Swansea University
Prifysgol Abertawe
School of Management
Yr Ysgol Reolaeth

ABSTRACTS/ FULL PAPERS

CONFERENCE PROCEEDINGS

OF THE SECOND CONFERENCE OF THE INTERNATIONAL PLACE BRANDING ASSOCIATION

MARRIOTT HOTEL, SWANSEA – DECEMBER 5th – 9th, 2017

IPBA

Swansea University
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International Place Branding Association (IPBA)

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Editorial

The School of Management, Swansea University, were honoured to host the IPBA 2017 Conference. Building on the success of IPBA's inaugural conference that took place in London in December 2016, IPBA 2017 was graced with over 100 delegates from around the globe. Submissions were received from doctoral scholars, academics, marketing professionals, educators and branding experts, collectively representing more than 30 countries across six continents.

This conference proceedings publication is a collection of accepted submissions comprising papers at the doctorial colloquium, abstracts and full papers. In total, there were 67 papers with 80 authors. We would like to express our deep and sincere gratitude to everyone who has showed interest in the conference and submitted various abstracts and papers. We are particularly thankful to our keynote speakers and to the delegates who shared their presentations, written research papers and artwork for the conference art gallery sessions.

We would like to say a big thank you to the Dean of the School of Management, all the administrative staff of the School who worked so hard with colleagues as a united team to ensure the success of this event, and staff of Marriott Hotel, Swansea, for their hospitality. Thank you very much.

The Editorial Board

Welcome from Professor Marc Clement, Dean of the School of Management

I am delighted to welcome you to the second conference of the International Place Branding Association here in Swansea. It is a particularly exciting time for Swansea at present. Our final pitch to become the 2021 UK City of Culture is being made this week, while a £1.2b City Regional Deal was announced by the Prime Minister right here in the School of Management Executive Boardroom last summer. Proposals for a Tidal Lagoon in Swansea Bay are still in progress and there will soon be a major redevelopment of the city centre, including an arena and major retail and leisure facilities.

Swansea is facing an exciting future, as we build on our rich heritage. Our historic docklands and medieval castles sit alongside a vibrant mix of shops and restaurants, galleries and museums, hotels, theatres and parks. Swansea is also a diverse cultural melting pot: not only a bilingual community in which the Welsh language can be heard spoken in everyday conversation but also there being a rich mix of diverse ethnicities from around the world.

Established in 1920, Swansea University will soon be celebrating its centenary. We are a research-led university that thrives on exploration and discovery, offering an enviable balance of excellent teaching and world-class research. The University has enjoyed a period of tremendous growth in the last 10 years and we have achieved our ambition to be a top 30 research University, achieving 26th position in the UK's Research Excellence Framework league table in 2014.

The School of Management is very much part of that success story. The School has recently seen major investment in our building and facilities, and we have significantly enhanced our engagement with key stakeholders and commercial partners. Our primary goal is to provide the excellent research-led teaching, skills and enhanced learning opportunities that our graduates need to realise their goals. In addition, we strive to address some of the most significant local and global challenges, primarily in the areas of health and well-being, digital society and sustainable economies. Our recent move to the new £450 million Bay Campus – one of the largest knowledge-economy projects in the UK and within the top five in Europe – provides the perfect environment for the School of Management to climb to even greater heights. I hope that you will take some time to look around the campus and city and I wish you all a productive, engaging and thought-provoking conference.

Professor Marc Clement

Welcome from Professor Nigel Morgan, Chair of the organising committee

It is a delight to welcome the IPBA and its conference delegates to my home city of Swansea and to the School of Management. I recently became Head of the School's Department of Business and I am honoured to work in such a dynamic environment with such wonderful colleagues. We are a large department of over 60 academics and 1500 students, with research centres and programmes encompassing marketing and tourism, strategy, operations and analytics, people and organisations and entrepreneurship and innovation. We ourselves sit within a large and rapidly expanding School, which has a vision to make a difference to society and the economy locally and globally through excellence in research-led teaching. We are currently ranked 17th in the UK for the impact of research and 26th for our research excellence, and we are moving towards our ambition to be one of the UK's top business schools.

Located at the University's new £450million Bay Campus, our two-year old School of Management building (SoM) provides world-class facilities. The School is already home to the innovation hubs of some of our industry partners, such as Fujitsu and Pfizer, whilst several spin-out companies are also resident.

These and other yet undisclosed developments will allow us to deliver world-class education through collaboration, innovation and fresh thinking. The visitor economy and its role in place identity and place-making is an essential part of the School, University and indeed the wider Swansea region's ambitions for growth. Tourism is Wales' second biggest industry and employs over a quarter of a million people across the nation. For every £50k spent by visitors in Wales, one job is created or safeguarded here. It will be interesting to hear and take part in the upcoming discussions over tourism, inward investment and place-making throughout over the course of this conference. It promises to be a stimulating few days and I am hugely indebted to Professor Brian Garrod and his team for their tireless efforts to host what I am sure will be a very rewarding event.

Professor Nigel Morgan

Welcome from Professor Brian Garrod, Conference host

It is my great pleasure to welcome you to Swansea and to serve as conference host. My hope for the conference is that it will be a source of significant ideas and inspiration, as well as a productive networking venue for the international place branding knowledge community.

I believe that as decision makers worldwide increasingly discover both the importance and implications of place branding, we will increasingly find ourselves at the forefront of policy, planning, marketing and business decision making, and that we will be called upon to provide critical-but-incisive contributions to that knowledge nexus. As such, the conference is not simply a pleasant opportunity for us to come together, to meet up with old friends and make new ones: it is critical for the development of our field both in theory and practice. We have a very serious few days ahead of us.

That is not to say, of course, that we cannot have a convivial and sociable time together, and my aim as Conference Host is to make sure that we can do just that. Let me begin by welcoming you to our wonderful city. I only relocated to Swansea at the beginning of this academic year but already it feels like home to me. I hope that I will be able to make you feel at home too, even though you might only be staying a few days. I would like to take this opportunity to thank our keynote speakers for taking the time out of their busy schedules to join us.

Thank you, Mari, Geerte, Manolis and Don. I know from my own experience that preparing a keynote speech involves a great deal of effort, as well as nerve to deliver! Please rest assured that you have an attentive and appreciative audience.

Finally, I would like to thank everyone who assisted 'behind the scenes' to make this conference happen. There are too many of you to name but I am certain that without your help I would long ago have sunk beneath the waves.

Thank you for coming.

Professor Brian Garrod

Conference Programme

Tuesday 5th – Thursday 9th December 2017

Marriott Hotel, Swansea

Doctoral Colloquium

DAY 1- Tuesday 5th December 2017

Time	Session
09:30 – 10:00	**Registration with coffee**
10:00 – 10:15	**Welcome**
10:15 – 12:15	**Presentation sessions** Attractiveness and transparency at odds: The cases of commodity trade and international sport organizations as part of Swiss place brand strategies **Renaud Vuignier and Vincent Mabillard** Visual identity on urban international destinies **Lorena De Ferrari** (Cultural-) identity based nation branding: A case study of the Maori in New Zealand **Jasmine Sera**
12:15 – 13:15	**Lunch**
13:15 – 15:45	**Presentation sessions** Co-created visual narratives: Answering the call for more participatory approaches in place branding **Cátia Filipa Cerqueira Rebelo** Defining 'value' and how it is uniquely transmitted from the Llangollen International Musical Eisteddfod **Lewis Thomas** The Impact of the Jamaican Diasporic community in the New York Metropolitan Area on Brand Jamaica. **Kimberley Fender**
15:45 – 16:00	**Closing**
18:00-19.15	**Welcome reception with wine and canapés in Great Hall, Bay Campus** ***Coach leaves the Marriott Hotel at 17:45 and returns there at 19.15.***

The Conference

DAY 2 - Wednesday 6th December 2017

Time	Session
08:30 – 09:00	**Registration with coffee**
09:00 – 09:15	**Welcome by Prof Marc Clement, Dean of the School of Management**
09:15 – 10:00	***Keynote: Mari Stevens, Director of Marketing, Welsh Government***
10:00 – 10:30	**Coffee break**
10:30 – 11:45	**Presentation session (Round I)** **Room: Langland** **Chair: Heather Skinner** Stigmography: Painting with words the image of the Greek city **Neoklis Mantas and Alex Deffner** A place sustainability branding framework **Viriya Taecharungroj** The role of national identity in post-conflict branding **Maja Jovic, Adam Eldridge and Nancy Stevenson** **Room: Tellin** **Chair: Sebastian Zenker** Branding with Place: Identity, image, and origin in branding Kyoto's traditional crafts **Adam Johns** 'Managing and marketing successful destinations: The role of competent governance and great products' **Terry Stevens** Branding cities through cultural heritage: A case study of cultural festivals in Chinese citiies and towns **Hong Fan and Ronghua Chen**
11:45 – 12:30	***Keynote: Geerte Udo, Associate Director of Marketing, Amsterdam Marketing***
12:30 – 13:30	**Lunch**
13:30 – 14:45	**Presentation session (Round II)** **Room: Langland** **Chair: Martin Boisen** Priorities of the citizens in city brand development: Comparison of two cities (Nicosia and Kyrenia) by using **Room: Tellin** **Chair: Erik Braun** Narrating place: Destination branding through destination slogans **Carl Cater, Tiffany Low and Robert Bowen**

	fuzzy analytic hierarchy process (FAHP) approach **Emete Toros and Yavuz Gazibey** Do places have a personality? A perspective from the digital representation of cities **Sonya Hanna and Jennifer Rowley** Identity and cultural festival **Xiaoyue (Carol) Zhang**	Textural Transformations in the Berner Oberland **Szilvia Gyimóthy** Towards the categorization of place brand strategy effectiveness indicators: What we can learn from Polish experience **Marta Hereźniak, Magdalena Florek, Anna Augustyn**
14:45 – 15:30	**Tea break to include art gallery sessions**	
15:30 – 16:45	**Presentation session (Round III)**	
	Room: Langland **Chair: Andrea Insch** Who really creates the place brand? Considering the role of tourist created content in creating and communicating a place identity **Heather Skinner** Capturing city brand commonalities across different stakeholder groups **Erik Braun, Tristan Kik and Sebastian Zenker** Mapping meaning: shaping place identity through spatial storytelling **F. Philip Barash and Brad Barnett**	**Room: Tellin** **Chair: Magdalena Florek** Destination image repair while combatting crises: Tourism marketing in Africa **Eli Avraham and Eran Ketter** Tourists' informational habits and destination choice **José Fernández-Cavia, Sara Vinyals-Mirabent, Ariadna Fernández-Planells and Rafael Pedraza-Jiménez** Impact of tourism entrepreneurship on local economy in rural areas Samuel Ebie and Adam P. Shore
16:45 – 17:30	***Keynote: Manolis Psarros, TOPOSOPHY***	
19.30 for 20.00	**Gala dinner and Musical Accompaniment at Swansea Marina Marriott Hotel**	

DAY 3 - Thursday 7th December 2017

Time	Session	
09:30 – 10:15	***Keynote: Don Dioko, Institute for Tourism Studies, Macau***	
10:15 – 11:00	**Coffee break to include art gallery sessions**	
11:00 – 12:15	**Presentation session (Round IV)**	
	Room: Langland	**Room: Tellin**
	Chair: Mihalis Kavartzis	**Chair: Robert Govers**
	Engaging citizens in sports mega-events: The participatory strategic approach of Toyoko 2020 Olympics **Olga Kolotouchkina**	Place branding and productive restructuring: The case of Imathia in Greece **Michael Mpourgos and Alex Deffner**
	Place branding and the curatorial turn **Christopher Pokarier**	Translating co-creation to place marketing theory: How participatory marketing processes can leverage opportunities for value co-creation **Sebastian Zenker and Shoushan Tavlian**
	Bibliometric analysis papers on city branding **Ewa Glinska**	The importance of television dramas in Turkey's nation branding efforts **Miriam Berg**
12:15 – 13:15	**Lunch**	
13:15 – 14:30	**Presentation session (Round V)**	
	Room: Langland	**Room: Tellin**
	Chair: TBA	**Chair: Hong Fan**
	Urban influence and its measure: An empirical study based on 30 provincial capital cities in mainland China **Yanping Liu**	Place branding as public policy: Developing a conceptual model based on the government process cycle **Tong (Bowen) Zhang**
	Comparing destination images of different target markets: A case	'Moments of home', a new perspective towards understanding

	study of Greek and Czech **Barbora Cherifi and Dimitrios Stylidis** What's in a place name: reputation components and drivers **Christophe Alaux, Léa Boutard and Laura Carmouze**	diasporic home: Implications for place branding **Mitra Etemaddar and Andrea Insch** Small-scale cultural events and their contributions to place branding: A force for good or bad? **Elaine Rust**
14:30 – 15:00	**Tea break**	
15:00 – 16:15	**Presentation session (Round VI)**	
	Room: Langland **Chair: TBA** Self-perceptions in country reputation: Brazil's brand by the citizens **Fabiana Mariutti, Vish Maheshwari and Daniel Buarque** Analysis of Destination Search in Google **Rafael Pedraza-Jiménez, Laura Pérez-Altable, Carlos Gonzalo-Penela and José Fernández-Cavia** Financing a DMO: The case of Destination Bornholm **Ann Hartl**	**Room: Tellin** **Chair: Don Dioko** Multi-level cooperation to attract investments and companies: An analysis of Swiss and Canadian economic development policies **Renaud Vuignier and Evan Cleave** Advancing stakeholder co-creation and co-production of city brand meanings: Melds, gaps, omissions, and distortions in "elegant" Bath versus "rebel" Bristol **Laura Reynolds, Nicole Koenig-Lewis and Arch Woodside** Understanding concepts of place through poetry: Insights and implications for place branding **Andrea Insch and Mitra Etemaddar**
16:15 – 16:45	**Closing**	
From 19:00	**Free evening in Swansea.** Members of staff will accompany groups of delegates wishing to dine out to local restaurants, where we have reserved tables. Please note that this dinner is not included in the conference registration fee.	
Goodfellow Publishers (http://goodfellowpublishers.com) will be exhibiting on Wednesday afternoon and Thursday. Delegates are welcome to browse their range of publications and to discuss possible writing projects with Tim Goodfellow.		

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DOCTORAL COLLOQUIUM

Co-created visual narratives: Answering the call for more participatory approaches in place branding

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Place branding initiatives are recognized both in academia and in the business world as way forward towards place differentiation and competitiveness currently required due to globalization (Kotler & Gertner, 2002; Hanna and Rowley, 2011). However, the majority of the developed initiatives and studies are still based on top-down approaches (Anholt, 2005; Kotler & Gertner, 2002). This have been resulted in a disconnection between the brand values and the residents, lack of support and even in some grass-roots movements of citizens against these initiatives (Ahn, Hyun & Kim, 2016). Subsequently, a number of critiques to these top-down approaches is clearly rising on the literature (Miles, 2010) and, simultaneously, a growing call for more participatory and bottom-up approaches towards place branding initiatives. Indeed, many authors argue that involving local communities and other key stakeholders in the branding process is a pre-requisite for its success and long-term sustainability (see Aitken & Campelo, 2011; Gilmore, 2002; Kavaratzis & Hatch, 2013; Kavaratzis & Kalandides 2015; Zenker & Petersen, 2010).

Aiming to answer the call for more participatory approaches in place branding studies the present paper proposes a new framework. A framework that explores the significance of stakeholder engagement for an effective place branding initiative and experiments a method to facilitate it. More specifically, this study looks at Place Ambassadors, a formal scheme for local stakeholders to voluntarily act as brokers between the locality and the visitors. It intends to understand the functional significance of the scheme as a co-creator of place branding initiatives. It also looks at the role played by internal stakeholders (Place Ambassadors) in the promotion of sustainable places through a place branding strategy based on their own land meanings and narratives (storylines). The framework will be tested through a multi-method and visual participatory multi-case study that will be carried out in Wales (UK) and Portugal. This method aims to be participatory by itself and to give voice to local communities by allowing them to share the narratives/stories about their place; narratives that they think best represent their community and identity; narratives that may help to boost communities' pride, sense of belonging, and self-identity; and, create a tangible impact on the territory by providing an opportunity for dialogue and knowledge co-creation across communities, which may boost local initiative for place-shaping.

Key words: Place Ambassadors, Co-created narratives, Place Branding, Sustainability, Participatory approaches, Visual Methods

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(Cultural-) identity based nation branding: A case study of the Maori in New Zealand

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Aims

By studying the case of the indigenous population of New Zealand, the Māori, this thesis investigates four different perspectives of public representation of the Māori: the planned image, the projected image, the perceived image and the self-image. These four images are part of a not yet fully developed model for Place Branding by José Fernández-Cavia whose permission the author acquired to use this concept in this thesis. According to Amnesty International (2017) there are more than 3 0 million indigenous peoples worldwide who are ⅓ of the world's poorest people. Colonization processes deeply affected indigenous peoples and they still have to face discrimination because of their visible belonging to an ethnical minority (Amnesty International, 2017). From the results of this research the PhD thesis aims at suggesting a tool to facilitate global research on (cultural-) identity based nation branding.

Main approach:

This PhD thesis is based on a multidisciplinary and multidimensional approach of understanding cultural identities within the realm of Nation Branding. The concept of Nation Branding – heavily coined by Simon Anholt (2006) - describes how nations directly or indirectly influence their image of foreign audiences using different communication techniques and channels (Anholt, 2007; Fan, 2006; De San Eugenio Vela et al., 2014). Closely related to Nation Branding, which has a strong economic interest, is the concept of Public Diplomacy, which is directed at politics (Szondi, 2008). It differs by emphasizing long-term relationships with its foreign audiences using cultural resources of the nation. As means of exchange (Cull, 2009; Gilboa, 2008).

This paper is linking communication to anthropology multidisciplinary in theory and methodology. As part of the anthropological research a two-step fieldwork will be conducted. The first fieldwork, which takes place from September 2017 until December 2017 will be exploratory and will include participative observation at the Ngati Awa Maori tribe in New Zealand. Within this exploratory fieldwork also informal interviews with members of this Maori tribe will be conducted.

The second fieldwork, which is planned to be in July until August 2018, will include in-depth interviews with members of the selected Nation Branding and Public Diplomacy institutions and for this research relevant governmental departments such as the Tourism Ministry, Ministry of Maori

Affairs, etc. It is also planned to conduct an analysis of the web performance and web traffic of the selected Nation Branding and Public Diplomacy institutions. As a last step of the research, it is planned to conduct a survey among selected countries in Europe to grasp their view on New Zealand's indigenous population.

1 Throughout the thesis by "indigenous peoples" it will be referred to the very one definition of the ILO-Convention No. 169 (ILO-Convention, 1989).

Key arguments/Findings:

New Zealand has been chosen as the case study of this research, because firstly, its indigenous population of Māori makes up 15% of the total population of the country (Statistics New Zealand,

2013). New Zealand's indigenous population has a strong visibility, however, the Māori are also confronted with disadvantages and discrimination related to their (visible) belonging to New

Zealand's ethnic minority (White, 2012). According to Manhire (2015) more than half of New Zealand's prisoners are Māori. Due to personal observations of the researcher New Zealand's Māori seem to manage to be more visible than other indigenous peoples. Performing the Haka by the rugby players of the All Blacks or using Māori ornaments on the uniforms of Air New Zealand are just two examples of using Māori identity for the uniqueness of the country.

Conclusions:

This thesis aims to foster better understanding of cultural identities within a nation from an inside and outside view. However, from the results this paper attempts to create a tool for future (cultural) identity based nation branding.

Defining 'value' and how it is uniquely transmitted from the Llangollen International Musical Eisteddfod

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Abstract

This project is sought to understand the 'cultural values' derived by different groups of people attending the Llangollen International Eisteddfod. This allows the research to show what the Llangollen Eisteddfod's generated benefits are, and to understand those benefits by reveling what type of people receive them and how they are influenced on society.

Value is defined and argued in many different subject areas such as Management, Psychology, Sociology and Economics (Boksberger and Melsen, 2011). The concept of value has multiple dimensions which suggests there is not one universal way of defining it (Lee et al, 2007). The term 'value' also has different meanings to different individuals. Values are also subjective to vast changes over time such as life experiences, education and age (Khalifa, 2004). It is difficult to measure at what stage 'value' should be received or whether it should be received by individuals or society.

There is a common link between 'economic value' which refers to the monetary value of a product and 'cultural value' which studies products in terms of their artistic worth (Frey, 2005). Many academics have then tried to measure the impact of cultural value and the arts in monetary terms in the thought of justifying public funding (Frey, 2005). A proposed question, should 'value' be measured through experience? The concept of 'Service Dominant Logic' challenges the portrayal of value being unchangeable, which describes that the creation of value starts before the moment of exchange (Ballantyne and Varey, 2006). Backed up by Vargo and Lusch (2004) who agree that value is derived through the consumer's entire experience with the product through interaction. Consumer value as an experience does not reside in the product purchased but in how the product is consumed (Holbrook et al, 1982).

The plan of the project is to first form a literature review of past studies into cultural value and to find a gap in the way 'value' is best defined to correspond to the use of the project. To accompany this is a collection of data on audience demographics, to get an understanding of who the stereo-typical audience members are and how they engage and currently feel the direction of the Llangollen Eisteddfod is going. This then leads to the main data collection which is currently to be decided but will be focusing on receiving audience member's opinions of 'cultural value benefits' transmitted by the Llangollen Eisteddfod and what strategies can be implemented using the digital economy.

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Visual identity on urban international destinies

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City branding has become a prevailing activity within city management and they are currently considered valuable assets. Cities are neither products nor corporations in the traditional meaning of the terms and, therefore, a distinct form of branding is needed. (Ashworth, G. & Kavaratzis, M., 2007). But some cities are having a problem with their city brands. There are cities that have made a logo without actually working on a city brand. It should be known that a logo it's not a brand (Neumeier, 2005), and these kind of cities don't have a positioning strategy because a logo does not work on its own. On the contrary, there are cities that have worked their city brand, but have left the visual image and logo as last priority. A brand's first identification is the logo (Olins, 2009) and logos are identified as useful tools within the complex strategy of brand communication (Kelly, 2016). It is the first thing you see when you approach a brand and usually is what sticks on the mind of people. As Milton Glaser (designer for the first New York City brand design) states "the logo is the gateway to the brand" (Wheeler, 2014). Logos are graphic representations working as a synthesis of the values that are constructed and transmitted through the brand.

The aim of this study is to re-evaluate the role and importance of logos on city branding. It questions whether city brand's logos are helping the brand communicate or otherwise, they are just a decoration element. Human beings are more likely to remember images and concepts, much more than words. This study explores if today's city-logos are communicating their city brand's values. It also aims to identify the most effective graphic development lines on a global level, and which strategies are city brands following nowadays. To achieve these, a content analysis is being held to the 50 city-logos from the Anholt-GfK City Brands IndexSM (CBISM) 2016 (bi-annual study). On a second phase experts in the place branding and logo design fields will be interviewed to know what their opinion is on this matter. And on a third phase, citizens, who also have a great responsibility on the city branding of their own city, will be surveyed to know if they feel the visual part of the city branding represents their city (Dinnie, K., 2011).

Partial results reveals mainly that the city logo design is undervalued and that there are no guidelines for its correct making. Many are designed by the same agency and tend to not communicate clearly the city branding values that they supposedly represent. Many cities seem to imitate graphic strategies that have gone well for other cities. City-logos should be taken more seriously, they connect, project and mark everything that has to do with the city brand and so it should be studied and improved to take advantage of the visual part. However, this thesis attempts to create a tool for the future creation of city branding**.**

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Towards the categorization of place brand strategy effectiveness indicators: Findings from strategic documents of 66 Polish cities

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The aim of the paper is to provide an in-depth analysis of effectiveness indicators of place brand strategies drawing from the practices of 66 Polish district cities. The authors attempt to categorise the existing indicators and approaches to place brand effectiveness evaluation and identify potential gaps in measurement systems.

Main approach
Content analysis of strategic documents (place branding/ place promotion/ place marketing and place development strategies) of all 66 Polish district cities was performed in order to determine the perspectives applied to effectiveness measurement in practice. The results were subsequently juxtaposed with several theoretical constructs relevant for brand strategy effectiveness measurement including: place brand equity model (Aaker and Joachimsthaler 2000, Keller 1993), City Brand Hexagon (Anholt 2006), city brand impact (identity-image, socio-political and economic; Lucarelli 2012), and logic framework (Bouckaert and Halligan 2008). The mapping of indicators found in documents across the aforementioned concepts and frameworks can be further applied in conceptualizations of the structure of measures that may be fundamental to creating a sound effectiveness measurement system for place brands.

Key arguments
The evaluation of place brand-related activities becomes a necessity, given the public, political and social character of place branding process (Zenker and Martin 2011). Nevertheless, measurement of place brand performance as such is often neglected by public authorities and brand consultancies alike. Due to the narrow understanding of the process of branding places, the indicators that are most frequently used are limited to the area of marketing communication (NIK Report). Thus, the full spectrum of indicators needs to be developed in order to mirror the breadth and depth of impact of place brands on the realities of places.

Conclusion

The multitude of effects that professionally managed brands have on places should be reflected in the measurement of its effectiveness. Furthermore, the measurement system in question should become integrated into broader place's performance evaluation and considered as an important theme in public management practices. Based on the analysis of literature and the practices of Polish district cities, the authors conclude that the employed measurements of effectiveness of city branding are not sufficient and they need to be reconsidered as a structure of various related indicators which encompass different perspectives on city branding outcomes and impacts.

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Attractiveness and transparency at odds: The cases of commodity trade and international sport organizations as part of Swiss place brand strategies

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Transparency has become a key issue in business decisions. On the one hand, foreign firms growingly think of transparent economic policies as crucial in their investment plans. In this regard, evidence has shown that clear and predictable environments play an important role in companies' decisions to develop their activities in a specific place. On the other hand, the protection of business confidentiality and privacy appears as key driver for companies' location decision.

Based on a preliminary study of the ambiguous relation between attractiveness and transparency by Mabillard & Vuignier (2017), this paper further explores this relation by focusing on two key sectors targeted by Swiss place brand strategies, at both cantonal (provincial) and federal level: commodity trade and international sport organizations.

How do place branders gauge the balance between transparency and secrecy to maintain the place they promote sustainably attractive?

To answer this question, the methodology encompasses a document analysis of various publicly available sources (economic data, reports, studies, newspaper articles) and semi-structured interviews with key stakeholders from both companies of these two sectors and professionals in charge of economic development and place brand strategies.

The results will be presented and analyzed with a special attention dedicated to the global context of competition between places to attract these specific target groups. The paper will then assess the concrete measures put in place by place branders and local authorities in Switzerland and scrutinize their perceptions by both place branders and the target groups. It will eventually open a critical discussion on transparency and attractiveness.

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The impact of the Jamaican diasporic community in the New York Metropolitan area on Brand Jamaica

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There is substantial agreement that the reasons that contribute to people migration can be classified as economic, social, political or environmental. Jamaica like many other developing economies have been impacted both positively and negatively as a result of the migratory patterns of their nationals. This is convincingly observed in the waves of migration of Jamaican nationals from the 1970's to present, especially to the United States of America, Canada and the United Kingdom. While developing countries have benefited positively from remittance, the most negative impact of migration on a developing country is 'brain drain'. The purpose of this study therefore is to critically examine the positive value of migration on the internationalization and development of a brand. It will focus on the Jamaican diaspora in the Tri-state area of Northeast USA (New York, New Jersey and Connecticut).

The research focuses on three main concepts: citizenry, migration and Brand Jamaica and how they serve to redefine the parameters of nationalism. Nationalism, however, becomes more difficult to strengthen when individuals have dual citizenship and are socially, politically and economically obligated to two countries. This nestles the research in the acculturation theory that examines and take into account how do migrants blend into the hosting society yet still preserving an attachment to their homeland.

The objective of the research is to increase the knowledge base and understanding of the connectivity of the Jamaican diaspora and Brand Jamaica. This interrelationship is viewed as being an untapped venture for Jamaica's development.

CONFERENCE PAPERS

Branding with place: identity, image, and origin in branding Kyoto's traditional crafts

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Despite often having been ignored in place branding and country of origin studies (Dinnie, 2004), cultural products are both contributors and beneficiaries of a citys', regions', or nations' place brand. Thus traditional or heritage craft industries provide an ideal opportunity to examine the interplay of place branding efforts and the use of place brands by local firms in their marketing activities. Yet as artisans and craft producers seek to develop contemporary products for global niche markets to ensure their survival, to what extent do producers in different regions exploit cultural heritage and corresponding place brands in order to develop and communicate a coherent value proposition?

This paper is the first part of a comparative study of regional place brands in Japan that examine how local producers utilise the local, regional, or national brand in product development and international marketing efforts. Focusing on one of the strongest regional brands of Kyoto (Brand Research Institute, 2016), it seeks to examine how firms that benefit from a strong regional brand make use of the brand. The distinction between identity and image (cf. Pike 2002, Roll 2006) of both producer and place brand is likely to grow (in line with the 3-gap model presented in Govers and Go, 2009) as these products are extended, adapted or reinvented (Keegan 1993) for overseas markets.

To address this issue a series of questions are proposed. First, what is the Kyoto brand, its place identity and projected image? Secondly, what are the different product and branding elements that producers use in their 'traditional' product offerings? These elements include product elements, sourcing and production location elements based on a partitioned [place] of origin framework (cf. Chao 1993, 1998, Thakor 1996), and communication elements. Thirdly, as products deeply culturally embedded products (cf. Douglas, Craig, and Nijssen, 2001), do producers adapt the above attributes to either minimalise or accentuate aspects of the regional identity, and/or adapt branding efforts to exploit regional or national brand?

This paper examines multiple cases of iconic Japanese and Kyoto crafts of Kyo-yaki (Kyoto-ware) ceramics, Kyo-shikki (Kyoto lacquerware), and incense. Semi-structured interviews with owner/managers are complemented with secondary data, analysis of corporate communications, and observations of trade shows.

Findings indicate that place incongruence on the production side actually coheres with traditional practices, and that use of the local brand becomes more nuanced in international markets.

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Starting to explore place branding at a neighbourhood level

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This abstract contributes to the place branding debate by asking why places, specifically at the neighbourhood level, outwardly brand themselves whilst neighbouring places do not; what are the edges of the branded space and how can we sense place as a product ready to be branded?

This paper centres on methodological preparations for a Swansea University PhD (2016-2019) which explores half a century of a neighbourhood's life-course and discusses the implications for the ageing population. The case study is of the Cardiff neighbourhood of Riverside: chosen as one half outwardly brands itself (Kavaratzis, Warnaby, & Ashworth, 2015) through national media and online (Hanna, & Rowley, 2015) as Pontcanna whilst the remainder seemingly does not promote itself outwardly.

The proposed methodology for exploring space and place centres on the field of psycho-geography - particularly the act of walking through neighbourhood spaces. This paper illustrates how the edges of space (Debord, 1956) are explored and how we start to sense that space is 'thickened' and 'thinned' (De Certeau, 1984). These latter concepts helps to ask whether a place perhaps has the cultural, social and economic capital to be branded. For example the Cardiff case study explores how a site of former light industry in Pontcanna is 'thickened' by artists and creative industries, whilst another part of Riverside is 'thinned' as pubs close and public services suffer funding cuts.

The conclusion gives a taste of how the stories and embodied meaning within neighbourhoods change over time (Jones, & Evans, 2012) and what this means for place branding.

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The role of NATO public diplomacy division in the relations between Russia and NATO: The cases of Kosovo, Iraq, Libya and Crimea

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Hypothesis: The importance of NATO Public Diplomacy Division (NPDD) is proportional to the degree of cooperation or conflict between NATO and Russia. The more conflictive the relationship, the greater the importance of the NATO Public Diplomacy Division (NPDD) is. Conversely, the more cooperative the relationship, the less crucial the NATO Public Diplomacy Division (NPDD).

NATO Public Diplomacy Division (NPDD) was created in 2003 although its predecessor -NATO Information Office- was created in 1950. The NPDD role is to inform public opinion about the aims and achievements of the Atlantic Alliance. Whereas it is true that its role has been significant since the creation of the Alliance, we can highlight some particularly critical and sensitive moments in which NPDD has been remarkably important for NATO: NATO intervention in Kosovo (1999), the invasion of Iraq (2003), NATO's operation in Libya (2012) and the Russian annexation of Crimea (2014).

In spite of being very different cases, in all the aforementioned cases NATO (through NPDD) was have to use all the means at its disposal to prevent the image of the Alliance from being affected by these military interventions.

In this paper we will analyze the following variables in the four cases selected: a) The relation between Russia and the US at the moment of the intervention; b) The strategic importance of the territory (Libya and Kosovo) for NATO members; c) The political orientation of the ruler (Gadhafi and Milosevic); c) the humanitarian connotation of NATO's military intervention; and d) the role of NATO in these conflict.

Thus we will develop a comparative study of the situation and behavior of these variables in the four cases we propose.

Understanding concepts of place through poetry: Insights and implications for place branding

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The concept of place and related constructs including place attachment, place identity and sense of place, are widely discussed in the literature, but consensus has not been reached on their meaning. Treatment of the concept of place in the place branding literature has been equally challenging, as there are problems inherent in applying traditional branding theory to places (Kavaratzis and Kalandides, 2015). In particular the selective nature of place branding, the spatial complexity of places and the unclear relationship between place brands and place identity present particular challenges for researchers and practitioners alike (Boisen et al., 2011; Kalandides, 2011; Mayes, 2008). Researchers have employed a range of methods and sources of data – visual, observation, prose – to understand what place means to people, but have overlooked the meaning that can be extracted from poetry.

