdam Marketing, about their activities, do you know what they are doing except from the slogan and the letters and so, do you know?

You mean the tourist office?

Yeah, the tourist organization there. Do you know their events - ?

I think that they are always - I think that they were always has been doing their utmost to make propaganda for Amsterdam and also to find new attractions and to create new things or [....?] creating new things in combination with others and interaction with others to make Amsterdam an attractive city also. And not only, I mean that's not only real or free - how do you say it - not only on an exclusive touristic basis but also on a cultural basis and an archeological basis. I mean, like they are always busy with filling museums with all kinds of things they found, building the north to south suburb line - the metro line - so they make an extra museum of it and then it's, it's, yeah. And also we had, we spoke about, and I think that they also have a finger in organizing the renovation of old buildings like for example an old building that housed a lot of ship companies like the companies who formerly went to the East Indies, our former colonies etc, and to renovate them and make a beautiful hotel of it. So that's one example is a big hotel on [representing?]. But the [....?] is also a fine example for children to make it attractive. So they look also to different ages etc, yeah.

What is your perception, do you like their activities, do you think they make good things or interesting things or do you like the way they are doing it?)

Perhaps not everything is in my taste but I think that 80-90 % of the things - there is always a little bit of [revisia ...?] here and there. But that is also a kind of taste because the people think: That's very nice, and I think: Oh, no, I don't like it. But for example, the Christmas is coming and Christmas is nearing and they think about light festival. That's a beautiful expression of a creative thing. And you can use all worn out little lamps that you use - they do all kinds of nice things. So that you [....?] they succeed in surprising you, even as an inhabitant of Amsterdam, yeah. Now I think, that's also something where the tourist office has a big hand in the game. But I think it's also thanks to modern times that the interaction between companies and several parts of the social thing - they are all going to make networks going together, create new things and like the renovation of the Rijksmuseum. It's also all the infrastructural problems they [....?].

4. Residents and the place brand proces

Residents – Roles – Involvement

{Introductory remarks omitted}.

You are a resident here in Amsterdam and you have your ideas and opinions about the city, as we talked about. What kind of role do you think you have as a resident when it comes to marketing activities. Would you like to participate in a group discussing activities with Amsterdam Marketing groups or do you think it's only for them and then you can go and watch the activities or would you like to be a part of a discussion group or something like that, as a resident?

Well, I -

Maybe not you but as an idea about residents?

Not necessarily. But I can imagine when it's something which I think, Oh well, that's a nice idea, then there is a possibility that I would join it. But not necessarily, if you say, do I have something in my mind right now, then I say no, no, absolutely not. At this moment I am full with my own things. And I have lots of things to do also at home, so -

But this is more in principle, it's not only you but residents in Amsterdam.

How to say - voluntarily, doing things, of course I do at the moment voluntarily things, things as a volunteer for some groups etc. So, I am doing already but not specifically on the tourist [....?].

Do you consider yourself to be a kind of ambassador for Amsterdam, as being a person living here, for instance when you meet tourists or things like that?

I am sure, that when I meet someone and also when I am abroad myself, in Germany or France or something and we are going to speak about The Netherlands and we are going to talk about Amsterdam etc, etc, that I will promote Amsterdam and The Netherlands for people who are interested in it, yeah. Because there are really interesting things to see, yeah, and to visit, yeah. And it is also very characteristic for The Netherlands and the way of being, their existence and being escaped from the sea etc, etc.

What kind of expectations do you have to a city marketing organization? Are anything you think they should take care of or they should be responsible for, or? They make the festivals, they make the events, they make things in the museums. Are there other things you think they should take care of? When it comes to branding the city, marketing the city?).

I think they are already, they do really have already a lot of good marketing things like the Uitmarkt. That's something, I mean, the Uitmarkt is a collaboration of all kinds of artists of different kind, like ballet, pop, jazz, classic etc, etc, and also theater - you name it, it is there. And they all represent it on [scene?]. And it's all together on several square kilometers etc. And you can enjoy it, because it's from early morning to late night, you can enjoy it. You make [....?] new things and you [....?] of culture and of art. So, I mean, there is another one also, so there are several ones of that sort - things - and I think that's very good - as an example, yeah.

5. Final remarks

Do you have anything you want to add before we finish, about Amsterdam and the city marketing?

Nee, I would say: Love Amsterdam, go to Amsterdam. Visit Amsterdam, that a good thing.

That's a nice way to finish.

And look for a good guide.

7.3.4 Appendix 3D – Ans

Interview D: Ans, December 6, 2014

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No, I am not born in Amsterdam

How many years have you been living in Amsterdam?

I have been living in Amsterdam since 1963.

2. Resident-city identification

Place marketing, perception and identification

Can you mention 3-5 words which you associate with the city of Amsterdam? What do you think about when you think about Amsterdam?

My grandparents, because when I was a child I often went to stay with my grandparents and that's why I have a big love for the city, and I associate it with reaching it by train and then sitting in the tram which I knew all the ways until my grandmother [...] where we went, what we saw from the window like the Heineken with the horses and the barrels of beer from Heineken and the horses with the hair on their foot. I loved that very much and passing the very narrow streets and, well, seeing the people with their nice clothes and the traffic and - well, all the nice things from Amsterdam.

How would you characterize the area where you live?

Where I momentarily live? Well, it's a street which is called shall tell the name of the street?

Nee, just how you think - what kind of people are living there?

It's mixed, young and old. People with children, yuppies who have several jobs and students. Under the apartment just below of us there live five students at the moment.

Yeah, so, it's a mixed?

A mixed area, old and young, all kind of people - mixed.

What define an Amsterdammer. Can you say something characteristics about Amsterdam people. Do they have some - ?

Well, formerly when I was with my grandmother sitting in the tram she always had a nice conversation, no matter with who. There was always something to laugh, there was humor, they - I think that's why I have so much love for Amsterdam. I still love Amsterdam, yes. What was the question?

It was, if you could mention some characteristics of being an Amsterdammer?

Yeah, they have a special kind of humor, yeah.

Among Amsterdam people, are there a specific way they talk about being an Amsterdammer? Do they say something about -?

Yes, they have an Amsterdam dialect, yes. You can immediately hear they come from Amsterdam or from Rotterdam for instance, yes.

Do you know if people outside Amsterdam talk about Amsterdam people in a specific way? Do they characterize them and say, Amsterdam people they are like this and that or do you think people from outside have a special opinion or - ?)

I wouldn't say so, no. Because people in Amsterdam are also mixed. We come all from different areas. They have - on the school of my children there were always, I think, seventy {70?} nationalities. We all thought it was Dutch children but it was not.

What kind of image do you think that Amsterdam has among people from outside, from other countries and other cities - ?

What I hear, is they are always loving Amsterdam. They love the lights, the city - yes, they love it. We have French friends and friends from Germany and they love Amsterdam.

The organization, Amsterdam Marketing, they talk about the city as being a creative city, an innovative city and a city with commercial spirit. Can you recognize these words?

Yes, yes, immediately. There are - the city is still growing, they are trying - some land to build on to create more houses. And modern art, architecture - oh, yes.

What would make Amsterdam a good city to live in according to your opinion?

There is everything on cultural - in cultural way or - yes, everything you like is here. You can do - yeah.

So the things you like, you think it is in the city, you find it?

Yeah, you can - you don't have to go elsewhere, we all have it.

What would make Amsterdam a good city for tourists? What do you think?

For tourists -

Of course it depends what kind of tourists but in average, what do you think is good and important for being a tourist here?

For tourists, I don't know. When they - when we have the visitors from France we go into the center, of course, the center where there is china town, where the names are also written in china, the shops, the moats. You can go with boat trough the moats - they always like it - they always put on your language. Sometimes you have to insist but they do have Russian, they do have nearly every - if they have Danish I don't know, but English they certainly have. What could I like more - well, something about the history, the churches, we have several churches. Well, we also have the parks, the Vondelpark. We have lots of bicycles, public transportation, well -

Identity

Do you think that being an Amsterdam resident, as you are, do you feel it gives you a special identity compared to that you are a Dutch person? Is it something special to be an Amsterdammer or do you just think about you are Dutch and - yeah, well, you live in Amsterdam?

Ha, well, perhaps the people in the province they - I can feel that something they think like that but I am not thinking like this, no. I think the people in the surroundings, I think, is just as interesting as we are.

3. Residents and the brand

Slogan – I amsterdam letters - products

Do you know the slogan 'I amsterdam'?

Yes, yes.

What is your opinion of the slogan?

Do you like it?

I am Amsterdam, I love Amsterdam, I am Amsterdam. I don't know, I - not -

Do you think it works in relation to tourists. How do you think it works for tourists because they see the logo everywhere?

Yes, yes.

Do you have an impression how it would work if you were a tourist or how it works?

Perhaps it works for tourists, yes. But they are not, I am Amsterdam - I think it's a little bit stupid.

Do you know the big 'I amsterdam' letters in front of the Rijksmuseum?

Yes, I do, I do, yes.

What function do you think the letters might have?

Well, what I see is that the tourists pose there and make photographs. I saw it everywhere, and children play within the holes. So, apparently it adds something.

Do you have any knowledge, do you know something about the organization Amsterdam Marketing's activities, do you know what they are doing, the festivals, the events? Do you have any knowledge about that?

I read about it and sometimes we go to something but not very much. Like the piano, the concert on the boat, it's beautiful but it's better to stay at home and you can see it much better and hear it much better than you are within a crowd. They are talking and it's too far and everybody before your nose.

What is your perception of the activities of Amsterdam Marketing? Do you like them or do you think they could do it in another way or - do you think they make a good - ?

Well, I think it's not so bad. Perhaps it's sometimes too much for - like on the Museumsplein - there is so - I know the people who live there, they complain because they can't park their car. A lot of noise and they, they are troubled with it, they are - yeah, for them it's too much. Too often.

4. Residents and the place brand process

Residents – Roles – Involvement

You as a resident in Amsterdam, do you think you have a role, so to say, or would like to be involved in place branding activities, discussions about it - meetings - would you like that?

Yes, in a way, I'm member of - yes - I like - because I love Amsterdam and I - I don't know what you call it - I get the news about Amsterdam - and when there's a new building opened or an old one and we can visit there. And then we hear the stories about that specific house, old or new, and we do that and we love it.

Would you like to be in a sort of group, so to say, where you could discuss your opinion about new activities, sort of community group with Amsterdam Marketing? Do you think it's a good idea to be involved in that or do you think it's nothing for residents, its only for the marketing people?

No, there is something in it. And I know it exists already. Yeah, I know there are Amsterdams who behave like hosts and welcome them and be ready if tourists ask you something. And me too. When I see something studying on a map I - I sometimes ask, "Can I help you" - and why not.

Do you consider yourself to be a kind of ambassador for Amsterdam, so to say?

Yes.

In what way?

Well, yeah, in what way? Well, when I see tourists struggling with something - if it's in French - we have them in French - and they, sometimes we understood they looked at number 4 but it was not - they saw the number 4 of something else. It was tram number 4 but they thought it was area number 4. So when we look with them on the map then we understood they were confused. So, way yes, when we can help we always help.

What kind of expectations do you have to the city marketing organization's activities? What do you like that they should take care of, such a marketing organization?

The safety, so that the tourists won't be pick-pocketed, for instance. Clear maps, so that they can find their routes or how, if it is a tram or a metro or a bus. The difference between all those and the lines to go from where to where, what the names are for the stops. Like the metros in Paris, for instance, they are very clear for everybody. So I think they should give the tourists a map with different colors so they can see for - which tram goes where, where it stops, the busses, the metro. And how they can buy because it's - the transport I think it's rather expensive for tourists, actually too expensive. If they can't still buy tickets in the tram, in the bus, I don't know, they have to buy the plastic cards {interviewer's remark omitted}, yeah, but you have to know it. If you come, Ugh, where do I start?

5. Final remarks

Do you have anything to add about Amsterdam and marketing of Amsterdam or being a citizen in Amsterdam before we finish?

I hope that everybody will love our city the way we do.

7.3.5 Appendix 3E – Anne

Interview E: Anne, December 8, 2014

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No, I was born in Groningen, it's in the north.

How many years have you been living in Amsterdam?

4½ years

2. Resident-city identification

Place marketing, perception and identification

Can you mention some words you associate with the city of Amsterdam? What do you think about when people say Amsterdam?

Busy, fast, lots of traffic, but also lots of restaurants and going out, things like that.

How would you characterize the area where you live, the surroundings of the place here?

Here it's a, it's a little bit more rich area. But this is very dynamic - where a lot of things - so even though it's not inside the center it's still a center on its own, so it has everything, yeah.

What define an Amsterdammer in your opinion? Is there any characteristics about being an Amsterdammer? Or about Amsterdam people?.

Yes, a lot of people are - they know what they want and they are really direct and they say it. And once things are popular everybody wants it because they feel they are entitled to it. So, they really make the most - try to make the most of living here and they are really proud of it, often. Especially the ones who are born here they are really proud of the city.

Do you know if people outside Amsterdam talk about Amsterdammers in a specific way?

I think, probably - yeah, they might be talked about as a little bit arrogant, yes. Especially in the smaller villages

What kind of image do you think that Amsterdam has among foreign people, among tourists and - ?

Probably as - in general people know about the canals and culture but some young people - depending on the country probably - they probably first think about drugs.

Amsterdam Marketing talk about Amsterdam as a city where the words 'Creativity, innovation and commercial spirit'. Do these words correspond with the way you think about Amsterdam?

Yeah, I think so, yeah. It is - and it's probably why a lot of companies want to be here. If they are more in the south of The Netherlands then they are afraid they are missing out on the creativity and innovation.

What would you like that Amsterdam should be known for?

For the - well, the nice buildings and the nice streets and musea and, yeah.

What would make Amsterdam a good city to live in according to your opinion?

It's a good city to live in because there is a lot of small centers, a lot of - well lots of stores, good opening hours, lots of restaurants, and there is good public transport - yeah, those are the most things. Or do you mean also what would make it better?

Could also be, yes.

OK, because it - if it was a little less crowded and if it was less polluted - well, just chaotic things laying around, dirt - it would be better, yeah.

What would make Amsterdam a good city for tourists in your opinion?

It should be a little bit less, like you said, less chaotic. Because now it's sometimes a little bit dangerous or unstructured for people coming for the first time. They see - they get scared for all the bicycles.

Identity

Do you find that living in Amsterdam gives you a special identity? Compared to being a Dutch person as you are, of course, as well?

Yeah, yeah. I think so, yeah. I don't have it - for me personally - but yeah, it's something that - it's because it's a little bit different compared to other cities there is no, well, there is no city like Amsterdam. So that's what people feel and that's what I feel also a little bit, yeah.

3. Residents and the brand

Slogan – I amsterdam letters - products

Do you know the slogan 'I amsterdam'?

Yeah.

Where do you know it from?

From all the big signs, in the Museum Square and the Vondelpark.

What is your opinion of the slogan?

I like it - yeah. It's catchy and everybody wants to be on a picture with it, so - .

Do you know the 'I amsterdam' letters? That's what you talk about, maybe, or about the pictures?

Yeah, the letters.

Which function do you think the letters might have?

You mean specifically 'I Amsterdam'?

Yeah, the 'I amsterdam' letters, do you think it has a certain function?

I have never thought about the function, except that they probably want it - that people associate themselves with Amsterdam - that they are part of it.

4. Residents and the place brand process

Residents – Roles – Involvement

You as an Amsterdam resident, what kind of roles do you consider a resident to have when it comes to branding and marketing the city - if you consider to have any role in that?

Role in branding the city - hmm - I don't consider myself to have a big role in that, no.

Do you consider yourself to be a kind of ambassador for Amsterdam?

No, not really, no.

What kind of expectations do you have to the city marketing organization, to their activities and branding?

I don't expect them to do so much but they - well of course I preferred when they brand the city as what I agree with, if you understand. So, if I agree with the way they brand and market Amsterdam and I think at the moment I don't disagree with it, so that's good .

Can you mention some elements you would like to have included in their activities, something you would like that they took care of?

Well, maybe - if it's that there is focused on - on the one hand there are traditional things are nice, of course, but it should not be focused only on the canal boats and - yeah - also modern things?

Could you consider yourself to be involved in some activities, marketing/branding activities?)

At the moment, or if I could do it?

Yeah, at the moment, or maybe later or -

Well, I do always try to be helpful towards tourists and I think that's important. But that's not so much to tourists in specific but to all people whoever. Well, questions [or?] are wandering around.

5. Final remarks

Are there anything you would like to add about the city or you being a resident in the city before we finish?

Well, there is a - some gap between how probably the residents experience Amsterdam and how the tourists experience it. So it would be nice if that could be a little bit more close to each other, and maybe thus involve residents in guiding people around or - yeah.

Can you say a little bit about how you see the gap, how would you explain the gap?

Well, because what most tourists see of the city is probably the city center and, well, the basic, the standard things like the musea and crowded streets and canals but not so much outside even though there is a - that might be more appreciated by the - especially by the residents and be appreciated as well by the tourists.

Good point. Thank you very much.

{irrelevant conversation omitted}

7.3.6 Appendix 3F – Nico

Interview F: Nico, December 9, 2014

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No, I am born in the east of Holland, in [An.....dij?] at the border [with?] Germany.

How many years have you been living in Amsterdam?

From 1970 on.

{interviewer's remark omitted}

2. Resident-city identification

Place marketing, perception and identification

How would you describe the area where you live here?

This area?

This area around here, yeah.

It's not a poverty area. Let's say it's more well established, in my opinion. I did live before I went to this quarter - I lived in a more popular area, the Kinkerbuurt, it's more popular. This is, well, better situated, the people, the cars, the autocars and so on, yeah. It's also quiet - quiet street and the houses are, well, good quality.

{interviewer's remark omitted}

If you think about Amsterdam as a city, could you mention some words you think about when you - when I say Amsterdam to you?

Well, freedom, sex, rock and roll, but that's - I'm kidding. But in general - when I was 14 living in the east of Holland I already wanted to go to Amsterdam. The only city in Holland where I do want to live, because of the beauty of the city, the center and the gracht[.....?], the canals, the people. But the last couple of years things are changing really - in the - well, the question of the immigrants and so on. The pop[ular?] quarter where I did live, de Kinkerbuurt, it was really - the street where I did live was white, white people. And now it's completely - it has changed completely - all kind of nationalities. It's not a problem for me but there are a lot of there are people in Holland they make a problem of it.

When you talk about or think about Amsterdam people, how would you characterize Amsterdam people?)

Ja, they are vanishing, they are disappearing. Yeah, really. Or they went outside, they went to Purmerend [.....?], Purmerend or to another city - Almere in the De Polder, in the countryside. There are a lot of Amsterdam people

living there. And the Jordaan it was a really popular quarter, but it has changed completely and, well, that's - they call it gentrification and we are talking about yuppies - yuppies and gentrification. That's really happening in Amsterdam, nearly in all the quarters.

What kind of image do you think that Amsterdam has when people from outside, from other countries, when they think about Amsterdam?

Ha! - hashish, marihuana.

Still?

Coffee shop, yeah, the coffee shop, still, yes.

What do you want, if you could decide, what would you want that Amsterdam should be known for?

Should be known for?

Instead of maybe - ?

Well, it's good to smoke hashish and marihuana, not the hard drugs but the soft drugs and not [constant?] it's like beer or soft alcohol. Well, I'm thinking about liberty, freedom.

What would make Amsterdam a good city to live in, in your opinion?

Well, it's already a good city to live in but because all this development like gentrification and so on the houses, the houses are becoming less cheap. That's a problem, I think. For the rest it's a good city to live in. But they are already selling parts of the, they are selling one - I don't know the in English - one -

Floor?

Yeah, they are selling already the floors separately. And it is not a good development.

What would make Amsterdam a good city for tourists, you think?

Ha, ha!

Or do you think it already is?

You should ask [...?] the tourists. I don't know, there are a lot of hotels there, a lot of possibilities to come as a tourist, I think. There are already too many and when you go to the center of Amsterdam it's crazy. So, there are a lot of tourists and especially young tourists. I think they are content.

Identity

Do you find that living in Amsterdam, do you find it gives you a special identity?

No - no, I don't think so. I could live in Rotterdam, I could live in Utrecht. I doesn't give me a special identity. But original, the original Amsterdam people they were - they had a special quality. Humor, they had a lot of humor. The marketplace - yeah.

You think, it's changed, you think it's gone - in a way?

It's gone, yeah, I think so, yeah.

Do you think about, for what reason - how can that be?

There are a lot of people coming from - like me - coming from the countryside from other cities. They go to Amsterdam. And the migration is really very hard, very - there are a lot of migrants and it's changing the whole atmosphere.

3. Residents and the brand

Slogan – I amsterdam letters - products

Do you know the slogan 'I amsterdam'?

Ja.

What is your opinion of the slogan, what do you think about it?

Stupid, stupid.

Can you maybe add a few words, why stupid?

I amsterdam, yeah. Well, people love it. Young tourists they love it. They go - when you go to the Rijksmuseum there is a big - meadow?

Yeah, there is a park there

Yeah, there is a park, a meadow. And there in big wooden or plastic letters they put 'I amsterdam'. Well, it's full of young people making photographs, so they love it. It's not build for me, it's build to them, so, I don't care - I don't care, really.

Do you think it has a tourist function?

Ja, there is a tourist function. The Turkish people, some Turkish people, they told me - I've some Turkish friends - they told me - but it's very intimate for you maybe, as a women. 'Am' in Turkish, it's the female - I don't know - it's the [femal....?]. So Turkish people, when they see this, they really can't believe what's happening.