Poetry is a rich source of ideas on place – perceived, imaginary and remembered. As well as thick description of particular places, it also connects the human condition with place and offers insights into what place means to people. Taking inspiration from poets and tapping into this rich and vast source of data, this paper examines the concept of place through poetry – examining selected poems to illustrate the relevance of poetry to enhancing understanding of place. Two poems written by Iranian poets and two poems written by New Zealand based poets are included in this analysis. The paper concludes discussing the implications for place branding as an academic field of study and as practice.

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Financing a DMO: The case of destination Bornholm

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Destination Marketing/Management Organisations (DMOs) come in various forms and shapes as they cover a variety of destination types as well as marketing and management approaches. Their contribution to destination marketing, management and branding is thus, just as varied. General traits, include having to relate to and coordinate efforts with numerous stakeholders with many different expectations, needs and visions for the marketing strategies of the destination. While widely researched, how DMOs address this wide array of practical tasks, little focus has been on how the financing of DMOs could be optimised. This paper draws on the case of the DMO of the Danish island of Bornholm, called Destination Bornholm, which has overseen the destination marketing and branding efforts of the island for 25 years. Since its inception in 1992 it has proven to be one of the most successful DMOs in Denmark, amongst other things through the establishment of a financing model which includes an effective contribution scheme for collaborative marketing and branding endeavours. Destination Bornholm has established its worth for the tourism industry on the island and proven effectiveness in understanding the duality of DMOs' marketing approaches, being focused on marketing its work to the players within the tourism industry before focusing on attracting visitors. The contribution scheme builds on the understanding of the economic effects of tourism, not only to those directly involved in the tourism industry, but drawing on benefactors of indirect and induced effects, too. Traditionally, there has been limited public financial support for tourism organisations in Denmark. Destination Bornholm was established as a network organisation, with public support, but in 2002 and again in 2015, Danish tourism saw drastic changes, which impacted Danish DMOs in general, many losing their financial foundation. The case study demonstrates, how Destination Bornholm survived these changes and draws from this knowledge for general financing of destination marketing and branding activities. Additionally, the paper contributes to a theoretical development of destination management approaches.

Keywords: Destinations, industry support, contribution scheme, DMO, collaborative destination marketing

Comparing destination images of different target markets: A case study of Greek and Czech images of London

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This study aims to contribute to a better understanding of the phenomenon of multiple destination images of the same city held by different target markets. In particular, this research aims to compare destination images of London held by the Greeks and the Czechs.

Although destination image area of study is robust and ever growing, the literature review shows that there still seems to be room for further exploration in regards to comparative qualitative studies of this phenomenon (Govers and Go, 2009). In particular, it was found that looking at images of the same destination held by different target markets employing qualitative approach, rather than researching destination images of a number of places held by the same target group, needs further research.

As such, this qualitative comparative study is based on semi-structured interviews. Overall, 42 interviews were conducted and translated into English, with 21 conducted in Greece and 21 conducted in the Czech Republic. Same questions were asked to interviewees of both countries to enable comparisons. Thematic analysis was then used to generate results.

Findings of this study indicate that there were differences in the image of London between Greek and Czech respondents. Interviewees made references to their home environment, including for example food, in their images. It was found that destination images are inherently linked to the target market's culture, environment, language as well as the availability of all sorts of resources about the destination. This study has a number of managerial as well as theoretical implications which are explored. Looking at destination target market's images from a qualitative stance is important, as such approach can assist cities in designing and tailoring efficient marketing strategies in this increasingly competitive arena, whilst focusing on the quality of the marketing strategy and in-depth understanding rather than prioritising quantity. This approach is in line with the emerging idea of 'slow marketing', a trend initiated by slow movement (Honoré, 2004).

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The role of the 'eisteddfod' in the co-creation of Welsh national identity

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Cultural events can be important vehicles for place-making and branding, particularly in places where the local culture is distinctive from that of the wide national context. Examples at the national level include the Gathering of the Clans in Scotland, the Oktoberfest in Germany, the Rio Carnival and, in Wales, the National Eisteddfod. This paper shows how an approach based on the discipline of marketing can provide an improved understanding of how culture is used to reinforce and shape national identity. Using data collected at a National Eisteddfod in 2013, the paper combines the concepts of consumer value and experience co-creation with social identity theory to assess how cultural values are created and then translated into broader place-making and place-branding benefits. The results suggest that the eisteddfod can be understood as a venue for the co-creation of the Welsh national and cultural identity: something that has only been alluded to or noted anecdotally in previous studies. The study also identifies two types of cultural value that may be especially important in this process of identity building and reinforcement: emotional value and social value. Thus, through the co-creation of emotional value that the feelings national distinctiveness (i.e. Wales being a "nation apart" from the rest of the United Kingdom), pride in one's heritage, appreciation of the Welsh national history, and so on, are first aroused. The attendant co-creation of social values then enables these feelings to be spread among those attending the event, thus bonding these values among those present. These place-making and branding benefits are rarely recognised as outcomes of the eisteddfod, which is increasingly being expected to 'pay its way' in much more limited financial terms.

Keywords: Cultural value, Identity, Cultural production, Place making, Place Branding

Rebranding an Olympic stadium as seen through the eyes of social media

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This research will utilize social media analytics to examine social media regarding the third rebranding of the 1996 Atlanta Olympic stadium. Using a leading social media listening platform, the authors will access social media comments from Twitter, Facebook, YouTube and news reports to see what's being said about the third rebranding of the original 1996 Atlanta Olympic stadium (Salesforce, 2017). The authors anticipate using this technology to aggregate publicly accessible online content to: shed light on the relevance and significance of social analytic research in the (re)branding process, and better equip industry professionals to understand benefits and shortfalls of branding efforts across online platforms.

Main approach

The 1996 Atlanta Olympic Stadium is the only Olympic stadium to be successfully rebranded, repositioned and reconfigured for three very separate audiences. The Olympic stadium held the Opening and Closing Ceremonies and track and field events. From its conception, it was designed and constructed to be the future home of American professional baseball. Upon the conclusion of the Olympic and Paralympic Games, the Olympic stadium was reconfigured as the home of the Atlanta Braves baseball team. Sandomir (2015) noted that funds for the Olympic stadium construction and reconfiguration came from surplus Atlanta Olympic revenue (USD$207M) and funding from the Atlanta Braves organization (USD$40M). In 1997, the Braves began their 20 year lease of the stadium. When the lease ended in 2017, Atlanta government officials decided to tear down the Olympic stadium unless a suitable tenant was found. Into this vacuum stepped Georgia State University, an urban research university with 32,000 students in need of parking, athletic fields, dormitories and classrooms, purchasing the property for USD$22.8M (Kahn, M., 2017).

The authors will use social media listening to track, monitor and provide insight into postings regarding the latest rebranding of the stadium as they occurred from the end of the Atlanta Braves lease in 2017 to the present. "Word clouds" and sentiment, demographic and trends analysis of postings on public domain social media sites (Salesforce, 2017) will be identified.

Conclusion

Atlanta received a new influx of responsible downtown "residents" who have discretionary money to spend. The residents of the neighborhoods surrounding the Olympic Stadium needed more housing and local retail options to rebuild their community divided by previous urban planners. Thus this ongoing research will monitor and gather social media comments regarding the latest iteration and rebranding of the 1996 Atlanta Olympic stadium.

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Identity and cultural festival

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The role of festivals in constructing or rejuvenating national identity can be significant and, in the case of postcolonial cultural festivals, is often the most important outcome. The role tourism played in the formation of national identity is limited, especially in the festival tourism context. Literature in both nationalism and tourism fields have emphasised inconsistencies in identity formation in festivals and the lack of macro-level identity analysis in cultural festivals, the study context situates Macao's identity debates within the cultural festival - "Parade through Macao, Latin City". This paper adopts a mixed methods approach to unravel the way in which festival operators and Macao residents construct their postcolonial identity through negotiating contested identity within the cultural festival experience. This implies that cultural festivals not only recognise a unique moment in history but also contribute to everyday nationalism.

Narrating place: Destination branding through destination slogans

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It is increasingly common for destinations to use slogans or taglines as a means of establishing brand identity for the consumer in both tourism and other industries. Brands are helpful in offering relevant added value; imparting meaning above and beyond functional aspects; and offering a superior proposition distinctive from competitors (Rosenbaum-Elliot, Percy and Pervan, 2011) Slogans attempt to establish a narrative identity along with other tools such as visual aspects and extended campaigns. However, their success depends on the ability to reduce substitutability. Indeed, Pike outlines "many criticisms of destination slogans over the years, failing to achieve anything other than ephemeral indifference…. and unlikely to differentiate the destinations over time" (Pike, 2005:528).

Nevertheless, there have been a limited number of studies that have analysed destination brand positioning slogans (Pike, 2004:102)., and even fewer that have examined this from a macro-perspective. This study presents a longitudinal thematic analysis of slogans used by destinations presenting at the International Tourism Bourse (ITB) in Berlin, the most comprehensive global tourism trade show. In total, we examined 166 countries and territories, and 173 different slogans. We use the Destination Brand Benefit Pyramid (Morgan, Pritchard and Pride, 2002) to illustrate various elements of slogans used by destination marketing organizations. Although destination brands attempt to establish a unique identity, we demonstrate that there is remarkable similarity among many of the themes destinations. Frequent reliance on aspects of nature, culture and experience are used to define places, but without achieving significant difference from competitors.

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Fostering attractiveness: A city's image at the heart of the place branding process: A comparison of five European metropolises' images

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In a context of competition between metropolises, place branding process are developed to differentiate cities' images and foster their attractiveness.

A place brand is "a combination of meanings, values, functional and emotional benefits and symbols that distinguish the place's offering from competitors' offerings" by enhancing "the image and reputation". Place branding is based on the link between identity, experience and image: the consumers' mind makes visual, verbal, and behavioural association with a place. Image formulation and image communication are part of the city marketing mix and are the starting point in the process of branding a place.

The research is focused on the identification of a city image in both functional and symbolic aspects. First, the origin of a city's image is investigated to identify which type of communication was determinant in creating a well-known image. Finally, the nature of a city's image and its different components are analysed.

The research investigates the link between citizen perception and cities' image through the city brand communication model of Kavaratzis. Considering the concept of corporate communication as a three-part system process, Kavaratzis distinguishes three distinct types of communication. First, the primary communication is the communicative effects of a city's actions, the secondary communication is the formal and intentional communication and the tertiary communication is understood as the word-of-mouth. This model is a tool to manage city brands and to understand the multifaceted process of building a city's image.

A comparison is conducted between five European metropolises' images (Amsterdam, Barcelona, Berlin, London and Paris). A questionnaire has been sent to a French representative sample with 200 respondents per cities. The data is analysed through an emergent coding process with a cross-coding to improve the internal validity of the results.

The results aim at enriching the model of communication including some other components to the primary communication. The place branding process can be improved with the understanding of the origin and nature of a city's image. This understanding can enhance the differentiation of the metropolises' images and foster their attractiveness.

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Place branding and the curatorial turn

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This paper explores implications for the practice of place branding from what O'Neill (2007, 2012) has described as 'the curatorial turn' in consumer culture and the cultural industries. The current fad for curatorial discourse amongst branding executives and bloggers has prompted both writings on the phenomenon and fresh examination of the curatorial endeavour (Balzer, 2014; Obrist, 2014). Curation is now creation, and abundance is a necessary condition for it. The curator-auteur (O'Neill, 2007: 22) is no longer just a neutral custodian of artefacts and places. Curation becomes 'acts of selecting, refining and arranging to add value', in Bhaskar's working definition (2016), to help audiences and consumers navigate through choice.

The contemporary salience of curatorial discourse owes much to our digital times. Consultants Bain & Co (2013) declared that we are in 'the age of curation', based on their studies of digital media consumption patterns. A new ecology of influencers, more open and hence contestable, may reshape patterns of consumption and identity formation. Yet the proliferation of would-be arbiters of taste reaffirms the value of both search and content aggregation to 'curate the curators', while machine curation through algorithms compounds the already ambiguous status of expertise. For personal curation has come also to be seen as an emerging core value: ostensible self-actualisation through one's own distinctive assemblage of objets and experiences while curating a self-image on social media platforms. 'Authenticity', both personal and as a coveted trait in brand narratives, is a primary but fraught value aspiration under such conditions (Guignon, 2004).

The paper surveys these issues, after first presenting empirical evidence of the recent saliency of curation discourses in branding communications and in discussions of contemporary consumer values. It will then explore particular challenges and opportunities associated with designing communication strategies around complex places.

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Small-scale cultural events and their contributions to place branding: A force for good or bad?

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Aims
The overall aim of this paper is to illustrate through the narratives of two case studies, how small-scale cultural events hosted in market towns contribute to place branding and generate an image of place which can be postive or negative.

Main approach:

This research uses case study methodology, offering the opportunity to study the particular and reveal peculiarities that might otherwise be overlooked (Stake, 2000). Two different annual cultural events were studied: a folk festival and a food festival. Both took place on one day in different market towns in the south of England. Qualitative data were obtained via a variety of sources, including semi-structured interviews, observation, documentary analysis and questionnaire surveys.

Key arguments:

Events have become integral to place branding activity in many large urban areas (Richards and Palmer, 2010). Indeed, certain places have become known for a particular event, such as Hay-on-Wye and its literary festival or Glastonbury and its music festival. They have the potential to transform the fortunes of declining places (Connell and Gibson, 2011). The significance of the connection between events and place branding is clear in terms of the larger urban areas. Little is currently known, however, the extent to which this branding activity is evident in British small market towns. There is a need to understand the interaction between events and such places, since local policymakers often use them for the perceived economic and social benefits for host communities and visitors (Pugh and Wood, 2004).

Findings:

Different types of cultural event have the potential to generate different outcomes affecting the image of the place and, consequently, how that place becomes branded. This might be intended or coincidental. A single negative incident, which occurs at an event can have long-term consequences in terms of how the place become branded by that event. Conversely, an event which has an appropriate 'fit' with its host town (Young et al, 2010) can enhance the image of the place.

Conclusions:

Four determinents are proposed which help to advance theoretical understanding of the interplay between cultural events and their host towns, all of which contribute to the branding of the place. Policymakers need to be aware of the range of potential consequences that may result from a cultural event, since an event which is successful in one place may not necessarily replicate that success when transferred to another place: not all market towns are the same.

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Destination image repair while combatting crises: Tourism marketing in Africa

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The goal of the research was to analyze the media strategies used by Sub-Saharan African (SSA) marketers to repair their countries' image during and after crises and to attract international tourism. There has been to date a dearth of academic studies that looked at the marketing and branding of destinations in SSA. The few studies that have appeared on this topic focused primarily on a single case study (Muhwezi, et al., 2016), rather than examining various models and theories that belong to the field of image repair. They also did not provide any significant analysis of multi-year efforts to improve or repair a destination image. In contrast, the current research was based on qualitative content analyses of news reports, press interviews, campaigns and other marketing initiatives. These tools were located in three sources between the years 2008-2016: websites and Facebook pages of the national tourism boards of SSA countries, news reports about African countries published in three main international media outlets, and in a global tourism news website.

"Destination marketing and branding" has become a popular field since the 1990s in the efforts to attract tourists (Govers and Go, 2009). In the literature one can find many different definitions. Murphy and Murphy (2004), for example, state that the major goal of destination marketing, in an environment of constantly growing competition, is to favorably position the destination. Nevertheless, in spite of the popularity of place marketing and branding, the use of these various tools and means has a limited effect when a destination is associated with risk because of terror, crime, political violence and lack of safety (Taylor, 2006). In such cases, these negative characteristics dominate the perception of the destination and damage attempts at promoting and attracting more tourists. World experience has shown that a crisis can cause a serious image problem for a destination.

The conceptual framework used in this research was the "multi-step model for altering place image", which offers three types of media strategies used to repair a destination's negative image during and after a crisis: source, message and resilient audience (Avraham and Ketter, 2016). Our analysis shows the use of these three kinds of strategies by SSA marketers and policy makers: (1) source-focused strategies (media cooperation and media relations, physical/economic threats and media blockage, and Internet use as an alternative source), (2) message-focused strategies (ignoring the crisis, negative image acknowledgement, scale of crisis reduction, counter-message delivery, association with well-known brands and celebrities, tackling the crisis and the spin of liabilities into assets), and (3) audience-focused strategies (patriotism and personal/national heritage, and target audience change).

Keywords: destination Image; Sub-Saharan Africa; marketing tourism; combatting stereotypes; image repair; crisis management; crisis communication.

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Priorities of the citizens in city brand development: Comparison of two cities (Nicosia and Kyrenia) by using fuzzy analytic hierarchy process (FAHP) approach

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City branding has come to occupy an increasingly important position in contemporary branding literature. This importance is due to a rise in global competition between cities, and a desire for municipal authorities to find new methods to secure or improve their positions in competition with rivals. Recent studies have begun to emphasise the challenges of City Branding that have arisen due to the input from a multitude of stakeholders. Since the expectations, desires and attitudes of different stakeholders vary, it is difficult to establish a concrete City Brand. On the other hand, residents are indicated as the most influential target group for the city branders, since besides being citizens they have a key role in establishing a solid brand and acting as ambassadors for their cities.

Departing from this line of thinking, this study has three aims: i) to develop an Adapted Citizen City Satisfaction Index by mainly using Zenker et al's (2013) developed index for the same purpose along with a literature review of the other City Branding studies together with the feedback obtained from the in-depth interviews with the city experts, ii) To weight and rank the factors of the Adapted Citizen City Satisfaction according to their importance by using opinions of residents who live and/or work both in the cities of Nicosia and Kyrenia and iii) to compare and analyse the two cities (Nicosia and Kyrenia) using the Fuzzy Analytic Hierarchy Process (FAHP).

This study will enlighten place branding scholars with a new understanding of the applicability of the Citizen Satisfaction Index to different cities, and will help enable the two municipal authorities to understand the priorities of the residents of Kyrenia and Nicosia through their perceptions of the two cities.

Capturing city brand commonalities across different stakeholder groups

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Most scholars use a single stakeholder perspective when measuring city (brand) image. However, cities are characterised by multiple stakeholders, which each might have their own perceptions of the city (Hankinson, 2007; Kavaratzis, 2009; Virgo & de Chernatony, 2006; Zenker & Braun, 2017; Zenker et al, 2017)). While some studies do have a multiple stakeholder approach, the focus is mostly on the differences between the stakeholders' images. For example, Merrilees et al. (2012) compared the city brand image models of residents and business owners. More recently, Gilboa et al. (2015) compared the city brand images of residents and tourists over multiple cities. Again, differences between the city brand image models of these stakeholder groups are found, although some similarities are present as well.

This study is one of the relatively few quantitative studies that approaches city brand image from a multiple stakeholder perspective while focusing on the commonalities of the city image model across different stakeholders rather than on the differences. Based on theoretical insights from Keller (1993) combined with the distinction often made in place image research between cognitive and affective image (e.g. Baloglu and McClearly, 1999), a comprehensive city brand image model was developed. A survey has been developed on the basis of the city brand model that has been filled out by a randomised sample of residents of the city of Rotterdam (n=250), regionals living in the Province of South-Holland (n=226) and Dutch visitors from outside the Province of South Holland (n=206). The data analysis took the form of structural equation modelling to test if the city brand model fits all three groups. The city brand model tested within SEM is a second-order hierarchical factor model including 30 items, 8 factors (5 cognitive and 3 affective) to explain overall city brand image. Although small differences were found, constraining parameters estimates to be equal across stakeholder groups did not result in a significant decrease of model fit. Moreover, the standardized regression coefficients showed approximately the same pattern across groups. This study thus provides evidence that the city brand image captured in this study is structured similarly across stakeholder groups and that the 'common ground' between the groups is more substantial than in previous studies. The results have practical implications for place marketers, as the findings suggest that marketing campaigns for a single stakeholder group might have considerable spill over effects to other stakeholders if those campaigns highlight overlapping city brand image elements.

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Bibliometric analysis of scientific papers on city branding

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Aims: This article aims to identify the main concepts and dynamics of changes of the most popular points of scientific research in the area of city branding on the basis of bibliometric data of scientific papers published in the ISI Web of Science, Scopus, Elsevier, Emerald and EBSCO host databases in recent 10 years.

Main approach: In the study, author will use different techniques of the bibliometric analysis with the support of the VOS viewer software. This approach will use quantitative techniques to analyze the literature of the subject, but will also include their qualitative and original interpretation.

Key arguments/findings: Based on the large number of literature references of the city's branding, the refined analysis will identify the main authors, publications, and journals of crucial importance to this area of scientific exploration. An important result of this article will be the development of maps visualizing the most important thematic areas undertaken by city branding researchers and links between them.

Conclusions: This article will provide a systematic review of the branding literature of the city over the past 10 years. Such a systematic approach will avoid mistakes related to traditional literary review, including, above all, eliminating the inclusion in the analysis of low quality research.

Self-perceptions in country Reputation: Brazil's brand by the citizens

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Abstract

Residents' self-perceptions is becoming a much debated topic in place branding, but not so much in country branding. The purpose of this paper was to take the internal perspective of the country by its citizens in terms of their satisfactions with the country, unfolding into the country image and the country reputation by identifying the convergences and divergences among factors related to the reputation of the country. Therefore, this study uses principles from previous studies by combining measurement scales in terms of assessing self-perceptions of place image. A survey of Brazilians' citizens provides empirical data for this investigation that identifies two factors (dimensions) related to country reputation. Factor 1, which represents the self-perceptions of Brazil's reputation, shows that Brazilians like and respect Brazil, yet with a smaller sum of trust. This sample of Brazilians relatively enjoys living in Brazil, but is not satisfied living in Brazil. Factor 2, which represents the Brazilians' perceptions of Brazil's country reputation abroad, shows that Brazil moderately has a positive image and reputation abroad; however, this sample of Brazilians believes that Brazil cannot enhance its reputation abroad. For all of them, the most relevant associations of Brazil's image are the following: 'football', 'nature', 'crime', 'politics', 'culture' and 'agribusiness'. The study also shows how self-perceptions in country reputation are more associated to the emotional issues and to citizens' satisfactions. Thus, Brazil as a nation needs further research to re-think residents' needs and dissatisfactions. In addition, encouraging residents in contributing in country reputation has become a global challenge in this complex era of changes in geopolitics. As a final point, these insightful outcomes supplement and extend evidence for theorising country reputation.

Mapping meaning: Shaping place identity through spatial storytelling

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Practitioner case study contribution

Visitors, residents, and urban practitioners rely on maps to not only navigate through unfamiliar terrain, but to make -- or extract -- meaning. Maps are culturally-specific documents that offer snapshots of culture and customs, user preferences and political biases, demographic data and community aspirations, fact and myth, topos and logos. Urban design professionals have long used this representational medium to understand place, and to illuminate decisions for policymakers; Kevin Lynch's influential "The Image of the City", published in 1960, remains a foundational account of ways in which mapping and meaning are intertwined in constructing an "image", or identity, of place. Lynch's insights justified significant civic investments based on defining the character and contours, of communities in Boston and beyond. In the past decade, however, unprecedented access to information, such as open civic data, social media feeds, and crowdsourcing platforms, is transforming how we make and use maps. This abundance of rich, often real-time information has challenged urban practitioners -- including planners, designers, and place managers -- to serve in a curatorial role, mediating astonishingly complex datasets as they express them spatially.

This practitioner presentation will consider how, in this context, mapping is increasingly more important in constructing the identity of place. It will argue that, as a rapidly evolving spatial storytelling practice, mapmaking is occupying a vital nexus of emerging digital analyses and time-tested novelistic storytelling. Featuring recent examples that range from city planning diagrams to tourism guides, it will explore representational strategies that illustrate various dimensions of place. Rather than focusing on technical aspects of cartography, the presentation will trace interdisciplinary connections among fields as diverse as urban planning, graphic communication, travel journalism, place management, economic development, and tourism attraction.

Innovative tourism strategies for the regeneration of UK coastal towns

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Many UK coastal communities have been hard hit by the decline of traditional bucket-and-spade holidays and the changing nature of consumers' use of time and money on leisure, recreation and entertainment activities (National Coastal Tourism Academy, 2015; British Resorts Association, 1999; New Economics Foundation, 2005). Further, the decline of traditional manufacturing and employment sectors has also resulted in high and persistent levels of unemployment in many towns up and down the coast (Walton and Browne, 2010; Prothero, 2014). While the central government has introduced a number of incentive programmes specifically aimed at coastal communities, their impact is small in scale, and scattered across too many disparate singular projects that fail to offer a cohesive, structural or long-term benefit to the coastal offer as a whole. As the UK lacks a single unifying brand strategy for the development of coastal tourism, the aim of this research was to identify potential policy considerations, product offers and promotional strategies that might have the best long-term impact on UK coastal regeneration. The research was funded by the British Hospitality Association who used it to make policy propositions to the UK Government. It was also used to inform development of a comprehensive brand strategy for the new Pier District of St. Petersburg, Florida, and an Ambassador Network programme for Thessaloniki, Greece.

Primary research involving interviews with key industry personnel across the UK revealed no evidence of any collaboration between the Visit bodies, the BHA or the government on the development of a unifying coastal tourism brand offer, with lean and under-funded regional marketing authorities left with no means to develop their distinctive identities under a common USP.

Secondary research and case-study analysis from interviews with personnel at successful coastal tourism destinations internationally revealed three global trends (Hybridism, Creative Tourism and Tribal Identities) as well as six key growth areas in international tourism that might act as a catalyst for an improved coastal offer in the UK: Food; Health/Wellness; Music/Festival; Adventure; Culture/Education and Nomadism – the rise of the "Experience Seeking Drive Traveller". This framework offers solutions that might drive tourism and economic development policy decisions for UK coastal regeneration, and should be at the heart of any government initiatives going forward.

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Who really creates the place brand? Considering the role of tourist created content in creating and communicating a place identity

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This paper provides contemporary insights into tourists' contributions to the creation of a place identity, more usually perceived as being in the domain of those responsible for the place brand process, thus challenging widely accepted perspectives in the extant literature concerning the role and importance of various actors in the processes of place brand identity and place brand image formation.

The concepts of place identity, place image, and place branding will be explored and explained through a review of the extant literature in order to establish current thinking into the way these separate but linked constructs are not only conceptualised within the academic literature, but also into the way these are operationalised in practice. This then leads to an exploration and explanation of the roles of the various actors in the processes associated with the enactment of these constructs, and comparisons are drawn between the traditional view of the way such processes are managed, and the more contemporary, emerging perspective that the role of information agents in shaping destination images needs to be re-thought in this age of sharing User Generated Content (UGC) via various digital and social media platforms, and because of the vast quantity and variety of the images being communicated and the sources communicating these images.

The findings arise from a content analysis of visual data collected from secondary sources, i.e. representational readings of photographs taken on Holy Saturday April 15th 2017 when a unique event takes place on the Greek island of Corfu as part of the Orthodox Easter festival. The data set comprised 149 separate images uploaded to various publicly accessible social media sources. The findings are also informed by autoethnographic reflexivity from the researcher's own participation in and observation of the event, in addition to 84 images from the researcher's own photographic record of the event. Comparisons are also drawn between the UGC images and those communicated by the local Municipality through 7 relevant images reproduced in the official Easter on Corfu brochure.

The images created from UGC were not vastly different in terms of content from those of the local authority, and were also similar to those taken by the researcher. Perhaps it may be time for place branders to not only voluntarily give up their perceptions of control over at least part of the identity formation process and encourage contributions from wider stakeholders, but to no longer perceive them as mere consumers of the brand, but also as its co-creators. However, this will require another shift in academic understanding of place brand identity and place brand image, which may be difficult to achieve considering that there has only recently been reached a certain level of agreement within the extant literature about the various definitions of terms associated with these constructs.

Keywords: Visual imagery; qualitative research; place brand image; Corfu; Easter; content analysis

Branding city through cultural festival: A case study of cultural festivals of Chinese cities and town

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Cultural festivals have always been present, but not necessarily related to cities. As part of a cultural heritage, cultural festivals are "important components of heritage that are used for tourism and other purpose" (Timothy, 2011:3). This paper suggests that cultural festivals can be utilized as a tool to strengthen effective city branding as it constitutes a symbolic meaning in recalling the origins of a community and reassert national identities (Winfield-Pfefferkorn, 2005).

In many Chinese cities and towns, festivals have been extended by local cultural traditions and heritage. These festivals have constructed the visibility of Chinese cities and create interest to many. As highlight by Copley and Robson (1996), festivals have the ability to promote the place's intangible cultural heritage, local traditions, ethnic backgrounds and cultural landscapes.

This paper will propose the use of cultural festivals as an emergent strategy for city branding as they can be used as a strategy to extend the destinations lifecycle (Dunstan, 1994) as a contemporary city brand can "capitalise on their traditional assets – art and culture – to revive their downtowns" (Evans, 2003:420).

This paper will explore how city personality is related to the cultural festivals by examining how the festivals can act as key tools in the branding strategies adopted by cities, by studying the relationship between the festival and the brand of city and town. The three types of festival that will be discussed are:

1. Traditional cultural festival as part of local cultural heritage.
2. Cultural festivals headed by local government
3. Modern cultural festival involving popular culture.

The paper will adopt a mix of quantitative and qualitative research methodology. It will include the analysis of the activity content of the festival by interviewing festival organisers to gain understanding of the planning and decision-making process. In addition, a questionnaire will be designed to survey the participants of the selected festivals to assess their perception and attitude towards the festival.

From the results, the paper will discuss how the festival can be created or improve in order to achieve a stronger city brand and eventually become part of a city's association. It is believed that cultural festivals can be a sustainable practice as it owns unique characteristics and affect how the city is experienced. The research will also suggest the integration of the festival into the city branding process and how city branding can be promoted through the festival.

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Marketing places through music: Connecting people using multi-sensory communications

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In a world where communications can spread quickly and involves multiple media the task of managing and marketing places is a complex and evolving process. This co-communication of place offers some exciting opportunities in which to represent place and connect these places together in a multitude of ways using multi-sensory communications.

One such opportunity is to explore place from the perspective of actors engaged in the realm of music and its multiple forms. By using Brownlie's (2009:177) definition of music as "social interaction in material context" in which the interaction is collective but also has the potential of being spectatorial multiple experiences can be connected over time (Urry 1990:191). Within the realm of music actors can take a multitude of roles both in terms of production and/or consumption and can be influenced and attracted to past, present and future representations of music to varying degrees over various time periods. Music provides the potential for place to be managed and marketed from a multisensory perspective and for multiple representations to be accommodated. As music is found in every known culture, past and present, but varies widely between times and places, it has the potential for diversity and difference not only to be represented but for connections to be made that are both appealing and innovative (Leyshon, Matless & Revill 1998).

In this research place is viewed as an adaptive service ecosystem (Vargo, Maglio & Akaka 2008, Barile & Polese 2010, Vargo & Akaka 2012, Wieland, Polese, Vargo & Lusch 2011). It is proposed that the role of one such sub-ecosystem, the music ecosystem, is important but under researched in place marketing. The primary focus of this paper is the empirical testing of the factors that actors involved in music and their institutions and institutional arrangements identify as being important to represent their own identity and are important in the marketing of their place (Vargo & Lusch 2016). Secondly, to propose innovative multisensory ways in which music can be used to represent and connect places that suit the needs of multiple actors. The paper explores how the music ecosystem in one city, Liverpool in the UK, is currently contributing to its official place brand and its City of Music status (UNESCO 2015). However, for many actors currently involved in the production and consumption of music in the city the current official place marketing communications are felt to be restrictive and unrepresentative with alternative representations deemed to be uncoordinated and underdeveloped.

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Tourists' informational habits and destination choice

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Due, among other important factors, to the popularization of holiday trips and the implementation of low cost flights, leisure travels to different countries have increased spectacularly in recent years. Thus, the tendency is for destinations to compete globally. It means, for example, that a tourist living in Paris can choose Rome, Madeira, Dubai or Moscow to simply spend the weekend, making automatically these diverse and distant destinations into direct competitors (Mckercher, 1998).

In this context, information search becomes critical to the tourist's destination choice, especially if the place hasn't been visited before (Ekinci et al. 2013; Llodrà-Riera et al. 2015). And here magazines, brochures, travel agencies and acquaintances have lost relevance compared to the Internet (Kim 2015). Building upon previous research on how actual and potential tourists use all kind of information sources in order to inspire, explore and decide their trips (Bieger & Laesser, 2004; Sparks & Pan 2009), this paper aims at describing the informational habits of actual tourists on the Web.

To do so, a survey was distributed via online among a sample of 1.600 tourists with prior experience in visiting Spain, coming from its main four inbound markets: United Kingdom, Germany, France and Italy. The questionnaire is organized into five parts: motivations for visiting the country, sources of information, trip stages, interaction with communication online channels, and sociodemographic profile.

The analysis reveals what information channels –advertising, brochures, guides, search engines, recommendation websites, destination websites, blogs, social networks, mobile applications- were most frequently used by tourists before, during and after the trip and how these channels correlate with age, gender, country and Internet proficiency.

Moreover, results identify the sources that appear to be more trustworthy for travelers, and which specific channels were predominantly employed to decide the destination, to find practical information, to book or buy products and services and to share experiences with other travellers or friends.

Keywords: Place branding, Destination branding, Information sources, Destination choice, official destination website, Social networks.

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Branding destinations in terms of their sustainability performance

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In an era of perceived need for a certain standardization within the supply and management of tourism products and services (CEN, 2010; ETIS, 2016), tourism destinations have the option to turn to sustainability as conceptual and management framework for unique place branding and identity development. The international literature thrives in a variety of contexts and analysis frameworks, making interdisciplinary research a rich venue of in-depth, yet individual destinations' sustainability assessment (Xiao & Smith, 2006; Torres-Delgado & Lopez Palomeque, 2014; Blancas et al., 2016).