They don't understand it and think, what?

Yeah, what's this. You understand what I want to say?

Yeah, I understand.

So, there is a lot of Turkish in Amsterdam.

And the tourists - also probably tourists from Turkey, they?

Yeah, they will understand or they will not understand -

They misunderstand the slogan and - well -

{irrelevant remarks omitted}

The organization behind the 'I amsterdam' slogan and the letters is called Amsterdam Marketing?

Amsterdam ...?

Amsterdam Marketing organization. Do you know anything about the organization, about the festivals they make or their activities?

No, really no. But I'm already, ja, maybe, I'm already 68. I'm not young, so I nearly never go to this kind of festivals. It doesn't interest me so much. There are a lot of festivals. I like going on bike in the city and so on, and I like taking photographs. And in the summertime, so in the harbor, in the center of Amsterdam there are really a lot of festivals, in the north of Amsterdam and so on. It's all for young people. And the young artists. There are a lot of them, yeah. A lot of creativity.

It's a lot of creativity?

Ja, there is a lot of creativity, ja.

So you think the arrangements are creative and - ?

The arrangements, what?

The arrangements, do you think they are creative?

Yeah, the young people they like it, really, ja. And there are a lot of young tourists - also in wintertime.

You say that the festivals and the arrangements it's more for young people. If you had an influence, if you could decide, what would you want for arrangements or activities?

Ah - I think there are enough of them. And there is a lot of music, there is a lot of classical music. I like classical music. There is a lot of [...?], really, a lot of [...?], theatre and classic music, live in - on the canal, in the canal in the center of the city. It's all televised, on television, and I think there is enough. Also for all the people. Yeah, but I did change a little bit -

Sorry?

When I was younger I also did visit all this kind of festival and now -

Not so much anymore?

Not so much anymore.

If you think about a marketing organization, what expectations do you have, what do you think they should do. Should they do anything in the city for safety or should they do anything for -

For?

For safety to make a secure city or how - what do you think they should work with?

Safety -

Maybe. That's just an example. Now they make the festivals and - do you think they should take care of other things - and festivals and events and - ?

I think people cannot complain about that. That's really enough. And about security - I don't care. They talk a lot about security and - it's also a hot item in politics but I don't care about it. I think that Amsterdam is really a safe city - ja!. There are some problems with cocaine, that they are selling cocaine. You did already see the warnings in the city {interviewer's remarks omitted} - they are everywhere in the center. They are selling, as far as I know, heroin -

They say it's cocaine and is white heroin.

Ja, so that's really dangerous, yeah. But, already there are a lot of warnings so I think that the [.....?] answer on - they are quite alert on this kind of things.

{interviewer's remark omitted}

4. Residents and the place brand process

Residents – Roles – Involvement

Do you consider yourself to be a kind of ambassador for Amsterdam, you as a person living here - when you think about it - to tourists and to other people - and - ?

Well, I used to go to Spain on holiday. I had lots of friends there in Basque country and they also went to visit me. And well, what they like about Amsterdam it's the marihuana, it's the hashish. And so - I don't need to be an ambassador, I think. I don't feel - I have no feelings about this, no. I think that already Amsterdam is famous enough - yeah. Maybe that the marketing companies - they - well, they have to earn money and they have to think about it. But I am not in the marketing company, so -

Could you imagine that you may be - was involved in some marketing activities, some meetings about what - if the marketing organization said, 'What would you like us to do' or, you know, like you have meetings here in the street - could you imagine that you had some meetings with some marketing people about to market Amsterdam? Would you like to take part in that, or -?

No, I don't like to take part in this. No, no. As you know, I did [.....?] Paul in The Repair Cafe but that's nothing to with marketing. {interviewer's remarks omitted}. No, I'm not - I have no affinity with marketing, no. I think there is a lot of marketing - young marketing people, also in this quarter, in the whole quarter, De Baarsjes, there are a lot of - we call it [.....?] payers, people they work at home. They are their own -

Their own boss, so to say, they have their own company?

They have their own company at home. There are a lot of them. And they all work - they are working in - they call it 'communicatie [.....?]' - signs of - there are a lot of them. I think they are working in this kind of marketing. Maybe you have also to interview some of these people.

{irrelevant conversation omitted}

5. Final remarks

Do you have anything more to say about Amsterdam before we finish?

No, It's a nice city to live in and still - still a nice city to live in. And I like to stay the rest of my life in this city, to live in this city - well, that's - yeah. OK.

7.3.7 Appendix 3G – Hans

Interview G: Hans, December 8, 2014

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No. I was born in a small village 10 kilometers from Amsterdam, between Amsterdam and Haarlem. When I was born in 1960, that means that during my childhood, actually the distance from that particular village, which is called Zwanenburg, was pretty hard. It was pretty hard to catch to Amsterdam. Nowadays it's almost in the city but those days it was far away. It was actually the big city.

How many years have you been living in Amsterdam?

I've been living her since 1984. So that means 40 years - no 30 years.

{irrelevant remarks omitted}

2. Resident-city identification

Place marketing, perception and identification

How would you characterize the area where you live?

This particular area in the city or - ?

The area here in your surroundings?

I live in Amsterdam South and I experience this area as a conservative part of the city in the sense that there is many white people, there is not that many intermixture culturally. And there is some kind of high standing. People feel like, Uh, uh, I live in Amsterdam South, if you understand what I mean. It's a kind of, well, looking down to other people - I think sometimes they do.

Has the attitude been like that for the 30 years you more or less have been living here or has it changed or - ?

Well, that's hard to say because I live in this part of the city now for forty 14 years. So the other time, the first couple of years I lived in the western part of the city which is a more intercultural part. And form atmosphere, actually, I preferred that, though for living the house, the quality of the house etc - it's much better up here.

Can you mention 3-5 words you associate with the city of Amsterdam?

Capital, tourists, one thing - imagining complete freedom. Sometimes overfilled with tourists. And actually the Amsterdam people being rough and hard towards themselves, toward other people - no better, kind of neglecting

Neglecting tourists or - ?

No, neglecting rules, neglecting everything. They don't give a shit about what other people think. That has a pro: That's very good in the sense that there is some kind of liberty. It has a con: It is really hard to - well, move around the city trying to have your voice heard. That's difficult sometimes.

What define Amstaddammers. How would you characterize Amstaddammers, as a saying, so to say?

Well, as a matter of fact it's a kind of repetition of my latter answer. I would characterize Amsterdam - real born Amstaddammers or people who live here in a way, that's very important, so - most of the time white skinned Dutch Amstaddammers, that's very important, I think, to make that point, as people who care for themselves. They are very selfish, don't care about others. That's my general impression - and of course I generalize.

Yeah, but that's your opinion, so, yeah.

Yeah.

Do you know if people outside Amsterdam talk about Amstaddammers in a specific way?

Oh yes, absolutely. But it depends where outside Amsterdam is?

It can be outside in The Netherlands or it could be in other countries?

I mean, outside Amsterdam, but in the suburbs or the surroundings of Amsterdam there is a positive way of looking. Going to the more conservative parts of The Netherlands, so being a bit more in the center of The Netherlands, being - let's say between 60 and 100 kilometers from the city, to the east, they will actually see this city as - sort of a Gomorrah on one place - they might. Actually, that's the general feeling about {among?} non-citizens, non-Amsterdam people from farer away.

What kind of image do you think that Amsterdam has among other people?

For foreigners or for - ?

That can also be for foreigners -

That can be for foreigners, it depends. Well it's a kind of free island, it's a kind of - here you can do anything - which is of course, which is rubbish, which is not true, but they imagine they can.

Amsterdam Marketing they talk about the city or they promote the city as - with the words 'creativity, innovation and commercial spirit'. Do these words correspond with the way you think about Amsterdam?

Absolutely not. Absolutely not. Creative, yes there is some creation but it's only economics in that sense. So even cultural ideas are immediately turned into possible economic benefits. And that means if there is hardly any economic benefit, support is not granted, for example. So, that's the big difference between Amsterdam in the late 1960s and the mid 70s to Amsterdam in the 2010s and 20s, I think, absolutely. Innovative, no, absolutely not. This city is standing still when I compare it to Berlin. Berlin is booming {booming?}, Berlin is living. This city is kind of turned to itself, it's watching itself in the mirror and saying, Oh, like Cinderella's - what was it, stepmother: Who is the best, who is the nicest in the country - who is the most beautiful in the country.

And - to the commercial spirit?

Well, of course. Commercially, there is a lot of banking here. There is a lot of enterprises, kind of, goddamned, to Amsterdam. I doubt if this is a real commercial spirit. It's more a play with internationals and taxes. I mean, the Dutch government has grounded - the city of Amsterdam has grounded several international enterprises to get down here - have a - yeah, a different way of coping with tax. That means that we, the taxpayer, pay for enterprises like those American coffee shops and - not coffee shops in the - coffee companies - and stuff, for example.

What would you like that Amsterdam should be known for?

Well, actually its architectural beauty. And I would like it, the city, to be known for an easy life people live here, which does not exist anymore, since the original inhabitants, for example of Jordaan moved out to different cities - which happens in Berlin too, whatever. But I would like to - the real genuine people to live around here and that would be interesting to have that - that [.....?]. And not this artificial thing what's happening now.

What would make Amsterdam a good city to live in according to your opinion?

Oh, there is a lot to do. It's a big city, it's - comparable to international terms it's a small one, it's a village - but at the same time for The Netherlands it's a big city, OK, I do [.....?] - things happen here, indeed they do. I wouldn't like to go away from the city, so that's what Amsterdam delivered the last 50 years and it does for the next coming decades. Sure it does. But there is competition, Rotterdam, Utrecht, Nijmegen are blooming {booming?}.

What would make Amsterdam a good city for tourists in your opinion?

Well, actually the same elements. It is a beautiful city, it hasn't been damaged by for example The Second World War which makes it a city with a certain late mediaeval, early modern times atmosphere. And it's - due to our - to the relation of brick stones and water - it's very interesting for Mediterranean people - including of course the liberty of drug using. And especially for Americans it's - well it's one of the capitals they would like to - they go to. It's on that particular point, architecturally, it's so completely different from big cities like Paris, London or Berlin - or Brussels even.

Identity

Do you find that being an Amsterdam resident gives you a special identity?

No, not at all. Absolutely not. I'm happy to live here but it doesn't give me - I don't have that feeling. Absolutely not.

3. Residents and the brand

Slogan – I amsterdam letters - products

Do you know the slogan 'I amsterdam'?

Yes, of course.

What is your opinion of the slogan?

My - well, my personal feeling - my opinion is to be split in my personal feeling. I think it's nonsense, it doesn't say a word, it's a nothing. But in the same time I see that especially tourists are obviously very fond of it. So obviously it serves a goal in attracting people. It doesn't attract me but I live in this city. I don't have the feeling like 'I am amsterdam' or whatever. But obviously it has a goal and it's - well, as I said, it attracts people. When I see these huge letters in the city they move around. People make photos on it, they are standing on it, sitting on it, lying on it - so - [it's sort of goal?].

Yeah, that was my next question, do you know the 'I amsterdam' letters and you just talked about it.

Do you have any knowledge about the organization Amsterdam Marketing's activities and promotional material? The organization behind 'I amsterdam' and the events, you know, like festivals and things like that?

Well, yes. I know the festivals but I didn't even realize there is this kind of - I thought it was more artists actually doing this and having permission to do it. I didn't realize there was a complete organization behind this.

Do you like the festivals and other events they make in the city?

Even if I do not like a festival as such I think it's very good to have festivals because it makes a city - it makes a place a place where you want to go to. So I think, yes, absolutely. I think especially cultural events like - no matter how I feel on that particular event - I embrace events like this anyway. Because I think it's good for harmony and for giving people the availability of speaking to each other and meeting and - although it hardly happens but that's a different question.

4. Residents and the place brand process

Residents – Roles – Involvement

What kind of roles do you consider the local residents to have when it comes to marketing and branding the city? Or do you consider you as a resident to have a sort of role in that?

Well, as living here and having my network and contacts abroad, of course, people who want to go to Amsterdam get to me to be able to have a person who can guide them through the city, and I do that with all my heart to - not to promote the city but to show the people the city the city I live in - the city I work in - and want to make them familiar with places that I like. And in general they approve that.

Do you consider yourself to be a kind of ambassador for Amsterdam?

No. Not for Amsterdam but more an ambassador for people whom I like and who use my presence or my knowledge on the city in exploring the city but not as a cold promote Amsterdam. No, not at all.

What kind of expectations do you have to the city marketing organization's activities? What would you like them to do?)

Well, as a matter of fact most of these festivals and things are kind of situated in the city center. I do not live in the city center. So I do not know whether or not people who live in the city center can participate or if there is any participation at all. I have no idea. Imagine I would be living in the city center I would approve participation in the sense like - not necessarily discussing on what and how but just knowing what is planned - so you are able to make some kind of cultural free space like participating in that kind of development. And that can be interesting because then the you - there is not just a festival which might considered as intellectual, artistic shit - I know many people think about that in that way - but participating makes the city, well, work. So I - in especially in Amsterdam South where I live where there is hardly anything like that, festivals and stuff. If there were I would approve participation.

Can you mention some elements that you would like to be included in marketing and branding of Amsterdam? Things you miss or things you would - ?

Well, what I miss is that the focus is very - the city center of the city - and there is so many extremely interesting places outside the city center. Where as a matter of fact the city is that small, the public transport is that particular good that even more or less suburbs are in reach of everybody from the city center and that would be very interesting, I think, to broaden it a bit on the borders of the city as a whole and not necessarily on this particular spot in the city center.

That's a bit related to my last question, because - : What kind of expectations do you have to the city marketing organization?

Well, I would expect them to - actually to mirror the people who live here and not being on some ivory tower where they decide. I think participation is so extremely important especially where we all know that all festivals are paid by the taxes, and we bring the taxes so we do not even have to decide on 'yes' or 'no' but participation gives you at least the idea, OK, that's what I am doing with my money. And that's really interesting. I mean, this is kind of money thing but I'm not that keen on that element but I know how it works.

5. Final remarks

Do you have anything to add, otherwise?

No, I thank you so much. Yes, I would like to state one thing: I'm so happy to live in this city.

7.3.8 Appendix 3H – Steven

Interview H: Steven, February 6, 2015

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No, I was born in the south of the Netherlands. In a small place called [Boxtel?].

2. Resident-city identification

Place marketing, perception and identification

Can you mention 3-5 words you associate with the city of Amsterdam?

Studies, met my - the love of my life, and [?].

How would you characterize Amsterdam South and the Amsterdam around - or the area around Haarlemmermeerstraat and that area Oud-South?

I think it's - one part is old rich and secondly it's an upcoming part for young families blending in with the real local [?] Amsterdam people. It's a melting cup.

Can you mention some characteristics about people living in Amsterdam?

I think, free thinking. I think there - not as business oriented as the rest of the people living in The Netherlands. I think, very open. I think there - they have a very - how do you say - relaxed stand towards life. And I think, open is the best way to put it. By far the most open-minded city I know.

Do you know if people outside Amsterdam talk about Amsterdammers in a specific way?

I think, in the way I just mentioned. Yeah, and I think it's - of course - it's the capital and for a lot of people it's a day [out?], it's culture rich, it's [tourists?] and a busy city.

What kind of image do you think that Amsterdam has among people from outside?

I think it's a place where you go to party, where you go to shop, where you do your cultural activities. I think - as I stated before - it has an association with soft drugs. I think it has an association with open mindedness, I think, it has an association with people being less business oriented and very social.

The organization Amsterdam Marketing, which is the organization behind the activities promoting the city, present Amsterdam with three core values, and this is "Creativity, innovation and commercial spirit". Do these words correspond with the way you think about Amsterdam?

I think the first one is. And innovation and - the last one was - commercial?

Commercial spirit.

I don't feel that way, no. I'm a business man myself and actually I'm helping sixty young entrepreneurs propel the business from a 200 thousand year revenue to a million. I see that the entrepreneurs from Amsterdam are lagging behind. And I think it's a - because it's a social city, it's a left wing city, it's not being very friendly for entrepreneurs and entrepreneurial mind. I feel that way, yeah.

But you find the creativity, that's -?

Yeah, absolutely, yeah. It's a breeding place for that. I you look at - for small, in the small economics perspective Amsterdam North, for instance, is a breeding spot for creativity, small labor and - it's booming. But it's all small. And, of course, the big companies are here because the presence near Schiphol, from my perception.

What do you want that Amsterdam should be known for if you could decide?

I think the open mind - the openness is something that's very important for Amsterdam. I think the social character comes from the city. Personally, I think, the city has grown from the old West Indie people. For business perspective, I really love to see Amsterdam do more on that perspective. For me, for instance, my company now live in Out South Amsterdam but it's so unfriendly for me to get my company there because of all the taxation and laws, the local laws, [that I feel that I'm?] not going to do that.

What would make Amsterdam a good city to live in according to your opinion?

More housing. Affordable housing.

What would make Amsterdam a good city for tourists?

I think it already is, and maybe - that's a good question - let me think about that.

I think that the - touristic part of Amsterdam is like the tourist part of any big city in Europe. I think they are just seeing tourists as walking wallets, and I think they should be more engaged with them. For instance, I used to live for 14 years in Amsterdam and I would always avoid the city center because of all the tourists. In some other cities you see a perfect blend. That's not happening in Amsterdam. I think all the tourists are within the Gracht [hurdle?] in the center of the city [?] and, I think, in a lot of other cities you have students, tourists and the rest of the city blending. And that's what I really see different from [what other cities are like?]. That's a very personal opinion, of course.

Identity

Do you think, that living in Amsterdam gives people a special identity. Do you think, they think about it?

Yeah, absolutely, yeah. If you are a single, you have to live in Amsterdam. If you have a big company you have to be - you have to have presence here. If you - I think everybody [?] wants to, for some period in their life to have lived in Amsterdam just to experience the life her. Because of the open mindedness, I think. Basically it's cultural, social and businesswise - it's for a period.

3. Residents and the brand

Slogan – I Amsterdam letters - products

Do you know the slogan "I Amsterdam"?

Yeah.

What is your opinion of the slogan?

None. I don't feel any association with it. I think it's for the tourists. I think it's catchy and I [?] see people at the Rijksmuseum, I see people standing on it - I see it's working, so -

That will be my next question about the Amsterdam letters. Do you think - what kind of functions do you think the Amsterdam letters have?

Would you - again?

Do you have any ideas about the function of the Amsterdam letters?

How it was designed, you mean?

No, just how it works?

I think it's funny, I think it's catchy and I think it's working. I think for tourists it's very like a thing they associate with. And I was visiting [?] the Rijksmuseum the other day, I saw that everybody was taking pictures at the big letters, in front of it - I think it's something people are feeling themselves related to.

4. Residents and the place brand process

Residents – Roles – Involvement

Now a little bit about city branding. You, as a local resident, do you consider yourself to have a kind of role in the city branding process. Would you like to be involved in some activities, for instance a focus group, an advisory board, or -?

Yeah, of course, but I think that's very much more locally or suburb-oriented than city-oriented. I think - I always treat people the way I want to be treated - so I'm always open to tourists asking directions etc. But when it comes to helping [outs?], I would prefer to do so in the suburb where I am [in a?] living community instead of for the city.

So, you mean a local - more neighborhood -?

Yeah, I would do that - I think it would have an impact on my own direct social surrounding. I think that would [?] much more than something big as the city.

What kind of roles do you think you have in relation to tourists, if you have any role?

I think I have a funny face and an open face, maybe a Dutch face. I think I'm approachable and I think I'm the kind of resident you would approach for directions help and - I think I'm - Amsterdam is open and prepared to help.

Do you consider yourself to be a kind of ambassador for Amsterdam?

No. No, because I'm - the fact that I'm - I think the core value I have for living and designing my life are opposite to the social character of the city. And of course I [believe?] it's good to share and have everybody participate, but I think I'm too liberal for the city in the way I think and I want to design my life. Is that an answer?

You can say it like that, yeah.

What kind of expectations do you have to the city marketing organization, if any? What do you think they should take care of?

[?] even for - the funny thing, I went to the Rijksmuseum a month ago and enjoyed it very much, and I had a wonderful app for the museum. So that was very well thought through proposition, but I know of other European cities where when you enter the city you see a catcher, you make a photo, and you have the app for the city and you're [done?]. So, no more trip advisor or whatever needed to find your way around. This city provides you with that, and free wi-fi, that's the most important. And, of course, I have a digital background, that's - I feel that is the next thing everybody wants, it's free wi-fi and all the resources of the city available for you with an app. So, people don't have any extra costs to get all the information they need.

What kind of initiatives do you expect a marketing organization to make use of in order to involve the local people in their branding activities?

Make it commercially interesting. I used to drive guests around the canals with my own boat, and they would pay me only for gasoline and maybe a few drinks, and I would enjoy that a lot [?] - teaching and informing other people about what you like. It's the biggest reward there is, I think. But there has to be some sort of a trade, I think. If you can give something back, because I think [?] this important. A lot of people living in Amsterdam see the tourists as a pest, as something that's making their life more difficult they are driving around the canals like idiots, they are consuming your time because [?] want to go somewhere they are not helping you out. If there would be some sort of reward - it doesn't have to be money or whatever - to engage people, I think, a reward for [?], for me - I'm in a business network in which I frequently receive guests from all of the planet, and I show them around Amsterdam, of course. Those people say, if you ever come to Texas or whatever, call me up and I will do the same for you. That's already the reward, enough reward to [?] the hospitality of the person you meet. I think that is the most important thing for me, but that's just me -

5. Final remarks

Do you have anything to add to our conversation? About Amsterdam and city branding, of course.