When it comes to the comparative analysis of multiple destinations though, research primarily exhausts in the application of aggregated indices in the form of competitiveness analysis resulting in a sustainability performance ranking of destinations of ambiguous management and branding utility (Castellani & Sala, 2010; Buckley, 2012; Bramwell, 2015). Moreover, the great paradox here relates to the interpretation of sustainability by means of an equally equivocal and vague concept such as competitiveness (Buckley, 2012; Mendola & Volo, 2017).

This study aims to highlight the importance and utility for destination branding that stems from the clustering of destinations based on their similarities rather than comparing them in terms of their performance. In this regard, it aims to identify those dynamics and attributes that enhance sustainability at destination level and may support the development of an identity regardless of the geography or the product on offer.

The study builds on data from 11 destinations in 8 Mediterranean countries to perform a Factor Analysis with the method of Principal Component Analysis. The collected data capture a wide range of the characteristics of the destinations and their tourism profile. The analysis led to the formulation of three main sets of evaluation indicators (independent-orthogonal factors) that capture almost 87% of the variance in the original data. These could be defined as: (a) environmental footprint, implying the effects and impacts of tourism related to environmental resources; (b) tourism-dependency of the destination; and (c) locals' prosperity, not limited to the generated GDP but further incorporating elements of social and psychological carrying capacity.

A 3D plot is then developed to facilitate the integrative reading of the possible patterns revealed by the analysis. Findings suggest three to four main distinct clusters of destinations. Interestingly the main variables that dictate their branding appear to be: destinations' cultural and natural resources; seasonality of supply; typology of prevailing accommodation and profile of tourists. It thus appears that, the cluster-branding of tourism destinations in terms of sustainability performance is feasible and may support the development of a destination which nevertheless, primarily still resides in the vision of its planners and decision makers.

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What's in a place name: Reputation components and drivers

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What do individuals know or believe about my place? What should I do to develop, use or change their perceptions? These questions refer to the place reputation, a key managerial concept that place marketers have to handle for fostering local attractiveness. However, the concept of place reputation remains understudied. This article provides new insights on the place reputation as a measurable construct and a managerial tool for place marketers. To address the lack of empirical and comparative study of place reputation, we have investigated the perceptions of French people (from a representative sample of 1050 French respondents) about 5 famous metropolises: Amsterdam, Barcelona, Berlin, London and Paris. Findings shed light on four key components of place reputation, namely: cultural heritage, economic vitality, quality of life and the place personality. These components of place reputation derive from three drivers: formal, informal discourse and experience. It is worth reiterating that the formal discourse and the experience are the main drivers that managers can use to influence the different components of place reputation.

Key Words: place reputation components, place reputation drivers, European metropolises, and place attractiveness, qualitative and quantitative methods.

Advancing stakeholder co-creation and co-production of city brand meanings: Melds, gaps, omissions, and distortions in "elegant" Bath versus "rebel" Bristol

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Aims: In line with advances in marketing (Vargo & Lusch, 2004) and branding (Merz et al., 2009), the arrival of participatory place branding propels stakeholders to the crux of the co-creation and co-production of place brands (Kavaratzis, 2012). At the heart of a stakeholder approach to branding are the multiplicity of functional and symbolic meanings stakeholders attach, experience, and enact (Aitken & Campelo, 2011; Wilson et al., 2014). Despite a move toward evaluating points of assonance between stakeholders' brand meaning claims (Merrilees et al., 2012; Vallaster & von Wallpach, 2013), prior research underexplores the marrying of stakeholder-to-stakeholder interactions. This is particularly acute in city branding, where the diminishing role of the local authority stimulates contestation among the city's social, economic, and cultural partners. While stakeholder engagement promotes unison (Hanna & Rowley, 2011), the process of translating competing stakeholder claims into meaningful engagement remains problematic. To address this gap, this study analyses the mediating dynamics behind stakeholder-to-stakeholder interactions when co-creating and co-producing city brand meanings.

Methods: This research utilises Bath and Bristol as competing case studies and comprises 60 interviews with stakeholders from the business, local, and visitor economy. Non-participant observations and secondary data analysis augment the interviews. Applying a constructionist adaption of grounded theory (Charmaz, 2006; Gioia et al., 2012), the study extends branding theory through iterative data collection and analysis.

Key findings: Inductive findings identify four dynamics behind city brand meanings augmenting or diminishing the enactment of competing claims; namely melds, gaps, omissions, and distortions. Melds extend prior studies on assonance at a firm to stakeholder level, propelling points of unison across stakeholder categories and brands. Additionally, melds augment the transition from co-creation to co-production of city branding, enhancing value for the brand and stakeholders. In contrast, the study illuminates three pitfalls, restricting the realisation of participatory place branding. First, gaps classify differences in stakeholder understanding based on intensity and positive versus negative connotations. Second, omissions pinpoint brand meanings receiving scarce attention, regardless of vitality for the brand. Third, distortions highlight the convulsions behind the

process, with select stakeholders advocating claims to the detriment of residual stakeholders. Together these mediating dynamics explain the challenging transition from stakeholder co-creation of meaning to co-production through engagement.

Contributions: This research addresses the problematic translation of participatory place branding to the dynamics of stakeholder interactions. Melds provide a potential mediator between competing stakeholder claims and collective enactments through engagement. However, gaps, omissions, and distortions illuminate gulfs in stakeholder meaning making, restricting a collaborative approach to city branding. This research identifies mechanisms to reduce stakeholder tensions in the contested arena of place.

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The role of national identity in post-conflict branding

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The presentation and paper are an outcome of an on-going doctoral thesis. The thesis aims to develop an understanding of how the process of branding may be used to help recreate an image of a post-conflict city or nation. I am taking an interdisciplinary approach to identify the relations between the effect of national image and nationalism on brands, the built environment, and the image as a destination. The thesis draws on topics, experience and questions from four different fields: conflict, tourism, marketing and architecture. It contributes to ongoing debates about branding and expands on them by exploring a unique post-conflict setting of Serbia, where discourses around urbanism, cosmopolitanism, the rural and local, as well as tensions between neighbouring countries are played out. It adds nuance to current thinking about branding by exploring four anchoring fields in light of competing discourse around nationalism, tourism and post-war representations.

For this paper, I set out to investigate how national identity plays out in relation to country branding when attempting to re-establish a positive image of a post-conflict environment. Contemporary understandings of national identity resonate with the way branding has been defined as a means of selecting, reciting and attributing specific stories to changing products and places. The way a nation identifies and represents itself, negotiates what is shown and what is hidden, and ultimately finds its position on a map is crucial for understanding the process of branding a nation.

As is argued, a strong sense of national identity has the power to be a productive and enabling force in a society, providing positive changes – improved cooperation within society, information flows, resilience and better functioning democratic institutions (Aldridge, 2002). It is connected with the maintenance of self-respect, belonging and a sense of security (Nielsen, 1999). The findings suggest problems of antagonism appear when differing national stories are brought together forcefully and given unequal treatment and representation, when some stories are erased or misrepresented and some ethnicities favoured at the expense of the other. This is particularly relevant for transitional nations. Furthermore, due to a lack of adequate financial support in creating marketing campaigns, national identities are often fully intertwined with touristic destination branding in the early stages of destination development (as suggested by Hall, 2002).

The role of national identity in a post-conflict environment is of great importance, but it is sensitive and complicated. Brands can and are guided, policed and managed. However, the paper suggests the fluidity and polarity of national identities needs to be acknowledged, but they cannot carry the role of branding.

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Towards the categorization of place brand strategy effectiveness indicators: What we can learn from Polish experience

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Aims

The aim of the paper is to provide an in-depth analysis of effectiveness indicators of place brand strategies drawing from the practices of 66 Polish district cities. The authors attempt to categorise the existing indicators and approaches to place brand effectiveness evaluation and identify potential gaps in measurement systems.

Main approach

Content analysis of strategic documents (place branding/ place promotion/ place marketing and place development strategies) of all 66 Polish district cities was performed in order to determine the perspectives applied to effectiveness measurement in practice. The results were subsequently juxtaposed with several theoretical constructs relevant for brand strategy effectiveness measurement including: place brand equity model (Aaker and Joachimsthaler 2000, Keller 1993), City Brand Hexagon (Anholt 2006), city brand impact (identity-image, socio-political and economic; Lucarelli 2012), and logic framework (Bouckaert and Halligan 2008). The mapping of indicators found in documents across the aforementioned concepts and frameworks can be further applied in conceptualizations of the structure of measures that may be fundamental to creating a sound effectiveness measurement system for place brands.

Key arguments

The evaluation of place brand-related activities becomes a necessity, given the public, political and social character of place branding process (Zenker and Martin 2011). Nevertheless, measurement of place brand performance as such is often neglected by public authorities and brand consultancies alike. Due to the narrow understanding of the process of branding places, the indicators that are most frequently used are limited to the area of marketing communication (NIK Report). Thus, the full spectrum of indicators needs to be developed in order to mirror the breadth and depth of impact of place brands on the realities of places.

Conclusion

The multitude of effects that professionally managed brands have on places should be reflected in the measurement of its effectiveness. Furthermore, the measurement system in question should become integrated into broader place's performance evaluation and considered as an important theme in public management practices. Based on the analysis of literature and the practices of Polish district cities, the authors conclude that the employed measurements of effectiveness of city branding are not sufficient and they need to be reconsidered as a structure of various related indicators which encompass different perspectives on city branding outcomes and impacts.

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Place branding and productive restructuring: The case of Imathia in Greece

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The global socio-economic crisis is accompanied by the radical limitation of all available processes and options of developmental planning, which accentuates the necessity for experimentation and research of new methods and strategies. In a parallel way, the contemporary global reality and the particular characteristics of the crisis in the European South impose the rapid restart of productive activities and the balanced development of several fields of the economy. This restart should take into account the necessity for a regional growth in the added value of a product, a strategy that can be effective focusing on micro-levels and the way to specialize its characteristics.

Therefore, a limited local level concerning the priorities of an effective planning is very important. Place branding should be adopted as a crucial choice for the essential support of the distinctive characteristics and the comparative advantages of a region in order to reinforce productive fields, and eventually achieve all the necessary multiple results as well as the target of a developmental project that can be simultaneously balanced and effective.

The immediate necessity for transformations that initiate at local level and the attempts emerging from micro-communities may offer reliable solutions. Regions and their residents indicate faster and more effective reflexes, seeking new ways and a specific identity in order to connect with higher local levels and be recognized by the residents, thus managing to outline, analyse and magnify any transformations.

Initially, a first approach to the relationship between the local identity and the productive fields of economy is elaborated; moreover, any probable connections, challenges and their dynamics will be analysed seeking to indicate that Imathia constitutes a local unity of special importance that should be studied in depth. In addition, it possesses industrial equipment (out of use for the time being), a long industrial tradition, high specialization of its residents, considerable infrastructures and the realization of an alternative way of development, connected to an identity formation through the productive fields of economy.

***Key-Words**:* Place Branding, Productive Restructuring, Imathia, Planning, Spatial Planning

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Destination branding through building sustainable cultural tourism products: Case study of the routes of the Frankopans

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Primorje-Gorski kotar is the name of a less known and yet a truly diverse region in Croatia spanning throughout the country's continental area to the Northern part of the Adriatic Sea. On top of various natural beauties — mountains, lakes, islands, national parks, caves etc. — the region abounds with unique cultural heritage, central to the project of the Cultural route The Routes of the Frankopans initiated and managed by the Primorje-Gorski kotar County. The goal of the project is to revitalise ancient castles and mansions of the Frankopans, once a famous and powerful family (12-17th century) that influenced some of the most important events in Croatian history and create a sustainable cultural tourism offer that will be in the position to function all year round. The project is largely financed by the HERA project (Sustainable tourism management of Adriatic Heritage) and the EU funds while the multidisciplinary team working on this complex strategic endeavour is composed of local governance bodies, architects, museologists and design & communication experts and many others.

This strategically important project has the potential to brand the whole region so in order to develop a solid visual communications base for future communications we needed to establish the brand architecture and key values that would be incorporated into the visual system. The project's primary customer segment is the well educated cultural tourist, interested in the local knowledge and in search of new discoveries in his or her travels often practising an active lifestyle. After examining several possible directions including a more traditional one, it was decided that the customer journey will be built around the richness and mystery of this vast cultural heritage and exploration as a way to cherish it today. The visual identity system is therefore built from interesting and somewhat puzzling pictograms derived from key facts from the family's legacy and then used to tell this fascinating story in a whole spectrum of media. With a specific yet modern feel, this set of values translated to a flexible identity can support the development of the project in various directions and serve as the focal point of the destination's branding strategy, currently materialized in the route's first visitor centre situated in one of the family's castles in Kraljevica.

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The importance of television dramas in Turkey's nation branding efforts

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Over the past decade, a new trend has arisen in the Middle East with Turkish television series dubbed into Arabic now being watched by millions worldwide. This research examines what image Turkish drama serials appear to project to audiences in Qatar. By utilising the concept of nation branding, it explores the role of drama serials as a nation-branding tool. At the same time, it investigates if the nation brand projected by Turkish drama serials is reflective of the Turkish government's neo-Ottoman nation brand, or if the two are projecting distinctly different national images, while also providing an overview of the Turkish television industry and their media exports. It primarily centres on university students (male and female) from various Arab backgrounds who are being educated at elite American Universities within Qatar's Education City Campus and utilises focus group discussions.

This research concludes that Turkish drama serials appear to significantly contribute to Turkey's positive image among Arab students. Their exposure to Turkish television dramas generate an image of a nation that, in their minds, is reflective of what they appear to have seen on drama serials. Turkish content appears to be a successful carrier of the country's cultural image and Turkish way of life and consequently provides a significant window effect on other industries. The findings also illustrate a drift between the nation brand that the drama serials project, and the nation branding the current Turkish government is aiming to establish.

’Moments of home’, a new perspective towards understanding diasporic home: Implications for place branding

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International migration is on a rapid upward trajectory; a vast and increasing number of people are being displaced from their original homeland and dispersed throughout the world. However, despite its implication and effects, there is still a scarcity of migration and dispersion related studies in place branding literature. The limited number of studies considering these issues have predominantly been based on the assumption of separation between ‘home’ and ‘away’ for migrants and diasporas. This paper challenges the current understanding of the notion of ‘home’, especially for diasporas and migrants as a fixed place bounded to their original homeland and explores the implications for place branding. The study followed a qualitative research design and applied ethnographic methods to gain in-depth insight from an Iranian diasporic community in New Zealand.

Bringing examples from diasporic travels among Iranian migrants, we offer the notion of ‘moments of home’ to illustrate the intangibility, dynamicity and temporality aspects of a place. We show how ‘moments of home’ are (re)produced, co-created and tasted through various forms of travels which not only include travels to the original homeland of diasporas but also comprise travels within the country of settlement and even other countries. The findings demonstrate how the mobile, intangible and dynamic aspects of a place connect to physical geographical locations; therefore, illustrating the complexity of the notion of home as a place. Following Govers and Go (2009), we emphasize that scholars must move from viewing the places as fixed and bounded in certain geographical locations. The findings of this research contribute to developing solutions for destinations that are welcoming refugees and other migrants to co-create, develop and promote a sense of place for them that is reminiscent of home. This contributes to building a more inclusive understanding of the concept of place branding, both for theory development and in practice.

Keywords: Home, away, Diasporas, New Zealand, society, place branding

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Stigmography: Painting with words the Image of the Greek city

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The paper focuses on the city image aspect of the city brand and pays attention to both tangible (buildings, surroundings) and intangible (atmosphere, way of living) aspects of the city image as the most crucial factor for the identity of a city. The reasoning gives prominence to both the complexity of the notion of the city image and its essence as part of an effective city branding procedure. The case-study is the image of the Greek city.

The first part of the paper is inspired by Baudrillard's (1986) argument in his book *America* that European cities look like reflections of Dutch or Italian paintings, whereas American cities seem like to have stepped out of the movies and its goal to find the most appropriate simile for the contemporary image of the Greek city. Through a phenomenological methodology that is built upon the Deleuzean decoding of human thought (science, philosophy, arts) [Deleuze, 1995] and the Derridian triptych CHORA= Place (Topos) + Myth (Mythos) + Word (Logos) [Derrida, 1987], the paper makes a brief retrospection of cultural shift's postmodern approaches to city image. Consequently, a peculiar contradiction between Greek city's Topos (urban realities) and Mythos (urban meanings) is observed, which is triggering Logos (urban fantasies) and giving a literary (theatrical or poetical) simile to the image of the Greek city.

The second part of the paper seeks the main visual-verbal expressions that can be triggered and inspired by the Greek urban experience. To achieve that, the paper proceeds to an analysis of one of the author's personal two-year-old e-diary that is filled with moments of wandering and strolling within the cities of Volos and Athens (stigmography.tumblr.com). The whole process is akin to new-age flaneurie: a person walks through the city and captures an image (selective depiction of reality), then she/he edits the photograph (adding idiosyncratic meaning) and tries to re-experience it as a dynamic memoir of that instantané through words (storytelling). The stories (Words, Logos) that are produced reveal the unconscious dialogue between Places and Myths and they are offered to map the image of the Greek city, as well as the mechanism of producing personal imaginative geographies.

Key-Words: *City Image, Greek City, Postmodernism, Phenomenology, Stigmography, Imaginative Geographies, Volos, Athens.*

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The role of migrant workers in forming tourist destination image of their home country*

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This study is concerned with the topic of migrant workers and their role in forming the image of their country as a tourist destination among local residents. Destination image is a popular concept which has been research intensively within the field of destination marketing. The concept is important for understanding travel behavior and destination planning, as well as marketing strategies (Echtner & Ritchie, 2003). It also plays a vital role in travel decision making process (Echtner & Ritchie, 2003) and satisfaction once at the destination (Chon, 1990). A perception of a destination can be formed through both first-hand personal experiences as well as indirect sources of information such as news reports, movies, word-of-mouth from family, friends, etc. (Gunn, 1988; Gartner, 1993).

Migrant workers are defined as "people who migrate for a limited period of time in order to take up employment, save and send/ take money home" (UNWTO, 2010, 4). They tend to be concentrated in economic sectors that are less attractive to native workers such as agriculture, labour-intensive manufacturing and services, including domestic and hospitality works (Sheller & Urry, 2004). Their influences on the tourism industry are denoted to have affinity with tourism to their migrated countries and 'expat' tourism to origin countries (UNWTO, 2010). However, their contribution to the inbound tourism to their countries of origin is often overlooked. In destination marketing, citizens of a place are sometimes treated as destination brand ambassadors through their positive brand related behaviour (Wassler, 2015). In the same way, citizens who go abroad for work, are also likely to contribute to the branding and marketing of their home destinations. Migrant workers, in fact, potentially assist local residents in gaining knowledge of tourism attributes and positive feelings towards their countries of origin and hence, influence the related tourist destination images. This association, however, has not been sufficiently studies. Tunon and Baruah (2012) asserted that the local community often has distinctive attitudes towards skilled and low-skilled migrants, whereas unfavorable attitudes towards low-skilled domestic workers may negatively influence the tourist destination image.

This research studies the case of Vietnamese workers in Macau and their role in forming the destination image of Vietnam among Macau residents. The Vietnamese are the third largest non-resident worker group in Macau after the Mainland Chinese and Filipinos, with around 15 thousand workers registered (Public Security Police Force, 2016). Most of the Vietnamese workers in the city are considered un-skilled, often involved in domestic and hospitality-related works. The recent years also witnessed an increasing number of direct flights from Macau to different cities in Vietnam, indicating a potential growth of the Macau outbound market to Vietnam. Considering this context, it is deemed essential to investigate the role of Vietnamese non-resident workers in forming the image of Vietnam as a tourist destination among Macau local residents, as well as to enhance the understanding of their contribution to the destination marketing of Vietnam.

Qualitative research techniques, including projective techniques and in-depth interviews, will be adopted to collect data regarding Macau local residents' perception of Vietnamese workers, the image of Vietnam as a tourist destination, and the possible association between these two concepts.

This study aims at contributing to the knowledge gap regarding the association between migrant workers and the tourist destination image of their home country. It is also expected to offer practical implications concerning destination marketing through migrant workers, particularly for the destination of Vietnam.

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Gastronomy place branding: From territorial product labels of origin to holistic place service eco-systems

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Gastronomy (food and beverages) is a frequent feature of place branding (Berg and Sevon, 2014; Muñiz-Martínez, 2016). There is a solid body of academic literature and practice concerning the concept of country-of-origin effects (Dinnie, 2004) which has evidenced the relationship between a country's image and the reputation of the products it produces and the prestige or brand awareness generated by the made in effect. This concept of regional origin seems to be expanding and nowadays includes not only countries, but also regions and cities; it is also shifting from the location of production to a wider and more holistic place branding process (Andéhn and Berg, 2011).

Place branding is moving towards a new, more holistic logic involving multiple stakeholders (Houghton and Stevens, 2010; Kavaratzis, 2012; Stubbs and Warnaby, 2015). Service dominant logic (Vargo and Lusch, 2004, 2014; and the Nordic School of Service Management and Marketing, led by Gummesson and Grönroos) has made a significant contribution to marketing and service science (Maglio and Spohrer, 2008), establishing that value is co-created between multiple service providers (e.g. firms, organisations and social entities) and service users (e.g. consumers, citizens, tourists and organisational or individual customers) in multiple complex exchanges through many-to-many marketing (Gummesson, 2006).

Based on this theoretical framework, the aim of the present study was to analyse the shift in food and beverage marketing exchanges from a business and regional approach to production based on goods dominant logic, towards holistic regional brands encompassing gastronomic service ecosystems which incorporate the diverse resources of multiple socioeconomic and institutional agents based on service dominant logic. A comparative analysis was conducted of two regional brands that have moved towards gastronomic ecosystems: one in Europe, the Ribera del Duero wine-growing region in Spain, and the other in Asia, the Wuyishan tea-growing region (Wuyi Mountains) in China. In both cases, the natural landscape represents an important resource that adds value both to production in the form of terroir and to tourism as a sensory landscape. The dynamic processes that form service ecosystems with an important sensorial component are termed servicescapes, tourismscapes or sensoryscapes.

The study methodology was based on analysing these regional gastronomic brands by mapping their complex ecosystems (Lusch and Vargo, 2014) to synthesise and visualise their complex service flows. An inductive method was employed, based on identifying the empirical evidence of a service dominant logic, while actor-network theory (Latour, 2007) formed the conceptual framework. This latter explores the integration of multiple resources and agents in networks or complex systems (Ostrom, 2010). Food or gastronomy place branding processes function as service ecosystems through many-to-many marketing (Gummesson, 2006).

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Engaging citizens in sports mega-events: the participatory strategic approach of Tokyo 2020 Olympics

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Hosting a sports mega-event such as the Olympic Games is a key milestone in urban history and reputation of any city. The challenge of celebrating an outstanding global event with a long-lasting positive impact on the place requires the commitment and support of all urban stake-holders as the hosting city needs to maximize the number of supporters who share the games' vision and embrace the Olympic experience (Garcia, 2008, 2012).

The role of citizens as creators and prescribers of urban reality is increasingly recognized in the field of place branding as it confronts the traditional top-down agenda-setting approach with a new collaborative paradigm and participatory culture (Zenker and Erfgen, 2014). On the other hand, the relevance of soft power public diplomacy is widely acknowledged by urban managers and place makers Snow and Taylor, 2009; Anholt, 2010).

The city of Tokyo has initiated the implementation of its comprehensive strategy for hosting its second Olympic Games in 2020. The foundation plan of the 2020 Games identifies the Engagement strategy as one of the key strategic areas of the event aimed at ensuring an inclusive and active participatory approach to the Games celebration both locally and abroad. The Japanese sense of kizuna (bonds) is identified as an inspiring vision for the implementation of the Engagement strategy (Tokyo 2020, 2015).

The research is guided by the following specific objectives:

> To assess the role of digital and social media in the Engagement strategy of Tokyo as a host city of 2020 Olympic Games.

> To highlight the relevance of the global cultural and sports events such as the Olympic Games in the process of an active citizens' engagement and empowerment.

> To identify and illustrate the most innovative practices of the Engagement strategy of Tokyo 2020 Olympics in the pre-game period such as the national call for the creation of Olympic medals, the emblems and mascot selection processes, as well as the Yoi Don School Education Program, to name just a few.

The field-work of this research will be undertaken during the period of June-August 2017 in Tokyo and is expected to identify key drivers of the Tokyo 2020 Engagement Strategy as well as to provide conceptual frameworks for further research on citizens' engagement in place making practice.

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The modern day representation of intangible cultural heritage: International projection of Turkish culture through Turkish drama

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Abstract
This project uncovers the hitherto under-explored role of cultural, social and historical values in Turkish drama on the concept of soft power, which has an effect on Middle-Eastern individuals in shaping their perceptions regarding Turkey. The two focal research questions are (a) how Turkish drama attracts Middle-Eastern individuals; and (b) what issues are the main aspirations of the Middle-Eastern individuals that influence their perceptions toward Turkey through Turkish drama on the concept of soft power? Currently, there is a lack of understanding of cultural exports in Turkey, which restricts potential growth of industries such as tourism and fashion. Accordingly, this study aims to provide a bridge between industry and government, so that Turkey can improve its market position and convey a favourable image by using Turkish dramas. A research design aiming to develop and confirm the conceptual framework is presented. The proposed study will be based on in-depth interviews with experts; and focus group discussions followed by a structured questionnaire survey with Iranian and Middle-Eastern individuals who watch Turkish drama and have visited Turkey.

Tensions in local and regional place branding: The mysterious 'disappearance' of Trenton, Ontario, Canada

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Background

In the late 19th and early 20th centuries CE, the town of Trenton, located on the north shore of Lake Ontario approximately an hour east of Toronto, was a 'town of promise' (Mika and Mika, 1979) characterised by industry, enterprise and commerce. It was well-connected by water and rail transport, and drew resources from its hinterlands. Trenton's proximity to water has been a source of its competitive advantages both for its industrial prowess and for recreational activity. However as in other large and small urban places across the Great Lakes region, subsequent advances in technology, industrial consolidation, and forces of globalisation brought challenges and decline. Despite later developments such as the establishment Canada's largest military air force base and an imposed amalgamation with neighbouring, more rural municipalities, tensions in Trenton's place identity and place image have lingered and remained unresolved.

Aims

The purpose of this paper is to understand and explain the trajectory of place identity in smaller urban places, thereby expanding the scope of academic inquiry within the emerging field of place branding (Kavaratzis, 2004; Anholt, 2006). The paper unpacks evolving tensions in Trenton's contested place image as hub/gateway, urban/rural, and industrial/recreational. The place brand is further complicated by the military's presence, local vs regional aspirations, and local resident vs visitor needs.

Main approach

The paper follows a qualitative, interpretivist research approach. Data are drawn from interviews, field observations, policy document and council proceedings, promotional materials, cartography and media accounts. Specific physical sites of tension are used to illustrate the contested dynamics (e.g. monuments, site naming, and choice of infrastructure investment).

Key arguments/findings

The results suggest that regional interests can supersede local development interests where, as in this case, urban growth coalitions (Molotch, 1976; Logan and Molotch, 1987) are weak. Career self-interest in promoting the new regional identity at the expense of the traditional urban centre is also evidenced. Weak inter-urban competition emerges as a distinguishing feature of Canadian consensus politics, especially compared with the stronger rivalries in the neighbouring USA. The research finds unresolved tensions between local and regional development objectives.

Conclusions/Significance

Trenton's image dualities of urban/rural and industry/leisure continue to linger since the 1920s. The research reveals structural (Innis, 1930) and agency (Porter, 1965) factors that drive the tensions over place identity and place branding. Foucault's (2004) notion of 'governmentality' (gouvernementalité) is used to explain how structures of governance, as mediated by political and social elites, are used to favour certain representations of place rather than others. Path

dependency theory (David, 1994) is applied to explain the influence of historical circumstances on present conditions.

The case provides an intriguing example of how a place has been made to 'disappear', making this an unusual illustration of place de-branding. The findings will be of value to place-branding practitioners and academics researching small (especially post-industrial) urban places in the Great Lakes basin and beyond.

Keywords: place branding; small cities; rural-urban continuum; urban revitalisation; Canada

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Analysis of destination search in Google

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Tourism has become a key facet of a place branding strategy (Anholt 2007), especially for those countries and regions where this industry is an important source of wealth and accounts for a large share of employment (WTTC 2017) as well as international reputation (Aronczyk 2013).

Accordingly, in an increasingly competitive environment, places strive to attract tourists (Morgan et al. 2011) and to convince first-time potential travelers that the place is well worth a visit (Balakrishnan 2009). The idea of visiting a place could be sparked by a news report, by a feature film or by a friend's comment (Castelltort & Mäder 2010). But the battle for attracting a tourist to a place also often begins –or continues- on the Web, and starts with a simple search in a search engine (Pan & Fesenmaier 2006; Lee & Gretzel 2012).

This is why web positioning is crucial (Rovira et al. 2010) as it is to understand how tourists make a search on the Internet and what the search engine shows them. This research aims at answering the following questions:

RQ1: How do potential tourists search information about destinations?

RQ2: Are the ODWs (Official Destination Websites) achieving high positioning in the results pages of Google search engine?

RQ3: When searching for a destination, which websites have the most content positioned in the first page of results (SERP) in Google?

In order to do so, we've built a corpus of more than one million searches extracted from Google. These searches were obtained semiautomatically, based on actual searches for Spanish destinations from potential tourists of four nationalities: British, German, French, and Italian – Spain's main incoming markets. To conduct the analysis, the search corpus has been indexed by three human experts using a codebook developed ad-hoc for this research. The analysis has been complementary expanded to a collection of ten million links retrieved from the detected searches.

Results show that informational searches are predominant, as opposed to transactional and navigational ones. Particularly, travel and recommendation websites account for almost half of the searches, being Booking.com and TripAdvisor the most frequently used.

Regarding SERPS, well-known destinations as Madrid or Barcelona succeed in placing on average two pages among the ten first results. However, most official destinations present serious positioning problems. As for social media, YouTube and Facebook stand out as the most influential networks.

Keywords: Destination branding, Destination choice, official destination websites, Search

Engine, Google, Travel websites

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The impact of the UNESCO creative cities network on place branding strategy: A case study of the 8 UNESCO creative cities in China

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Aim – The paper aims to examine the role of UNESCO Creative Cities Network (CCN) in general, and the impact on place branding strategy of the 8 UNESCO creative cities that are members in China, in particular.

Main approach –The concept of 'creative cities' is first defined, primarily drawing on the works of Hall (2016), Landry (2015) and Hospers (2005). Then, based on official websites of UNESCO and the 8 Chinese creative cities, the paper reviews the cities' history when it comes to creating and winning the title of "Creative Cities". Meanwhile, to analyze how the UNESCO CCN influence city branding strategy, via face-to-face interviews with professional people from 3 Chinese creative cities- Shenzhen(Design), Hangzhou(Crafts and Folk Art) and Chengdu(Gastronomy), plus Ningbo as a prospecting Literature city, a further investigation was made.

Key arguments/findings- There are 7 categories in the UNESCO CCN, which are: Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts and Music. It was found that some categories are more inclined to the Western cities, such as Literature, Film, Music and Media Arts. Another finding is that in the West, creative cities are scattered in countries, big ones and small ones. On the other hand, the oriental creative cities are all from China, India, Japan and Korea.

The competition of city branding and marketing is part of the reasons behind applying the title of Creative Cities of UNESCO. How cities could successfully achieve the goal, the paper has summarized a C.R.E.A.T.I.V.E. golden rule, but not guaranteed, for accomplishing the task. Which are: concentration of resources, recognition by the locals, energetic atmosphere, actionable team, pool of creative talents, leaders with insight, varieties of culture, and creative environment.

The paper also points out that the 8 Chinese creative cities' success has inspired many other Chinese cities to participating the parade. They wave to the peer cities by showing their success of joining global dialogues and the benefit of winning international collaboration cultural/economical programs and spreading out the cultural features of their cities.

Finally, the study reveals the influence of being a "creative city" in relation to city branding strategy.

Conclusions - The paper raises questions regarding why and how cities apply UNESCO CCN, and shed new light on how it impacts city branding strategy, both positioning and communication.

Keywords- Creative Cites Network, place branding strategy, cultural diversity, inclusive growth, creativity economy, UNESCO.

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Multi-level cooperation to attract investments and companies: An analysis of Swiss and Canadian economic development policies

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Canada and Switzerland score regularly high both in place branding indexes (Anholt-GfK Nation Brands Index) and in economic attractiveness rankings (IMD World Competitiveness Yearbook). Apart from general similarities such as their federalist systems and their consensual diplomacy, these two countries, and in particular Southern Ontario and Western Switzerland, share common challenges regarding economic development strategies and policies.

This research paper tackles the issue of place attractiveness for investments and companies in these two specific regions. A first part based on document analysis presents a mapping of the different programs, instruments, and incentives put in place by agencies and governments from all levels: local, regional, provincial and federal. Secondly, a comparative analysis based on semi-structured interviews with company representatives and place marketers and a survey focuses on inter-territorial collaboration and multi-level cooperation. In this regard, the research will show the extent to which the two federalist regions are facing similar challenges. Finally, it will critically discuss the measures put in place to overcome these challenges and how these measures could extend both academic and practitioners' literatures.

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The brand of the city of London, considering brexit case study: #Londonisopen communication campaign

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The construction of a strong, attractive and differentiated city brand is a fundamental, strategical and wealth-generating asset for any region. Richard Florida (2008) in who's your city? notes that the tourism industry, the presence of big corporations, the creation of cutting-edge innovative companies and the chance to hold unique events raising the city's international profile ensure its economic and social well-being, serving at the same time as catalysts for its urban regeneration and growth.