I think there is one thing I need to add, is - I have lived here for a long time, and some people fall in love with the city, for some people they grow away from city. For me that happened, so I'm, in my basic stands, I'm a little bit negative about the city, because that's the reason I just live, just outside the city, in the other [?] Amsterdam, but there's more things pushing me outside of the city than pulling me in. But, if you talk to tourists, they always seem to have a great time in Amsterdam. And I think already that [?] is working, I think Amsterdam is doing a good job. For me, of course, the most important drive will be, everybody is using an iPhone or a smartphone, enable them get free wi-fi and make sure you can get around the city as fast as any local resident can.

7.3.9 Appendix 3I – Christel

Interview I: Christel, February 5, 2015

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No.

How many years have you been living in Amsterdam?

24 years. And I'm 43, I'm from 1971.

{irrelevant comments omitted}

2. Resident-city identification

Place marketing, perception and identification

Can you mention 3-5 words you associate with the city of Amsterdam? What do you think about when I say Amsterdam?

Well, do I have to be like spontaneous? Lively, busy - I'm doing it really from like, just - compact, beautiful, and water. Ask me in an hour again, maybe I'll get -

How would you characterize the area where you live, here?

I always call it the new [?'ijn?] of Amsterdam, but that's kind of a joke. It's just outside where the city feeling starts. I mean, it still has a city feeling, but it's very- it used to be a middle class neighborhood - and it's very average and very white. Close to parks, it's perfectly located, I think. But quiet, a little dead sometimes.

Can you mention things you think about when you think about Amsterdam people. Are there some characteristics you would say about Amsterdam people?

Well, I was with my niece last [?] in the theatre, and there was like - open theatre, so everybody could perform. And my niece is from the south and she said, "They're so [stubborn?] [?] [the words of their mouth?] of Amsterdammers. And it was exactly what we saw that night, you know, they were like commenting on the people on the stage, so they - what can I say what, but - are you talking about the real Amsterdammers or the - ?

Just people who live there now - nowadays - whoever they are.

Well, now - yeah, that's difficult. I don't know what to say. Yeah, friendly - you [?], if you have just been abroad, then you see it. Maybe a little rude -

In the way of acting or - ?

A little arrogant, I don't know - it's just like. But also kind of funny, you could - it depends really of the person. You can make jokes on the street and have funny conversation, but you got to start them yourself.

Are there among Amsterdammers specific ways of talking about being an Amsterdammer? Do they think something about themselves or talk about themselves - or do you think it gives them a special kind of identity to be an Amsterdammer, or -?

No, because I have a few Amsterdam friends and they don't talk about it. But I know from my opa {Christel probably means oma} - she's 24 now {this age must be a slip of tongue?} - she doesn't know where else to live in Holland, because - yeah, well - it's always a step, yeah - I don't know. So I don't know. No, actually not, no.

What kind of image do you think that Amsterdam has among people from outside?

I think, they think it's a party town. And I think that the drugs still, I mean, still play a [?] role. And I think that for people that are not so interested in the partying that Amsterdam is broader. I think, yeah, that also the other touristic things in Amsterdam, in Holland, they kind of like - they think maybe that's a part of Amsterdam too, I don't know. Maybe it's - Amsterdam is - The Netherlands maybe is not so famous, but just Amsterdam.

Amsterdam Marketing, the marketing organization, they present the city as being creative and innovative and a city with commercial spirit. {Question repeated because of background noise}. That's the kind of core values they have when they present the city.

But that's also for all the goals, not only touristic goals?

Not only touristic, but the city in itself, for everybody. These words, do these words correspond with the way you look at the city?

So, innovation -

And creativity, and the commercial, busyness-like -

Well, it's more that I know and I read there's some innovation going on, but I think that's broader. The innovation is not only Amsterdam. I think actually, innovation is specifically in maybe other areas of The Netherlands, not so much in Amsterdam. I don't also think it's very extremely creative because it's so - it's not so rough any more. It's kind of - I'm using marketing terms now - but maybe it's a little too organized. And I think that that's not [too?] good for creativity, and there's also very little space, like geographical space, for creativity. Because you can only - it's not only happening in your brain but also needs the space. So, I don't know. And in the commercial - well, well - yeah, how do I see Amsterdam - that's a good question. We're small, so the question is, how big can we be, [in?] that. And maybe we're doing good in the - so, it's tough question. But, then the question is, how do I see Amsterdam, then I don't know. It's tough, I don't know.

Otherwise we could go to the next question which is, What do you like that Amsterdam should be known for? Earlier we talked about that people think about it as being a city for drugs and a city for coffee-shops and so and so. What would you like should be - ?

But then I would only look at my private life because the rest of the world - I mean for tourists - well, I think there's enough. So, if I would think about my foreign friends, what would they like - what would I like them to think about Amsterdam. Well, I think - then I was like that they also know there's an outdoors, so the outdoors is kind of close. So, it's not only like between the bricks and stones - I think that I would like that.

And then to yourself. What would make Amsterdam a good city to live in according to your point of view? Or maybe it already is a good city - ?

Good schools, sorry, good schools. Good school's important. The traffic is very busy - that would be really an impr[ovement?] - if that ever is possible. And - I think it's still - maybe I've to get used to that Amsterdam is getting

bigger. It's sometimes, it's - it's tough to really live in a whole city, still, because it's getting bigger and sometimes the transport is a little, is a little - it's far, travelling sometimes is far to certain parts. And I think that, that - I think they should really - well, it's maybe not - the more mixed, the better.

What would make Amsterdam a good city for tourists, in your opinion? You say, now it's a crowded - ?

Well, the big [?]

Good point-

I think, that's known? And - I think also there should be a little bigger area, I think they shouldn't focus it so much on the center-center. It's got to be a little spread out, also for the tourists, I think that's a good thing. The prices could go down - for them.

{interviewer's remark omitted}

Identity

Do you find that being - living here in Amsterdam - do you think that it gives you a special identity compared to if you lived in another city in The Netherlands?

Yes. Nationally, for sure.

In what way, do you think?

Well, all of the - most of the economic activity is centered in the Randstad, of course. And, and - so when you are living there it's kind of like - it doesn't have to be true - but it's like, Oh, this person is in the center of where everything happens, even if it's true or not. But it could also work the other way around. I mean [?], there you have got Amsterdam again - [?] OK. There's more than Amsterdam. So, works both ways, but it definitely gives you a certain identity, whether you want it or not. Or image - identity is -

Yeah, but image and identity is not the same.

No.

How would you characterize the residents living in that area, here? What kind of people are living in that area, around here?

What should I say - something, what they do, or?

No, just are they - maybe, you know, young, old, whatever.

Getting younger. But I've heard, that a lot of people in this neighborhood are either medical specialist or musicians - which is of course not true, but maybe it is, maybe when you look at the figures. And I find them pleasant - what I see, yeah, I, yeah, pleasant people.

3. Residents and the brand

Slogan – I Amsterdam letters - products

OK. And now something about Amsterdam Marketing and the slogan and these things -

[?] I am Amsterdam - what is the name of the organization?

The organization is called Amsterdam Marketing, and they are the organization behind promoting the city for everybody, for tourists, for residents and for businesses.

OK.

Do you know the slogan "I Amsterdam"?

Yeah.

What is your opinion of the slogan?

I can't stand the slogan on the concert - on the Rijksmuseum Square -

Where the letters - ?

It's too big -

My next question, that would be with the letters.

It's too big. And the tourists love it. They are always sitting on top of it, but it's just, it's just detonate - is that English? - detonates with the whole environment. It's like a big commercial logo, I mean, but maybe I - it's also kind of like blocking the - it's - there's very little wide views in Amsterdam, only on the water - we don't have so many squares. That's one of the biggest squares and then the thing is like in your face, so no. That's what I think about it.

4. Residents and the place brand process

Residents – Roles – Involvement

You, as resident, what kind of role do you think you have when it comes to marketing and branding the city? Do you think you have any kind of role to be involved or to take part in this and that, or - ?

Not at all, and when I was younger I had a lot of foreign friends, and you can't - I can't count the times I showed them the city, really. I think I did it 25 times, and it was always like everywhere, everywhere. And I showed them, but now I never do that anymore. I've done enough. So that was my role. Now I don't have a role, I think, in it to -

What kind, in general, do you think the local residents have when it comes to Amsterdam as being a tourist city?

I don't [hear?] much about it. No - I think most people don't [live?] in the tourist area. They really stay in that center. I don't hear much about it, no.

Could you expect if, let's imagine that the marketing organization they made some groups of residents, a sort of advisory board or something like that, would it be something you would think is a good idea, something you would like to take part in, or - ?

I wouldn't like to take part in it. I'm sure, that there is many people that would like - I think, young people. Because, when you look at the magazines also like, I think they have English language magazines also for tourists, and I see a lot of young writers doing revues in it, and they have a nice style of writing like, and I think, maybe even experts would be interested in doing that. But I'm not sure. And also all the people like [?], who knows.

Do you consider yourself to be a kind of ambassador for Amsterdam, as being a resident here?

I [think?], you are seen like that with people that don't know Amsterdam for sure. But - and I do defend Amsterdam when they say in my opinion wrong things about it. Or, or the opposite, they say, Oh - but no, no.

What kind of expectation do you have to a marketing organization, if any? Is there something you think they should - ?

Well, I think, what kind of expectation. Well, and then they market for tourists, but they also market for businesses, but now it's - the business side is not relevant, or -

They market for everybody, so whatever it is, what you think that could be relevant?

For them to market?

Yeah, what do you think they should do, take care of - are there something they should be involved in, or - ?

I don't know, because I haven't, I actually don't know what - how in general tourists behave, or something in Amsterdam - I have no idea.

I can give you an example, because some months ago there was things going on with some wrong drugs in the city
-

Yeah, I've seen the signs -

and there the Amsterdam Marketing organization together with the municipality organization - then they took part in warning people and things like that.

Yeah, and they had big signs on the bridge with lights and stuff.

Yeah, that's an example of being - but I don't know if you think that's something you think they should be part in, or is it - ?

I think that's a good thing because, imagine your child is going for a weekend to Amsterdam and - that's of course - but the big [?] - you got to do it somehow -

Anyways, just an example, but -

But I think a lot of marketing organizations they [?] they do - I always get the feeling that they are focusing on more tourists, but maybe they should think about what kind of tourists they want - instead of more. And then make a few focus groups and - but I know at the end maybe it's about economy, so they want have more - and that's good, I'm not saying it's bad, I mean it's good when businesses running, really, really - I mean business should be running and it's a lot of employment round it. But maybe they should think about what kind of tourists rather than how many.

5. Final remarks

And the final question. Do you have anything to add to our conversation? Something you would like to say about Amsterdam, or the way of your life being a resident here, or - ?

No.

{interviewer's remark omitted}

Yeah, I don't know. I mean, it would be nice if there would be a [set?] of hotels, maybe more youth hostels like - that you can have friends over or groups of friends over or something, I don't know. But, no, no I, really I don't know.

7.3.10 Appendix 3J – Saskia

Interview J: Saskia, February 5, 2015

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

Are you born in Amsterdam?

No, I was born in Leyden.

How many years have you been living here?

For almost 6 years now, yeah [?] 6 years.

2. Resident-city identification

Place marketing, perception and identification

When I say Amsterdam to you, can you mention some words you think about when I say Amsterdam?

Amsterdam - I think about a lovely city, the canals, hospitality and tourists - yeah.

How would you characterize the area here, this neighborhood?

Neighborhood - it's really - for me it's feels - I live around the corner - it's like a little village in the big city. So, everybody knows each other and is very friendly, yeah, like a little neighborhood. That's really nice.

What kind of people are living in that area here?

What kind of people - we have a lot of young professionals living here. So, people are just getting started with buying their own house [?] - and we are getting more and more students, I think, because [?] not so much like big families, but starting families, also - yeah.

Do you think there are specific ways of talking about being an Amsterdammer? Do you think Amsterdammers talk of themselves in a specific way, or think about themselves in a specific way?

People that are born here, real Amsterdam people?

Yeah, or people who live here, both of them, so to say?

I think so, if you, I think people are pretty proud to be living in Amsterdam, I think so. When you compare it with friends living in Rotterdam [are?] not as outspoken about their city as we are, I think. Anyway, I say it about myself as well, I really - when you are in a foreign country, then you always mention you are from Amsterdam, because everybody knows Amsterdam.

What kind of image do you think that Amsterdam has among people from outside?

I think, people think it's pretty promiscuous city. So they - I think a lot of people think about the [?] policy, we have the marihuana, and drugs policy, and of prostitution. I think outsiders, the shallow ones, think about that part, most, when they think about Amsterdam.

The Amsterdam Marketing organization, they talk about Amsterdam as being creative, and innovative. Do you think about Amsterdam in that way as well?

Yeah, I definitely think so - I think they are pretty good at promoting themselves even though the stigma is still there. I think, I think with the festivals coming here, the light festival, and dance festivals, things like that, they do a pretty good job promoting them, so.

What do you like that Amsterdam should be known for?

I think that Amsterdam should be most known for their hospitality. I think people are very kind here, very - we have a lot of [visions?], I think, especially with the tourists. And - yeah - and the beautiful city it is [?], and the Vondelpark is really pretty as well.

What would make Amsterdam a good city to live in according to your opinion?

I like living here, because that's a large city with a lot of different kind of people, and it's really [?] all sorts of opportunities here, and around every corner is something new, so we have a bar or a little shop or - so it's always something happening, yeah.

What would make Amsterdam a good city for tourists, you think?

We have got a lot of nice musea. It has a really rich history, it's a POC, and [?] - and just the pretty [?] as well.

Identity

Do you think that living in Amsterdam gives you a special identity, compared to being a Dutch person, so to say?

In The Netherlands, if I was still living in - ?

Yeah, let's say you were living in another city in The Netherlands.

No, it doesn't make me really another person, or better person, or whatsoever, but I do think - living in a big city, not to mention Amsterdam, but just in a big city in general makes you more a streetwise person, I think. You know, it's an Amsterdam thing? - I don't think so.

3. Residents and the brand

Slogan – I Amsterdam letters - products

Do you know the slogan "I Amsterdam"?

Yeah. Yeah, it's in big letters.

What is your opinion of the slogan, the words? What do you think when you see it?

The first time I saw it was in the [Vondelpark?] and some tourists climbing on [?], and I thought it was - yeah - pretty easy slogan, but also modern, and I think it's speaking to younger people. And I think it's a, yeah, recognizable slogan, so.

And the Amsterdam letters, what function do you think the letters have?

What?

Amsterdam, the big letters -

Oh,

- what function do you think the letters have?

I don't know, maybe the people got a look what it means - makes people conscious about being in Amsterdam -

Do you have any knowledge about the Amsterdam Marketing organization, the organization behind - ?

No, not really. I can't say I know a lot about it.

4. Residents and the place brand process

Residents – Roles – Involvement

You as a resident, do you think you have a kind of role in branding the city, of marketing the city?

Yeah, I do think - not me in particular, but residents of Amsterdam - they definitely do, yeah. I think so, because you can always - it's the way you approach people that are outsiders - and that also [means?] [?] for those people [?] picture - paints the picture of the people living in Amsterdam. So, I think that we all [?] [?] are nice to each other, and they presents Amsterdam very well, I think.

Do you consider yourself to be a kind of ambassador for Amsterdam?

Yes, in a way I think I do - when I'm on a holiday, then I'm always voting for the city - that I am like a - I live in the most beautiful city in The Netherlands and that kind of stuff - [?] mention then, probably.

Do you have any expectations in relation to a marketing organization? What kind of things do you think they should take care of?

And the marketing is focused on foreign people - ?

Tourists and residents and business as well - can be for everyone, so to say.

Yeah - then [activities?] and [stuff?] for tourists, like the lights festival that was here [?] - it's a really nice way to - I don't know if the organization is behind it -

Yeah, it is -

Yeah, that's a really nice way for people to see Amsterdam, and I - yeah, that's a nice activity, I think, yeah.

What would make Amsterdam a good city for tourists, you think?

Apart from the ambience, that people are friendly and so - you can do all sorts of things. You can go to the city center and see up to [?] - you can also, yeah, to speak it easy, do a bit of sightseeing and enjoy the Vondelpark, go on a bike and explore [?] all different sights of Amsterdam you can choose to do when you visit -

Good.

5. Final remarks

Do you have anything to add before we finish? Something you would say about Amsterdam, or marketing Amsterdam, or - ?

I'm not so clear about what 'I Amsterdam' is doing for people living in Amsterdam, because I don't really - even though that I now know that the light festival is one of their activities, but - yeah - I don't think that for people living - it speaks for itself how beautiful Amsterdam is and what you can do and everything, and you do - always go your own way. But for tourists it's always nice, it's just [?] things are organized and put in the big [?], then.

7.3.11 Appendix 3K – Janvier

Interview K: Janvier, February 5, 2015

Notation:

Cf. paragraph 7.3.1 Appendix 3A

1. Introduction

For how long time have you been living her in Amsterdam?

6 months. We arrived from September, I think the 5th of September. Then we are here for six months now.

OK, you work here?

No, I don't work here. I have a freelance work, then I work normally by internet, and I know that part of my work is on the South America. Then I can live where I want.

{interviewer's remark omitted}

2. Resident-city identification

Place marketing, perception and identification

When I say Amsterdam to you, what do you think about, can you mention some words?

Amsterdam. Maybe silence, quiet city, [?] city. I don't know the word in English, maybe well connected, you know?

Yeah.

By tram it's very accessible - accessible is the word? - for me I think. And nice. [?] - it's a pretty city.

And the area here, where you live now, how would you characterize that area?

It's more - I will like this area because it's more quiet than the center, and you can find everything also, and if you want to go to the center to see people or to see what you want you can go easy - it's very easy to go there, walking by bike, on the tram.

What kind of image do you think that Amsterdam has?

What kind of, sorry?

What kind of image.

Image?

Image, yeah, what do you think people from outside, what do you think they think about Amsterdam?

Ah - the people from outside about Amsterdam -

Maybe people from Spain or people from Italy, or -

That, they are not here, or they may not be living here, OK -

No, maybe -

They think that Amsterdam is a - I don't know the word - [libertine?] city, and a lot of party - and I think they're wrong. But normally when I [said?] in [?] Spain, we are living here, first of all they said, it's too cold. And that not true, also because there is parts in Spain cold there than here. Much more cold there than here. But they always say, it's too cold, always raining and [bad?] in the other side, it's very libertine, libertine city, a lot of party, every day a smoking, then, [I don't smoke?]. I don't drink, I don't smoke, I don't know, but the people thinks.

{interviewer's remark omitted}

That kind of things.

What would make Amsterdam a good city to live in - to your opinion?

What would make, or what is now? For me it's very good city to live, because the same things I said to you about my opinion about the city - because it's a big quiet city, it's very accessible, it's very nice to walk on the street, there are no cars. For us, we love to go by bike, in the Spain also. We are always in Valencia, in our city we were always by bike to everywhere, and - but it's - in Valencia it's like a war, or [?] - here it's very easy. You can go by bike everywhere else - then for us, we like that a lot. And for my daughter, we have a daughter, I think for her it's very good also to see a lot of different people from a lot of parts of - I think.

What would make Amsterdam a good city for tourists?

For tourists. Because there is a lot of things to see, OK, and to go to, to do. To see and to do. You know, there is a lot of very good museums, very famous museums. Maybe they are not as good as they sound, like the van Gogh Museum - there is always a very long queue to go inside and everybody who comes here wants to go there. And know what, I [?] museum [?] there are sort of things to see, and that is very nice city to walk. OK, the channels, everything, and if this is your first time it's very nice also to take a boat and have a trip, and [?] the boat or to the - if you have [?] to go to the [?] - it's a very nice house - so, in the spring it's also nice, a lot of flowers the [?] - you stay at [?] -

The tulip -

Tulip, this is very nice. I think you have a lot of things to do - and to see - to do is [?]. It's plenty of restaurants, it's plenty of bars - [bruins?] bars. People having good time, it's a good place to stay. A lot of shops, also, that's good.

Identity

Do you think, living here in Amsterdam gives you a special identity?

A special identity?

Yeah.

I think that the people thinks in the Spain - in the Spain, and I [?], I don't know - because when I go to Sud America, maybe I stay there [?], 2 weeks ago I stay in Guatemala, and I said to the people that I was living in Amsterdam, they say, OK, where is Amsterdam - you know - but in the Spain, for the people in the Spain, I think, they think that to live in Amsterdam is like very cool or 'in', you are 'in', you are -

Be 20 or - ?

Yes, but for me, we came here because we have been in this city maybe 15 times in the last 20 years, then for us it's a nice city, we always had a very good time here, and we decided to come here to live. Not for the things that give to us that, for identity, no. It's because we love the city. But maybe for the people they think, I don't know why, but when [?] [say I stay?] in the Spain, I stay with some friends and I told them that we were living here, then were they - I don't know that word in English, but being [?], oh, oh.

3. Residents and the brand

Slogan – I Amsterdam letters - products

Do you know the slogan "I Amsterdam"?

Yes.

What do you think about it?

I think it's a [very good?], really.

Why do you think it's a good idea?

First of all, it's a good idea because it's in English, OK, and the people who think, who thought about that, did a good job because it's like - it's saying that - 'I Amsterdam' is saying that it's a open city. The people here speaks Dutch - the language is Dutch - but the slogan of the city is in English. Then it's like saying, we are open to everybody, come from wherever you are, and the Dutch, the language is not a problem, we are an open city, a very - sorry for my English - a lot of cultures, a lot of language, a lot of people from a lot of countries living here or staying here. OK.

Do you know the I Amsterdam-letters?

Yes.

What kind of function do you think they have?

What kind of?

What kind of function?

Function. I always - always that I pass near the letters everybody is taking photos there, and the, my daughter is always, we go there, she wants to go to the A or to the D to climb and to take photos there. Then it's a tourist 'reclame', I think, and it's like the, you know, the desserts [havrok?] with the name of the city down. Then a youngster [from?], everybody who come Amsterdam take a photo. It's like, I have been in Amsterdam.

The marketing organization here, they present the city with the words creativity and innovation. Do you think it's a creative and innovative place, Amsterdam?

I don't know. I think I can't answer that question. I don't think so. Not more than before, or not - I don't think so, I don't know, I don't know. Innovation, my question is, in what, what?

{interviewer's remarks omitted}

4. Residents and the place brand process

Residents – Roles – Involvement

Do you consider yourself to be an ambassador for the city, so to say, when you maybe go to other countries?

Yes. I'm always saying to the people and everywhere that they have to come here. Always.

There is this marketing organization, Amsterdam Marketing, and they make the slogan and the letters and all the, you know, the festivals and events. Do you think, you as a resident here, do you think you have any kind of role in the activities in relation to that, something you would like to take part in, or give your opinion, or - ?

I don't think so. We have been happy with the things that they do here. I remember in December, before Christmas, the Amsterdam lights, the light festival was very nice with these things in the streets, in the bridges. No, I like it, I like it in the way that this for us is OK.

Can you mention some elements you would like them to do, you would like to be included in marketing of Amsterdam, things they maybe miss to do, or - ?

I don't know, I don't know. I think my wife who spends more time here, maybe she could answer better that question. For me, the way that I'm living here, I'm a part of the city, I'm OK. I don't need anything else. From the marketing - hmm - maybe, maybe - I don't know if this is the answer or it's possibly an answer, I don't know. There is a lot of places to eat here in Amsterdam, restaurants, or a lot of kinds of restaurants, [?] cheaper, normal priced, [?] expensive. That - a lot of them are they not good, or they are overrated, or they are over expensive. Maybe, maybe it's [necessary?], it could be [necessarily?] like a guide, restaurant guide from Amsterdam. I couldn't find any. I have information in internet, no [?], OK. I want to see, I want to look for, I want to know what the people said about a restaurant. I look for it on the internet, but [?]. But maybe for the tourists who come here, or also for the people who lives here. Like a guide, or something like that. Because there is a lot of restaurants, a lot of [?], but for me it's very important the food, and [as a Mediterranean man?], for me always have been important, very important, the food. And I like to go to restaurants, but here I have [paid?], in too much places, too much restaurants, I have paid a lot of money on the food that was not good. It was no good, it's no good. And that's for me, I don't like it. Then maybe they can do something.

{interviewer's and interviewee's remarks omitted}

5. Final remarks

{No relevant final remarks}

7.4 Appendix 4 – Thematic analysis of interviews - quote labels

7.4.1 Thematic analysis of interview with Nico Mulder, Amsterdam Marketing

Themes	Topics expressed	Quotes
<p>The slogan: Understanding of the slogan</p>	<p>Critical voices</p> <p>”Othering”</p>	<p>”...I amsterdam' reflects this sense of freedom. You can be who you want to be in Amsterdam. So Amsterdam has everything - has something for everybody and everybody has his own feeling to Amsterdam. So, by saying 'I amsterdam' we also have some complaints from people saying, this is so individual, why not 'we are' and stuff like that. And we say, if you say 'we are' then you make a comparison. So, you say 'we' and 'they'. But we say, if you could say 'I' it's everybody. So you include everybody and you do not exclude anybody. So there was the main decision and the reason for creating 'I amsterdam'. And I think this is still a very strong brand. And I think everybody understand the story about this” (3A-3.2).</p>
<p>Who is the ”I”</p>	<p>Target groups</p> <p>Implications/Challenge</p> <p>Residents' perception of the city and the brand</p> <p>Creating brand meaning for citizens of Amsterdam</p>	<p>“I think a lot of companies and congresses come to Amsterdam also because it is Amsterdam and not only because there is a location or office here. And you see this as well for the residents, that people want to live here and work here because it's Amsterdam, and because it has a feeling and cultural institutions, cultural offerings here. So, this is a very big reason for several target groups to come here” (3A-3.2).</p> <p>“You can be a resident, you can be a visitor or you can be a company or a business visitor, and everybody wants to experience and experience that feeling of freedom. So, by that way we can say 'I Amsterdam' is for all these target groups” (3A-3.2).</p> <p>“I do believe that if you take a look of the citizens of Amsterdam we have some work ahead of us to give 'I Amsterdam' better meaning for the citizens” (3A-3.2).</p> <p>“ I think, we are now in a phase that- citizens are getting more proud of the city and also about the brand but it's still maybe too much of a touristic thing for them. It's also pretty logical because the brand used to be used only for the international visitors and only the last two years we started to use it as well for the citizens” (3A-3.2).</p> <p>“So we are starting to create a meaning to the brand for citizens and I think, for instance, our website, iamsterdam.com, is now in Dutch as well. And we are putting the cultural agenda there and selecting highlights for the citizens as well. So by this we are giving ourselves and 'I Amsterdam' meaning in being a guide in their own city” (3A-3.2).</p>

<p>The core values: Choice of core values</p>	<p>The DNA of Amsterdam – a historical approach</p> <p>Conflicts</p>	<p>“Well if you take a look of the DNA of Amsterdam – and how the city is built - so really the history of Amsterdam - you can see these 3 core values coming up every time...And you can see that the people in the seventeenth century they build the city by building these canals and these were canals for trade or business but they also thought of it as a way where businesses and residents were combining forces. So the building of these canals were made by citizens itself. They decided they needed this. So, it's a sense of, a spirit of commerce, it's creative - but it's also incredibly innovative. Amsterdam was one of the biggest cities worldwide in the seventeenth century. And, if you take a look of the seventeenth century up till now we think these are the core values of the city still, and that's why we say these are core values” (3A-3.2).</p> <p>“Yeah, but these core values were created a pretty long time ago together with the city brand and - Yes, yes. There was some discussion. I wasn't there then yet but I think the core values are also pretty broad, pretty abstract, so creativity can be divine in many ways as well. So, that means that you can put a lot of things under creativity” (3A-3.2).</p>
<p>Relation to the slogan</p>	<p>3-D letters design</p>	<p>“Well, I think one of the connections is that for instance we decided to make 3-D letters design of the brand and we put it in the public” (3A-3.2).</p> <p>“But the other thing is, I think, creativity is also in the brand because you say 'I amsterdam', so that's a creative approach” (3A-3.2).</p>
<p>The letters: Target groups and target groups' perception</p>	<p>Residents' perception</p> <p>Tourists' perception</p> <p>One icon, one landmark</p>	<p>“I can imagine that the citizens do not make pictures that much as the visitors do” (3A-3.2).</p> <p>“But for instance I was at Schiphol airport last week and then two Chinese girls they came to me and they asked me, 'Sir, Sir, do you know where the I amsterdam letters are.?'. I was laughing because I saw, well that's my brand. So I asked them, 'Why do you like this so much?' and then they said, 'Well, for us it's a statement because we are Amsterdam as well, and we have been there, so we can now show the world, we are Amsterdam'. So it has become almost like a status symbol, you can say, that a lot of people want to make a picture and show the relatives, they were in Amsterdam” (3A-3.2).</p> <p>“Amsterdam didn't really have one big landmark. You can say Dam Square, maybe, but the canals - there are so many canals. So, if one person or if 10 persons take pictures of the canals you still have different canals. So you need to have one icon, one landmark. So I think the success of the 'I Amsterdam' letters is that there was a lack of a big landmark in Amsterdam and now, of course, it's permanently at the Rijksmuseum at the museum square” (3A-3.2).</p>

		<p>“ So now we have three big sets. One at Schiphol permanently, one at the museums square permanently and one is still travelling from event to event” (3A-3.2).</p>
<p>Promotional material e.g. A-mag: Local residents</p>	<p>Story telling</p> <p>Social media</p> <p>Ambassadors</p>	<p>“...we use a lot of residents to tell the story about Amsterdam, for instance with editorial pics but also we use them especially for social media, so the locals tell about stuff in Amsterdam to do. This is something that is now on a lower level but we want to make it bigger in the future - using the local citizens as ambassadors to tell about the city and what is cool in the city, that's something we are creating for the next few years” (3A-3.1).</p>
<p>Approach – Activities: Key activities/important elements</p>	<p>Focus on region Amsterdam</p> <p>The tourism perspective</p> <p>Combining forces</p>	<p>“This year we are focusing on Region Amsterdam, the metropolitan area, so we are promoting this region a lot more than we use to do. And this is something we do because we see Amsterdam is getting busier, more people coming more days to Amsterdam - that is a good thing - but tends to get more crowded in the city center, so we want to spread tourism a little bit more. And this is something we do in the city so from the city center to the neighborhood of Amsterdam, but also outside of the city throughout the metropolitan area” (3A-2).</p> <p>“So there are 37 municipalities around Amsterdam, they are combining forces and collecting budget as well and they are giving this budget to us, and they are telling us, we want to cooperate with Amsterdam, we know Amsterdam is the key trigger to visit but afterwards people are thinking about a daytrip maybe two the region of Amsterdam, so it makes sense to combine forces. So for instance Zandvoort is a little city at a half hour away by train - it's at the beach - and they said, well, it's better to cooperate with Amsterdam, so now we communicate Zandvoort as Amsterdam Beach to international visitors, because it is only 25 minutes away” (3A-2).</p>
Vision	Vision	<p>“.....we want Amsterdam to be in the top 5 of destinations/Metropolitan areas in Europe in 2018. We try to make this happen by promoting Amsterdam as an ideal destination for citizens, visitors and businesses to visit and/or live and work” (3A_X-AM).</p>
Cooperation	<p>Municipality – finance</p> <p>Goals to achieve in 2018</p>	<p>“...we get a subsidy from the municipality. We are a non-profit organisation and we receive about 4 mio. € subsidy a year” (3A-2).</p> <p>“ ...we do have to make like activity plan every year to show them are we think we can achieve our goals. So at the beginning of the subsidy - that was in 2012 - we agreed on a set of goals to achieve in 2018. And every year we have to show them a plan of activities, how we think can achieve these goals in 2018” (3A-2).</p> <p>“Further on we also discuss a lot of product developments in the city. For instance when there are a</p>

	<p>Municipality – development</p> <p>Organizations/partners</p> <p>Advisory boards for culture, hotels, residents, citizens</p>	<p><i>lot of complains about taxi drivers we put it on the agenda so we can discuss it together with the city of Amsterdam. And as well the example I gave you for last year, the big celebrations, we put it on the agenda to the municipality, we told them we think it's a big chance for Amsterdam to put Amsterdam on the map again, so the municipality gave an extra subsidy to promote this big year. So we do have a really close connection but they are assigner and we the one who takes the assignment” (3A-2).</i></p> <p><i>“ So our partners are hotels, congress venues, restaurants, theatres, festivals, museums, shops, the region metropolitan promotional organizations but also for instance Heineken or Philips, KLM, the ABN Amro Bank - those are all companies that are - they have an importance for Amsterdam becoming a strong city” (3A-2).</i></p> <p><i>“...we have advisory boards and in these advisory boards we have, for instance an advisory board for culture, advisory board for hotels but also advisory boards for residents, citizens. And these advisory boards are - we say they are our eyes and ears because they tell us what's going on in their sector” (3A-2).</i></p>
Challenges	<p>How to find advisory boards for residents</p> <p>Target groups’ and partner satisfaction</p>	<p><i>“We are busy with that at the moment so we do - it not final yet. So, we are thinking about a way how to organize and what kind of residents have different age groups, different backgrounds” (3A-2).</i></p> <p><i>“Well, the key challenges to - because now we have one big organization, it means we have a lot of relevancy for a lot of partners but everybody wants to be on the first page. So we need to keep an eye on the horizon and we have to convince everybody, every time, that that's the main goal. And it's not the goal to promote only theaters or only clubs or only shops, so that's the biggest challenge as well, that it is hard to keep everybody satisfied. So that's the biggest challenge, I think”. (3A-3.1).</i></p>
<p>Target groups: Target audience</p>	<p>Consumers</p> <p>Specific target groups – the tourism perspective</p>	<p><i>“Those are consumers, so actually you can say, in Dutch you can say 3 B's. The citizens we call it, 'bewoners'. Visitors, we call them 'bezoekers' and the drei the businesses, the companies, we call them 'bedrijven'. Next to these 3 B's we also have another B, that's the 'beïnvloeders' and that means the influencers. So influencers are journalists but also travel trade, tours operators. So these 3 B's are target groups. And the brand is for all these target groups together” (3A-3.1).</i></p> <p><i>“We do not really focus on generating more visitors to Amsterdam. We are generating on a specific target group, people who have a little bit more time to travel, have a little bit more money to travel, people who are interested in culture, people who are tending to do more activities, staying a little bit longer” (3A-3.1).</i></p>

	Tourism segmentation	<p>“So those are a few of the factors we are segmenting our strategy on, we have a list of criteria, internationally, for consumers, for international visitors. On this criteria we base our decision, for instance we cannot do a marketing campaign for the whole world or for all of Europe, so we chose a few countries in Europe which are most important and this is decided by these criteria. For instance, in Europe we only focus on Germany, UK and Belgium. Outside of Europe we focus on the US, Russia, Brazil and China” (3A-3.1).</p> <p>“Next to this we have a deeper segmentation level because we know people from cities travel cities. So we do not focus on the entire US but we only focus on New York for instance and maybe San Francisco” (3A-3.1).</p>
<u>Image – Identity:</u>	<p>The former image</p> <p>The current image</p> <p>The desired image</p> <p>Target groups association with the place brand and core values - initiatives</p>	<p>“We see that Amsterdam is changing imagewise. A few years ago, ten years ago, things were not so good in Amsterdam. The image was pretty bad” (3A-3.1).</p> <p>“I think it is improving and we see people are - people are seeing Amsterdam still as a progressive city” (3A-3.1).</p> <p>“ So, a lot of people see Amsterdam as an open minded city, creative city. And I think those are also important things we want to put out” (3A-3.1).</p> <p>“- Creativity and outstanding cultural offering- Diverse city and open (minded)ness - City of freedom- Innovation in combination with spirit of commerce (not so much a consumer perspective but more from a business approach)” (3A_X).</p> <p>“- Branding events - City dressing - I Amsterdam letter set - Narrow casting - I Amsterdam merchandise - Consumer campaigns including the I Amsterdam brand (online, offline, social, travel, press)” (3A_X).</p>
Locals’ perception of the city	Correlation between the city’s image and local resident perception of the city	<p>“Well, I think the correlation is maybe that - we say that Dutch people and especially Amsterdam citizens are headstrong so they do it their own way and that makes Amsterdam a creative city as well. So, I think Amsterdam is one of the cities in the world that has the real feeling of freedom and this reflects in every way in the city. People driving their own bikes, making up their own rules on their bikes. It can be a mess and a chaos but it still feels pretty friendly. And also because the city is pretty compact, pretty small” (3A-3.1).</p> <p>“... so I think these are positive aspects, and these are, I think, in correlation because the people, the residents drive their bikes, are open minded but are easy-going,</p>

		<i>and I think this reflects to the visitors as well” (3A-3.1).</i>
Residents: Roles	<p>Making the roles of residents bigger</p> <p>Improving activities for residents</p> <p>Amsterdam residents as ambassadors</p>	<p><i>“Big one, and I want to make it even bigger in the future. Right now we said we are a marketing organization also for citizens. For the last 2 years we tried - we are improving our activities for residents and this is something we want to extend next year and the years after. So next year we are organizing some events especially for citizens in which they can discover their own city again. So for instance, you live in Amsterdam East and the we open up Amsterdam West for 24 hours and we organizing several events in West. So, if you never been in Amsterdam West or you never go there a lot you can go there and experience West” (3A-3.1).</i></p> <p><i>“So, these are some events that we organize for residents, and we think the Amsterdam resident citizens are the ambassadors of the city. So we want them to be proud of the city but also understand that tourism is a good thing for them as well” (3A-3.1).</i></p>
Involvement	<p>The use of residents in relation to promotion</p> <p>Residents as ambassadors</p> <p>Creating brand meaning</p> <p>The use of residents in the place brand process</p> <p>Advisory boards - Implications</p>	<p><i>“Well, two ways. Of course we use a lot of residents to tell the story about Amsterdam, for instance with editorial pics but also we use them especially for social media, so the locals tell about stuff in Amsterdam to do. This is something that is now on a lower level but we want to make it bigger in the future” (3A-3.1).</i></p> <p><i>“... using the local citizens as ambassadors to tell about the city and what is cool in the city, that's something we are creating for the next few years” (3A-3.1).</i></p> <p><i>“At the moment this is something we are investigating how to create a better meaning for this. Since Amsterdam Marketing is the result of a merger (and the former Amsterdams Uitburo was executed) now Amsterdam Marketing is also responsible for stimulating the (cultural) participation of its citizens in the city. In the future we want the citizens to participate even more, by going out more often and contributing more to the city. The exact way how to achieve this is something that we are investigating. We expect to have an answer to this topic by the summer of 2015” (3A_X).</i></p> <p><i>“...we have advisory boards and in these advisory boards we have, for instance an advisory board for culture, advisory board for hotels but also advisory boards for residents, citizens. And these advisory boards are - we say they are our eyes and ears because they tell us what's going on in their sector”(3A-3.2).</i></p> <p><i>“We are busy with that at the moment so we do- it's not final yet. So we are thinking about a way how to organize and what kind of residents have different age groups, different backgrounds, so -” (3A-3.2).</i></p>

7.4.2 Thematic analysis of interview with residents

Themes	Topics expressed	Quotes
<u>Residents and the city:</u>		
Association with Amsterdam	Fun	<i>"Yeah, fun, everything is around fun - festivities. International. Amsterdam is very international but not international thinking. More or less that's it, yeah"</i> (3B_Paul)
	Hospitality	<i>"Amsterdam has always been a town of hospitality for, well, for people who were coming from other countries"</i> (3C_Bob)
	Openhearted	<i>"I think that effectively it's still a very open hearted city. People are saying things straight away. They have things on the tongue and they speak it out... And it's always with some kind of special humor"</i> (3C_Bob)
	Humor	
	Childhood, grandparents, trams	<i>My grandparents, because when I was a child I often went to stay with my grandparents and that's why I have a big love for the city, and I associate it with reaching it by train and then sitting in the tram which I knew all the ways until my grandmother [....?] where we went, what we saw from the window like the Heineken with the horses and the barrels of beer from Heineken and the horses with the hair on their foot. I loved that very much and passing the very narrow streets and, well, seeing the people with their nice clothes and the traffic and - well, all the nice things from Amsterdam. (3D_Ans) "Busy, fast, lots of traffic, but also lots of restaurants and going out, things like that"</i> (3E_Anne)
	Freedom, always wanted to live there	<i>"Well, freedom, sex, rock and roll, but that's - I'm kidding. But in general - when I was 14 living in the east of Holland I already wanted to go to Amsterdam. The only city in Holland where I do want to live, because of the beauty of the city, the center and the gracht[.....?], the canals, the people"</i> (3F_Nico).
	Freedom, tourists, neglecting rules, a kind of liberty	<i>"Capital, tourists, one thing - imagining complete freedom. Sometimes overfilled with tourists. And actually the Amsterdam people being rough and hard towards themselves, toward other people - no better, kind of neglecting... neglecting rules, neglecting everything. They don't give a shit about what other people think. That has a pro: That's very good in the sense that there is some kind of liberty. It has a con: It is really hard to - well, move around the city trying to have your voice heard. That's difficult sometimes"</i> (3G_Hans).
	Studies, love Busy, beautiful, water	<i>"Studies, met my - the love of my life"</i> (3H_Steven) <i>"Lively, busy - I'm doing it really from like, just - compact, beautiful, and water"</i> (3I_Christel).
Lovely city, canals, hospitality, tourists	<i>"Amsterdam - I think about a lovely city, the canals, hospitality and tourists - yaeh"</i> (3J_Saskia). <i>"Amsterdam. Maybe silence, quiet city, [?] city. I don't know the</i>	