In this sense, the city of London always had a clear brand strategy, committed to multiculturalism and diversity as features of the city's identity. In the words of the London's first mayor, Ken Livingstone, "London is the most international and diverse city in the world. […] This is a vital process economically and creatively: to be successful cities, companies and populations have to be in touch with the most up to date ideas and developments taking place across the globe" (Livingstone, K. 2011, pp 26-27), London a "global city" as defined by Saskia Sassen (2001) in The Global City: New York, London, Tokio.

Over time, this has contributed to the importance and positive perception of London both externally and internally as it has managed to articulate a distinctive iconic brand image. However, the result of the UK's referendum of 23 June 2016 on Brexit, shook the identifying values of the city, threatening the configuration of the city's identity and potentially damaging its well-established image.

It is in this context that we propose the study of the #londonisopen communication campaign, implemented immediately after the Brexit referendum by the city's mayor, Sadiq Khan. The campaign represents a reactive and creative work in order to counteract and mark a distance from the implicit readings of Brexit, which somehow opposes the image of the city of London. In this paper we aim to analyse the communication and creative strategies, the role of the social media and the participation of the city stakeholders in this campaign.

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Impact of tourism entrepreneurship on local economy in rural areas

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Introduction

The purpose of this study is to explore the impact of tourism entrepreneurship on the local economy in rural areas, particularly those in Wales. The entrepreneurial journey is a life-changing experience that has patent impact on the economic, psychological, social, and physiological course of entrepreneurs and their environment. Most businesses in local areas are Small to Medium-sized Enterprises (SMEs) and they are the most common employer of labour who fills market needs, create wealth and improve well-being in the visitor economy of these places. In addition, Brouder (2012) suggests that research in rural tourism is fragmented, lack expression of entrepreneurial behaviour and does not reflect the complexity of the rural environment. Previous studies in rural tourism entrepreneurship have not evidently identified which entrepreneurial ecosystem most influences development in rural communities. Farm, food and spa tourism are examples of modern developments in rural tourism, yet, it is not clear if rural tourism entrepreneurs are driven by social interest or intentions (Ateljevic & Doorene, 2000; Page et al, 2017). On this basis, the objectives of our study are:

1. To identify the various ways tourism entrepreneurship enhances the rural economic system
2. To classify the types and uniqueness of the tourism firms in rural areas
3. To explore the relationship of entrepreneurial behaviour and their rural communities

Research method

In this research, a combination of quantitative and qualitative research methods were determined as appropriate for gathering and analysing primary and secondary data. The firm, entrepreneur, tourist, rural community and economy are various units of the study for review. Thus, the perspectives of rural communities in exploring the impact of tourism firms is *prime foci* to our research. Phase one of the study is face-to-face interviews with entrepreneurs, their customers, staff and members of their host communities and representatives of local authorities. We found this method ideal for gathering deeper and detailed information, on the impact of tourism entrepreneurship. For instance, Swansea, and South West Wales, thrives on tourism, particularly in areas of adventure/activity tourism, thus members of these communities will be approached for an evaluation of the impact of tourism on them and their communities. Phase two of data collection, is a self-administered questionnaire to a wider population of the local communities for their individual evaluation of the impact of existing tourism businesses.

Conclusion

Prospective evidence from our study will make significant scholarly contribution to the growing demand for impact related research in tourism entrepreneurship. It is envisaged that government and other stakeholders will be persuaded to continually support the growth of entrepreneurship in rural tourism.

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Translating co-creation to place marketing theory: How participatory marketing processes can leverage opportunities for value co-creation.

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Aims: This paper translates the concept of co-creation (e.g., Frow and Payne, 2011; Grönroos and Ravald, 2011) to the area of place marketing and branding. Through an investigation of how elements of the value co-creation process (Saarijärvi, 2012) can be applied to place marketing and branding and taking into consideration the participatory and relational nature of stakeholder engagement (Braun et al., 2013; Kavaratzis and Kalandides, 2015; Warnaby, 2009; Zenker and Erfgen, 2014), we thereby deliver a holistic conceptual approach of co-creation for place marketing and branding.

Main approach: Through a literature review on (place) value co-creation (e.g., Frow and Payne, 2011; Vargo and Lusch, 2004; Warnaby, 2009), a research synthesis is performed to translate key co-creation elements to place marketing and branding in a two-phase process. This leads to a preliminary conceptual framework, which is refined by an empirical qualitative questionnaire with seven place branding experts.

Key arguments/findings: The value proposition is a catalyst for co-creation opportunities between stakeholders interacting in a place brand ecosystem of relationships (Kavaratzis and Hatch, 2013). The inclusion and participation of stakeholders in the place marketing and branding process as co-creators is critical (Braun et al., 2013; Kavaratzis and Kalandides, 2015; Zenker and Erfgen, 2014). A relational approach to value co-creation in place marketing and branding leads to more effective place brands and enhances overall brand value (Zenker and Petersen, 2014). Co-creation in place marketing is defined, and five co-creation types are presented. A final conceptual framework for co-creation is proposed.

Conclusions: Place marketing and branding managers can leverage co-creation opportunities to facilitate an improved place brand development process, which results in more effective and successful place brands, while retaining authenticity in their identity and image (Kavaratzis and Hatch, 2013). This work is original in combining literature of value co-creation (including relationship marketing (e.g., Grönroos and Ravald, 2011)), with place branding to propose a conceptual framework in a new area of research. The originality also comes from defining co-creation types for place marketing and branding.

Keywords: co-creation; place marketing; place branding; service-dominant logic

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Transforming a region's food and drink brand profile using a city-based festival

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In the context of a grassroots urban food and drinks festival, the purpose of the study is to explore the potential linkages between both stakeholders (festivals and producers) for enhancing a more diverse, authentic 'slower' cultural visitor offer, and destination image across the visitor economy. Food festivals can be seen to be pivotal and signature events for the place branding efforts of a region (Blichfeldt and Halkier, 2014). This analysis discusses how grassroots festivals can support small business sustainability and play a wider role in the placemaking/brand identity of touristic-historic cities, like Cambridge, UK (Ashworth and Tunbridge, 2000).

Micro and small producers have a critical function in supplying place and brand recognition, association and recall (Everett, 2016). Long standing small businesses can enable socio-economic sustainability goals to be integrated with the prospect of developing sustainable communities (Weingaertner and Barber, 2010). At the same time small scale events and festivals can be viewed as important drivers of tourism destination development (Presenza and Sheehan, 2013; Tzetzis, Alexandris and Kapsampeli, 2014). In this case, Cambridgeshire's largest food and drink festival contributed towards an alternative idea of place and destination, more vibrant and authentic connectivity with localities and slower visitor experiences. This research indicates the role of grassroots festivals as an agent of the "slow" philosophy, serving as a potential antidote to the pervasive threat of corporatisation of cultural offer; supporting stronger sustainable benefits for micro and small providers in and around the city and region.

The study emphasises the importance of city festivals and bottom-up strategies in enhancing the slow tourism and slow food agendas. The slow cities and food movement exemplifies the local distinctiveness of a place, promotes small businesses and preserves local cultures and traditions (Mayer and Knox, 2006). In this sense, small businesses enable the preservation of healthy local place identity and city brand, and contribute significantly to the 'slow tourism' make-up of a city. Ultimately, this local identity becomes infused with organic community-driven placemaking practices that serve to enhance destination sustainability (Sofield, Guia and Specht, 2017).

Using the empirical setting of EAT Cambridge several in-depth interviews (10+) were undertaken, coupled with survey data collected during 2014 and 2015. Drawing on key stakeholder perspectives including participating micro and small producers, tourism management and policy stakeholders at the regional destination management organisation (DMO): "Visit Cambridge and Beyond". Evidence from small food and drink festival traders illustrated how EAT Cambridge heightened interest in the locality. In relation to destination and place management developing a strong food and drink scene in Cambridge was considered to be the single greatest prospect for the city, in addition to creating further demand for visitors and establishing 'new events' and fringe events (e.g. FoodPark).

The paper argues this festival acts as a key agent for promoting a more locally focused, 'authentic' food and drink city brand and cultural offering - embedding principles of 'slow tourism' and 'slow food'. By doing so, such movements serve to counter neoliberal discourses and 'clone town' narratives - in turn empowering and supporting destination development, and sustainability of micro producers and the wider small business community (Duignan and Wilbert, 2017). This is pertinent as Cambridge was voted the number 1 'clone town' in Britain (NEF, 2010). The study

concludes by providing managerial recommendations for the organisers in integrating the festival and fringe events into the host destination's brand using tactics aligned with the regional DMO.

Keywords: Grassroots festivals, small business, place identity, placemaking, slow tourism, slow food and Cambridge.

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Do places have a personality? A perspective from the digital representations of cities

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Aim: At the heart of place branding is the notion of place identity (Kavaratzis and Hatch, 2013). Place brand identity can be articulated in terms of benefits, values and personality traits. This paper seeks to contribute to the growing body of research on place brand personality by reporting on an ongoing research project into the digital representation of cities.

Interest in place brand personality has been fuelled and is underpinned by self-congruity theory that proposes that consumption behaviour is influenced by the match between a consumer's self-concept and their perception of a destination (Sirgy and Su, 2000). Various studies in place and destination branding have shown that an alignment between an individual's personality and place brand personality has a significant effect on intentions to purchase products, travel to and develop ties with a place (Murphy et al., 2007; Usakli and Balogulu, 2011; Rojas-Mendes et al., 2013[a], 2015). However, of the forty studies identified, only four have endeavoured to develop a place brand personality scale. Three of these have done so on a country/nation level (D'Astous and Boujbel, 2007; Rojas-Mendes et al., 2013[a], 2013[b]) and one on a city level (Kaplan et al., 2010). In the main, all other research that measures place brand personality uses Aaker (1997)'s scale, which was developed for product and corporate brands. Moreover, most of these studies focus on single places. Since cities are the subject of this study, the aim of this research is to validate Kaplan et al. (2010)'s place brand personality scale, by exploring its applicability to a wider range of cities located in different countries.

Main Approach: This study uses content analysis to mine and analyse the content of the websites of six of the ten most visited European capital cities (World Tourism Organisation). First, a synonym dictionary for Kaplan et al. (2010)'s six place brand personality dimensions was created using Rogets' Thesaurus. Subsequently, this list was categorised according Kaplan et al. (2010)'s dimensions through WordStat software. Then, for each city, text-based information from the city's official tourism websites was copied and pasted in a Word document on a city-by-city basis, before being imported into WordStat. Next, in order to identify associations between the websites and the brand personality dimensions, a perceptual map was created through correspondence analysis.

Findings: A chi-square test reveals that there is a significant association between the traits identified under each of the place brand personality dimensions of the investigated cities. The correspondence map reveals the underlying structure and positioning of (a) the investigated websites in relation to place brand personality dimensions, and (b) how the websites and dimensions are positioned vis-a-vis each other. Specifically, the analysis confirms Kaplan et al. (2010)'s dimensions can be used to characterise the brand personality of European capital cities, and that it is possible to differentiate places on the basis of their brand personality. Paris, Rome, Vienna, Madrid, and Athens are identified as one clear grouping centring on the dimensions of "excitement", "conservatism" and "peacefulness", whilst London's website stands at a considerable distance from the other cities and not really communicating a brand personality.

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Islands and Islandness in tourism logos: A review of island tourism destinations

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Islands have a long established allure and romanticism for travellers the world over. From earliest accounts of human history, travellers were drawn by the sense of islandness embodied by these destinations. The concept of islandness describes the essence of what makes islands unique relative to non-islands and extends beyond geographic interpretations and boundaries by attempting to capture the specific sense of self exhibited by islanders in relation to their connection to place. The themes most strongly associated with islandness include a.) a strong connection to water as both the life blood and physical barrier to the island, b.) a unique culture and robust arts community that is deeply linked to both the island and islanders, c.) an appreciation of and for nature that is often specific to the place, d.) a rich sense of history and tradition deeply rooted to the place, e.) a sense of community and belonging that arose through shared triumphs and struggles, and f.) a profound awareness of independence, separateness, and uniqueness derived from both physical and social experience.

The island brand, like all brands, is a marketing tactic designed to succinctly express a specific value proposition in often simplistic and even trite formats which might include a brand symbol, logo, slogan, or other visual representation meant to easily distinguish one brand from another If a value proposition is the identification of the attributes that separate one brand from another by highlighting the brands uniqueness, then presumably island brands would, at least in part, emphasize islandness as part of the destination brand.

This paper examines the use of “islandness” as part of the destination brand for islands. The logos employed by 83 island destinations for the purposes of tourism marketing were examined to determine the extent to which the logos included themes related to islandness. For example, did the island logos include themes of water, culture and arts, nature, history and tradition, community and belongingness, and independence, separateness, and uniqueness? Using a modified Likert scale, the 83 logos were assessed by 12 – 15 trained respondents to determine the extent to which each theme was present in the destination logo. Results suggest that while several destinations incorporated some themes related to islandness in their tourism logos, for the most part island destinations were not utilizing islandness as a key component of the tourism logo and thus perhaps their tourism brand.

Textural transformations in the Berner Oberland

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Full paper/case

Abstract
This paper aims at exploring popular culture-induced destination transformations in the Berner Oberland (Switzerland). For five decades, Alpine landscapes have featured in over hundred Western and nonwestern musicals, turning Switzerland into the most preferred romantic honeymoon destinations for Asian visitors. The massive growth in Indian visitors has led to the emergence of Bollywood-themed experience offers, and the cities of Luzern, Interlaken and Gstaad are now witnessing new, ritualized tourism performances and spatial orderings atypical for Swiss resorts in the past. Drawing on a multi-modal dataset collected in May 2017, the paper presents a textural analysis of the changing look and feel of Jungfraujoch mountain station (also known as "The Top of Europe"). Textural analysis (Jansson 2014; Rodríguez-Amat & Brantner 2014) is capable of deconstructing material performances and communicative representations simultaneously and may therefore be particularly appropriate in studying production/consumption processes of tourism spaces *in situ*. The findings point at significant spatial ambiguities in the emerging transcultural texture of Jungfraujoch, where old Alpine imaginaries (e.g. exclusive retreats and outdoor thrillscapes) are clashing with new tourist performances (Bollywood's romance and lifestyle shopping). The paper concludes with a discussion of asymmetric representations of cultural contraflows in contemporary place branding of "Theme Park Europe".

Managing and marketing successful destinations: Place making is more important than and place branding - the role of competent governance and great products

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The presentation will begin with an overview and synthesis of the findings of a decade of benchmarking and analysis of successful destination management in over 50 countries around the world (including South Africa, New Zealand, USA, Canada and across Europe|) based on the work undertaken for international development agencies as well as national and regional governments who have all asked the fundamental and key question: "Why do some tourism destinations out perform others?"

Over the past ten years specific, in-depth, analysis has taken place examining a wide variety of destination types from mountain destinations to spa and wellness destinations and cold water coastal destinations as well as a range of post-industrial ports and numerous small / medium size cities. The conclusions of this work will be presented and the critical success factors identified, including the prevalence of a particular business model for the destination management organisation that exists in many different countries. At the heart of the findings is the fact that destinations that have a sustained track record of success demonstrate a clear ability to constantly innovate and operate in a creative manner on all dimensions of their work – including product development, their positioning and branding and their ability to establish successful marketing and promotional activities. This is aligned to a high level of competence in destination management driven by a common governance model for their respective destination management organisations (DMOs).

These characteristics of innovation and creativity are evidenced in the nature of the products within the destination providing compelling evidence that there are only ever TWO rules in successful tourism development: rule one is to have great product (place making) and rule two is never to forget rule one. Unless these rules are observed it is very difficult to execute effective place branding and the necessary innovation in marketing. Examples and case studies will be used to illustrate what is happening in a selection of destinations. In addition the recent research has focused on identifying why and how innovation and creativity is nurtured and curated in these destinations rooted in a search for an answer to the question: "Where do good ideas come from?" Again, examples and case studies will be used to illustrate the findings of this work and to provoke further discussion and fresh research in this aspect of destination management.

In conclusion, it would appear that an embedded culture of innovation and creativity is essential to achieving a destinations competitive advantage in the dynamic and uber-competive world of tourism in the 21st century.

Place branding as public policy: Developing a conceptual model based on the government process cycle

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Aims
The aim of this research is: 1) to comprehensively review existing place branding models and 2) to build a theoretical framework of place branding based on China's context and governance.

Main approach and key arguments

Taking a literature review approach, this paper first identifies and examines several existing place branding models. There is a limited number of holistic place branding models while most focus on specific perspectives such as communication strategy, tourism and place image. What's more, current place branding models are mainly built in developed countries, which results in a lack of close attention on developing/emerging areas such as China. Additionally, in both the marketing perspective and the corporate branding perspective, the basic assumption is the same, namely that the subject of place branding (i.e. the place, region, city) itself is narrowly considered as a commodity or a corporation. This perspective limits researcher view as a place is much more complex than a commodity or a corporation. Commencing with place branding concepts and overview of exiting research, this paper argues that Chinese place branding should be considered as public policy not only because place branding in China is highly controlled by the government but it incorporates with public policy characteristics. This paper combines existing models with the government process cycle to propose a novel place brand management and governance model.

Conclusions
Place branding is a complex phenomenon; therefore, the construction of place brand is hard to track and analyse. The new model incorporates elements of the existing models but also includes 'Research groups' and 'government departments', as these affect the place branding process in many ways but are absent in existing research. This research offers a holistic perspective and framework of place branding intending, on the one hand, to provide a theoretical place branding process model, on the other hand, to support place brand management. Further empirical study is needed to refine this framework and clarify the logic of each component in more detail.

The place sustainability branding framework

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Place sustainability is a concept that seeks to understand and contribute to the positive ecological, societal, economic, and other processes in places. Place sustainability is important because it leads to outcomes such as resilience, self-reliance, and positive externalities (Andersson, 2006; Camagni, Capello, & Nijkamp, 1998; Childers, Pickett, Grove, Ogden, & Whitmer, 2014; Pickett et al., 2013). However, the relationships between sustainability and place branding have received little attention (Maheshwari, Vandewalle, & Bamber, 2011). There have been a number of cities and towns that used sustainability as a place brand position but most places seemingly focused on the environmental aspect of sustainability while neglecting others (Zavattaro, 2014). This current research created a branding framework that can help places holistically develop a brand position that is credible, drives growth, involves residents, and fosters sustainability.

The author identified 11 factors of place sustainability; natural environment, built environment, landscape, water and waste management, social equity, liveability, conviviality, governance, economic growth, transport, and energy. The data were collected from 636 residents of Salaya, a town in central Thailand during March 2017. This research presented the place sustainability branding framework of Salaya (Figure 1) which was adapted from the importance-performance analysis (IPA) framework (Azzopardi & Nash, 2013; Matzler, Sauerwein, & Heischmidt, 2003). The performance of each sustainability aspect is calculated from residents' perceived quality whereas importance is calculated using indirect importance measurement through multiple regression analysis. The standardised beta coefficient between the perceived quality of each sustainability issue and desirable behaviours of the residents (Taecharungroj, 2016) was used to determine the level of importance.

The framework allows the place brand managers to have a holistic view of sustainability, suggests factors to be considered as a brand position, and guides strategic actions (brand, educate, or improve) to develop the place sustainably. In the case of Salaya, there are several practical implications: (1) the mayor of Salaya can investigate the successes and shortcomings of those sustainability factors, (2) a comprehensive place strategy centring on sustainability can be formulated, and (3) a credible and growth-driven brand position of Salaya can be developed. From the findings, the author suggested Salaya to take up a position as a "green interchange town". The new position can highlight the quality of life around the transportation hubs while emphasising on conservation and protection of the natural environment.

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Learnings from 'resident attitudes towards tourism' for tourism city marketing and branding activities

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"Even the best destination brands need supportive, happy and positive residents to convey the identity of the destination in a positive way." With both visitor and resident numbers growing fast in many cities, the tourism carrying capacity of the city is getting more and more attention. Tourism managers understand that focusing on the principles of sustainable development in tourism activities will help them to preserve, create, market and brand tourism cities where tourist and residents can live in harmony. Our recent study (end 2016), and the applied model, looks at one of the aspects of the carrying capacity of the sustainable tourism city: the residents' attitudes towards tourism. The study tests the American model 'Resident Empowerment through Tourism Scale' (RETS: developed by Boley, B., McGehee, N.G., Perdue, R., and Long, P. (2014). 'Empowerment's and resident attitudes toward tourism: Strengthening the theoretical foundation through a Weberian lens'. Annals of Tourism Research. 49, pp. 33-50)', for the first time in a European heritage city: Bruges, Flanders.

The results in Bruges imply the consideration for tourism managers to include in their actions these elements that empower citizens, in order to boost the support for tourism as well as their pride about the city identity. Empowered residents support tourism more, they will be better ambassadors. In practice, residents that support tourism strengthen the tourism activities in a city, they are better ambassadors, spokespersons of the city, mini marketers, mini brand managers and they are better host. The more residents feel empowered (are proud, feel connected, feel they have a voice and they can participate in policy making and planning), the less they see negative impacts from tourism activities, the more they see positive impacts, the more they support tourism. And as a consequence the more they might have a positive effect on the journey of a tourist. Tourism managers should understand that working on residents' psychological, social and political empowerment will have a positive effect on their attitudes towards tourism and thus on the general development of tourism. Even the best destination brands need supportive, happy and positive residents to convey the identity of the destination in a positive way.

Since this model is composed of an easy and ready to use set of statements, we offer Destination Management Organizations to apply the same model to enhance benchmarking possibilities and to make use of the power of the residents in a positive and participative way.

City influence and its measurement: An empirical study based on 200 cities in China

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City influence is an embodiment of one city's comprehensive competitiveness and discourse power, and is also an important representation of city attraction and radiation. The aim of this study is to analyze the evolutionary characteristics of city influence to identify the key factors which affect city influence.

Through literature review, this research proposed a three-level city influence index framework, which was further employed to analyze the city influence of 200 cities in China. The results shows that the contribution of livability, economy and culture to city influence is statistically significant, while the development of communication influence indicator need to be improved. the author puts forward the corresponding suggestions on how to enhance the city influence of Chinese cities, such as promoting the transformation of city marketing governance, upgrading the city branding perspective, reinforcing the urban differentiated competition and coordinated development, and improving the balanced development of city influence and to enhance the city's digital marketing capacity, etc.

***Key Words**:* city influence, culture, economy, livability, communication

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Mega-events and place branding: The case of Taichung World Flora Exposition

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With the trend of globalization, cities rather than countries, are increasingly becoming the principal protagonists between geographical regions. The competition among cities to establish their credentials as the best choice for prospective visitors, investors and talents will intensify as places focus on how to convey their competitive edge and relevance as a brand. Even newly developing places can now compete with the charm and appeal of cosmopolitan places. Unless the latter retain and enhance resources, outward migration is inevitable; residents wish for opportunity-filled places in order to exercise their individual skills and interests. This paradigm means that cities must proactively shape their images and influence what the world thinks of them and position and market themselves with strategic intent. Place branding is suggested as the appropriate strategy for cities to manage their images and increase reputation. Hosting "mega-events" on a large scale, such as sport games, world expositions and cultural festivals in recent years have become a key and efficient way of place branding.

Based on place branding theory and marketing strategy, this study investigates the key factors of successful mega-events through literature review on selected cases and in-depth interview of professionals from different standpoints of roles playing during process. Comprehensive guidelines and key factors of hosting mega-events are suggested as result and reference for organizers when they are making brand strategy and marketing plan in the future. In the end, this study analyzes the case of Taichung World Flora Exposition that will be hosted by Taichung City government in 2018 with the guidelines and hope the suggestions can be help.

Key words*:* place branding, mega-event, event marketing, world expo, Taichung

FULL CONFERENCE PAPERS

Understanding concepts of place through poetry: Insights and implications for place branding

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Abstract
Poetry is an alternative, abundant source of ideas on place – perceived, imaginary and remembered. As well as thick description of specific places, it also connects the human condition with place and offers insights into what place means to people. Taking inspiration from poets and tapping into this rich and vast source of data, this paper presents a framework for understanding place through poetry – examining two poems to illustrate the relevance of poetry to enhancing understanding of place. Following an analysis and discussion of these two poems, the paper concludes arguing for an agenda to examine the connections between poetry and place to enhance understanding of place for both place branding researchers and practitioners.

Keywords: Place; Poetry; Place Branding

Introduction

The concept of place and related constructs including place attachment, place identity and sense of place, are widely discussed in the literature, but consensus has not been reached on their meaning. (Twigger-Ross and Uzzell, 1998; Scannell and Gifford, 2010; von Wirth et al, 2016). Treatment of the concept of place in the place branding literature has been equally challenging, as there are problems inherent in applying traditional branding theory to places (Kavaratzis and Kalandides, 2015). In particular the selective nature of place branding, the spatial complexity of places and the unclear relationship between place brands and place identity present particular challenges for researchers and practitioners alike (Boisen et al., 2011; Kalandides, 2011; Mayes, 2008). Researchers have employed a range of methods and sources of data – visual, observation, prose – to understand what place means to people (see for example Beckley et al., 2007; Dixon and Durrheim, 2000). One source of data that could yield relevant insights, but has so far been overlooked is poetry and the meaning that can be extracted from its interpretation1.

Poetry is a rich source of ideas on place – perceived, imaginary and remembered. As well as thick description of specific places, it also connects the human condition with place and offers insights into what place means to people. Poetry is also an effective medium of communication for diplomats seeking to strengthen ties between countries, with recent examples including U.S officials

1 The ideas contained in this paper were inspired by a talk given on Poets on Place at the Dunedin Writers and Readers Festival on 9 May 2017.

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and former President Barack Obama reciting Persian poetry to improve their country's relationship with Iran (Esfandiai, 2014). Furthermore, there is an established legacy of diplomats excelling at Poetry; seven diplomats have earned the Nobel Prize in literature (Abhay K, 2012).

Taking inspiration from poets and tapping into this rich and vast source of data, this paper examines the concept of place through poetry – examining selected poems to illustrate the relevance of poetry to enhancing understanding of place. Specifically, this paper addresses the following research question: What insights about place can be gained through analyzing poems, as a rich source of information for academics and practitioners alike? The next section discusses the importance of place and presents an overview of understanding its meaning in the social sciences, environmental psychology and place marketing,

The Meaning and Importance of Place

In everyday use the word place typically refers to a geographical location with defined or undefined boundaries – a street, a town, a city, or municipality - a space, within an area, which has a name (Wikipedia - Place, 2017). In the social sciences and in the fields of environmental psychology and marketing, place and related concepts are widely discussed. One of the most frequently mentioned definitions of place is that provided forty years ago by Yi-Fu Tuan as a spatial setting imbued with meaning through human experiences, social relationships, emotions and thoughts (Tuan, 1977). Place attachment, a related concept which has been defined in environmental psychology, human geography and sociology, is viewed as a process and an outcome of bonding oneself to an important place (Giuliani, 2003). An important or special place might be your favourite armchair, a particular building, your special fishing spot, a hilltop, the city or country in which you live or even your workplace (Gieryn, 2000).

Individuals can develop place attachment through experiencing life in a place. We tend to associate places with the fulfilling, terrifying, traumatic, triumphant events that happen to us there (Gieryn, 2000). In general, the longer a person has lived in a place, the more settled they feel and greater their attachment (ref). Research has also shown that individuals who develop place attachment to their home and local area might benefit from having more satisfying social relationships and well-being (Tartaglia, 2013) as well as becoming involved in local activities in the community such as social and sporting clubs (Anton and Lawrence, 2014; Hay, 1998). Communities that are made up of highly attached residents are inclined to work together to accomplish their goals of protecting their environment and particular features of their neighbourhoods (Anton and Lawrence, 2014).

Place identity, a concept associated with place attachment, is centred "…on the psychological construct of identity and its relationship with social identity" (Uzzell et al., 2002: 29). It includes the memories, feelings, attitudes, values, and preferences that people have about the varied and complex environments in which they live. The development of place identity occurs early in childhood through socialisation and continues throughout an individual's lifetime; thus it is a "…dynamic, social product of the interaction of the capacities for memory, consciousness and organized construal…" (Breakwell, 2015).

As part of a person's self-identity, place identity can boost self-esteem if a person is proud of where they live (Twigger-Ross and Uzzell, 1996). Place can also contribute to people's ability to handle the day-to-day demands of life (Twigger-Ross and Uzzell, 1996). Importantly, place is a part of a person's self-identity by providing continuity – living in a place which reflects your values helps to maintain your self-identity (Breakwell, 2015). However, disruption to the physical environment through events such as floods and the demolition of homes might threaten this continuity, causing residents to find another place to live (Twigger-Ross and Uzzell, 1996). Change can also be more gradual such

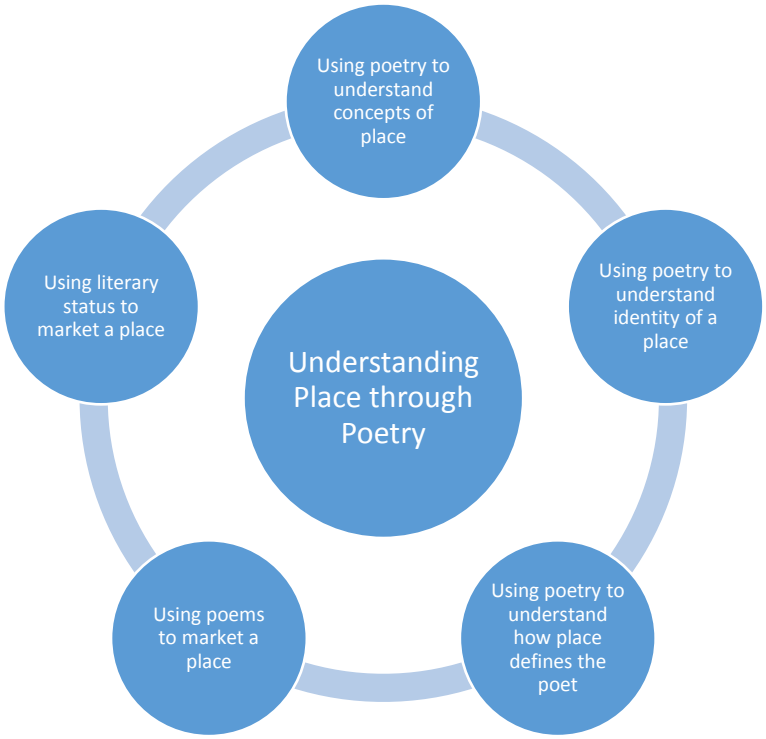
as the case where decisions to modify spatial plans lead to the influx of 'outsiders' (Dixon and Durrheim, 2000). Finally, establishing a sense of distinctiveness is important in the process of acquiring place identity, as individuals seek to identify with those they perceive to share characteristics which are relatively rare and deemed positive in a particular context (Anton and Lawrence, 2014). For example, a resident of London might use their identification with London or their suburb or residence (e.g. I live in Notting Hill) as a basis for differentiating themselves from people who live in another city or another suburb/borough of London (Twigger-Ross and Uzzell, 1996).

Connections between poetry and place

Like the visual arts, the written and spoken word is a powerful medium for concentrating and communicating ideas on place – perceived, imaginary and remembered. As well as thick description of specific places, it also connects the human condition with place and offers insights into what place means to people and how place shapes an individual's identity. Existing scholarly literature that has focused on how poetry is informed by place and how place has been explored and expressed through poetry demonstrates the importance of place and landscape in poetry (Pfefferle, 2005). At a broader level, considering the role of poetry in society, Poet John Burnside explains: "So, at the most basic level, poetry is important because it makes us think, it opens us up to wonder and the sometimes astonishing possibilities of language. It is, in its subtle yet powerful way, a discipline for re-engaging with a world we take too much for granted." (Burnside). In the field of marketing, a handful of contributions have investigated the potential of poetry to enrich the study of marketing and to contribute to brand management (Brown and Wijland, 2015)(Wijland and Fell, 2009). More specifically in the context of place branding, Brown et al., (2013) demonstrates that literary works are an insightful source of information on cities' marketing and branding. Applying the New Critical method of 'close reading', Brown et al (2013) analysed 24 novels set in Belfast to evaluate the city's brand and city branding generally. Their analysis illustrates how the city's official branding campaign appears as contradictory to its image, triggering such associations as ethnic conflict, industrial decline and political strife. Yet, as the case of Belfast shows, by not emphasizing these 'darker' aspects of the city, these attractions are perceived as more alluring and attractive – thus demonstrating the paradox of this place branding. Building on these ideas, this paper proposes a framework for understanding the intersections between place and poetry which has applications for both researchers and practitioners. As shown in figure 1, there are five major ways that place and poetry can intersect and can assist in developing a holistic understanding of place at various scales.

Firstly, and is the focus of this paper, the medium of poetry can be examined and analysed as a rich source of ideas and meaning for enhancing understanding of concepts of place that are central to the related disciplines of environmental psychology, human geography, sociology and place making, marketing and management. As outlined previously, some concepts in particular – place identity, sense of place, and place attachment – are contested and multifaceted and their re-examination by applying alternative analytical lens should benefit their conceptualization. Thus, following the work of Sarbin (1983) and Dixon and Durrheim (2000), the framework presented in this paper advances that place practitioners, as well as those researching in related academic disciplines can study the works of writers, in particular poets, to glean more about the nature of the relationship between people and place.

Figure 1: Understanding Place through Poetry



In addition, and representing the second element of the framework, the works of poets writing about a particular place can be analysed to search for patterns, or indeed inconsistencies and differences to reveal and understand the particular identity of a place. As well as indicating particular poet's place identity, comparing the works of poets could reveal important subtleties and nuances in the ways that members of a community derive symbolic meaning from their important places. A useful resource for accessing poems on specific places is The Poetry Atlas – an online resource (http://www.poetryatlas.com/) whose mission is to "map every poem ever written about anywhere." As an online resource, anyone can contribute to this resource by adding poems about place to the online database.

The third element focuses on the way that poetry can be analysed to understand the poet and how place shapes their self-identity. Some well-known examples of poets who are closely associated with the places that are the subjects of their works include John Cooper Clark – the Bard of Salford, Robert Burns – the Bard of Aryshire and William Shakespeare – the Bard of Avon. Indeed, some places have utilized these associations to position themselves to external audiences, such as Shakespeare's Stratford. This element leads onto the fourth and fifth elements of the framework which reflect the intersection of poetry and the practice of place marketing (and branding activities). In particular, specific poems or extracts of poems might be selected and used to promote the identity of the place to both internal stakeholders and those external targets which the place is aiming to communicate with. For example, former Manchester United player Gary Neville displayed a four-verse poem on the site of his proposed 30-storey skyscraper scheme. The poem promotes the city of Manchester in addition to the benefits of the proposed mixed-use scheme (Williams, 2016).

The poem is shown below.

A city born from revolution,
That leads, that does not follow,
A city crafted through evolution,
That designs its own tomorrow.

Rising from the ashes,
Of attacks against its heart,
Inspiring to the masses,
The city's geniality an art.

A famous man once said,
"Manchester has everything but a beach,
A city that is more than
its constituent parts,
Local, personal, with global reach."

And now, the time has come again,
When the city is ready to lead,
To deliver a vision, to set the standard,
To fulfil a desperate need.

To create a new place in which to work,
A new place in which to live,
To deliver to the city a development,
That has all the best to give.

A new quarter for the city,
The likes of which it's never seen,
An experience unlike any other,
A place to realise dreams.

Be ambitious, be extraordinary,
Be whoever you want to be,
Live the way you want to live,
Work in a way that sets you free.

Free from tradition, free from the past,
Free from all that's gone before,
This is the only place to be,
For people who want more.

St. Michael's represents tomorrow,
Represents something new,
St. Michael's is the place to grow,

The place to become you.

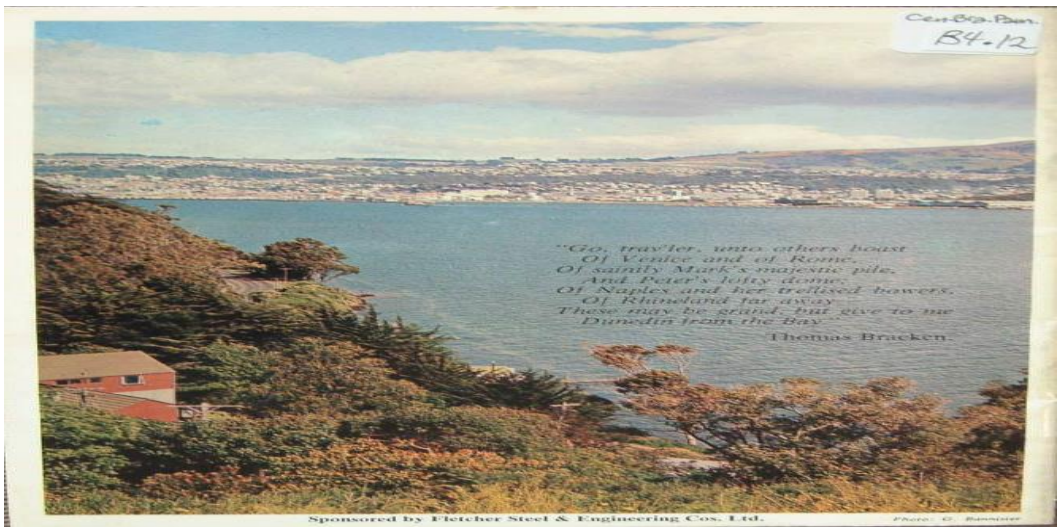
From its restaurants, to its coffee bars,
From its workspace to waterfalls,
St. Michael's has something for everyone,
A place to create, to enjoy, to pause.

Built on the foundations,
Of all that made this city famous,
A first of its kind, a pioneer,
Bold, brave, courageous.
St. Michael's... Be what you want to be.

An example of how a poem has been used to promote a city is entitled 'Dunedin from the Bay', written by Thomas Bracken who was a 19th century New Zealand Poet, journalist, and politician. This poem was first published in the North Otago Times, Volume XV, Issue 554, 9 September 1870, p4. An extract of the poem, the first verse, as shown below, appeared in a pamphlet produced in 1969 entitled 'The Otago Peninsula: a visitor's guide' (Bayfield, 2017). The pamphlet in which it appears was designed to 'affirm that tourism can be local' and the poem itself praises the 'local attractions over a selection of the European highlights' (Bayfield, 2017).

Go, trav'ler, unto others boast
Of Venice and of Rome;
Of saintly Mark's majestic pile,
And Peter's lofty dome;
Of Naples and her trellised bowers;
Of Rhineland far away:—
These may be grand, but give to me
Dunedin from the Bay.

Figure 2: The extract of the poem as it appears in the promotional pamphlet



In addition, a specific place might have an established, well-known literary culture or an existing or former resident with a reputation for their literary prowess. Such is the case of cities that have acquired the title of 'UNESCO City of Literature' (there are currently 20 such cities around the world). Likewise, a city might promote its connections to a particular poet – such is the case of the Scottish Poet Robert Burns whose statue can be found in four cities – London, New York, Dundee and Dunedin. The city of Dunedin, New Zealand, has begun to promote its UNESCO status obtained in 2014. In addition to promoting its literary richness and culture a longstanding fixture of the city centre is the Robert Burns statue which was erected in 1887 in the Octagon and is often in the background to many public gatherings and speeches given in the city and is often captured by tourists in their photos of the city2?

There may be other ways that poetry and place can intersect and additions to the framework are indeed possible. However, this paper will focus on one element of the framework – the use of poetry to understand concepts of place – through the analysis of three poems. Thus, the research question that is positioned at the centre of this research is: What insights about place can be gained through analyzing poems, as a rich source of information for academics and practitioners alike?
Two poems have been selected to understand aspects of place. The first poem, entitled 'The sound of Water's Footsteps' was written by Sohrab Sepehri, a 20th century Persian Poet. The second poem is entitled 'Sonnet: O City, City' written by Delmore Schwartz and appears in his poetry collection '*In Dreams Begin Responsibilities*. Schwartz was a 20th century American Poet and short story writer, born in Brooklyn, New York City.

The sound of Water's Footsteps

"….Life is a lovely ritual.
Life has wings and feathers as vast as Death,
A leap as high as love.
Life is not something to be left forgotten on the windowsill of habit by thou and me.
Life is the rapture of a hand that harvests.
Life is the taste of the first black fig in the acrid mouth of summer.
Life is the dimension of a tree in the eye of an insect.
Life is the moth's experience in darkness.
Life is a strange feeling that a migrating bird has.
Life is the whistling of a train that echoes in the sleep of a bridge.
Life is watching a flowerbed from the sealed window of an aeroplane.
Is the news of the launch of a rocket to space,
Touching the loneliness of Moon,
The notion of smelling a flower on another planet.

Life is washing a dish.
Life is finding a penny in the brook of the street.
Life is 'square root' of mirror.
Life is flower 'to the power' of eternity.
Life is 'multiplication' of earth by beatings of our hearts.

2The city is connected to the poet through one of the city's founding fathers was Rev. Thomas Burns, a nephew of the poet. The statue was unveiled by Miss Burns, a great-grand niece of Robert Burns. The statue was registered by the New Zealand Historic Places Trust as a Category I heritage structure with reference number 2208 on 27 July 1988 (source – Robert Burns (Steell, 2107).

No matter where I am,
Sky is mine.
The window, thought, air, love, earth is mine.
Why should it matter
If every now and then get taller
The mushrooms of melancholy?
….
….. Life is getting wet time after time.
Life is swimming in the pond of 'Now.'
Let us take off our robes:
Water is only a step ahead…
….”

Sonnet: O City, City

To live between terms, to live where death
has his loud picture in the subway ride,
Being amid six million souls, their breath
An empty song suppressed on every side,
Where the sliding auto's catastrophe
Is a gust past the curb, where numb and high
The office building rises to its tyranny,
Is our anguished diminution until we die.

Whence, if ever, shall come the actuality
Of a voice speaking the mind's knowing,
The sunlight bright on the green window shade,
And the self-articulate, affectionate, and flowing,
Ease, warmth, light, the utter showing,
When in the white bed all things are made.

Discussion and Conclusions

The two selected poems differ in their origin and focus on aspects and concepts of place. The first poem, written by Sohrab (a 20th century Persian Poet) gives insights into the notion of attachment to place from the perspective of an individual who is not physically located at the place, but can experience moments of home, wherever the writer is located. This virtual and transient nature of place attachment is expressed through several lines, including: “Life is taking a dip in the basin of This Moment”. Similarly, in the second last paragraph: “No matter where I am, Sky is mine. The window, thought, air, love, earth is mine. Why should it matter…?” This poem potentially offers another perspective on place attachment, from the perspective of an individual who may have been displaced from their original home. Such a view could be insightful in the context of migrants who have chosen to leave their homeland or those migrants that did not have this option. This poem, and similar ones could be studied in greater detail to enlarge and deepen the concept of place attachment and related place concepts.

The second poem, Sonnet: O City, City by the 20th century American poet is equally as lyric, descriptive and metaphoric, but takes a different focus on aspects of place. This poem expresses the idea of what life is like living in a large city, specifically the poet describes death’s loud picture

in the Subways of New York City. According to Runchman (2014: 53), in this poem, Schwartz also expresses the difficulty in experiencing things "as they are", instead from experiencing them at a distance. Further, as Runchman (2014) explains, this poet's desire for "utter showing" is a longing for transparency and honesty. In reading and analyzing this poem, one of the messages that is being communicated through this medium is the concept of authenticity – real and idealized – and the question of whether to perceive the actual without an impediment is inauthentic, as expressed in the line "The sunlight bright on the green window shade". These are some of the ideas expressed in this poem situated in the context of one of the world's most prominent cities – New York.

As these two poems demonstrate, the value of poetry includes the rich insights it can offer into the connection between people and place. This form of written expression provides the opportunity to understand the subconscious reflections of their writers about a place and concepts of place expressed in a medium that conveys emotion. In the context of contemporary branding and place branding, poetry's ability to express abstract, concise and emotional concepts and connections to place deems it a powerful medium for place branding. There are numerous examples (including those contained in this paper) of poems being used to promote a place and to offer a deeper understanding of complex place concepts. While this paper has not demonstrated all of the applications of the proposed framework, it establishes an agenda for examining the connections between poetry and place to enhance understanding of place for both place branding researchers and practitioners.

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Self-perceptions in country reputation: Brazil's brand by the citizens

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Abstract
Residents' self-perceptions is becoming a much debated topic in place branding, not yet so much in nation branding and country branding, however. The purpose of this exploratory and descriptive paper is to take the internal perspective of the country by its citizens in terms of their satisfaction with the country, unfolding into the country image and the country reputation by identifying the convergences and divergences among factors related to the reputation of the country. Therefore, this study uses principles from previous studies in terms of assessing self-perceptions by combining measurement scales. A survey of Brazilians' citizens provides empirical data for this investigation that identifies two factors related to country reputation. Factor 1, the Brazilians' perceptions of Brazil's reputation, show that Brazilians like and respect the country, yet with a smaller amount of trust. This sample of Brazilians relatively enjoy living in Brazil, but is not satisfied living in the country. Factor 2, representing the Brazilians' perceptions of Brazil's country reputation abroad, shows that Brazilians think the country has moderately a positive image and a good reputation abroad; this sample of Brazilians believe that Brazil cannot enhance its reputation abroad. For this sample of Brazilians, the most relevant associations of Brazil's image are the following: 'football', 'nature', 'crime', 'politics', 'culture' and 'agribusiness'. Thus, Brazil as a nation needs further research to re-think residents' needs and dissatisfactions. The study shows how self-perceptions in country reputation are more associated to the emotional issues and to citizens' satisfaction. In addition, encouraging residents in contributing in country reputation has become a global challenge in this complex era of changes in geopolitics. As a final point, this study supplements and extends evidence for theorising country reputation.

INTRODUCTION

A considerable amount of literature has been published on citizens' role in place branding (Zenker and Erfgen, 2014; Zenker, and Rütter, 2014; Braun, Kavaratzis and Zenker, 2013) and not so much in country reputation (Jain and Winner, 2013; Mariutti, 2017; Newburry, 2012; Passow, Fehlmann and Grahlow, 2005; Yang, Shin, Lee, and Wrigley, 2008; Yousaf and Li, 2015). Evidence suggests the significance of country brand image while understanding country reputation (Andéhn and Zenker, 2015; Anholt, 2007, 2010; Dinnie, 2009, 2016; Fan, 2008; Govers and Go, 2009; Ham, 2008; Jaffe, 2016; Mariutti, 2017; Newburry, 2012). Likewise, existing research recognises the presence of many conceptual interconnections in social sciences regarding: country reputation, country branding, and nation branding, as discussed by Anholt (2007); Dinnie (2005, 2016); Govers (2009, 2015); Kavaratzis (2005) and Olins (2002, 2013).

In this study, 'nation brand/branding' and 'country brand/branding' terms are used interchangeably (Andéhn and Zenker, 2015) for an in-depth review of the field of country reputation. According to

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Andéhn and Zenker (2015, p.27), "The concept of a nation generally refers to a large group of individuals of the same race and language, while the concept of a country mostly describes a particular area". Nevertheless, Olins (2002) and Szondi (2007) have applied both terms separately without explaining their differences. Yet, country reputation has likenesses with nation branding (Ham, 2008) and is often related to the term 'country image' (Kotler and Gertner, 2004), but both are clearly distinct from one another. For Yousaf and Li (2015, p.400), even though, "the country reputation concept shares similarities with nation branding and is often related with the term country image these concepts are clearly distinguishable from one another". While the perception at one point in time is called an 'image'; the perception, lasting over time, is known as 'reputation' (Passow ***et al.***, 2005; Mariutti, 2017). This leads to the logical foundation of this paper, in terms of the temporal aspect and conceptual meaning of branding a country or a nation concerning country reputation.

Since the 1990s, place marketing has advanced the route for place branding research domain (Warnaby, 2009; Kotler, P., Haider, D. and Rein, I., 1993) while term nation brand was launched in mid-90s (Anholt, 2007). Since then, it has been a growing trend towards nation branding studies (Andéhn and Zenker, 2015; Fan, 2008; Ham, 2008; Keneva, 2011; Szondi, 2010; Warnaby and Medway, 2013). According to Dinnie (2016), the main countries applying academic studies were Germany, Scotland, South Korea, Spain and New Zealand. Similarly, country branding research domain was mostly researched after 2000, several countries decided to advance in studies, for instance, Poland (Florek, 2005), England (Wetzel, 2006), Zimbabwe (Matiza and Oni, 2013) and Colombia (Echeverri, Estay-Niculcar and Parra, 2014). In addition, in early 2000, another alternative for understanding country brand assessment, from a business consultancy perspective, was the country brand indexes focused on country dimensions and real-data (Mariutti and Tench, 2016). Nevertheless, country reputation is still developing as a robust theory anchoring all these complexities involving the 'multifaceted reflexion' of a country.

Internal citizens and external stakeholders are considered equally significant in a nation's branding responsibility (Ashworth and Kavaratzis, 2010; Kotler and Gertner, 2002), due to any stakeholders' satisfaction while analysing a country reputation (Ham, 2008; Keneva, 2011) from a country-of-origin perspective (Ham, 2008) or from a nation branding approach (Keneva, 2011). In view of these interconnected principles, citizens are fundamental stakeholders in order to enhance the reputation of a country – towards a consistent place brand (Kotler and Gertner, 2002).

A research gap is seen in literature regarding studies on residents of a country. Braun *et al.* (2013, p.21) stated that, even though residents are an integrated part of a place brand and ambassadors for their place brand, the most neglected role in place branding in both theory and practice is the role of residents as citizens. Furthermore, for Zenker and Rütter (2014), researching the citizens' role in place branding represents the social functioning of a place or indeed a country. This leads to the relevance of this paper's contribution.

In addition to that, Yousaf and Li (2015, p.339) state: "It is understandable that the citizens of a country with a good reputation feel pride in identifying themselves as a national of their country; but it also raises the question of how the citizens of a country with a predominantly negative reputation preserve their self-esteem and pride while identifying themselves as one of its citizens".

In view of this state-of-art on this topic, the purpose of this paper is to take the internal perspective of Brazil by its citizens in terms of their satisfactions with the country, relating to the convergences and divergences among country image and the country reputation.

There is a lack of studies on country reputation about Brazil. To date, previous studies on Brazil's image has acknowledged that the country image is dichotomous and confusing because of its positive and negative associations (Beni, 2006; Bignami, 2002; Dinnie, 2016; **Giraldi *et al.*, 2011;** Kotler and Keller, 2012; Mariutti, 2012; Mariutti and Giraldi, 2014). For instance, Brazil has been known as a paradise of paradoxes (Rocha, 2000); "Brazil's image is ambiguous" (Mariutti and Giraldi, 2014, p.98); "Brazil's image is dichotomous with numerous positive and negative associations at the same time as favourable and unfavourable perceptions are recognised internationally" (Mariutti, 2012, 2016). Moreover, Brazil's image is seen with various positive and negative attributes, stereotypes, perceptions and associations (Anholt, 2007; Beni, 2006; Bignami, 2002; Kotler and Keller, 2012; **Giraldi, Giraldi and** Scaduto, **2011;** Mariutti, 2012; Mariutti and Giraldi, 2014). For Anholt (2015), Brazil has a powerful and distinctive image, which is associated with joy; however, the reputation of the country is fragile.

This paper has been divided into four parts. The first part deals with literature with two following sub-sections – the role of residents and the measurements of self-perceptions from previous studies. The second part presents the methodology (procedures of the data collection and the development of the scales). The third part describes the outcomes of the research, focusing on the factors and an initial analysis. Followed by the fourth section, which is the discussion. The fifth and last part presents the conclusion.

LITERATURE REVIEW

Who, me? The Role of Residents

According to Zenker and Beckmann's study for city branding, (2013), target groups can be generally distributed into three target market segments, which can also be true in country branding:

Visitors; residents and workers as internal target groups (current residents) and external groups (potential residents); business and industry. Zenker and Beckmann's study (2013, p.14) "demonstrates the urgent need for a more differentiated brand communication and a stronger resident involvement and participation in the place branding process, since residents simultaneously fulfil different roles in such a process". The authors believe that residents search for an attractive living environment; moreover, after operationalizing top twenty-core association with the Hamburg brand using a network analysis, they conclude by saying that, for practitioners, the objective is mainly to attract new, talented residents for the positive development of one place (p.12). As the studies show, Zenker and Beckmann (2013, p.13) affirm that "the perception of place brands differs in the minds of different resident groups as well as between residents and non-residents"; as a final point, "the residents of Hamburg have a much more heterogeneous image of their city brand" (p.14).

Another major study by Braun *et al.* (2013) analysed the different roles of residents in place branding. They concluded that there are three different roles played by the residents: (i) as an integral part of the place brand through their characteristics and behaviour; (ii) as ambassadors for their place brand who grant credibility to any communicated message; and (iii) as citizens and voters who are vital for the political legitimisation of place branding. For Braun *et al.* (2013, p.18), "These three roles make the residents a very significant target group of place branding".

Authors also emphasise the significant linkage between nation branding and citizens' ambassadors (Dinnie, 2016, p.24). Correspondingly, people are seen as one dimension of nation brand (Anholt, 2007). Moreover, this nation brand dimension may strengthen citizens' identity and their involvement may also enhance the country's image (Anholt, 2007, 2010; Florek, 2005; Gilmore,

2002; Moilanen and Rainisto, 2009; Passow *et al.*, 2005; Ruzzier and de Chernatony, 2013; Zenker, 2014; Zenker and Beckmann, 2013; Zeinalpour *et al.*, 2013; Yousaf and Li, 2015). As Anholt (2010, p.33) highlights:

"The policy-based approach of a competitive identity is far more challenging since implementation consists of providing the vision rather than just communicating it. This invariably requires a substantial change of culture within and around government, vastly improved coordination between the private and public sectors, and creating a substantial commitment to change amongst the population of a country."

In regards to the ownership of the brand, citizens play a key role besides government responsibility (Anholt, 2007). Research should be done by investigating how the citizens wish the country image to be perceived (Kotler and Keller, 2012) or experienced (Moilanen and Rainisto, 2009) and in regards to their engagement (Aitken and Campelo, 2011; Dinnie, 2016; Zenker and Erfgen, 2014; Zenker and Rütter, 2014). Moreover, behavioural indications of the citizens might indeed be related to a country reputation (Dinnie, 2009; Braun, Kavaratzis and Zenker, 2013; Kavaratzis, 2005; Wang, 2008; Zenker and Rütter, 2014), since "Any nation brand's perception will get influenced by the behaviour of its citizens, be it positively or negatively" (Wetzel, 2006, p.149). Moreover, "the public impression of a country is important as a source of national pride" (Buhmann and Ingenhoff, 2015, p.5).

Recently, Dinnie (2016, p.35) questioned: "How do we generate buy-in to the nation brand from a country's own population?" This commitment to being interested in one's own country's internal prosperity and international reputation is encompassed in this study as part of the country brand image's measurement. Furthermore, Dinnie (2016, p.70) points out that in order for citizens and domestic stakeholders to "live the brand", they need to not be aware of how the country is projected; as he calls "internal buy-in" to the nation brand by both the public and the private sector.

Kotler (2015) said in a recent interview regarding his view of the changes about the topic over the years: "Later I realized that many cities lack a positive image among their own citizens and residents. Even worse, many citizens are not friendly to visitors who shop in their stores or visit the few sights that people might want to see in the city". Correspondingly, this study has incorporated an investigation regarding country citizens' overall satisfaction in order to analyse their role in the country reputation as well.

When conceptualising place satisfaction in the case of a city's residents, Florek and Insch (2008, p.138) stated that "the sub-field of place management and marketing has emerged in the last decade and recognizes satisfaction with a place as important, but, as yet, this concept remains theoretically undeveloped".

In country branding studies, in some way, as observed by Cevero (2013), people feel that their own identity has to do with the image of their country – certainly, even the citizens are the brand ambassadors being famous or not (Dinnie, 2009, 2016). For Szondi (2007), positive, negative or false stereotypes can also be associated with the citizens of a country. Moreover, Gilmore (2002) stated that the core of the country's brand should capture the spirit of its people.

For Florek (2005, p.205-206), "The task of branding in each nation is the building of positive associations for itself, its inhabitants, and products. Often it is an activity that aims to change unfavourable opinions or stereotypes that no longer apply. But the ultimate, superior goal of the country brand is to contribute to the welfare of its citizens".

From another perspective, Wetzel (2006, p.153) even reminds us that immigration or the recruitment of graduates and workers is a challenge for nation branding when trying to match the brand promise to the brand performance. Likewise, according to Ham (2008, p.129), place branding is assumed to work for the country image's economy and citizens as well, competing on a global scale – for investment, tourism and political power.

Likewise, Zeinalpour *et al.* (2013, p.317) observe: "When properly designed and created, a brand can build a country, can concentrate the tourism offer, which can stimulate investment in and out of a country, can restore its reputation and create a renewed pride among the citizens of that country." As a final point, Anholt (2010) says: "It is clear that if a country is to change enough to alter its international reputation, this is unthinkable without the support of the population; and to understand the essential nature of the population is a prerequisite to eliciting its support" (p.33-34).

Measuring Self-Perceptions

Historically, since 1930, perceptions about countries have been investigated (Roth and Diamantopoulos, 2009). Investigations into country image from a country-of-origin stance by Roth and Diamantopoulos (2009) categorically showed that the country image construct, from a theoretical perspective and based on the consumers' attitudes, shows these components in the following justifications for an attitude theory. Well-documented in literature, the attitude theory is the first way to conceptualise country image (Roth and Diamantopoulos, 2009). Cognitive includes the consumer's beliefs about a given country. Roth and Diamantopoulos (2009, p.727) state that "not only by representative products but also by the degree of economic and political maturity, historical events and relationships, culture and traditions, and the degree of technological virtuosity and industrialization". "According to social psychology literature, stereotypes and schemas belong to the cognitive facet of attitudes" (Roth and Diamantopoulos, 2009, p.728), affective elements describe the emotional value of the country for the consumer, and the feelings themselves towards a country, and conative elements capture the behavioural intentions of the consumer regarding the country-of-origin. In their conclusion, Roth and Diamantopoulos (2009) assert that the three elements of attitudes have one important shortcoming because cognitive, affective and conative facets of attitudes are not independent of each other, but rather causally related to the functioning of cognitive and affective attitudes and their effect on behavioural intentions towards the country.

In recent years, a few different approaches have attempted to study the citizens' participation in country branding, regarding their own country perceptions, previously discussed in the Literature Review (Florek and Insch, 2008; Zenker and Gollan, 2010; Zenker *et al.*, 2013; Zenker and Rütter, 2014). From a place marketing view, Kotler (2015) stated that many citizens do not even have a positive image of their own city – or country, in this case.

According to Dinnie (2016, p.243), "nation brands need to conduct internal and external analysis in order to access their current competitive position". Likewise, Newburry (2012) shadowed the Country Reputation Index's sample, and stated that country reputations are related to self-perceptions within the country and the consistency between outside perceptions and self-perceptions should be managed as indicated by Passow *et al.* (2005) in their study. Previously, Olins (1999, cited in Tench and Yeomans, 2009, p.136) has pointed out the importance of researching how the people of the country perceive their own nation. Bromley (2002) also reinforced both evaluations when emphasising reputation studies – internal and external.

In addition to this principle, while most studies in corporate reputation probe internal audiences (Dowling and Gardberg, 2012; Newburry, 2012; Fombrun, 1997), a few in country reputation do the

same (Anholt, 2007; Mihailovich, 2006; Newburry 2012; Passow *et al.*, 2005; Yousaf and Li, 2015). Internal audiences can be represented by any internal stakeholders, such as entrepreneurs, professionals, students, researchers, diplomatic staff, representative residents, and citizens – even people in general as a dimension of a country brand (Anholt, 2007). Country reputation studies carried out with citizens as a sample were somewhat studied by the following authors Passow *et al.* (2005) and Yousaf and Li (2015).

Zenker *et al.* (2013) mention that existing place branding literature presents three main directions of how to measure city perception (Zenker, 2011), possibly adapted to a country setting:

(i) In the form of place (brand) associations of target customers with qualitative methods, such as focus group interviews;
(ii) Place attributes with quantitative methods, such as standardised questionnaires on different location factors;
(iii) With mixed-methods such as multidimensional scaling, network analyses, the brand concept map method or the laddering technique based on means-end chain theory.

Yousaf and Li (2015) dedicated a recent research trip to Pakistan in order to investigate how the relative global status of a country influences its internal country reputation and the resulting social cognitions of citizens. However, Yousaf and Li (2015) have undertaken their investigation of Pakistan's reputation using the theories of social identity and collective self-esteem to explain how evaluations of a country's reputation are regulated by social concepts and vice versa, considering citizens as a sample. Their quantitative study discusses the nation's branding from an internal perspective and focuses on the perceptions people hold of their own country; as a convenient sample, Master of Business Administration executives and Master in Sciences students in different universities across eight cities of Pakistan during two months participated with 415 completed responses. After using a structural equation modelling technique, they found out that "if a country is negatively stereotyped on the global stage, it weakens the ability of people to live their nation's brand. A formidable nation's brand can only be constructed if people are deeply involved and committed to it". They concluded, "That surrounding the brand Pakistan has led to the internalization of pessimism among Pakistanis, which eventually affected their sense of belongingness and their conduct as Pakistani citizens" (p.408).

An original study was developed the Citizen Satisfaction Index (CSI) by Zenker, Peterson and Aholt (2013). "Even though place marketing features an economic intention, the increasing of social functions – like citizen satisfaction – also forms a major goal", summarises Zenker *et al.* (2013, p.156). Using a German sample to measure the city of Hamburg, the authors established a conceptual framework of relevant factors that may prove useful in comparative research into citizen satisfaction. Firstly, 18 different scales were combined with items derived from qualitative research (semi-structured and in-depth interviews with twenty city experts from different disciplines in order to determine location factors that were the most important for their satisfaction with a place). Then, a reduction of those items established 21 questions. Then a replication of these four dimensions of citizen satisfaction were employed in two studies with different methodological approaches (explorative and confirmatory factor analysis, multidimensional scaling): '*ur*banity & diversity', 'nature & recreation', 'job opportunities' and 'cost-efficiency'. The results were that the factor 'urbanity & diversity' had the strongest impact on citizens' satisfaction. However, when disagreeing with that, participants also expressed a desire for 'nature & recreation': low pollution, parks and open spaces, and the tranquillity of a place. Regarding 'job opportunities' and 'cost-efficiency', there was no direct or significant influence on the citizens' overall satisfaction; nevertheless, both factors are important because of their influence on the perception of the other two factor s. The authors

state that CSI as "an effective and manageable model helps "to identify changes and problems in place development from a customer's (citizen's) point of view" (Zenker *et al.*, 2013, p.161). Three statements regarding the overall satisfaction were adjusted from this model to be used in this paper.

To better understand the role of citizens' satisfaction in place brand success, Zenker and Rütter (2014) conducted an investigation regarding its strong influence on place attachment, place brand attitude, and positive citizenship behaviour. The authors observe that the reputation of a place can also be described as the attitude towards a place brand. This attitude can be understood as the citizen satisfaction towards the reputation of their own country. In their study with 765 participants, it was concluded that "citizen satisfaction (measured with the CSI) strongly decreases the intention to leave a place; the citizens' satisfaction with their place of living – is often neglected (Florek and Insch, 2008; Zenker *et al.*, 2013), not only for place marketing activities, but also for the whole place development" (Zenker and Rütter, 2014, p.15).

In another main study of participatory place branding, the approach focused on cities. Zenker and Erfgen (2014) remark that involving residents is required to give them the power to participate and enhance the place brand, even though it may be risky. Because the challenge certainly is that "residents do not form a coherent group, but encompass a multiplicity of groups that are bound to possess varying and conflicting preferences, desires or attitudes", Zenker and Erfgen (2014, p.227) point out. Thus, in order to implement this approach, the authors suggest three stages: (stage 1) defining a shared vision for the place, including core place elements; (stage 2) implementing a structure for participation; (stage 3) supporting residents in their own place branding projects (Zenker and Erfgen, 2014, p.228). For instance, the authors suggested a simplified example for implementing participatory place brand management. However, "delineating and defining key components and so-called 'success factors' is no easy task", mention Zenker and Erfgen (2014, p.230). This example is formed by six major components for a place with a strong 'history & tradition', interesting 'architecture', a tradition of local 'festivals' and a good 'university' well-known for 'computer science'. The authors add that the residents also desire to become more 'green' (p.230). To some extent, this approach was amended to country context in this current paper.

This previous model of the citizen satisfaction model was adapted and tested in Argentine cities by Nigro and Císar (2016), in which it was preferred to use an SEM based on partial least squares rather than covariance-based methods (CBMs). A total of 649 surveys were undertaken in three the cities in Argentina (Tandil, Tres Arroyos, and Chivilcoy). The results of the present study showed that the cultural context of the people surveyed may have influenced different aspects of their perception of the city. Considering all of this evidence, it seems that combining knowledge may bring new discoveries into the studies on reputation of countries.

METHODOLOGY

Data Collection and Measures

This present paper analysed the citizens' perceptions through their overall satisfaction as a fundamental part in enhancing the country's reputation (Ashworth and Kavaratzis, 2010; Ham, 2008; Keneva, 2011; Ham, 2008; Keneva, 2011). A major limitation with this method is that surveys using citizens as a sample are rare in country reputation (Newburry, 2012), and also scarce in place branding studies (Zenker and Rütter, 2014), and it is theoretically underdeveloped for cities (Florek and Insch, 2008). Due to this lack of scales on investigating self-perceptions in country reputation, for the design of the questionnaire for internal stakeholders, statements from recent studies in place branding research domain and in country reputation studies were adjusted to the intentions of this research.

Thus, nineteen questions were employed distributed in two blocks of this survey for the Brazilians' residents in Brazilian Portuguese. The first block was designed to examine each respondent's perceptions regarding their overall satisfaction with the country and their own perceptions of the country reputation, in which the statements are from three combined models - followed by their perceptions concerning the comparison with the emerged data from Phases I and II. The second and last block refers to three demographic questions.

For the first block of the survey, to enable the citizens to evaluate their overall satisfaction, three statements were evaluated as interval-level measurement. The first three statements are from the CSI (Zenker *et al.*, 2013, p.163) amended to a country context and measured as follows – *'I am satisfied with Brazil'*, *'I like living in Brazil'*, and *'I do not like living in Brazil'* – followed by seven statements for evaluating their perceptions of the country reputation. Three other statements were included based on Passow *et al.*'s country reputation model (2005) and Roth and Diamantopoulos' COO scale (2009), which are the following *'I like Brazil', 'I respect Brazil'*, and *'I trust Brazil'* – endorsed by Newburry (2012, p.255) and by Roth and Diamantopoulos (2009) as well. Moreover, the last four statements were originally created and added especially for this citizens' survey, which undertook an original structure for advancing in country reputation theory, as follows: '*Brazil has a positive image abroad'; 'Brazil has a negative image abroad'; 'Brazil has a good reputation abroad',* and *'Brazil can enhance its reputation abroad'*.