	Quiet, accessible, nice and pretty	<i>word in English, maybe well connected, you know?... By tram it's very accessible - accessible is the word? - for me I think. And nice. [?] - it's a pretty city"</i> (3K_Janvier).
Residents - and area characteristics	Oud-West (Old-West)	<i>"Oud-West. Well, that's the suburb, and that's the suburb, where they don't - the imported people. And it looks like that, if you go to it, because I live close to it, if you go to it that you have very much the idea that you live in the Arabic, Arabics"</i> (1B_Paul) <i>"It's not a poverty area. Let's say it's more well established, in my opinion. I did live before I went to this quarter - I lived in a more popular area, the Kinkerbuurt, it's more popular. This is, well, better situated, the people, the cars, the autocars and so on, yeah. It's also quiet - quiet street and the houses are, well, good quality"</i> (3F_Nico)..
	Amsterdam South	<i>"I think, it has been an area where people formerly - where formerly people lived who had a good job.... People like that, who had rather good, perhaps somewhat more than a middle income"</i> (3C_Bob)
	Yuppie region	<i>"I think it's going to be a yuppie region now. I am quite sure because another thing that is one of the newest developments that's that a lot of experts are settling down in the southern part of Amsterdam... So a lot of experts who are also on the bureaus, offices in the region of Schiphol, who are working there they - and so next to us the whole house fully had been rented by families and etc. Musicians, also not, a little bit more than middle wages, so to say"</i> (3C_Bob)
	Yuppies, students	<i>"It's mixed, young and old. People with children, yuppies who have several jobs and students. Under the apartment just below of us there live five students at the moment "</i> (3D_Ans)
	Rich, dynamic	<i>"Here it's a, it's a little bit more rich area. But this is very dynamic - where a lot of things - so even though it's not inside the center it's still a center on its own, so it has everything"</i> (3E_Anne)
	A conservative part of the city, not multicultural	<i>"I live in Amsterdam South and I experience this area as a conservative part of the city in the sense that there is many white people, there is not that many intermixture culturally. And there is some kind of high standing. People feel like, Uh, uh, I live in Amsterdam South, if you understand what I mean. It's a kind of, well, looking down to other people - I think sometimes they do... I live in this part of the city now for forty 14 years. So the other time, the first couple of years I lived in the western part of the city which is a more intercultural part. And form atmosphere, actually, I preferred that, though for living the house, the quality of the house etc - it's much better up here"</i> (3G_Hans)
	Rich, upcoming	<i>"I think it's - one part is old rich and secondly it's an upcoming part for young families blending in with the real local [?] Amsterdam people. It's a melting cup"</i> (3H_Steven).
	White neighbourhood	<i>"It's just outside where the city feeling starts. I mean, it still has a city feeling, but it's very- it used to be a middle class"</i>

	<p>A village in the city</p> <p>Young upcoming, students</p> <p>Quiet</p>	<p><i>neighborhood - and it's very average and very white. Close to parks, it's perfectly located, I think. But quiet, a little dead sometimes” (3H_Christel).</i></p> <p><i>“Neighborhood - it's really - for me it's feels - I live around the corner - it's like a little village in the big city. So, everybody knows each other and is very friendly, yeah, like a little neighborhood” (3J_Saskia).</i></p> <p><i>“We have a lot of young professionals living here. So, people are just getting started with buying their own house [?] - and we are getting more and more students, I think, because [?] not so much like big families, but starting families, also – yeah” (3J_Saskia).</i></p> <p><i>“It's more - I will like this area because it's more quiet than the center, and you can find everything also, and if you want to go to the center to see people or to see what you want you can go easy - it's very easy to go there.” (3K_Janivier)</i></p>
<p>Identity Amsterdam identity</p>	<p>Characterizing Amsterdammers Openminded</p> <p>Best people in the world</p> <p>Direct, humor</p> <p>Humor</p> <p>Direct, proud of the city</p> <p>Yuppies and gentrification</p>	<p><i>“They are very open minded, broad minded, they are very acceptant. They accept other people very easily, or strange behavior they don't - it could be that they don't care but - it's - nobody looks or says anything about it. Yeah, that's the main thing..” (3B_Paul)</i></p> <p><i>“They always think that they are the best people in the world. The rest of the - they are Amsterdammer and the rest of the world are farmers. They have a big ego, so to say” (1B_Paul)</i></p> <p><i>“People are saying things straight away. They have things on the tongue and they speak it out... And it's always with some kind of special humor ...That's characteristic for being an amsterdammer”(3C_Bob)</i></p> <p><i>“Well, formerly when I was with my grandmother sitting in the tram she always had a nice conversation, no matter with who. There was always something to laugh, there was humor, they - I think that's why I have so much love for Amsterdam. I still love Amsterdam, yes” (3D_Ans)</i></p> <p><i>“..they have a special kind of humor..” (3D_Ans)</i></p> <p><i>“..a lot of people are - they know what they want and they are really direct and they say it. And once things are popular everybody wants it because they feel they are entitled to it. So, they really make the most - try to make the most of living here and they are really proud of it, often. Especially the ones who are born here they are really proud of the city” (3E_Anne).</i></p> <p><i>“..they are vanishing, they are disappearing. Yeah, really. Or they went outside, they went to Purmerend [.....?], Purmerend or to another city - Almere in the De Polder, in the countryside. There are a lot of Amsterdam people living there. And the Jordaan it was a really popular quarter, but it has changed completely and, well, that's - they call it gentrification and we are talking about yuppies - yuppies and gentrification. That's really happening in Amsterdam, nearly in all the quarters”</i></p>

<p>Informants’ Amsterdam identity</p>	<p>Selfish</p>	<p>(3F_Nico). <i>“I would characterize Amsterdam - real born Amsterdammers or people who live here in a way, that's very important, so - most of the time white skinned Dutch Amsterdammers, that's very important, I think, to make that point, as people who care for themselves. They are very selfish, don't care about others. That's my general impression - and of course I generalize”</i> (3G_Hans)</p>
	<p>Free thinking, openminded, relaxed stand towards life</p>	<p><i>“I think, free thinking. I think there - not as business oriented as the rest of the people living in The Netherlands. I think, very open. I think there - they have a very - how do you say - relaxed stand towards life. And I think, open is the best way to put it. By far the most open-minded city I know”</i> (3H_Steven).</p>
	<p>Friendly, rude</p>	<p><i>“Well, now - yeah, that's difficult. I don't know what to say. Yeah, friendly - you [?], if you have just been abroad, then you see it. Maybe a little rude – “</i> (3I_Christel)</p> <p><i>“A little arrogant, I don't know - it's just like. But also kind of funny, you could - it depends really of the person. You can make jokes on the street and have funny conversation, but you got to start them yourself”</i> (3I_Christel)</p>
	<p>Proud of the city, outspoken</p>	<p><i>“I think so, if you, I think people are pretty proud to be living in Amsterdam, I think so. When you compare it with friends living in Rotterdam [are?] not as outspoken about their city as we are, I think. Anyway, I say it about myself as well, I really - when you are in a foreign country, then you always mention you are from Amsterdam, because everybody knows Amsterdam”</i> (3J_Saskia).</p>
	<p>Broad minded, easy going</p>	<p><i>“Being broad minded, that's the identity. And, you know, have an easy way to go with different people, an easy way to talk to them and approach them. That's absolutely what I try to be..”</i> (3B_Paul)</p> <p><i>“Ha, well, perhaps the people in the province they - I can feel that something they think like that but I am not thinking like this, no. I think the people in the surroundings, I think, is just as interesting as we are”</i> (3D_Ans)</p> <p><i>“Yeah, yeah. I think so, yeah. I don't have it - for me personally - but yeah, it's something that - it's because it's a little bit different compared to other cities there is no, well, there is no city like Amsterdam. So that's what people feel and that's what I feel also a little bit”</i> (3E_Anne)</p>
		<p><i>“No - no, I don't think so. I could live in Rotterdam, I could live in Utrecht. I doesn't give me a special identity. But original, the original Amsterdam people they were - they had a special quality. Humor, they had a lot of humor.... It's gone, yeah, I think so, yeah. There are a lot of people coming from - like me - coming from the countryside from other cities. They go to Amsterdam. And the migration is really very hard, very - there are a lot of migrants and it's changing the whole atmosphere”</i> (3F_Nico).</p> <p><i>“No, not at all. Absolutely not. I'm happy to live here but it</i></p>

<p>Amsterdam identity in general</p>	<p>Humor</p> <p>Arrogant</p>	<p><i>doesn't give me - I don't have that feeling. Absolutely not"</i> (3G_Hans)</p> <p><i>"That is typical for Amsterdam. You could be in a bar and talk all night to kind of guy and you drink beer and have fun and that seems to be a brain surgeon which is absolutely unthinkable in the country, for other countries"</i> (3B_Paul)</p> <p><i>"Yeah, absolutely, yeah. If you are a single, you have to live in Amsterdam. If you have a big company you have to be - you have to have presence here. If you - I think everybody [?] wants to, for some period in their life to have lived in Amsterdam just to experience the life her. Because of the open mindedness, I think. Basically it's cultural, social and businesswise - it's for a period"</i> (3H_Steven).</p> <p><i>"Yes. Nationally, for sure"</i> (3I_Christel)</p> <p><i>"No, it doesn't make me really another person, or better person, or whatsoever, but I do think - living in a big city, not to mention Amsterdam, but just in a big city in general makes you more a streetwise person, I think. You know, it's an Amsterdam thing? - I don't think so"</i> (3J_Saskia).</p> <p><i>"I think that the people thinks in the Spain - in the Spain, and I [?], I don't know - because when I go to Sud America, maybe I stay there [?], 2 weeks ago I stay in Guatemala, and I said to the people that I was living in Amsterdam, they say, OK, where is Amsterdam - you know - but in the Spain, for the people in the Spain, I think, they think that to live in Amsterdam is like very cool or 'in', you are 'in' [..]"</i> (3K_Janvier)</p> <p><i>"Well, all of the - most of the economic activity is centered in the Randstad, of course. And, and - so when you are living there it's kind of like - it doesn't have to be true - but it's like, Oh, this person is in the center of where everything happens, even if it's true or not. But it could also work the other way around. I mean [?], there you have got Amsterdam again - [?] OK. There's more than Amsterdam. So, works both ways, but it definitely gives you a certain identity, whether you want it or not"</i> (3I_Christel).</p> <p><i>"Yeah, I think. When I was in military service people who - the guys who came from Amsterdam, that were - they - how do you say that. The guys from Amsterdam were a special kind of guys. Because of their humor, because of the way they were acting or interacting with one another with humor and jokes etc, etc. And they made the jokes that no one on the basis made. You see, so that, and that's also the difference of the Amsterdam humor and that's still there"</i> (3C_Bob)</p> <p><i>"I think, probably - yeah, they might be talked about as a little bit arrogant, yes. Especially in the smaller villages"</i> (3E_Anne)</p> <p><i>"Yeah, and I think it's - of course - it's the capital and for a lot of people it's a day [out?], it's culture rich, it's [tourists?] and a busy city"</i> (3H_Steven).</p>
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		<p><i>"I mean, outside Amsterdam, but in the suburbs or the surroundings of Amsterdam there is a positive way of looking. Going to the more conservative parts of The Netherlands, so being a bit more in the center of The Netherlands, being - let's say between 60 and 100 kilometers from the city, to the east, they will actually see this city as - sort of a Gomorrah on one place - they might. Actually, that's the general feeling about {among?} non-citizens, non-Amsterdam people from farer away"</i> (3G_Hans)</p>
Image	<p>Current Image</p> <p>A historical place you should see</p> <p>Going to be better</p> <p>Loving Amsterdam</p> <p>Drugs, canals, culture</p> <p>Coffee shops</p> <p>Free island</p> <p>Party, shopping, cultural activities, soft drugs, open mindedness, less business oriented, very social</p> <p>Party, drugs</p> <p>Promiscuous city, drugs, prostitution</p>	<p><i>"They see it as a very nice historical place that you should visit. You should have done it. That's what I, when I talk to tourists or etc., that's what they always have as a message. You should see Amsterdam, like Venice in Italy"</i> (3B_Paul).</p> <p><i>"I think it's going to be a little bit better now because - of course there has been a time, I think, in the 80s, 1980 till far in the 90s, 1996, 1997, that Amsterdam had the image of being a town where you can use every dope you like, every drug you like. Heroin, cocaine etc, etc, etc. Everything was possible in Amsterdam"</i> (3C_Bob)</p> <p><i>"What I hear, is they are always loving Amsterdam. They love the lights, the city - yes, they love it. We have French friends and friends from Germany and they love Amsterdam."</i> (3D_Ans)</p> <p><i>"Probably as - in general people know about the canals and culture but some young people - depending on the country probably - they probably first think about drugs"</i> (3E_Anne).</p> <p><i>"..hashish, marihuana. offee shop, yeah, the coffee shop, still, yes"</i> (3F_Nico)</p> <p><i>"Well it's a kind of free island, it's a kind of - here you can do anything - which is of course, which is rubbish, which is not true, but they imagine they can"</i> (3G_Hans)</p> <p><i>"I think it's a place where you go to party, where you go to shop, where you do your cultural activities. I think - as I stated before - it has an association with soft drugs. I think it has an association with open mindedness, I think, it has an association with people being less business oriented and very social"</i> (3H_Steven).</p> <p><i>"I think, they think it's a party town. And I think that the drugs still, I mean, still play a [?] role. And I think that for people that are not so interested in the partying that Amsterdam is broader. I think, yeah, that also the other touristic things in Amsterdam, in Holland, they kind of like - they think maybe that's a part of Amsterdam too, I don't know"</i> (3I_Christel).</p> <p><i>"I think, people think it's pretty promiscuous city. So they - I think a lot of people think about the [?] policy, we have the marihuana, and drugs policy, and of prostitution. I think outsiders, the shallow ones, think about that part, most, when</i></p>

		they think about Amsterdam” (3J_Saskia).
	Party	“They think that Amsterdam is a - I don't know the word - [libertine?] city, and a lot of party - and I think they're wrong. But normally when I [said?] in [?] Spain, we are living here, first of all they said, it's too cold. And that not true, also because there is parts in Spain cold there than here. Much more cold there than here. But they always say, it's too cold, always raining and [bad?] in the other side, it's very libertine, libertine city, a lot of party, every day a smoking, then, [I don't smoke?]. I don't drink, I don't smoke, I don't know, but the people thinks” (3K_Janvier).
	Desired image	
	Revocering from a bad image	“And I think, very slowly and very gradually Amsterdam is recovering from that bad image and it's being more a town of the concerts and the gay parade etc. - you can think about it what you like but that's - there are better things now and there are attractive means or goals that they strive for. And I think, it's still working. I mean, there will always be a little bit of criminality etc., etc. - so that's the usual thing. But I think that, overall, it's going better, yeah. It's also by the architecture they do - there is a real good architecture - it's very innovating and [the renewal?] it's very nice” (3C_Bob)
	More than a drugs city	“Well, maybe not as a drugs city where you can by drugs all over and it's for free. Of course that's true but there is so much more” (3B_Paul).
	Nice buildings, streets and museas	“For the - well, the nice buildings and the nice streets and musea” (3E_Anne).
	Freedom	“Well, it's good to smoke hashish and marihuana, not the hard drugs but the soft drugs and not [constant?] it's like beer or soft alcohol. Well, I'm thinking about liberty, freedom” (3F_Nico)
	Architectual beauty, Genuine people to live around	“Well, actually its architectural beauty. And I would like it, the city, to be known for an easy life people live here, which does not exist anymore, since the original inhabitants, for example of Jordaan moved out to different cities - which happens in Berlin too, whatever. But I would like to - the real genuine people to live around here and that would be interesting to have that - that [.....?]. And not this artificial thing what's happening now” (3G_Hans)
	Openness, doing more from the business perspective	“I think the open mind - the openness is something that's very important for Amsterdam. I think the social character comes [for?] the city. Personally, I think, the city has grown from the old West Indie people. For business perspective, I really love to see Amsterdam do more on that perspective. For me, for instance, my company now live in Out South Amsterdam but it's so unfriendly for me to get my company there because of all the taxation and laws, the local laws, [that I feel that I'm?] not going to do that” (3H_Steven).
	Surroundings, outdoor activities	“But then I would only look at my private life because the rest of the world - I mean for tourists - well, I think there's enough. So, if I would think about my foreign friends, what would they like -

	<p>Hospitality Kind people, visions, beautiful city, parks</p>	<p><i>what would I like them to think about Amsterdam. Well, I think - then I was like that they also know there's an outdoors, so the outdoors is kind of close. So, it's not only like between the bricks and stones - I think that I would like that"</i> (3I_Christel).</p> <p><i>"I think that Amsterdam should be most known for their hospitality. I think people are very kind here, very - we have a lot of [visions?], I think, especially with the tourists. And - yeah - and the beautiful city it is [?], and the Vondelpark is really pretty as well"</i> (3J_Saskia).</p>
Perception of the city	<p>Amsterdam as a good city for residents and for tourists</p> <p>Atmosphere, infrastructure, historic city assimilating it to the present</p> <p>Safety, common kindness</p> <p>Cultural city</p> <p>Small centers, stores, restaurant, good public transport, should be less crowded,</p> <p>Less chaotic</p> <p>Large city, lots of opportunities, bar, shop</p>	<p><i>" Well, a good city to live in should be that - my personal opinion is that everybody does whatever they want to do without even antisocial behavior. And there is absolutely no punishment on or no correction on and that should be one to make life better in Amsterdam, even for tourists by the way"</i> (3B_Paul)</p> <p><i>"I think that's a matter of, well, Amsterdam has already its atmosphere, its ambiance. It has the surname of the Venice of the North. And that's already very characteristic with the canals and with the lights and then the infrastructure of the little - of the small streets which are very historically, yeah. It's just something from the past but they always succeed in assimilating it to the present. And it's something that always works, it will never die, so to speak"</i> (3C_Bob)</p> <p><i>"..the other thing is of course, the city has to be a nice impression that you can feel, a nice radiation of [ro...?] but it has to be safe also. So, speaking about that I remember what I just said about drugs addiction etc which has been a lot better now and I think that's - so safety - and a common kindness. We have to take care that we are not going to be a town in which everyone is doing his own... If we don't act as human beings towards one another then it's going wrong"</i> (3C_Bob)</p> <p><i>"There is everything on cultural - in cultural way or - yes, everything you like is here"</i> (3D_Ans)</p> <p><i>"It's a good city to live in because there is a lot of small centers, a lot of - well lots of stores, good opening hours, lots of restaurants, and there is good public transport - yeah, those are the most things.... if it was a little less crowded and if it was less polluted - well, just chaotic things laying around, dirt - it would be better"</i> (3E_Anne)</p> <p><i>"It should be a little bit less, like you said, less chaotic. Because now it's sometimes a little bit dangerous or unstructured for people coming for the first time. They see - they get scared for all the bicycles"</i> (3E_Anne)</p> <p><i>"I like living here, because that's a large city with a lot of different kind of people, and it's really [?] all sorts of opportunities here, and around every corner is something new, so we have a bar or a little shop or - so it's always something happening, yeah"</i> (3J_Saskia).</p> <p><i>"For me it's very good city to live, because the same things I said to you about my opinion about the city - because it's a big</i></p>

	<p>Quiet, city, accessible, bike city, multicultural</p>	<p><i>quiet city, it's very accessible, it's very nice to walk on the street, there are no cars. For us, we love to go by bike, in the Spain also. We are always in Valencia, in our city we were always by bike to everywhere, and - but it's - in Valencia it's like a war, or [?] - here it's very easy. You can go by bike everywhere else - then for us, we like that a lot. And for my daughter, we have a daughter, I think for her it's very good also to see a lot of different people from a lot of parts of - I think"</i> (3K_Janvier).</p>
	<p>Less aggressive bicycles</p>	<p><i>"The tourists find sometimes the streets very violent, especially with bicycles, the cars running in the streets, they are very aggressive towards people. And there is no correction and that should be corrected and that should make life better in Amsterdam"</i> (3B_Paul)</p>
	<p>Too much gentrification</p>	<p><i>"Well, it's already a good city to live in but because all this development like gentrification and so on the houses, the houses are becoming less cheap. That's a problem, I think. For the rest it's a good city to live in... But they are already selling parts of the, they are selling one - I don't know the in English - one - Yeah, they are selling already the floors separately. And it is not a good development"</i> (3F_Nico).</p>
	<p>A big city (in the Netherlands)</p>	<p><i>"Oh, there is a lot to do. It's a big city, it's - comparable to international terms it's a small one, it's a village - but at the same time for The Netherlands it's a big city, OK, I do [.....?] - things happen here, indeed they do. I wouldn't like to go away from the city, so that's what Amsterdam delivered the last 50 years and it does for the next coming decades. Sure it does. But there is competition, Rotterdam, Utrecht, Nijmegen are blooming {booming?}"</i> (3G_Hans)</p>
	<p>Affordable houses</p>	<p><i>"More housing. Affordable housing"</i> (3H_Steven).</p>
	<p>Good schools</p>	<p><i>"Good schools, sorry, good schools. Good school's important. The traffic is very busy - that would be really an impr[ovement?] - if that ever is possible. And - I think it's still - maybe I've to get used to that Amsterdam is getting bigger. It's sometimes, it's - it's tough to really live in a whole city, still, because it's getting bigger and sometimes the transport is a little, is a little - it's far, travelling sometimes is far to certain parts. And I think that, that - I think they should really - well, it's maybe not - the more mixed, the better"</i> (3I_Christel).</p>
	<p>Cultural, historic city</p>	<p><i>"We have got a lot of nice musea. It has a really rich history"</i> (3J_Saskia)</p>
	<p>Spread out tourism away from the city center</p>	<p><i>"I think, that's known? And - I think also there should be a little bigger area, I think they shouldn't focus it so much on the center-center. It's got to be a little spread out, also for the tourists, I think that's a good thing. The prices could go down - for them"</i> (3I_Christel).</p>
	<p>Cultural city, canals</p>	<p><i>"For tourists. Because there is a lot of things to see, OK, and to go to, to do. To see and to do. You know, there is a lot of very good museums, very famous museums. Maybe they are not as good as they sound, like the van Gogh Museum - there is always a very long queue to go inside and everybody who comes here"</i></p>

		<p>wants to go there. And know what, I [?] museum [?] there are sort of things to see, and that is very nice city to walk. OK, the channels, everything, and if this is your first time it's very nice also to take a boat and have a trip [...] I think you have a lot of things to do - and to see - to do is [?]. It's plenty of restaurants, it's plenty of bars - [bruins?] bars. People having good time, it's a good place to stay. A lot of shops, also, that's good ” (3K_Janvier)</p> <p>“..you can - you don't have to go elsewhere, we all have it” (3D_Ans)</p>
Identification - Core values	Absolutely not	<p>“Nee, definitely nee, nee, nee, absolutely not. There are examples of other cities where they do that, they do that better and if I look here at the projects they were starting up then it's - the plans and paper are 100% and the practices 1%” (3B_Paul)</p>
	Yes, yes, immediately	<p>“Yes, yes, immediately. There are - the city is still growing, they are trying - some land to build on to create more houses. And modern art, architecture - oh, yes” (3D_Ans)</p>
	Yeah, I think so	<p>“Yeah, I think so, yeah. It is - and it's probably why a lot of companies want to be here. If they are more in the south of The Netherlands then they are afraid they are missing out on the creativity and innovation” (3E_Anne)</p>
	Absolutely not	<p>“Absolutely not. Absolutely not. Creative, yes [there is?] some creation but it's only economics in that sense. So even cultural ideas are immediately turned into possible economic benefits. And that means if there is hardly any economic benefit, support is not granted, for example. So, that's the big difference between Amsterdam in the late 1960s and the mid 70s to Amsterdam in the 2010s an 20s, I think, absolutely. Innovative, no, absolutely not. This city is standing still when I compare it to Berlin. Berlin is brooming {booming?}, Berlin is living. This city is kind of turned to itself, it's watching itself in the mirror and saying, Oh, like Cinderella's - what was it, stepmother: Who is the best, who is the nicest in the country - who is the most beautiful in the country” (3G_Hans)</p>
	No commercial spirit	<p>“Well, of course. Commercially, there is a lot of banking here. There is a lot of enterprises, kind of, goddamned, to Amsterdam. I doubt if this is a real commercial spirit. It's more a play with internationals and taxes. I mean, the Dutch government has grounded - the city of Amsterdam has grounded several international enterprises to get down here - have a - yeah, a different way of coping with tax. That means that we, the taxpayer, pay for enterprises like those American coffee shops and - not coffee shops in the - coffee companies - and stuff, for example”(3G_Hans)</p> <p>“I think the first one is. And innovation and - the last one was - commercial?” (3H_Steven)</p> <p>Commercial spirit.</p> <p>“I don't feel that way, no. I'm a business man myself and actually I'm helping sixty young entrepreneurs propel the business from a 200 thousand year revenue to a million. I see that the entrepreneurs from Amsterdam are lagging behind. And</p>

	<p>A breeding place for creativity</p> <p>Some innovation going on</p> <p>Too organized – not good for the creativity</p> <p>Yeah, I definitely think so</p> <p>Don't know</p>	<p><i>I think it's a - because it's a social city, it's a left wing city, it's not being very friendly for entrepreneurs and entrepreneurial mind. I feel that way, yeah “ (3H_Steven).</i> <i>But you find the creativity, that's -?</i> <i>“Yeah, absolutely, yeah. It's a breeding place for that. I you look at - for small, in the small economics perspective Amsterdam North, for instance, is a breeding spot for creativity, small labor and - it's booming. But it's all small. And, of course, the big companies are here because the presence near Schiphol, from my perception” (3H_Steven).</i></p> <p><i>“But that's also for all the goals, not only touristic goals?” (3I_Christel)</i></p> <p><i>“Well, it's more that I know and I read there's some innovation going on, but I think that's broader. The innovation is not only Amsterdam. I think actually, innovation is specifically in maybe other areas of The Netherlands, not so much in Amsterdam. I don't also think it's very extremely creative because it's so - it's not so rough any more. It's kind of - I'm using marketing terms now - but maybe it's a little too organized. And I think that that's not [too?] good for creativity, and there's also very little space, like geographical space, for creativity. Because you can only - it's not only happening in your brain but also needs the space. So, I don't know. And in the commercial - well, well - yeah, how do I see Amsterdam - that's a good question. We're small, so the question is, how big can we be, [in?] that” (3I_Christel).</i></p> <p><i>“Yeah, I definitely think so - I think they are pretty good at promoting themselves even though the stigma is still there. I think, I think with the festivals coming here, the light festival, and dance festivals, things like that, they do a pretty good job promoting them, so” (3J_Saskia).</i></p> <p><i>“I don't know. I think I can't answer that question” (3K_Janvier).</i></p>
<p><u>Residents and the brand:</u></p>		
<p>Slogan</p>	<p>I amsterdam – knowledge</p>	<p><i>“I know, yes. I heard of, yeah. Oh, I've seen it on pictures in newspapers. And when I was on certain places on bicycle then all of a sudden I saw the sign 'I amsterdam', or - once was some records made by television then 'I amsterdam' came into the picture, so to say” (3B_Paul)</i></p> <p><i>“I have seen it. I think it's in the Vondelpark, long route, there is 'I amsterdam'” (C_Bob)</i> <i>“Yes, yes”. (3D_Ans)</i></p> <p><i>Yeah...From all the big signs, in the Museum Square and the Vondelpark.(3E_Anne)</i> <i>“Ja” (3F_Nico)</i></p> <p><i>“Yes, of course” (3G_Hans)</i></p> <p><i>“Yeah” (3H_Steven)</i></p>

		<p><i>“The first time I saw it was in the [Vondelpark?] and some tourists climbing on [?], and I thought it was - yeah - pretty easy slogan, but also modern, and I think it's speaking to younger people. And I think it's a, yeah, recognizable slogan, so” (3J_Saskia).</i></p> <p><i>“Ah, perhaps they like it, and then when there is a heart in it, I think at the IJ museum there is also 'I love Amsterdam' or something like it. It's a slogan, it's just a slogan and to me, OK” (3C_Bob)</i></p> <p><i>“Perhaps it works for tourists, yes. But they are not, I am Amsterdam - I think it's a little bit stupid” (3D_Ans)</i></p> <p><i>“I amsterdam, yeah. Well, people love it. Young tourists they love it.... when you go to the Rijksmuseum there is a big – meadowYeah, there is a park, a meadow. And there in big wooden or plastic letters they put 'I amsterdam'. Well, it's full of young people making photographs, so they love it. It's not build for me, it's build to them, so, I don't care - I don't care, really” (3F_Nico)</i></p>
I amsterdam letters	<p>Knowledge of letters</p> <p>Function</p> <p>The letters and tourists</p>	<p><i>“No, I don't know them. I've seen them but, you know, then you see it, then you forget ... I know they exist, that's all” (1B_Paul)</i></p> <p><i>Yeah, yeah, by the airport I haven't seen yet but - and on the Rijksmuseum - yeah, of course. Because that's also very known place where concerts and where we have our things they etc, and all the kind of festivities and of course it's also [at?] center, near the Rijksmuseum for a lot of tourists. So, of course there is something like 'I amsterdam' (3C_Bob)</i></p> <p><i>Yes, I do, I do, yes. (3D_Ans)</i></p> <p><i>“Yes” (3K_Janvier)</i></p> <p><i>“I don't know, maybe the people got a look what it means - makes people conscious about being in Amsterdam” (3J_Saskia)</i></p> <p><i>“Yeah, the letters. I have never thought about the function, except that they probably want it - that people associate themselves with Amsterdam - that they are part of it” (3E_Anne)</i></p> <p><i>“I think it's funny, I think it's catchy and I think it's working. I think for tourists it's very like a thing they associate with. And I was visiting [?] the Rijksmuseum the other day, I saw that everybody was taking pictures at the big letters, in front of it - I think it's something people are feeling themselves related to” (3H_Steven).</i></p> <p><i>“It's too big. And the tourists love it. They are always sitting on top of it, but it's just, it's just detonate - is that English? - detonates with the whole environment. It's like a big commercial logo, I mean, but maybe I - it's also kind of like blocking the - it's - there's very little wide views in Amsterdam, only on the water - we don't have so many squares. That's one of the biggest</i></p>

		<p><i>squares and then the thing is like in your face, so no. That's what I think about it" (3I_Christel)</i></p> <p><i>"It's more like, if you are a tourist you have to be here" (3B_Paul)</i></p> <p><i>"Well, what I see is that the tourists pose there and make photographs. I saw it everywhere, and children play within the holes. So, apparently it adds something" (3D_Ans)</i></p> <p><i>"When I see these huge letters in the city they move around. People make photos on it, they are standing on it, sitting on it, lying on it - so – " (3G_Hans)</i></p> <p><i>"I always - always that I pass near the letters everybody is taking photos there, and the, my daughter is always, we go there, she wants to go to the A or to the D to climb and to take photos there. Then it's a tourist 'reclame' [...] It's like, I have been in Amsterdam" (3K_Janvier).</i></p>
<p>Amsterdam Marketing's activities</p>	<p>Resident's perception and expectations</p> <p>They market for tourists, but they also market for businesses</p> <p>Put focus on tourism segmentation</p>	<p><i>"Well, I think, what kind of expectation. Well, and then they market for tourists, but they also market for businesses, but now it's - the business side is not relevant, or - I don't know, because I haven't, I actually don't know what - how in general tourists behave, or something in Amsterdam - I have no idea" (3I_Christel).</i></p> <p><i>"But I think a lot of marketing organizations they [?] they do - I always get the feeling that they are focusing on more tourists, but maybe they should think about what kind of tourists they want - instead of more. And then make a few focus groups and - but I know at the end maybe it's about economy, so they want have more - and that's good, I'm not saying it's bad, I mean it's good when businesses running, really, really - I mean business should be running and it's a lot of employment round it. But maybe they should think about what kind of tourists rather than how many" (3I_Christel).</i></p> <p><i>"Nee, nee absolutely not, nee" (3B_Paul)</i></p> <p><i>"I think that they are always - I think that they were always has been doing their utmost to make propaganda for Amsterdam and also to find new attractions and to create new things or [....?] creating new things in combination with others and interaction with others to make Amsterdam an attractive city also... And not only, I mean that's not only real or free - how do you say it - not only on an exclusive touristic basis but also on a cultural basis and an archeological basis " (3C_Bob)</i></p> <p><i>"I know the Grachtenfestival, yeah, and - the other one that - where everybody is presenting the new season, I forgot it, Uitmarkt. I know they are behind that but for me they are behind it but they are also private initiatives from other people like the Uitmarkt is an initiative from all the musea and concert buildings. And to me that has nothing to do with another organization behind it" (3B_Paul)</i></p> <p><i>"I read about it and sometimes we go to something but not very</i></p>

	<p>No knowledge</p>	<p><i>much. Like the piano, the concert on the boat, it's beautiful but it's better to stay at home and you can see it much better and hear it much better than you are within a crowd. They are talking and it's too far and everybody before your nose"</i> (3D_Ans)</p> <p><i>"No, really no"</i> (3F_Nico).</p> <p><i>"Well, yes. I know the festivals but I didn't even realize there is this kind of - I thought it was more artists actually doing this and having permission to do it. I didn't realize there was a complete organization behind this" ... Even if I do not like a festival as such I think it's very good to have festivals because it makes a city - it makes a place a place where you want to go to. So I think, yes, absolutely. I think especially cultural events like - no matter how I feel on that particular event - I embrace events like this anyway. Because I think it's good for harmony and for giving people the availability of speaking to each other and meeting and - although it hardly happens but that's a different question</i> (3G_Hans)</p>
	<p>No knowledge</p>	<p><i>"No, sorry, no, I don't know anything about it. Because I don't, well, I don't go to web-sites where they promote, let's say the Uitmarkt. If I want to go to the Uitmarkt I will just go. I live close by"</i> (3B_Paul)</p> <p><i>"Perhaps not everything is in my taste but I think that 80-90 % of the things...But for example, the Christmas is coming and Christmas is nearing and they think about light festival. That's a beautiful expression of a creative thing. And you can use all worn out little lamps that you use - they do all kinds of nice things. So that you [...?] they succeed in surprising you, even as an inhabitant of Amsterdam... But I think it's also thanks to modern times that the interaction between companies and several parts of the social thing - they are all going to make networks going together, create new things and like the renovation of the Rijksmuseum"</i> (3C_Bob)</p> <p><i>Well, I think it's not so bad. Perhaps it's sometimes too much for - like on the Museumsplein - there is so - I know the people who live there, they complain because they can't park their car. A lot of noise and they, they are troubled with it, they are - yeah, for them it's too much. Too often Well, I think it's not so bad. Perhaps it's sometimes too much for - like on the Museumsplein - there is so - I know the people who live there, they complain because they can't park their car. A lot of noise and they, they are troubled with it, they are - yeah, for them it's too much. Too often</i> (3D_Ans)</p> <p><i>"But I'm already, ja, maybe, I'm already 68. I'm not young, so I nearly never go to this kind of festivals. It doesn't interest me so much. There are a lot of festivals. I like going on bike in the city and so on, and I like taking photographs. And in the summertime, so in the harbor, in the center of Amsterdam there are really a lot of festivals, in the north of Amsterdam and so on. It's all for young people. And the young artists. There are a lot of them, yeah. A lot of creativity"</i> (3F_Nico)</p>

		<p>go with boat trough the moats - they always like it... What could I like more - well, something about the history, the churches, we have several churches. Well, we also have the parks, the Vondelpark. We have lots of bicycles, public transportation” (3D_Ans)</p> <p>“It should be a little bit less, like you said, less chaotic. Because now it's sometimes a little bit dangerous or unstructured for people coming for the first time. They see - they get scared for all the bicycles” (3E_Anne)</p> <p>“I don't know, there are a lot of hotels there, a lot of possibilities to come as a tourist, I think. There are already too many and when you go to the center of Amsterdam it's crazy. So, there are a lot of tourists and especially young tourists. I think they are content” (3F_Nico)</p> <p>“It is a beautiful city, it hasn't been damaged by for example The Second World War which makes it a city with a certain late mediaeval , early modern times atmosphere. And it's - due to our - to the relation of brick stones and water - it's very interesting for Mediterranean people - including of course the liberty of drug using. And especially for Americans it's - well it's one of the capitals they would like to - they go to. It's on that particular point, architecturally, it's so completely different from big cities like Paris, London or Berlin - or Brussels even (3G_Hans)”</p> <p>“I think it already is, and maybe - that's a good question - let me think about that. I think that the - touristic part of Amsterdam is like the tourist part of any big city in Europe. I think they are just seeing tourists as walking wallets, and I think they should be more engaged with them. For instance, I used to live for 14 years in Amsterdam and I would always avoid the city center because of all the tourists. In some other cities you see a perfect blend. That's not happening in Amsterdam. I think all the tourists are within the Gracht [hurdle?] in the center of the city [?] and, I think, in a lot of other cities you have students, tourists and the rest of the city blending. And that's what I really see different from [what other cities are like?]. That's a very personal opinion, of course” (3H_Steven).</p> <p>“Apart from the ambience, that people are friendly and so - you can do all sorts of things. You can go to the city center and see up to [?] - you can also, yeah, to speak it easy, do a bit of sightseeing and enjoy the Vondelpark, go on a bike and explore [?] all different sights of Amsterdam you can choose to do when you visit” (3J_Saskia)</p>
<u>Residents and the place brand process:</u>		
Roles - positions	Role as participator in the branding process	“Yeah, I do think - not me in particular, but residents of Amsterdam - they definitely do, yeah. I think so, because you can always - it's the way you approach people that are outsiders

	Residents have a role in place branding	<p>- and that also [means?] [?] for those people [?] picture - paints the picture of the people living in Amsterdam. So, I think that we all [?] [?] are nice to each other, and they presents Amsterdam very well, I think” (3J_Saskia).</p>
	Participation in the neighbourhood	<p>“Well, as a matter of fact most of these festivals and things are kind of situated in the city center. I do not live in the city center. So I do not know whether or not people who live in the city center can participate or if there is any participation at all. I have no idea. Imagine I would be living in the city center I would approve participation in the sense like - not necessarily discussing on what and how but just knowing what is planned - so you are able to make some kind of cultural free space like participating in that kind of development. And that can be interesting because then the you - there is not just a festival which might considered as intellectual, artistic shit - I know many people think about that in that way - but participating makes the city, well, work. So I - in especially in Amsterdam South where I live where there is hardly anything like that, festivals and stuff. If there were I would approve participation “ (3G_Hans)</p>
	I wouldn't like to take part in it. I'm sure, that there is many people that would like	<p>“I wouldn't like to take part in it. I'm sure, that there is many people that would like - I think, young people. Because, when you look at the magazines also like, I think they have English language magazines also for tourists, and I see a lot of young writers doing revues in it, and they have a nice style of writing like, and I think, maybe even experts would be interested in doing that. But I'm not sure” (3I_Christel).</p>
	No participation – happy with the things they do	<p>“I don't think so. We have been happy with the things that they do here. I remember in December, before Christmas, the Amsterdam lights, the light festival was very nice with these things in the streets, in the bridges. No, I like it, I like it in the way that this for us is OK” (3K_Janvier).</p>
	No role in place branding	<p>“No, no, I don't see it, nee, nee, absolutely not. My only role should be to be nice to tourists. Not try to rob them or pull them off in a taxi that is not trustworthy, those kind of things” (3B_Paul)</p>
	Maybe	<p>“Not necessarily. But I can imagine when it's something which I think, Oh well, that's a nice idea, then there is a possibility that I would join it” (3C_Bob).</p>
	Maybe	<p>“Yes, in a way, I'm member of - yes - I like - because I love Amsterdam and I - I don't know what you call it - I get the news about Amsterdam - and when there's a new building opened or an old one and we can visit there. And then we hear the stories about that specific house, old or new, and we do that and we love it” (3D_Ans)</p>
	No role in city	<p>“.. there is something in it. And I know it exists already. Yeah, I know there are Amsterdams who behave like hosts and welcome them and be ready if tourists ask you something.” (3D_Ans)</p> <p>“Role in branding the city - hmm - I don't consider myself to</p>

	branding	<i>have a big role in that, no” (3E_Anne).</i>
	Role as ambassador Being helpful to tourists	<i>“Well, I do always try to be helpful towards tourists and I think that's important. But that's not so much to tourists in specific but to all people whoever” (3E_Anne)</i>
	Making people familiar with the city	<i>“Well, as living here and having my network and contacts abroad, of course, people who want to go to Amsterdam get to me to be able to have a person who can guide them through the city, and I do that with all my heart to - not to promote the city but to show the people the city the city I live in - the city I work in - and want to make them familiar with places that I like. And in general they approve that (3G_Hans)</i>
	Yes, but mainly in the living area	<i>“Yeah, of course, but I think that's very much more locally or suburb-oriented than city-oriented. I think - I always treat people the way I want to be treated - so I'm always open to tourists asking directions etc. But when it comes to helping [outs?], I would prefer to do so in the suburb where I am [in a?] living community instead of for the city. Yeah, I would do that - I think it would have an impact on my own direct social surrounding. I think that would [?] much more than something big as the city” (3_H_Steven).</i>
	Be nice to tourists – they bring the money	<i>“Be nice to them. Be nice to them because they bring the money. That's the very simple rule” (3B_Paul)</i>
	Being an ambassador yes – as good as friendly as possible	<i>“Representative, yes definitely... Because they pick me out to, let's say, ask the road, They don't know the way, they don't know how to get somewhere. And, if they pick me out, then my role is to do this as good and friendly as possible (3B_Paul)</i>
	Prepared to help	<i>“I think I have a funny face and an open face, maybe a Dutch face. I think I'm approachable and I think I'm the kind of resident you would approach for directions help and - I think I'm - Amsterdam is open and prepared to help” (3H_Steven).</i>
	No, not anymore – done it enough	<i>“Not at all, and when I was younger I had a lot of foreign friends, and you can't - I can't count the times I showed them the city, really. I think I did it 25 times, and it was always like everywhere, everywhere. And I showed them, but now I never do that anymore. I've done enough. So that was my role” (3I_Christel).</i>
	Yes – encouraging people to come to Amsterdam	<i>“Yes. I'm always saying to the people and everywhere that they have to come here. Always” (3K_Janvier).</i>
	Voting for the city when abroad	<i>“Yes, in a way I think I do - when I'm on a holiday, then I'm always [voting?] for the city - [?] I live in the most beautiful city in The Netherlands and that kind of stuff..” (3J_Saskia)</i>
	Promoting the city when abroad	<i>“I am sure, that when I meet someone and also when I am abroad myself, in Germany or France or something and we are [going ?] to speak about The Netherlands and we are going to talk about Amsterdam etc, etc, that I will promote Amsterdam and The Netherlands for people who are interested in it, yeah. Because there are really interesting things to see, yeah, and to visit, yeah. And it is also very characteristic for The</i>