As a result, Table 1 demonstrates the ten statements concomitant with two factors (dimensions) which have formed this questionnaire for internal stakeholders.

Table 1. Brazilians' Perceptions of Country Reputation

To measure	Statements	References
Overall Satisfaction	*I like living in Brazil.* *I did not like living in Brazil.* *I am satisfied with Brazil.*	Zenker *et al.* (2013)
Country Reputation	*I like Brazil.* *I respect Brazil.* *I trust Brazil.*	Passow *et al.* (2005), Roth and Diamantopoulos (2009) and Newburry (2012)
	Brazil has a good reputation abroad. *Brazil can enhance its reputation abroad*	Original statements
	Brazil has a positive image abroad *Brazil has a negative image abroad*	

As follows, the layout of the questionaries' operationalization is exposed next at Figure 1.

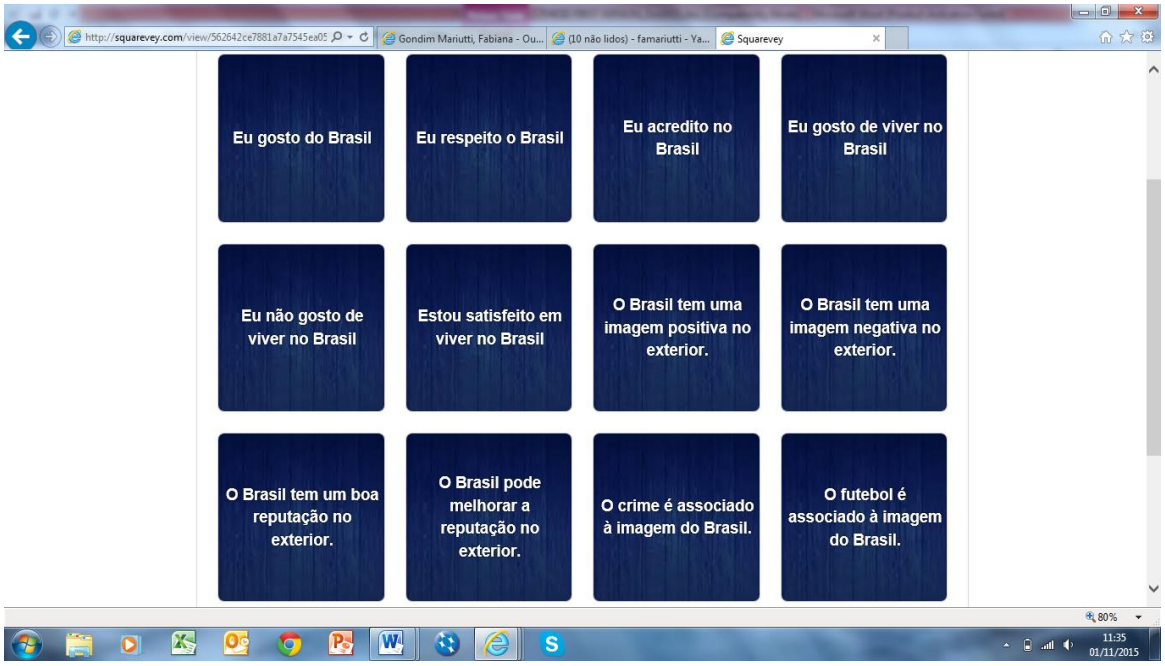


Figure 1. Brazilians' Survey: first block

Finally, the second block of the survey attempts to compare data between the self-perceptions in country reputation and previous studies concerning Brazil's image, six new statements were added to the survey as follows. '*Crime is associated with Brazil's image*'; '*Football is associated with Brazil's image*'; '*Nature is associated with Brazil's image*'; '*Agribusiness is associated with Brazil's image*'; '*Politics is associated with Brazil's image*'; and '*Culture is associated with Brazil's image*'.

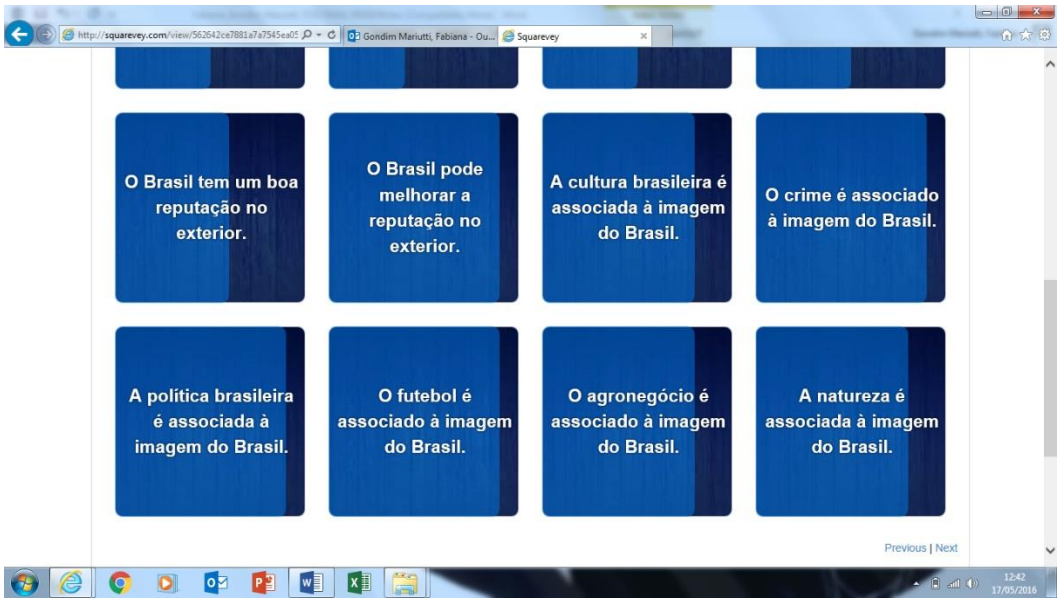


Figure 1. Brazilians' Survey: second block

The next three and final questions asked the Brazilian respondents were demographic inquiries: two ordinal-level measurements for revealing their age group and educational status; and one nominal-level measurement for disclosing the region where they live in Brazil. This last question then was added to the questionnaire due to the size of Brazil, and the inequality in regional development regarding investment, industry, infrastructure and opportunities in general. Another fact to be noted is that, as the first author is from São Paulo State and has always lived there (Southeast region), the other four regions (South, Midwest, Northeast and North) were harder to reach a broader network of contacts.

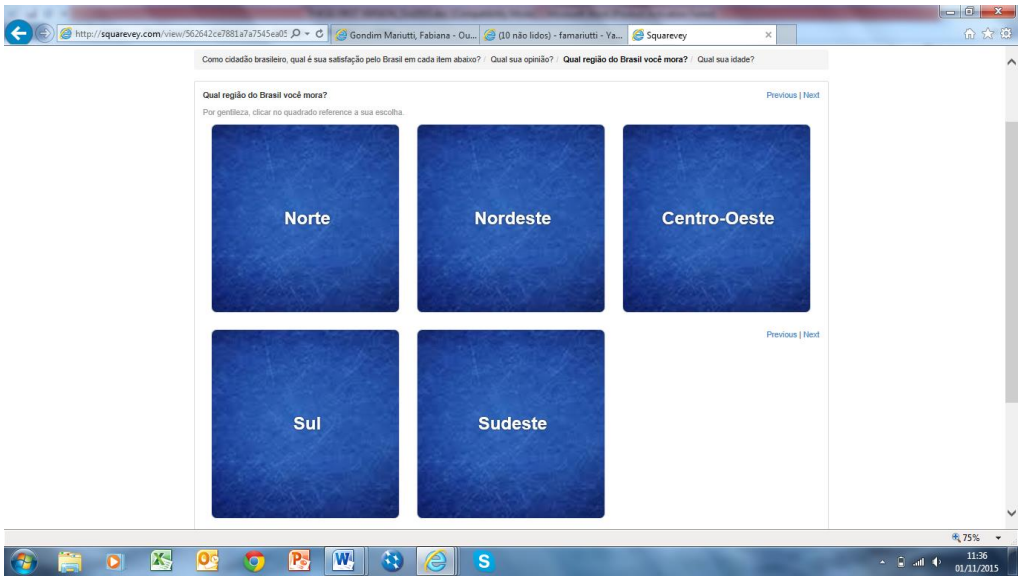


Figure 3. Brazilians' Survey: Regions of Brazil

Snowball sampling was adopted for the web survey and primary data collection for retrieving potential participants for the surveys' participation as an interconnected network (Flick, 2014; Neuman, 2014). Consequently, the authors' networks were accessed as suggested by several authors cited below, followed by some of contacts' efforts, who shared the authors' invitation with their own contacts.

While the intention of snowball sampling is "to get participants referrals from others, then recommendations from those, and so forth" (Neuman, 2014, p.273), it is a multistage technique (Goodman, 1961; Neuman, 2014). For the next stage, posts were addressed to potential participants in the authors' social media accounts and contacts (Baltar and Brunet, 2012). A few of them also posted information online about the research, asking if their contacts were interested in participating in the research (Bryman and Bell, 2012; Flick, 2014).

A note of caution is due here since the total samples of each survey have shown discrepancies among numbers of respondents at each block of questions of the survey. Possible explanations for this problem may be the lack of adequate use of the web survey platform by the respondents due to inattentive use of this innovative platform. The first reason is that the total number of respondents has not replied to the whole questionnaire, possibly due to the 'saving' tool before finalising each block or for just 'jumping to the next' block of questions without completing the current one. Respondents have missed it because, instead of clicking 'next', they have clicked 'save and finish'.

Regarding the end of the snowball process, it stopped when it was large enough for the study as recommended by Neuman (2014). The criteria for outlining the sample size for this citizens' web

survey was based on Kline (1986), Hair, Anderson, Tatham and Black (1995) and Hair, Black, Babin, and Anderson (2010a), who advise that the absolute minimum sample size required in factor analysis is one hundred participants. Black (1999) has previously agreed with this number. Hence, the research purpose (Neuman, 2014) of this paper is developed by both exploratory and descriptive methods (Hair, Wolfinbarger, Ortinau, and Bush, 2010b; Neuman, 2014) because the topic is still at a continuing stage of evolution with regard to the theorising country reputation in the academic universe.

Thus, by the end of the data collection, the number of respondents was reasonable enough to draw results for the intention of this research.

The next section presents the findings and analysis of this survey.

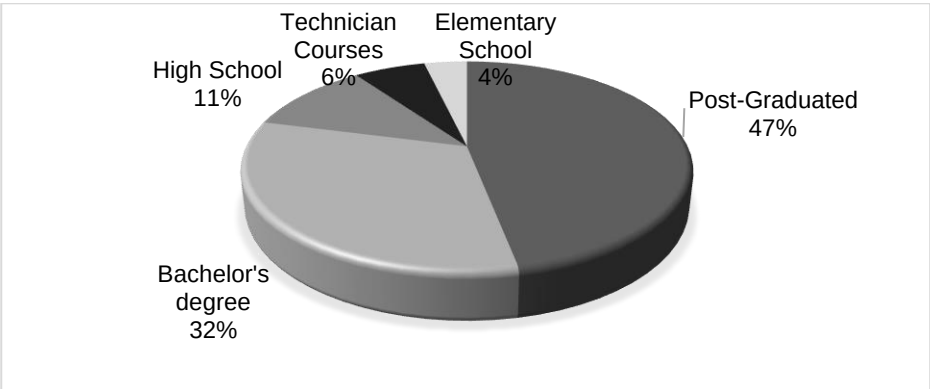
FINDINGS AND INITIAL ANALYSIS OF THE SURVEY: BRAZILIANS' PERCEPTIONS

The total final sample was 240 entries gathered over a five-month period from November 2015 to March 2016. However, 151 responses were completed. During this period of data collection, follow-ups were done. In almost one month, 168 respondents replied to this web survey after spreading the survey link through personal and professional networks (emails). Then, in December 2015, posts on Facebook, Twitter and LinkedIn were re-done in order to boost the number of responses. By February 2016, the number increased to 194 respondents. By mid-March 2016, 236 responses represented the total entries of the survey.

By the end of the survey period, data had been collected from the respondents regarding which region of Brazil they live in: the Southeast region had the highest number (81%) of respondents who were from the States of São Paulo, Rio de Janeiro, Espírito Santo, and Minas Gerais. Followed by the South (11%) represented by the States of Paraná, Santa Catarina and Rio Grande do Sul. Region Midwest was in third position (5%), which comprises Mato Grosso, Mato Grosso do Sul, and Goiânia; Brasília, the capital of the country was included in this region. Regions Northeast (2%) and North (1%) were the smallest amount to participate in the survey. The North States are the following, Acre, Amapá, Amazonas, Pará, Rondônia, Roraima and Tocantins. The Northeast region comprises the following States, Alagoas, Bahia, Ceará, Maranhão, Paraíba, Pernambuco, Piauí, Rio Grande do Norte, Sergipe and Tocantins. It is apparent from the chart that the majority of respondents are from the region of the researcher - Southeast, due to the network connections.

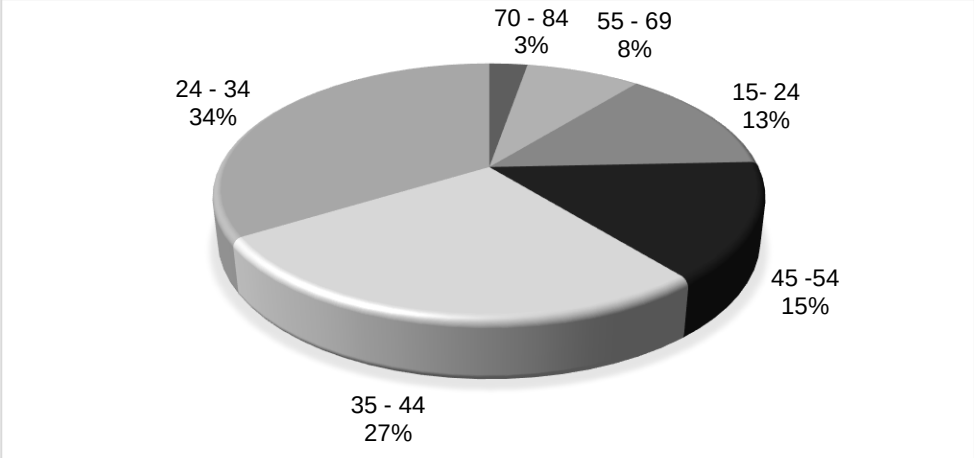
With regard to the educational status, the pie chart (Chart 1) below shows the percentages of the sample. It can be seen from the data that most respondents have a higher educational degree, showing interest and easier access to the web survey.

Chart 1. Distribution of the Educational Status of the Sample



The distribution of the age groups of the respondents is presented in the pie chart below (Chart 2).

Chart 2. Age Distribution of the Sample



As demonstrated in the age group distribution, the majority of the respondents are around the authors' age group, which shows relation with the networking characteristic of the snowball sampling.

An exploratory factor analysis was used to extract the ratings for evaluating the rate of the reputation of the country that Brazilians perceive about the country. The results from the Brazilians' residents' survey are elucidated next. Two factors with eigenvalues greater than 1 were found based on the exploratory factor analysis. The total variance explained by them was equal to 64.02%, and obtained as presented in Table 2.

Table 2. Total Variance of the Country Reputation Brazilians' Survey

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	4.820	48.202	48.202	4.820	48.202	48.202	3.770	37.701	37.701
2	1.582	15.818	64.020	1.582	15.818	64.020	2.632	26.319	64.020
3	.865	8.645	72.665						
4	.742	7.423	80.088						
5	.575	5.747	85.835						
6	.446	4.464	90.299						
7	.355	3.547	93.846						
8	.282	2.822	96.668						
9	.177	1.774	98.443						
10	.156	1.557	100.000						

Extraction Method: Principal Component Analysis.

In order to evaluate the country reputation, Varimax was used to measure the statements below in line with Hair *et al.* (1995, 2010b). Again, the reliability of each dimension was accessed by Cronbach's alpha (< 0.6).

Factor 1, which elucidates the 48.202% of the total variance, has included five statements and represents the Brazilians' perceptions of Brazil's reputation. As found from the total va 139 highest loadings regard how much Brazilians like and respect Brazil, yet show a smaller trust. As follows, this sample of Brazilians relatively enjoys living in Brazil, but are not satisfied living in Brazil. Moreover, this factor has an emotional stance (Passow *et al.*, 2005; Roth and Diamantopoulos, 2009).

Factor 2, which elucidates 15.818% of the total variance, has included three statements representing the Brazilians' perceptions of Brazil's country reputation abroad. Among them, even though the following statement, 'Brazil has a positive image abroad', has the highest percentage of total variance, the next two lower ones, 'Brazil has a negative image abroad' and 'Brazil has a good reputation abroad' may be considered.

Moreover, this sample of Brazilians believes that Brazil cannot enhance its reputation abroad, results from Factor 1 and Factor 2 make it challenging to research country reputation theory; this is because of the vital importance of internal stakeholders being engaged on strategies and tactics, such as being ambassador of the country brand abroad (Dinnie, 2009, 2016; Braun *et al.*, 2013).

The results of the correlational analysis are presented in Table 3 below.

Table 3. Country Reputation's Rotated Component Matrix

Statements	Component	
	Factor 1	Factor 2
I like Brazil	.863	.133
I respect Brazil	.721	.298
I trust Brazil	.664	.459
I enjoy living in Brazil	.892	.183
I don't enjoy living in Brazil	-.846	.047
I am satisfied living in Brazil	.529	.465
Brazil has a positive image abroad	.144	.900
Brazil has a negative image abroad	-.066	-.716
Brazil has a good reputation abroad	.219	.777
Brazil can enhance its reputation abroad	.450	.370

Extraction Method: Principal Component Analysis.

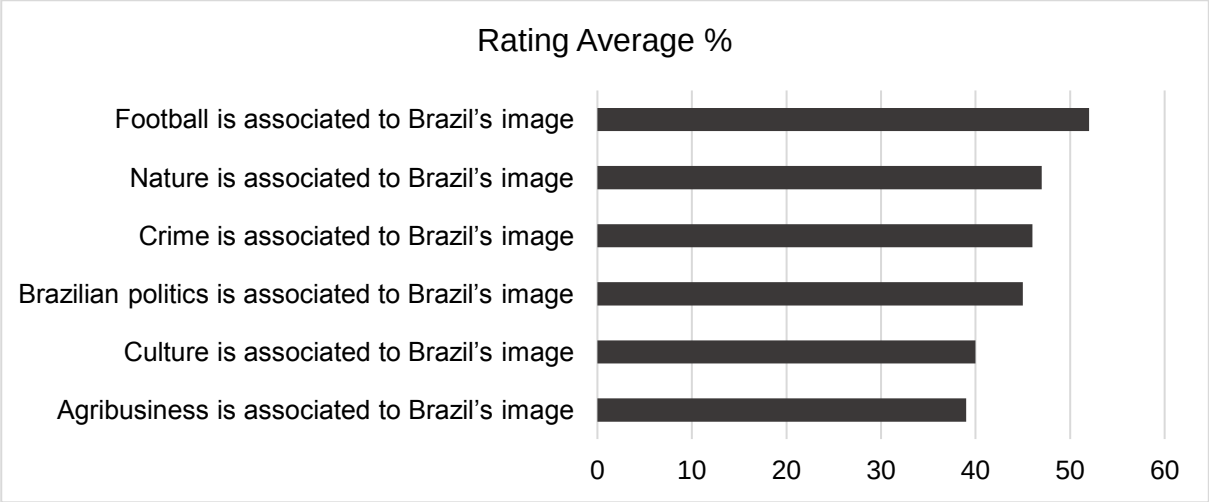
Rotation Method: Varimax with Kaiser Normalisation.[a]

a. Rotation converged in 3 iterations.

There were two reverse questions in order to check reliability, which brought up negative outcomes – 'I don't enjoy living in Brazil' and 'Brazil has a negative image abroad'. This means a reverse scoring was found while retaining the distributional characteristics to change the relationships between all statements (Hair *et al.*, 2010b). This happened to prevent cancelling the statements with positive and negative loadings, and one alternative was to average those (Hair *et al.*, 2010b) – when rates of the respondents presented higher responses for the other factors and very few low responses for these two statements, making them negatively related to the factors. Nevertheless, the numbers between the opposites of both pairs of statements were very close: as can be seen above, there was no need for averaging them.

As can be seen from the bar chart below (Chart 3), football (52%) has the highest association to Brazil's image for the Brazilian sample investigated. This is followed by nature (47%), crime (46%) and politics (45%); then culture (40%) and agribusiness (39%). When compared to the findings from the news coverage and from the focus group, these results keenly match with most of these associations that emerged previously. Further analysis and discussion are found in chapters 4 and 5.

Chart 3. Associations with Brazil's image



Furthermore, as a matter of fact, right after the data collection, the UK newspapers were widely exposing the current situation of Brazil as "a tragedy and a scandal" (The Guardian, 2016). Moreover, "corruption, conspiracy accusations and an impeachment battle – the turmoil surrounding Brazilian politics (The Financial Times, 2016) and "Nothing is clear in Brazil's murky political crisis, except that the country will suffer the consequences for a long time to come" (The Guardian, 2016). The Independent (Watts, 2016) said: "But beneath the colourful façade, Brazil is a darker place, one where social division and corruption have forged one of the world's most violent civilisations". Another piece of evidence is from 'Reputation Magazine' (2016, p.2) by the Oxford University Centre for Corporate Reputation. The article says, "Just in time for the Olympics, Brazil is in meltdown, after nearly two years of what has been called the biggest global corruption scandal ever, with graft and conspiracy identified in epidemic proportions between state-owned oil company Petrobras, construction companies and political leaders". Convincingly, the British historian expert on Brazil, Kenneth Maxwell (2015), highlighted that the international image of Brazil could not be worse at this moment; moreover, on his interview to BBC Brasil in March 2016, he says, "The image of Brazil tends to go from euphoria to disaster forecasts. In fact, it is never too good or too bad; as Brazil is a vast country where some things work well and there is an enduring hope for

the future. But it is currently very difficult to find something positive amid the tsunami of bad news" (Maxwell, 2015).

Next, the final remarks of this study.

CONCLUSION

This study has contributed to the understanding of the country reputation of one emergent country, as it was limited (Newburry, 2012). This sample of Brazilians represented the internal stakeholders (Dinnie, 2016; Zenker *et al.*, 2013) of the country reputation as the results support to assess the current situation of Brazil. The self-perceptions of the citizens within the country are vital in order to be productively managed (Hanna and Rowley, 2009; Newburry, 2012; Passow *et al.*, 2005) and provoke them to be ambassadors of their own country brand (Braun *et al.*, 2013; Dinnie, 2009, 2016). Most Brazilians who have participated in the research are between 24 and 44 years old and have either a bachelor's degree or a postgraduate degree. Another point to highlight is that the majority are from the south-east region followed by the south, which has a concentration of the wealthier states of the country (World Bank, 2014). The internal stakeholders represented by Brazilian citizens agree that Brazil relatively has a positive image abroad and a good reputation abroad, yet they do not agree that Brazil could enhance its reputation abroad.

For this sample of Brazilians, the most relevant associations of Brazil's image are the following: 'football', 'nature', 'crime', 'politics', 'culture' and 'agribusiness'. Brazilians from the sample believe that 'football' is the top association of the country's image, even though it is not a high number. In Brazil, 'football' indicates a self-perception due to traditional history, with Brazil having the most World Cup titles with five trophies in 1958, 1962, 1970, 1994 and 2002 (FIFA, 2016), to hosting the last one in 2014, and to their passion for the sport. A second association of Brazil's image was a negative one, 'crime', which was earlier recurrent in the findings, as acknowledged in the literature about Brazil's image (**Anholt, 2007; Bignami, 2002; Kotler and Gertner, 2004; Mariutti, 2012; Mariutti and Giraldi, 2014;** O'Neil, 2007**).** However, one of the possible justifications for the 'crime' problem might be the social class division that remains catastrophic – the difference between rich and poor. In 2014, there were 25.4 million people earning less than one minimum wage, and only 779,000 with an income higher than 20 minimum wages (IBGE, 2016). This finding is in accordance with the Global Peace Country Index (2015) in which Brazil's score position worsened in the last years; however, it globally positioned itself as a medium state of peace.

'Nature' was next (47%), as the natural beauty and the geographical fauna and flora are self-perceived by Brazilians in regard to the country image. Regarding 'politics' (45%), it was already covered previously in regard to the current moment of the country when the survey was collected, followed by 'culture' (40%) and 'agribusiness' (39%). It can thus be suggested that the sample did not consider both as associations of Brazil's image. Thus, O'Neil's guidance (2007, p.21) is appropriate here, that Brazil lacks consistency in promoting its many products through its global image.

With higher statistics, this sample of Brazilians like, respect and enjoy living in Brazil. Their enjoyment of living in Brazil might be pronounced, yet it is not higher than their overall satisfaction of living in the country. On the other hand, Brazilians do not trust the country. This result is contradictory to the literature (Ashworth and Kavaratzis, 2010; Ham, 2008; Keneva, 2011; Ham, 2008; Keneva, 2011) as this lack of satisfaction may damage enhancing the country's reputation. Moreover, the citizens may not be integrated and engaged – diverging from recommendations by Zenker and Erfgen (2014), Braun *et al.* (2013) and Zenker and Rütter (2014). However, social discontent amongst Brazilians concerning the country might be a reason for such results, d ue to

the circumstances in previous years: political instability, economic stagnation, rising inflation, corruption scandals affecting the government, and street demonstrations.

yAdditionally, the results are in contrast to the literature, which declares that the committed residents can enhance the country reputation by their involvement in the management while strengthening their own identity as citizens (Anholt, 2007, 2010; Florek, 2005; Gilmore, 2002; Moilanen and Rainisto, 2009; Passow *et al.*, 2005; Ruzzier and de Chernatony, 2013; Zenker, 2014; Zenker and Beckmann, 2013; Zeinalpour *et al.*, 2013; Yousaf and Li, 2015).

To conclude, the citizens are real communicators of nation-brand identity (Dinnie, 2016) and Brazilians should be aware of their significant role as a channel of communications for Brazil (Dinnie, 2009; Kavaratzis, 2005 and Zenker, 2011) by engaging themselves as active stakeholders towards the enhancement of the country reputation. This dynamic engagement happens throughout personal and professional experiences in Brazil and/or abroad. Perhaps, by being positive and satisfied with the country, its reputation may be enhanced – or repositioned (Gilmore, 2002).

As limitations, this study was unable to encompass a bigger population of the country due to time and money limitation. Moreover, being applied the whole country, this study lacks specific aspects regarding each region of the country – thus, this condenses detailed-oriented features regarding cities of the country.

The major limitation of this study is that this new model of country reputation could be more multifaceted including investigation on consumers' attitudes. Further work needs to be done to establish new influences about country reputation, such as loyalty and awareness.

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Who really creates the place brand? Considering the role of tourist created content in creating and communicating a place identity

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Abstract
This paper provides contemporary insights into tourists' contributions to the creation of a place identity, more usually perceived as being in the domain of those responsible for the place brand process, thus challenging widely accepted perspectives in the extant literature concerning the role and importance of various actors in the processes of place brand identity and place brand image formation.

The concepts of place identity, place image, and place branding will be explored and explained through a review of the extant literature in order to establish current thinking into the way these separate but linked constructs are not only conceptualised within the academic literature, but also into the way these are operationalised in practice. This then leads to an exploration and explanation of the roles of the various actors in the processes associated with the enactment of these constructs, and comparisons are drawn between the traditional view of the way such processes are managed, and the more contemporary, emerging perspective that the role of information agents in shaping destination images needs to be re-thought in this age of sharing User Generated Content (UGC) via various digital and social media platforms, and because of the vast quantity and variety of the images being communicated and the sources communicating these images.

The findings arise from a content analysis of visual data collected from secondary sources, i.e. representational readings of photographs taken on Holy Saturday April 15th 2017 when a unique event takes place on the Greek island of Corfu as part of the Orthodox Easter festival. The data set comprised 149 separate images uploaded to various publicly accessible social media sources. The findings are also informed by auto ethnographic reflexivity from the researcher's own participation in and observation of the event, in addition to 84 images from the researcher's own photographic record of the event. Comparisons are also drawn between the UGC images and those communicated by the local Municipality through 7 relevant images reproduced in the official *Easter on Corfu* brochure.

The images created from UGC were not vastly different in terms of content from those of the local authority, and were also similar to those taken by the researcher. Perhaps it may be time for place branders to not only voluntarily give up their perceptions of control over at least part of the identity formation process and encourage contributions from wider stakeholders, but to no longer perceive them as mere consumers of the brand, but also as its co-creators. However, this will require another shift in academic understanding of place brand identity and place brand image, which may be difficult to achieve considering that there has only recently been reached a certain level of agreement within the extant literature about the various definitions of terms associated with these constructs.

Keywords: Visual imagery; qualitative research; place brand image; Corfu; Easter; content analysis

Aims

DMOs should inform their marketing policies based on an understanding and knowledge of the destination image that has been formed from contact points with a wide range of information sources. Studies that advance understanding of destination image are therefore not only of theoretical, but also of 'high practical relevance' (Stepchenkova and Mills, 2010:598) to DMOs for whom 'issues of performance are critical' especially when attempting to create and communicate a coherent integrated brand message to tourists from a 'disparate and fragmented group of tourism stakeholders … such as service providers, local authorities, business representative bodies' (Murray, Lynch and Foley, 2016:877-878).

According to Lew (2017) 'tourism destination planning and marketing are fundamentally place making actions intended to shape the image and image ability of a place … The tools of place making are essentially the same for both organic place-making and planned place making, but the intentions and outcomes can vary enormously'. Therefore, for such destinations, planned place making efforts are also seen to be closely linked to place marketing, branding, and as Lew refers to it, 'purposeful image building'. However, Lew also believes that, 'from a tourism social science perspective', one key are of fruitful future research is to answer the question of how tourists contribute to place making including by 'sharing images and stories through social media', ethnographically understanding places while making places, and consuming places while co-producing them.

While Kisali, Kavaratzis and Saren (2016:72) found that 'scholars keep trying to reconceptualize [destination image] in the new millennium' there remains a need for further studies into the way it is affected by technological factors, especially relating to the internet and social media which 'emancipate individuals from the dominance of traditional information sources and open new research areas for scholars', also stressing that 'the role of the social media and user-generated content in DI formation is an area that needs to be further investigated' (p73) as a matter of urgency.

The aim of this paper is therefore to provide contemporary insights into the creation of a place identity via online and social media other than by those more usually perceived to be responsible for the place brand process, thus challenging widely accepted perspectives in the extant literature concerning the role and importance of various actors in the processes of place brand identity and place brand image formation.

Literature Review

Place identity, image and branding

At its most basic level, the identity of a place is its "DNA", quite simply, what the place is (Berrozpe, Campo and Yagüe, 2017). Place image refers to the mental perceptions a person has about a place (Crompton, 1979). Place branding is the marketing-related practice (Falkheimer, 2016) by which a positive place identity is created and communicated to various target segments (Zenker, Braun and Petersen, 2017) that differentiates one place competitively from other places (Glińska and Gorbaniuk, 2016; Govers, 2011), and which can alter perceptions about a place (Valaskivi, 2016). Thus, if places were no different from any other product, a place brand would quite simply be seen to be the result of the place branding process in the same way as a product brand is the result of the product branding process. However, this is where the study of place branding becomes more complex, and the definitional terms somewhat unclear. It is difficult to find agreement in the extant literature about whether a place *is* a brand or *has* a brand (Skinner, 2008), and whether the brand

is an object or a perception, because, while, 'obviously the intention of communicating a brand (identity) to an audience is to affect perception (brand image), but the branding literature does not always clearly state the distinction between the brand (identity) and its perception (image)' (Merkelsen and Rasmussen, 2016:103). Indeed Merkelsen and Rasmussen (2016) believe that it is the use of the 'brand' construct itself that has both facilitated its broad application outside of consumer products and into areas such as place branding, but also note that it is this very 'plasticity' that has attracted criticisms including 'terminological confusion' that leads to associated challenges for appropriate theory development 'when there is too much confusion about what basic concepts mean' (p103).

Such complexities in the understanding of place identity, place branding, and place image have led to calls 'to develop a more appropriate approach to both the theoretical development and practices of place marketing and branding' (Skinner, 2011:283) and 'enhance our understanding and defend our field more thoroughly in this regards' (Zenker and Govers, 2016:3). Towards some reconciliation, and in finding a way of moving on from potential definitional torpor, it is generally agreed, at least within the more recent extant place marketing and place branding literature, that:

- Place brand identity comprises elements from the physical and natural environment, i.e. from within its' territorial and geographical borders; from the place's economic system, legal system, political system and culture; and, finally, from various symbolic and sensory elements that contribute to the way it presents itself to the world, either authentically or through the staging of spectacles (Skinner, 2011). A strong positive place identity can build a reputation that can differentiate one place from another in order to achieve some level of competitive advantage in a range of contexts that can be used to communicate the various value propositions of that place to identified target markets (see, for example, Skinner, 2008; Govers, 2011; Friere, 2016). Place brand identity is formed from the inside-out (Skinner, 2008, in press; Williams-Burnett, Skinner and Fallon, 2016), and is communicated in ways that tend to rely heavily on the visual rather than other senses (Medway, 2015).
- Place brand image is an outside-in construct that applies to the target markets' perceptions of the place (Skinner, 2008, in press; Williams-Burnett, Skinner and Fallon, 2016).