	<p>Defending Amsterdam</p> <p>No - have nothing to do marketing</p> <p>No promoting for the city – but ambassador for people he likes</p> <p>No – too liberal for the city</p>	<p>Netherlands and the way of being..” (3C_Bob).</p> <p>“Yes... when we can help we always help” (3D_Ans)</p> <p>“No, not really, no” (3E_Anne).</p> <p>“I [think?], you are seen like that with people that don't know Amsterdam for sure. But - and I do defend Amsterdam when they say in my opinion wrong things about it” (3I_Christel).</p> <p>“I don't feel - I have no feelings about this, no. I think that already Amsterdam is famous enough - yeah. Maybe that the marketing companies - they - well, they have to earn money and they have to think about it. But I am not in the marketing company, so –“ (3F_Nico)</p> <p>“No, I don't like to take part in this. No, no... No, I'm not - I have no affinity with marketing, no” (3F_Nico)</p> <p>“No. Not for Amsterdam but more an ambassador for people whom I like and who use my presence or my knowledge on the city in exploring the city but not as a [.....?] promote Amsterdam. No, not at all” (3G_Hans)</p> <p>“No. No, because I'm - the fact that I'm - I think the core value I have for living and designing my life are opposite to the social character of the city. And of course I [believe?] it's good to share and have everybody participate, but I think I'm too liberal for the city in the way I think and I want to design my life” (3H_Steven).</p>
<p>Expectations - Involvement</p> <p>Expectations in relation to activities</p> <p>Initiatives in relation to involvement of residents</p>	<p>Not really because I am not in that area</p> <p>Already a lot of good marketing things</p> <p>Don't expect them to do so much</p>	<p>“Nee, not really because I am not in that area. So, I don't know what kind of expectations. They should do, that's their job and not my job” (3B_Paul)</p> <p>“I think they are already, they do really have already a lot of good marketing things like the Uitmarkt. That's something, I mean, the Uitmarkt is a collaboration of all kinds of artists of different kind, like ballet, pop, jazz, classic etc, etc, and also theater - you name it, it is there...And you can enjoy it, because it's from early morning to late night, you can enjoy it... So, I mean, there is another one also, so there are several ones of that sort - things - and I think that's very good - as an example” (3C_Bob).</p> <p>“I don't expect them to do so much but they - well of course I preferred when they brand the city as what I agree with, if you understand. So, if I agree with the way they brand and market Amsterdam and I think at the moment I don't disagree with it, so that's good” (3E_Anne).</p> <p>Well, as a matter of fact most of these festivals and things are kind of situated in the city center. I do not live in the city center. So I do not know whether or not people who live in the city center can participate or if there is any participation at all. I have no idea. Imagine I would be living in the city center I would approve participation in the sense like - not necessarily</p>

	<p>Participation – not just discussing – but knowing what is planned –making cultural free space</p>	<p><i>discussing on what and how but just knowing what is planned - so you are able to make some kind of cultural free space like participating in that kind of development. And that can be interesting because then the you - there is not just a festival which might considered as intellectual, artistic shit - I know many people think about that in that way - but participating makes the city, well, work. So I - in especially in Amsterdam South where I live where there is hardly anything like that, festivals and stuff. If there were I would approve participation (3G_Hans).</i></p>
	<p>No, I never gave it a second thought</p>	<p><i>“No, I never gave it a second thought. What can they do. I don't, I have no clue what can they do. I mean, that will be very difficult because you talking about a lot of people in Amsterdam and I have no clue what they could do. Nee, sorry, nee” (3B_Paul)</i></p>
	<p>Make activities accessible</p>	<p><i>“Well, for one, make it more accessible. Don't ask charge high prices. Don't put it out of Amsterdam like activities in The Arena, so to say, which is far away from everything. You only get there by metro and that runs only till 12 o'clock in the night. Then you need a taxi to go back. And don't charge these ridiculous high prices for everything. That keeps people away” (3B_Paul)</i></p>
	<p>Make it commercially interesting</p>	<p><i>“Make it commercially interesting. I used to drive guests around the canals with my own boat, and they would pay me only for gasoline and maybe a few drinks, and I would enjoy that a lot [?] - teaching and informing other people about what you like. It's the biggest reward there is, I think. But there has to be some sort of a trade, I think. If you can give something back, because I think [?] this important. A lot of people living in Amsterdam see the tourists as a pest, as something that's making their life more difficult they are driving around the canals like idiots, they are consuming your time because [?] want to go somewhere they are not helping you out. If there would be some sort of reward - it doesn't have to be money or whatever - to engage people, I think, a reward for [?], for me - I'm in a business network in which I frequently receive guests from all of the planet, and I show them around Amsterdam, of course. Those people say, if you ever come to Texas or whatever, call me up and I will do the same for you. That's already the reward, enough reward to [?] the hospitality of the person you meet. I think that is the most important thing for me, but that's just me –“ (3H_Steven).</i></p>
	<p>Safety</p> <p>Traditional and modern things</p>	<p><i>“The safety, so that the tourists won't be pick-pocketed, for instance. Clear maps, so that they can find their routes or how, if it is a tram or a metro or a bus. The difference between all those and the lines to go from where to where, what the names are for the stops. Like the metros in Paris, for instance, they are very clear for everybody. So I think they should give the tourists a map with different colors so they can see for - which tram goes where, where it stops, the busses, the metro. And how they can buy because it's - the transport I think it's rather expensive for tourists, actually too expensive” (3D_Ans) .</i></p> <p><i>“Well, maybe - if it's that there is focused on - on the one hand</i></p>

	<p>Outside the city center</p> <p>Mirror the people who live in Amsterdam</p> <p>Free wi-fi and city app.</p> <p>Tourism - segmentation</p>	<p>there are traditional things are nice, of course, but it should not be focused only on the canal boats and - yeah - also modern things” (3E_Anne)</p> <p>“Well, what I miss is that the focus is very - the city center of the city - and there is so many extremely interesting places outside the city center. Where as a matter of fact the city is that small, the public transport is that particular good that even more or less suburbs are in reach of everybody from the city center and that would be very interesting, I think, to broaden it a bit on the borders of the city as a whole and not necessarily on this particular spot in the city center” (3G_Hans)</p> <p>“Well, I would expect them to - actually to mirror the people who live here and not being on some ivory tower where they decide. I think participation is so extremely important especially where we all know that all festivals are paid by the taxes, and we bring the taxes so we do not even have to decide on 'yes' or 'no' but participation gives you at least the idea, OK, that's what I am doing with my money. And that's really interesting. I mean, this is kind of money thing but I'm not that keen on that element but I know how it works” (3G_Hans)</p> <p>“I went to the Rijksmuseum a month ago and enjoyed it very much, and I had a wonderful app for the museum. So that was very well thought through proposition, but I know of other European cities where when you enter the city you see a catcher, you make a photo, and you have the app for the city and you're [done?]. So, no more trip advisor or whatever needed to find your way around. This city provides you with that, and free wi-fi, that's the most important. And, of course, I have a digital background, that's - I feel that is the next thing everybody wants, it's free wi-fi and all the resources of the city available for you with an app. So, people don't have any extra costs to get all the information they need” (3H_Steven).</p> <p>“But I think a lot of marketing organizations they [?] they do - I always get the feeling that they are focusing on more tourists, but maybe they should think about what kind of tourists they want - instead of more. And then make a few focus groups and - but I know at the end maybe it's about economy, so they want have more - and that's good, I'm not saying it's bad, I mean it's good when businesses running, really, really - I mean business should be running and it's a lot of employment round it. But maybe they should think about what kind of tourists rather than how many” (3I_Christel).</p>
<p><u>Final remark:</u></p>	<p>Sometimes tourists can be a drag</p>	<p>“Tourism for me is something - sometimes tourists in Amsterdam can be a drag, really a drag, they walk on the street with, let's say, a group of Japanese people just walking on the street looking everywhere, but on the road. So, yeah, but tourists they are there and that's for me nothing special, they are there - and deal with it, that's more or less I have to add” (3B_Paul).</p> <p>“I would say: Love Amsterdam, go to Amsterdam. Visit Amsterdam, that a good thing... And look for a good guide”</p>

	<p>Probably a gap between how the residents experience Amsterdam and how the tourists experience it</p> <p>Focus more on Amsterdam surroundings in relation to tourists</p> <p>Get free wi-fi and make sure you can get around the city as fast as any local resident can</p> <p>More youth hostels</p> <p>I'm not so clear about what 'I Amsterdam' is doing for people living in Amsterdam</p>	<p>(3C_Bob).</p> <p><i>"I hope that everybody will love our city the way we do"</i> (3D_Ans).</p> <p><i>"Well, there is a - some gap between how probably the residents experience Amsterdam and how the tourists experience it. So it would be nice if that could be a little bit more close to each other, and maybe thus involve residents in guiding people around or – yeah"</i> (3E_Anne)</p> <p><i>"Well, because what most tourists see of the city is probably the city center and, well, the basic, the standard things like the musea and crowded streets and canals but not so much outside even though there is a - that might be more appreciated by the - especially by the residents and be appreciated as well by the tourists"</i> (3E_Anne)</p> <p><i>"It's a nice city to live in and still - still a nice city to live in. And I like to stay the rest of my life in this city, to live in this city - well, that's - yeah. OK"</i> (3F_Nico)</p> <p><i>"Yes, I would like to state one thing: I'm so happy to live in this city"</i> (3G_Hans)</p> <p><i>"I think there is one thing I need to add, is - I have lived here for a long time, and some people fall in love with the city, for some people they grow away from city. For me that happened, so I'm, in my basic stands, I'm a little bit negative about the city [...], but there's more things pushing me outside of the city than pulling me in. But, if you talk to tourists, they always seem to have a great time in Amsterdam. And I think already that [?] is working, I think Amsterdam is doing a good job. For me, of course, the most important drive will be, everybody is using an iPhone or a smartphone, enable them get free wi-fi and make sure you can get around the city as fast as any local resident can"</i> (3H_Steven) .</p> <p><i>"Yeah, I don't know. I mean, it would be nice if there would be a [set?] of hotels, maybe more youth hostels like - that you can have friends over or groups of friends over or something, I don't know"</i> (3I_Christel).</p> <p><i>"I'm not so clear about what 'I Amsterdam' is doing for people living in Amsterdam, because I don't really - even though that I now know that the light festival is one of their activities, but - yeah - I don't think that for people living - it speaks for itself how beautiful Amsterdam is and what you can do and everything, and you do - always go your own way"</i> (3_J_Saskia)</p>
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7.4.3 Thematic analysis of A-mag

“A-mag is Amsterdam’s city magazine. Created especially for international visitors and residents, it’s packed full of insider tips for what to do and what to see in the city. Each issue highlights new cultural activities, parties, restaurants, shopping, excursions and more, ensuring you get the very most out of Amsterdam” (I amsterdam, 2015).

All magazines have the same size and structure consisting of recurring sections, a specific theme and focus on an Amsterdam neighbourhood. The magazine is published six times a year (every second month).

Structure:

Opening: What’s new in town

Part I: Up close (a specific theme)

Advatorial

Part II: Arts & Entertainment

Part III: Eat, drink & chic (neighbourhood watch, eating out, pretty things, what’s in store)

Part IV: The A-list (festivals, music, exhibitions, clubbing, stage, kids & family, sports, gay & lesbian, beyond Amsterdam)

Closing: Need to know, then & now, on the way out (tourist leaving the airport are asked for their Amsterdam advice).

Themes	Topics expressed	Quotes
A-mag_1: Jan.-Feb., 2014		
Neighbourhood: De Wallen (Red light district) Theme: Dutch by design	a) General description b)Place management c) New businesses	Bike rickshaw driver: “a lot of visitors ask me to drive them to the red-lit windows and coffeeshops – but there’s so much more than that to the Red Light District” (p. 32) ”Thanks to the continuing thrust to clean up Amsterdam’s most risqué borough, you could fine yourself seduced by culture in the ”Red LightDistrict these days” (p. 33) ”The Amsterdam municipal council’s Project 2012 ...aims to strenghten the are’s unique character as one of the city’s oldest areas.....Project 2012 intnds to give tHe area an image makeover. The practical aim of the ten-year plan is to reduce the number of red neon-lit windows and coffeeshops.....and create a more appealing cocktail of living, working and nightlife” (p.33) Edwin Oppedijk, Amsterdam Municipality: ”We’re trying to create an invironment in which creative new initiatives will thrive” (p. 35) ”Explore the DNA of Dutch design – a characterful

	d) A history of dutch design	hybrid of practicality and irrelevant humour” (p. 8)
General trend	a) What’s new in town	”All the latest cultural news plus the fresh new initiatives, events and venues making Amsterdam the place to be” (p. 4)
	b) Pretty things	”Purses at the ready: these tempting stores will have you reaching for your credit card” (p. 42)
The tourism perspective	a) Amsterdammers as tourists in their own city	”Hotel Night is hell-bent on persuading Amsterdammers to be tourists in their own city for a night” (p. 5)
	b) Tourism and local residents	” Despite its history of tolerance and ”anything goes” image , rowdy tourists attracted by the implied freedom of the Red Light District sometimes forget that people actually live in the area”(p. 33)
	c) Tourists' point of view of the neighbourhood	Health and safety consultant, 26 & student, 19:”There is so much contrast in this neighbourhood” (p. 35)
	d) Tourists leaving Schiphol Airport giving their Amsterdam advice	Poet, 39 ”The Red Light District has everything, from the very good to the very bad. It’s very inspiring for my poetry” (p. 35) Financial analyst, 37: ”Shabu Shabu in de Pijp is a great japanese restaurant with an all-you-can-eat menu” (p. 66)
Core values: “creativity”	a) Designer DNA	” As the enfant terrible of Dutch design comes of age, we survey Amsterdam’s world-conquering creativity” (p. 9)
	b) A creative appetite	Renny Ramakers, Droog design collective: ”Amsterdam is creatively inspiring....it is nice to work in such a cosmopolitan infrastructure” (p. 12) ”..international ad agencies, magazines and start-ups flock to Amsterdam for commercial reasons, they reinforce the domestic appetite for creativity”(p. 12)
Core values: “innovation”	a) Fashion	”Celebrating its tenth anniversary in ecuisite style, Fashion Weeh sashays into town amid a flurry of air kisses and champagne, bringing the Netherlands’ most innovative designers with it” (p.20)
	b) Food-design	”But designing with food? That’s a new one. De Culinaire Werkplaats is a kind of food design studio, which incorporates concepts from the design, architecture and fashion worlds into delicious edible art” (p. 15)
Core values: “spirit of commerce”	a) Trading places	”Amsterdam is known in some quarters as a hotspot of sex, drugs and canals, bud did you also know that this city is also the birthplace of capitalism?” (p. 6)
	b) A creatiive appetite	”..international ad agencies, magazines and start-ups flock to Amsterdam for commercial reasons, they reinforce the domestic appetite for creativity”(p. 12)

	c) Fashion	"Amsterdam fashion week can well serve as a kick-start to a thriving, international business" (p. 21)
Residents in the dialogue	a) Residents in a creative context	"Driven by a characteristic, practically – think: cobbles, perpetual rain and bike-riding – the average Amsterdammer seemed outfitted for whatever the grey skies could throw at them but rarely for aesthetic considerations. The arrival of Amsterdam Fashion week (AFW) on the scene in 2004 changed all that" (p. 20)
	b) Residents in the neighbourhood description	"To locals, however, legalised prostitution has only ever been one aspect of the area" (p. 33)
Residents	a) 13 questions to an Amsterdam resident -> Ambassador	Author, historian and journalist reflects on a decade spent in the Dutch capital: "You'll see both recent and distant history here" (p. 27)
	b) Dutch identity	Native New Yorker – 16 years in Amsterdam (writer, journalist): "After 16 years working here Lauren Comiteau is still working on how to go "Dutch"" (p. 37)

Themes	Topics expressed	Quotes
A-mag_2: March-April, 2014		
Neighbourhood: The Nine Streets Theme: Flower power	a) General description	"The quaint and quirky streets that straddle Amsterdam's grandest canals from the city's most photogenic micro-neighbourhood, full to bursting with vintage, shopping, speciality stores and cosy cafés" (p. 33) "These nine cobbled streets are awash with history and contain some of the most unique shops in the city" (p. 34) "As Holland's famous bulb region springs into bloom, explore historical and contemporary flower power in Amsterdam and beyond" (p. 8)
General trend	a) What's new in town b) Pretty things	"All the latest cultural news plus the fresh new initiatives, events and venues making Amsterdam the place to be" (p. 4) "Purses at the ready: these tempting stores will have you reaching for your credit card" (p. 42)
The tourism perspective	a) Tourists leaving Schiphol Airport giving their Amsterdam advice	Investor, 39: "The new Rijksmuseum is a must-see" (p. 66)

<p>Core values: “creativity”</p>	<p>a) What’s new in town</p> <p>b) Arts and entertainment</p>	<p>”A quirky Amsterdam pop –up restaurant is the first in the world to challenge the social stigma around dining alone.....All of the tables.....are built for solitary dining” (p. 5)</p> <p>”In comparison with other Amsterdam art-house institutions....Het Ketelhuis – located smack in the middle of a cultural hotspot Westergasfabriek – is definitively a new kid on the block.....Established in 1999 in the former boiler room of the Imperial continental Gas associations by film and theatre producers” (p. 28)</p>
<p>Core values: “innovation”</p>		
<p>Core values: “spirit of commerce”</p>		
<p>Residents in the dialogue</p>	<p>a) Eating out</p>	<p>”Every neighbourhood needs a meeting place with artsy allure...This spacious new café...is where the neighbourhood’s yummy munnies rub shoulders with freelancers on their laptops, ”suits” who work in the building and gym bunnies from the adjacent gym” (p. 39)</p>
<p>Residents</p>	<p>a)13 questions to an Amsterdam resident - > Ambassador</p> <p>b) General description of the neighbourhood ”The nine streets”-> Resident -> Ambassador</p> <p>c) Local residents’ point of view on the neighbourhood -> Resident -> Ambassador</p>	<p>Soul songstress tells us about some of her favourite things: ”It’s small, the pace is pretty chill, people are free to do what they want , there is hardly any chaos. It’s a place that attracts a lot of people but it’s chilled” (p. 27) (The best thing about living in Amsterdam)</p> <p>Tattoo artist, 25: ”The nine streets is what I imagine a nice shopping district should be like. Everything you can imagine is here. And there’s always something going on, something to do” (p. 32)</p> <p>Cultural organisation advisor, 55: ”I’ve lived here for 30 years and I love it, but I’m a little bit afraid of the development. It’s extremely busy on weekends and the character of the shops is changing. I hope it doesn’t lose its little village soul” (p. 35)</p> <p>Students, 20 and 14: ”We love this neighbourhood with its many small shops, so unlike other areas that have too many chain stores and get too busy” (p. 35)</p>

Themes	Topics expressed	Quotes
<p>A-mag_3: May-June, 2014</p>		
<p>Neighbourhood: The Old West (Oud-West)</p>	<p>a)General distription:</p>	<p>”Diverse, civilised and surprisingly central, when it comes to life in perfect balance, Amsterdam’s western front is poetry in motion” (p. 31)</p>

Theme: City of bikes	b) Innovating bikes	<p><i>"They're cheap, green and ride like a dream: get on your bike with Amsterdam's most innovative cycle manufactures" (p. 9)</i></p> <p><i>"Bamboo bikes...Ecologically sustainable, surprisingly affordable and socially engaged: this is cycling for social change" (p. 11)</i></p>
General trend	Innovation – including residents in the theme	
The tourism perspective		
Core values: <i>"creativity"</i>	<p>a) Talking trash – place management</p> <p>b) Innovating bikes – reinventing the wheel</p>	<p><i>"...there are some 25 different designs of waste bin on the streets and park pathways of Amsterdam. This summer, steps are being taken to unify the face of street furniture in the city, however, and the city council will reveal a preferred design" (p. 4)</i></p> <p><i>"Some 40.000 "orphan" bicycles are collected by the municipality of Amsterdam every year, and only a very small percentage are ever collected by the rightful owners. Taking creative inspiration from this waste, The Upcycle create brand new bikes out of the best of the leftovers" (p. 13).</i></p>
Core values: <i>"innovation"</i>	<p>a) Residents – innovating bikes</p> <p>b) Innovating bikes – reinventing the wheel</p>	<p><i>"Until recently we never bothered to innovate. Bikes were like pinstriped suits.....Those days are over. Ever since the economic slowdown, new models of bikes have flooded the city" (p. 3)</i></p> <p><i>"If the Dutch aren't quite reinventing the wheel, they are realigning it. Amsterdam's De Fietsfabriek has designed a bicycle to transport disabled people" (p. 12)</i></p>
Core values: <i>"spirit of commerce"</i>	a) Denim capital	<i>"Denim producers have flocked to Amsterdam like bees to a hive, making it the denim capital of the world" (p.3)</i>
Residents in the dialogue	<p>a) Cycle city</p> <p>a) History on two wheels</p> <p>b) Neighbourhood description – expats – families</p>	<p><i>"Amsterdammers (though not tourists) who ride them can do almost anything they please: run through red lights at busy crossings.....park their bike on the side walk right in front of the Louis Vuitton store or in the middle of any square or park" (p. 3)</i></p> <p><i>"...the Netherlands' cycling prowess is a hard-won combination of urban planning, government spending and people power" (p. 9)</i></p> <p><i>"Having shaken off its Wild West reputation, the area has become hugely popular with expats, especially those looking to start a family. For evidence of child-friendliness, look no further than the picturesque Bosboom Toussaintstraat, which – thanks to its lack of traffic, crop of children-oriented shops and luxury "birth hotel"is affectionately referred to as the</i></p>