However, agreement on definitional terms is not universally found across all implementations of the place brand construct, particularly, for example, when related to tourist destinations. Many places aim to attract resident visitors as well as other 'tourists'. While, 'conceptually destination branding targets solely tourists … we argue that destination branding and place branding in general should not be seen as separated entities' (Zenker *et al.,* 2017:16), and thus destination brands would not be differentiated from other types of place brands. Govers (2011) believes that 'what is now labelled "destination branding" is nothing more than plain tourism promotion', whereas Friere (2016) takes the view that destination branding is simply place branding in a tourism context. The terms place and destination will continue to be used throughout this paper where each are appropriate, mostly because where such organisations charged with promoting a place exist, these tend to be referred to as Destination Marketing Organisations (DMOs).

UGC and the role of image formation agents

There have been a number of different ways of classifying the stages and sources of image formation (see for example, Echtner and Ritchie, 1991; Fakeye and Crompton, 1991; Gartner, 1993) since Gunn (1972) first differentiated between those arising from formal sources such as the DMO and those emanating from unbiased external sources (Williams-Burnett *et al.,* 2016) such as 'general print and television media, documentaries, travel guides, and books, as well as word-of-mouth' (Stepchenkova and Mills (2010:578). Generally, the former are held to be 'induced' images, the latter 'organic' images, with one key differentiating factor between the two types being the amount on control exercised by the DMO (Gartner, 1993). Yet, through the increase in the organic image

formation source of User Generated Content (UGC) available across a wide variety of media, including many digital and social media platforms (Choi, Lehto and Morrison, 2007), place marketers retain little control over destination images (Bing, McLaurin and Crotts, 2007) as image formation becomes a dynamic process 'of selecting, reflecting, sharing, and experiencing' (Govers, Go and Kumar, 2007:978). This challenges many existing destination marketing practices (Xiang and Gretzel, 2010), and leads to questions concerning the effect of social media and the role of content-generating tourist contributors in the way destination brand identities are formed (Choi *et al.,* 2007; Greaves and Skinner, 2010). Tourists are keen to share their experiences with others - from the very earliest travel writings, through to holidaymakers eagerly awaiting the return of their printed photographs to show their friends and family images from their trips. 'The visual is central to tourists, and taking pictures of the extraordinary in tourism has long served as an antidote to the mundane daily life at home (Tribe and Mkono, 2017:111). The growth in smartphone usage by tourists has simply facilitated easier, quicker, and wider sharing of photographs.

Interestingly, cultural geography's approach to the construct of place making confers both an identity creation and image formation role to tourists who are seen to 'construct personal narratives of the places they encounter' (Lew, 2017:5). Moreover, in this respect, place identity creation cannot therefore be considered fixed in the traditional perceptions of place branding, but rather is performed as consumers not only experience the place, but also co-create and co-produce it including through sharing their pictures on social media, and thus there is also a temporal element to place identity (Baka, 2015; Berrozpe *et al.,* 2017; Lew, 2017; Scarles, 2012). It is not only tourists who upload and share UGC representing a place identity that can lead to place image formation. Zenker *et al.* (2017:4) contend that, because any place brand comprises 'a large variety of variables, such as a place's buildings, history, economical and geographical aspects, and demographic characteristics', residents are not only a target group of place branding efforts, but are also 'part of the place …place ambassadors, in addition to being voters and citizens who initiate and legitimate place branding activities … [and] thus, residents play a central role in the branding process' (p17). UGC is also often available in tandem, and even on the same online and social media sites as the DMO-projected place identity, yet the place identity projected by a DMO is often perceived by target audiences as being less credible than that projected by less formal organic sources (Terzidou, Stylidis and Terzidis, 2017). The potential also remains for the DMO-projected place identity not to match up with the place identity portrayed by organic sources. These issues have led authors such as Choi *et al.,* (2007) to call for a 'rethinking … into the role of information agents in shaping destination images' (Greaves and Skinner, 2010).

Online Place Brand Co-Creation

To some extent, parallels can be drawn between the notion of consumers as co-creators of commercial product brands, and those who upload UGC becoming co-creators of place brands. Indeed, the notion of the co-creation of the place product by consumers is not new. In 1993, Ashworth contended that because 'each consumption is an individual experience ... in many logical respects the producer of the place-product is the consumer' (p645), although that view is contested in a counter-argument that place is 'merely the context of a consumption experience, rather than a consumption experience itself' (Parker, 2008:9).

Within the literature pertaining to products there has been a shift away from a goods-dominant towards a more service-dominant approach 'centered on customers' and/or other stakeholders' interactive experiences taking place in complex, co-creative environments' (Brodie *et al.,* 2013:106). However, within this body of literature, there remains the issue that it is the product brand-owning company that facilitates customers to become participatory collaborators and co-creators of the

brand and its value proposition (Hajli *et al.,* 2016). With respect to place brands, while a DMO may be seen to be engaged with place marketing and branding efforts, they cannot be perceived as 'owning' the place product in the way a commercial organisation owns a product brand. Indeed, one of the early problems associated with branding places was recognised by Olins (2002:241) who identified that attempts at doing so could meet not only with negative reactions, but downright 'visceral antagonism' from various stakeholders.

It is also pertinent to stress that 'while "attitude" "image" and "perception" may be defined differently by academics, tourists do not tend to make any obvious differentiation between these various constructs' (Skinner, 2017). They may also perceive some sources of organic information to portray a more 'real' identity of a destination than others, and do not always distinguish between whether the source of this information is formally charged with inducing such an image (e.g. a DMO) or whether that source is another tourist uploading UGC to a social media platform (Williams-Burnett *et. al.,* 2016).

The role of Social Media

While social media platforms allow visitors to an event or place to easily share their experiences with others, where UGC can be perceived as offering electronic word-of-mouth (eWOM) insights to others, these platforms are also used by DMO's, individual tourism related businesses, and a wide range of the other stakeholders who may be contributing to communicating a place brand identity. These platforms are also increasingly accessed via mobile devices, yet while 'the role of technology in mediating and creating experiences has been examined in tourism contexts' (Van Winkle, 2016:204), compared with the amount of research into the use of technology in work environments, far less research has been undertaken that explores 'mobile technology in free-choice, leisure and tourism contexts' (*ibid.* p202). Even when research has been undertaken into the application of various mobile technologies that facilitate individuals to share UGC via a range of social media platforms in a tourism context (for example, see Liang *et al.,* 2016) authors continue to separate the role and usage of ICT into its tourism service provider and its tourism consumer applications.

Trekksoft's most recent *Tourism Trend Report* (Fuggle, 2016) found evidence that 39% of Twitter users will access the platform while they travel, and 27% 'share positive travel experiences …97% of millennials say they share pictures while travelling, especially on Facebook, Instagram, Whatsapp, and Snapchat', and that while 'the number of Gen Zs using Facebook is on a steady decline while Instagram adoption continues climbing … there remain 'more than 53 million candid traveller photos on TripAdvisor' with not only 76% of TripAdvisor users agreeing that their booking decisions were influenced by other travellers' photographs, but that 'coloured visuals increase people's willingness to read a piece of [social media] content by 80%'. Where 'image-focused social media' has been studied, this has focused on applications that are specifically designed for image sharing (such as 'Flikr and Instagram mainly' Liang, *et al.,* 2016). Destination managers also use the same platforms, and often upload visual images of the place brand to these social media sites, where 'many of the images on these sites have a real life approach, without any or only a minimum amount of manipulation. This form of content makes a very powerful contribution to destination image formation' (Munar, 2011).

Twitter is useful in a festival and event context, because it allows for two-way communication between a visitor asking for information or sharing feedback with the organisers that is also open to be accessed by others (Garay and Pérez, 2017). However, when DMOs did use platforms such as Twitter, these were mostly to convey one-way information about festivals and events etc., and in no way were DMO's seen to be using Twitter as interactively as they could have done (Sevin, 2013),

although Sevin uses the example of Twitter to propose that such platforms can help build online place brand communities where place brand co-creation can take place similar to the way it is seen to occur in the corporate world. Indeed it is in the festival and event literature where the creation of such online communities and the use of social media to engage with consumers is most evident when considering such issues from a place-based perspective. For example, Hudson and Hudson (2013) identify that in such contexts, marketers may face challenges in building brand communities because festival-goers may assume their motives to be solely profit driven, thus while DMOs commonly use social media 'to increase awareness and to build engagement with consumers' (p208) festival and event marketers 'should employ a passive role when facilitating brand communities' (p211). Gyimothy and Larson (2015) found evidence of three co-creation strategies employed by festival event organisers: Customer Insourcing - where customers are used an 'online ambassadors' to blog and tweet about the event; Co-innovation - invites feedback and improvement suggestions from customers via social media, and; Community Consolidation - where the marketer input is definitely not passive, but instead the marketer joins in with the online community in an informal friendly and even playful manner. In Facebook tends to be used in a more interactive manner, motivating 'customers to participate with organisations and encourage co-creation of customer value' (Hoksbergen and Insch, 2016:88).

However, similar to co-creation in the realm of product brands and online communities, such online and social media interaction still often remains as an individual to an organisation – even via Facebook where the online community will revolve around the brand's Facebook page, which, when translated to a place brand, if an individual engages with the social media presence of a DMO, the communication and image formation remains in the realm of induced image formation agency.

Main approach

Rather than consider the way DMOs use social media and visual images (Huertas and Marine-Roig, 2016), the data will be collected from UGC. Rakić and Chambers (2012) identify a growing use of visual methods and a focus on the visual, including tourists' photographs (Gilhespy and Harris, 2011) in many different academic fields including in tourism research, due to both 'the increasing legitimisation of qualitative research, and the willingness of tourism researchers to explore innovative approaches to research' (Rakić and Chambers, 2012:4). Considering this study is focused on providing contemporary insights into tourists' contributions to the creation of a place identity, i.e. presenting what a place is (Berrozpe *et. al*, 2017), the use of such visual images would tend to address the methodological paradox of photographs being perceived as evidencing both subjective perspectives of the photographer, and 'the reality in from of the camera's lens' (Schwartz, 1989:120). Stepchenkova and Mills (2010) found 47 articles employing a qualitative analysis of either text and/or pictures in their analysis of destination image research published between 2000-2007, although of these, only 7 had sourced their data from the web. Moreover, when visual imagery has been analysed in the context of destination image, there is very little in the context of religious tourism (Terzidou *et al.,* 2017). Terzidou *et al.'s* (2017) research, undertaken within a Greek Orthodox context, but using visual media from television news and documentaries, noted that DMOs and religious authorities will often project an outline of specific place-based practices, and providing visual imagery that offer signs and symbols to the tourist that may enable them to 'create meaning and shape their experiences'.

For this study, data were collected from mostly secondary sources, photographs taken on Holy Saturday April 15th 2017 when a unique event takes place on the Greek island of Corfu as part of the Orthodox Easter festival and uploaded to various publicly accessible digital and social media. Data were collected using the following parameters: an item was included only if a post was publicly

accessible online and if that post included a photograph taken on and pertaining to some aspect of Holy Saturday (15th April) in Corfu in 2017. Only still photographs, not videos, and only original photographs not those shared from other posts – although the trail of these photos was followed to source more data, thus there was an element of snowball sampling involved, because certain initial data sources were purposively chosen, i.e. large membership publicly accessible Facebook groups relevant to Corfu , and then posts that had been shared to these groups from other sources were traced back to include the originally posts at their original sources.

All data sources were scrutinised for posts made between 15th April (Holy Saturday) and the end of the month 30th April – allowing a 2 week period for posts to be made and photographs to be uploaded. With each source of data, the researcher scrolled down through the newsfeeds scrutinising every post made between the search dates rather than entering search terms, to ensure no images were missed out. Using the same search parameters, other sources scrutinised for relevant data were: Instagram – searching using the hashtag #easterincorfu; and Google Images – using the search term "Corfu Easter 2017". When an image was located via Google Images, the researcher traced the photograph back to the original webpage to which it related. This did not generate much additional data, because these links to webpages showed either pictures that had already been collected as part of this dataset (indicating that data saturation had been reached), or because photographs could not be verified as either original, or were not taken during the relevant dates in 2017 - indeed many pages were promoting the entire Easter period as if it were coming up in advance, and so had loaded onto their webpages pre-existing photos from previous years, including some with earlier dates clearly written on the "μπότηδες" ("botides" clay pots that are ceremoniously smashed as part of the festivities).

The initial data set drawn from these online sources comprised 166 still photographic images, upon initial analysis, 17 duplicate items were removed leaving a total data set for analysis of 149 images. However, when categorising the photographs by data source, it became increasingly obvious that the boundaries were indeed very blurred between what was *tourist* generated content and what was content uploaded by others types of social media user.

Boundaries were also blurred when considering the type of online presence that hosted the source data and the user who generated the content. For example, images originally taken by commercial photographers were being shared by other commercial organisations on their websites, or had been shared by individuals onto e.g. Facebook groups. It was therefore decided not to limit the analysis to only those photographs taken by tourists (see Table 1), as this was in some cases impossible to identify, although tracing source images back made it possible to categorise the user generating the content as either a private individual, or a commercial poster, whether a sole trader (particularly in the case of commercial photographers) or larger commercial organisation.

Analysis of this data set was compared with 84 photographs taken by the researcher, and the 7 photographs specifically relevant to Holy Saturday reproduced in the Corfu Municipality office brochure Easter on Corfu, that was available in hard copy in various outlets around the island, particularly in Corfu Town, and also available to download in .pdf format. Analysis was undertaken through representational readings of the content of these photographs (Haldrup and Larsen, 2012).

Table 1: Data sources

SOURCE	TYPE OF PRESENCE		POST TYPE		IMAGE	CONTENT GENERATOR	
	Groups N=	Pages N=	Original Post	Shared Post	n=	Private individual N=	Sole trader or commercial organisation N=
FACEBOOK	3		3	5	71	4	4
		9	8	1	59	2	7
WEBPAGE		1			4		1
INSTAGRAM		13			15	13	1

The findings have also been informed by autoethnographic reflexivity (Pink, 2003) from the researcher's own participation in and observation of the event, and comparisons drawn between the UGC images of the event and those communicated by the local authority. The autoethnographic element of this research was undertaken from the level of 'complete participant', which while approached covertly did not raise any ethical issues regarding informed consent or deception, but rather provided a high level of involvement in a cultural event in which the researcher was an ordinary participant, and already immersed in the place's culture, affording the necessary depth of understanding of the symbolic nature of the event itself (Jaimangal-Jones, 2014). Thus even while much of the data was gathered from the online environment, the approach is deemed to be ethnographic, and not netnographic (Tribe and Mkono, 2017).

Key arguments / findings

At the time of data collection, the 3 Facebook groups where relevant photographs had been posted between them 18,931 members. The 9 Facebook pages in total had 86,404 'likes'. While there will be some element of cross-over between people on social media who may join various groups and also like pages about places of interest to them, and therefore it is impossible to identify a number of unique individual, the total potential audience who may have viewed these images amounts to over 105,000. Corfu does not have a DMO to promote tourism on the island, although there is a Vice-Mayor within the Municipality who is responsible for Tourism Development and Planning. Corfu also falls under the remit of the Prefecture of the Ionian Islands who work under the strategic direction set by the Green National Tourism Organisation (GNTO). The authority responsible for the creation of the strategic plan of the national communication policy, the Greek Secretariat General for Media and Communications, has recently scrutinised the nation's image by analysing 400,000 reports with direct references to Greece in 1,000 international media of 28 countries during the period 2008-2016 (Liapis, 2017). The impact of social media on this image does not yet seem to have assumed much strategic importance. Moreover, Greece is a country still in financial crisis. The GNTO, as with all other Greek government agencies, has limited funds to spend on promotion, and has to promote the nation as a whole, and the Prefecture is responsible for all 7 Ionian islands, so Corfu, as with many smaller destinations, has limited resources to promote itself via traditional media and attempt to reach the size of audience that UGC is reaching via online and social media channels.

Overall, certain images appeared more frequently across all UGC sources, and appear to be very specifically related to the events taking place on Corfu on Holy Saturday. 'Tens of thousands of tourists, from all over Greece, and beyond' (Chaitow, 2008) come to Corfu each year to participate

in this 'unique experience of Easter time on Corfu … this emblematic element of our cultural identity … rooted in the collective conscious of the inhabitants of the island' (Nikolouzos, n.d.). 'The island of Corfu overflows with tourists for its special Easter celebrations on a yearly basis. 'Crowds gather repeatedly at the historic town center with its large square (the largest in the Balkans)' (Moschoudi, 2014). On Holy Saturday an artificial earthquake takes place at 6am to signify the first resurrection of Christ. Religious processions then take place throughout the town centre during the morning, until the famous and unique Corfu Easter tradition of pot smashing takes place at 11am. In the evening, people gather inside and outside of the churches to join in the services, holding their specially decorated Easter candles that will be lit with the flame taken from the original Holy Fire that is flown to Greece from Jerusalem in the celebration where people greet each other by announcing "Χριστος Ανεστη" (Christos Anesti - Christ is Risen), followed by firework displays.

Common images that appeared in the UGC of Holy Saturday, 2017 (see Table 2) were the "δαμασκός" ("damasks") the dark plum coloured damask curtain-like drape that is hung from a window or balcony to indicate participation is throwing and smashing of the clay pots (μπότηδες) onto the streets below. The most frequently occurring UGC images (see Table 2) showed the damask-draped balconies with people either making their preparations (n=83) for the pots to be thrown (n=56). The vast crowds the pot throwing event attracts were also featured frequently in these photographs (n=63). Apart from images focusing on the windows and balconies, other frequently occurring images included the architecture of the town (n=57), particularly around the area of the Liston (modelled on the Rue de Rivoli in Paris) and its Esplanade, where the architecture dates back to the time when Corfu was under both Venetian and French rule, and thus also contributing to the unique identity of Corfu, and differentiating the place from other destinations across Greece. This area is situated at one end of Spianada Square, where the main road running parallel to the Liston passes the Old Fortress. At the other end of the square is the location of the Maitland Rotunda, a memorial dedicated to the first British governor of the Ionian Islands, which is lit up during the evenings at Easter time. Behind the Liston is St Spyridon's church, built in the late sixteenth century at the heart of what is now Corfu old Town's UNESCO world heritage centre. The church, with its red dome, is another famous landmark in Corfu Town, and it houses the relics of the island's patron Saint that are paraded through the streets of Corfu Town on various occasions throughout the year, including during the Orthodox Easter celebrations. Surprisingly, for the main event in the calendar of the Orthodox religion, very few photographs included processions of priests (n=4) or religious icons or symbols (n=5). The marching bands (known as *Philharmonics*) that accompany these processions, and which also parade along the Esplanade after the pot throwing ends, date back to 1840, and are also a product of Corfu's historic links with other empires and cultures and a marker of the island's identity. During its time as a British protectorate, the British administration would not allow their military bands to participate in the Greek Orthodox parades, and so the island's citizens formed their own marching bands to accompany St Spyridon's processions. The UGC included 22 photographs of these marching bands. UGC also included images of the smashed pottery on the ground (n=16). Only 15 photographs showed images of the decorative Easter candles, or of candlelight outside the evening church service, and only 5 photographs included images of the evening firework displays. Apart from the images of the *Philharmonics*, no UGC contained any images of the street musicians, only 6 included images of dancers in traditional Corfiot costumes, 3 included food, and only 2 included images of the balloon sellers who are in evidence throughout the streets and along the Esplanade – even the Municipality understand that this spectacle has now become a "civil-cum-religious ritual" (Nikolouzos, n.d.). While it was impossible in many of the photographs of the vast crowds to actually pick out images

of cameras, many photographs (n=38) clearly showed the participant pot throwers and spectators holding up smartphones or cameras to capture their memories of the day.

Conclusions

The distinctive elements of Corfu's Easter, particularly Easter Saturday, contribute not only to the distinctiveness of the event, but also to the distinctiveness of the place itself. The events are an authentic enactment of local culture and a feature of Corfu's unique culture because of its history (Nikolouzos, n.d.; Scaramanga, 2012).

Tourists do appear to hold a much more important role as image formation agents than ever before (Tasci and Gartner, 2007) due to the sheer number of online and social media platforms across which such a vast number and variety of images, blogs, and reviews can be uploaded and shared (Bing, *et al.,* 2007). As evident in Table 2, the images evident in UGC from the various data sources were similar to each other regardless of whether the online source was a social media group, page, webpage, or image sharing platform, and also similar whether the content was generated by a private individual or sole trader or other type of commercial organisation. Moreover, the images created from UGC were not vastly different in terms of content from those taken by the researcher, or the images that the Municipality chose to include in its *Easter on Corfu* brochure.

This could be seen to be similar to the way consumers co-create product brands with the brand's owners. While parallels may be drawn between the concept of product brand co-creation and place brand co-creation, such comparison becomes stronger and less conceptually and practically problematic when considering the way this occurs in a digital environment where 'involvement and participation in online communities on social media platforms is an essential part of branding co-creation' (Hajli *et al.,* 2016), and where the boundaries become increasingly blurred between promotional communication from formal sources contributing to induced image formation, and eWOM from informal sources contributing to organic image formation (Chiang *et al.,* 2016; Gyimothy and Larson, 2015; Munar, 2011). However, this research has shown there is no real interaction between the Municipality and those uploading UGC. These content generators are themselves creating an identity for the place through what they choose to post in online and social media, and that identity appears to be consistent whether the content is generated on a Facebook Page, Facebook Group, Webpage or photo sharing platforms such as Instagram. There also appears to be little difference in content generated by individuals (whether tourists or residents) and that generated by those with a commercial interest in sharing their photographs of this event on this island. In this case, where no DMO exists to specifically promote Corfu, and when there is little to no promotion of the island's individual resort destinations at Municipality level let alone at Prefecture or National level, the identity of these places *is* what the tourists, residents, and local business concerns create. Moreover, the identity that is created is overwhelmingly positive of the place, and without any strategic management, these content generators are all themselves choosing which images become 'iconic' of a destination, with much similarity in evidence of what is promoted.

Table 2: UGC Images of Holy Saturday during Easter on Corfu by online source and content generator type

Source	Damasks on Balconies / windows	Architecture	Crowds	Pot throwing	Smashed pots	Philharmonics	People	Candles	Fireworks	Priests	Religious symbols	Traditional dress	Greek flag	Corfu flag	Cameras	Food	Musicians	Balloon sellers
on FB Group (Individual)	13	6	5	7	0	3	1	4	0	0	0	0	0	0	4	1	0	1
on FB Group (Commercial)	36	10	20	35	8	3	13	1	0	0	0	5	2	1	21	1	0	0
on FB Page (Individual)	16	25	13	3	2	8	7	2	1	0	0	0	8	4	0	0	0	0
on FB Page (Commercial)	10	8	11	7	3	3	4	6	2	2	3	0	0	0	7	0	0	1
Webpage (Commercial)	1	4	4	0	0	0	0	1	1	2	2	0	0	0	0	0	0	0
on Instagram (Individual)	7	4	10	4	3	4	2	1	1	0	0	1	1	0	6	1	0	0
on Instagram (Commercial)	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0
Frequency Total n=	**83**	**57**	**63**	**56**	**16**	**22**	**27**	**15**	**5**	**4**	**5**	**6**	**11**	**5**	**38**	**3**	**0**	**2**
Comparison: Researcher's photographs	47	14	22	43	6	2	6	1	0	0	3	1	0	1	24	3	2	3
Municipality brochure images	3	5	5	1	1	3	1	2	1	1	2	0	0	0	1	0	2	0
Frequency Total n=	**50**	**19**	**27**	**44**	**7**	**5**	**7**	**3**	**1**	**1**	**5**	**1**	**0**	**1**	**24**	**3**	**4**	**3**
OVERALL TOTALS n=	**133**	**76**	**90**	**100**	**23**	**27**	**34**	**18**	**6**	**5**	**10**	**7**	**11**	**6**	**63**	**6**	**4**	**5**

There are limitations to this research. To allow for a manageable data set, and to undertake this study in a context within which these issues have already received a degree of scholarly attention, this research has been contextualised during the staging of an outdoor 'mega' or 'hallmark event', one which due to its long history and tourism attractiveness is deemed to hold a role in 'image making, place marketing and destination branding' (Getz and Page, 2016:599). It was outside the scope of this study to consider the overall destination image of Corfu. One event was purposively chosen, albeit one that attracts many visitors from the island and from further afield, and which includes elements of spectacle that are not seen anywhere else in a Greek Orthodox Easter festival. Thus, further investigation could be undertaken in other places, in the context of other mega events, or, in this island, at the level of the entire destination, or resort by resort, to validate the arguments emanating from these findings. However, given the autoethnographic nature of this study, it may be relevant to indicate that when UGC is shared on these platforms relating to other places across Corfu, many similar images will be found relating to individual resots: For example, in the North West, UGC photographs of the resort of Arillas will frequently feature photographs of sunsets, framing a backdrop of the various smaller islands that can be seen from the beach; and in the resort of Messonghi in the South East of the island, the most frequently posted photographs are of the little blue fishing boat and the pier.

In conclusion, while some, particularly smaller destinations, could benefit from the activities of a DMO, many do not have any such organisation helping their marketing and branding. This research has focused on not only one commercial social media presence, but, rather, on the visual imagery that exists about a place across a variety of multiple social media platforms, which is an original contribution to the literature on place brand identity creation and communication, and place image formation. It also fills a gap in the literature identified by Kisali *et. al*, (2016) for an urgent need to investigate the way destination image is created by users of social media, and a gap identified by Lew (2017) into the role tourists play in placemaking – consuming the place while co-producing it via sharing their place-based images on social media.

Findings suggest that if place branding concerns the way in which a positive place identity is created and communicated to various target segments (Zenker, Braun and Petersen, 2017), and because a place brand is now owned in the same way a commercial brand is owned, then, and especially if there is no DMO actually *doing* branding, we see that the place brand, unlike other commercial product or service brands is actually created by multiple actors. Perhaps therefore it may be time for place branders to not only voluntarily give up their perceptions of control over at least part of the identity formation process and encourage contributions from wider stakeholders, and to no longer perceive them as mere consumers of the brand, but also as its co-creators, and sometimes indeed its' creators. However, this will require another shift in academic understanding of place brand identity and place brand image, which may be difficult to achieve considering that there has only recently been reached a certain level of agreement within the extant literature about the various definitions of terms associated with these constructs.

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What's in a place name: Reputation components and drivers

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Abstract
What do individuals know or believe about my place? What should I do to develop, use or change their perceptions? These questions refer to the place reputation, a key managerial concept that place marketers have to handle for fostering local attractiveness. However, the concept of place reputation remains understudied. This article provides new insights on the place reputation as a measurable construct and a managerial tool for place marketers. To address the lack of empirical and comparative study of place reputation, we have investigated the perceptions of French people (from a representative sample of 1050 French respondents) about 5 famous metropolises: Amsterdam, Barcelona, Berlin, London and Paris. Findings shed light on four key components of place reputation, namely: cultural heritage, economic vitality, quality of life and the place personality. These components of place reputation derive from three drivers: formal, informal discourse and experience. It is worth reiterating that the formal discourse and the experience are the main drivers that managers can use to influence the different components of place reputation.

Key Words: place reputation components, place reputation drivers, European metropolises, place attractiveness, qualitative and quantitative methods.

Introduction

Due to the increased competition among places to attract tourists, residents, and economic activities, city managers rely on their place marketing strategy to foster their attractiveness (Carroll and Nelson, 2017). In doing so, city managers tend to consider their place reputation as a strategic asset. In the business marketing literature, a large stream of research has argued that reputation enables consumers to make product and service choices (Hubbert et al, 1995), applicants to make career decisions (Dutton et al., 1994), economic agents to make investment decisions (Dowling, 1986), and more broadly, contributes to build a loyalty-based relationship with various stakeholders

(Robertson, 1993). As any other organization (Fombrun and Shanley, 1990), a favorable place reputation may have favorable consequences. We assume that a positive place reputation leads to increase place competitiveness and attractiveness. *A contrario*, a negative reputation could result in a place lock-in situation and a vicious cycle that jeopardize the place capacity to anticipate and respond to changes in economic circumstances (Rodriguez-Posé, 2013).

Meanwhile the reputation concept has been largely studied in the business marketing literature, it still remains understudied in the specific field of place marketing research. Indeed, it is hard and even dangerous to consider places as any other product or service due to its public and democratic features (Alaux et al., 2015). Moreover, in a pragmatic perspective, without considering any public dimension, the complexity of the place product comes from its uncontrollable dimension because it is, above all, a living product, enacted and built overtime by people who live in (Kavaratzis and Hatch, 2013). Considering the place reputation as a managerial tool for city managers, some key questions arise: What are the components of place reputation? What are the key drivers in order to build the place reputation? This article aims to fulfill these theoretical gaps through an empirical investigation based on a mix methodology related to 5 well-known European metropolises: Amsterdam, Barcelona, Berlin, London, and Paris. The article is structured as follow. The section 1 presents theoretical background around three key elements: reputation, its components and drivers. The section 2 provides the methodological framework that consists in collecting and analyzing data from a representative sample of 1600 French respondents. We have collected their perceptions about the 5 famous European metropolises cited bellow. The section 3 shows our findings which will be discussed in the final section.

1. Theoretical background

The goal of the following paragraphs is threefold: first, we provide a clear definition of place reputation to differentiate it from other closely related concepts such as image and identity. Secondly, following an assessment perspective, we identify key dimensions that serve as a very conceptual work to uncover consistent and stable components of place reputation. Finally, the theoretical background sheds light on drivers that determine the individual perceptions of place reputation.

1.1. Image, identity and reputation: toward a better understanding

Many place marketers across the world are interesting by the following question: What do individuals know or believe about my place? What should I do to develop, use or change their perceptions? These questions refer to the place reputation, a key managerial concept that place marketers have to handle for fostering local attractiveness. However, the concept of place reputation remains understudied and even more, can lead to conceptual confusions; some scholars

use the term of image (Kotler and Gertner, 2002 ; Richards and Wilson, 2004 ; Zimmerbauer, 2011) or identity (Kalandides, 2011 ; Kalandides and Kavaratzis, 2011 ; Kavaratzis and Hatch, 2013), meanwhile other scholars deal with reputation. Indeed, image, identity and reputation are three different concepts which have in common to deal with perceptions that are institutionalized and characterized by their central, enduring, and distinctive aspects (Albert and Whetten, 1985). However, their difference come from the "viewpoint" adopted, depending on internal and/or external flows of perception. Through a large literature review, Brown et al. (2006) has proposed a unifying terminology based on four main viewpoints described in Table 1.

Table 1: Toward a unifying terminology

Viewpoint	*Definition*	*concept*
"Who are we as an organization?"	Mental associations about the organization held by organizational members	Identity
"What does the organization want others to think about the organization?"	Mental associations about the organization that organization leaders want important audiences to hold	Intended image
"What does the organization believe others think of the organization?"	Mental associations that organization members believe others outside the organization hold about the organization	Constructed image
"What do stakeholders actually think of the organization?"	Mental associations about the organization actually held by others outside the organization	Reputation

Source: adapted from Brown et al. (2006: 102)

Based on this conceptual framework, we define place reputation as a set of mental associations about the place actually held by individuals located outside the place. In that sense, the place reputation concept is situated as an external flow of perceptions held by different place targets such as tourists and investors. It is worth noted that the external target group has a more reductive and synthetic view of the place than the internal target group (Zenker and Beckmann, 2013).

1.2. The place reputation concept: key components

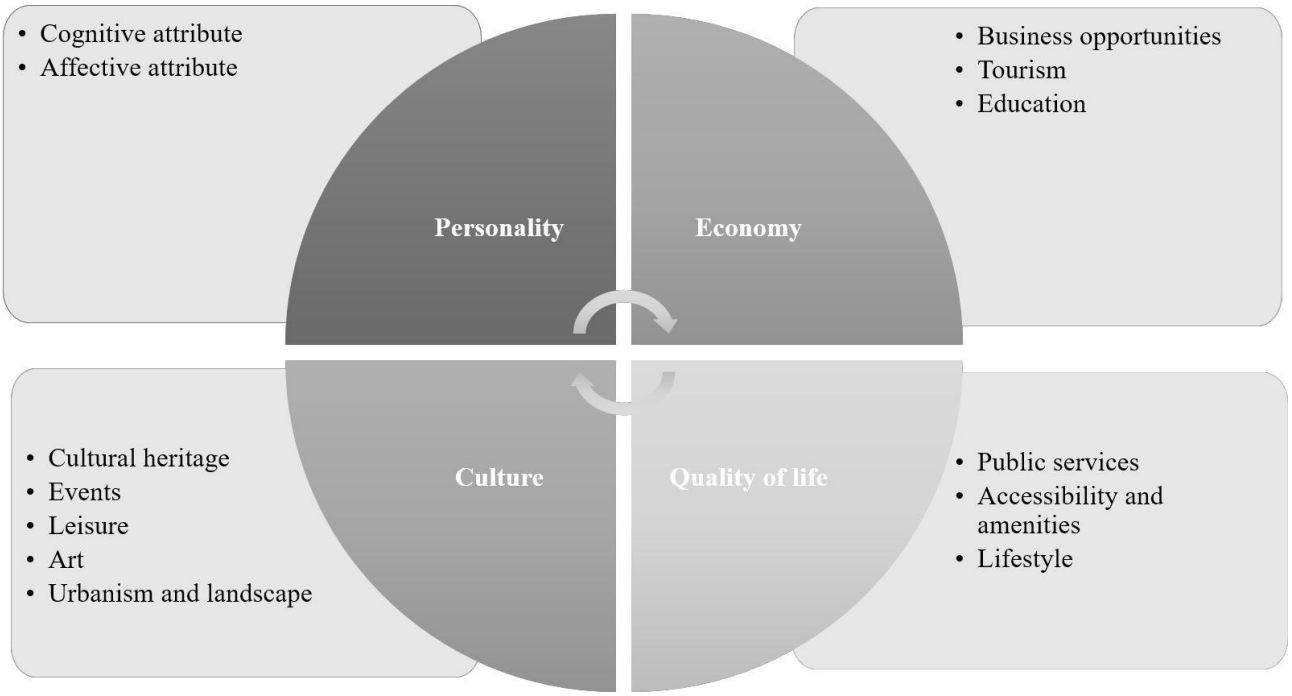
In general, scholars have paid attention on place reputation concept in order to study the mental associations of two specific place targets: tourists and investors. This academic focus could be explained by the primacy given by place marketers to them. Tourists and investors are the primary targets for generating economic benefits and local development from their choice of destination and location (Porter and Stern, 2001; Kotler and Gertner, 2002; Phillips and Schofield, 2007; Zenker

and al., 2013). Despite the lack of empirical research on place reputation components, and especially in a comparative perspective (Gilboa et al., 2014), some academic works have emphasized key dimensions that seem to cover every place. According to Kotler and al. (1999) the place reputation derives from four functions, namely: the place as a character (the sense of the place), the place as a fixed environment (infrastructure and natural environment), the place as a service provider (quality of public services such as safety, waste collection, education, etc.), and the place as entertainment and recreation (events, leisure facilities and cultural place of consumption). In a post-modern approach of place, scholars have recently conceptualized the reputation in a more experiential and emotional perspective. In his City Brands Index, Anholt (2006) add to the previous functions, three dimensions that emphasize these post-modern aspects of a place reputation. In doing so, the place reputation components cover the assessment of economic and educational opportunities, the urban lifestyle, and the hospitality of inhabitants through their cultural aspects. This is in line with Warnaby's work (2011) that underlines the subjective and emotional basis of mental associations attached to a specific place. Kalandides (2011) argues that mental associations related to a place are rather processes than outcomes which arise from place experiences and practices. Indeed, according to Kavaratzis and Hatch (2013: 76), the set of mental associations is "a complex system of interactions between the individual and the collective, between physical and the non-physical, between the functional and the emotional, between the internal and the external, and between the organized and the random".