	<p>c) The Kinderkookkafé</p> <p>d) Resident about the neighbourhood "Oud-West"</p> <p>e)Trendy - residents</p>	<p><i>delivery room of Amsterdam"</i> (p. 33)</p> <p>The Kinderkookkafé (literally. Kids' kitchen café) has been in state of organised culinary chaos since 1981. That's because it's children, aged between five and 12 years old, who do absolutely everything to help run this red brick park-side restaurant, including cooking, serving, tending bar, tidying up and running cash register" (p. 34)</p> <p>British graphic designer, 23: I've lived in other parts of Amsterdam, and I think that the beauty of the Oud-West is that it just won't be pigeonholed"- who lives near Bellamyplein, where cavernous tram sheds are being converted into a leisure complex featuring a cinema and a library" (p. 35)</p> <p><i>"West locals – many with beards, Vans and topknots – flock to this buzzy establishment for the weekend newspaper and a (decent) cuppa. The metro-tiled bar-slash-eetcafé serves up a med-led menu under industrial lights, with house made mueslis..."</i> (p. 37)</p>
<p>Residents</p>	<p>a) Citizen (about cycling on the pavement running through the Rijksmuseum)</p> <p>b)Identity</p> <p>c)Resident ->Description of neighbourhood Oud-West</p> <p>d)Resident -> Ambassador</p> <p>e)Resident -> Ambassador</p> <p>f) Resident -> Ambassador</p>	<p>Gerrit Faber of the Cyclists' Union:. "When you cycle through there.....it's a feeling of, " Ah I live in Amsterdam, and this is great". It's and emotional thing" (p. 9)</p> <p>Michael Post of the Cyclists' Union :"<i>Cycling is how we walk . It's not special, it's something everyone does. It's cheap, fast, easy and fun"</i> (p. 9)</p> <p>Sales assistant, 24 and Dj, 19: "<i>It's very up-and-coming here. It's good to see cool shops, restaurants and coffee bars opening up in Oud-West. I like the crowd, too – from young families to Amsterdam hipsters. It's very diverse"</i> (p. 30)</p> <p>Graphic designer, 34 and Dj, 49: " We've lived here for ten years and always love to visit the Ten Katermarkt to do some shopping. It's great to see how the area is evolving into a lively neighbourhood" (p. 33)</p> <p>Nail artist, 28 (living in another neighbourhood): "<i>Oud-West is so cosy. I like the area around the Eerste Constantijn Huygensstraat, where there's never a dull moment. Shopping here is great, too...I live in another neighbourhood, but I'm glad I'm here every day for work"</i> (p. 33)</p> <p>Managing director of international brand design agency Design Bridge Amsterdam gives his take on the city: "<i>I was just blown away by the vibrancy of the city"</i> (p. 25)</p> <p><i>You get to live in a city that feels like a large town....</i></p>

		<i>And as everybody says, it's very relaxed here – although that doesn't always feel good in a business context!" (p. 25)</i>
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Themes	Topics expressed	Quotes
A-mag_4: July-August, 2014		
Neighbourhood: Museum quarter Theme: Park life	<p>a) General description (history, architecture, culture)</p> <p>b) Art, shops, music</p> <p>c) Park life in a historical and cultural context</p> <p>d) Diversity (Amsterdam forest ->The people's park)</p> <p>e) The sense of the city</p>	<p>"Some 130 years ago, a sticky wax candle factory and marshy meadows made way for what's become the city's most affluent area" (p. 34)</p> <p>"Discover a district home to some of the world's best art museums, many of the world's best art museums, many of the country's chicest shops and the city's finest orchestral concert venue" (p. 33)</p> <p><i>"From hippy camp to public employment program and from gay cruising zone to alfresco theatre, Amsterdam's 30 municipal parks are a vital part of the city"</i> (p. 11)</p> <p><i>"To the south of the city, Amsterdam's biggest outdoor draw, the vast Amsterdamse bos (Amsterdam Forest), was born of deepest gloom....it was created in the depression of the 1930s with two goals – to boost employment and create more green space....All these attractions owe their existence in part of the blood, sweat and tears of the 20.000 Amsterdammers who worked in the project between 1930 and 1940"</i> (p. 14)</p> <p><i>"Amsterdam is a city that likes its entertainment outdoors, and when the sun shines, barbequers, picnickers, music-makers, idlers and sports enthusiasts quickly occupy every path of green, and its perhaps the live entertainment that makes these places special"</i> (p. 13)</p> <p><i>"So whether you're catching a fashion show while checking your emails via the free Wi-Fi at Westerspark, enjoying fresh hip-hop beats in Oosterpark or checking out the famous Picasso sculpture in Vondelpark, raise a plastic picnic glass to the wonder that it is Amsterdam's vibrant park life"</i> (p. 14)</p>
The tourism perspective	<p>a) Neighbourhood-camping ->Residents as tourists in their own city</p> <p>b) Tourists leaving Schiphol Airport</p>	<p><i>"Amsterdam residents who live near Oosterpark, Noorderpark or Rembrandtpark can take a holiday in their own park when these green spaces turn into neighbourhood campsites for a weekend"</i> (p. 15)</p> <p>Business-tourist, 40: "I love the wide-open spaces of Vondelpark. I never have the time to go anymore,</p>

	giving their Amsterdam advice	because I always visit Amsterdam quickly on business” (p. 68)
Core values: “creativity”	a) High style	”The concept of a room with a view just go taken to a whole new level with the launch of Faralda, the luxury hotel that swings 50 m over the skyline of Amsterdam-Noord, atop a crane at the former ship-building yard NDSM” (p. 9)
Core values: “innovation”		
Core values: “spirit of commerce”	a) Coining it in	”Amsterdam has always been a pioneering centre for financial trade (the first stock exchange started here long before Wall Street), so it makes sense that the city should be an early adopter of the ATM for Bitcoin” (p. 9)
Residents in the dialogue	a) Park life (Vondelpark) b) Citizens as place developers	”It started as an initiative of residents from the city and it’s still a park of the residents” (p. 11) ”Many of Amsterdam’s greatest achievements have been led by its citizens. Entrepreneurial merchants created the Canal Belt, and the explosion of green spaces that began in the mid-1800s was largely the work of Amsterdammers themselves” (p. 13)
Residents	a) 13 questions to an Amsterdam Resident -> Ambassador b) Residents (about Museum Quarter)	Actress, 27 shares her top Amsterdam tips: ”Amsterdam is an open cosy city. It’s definitely a big city, but it has the atmosphere of a village” (p. 27) ”Amsterdammers can be very moody” (p. 27) ”Creative and co-owners of Friend of the brands, 38 and 28: ”We love the diversity of this neighbourhood, it feels like a little village but one with famous Dutch people and tourists. We love to order drinks at Van Dam at the weekend, just to people watch” (p. 32) Owners of Coffee Concepts, 28 and 24: ”There’s never a dull moment in this area. There are many great restaurants, shops and coffee bars to choose from. This neighbourhood always feels like coming home! Our new hotspot is Vondel 33 in Vondelpark. That place always gives us the feeling we’re in Central Park, New York” (p. 35) Owner of NSMBL, 26: ”I find this area one of the most beautiful in Amsterdam. It’s fun to see such diversity in people with ”new” moneyband people with ”old” money – but hey, money doesn’t buy style!. I like the new Dior boutique, which recently opened, and Prada is next in line” (p. 35)

Themes	Topics expressed	Quotes
A-mag_5: Sep.-Oct., 2014		
Neighbourhood: The Jewish Cultural Quarter Theme: Framing the city	a) General description (history, culture, architecture) b) Making the invisible, visible (the history of street photography) c) Residents	"No longer a bustling Jewish metropolis, Jewish history still flourishes in this compact quarter where you'll discover the sublime and the heart-breaking side-by-side" (p. 33) "Learn more about Amsterdam and its residents through the eyes of iconic Dutch street photographer Ed van der Elsken and the contemporary innovators of the genre" (p. 11) "From a law-abiding bourgeois society Amsterdam slowly turned into the ultra-liberal sin city that won it an international reputation" (p. 5) "Some Amsterdammers complain that the counterculture is on the retreat. That money is turning their city back into "a cowardly, dormant village"...of bourgeois consensus. But modern-day street photographers.....prove otherwise. Their work shows that Amsterdam's population is more diverse, freer liberal and creative than ever before" (p. 5)
The tourism perspective	a) Tourists leaving Schiphol Airport giving their Amsterdam advice	Women from Manchester, 29, 24,27: "We travelled all the way to Amsterdam for Loveland Festival. It's our first time in Amsterdam so we're excited. We'd like to visit the sex Museum on the Damrak. We've heard some good stories about that one" (p. 66) Man from the Hague, 22: "Some friends of mine live in Amsterdam, so I often play soccer in one of the parks in the city. I've heard good stories about the Rijksmuseum, so I think I'm going to visit that one very soon" (p. 66)
Core values: "creativity"		
Core values: "innovation"	a) Grey pride b) Green jeans	"A pioneering care initiative has been launched in Amsterdam to cater for the particular needs of elderly lesbian, gay, bisexual and transgender citizens of the city" (p. 6) "For obvious reason, issues of water management and conservation have never been far away from the mind of your average Amsterdammer..The brand is based on an innovative, water-saving rental model..." (p. 9)
Core values: "spirit of commerce"		"And in recent years, the city has been hailed as the jeans capital of Europe thanks to the sheer number of denim brands..." (p. 9)
Residents in the dialogue		
Residents	a) 13 questions to an Amsterdam Resident	Visual artist, 80 personifies the spirit of the '60s: "It's terrible and terrific at the same time. Terrific because

	<p>-> Ambassador</p> <p>b)Residents about the neighbourhood -> Jewish cultural quarter</p>	<p><i>it's a great city, the city of Rembrandt. And terrible because Amsterdam has become narrow-minded and bourgeois" (p. 27)</i></p> <p>PR-manger. 29: <i>"I love LEKKRR – which means "tastes good" in Dutch...I often order the ginger butter cake, a typical Jewish delicacy. It reminds me of my grand parents, who often served it at their home" (p. 35)</i></p> <p>General manager, 59: <i>Israeli people love to come to Amsterdam, just like myself. In Amsterdam there's such an open culture, it's a city full of diversity. I felt welcome from the first minute" (p. 35)</i></p>
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Themes	Topics expressed	Quotes
A-mag_6: Nov.-Dec., 2014		
Neighbourhood: The Old south (Oud-Zuid)	<p>a) General description</p> <p>b)the neighbourhood in a historical context -> citizens</p> <p>"Well-to-do" residents</p>	<p><i>"Below Vondelpark and Museumplein lie some of Amsterdam's most beautiful and wealthy neighbourhoods, where impressive manors line the leafy streets and unique boutiques around" (p. 31)</i></p> <p><i>"So, a number of prominent citizens formed Willemspark Construction Company to create a new area which was then Amsterdam's rural southern extreme" (p. 31)</i></p> <p><i>"Willemspark remains a peaceful oasis and a chance to see how the city's well-to-do have lived for more than a century" (p. 31)</i></p>
Theme: The luxury issue	<p>a) General description</p> <p>b) Consuming in a historical context (the Calvinist heritage) -> Amsterdam and luxury brands -> Amsterdammers</p>	<p><i>"Since the golden Age the Dutch have dealt with an embarrassment of riches' at odds with the nation's Calvinist heritage" (p. 11)</i></p> <p>Communication consultant: <i>"Of course, purchasing habits are becoming more globalised, and nowadays Amsterdam's retail landscape needs to cater to the tastes of visitors from abroad, particularly China, Russia and the <middle East. But traditionally, the Dutch are quite modest and they've been inclined to spend on articles are less – well – shiny".</i></p> <p><i>" Ask any Amsterdammers why this is, and chances are that they'll make references to Calvinism, which values sobriety, reserve, conscientiousness, adherence to rules and – above all – thrift" (p. 11)</i></p> <p><i>"This incident is telling of the way Dutch people relate to luxury. We're uneasy about it. We hate to show it.</i></p>

	<p>c) The embarrassment of luxury</p> <p>d)The freedom in lifestyle</p>	<p><i>But make no mistake: it is there for sure” (p. 5)</i></p> <p><i>”but the real luxury of Amsterdam lies in the freedom not to follow the lifestyle of the rich and famous, but to be yourself” (p. 5)</i></p>
<p>The tourism perspective</p>	<p>a) About the neighbourhood Old-South</p> <p>b)Dutch visitors about the neighbourhood Old-South</p> <p>c)Tourists leaving Schiphol Airport giving their Amsterdam advice -> visitors as ambassadors</p>	<p><i>”An despite being within a well flung Frisbee of Vondelpark and barely a few turns of a bicycle wheel away from Museumplein, this idyllic little quarter is distinctly light on touristic bustle ” (p. 31)</i></p> <p>Freelance graphic designer, 41 and worker in a clothing shop, 41: <i>We come to Amsterdam every year. We love this area for the exclusive shops....and nice restaurants” (p. 35)</i></p> <p>Woman, 23 and woman, administrator at Bristol university, 25: <i>”We spent five days in an Amsterdam hostel, visiting a friend who’s travelling around Europe. A definite highlight was going to a university warehouse party.....To get a good sense of the city, avoid the tourist stuff. We’ll definitely be coming back – the boys are so tall and handsome” (p. 68)</i></p> <p>Man(works in finance), 35 and woman ,34: <i>”We’ve been in Amsterdam for three days as part of a seven-day cruise that stopped off in Hamburg, Paris, Southampton, Le Havre and London – and we definitely liked Amsterdam the best ”(p. 68)</i></p>
<p>Core values: “creativity”</p>	<p>Creative city -> Amsterdam light festival</p> <p>Creative city-> Amsterdam street art (in a historical context)</p> <p>Art in red light</p>	<p><i>”Using light as their medium, international artists create location-specific projections, installations and sculptures around the centre’s historic canals and the Amstel River under the theme ”A bright city”(p. 17)</i></p> <p>Resident and street artist: <i>” I’m making a playground that brings out your inner child and lets him loose again” (p. 21)</i></p> <p><i>”I’m proud of this city and want to make it number one again in the street-art scene. In Amsterdam there has always been the freedom to ”just do it”....The city has become like an amusement park for yuppies – it’s all about consumerism rather than art – but it doesn’t have to be this way” (p. 21)</i></p> <p>Resident and street artist: <i>”There’s nothing wrong with earning money, but there’s definitely more to life” (p. 21)</i></p> <p><i>”In Amsterdam’s bawdiest hood, red-lit windows are making way for bleeding-edge cultural initiatives. ...art fair art in Redlight offers a platform for established and up-and coming visual artists” (p.23).</i></p> <p><i>”Esther, the creative brains behind the oh-so-chic</i></p>

	Creative brain	<i>Woodies aT BerLin interiors emporium, is in the lucky position to have a master craftsman for a partner. While his "day" job is building boats, he also constructs anything Esther conceives, making the products she sells at Woodies aT BerLin both truly bespoke and artisanal" (p. 29)</i>
Core values: "innovation"		<i>"A pioneering shop in the ever-ahead-of-the curve de Pijp district has become Amsterdam's first dedicated 3D printing and design store. Located in the arterial Ferdinand Bolstrat, the motto of Print3dmatter....is "Think it, Print it""(p. 9)</i>
Core values: "spirit of commerce"		
Residents in the dialogue	b) Residents about the neighbourhood Old-South	<i>"Amsterdammers dub the area "het reservat" (the reservation) but you can leave your passport at home – just don't forget your credit card" (p. 32)</i> <i>"Today, as from its inception, the Oud-Zuid remains one of the city's most desirable addresses, its real estate Amsterdam's most expensive and its residents arguably the most privileged" (p. 35)</i>
Residents	a)13 questions to an Amsterdam Resident -> Ambassador b) Resident living in another area characterizing Old-South c)Shop assistant (about the atmosphere in Old-South) d) Residents	<i>Editor-chief of the street paper Z! (newspaper sold by homeless people), 49: <i>Amsterdammers are "tutti-frutti": they love variety. This diversity is exactly what I love" (p. 25)</i> <i>Works in finance, 31: "I live in the Nieuwmarkt area, but I like to come here because it is quiet and relaxed. It's more peaceful than my own neighbourhood – and it's nice to see how the other half lives" (p. 33)</i> <i>"The atmosphere in Oud-Zuid is really gezellig (cosy). The people are lovely, and the restaurants and shops are great [...]" (p. 30)</i> <i>Owner of a modeling agency, 28 and worker in a relocation agency, 41: "Wensley's on his way to show an apartment to a client, and I'm on my way to Vondelpark with Blu – which I highly recommend for kids. When we have a date night, we go to Le Pain Quotodien....for dinner" (p. 35)</i></i>

7.5 Appendix 5 – Diary notes: A city walk in Amsterdam

A city walk in Amsterdam – The Jordaan district

Photos by Birgitte Wraae



A street in Jordaan

Tour operator: Gilde Amsterdam

Tour guide: Hans Schönermark

The organization 'Gilde Amsterdam' and the guided tours

'Gilde Amsterdam' is a volunteer organization founded in 1984 that provides disinterested advice and support for citizens in Amsterdam. Besides they arrange guided tours, 'city walks', in different neighborhoods in Amsterdam. The tour guides are expert volunteers living in Amsterdam and the tours take 2.5 -3 hours for groups of at most ten (Gilde Amsterdam, 2014).

"Get to know Amsterdam the best way by walking along with a Mee in Mokum guide who knows his city inside out. Listen to personal stories and anecdotes, discover unexpected details and hidden spots and enjoy the atmosphere of Amsterdam. Our guides are expert volunteers, guiding is their hobby and passion" (Gilde Amsterdam, 2014) <http://www.gildeamsterdam.nl/stadswandelingen/general-info>

The Jordaan district

Jordaan was originally a working class neighborhood, but today it is a neighborhood for people with good incomes belonging to 'the creative class'. In 1900 there were 83,000 inhabitants in the neighborhood, today there are 17,500.

"Jordaan was built four hundred years ago for labourers, craftsmen and small businesses. Over the years it evolved into a densely populated working-class district with an eventful social history. Nowadays the district is very popular among students, artists and young entrepreneurs" (Gilde Amsterdam, 2014)

<http://www.gildeamsterdam.nl/stadswandelingen/jordaan-distinct/4/EN>

The city walk in Jordaan

December 7th, 2014, I participated in a guided tour in Amsterdam in the Jordaan district in order to obtain a perspective on the city from a specific local resident in the form of a native Amsterdam resident working as a tour guide on a voluntary basis. The guided tour should be seen as a supplement to the interviews with local residents. For practical reasons it was not possible to record what were told by the tour guide, however a few notes and photos were taken during the tour and put together in a diary log as documentation of the tour.



Famous musicians from Jordaan

The tour guide takes the architecture in Jordaan as a point of departure and tells Jordaan's history from a social, cultural and political point of view. The local population is included as part of this story.

During the tour, examples of a number of change projects initiated by the municipality are mentioned, and the local residents' attitudes towards these changes is integrated in this story.

For example, a project on the recreating of canals is mentioned. The guide emphasizes that this is good for the environment, but also tells that the project meets some opposition from the locals because of the lack of opportunities to park close to their homes if the canal project is realized.



A street in Jordaan

The guide also tells that he himself is active in various local political issues. Among other things he fights to preserve of the city's old electricity cable boxes for the sake of maintaining a classic architectural element in the cityscape. On the tour characteristic Jordaan houses are shown, and we are told about various social conditions related to the neighborhood.



The first kindergarten in Amsterdam

The first kindergarten, which is seen on the picture above, was built in 1830. Today it's no longer a kindergarten but a local institution where children can get homework assistance and advice and guidance on various aspects of their daily lives.

We also pass the first educational institution for social workers in the Netherlands, as seen below.



The first educational institution for Social workers in the Netherlands

Architecture is playing a key role on the tour. We are told that in the year 1900 a typical Jordaan house consisted of a front building and four rows of back buildings. The guide tells that in the 1970s a number of houses were built as non-profit housing intended for local elderly people. In the story of cluster houses, the guide tells about the project's poor materials and lack of sense of coherence to the neighborhood's architecture. In addition to that, people found the apartments too expensive, and instead many people moved to suburbs like Almere outside Amsterdam. However, there is still a tradition that people who have vacated Jordaan large scale return to the neighborhood on Saturdays in the role of stall holders or costumers on the market.



Cluster house from the seventies (1972)



New house in Jordaan

As a contrast to the 70s buildings, we are told about the newer houses from the beginning of this century where the guide highlights the architectural and material quality in construction. An example of such a buildings is seen in the picture above.

The guided tour also included visits to various inner courtyards, among other in Jordaan Nord as shown below. Most of the 47 courtyards were originally intended for widows, often sailor's widows. Today the housing is accessible to all as own or rental home.



Court Yard in Jordaan



Curtains - the Jordaan way

At the end of the tour, I ask a few questions to the guide about the 'I amsterdam' slogan and Amsterdam Marketing's activities. The guide really likes the slogan. He considers it to be positive and including, and he feels like a part of it. Furthermore, he thinks that Amsterdam Marketing does a fine job in order to market the diversity of the city, and in this context he tells that Amsterdam Marketing uses guides from the organization 'Gilde Amsterdam' in connection with guided tours at historical and cultural events such as 'Open Monuments Day', where he himself participates as a guide. The guide tells that 'Open *Monuments Day*' is held every year halfway through September, when thousands of *monuments* in the Netherlands are free to the public.



Norder Kerk in Jordaan

8. Appendix online

8.1 Appendix 6 – ‘A-mag’

- [Jan/Feb 2014 issue](#) retrieved 09.01.2015
- [Mar/Apr 2014 issue](#) retrieved 09.01.2015
- [May/Jun 2014 issue](#) retrieved 09.01.2015
- [Jul/Aug 2014 issue](#) retrieved 09.01.2015
- [Sep/Oct 2014 issue](#) retrieved 09.01.2015
- [Nov/Dec 2014 issue](#) retrieved 09.01.2015

8.2 Appendix 7 – ‘I amsterdam – a city for all’

<https://www.youtube.com/watch?v=9mCjdLtfGdk> retrieved 09.01.2015

9. Appendix CD

9.1 Appendix 8 – Sound files interviews