Based on these theoretical frameworks, we propose four key components of the place reputation concept that are largely accepted by scholars and cover the functional and emotional criteria (Crouch and Ritchie, 1999; Kotler and Getner, 2002, Richards and Wilson, 2004; Kavaratzis and Ashworth, 2007; Muñiz Martinez, 2012; Lucarelli, 2012; Zenker, Petersen et al., 2013; Gilboa et al., 2014; Wæraas, 2015).

The first component is the place personality. It refers to "the sense of place" (Kotler et al., 1999; Warnaby, 2011; Kavaratzis and Hatch, 2013). This dimension is assessing through the attitude (cognitive and affective attributes) of the respondent toward the place (Alaux et al., 2015). The second component derives from the cultural dimension of a place (cultural heritage, events, leisure, art, urbanism and landscape). The third component corresponds to the economic vitality of the place through its tourism dynamism, education and business opportunities (Kavaratzis and Ashworth, 2007; Zenker, Petersen et al., 2013; Wæraas, 2015). The last component is the quality of life which encompasses the quality of the environment (Kalandides, 2011), infrastructures, good public services and local amenities (Kotler et al., 1999; Anholt, 2006), and lifestyle (Anholt, 2006; Kalandides, 2011; Warnaby, 2011). The set of place reputation's components are synthesized in the

Figure 1: Place reputation components



Source: Authors

1.3. The place reputation drivers

Authors underline some key drivers that influence the place reputation. First, economic symbols is one of the main driver of a place reputation. Business opportunity makes a city emblematic and attractive (Muñiz Martinez, 2012). Indeed, cities have iconic images and symbols conveying messages to prospective investors (Nallathiga and Dubey, 2011). Some places actively promote the reputation of a "business friendly place" to attract investment (Zimmerbauer, 2011) or new venture (Wæraas, 2015). It refers to the formal communication that local actors elaborate to promote their destination. To attract tourists and investors, places also promote a discourse about the region's know-how, skilled labor, creativity to show their innovativeness (Zimmerbauer, 2011). In addition, the formal communication encompasses a discourse of openness and tolerance to target particularly the creative class (Zenker, Gollan, Van Quaquebeke, 2014). Furthermore, the formal communication on history and culture are strong drivers of a place reputation through their symbolic imprint. Places can have an anchored reputation because of the historical nationalities, Scotland, Wales in the UK, Catalonia and the Basque Country in Spain (Muñiz Martinez, 2012). Identity is a driver of attractiveness (Zimmerbauer, 2011, Clifton, 2011) through common and shared symbols (Paasi, 2007; Nallathiga and Dubey, 2011). Places do not have single identities that can be branded as clearly as the products or service (Skinner, 2008) but some regions can be representative because of their traditions and stereotypes (Muñiz Martinez, 2012). Promoting these

stereotypes through a formal communication such as the classic literature or popular culture influence the reputation of a place (Anholt, 2002; Dinnie, 2004; Brown, 2013).

Finally, the experience of a place is also a driver of place reputation (Parker et al., 2015). This driver derives directly from the post-modern conception of the reputation concept (Anholt, 2006; Kalandides, 2011; Warnaby, 2011). Consequently, its main basis are subjective and emotional with a large influence of situational variables (Belk, 1975) such as climate, crisis and unexpected events (positive or negative).

2. Methodology

The main goals of the empirical research are twofold: What are the components of place reputation? What are the key drivers in order to build the place reputation? The methodological framework has been built to fit these research goals. We first precise our research design based on a qualitative and multiple case study. Then, we describe the 5 cases selected. Finally, we present the data collection process and data analysis methods.

2.1. Research design and cases characteristics

We consider place reputation concept as an observable phenomenon which is socially constructed (Berger and Luckmann, 1966). This basic premise involves a focus on organization members' meanings and their interpretations of their experience lived (Dewey, 2004). Consequently, an exploratory investigation with a qualitative method is to address the scarce research on this concept. A case study, as research strategy, is used to investigate "a contemporary phenomenon within its real-life context" because "the boundaries between phenomenon and context are not clearly evident" (Yin, 2003, p. 13). Our research design is based on a multiple case study in order to explore the research object in several situations. This multiple case study targets five European metropolises: Amsterdam, Barcelona, Berlin, London and Paris. The cases selection results from the attention paid to the internal validity; the five European cities have similarities in terms of inhabitants and status which make the comparison possible and reliable (Table 2).

Table 2: The five European metropolise charateristics

Metropolises	Number of inhabitants*	Area	Density	Status
Amsterdam	1 096 920 inh. *(2013)*	219 km^2	3 832 inh/km^2	Capital city of Holland
Barcelona	1 608 746 inh. *(2016)*	100 km^2	16 023 inh/km^2	Capital city of Catalonia
Berlin	3 520 031 inh. *(2015)*	892 km^2	3 947 inh/km^2	Capital city of Germany
London	8 673 713 inh. *(2015)*	1 572 km^2	5 518 inh/km^2	Capital city of the United Kingdom
Paris	2 220 445 inh. *(2014)*	105 km^2	21 067 inh/km^2	Capital city of France

**The number pf inhabitants is that of the municipal population – not the urban area population*

Source: Authors

2.2. Data collection

A questionnaire has been sent from the 15th February to the 26th February 2017 in collaboration with IFOP[5]. A Computer Assisted Web Interview (CAWI) has been addressed to 1 600 persons representative of the French population (18 years old or more). To simplify the process of fulfilling the survey and to consolidate results, each respondent answered for four territories out of the 32 surveyed[6] (9 sub-sample[7] of approximatively 200 persons). Therefore, each metropolis is tested by a different sub-sample and the representativeness of each group is guaranteed by the quota method (age, gender, socio-professional category, region and size of town).

For this study, four questions were asked to the respondents.

1. To collect respondent associations and definition of the metropolis reputation : *"What are the words that come to your mind about the city X? (Five words, verbs, phrases or qualifiersf)"*

2. To detail the component of the metropolis reputation:*"You have just evoked the element Y of the city X, on what is based this image? (From which elements or sources did you make this image?)"*

3. To understand the meaning of each component: "Would you say that the element you has evoked just before is: Very positive / Rather positive / Rather negative / Very negative / Neither positive nor negative?

4. To evaluate the strength of each association: *"Would you say that the image of city X is: Very positive / Rather positive / Very Negative / Neither positive nor negative / Do not know?"*

2.3 ***Data analysis***

Data analysis is based on inductive and abductive logics following the methodology of Gioia et al. (2013, p.25) to "demonstrate to quantitatively oriented researchers that qualitative findings can offer good guidance in developing emergent concepts into measurable constructs". We start with an inductive approach to generate a first-order analysis identifying themes faithfully linked to the informant terms through an open axial coding (Strauss and Corbin, 1998). Based on this first-order analysis, we construct second-order categories to permit identifying "whether the emerging themes suggest concepts that might help us describe and explain the phenomena we are observing" (Gioia, Corley, Hamilton, 2013, p. 20).

[5] French Institute of Public Opinion.

[6] We focus on 5 metropolises, but the overall scope of this study covers 32 territories (14 French cities/metropolises, 12 French departmental territories, 4 European cities and 2 countries).

[7] The subdivision has 9 sub-samples - not 8 - because an additional sub-sample is used to test the "brand image" factor for those who have one.

Taken together, the first and second order analyses are the building blocks of our data structure. Then, the research process shifts from an inductive to an abductive logic by considering the data structure and existing theory in tandem (Alvesson and Kärreman, 2007).

We use a content analysis mixing qualitative and quantitative methods following three goals: to synthetize, to make sense from our data and to increase the richness of the interpretation process (Daniels et al., 2002). The content analysis postulates that the repetition of the discourse analysis units (in this case: the words) reveals the center of interests of those who are at the origin of these words (Bardin, 2013). More precisely, we focus on a lexical analysis which is based on the nature and the richness of the vocabulary used in the text and which attempts to analyze the frequency of words' occurrence.

3. Findings

The main goals of the findings are twofold: first we present the components of the five European metropolises' reputation (Amsterdam, Barcelona, Berlin, London and Paris). Secondly, we present the key drivers of the places' reputation.

3.1. The components of the five European metropolises' reputation

What are the components of the five metropolises' reputation? On the one hand, we describe the findings for each metropolis and on the other hand, we put into perspective the similarities and the differences between the five cases. The table 3 displays the components and sub-components of the 5 metropolises' reputation.

First, Amsterdam's reputation is mainly due to its cultural heritage (42%) and its quality of life (34,7%). For example, *Van Gogh* and the *tulips* are part of the cultural heritage of the Netherland capital. The *canals*, the *bikes* and the *coffee shops* are the elements of a cool and natural lifestyle.

Secondly, Barcelona's reputation is determined by its quality of life (32,4%) and its cultural heritage (31%). In this case, the quality of life refers to the gastronomy (e.g. *tapas*, *paella*, and *sangria*), and the cultural heritage refers to the Catalan culture with monuments such as the *Sagrada Familia* and painters such as *Dali*.

Thirdly, Berlin's reputation is also mainly due to its cultural heritage (37,9%) and its quality of life (24,7%). For the German capital, the cultural heritage is an historical one with the *Second World War* and the *Wall. Beer*, *sausages* and underground culture (e.g. *electro music*, *street art*) make Berlin a modern and dynamic city.

Table 3: The components and sub-components of the 5 metropolises' reputation

Table 3: The components and sub-components of the 5 metropolises' reputation

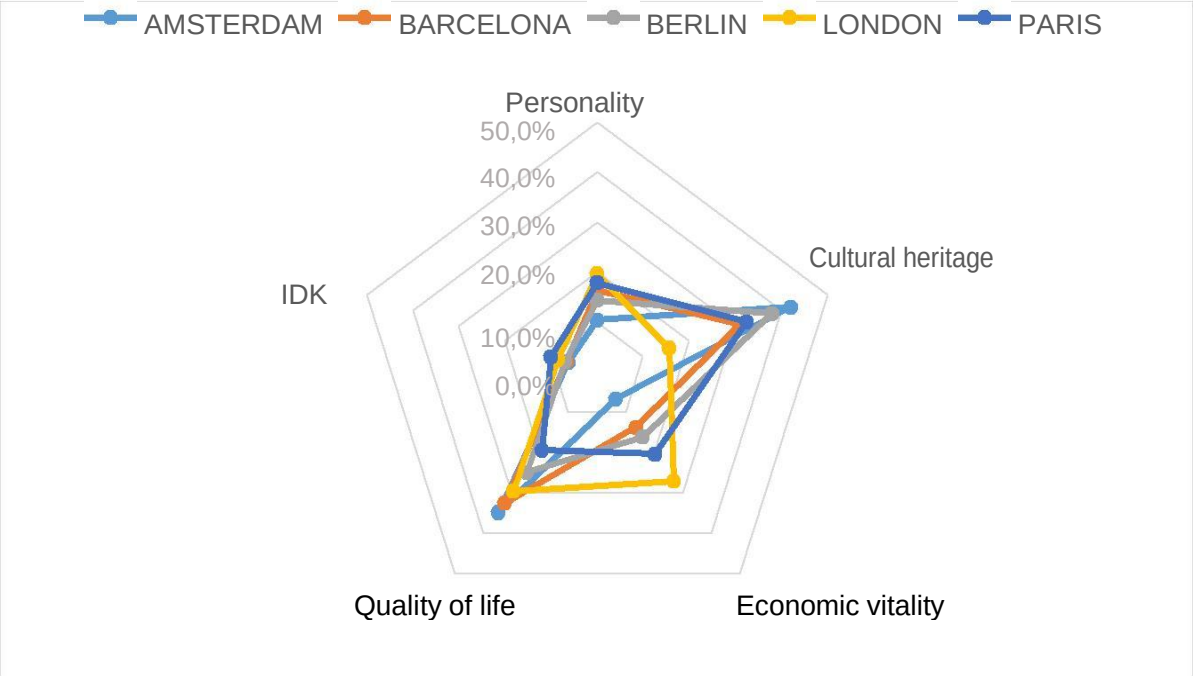
Unity of measure: %		Amsterdam		Barcelona		Berlin		London		Paris	
Personality	Affective dimension +	**10,4**	5,1	**16,3**	11,8	**14,4**	7,3	**19,7**	10,1	**17,9**	5
	Affective dimension -		1,1		0,8		2,5		5,8		5
	Cognitive dimension		4,2		3,7		4,6		3,2		7
	Political dimension +								0,6		
	Political dimension -										0,9
Cultural Heritage	Art	**42**	5	**31**	5,5	**37,9**	31	**15,6**	3,1	**32,5**	1
	Event		1,5		12,8		3,1		0,3		5,2
	Leisure				0,3						0,2
	Urbanism and landscape		35,5		12,4		3,8		12,2		26,1
Economic Vitality	Education	**6,6**		**13,7**		**16**		**26,9**	0,3	**20,3**	
	City's behaviour		2,6		2,7		11,8		12,6		12,4
	Crisis								4		
	Organizational structure		0,3		1		2,5		7,5		3,3
	Tourism		3,7		10		1,7		2,5		4,6
Quality of Life	Accessibility	**34,7**	8	**32,4**	15,9	**24,7**	17,5	**29,4**	6,2	**19,3**	5,5
	Climate		1,6		10,8		2,9		7,4		
	Environment		1,6		0,1		1,2		3,3		9,7
	Mobility		9		1,5				9		2,6
	Way of life		14,5		4,1		3,1		3,5		1,5
IDK		**6,3**		**6,6**		**7,0**		**8,4**		**10**	

Source: Authors

Fourth, London's reputation rests on its quality of life (29,4%) and its economic vitality (26,9%). *Red buses*, *yellow taxis* and *pubs* are characteristics of the London lifestyle. The economic vitality has two faces: the power of finance characterized by *The City* and the *Brexit*, in reference to the European crisis context. An emergent code completes the definition of personality (19,7%) with a positive political dimension (*The Queen* and the *Royal family*).

Fifth, Paris's reputation is linked to its cultural heritage (32,5%) and its economic vitality (20,3%). Named *City of Lights*, its *numerous museums* and *shows* (e.g. *Le Louvre* and the *theatres*) compose the French cultural heritage. The economic vitality of the capital is defined by a higher *employment rate* compared with the rest of France. An emergent code completes the definition of the personality (17,9%) with a negative political dimension with *local government's manoeuvring*. The graph 1 compares the key components of reputation of the five European metropolises and underlines two trends. On the one hand, the reputation of Amsterdam, Berlin and Barcelona is based on emotional and functional aspects through their cultural heritage and quality of life. On the other hand, the reputation of London and Paris is only connected to a functional dimension through their economic vitality.

Graph 1: The components of 5 metropolises' reputation



Source: Authors

The reputation of a metropolis varies according to the components (cultural heritage, economic vitality quality of life and personality) stated by tourists and investors. Meanwhile the five components are consistent to define the reputation construct at an aggregated level, covering all five cases, each case does not reveal the same structuration of reputation's construct. In other words, one reputation's component seems to have a different salience among places. We can suggest that, considering the bounded rationality of a respondent, he may suffer to mentally associate several attributes to a place at the same time, and doing so, fail to cover all five components. This observation leads to consider that a strong place reputation does not require the five components and can be built with at least two components, with either functional or emotional

dimension. An efficiency-enhancing outcome derives directly from these findings: place marketers should focus their resources on some key reputation components according to their priorities in terms of reputation desired and place targets, or place features.

3.1. The key drivers of the five European metropolises' reputation

The following paragraphs answer the question: What are the key drivers of the five metropolises' reputation? The table 4 displays the key drivers of the 5 metropolises' reputation that are based on both formal discourse and experience.

Table 4: The key drivers of the 5 metropolises' reputation

Unity of measure: %	AMSTERSDAM					BARCELONA					BERLIN					LONDON					PARIS				
Components of Places' Reputation / *Drivers of Reputation*	C	E	Q	P	T	C	E	Q	P	T	C	E	Q	P	T	C	E	Q	P	T	C	E	Q	P	T
Creativity	1,1	1,7		0,6	**3,4**					**0**	0,8			0,8	**1,7**		2,3		1,7	**4,0**		0,5	1,0	0,5	**2,0**
Formal discourse	16,1	2,9	16,1	4,6	**39,7**	42,4	1,4	0,7	1,4	**46,0**	6,8	41,5		4,2	**52,5**	13,0	20,3	11,3	3,4	**48,0**	24,0	20,1	6,4	6,4	**56,9**
Informal discourse	14,9		5,7	1,7	**22,4**	5,0	2,2	0,7	4,3	**12,2**	5,9	9,3	4,2	7,6	**27,1**	1,7		1,7	2,8	**6,2**	2,5		2,5	1,0	**5,9**
Experience	19,5	2,3	8,0	4,6	**34,5**	13,7	5,8	15,8	6,5	**41,7**		7,6	7,6	3,4	**18,6**	11,3	10,2	13,0	7,3	**41,8**	10,8	5,9	4,9	13,7	**35,3**

Legend - Components of Places' Reputation - C: Cultural Heritage - E: Economic Vitality - Q: Quality of Life - P: Personality - T: Total

Source: Author

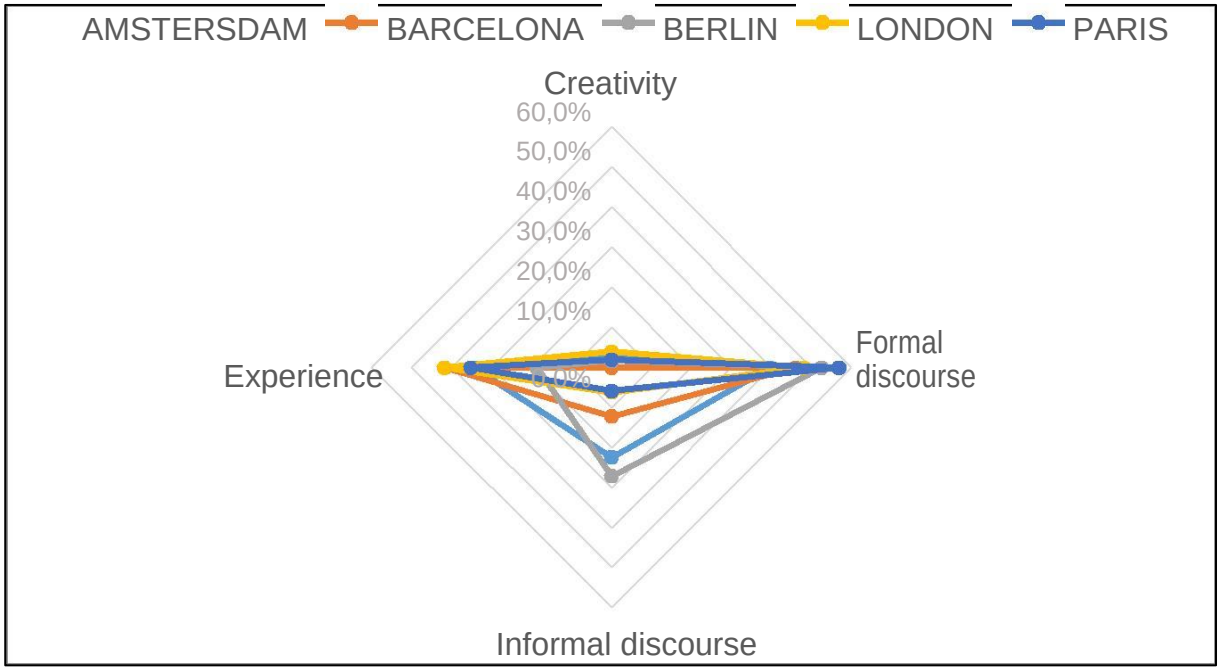
First, in the Amsterdam case, there is an equilibrium between the formal discourse driver (39,7%) and the experience driver (34,5%). Formal discourse is present in *press articles* and *television reports,* and plays on cultural heritage and quality of life, notably through symbolic imprint. Experience focuses on situational aspect such as lifestyle. Barcelona's reputation is also influenced by these two drivers: the formal discourse (46%) and the experience (41,7%). These reputation factors play mainly on the quality of life and the Catalan culture heritage. In this case, the situational aspect of the experience focuses on the climate. London's reputation drivers follow the same equilibrium between the formal discourse driver (48%) and the experience driver (41,8%). Directly linked with *press articles, television reports* and *news*, the formal discourse focuses on the economic vitality of the British capital and the Brexit background. Experience refers mainly to quality of life and the London lifestyle.

Considering the Berlin and Paris cases, some contrasting results appear in comparison with the formers. The reputation of the German capital comes primarily from the formal discourse driver (52,7%) and then from the informal discourse driver (27,1%). The formal discourse plays on culture heritage through historical symbols. The informal discourse refers to *movies*, *photos* but also to

word-of-mouth, *rumors* and *prejudices*: its importance could be linked with the underground culture (major component of Berlin's reputation). In line with the Berlin drivers' structuration, Paris' reputation derives primarily from the formal discourse driver (56,9%) and then from the experience driver (35,3%). As the respondents are French, *news* is the major part of the formal discourse, playing on the cultural heritage and the economic vitality of the French capital. The driver of experience is promoted through cultural events.

The graph 2 compares the key drivers of the five European metropolises' reputation and outlines two trends. On the one hand, formal discourse and experience are the two key drivers influencing the places reputation. On the other hand, these two drivers can influence differently the cultural heritage, the quality of life and the economic vitality of the metropolises through symbolic and situational aspects. Finally, the driver of creativity is not significant.

Graph 2: the key drivers of the 5 components's reputation



Source: Authors

According to the findings, the key components of place reputation are: the cultural heritage, the quality of life and the economic vitality. In order to promote an efficient reputation, metropolises can play with two key factors: the formal discourse and the experience. As a managerial tool, the place reputation can be improved by city managers focusing the formal discourse on a specific point and improving the experience of the tourists and investors.

4. Discussion

The main goals of the discussion are threefold: first we present the four components of the place reputation which can attract two specific targets - tourists and investors. Secondly, we propose a theoretical model about the three drivers that influence these components. Finally, we put into perspective the recursive dimension of the place attractiveness.

4.1. Four components of place reputation

The findings confirm the presence of the four place reputation components identified in the theoretical background which cover the functional and emotional criteria (Crouch and Ritchie, 1999; Kotler and Getner, 2002, Richards and Wilson, 2004; Kavaratzis and Ashworth, 2007; Muñiz Martinez, 2012; Lucarelli, 2012; Zenker, Petersen, al., 2013; Gilboa et al., 2014; Wæraas, 2015). Do all components have the same influence on the place reputation? The cultural patrimony and the quality of life are the most important components and refer to an emotional criterion and to a lesser extent, the economic vitality is significant (Kavaratzis and Ashworth, 2007; Zenker, Petersen, al., 2013; Wæraas, 2015). The economic component highlights two aspects: the functional criterion which is composed of tourism dynamism, education and business opportunities, and the emotional criterion referring to the European crisis context. Finally, the personality, assessed through the attitude (cognitive and affective attributes), is the least important component. Due to the importance given to the four components of place reputation, we can assume that the place reputation for tourists and investors is based on emotional and/or functional criteria.

4.2. Three drivers to build place reputation

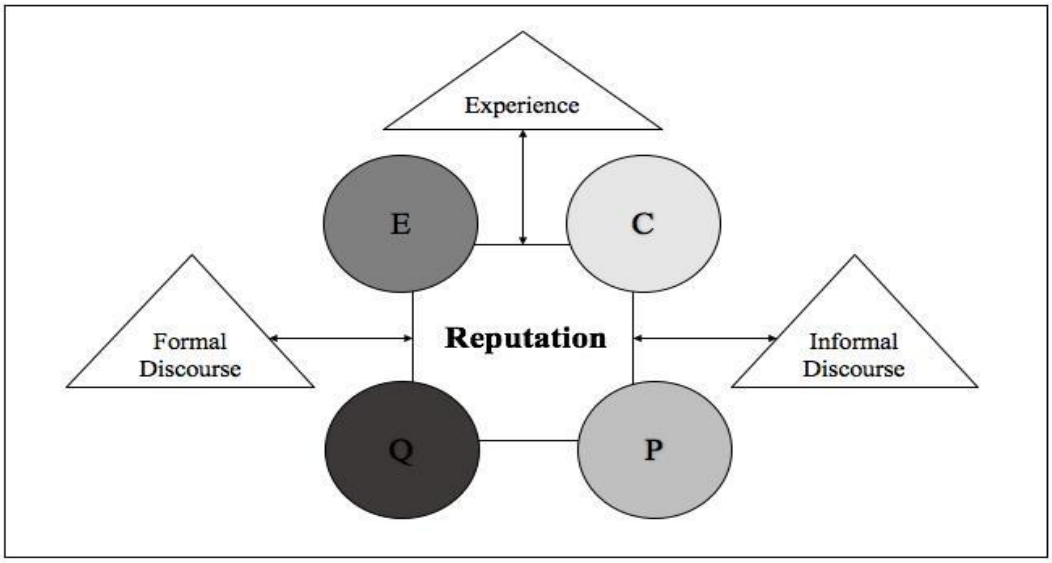
Among the three drivers of a place reputation identified by authors (Anholt, 2002; Dinnie, 2004; Anholt, 2006; Nallathiga and Dubey 2011; Kalandides, 2011; Warnaby, 2011; Zimmerbauer, 2011; Muñiz Martinez, 2012; Brown, 2013; Zenker, Gollan and Van Quaquebeke, 2014; Wæraas, 2015), two drivers are prominent: the experience and the formal discourse. On the contrary, the creativity driver is almost inexistent.

The experience is characterized by the climate, lifestyle and events in a situational and an emotional perspective. The formal discourse also refers to an emotional aspect through the culture heritage (historical symbols). However, the media of communication that generates the formal discourse (press articles, television reports, news) convey discourses and images of the place in a more functional aspect. In addition, informal discourse is an emergent driver. It refers to the non-formalized and non-institutionalized communication, the word-of-mouth, the rumours and the prejudices attached to a place reputation (emotional aspect). Even if the influence of informal discourse is not as strong as the formal one, this driver plays a significant role in the place communication and reputation.

Finally, the three main drivers (discourse, informal and formal discourse) were put into perspective with the four components of reputation (economy, quality of life, culture and personality) to

identify their relationships (figure 2). The reputation is both influenced by its components and its drivers in an interdependent relationship.

Figure 2: Relationship between drivers and components pf place reputation



Legend - E: Economic vitality - C: Cultural heritage - Q: Quality of life - P: Personality

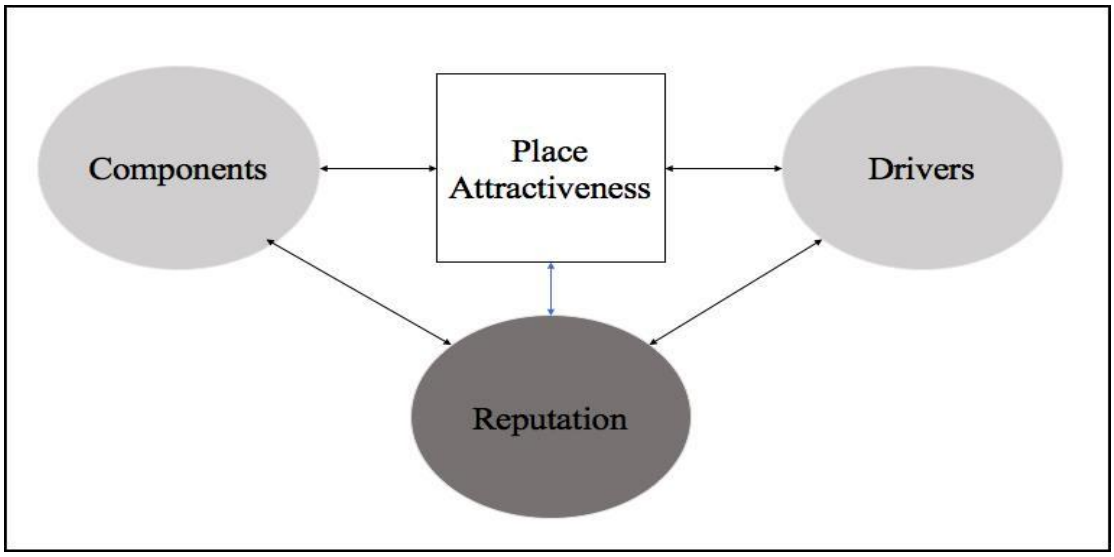
Source: Authors

4.3. Link between components and drivers to foster attractiveness

Place reputation is understood as a key managerial concept that place marketers have to handle to foster place attractiveness. Moreover, place attractiveness encompasses both exogenous and endogenous dynamics to attract resources and retain them on a permanent basis (Serval, 2015: 38). What is the link between the components, the drivers of reputation and the place attractiveness?

Taking into account the territory as an idiosyncratic dimension (Perret and Séville, 2007), it is understood as a complex social object which depends on the context-contingent elements. The figure 3 illustrates the recursive link between these four elements. The recursive loop is more complex than a retroactive loop because it relies on a self-production and self-organization dynamic (Morin, 1986: 100). In that sense, the place attractiveness is, at the same time, a product and a result of enduring mental associations such as the place reputation (Arnaud et Serval, 2017). Depending on the component of reputation that place managers want to have an impact on, two main drivers can be solicited: the experience and the formal communication. Indeed, the formal communication can trigger the will to experience the place and then create an informal discourse. Finally, a formal discourse that is consistent with the experience of a place may lead to create a positive informal discourse and doing so, influence a place reputation and attractiveness.

Figure 3: Components, drivers, place attractiveness and reputation in a recursive loop



Source: Author

Conclusion

This article has provided new insights on the place reputation as a measurable construct and a managerial tool for place marketers. To address the lack of empirical and comparative study of place reputation, we have investigated the perceptions of French people (from a representative sample of 1050 French respondents) about 5 famous metropolises: Amsterdam, Barcelona, Berlin, London and Paris.

Findings shed light on components and drivers of place reputation. First, we uncover four key components of place reputation, namely: cultural heritage, economic vitality, quality of life and the place personality. These components of place reputation derive from three drivers: formal, informal discourse and experience. It is worth reiterating that the formal discourse and the experience are the main drivers that managers can use to influence the different components of place reputation. This study has highlighted the need for place managers to consider and prioritize the different dimensions and drivers of a place reputation to foster place attractiveness.

The exploratory and qualitative design resulted in a richness of findings which does not come without limitations. We chose a multiple case study focusing on the exclusive perception of French people to assess European metropolises' reputation which considerably reduces the ability to generalize results. To support the proposed theoretical model, the validity, reliability, and replicability of our findings need to be tested in a confirmative and quantitative study, based on a hypothetical and deductive logic (Yin, 2003). This will constitute our next step with a special attention to extend this study to both more metropolises and to other place targets. It would be

also relevant to confront these findings with the perceptions of place marketers involved in the metropolitan areas assessed. Finally, we encourage further studies to focus on the positive or negative perception of a place reputation and its positive and negative drivers that this article didn't provide.

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Towards the categorization of place brand strategy effectiveness indicators: Findings from strategic documents of 66 Polish cities

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Introduction

The evaluation of place brand-related activities becomes a necessity, given the public, political and social character of place branding process. This necessity has been recognized in the academic literature (Florek 2014, Jorgensen 2015, Zenker & Martin 2011, Zenker 2014, Jacobsen 2012, Gartner 2014, Hereźniak & Anders-Morawska 2015, Braun et al. 2014, Shafranskaya & Potapov 2014), although the subject still appears to be underexplored (Lucarelli 2012). Meanwhile, the public authorities are constantly pressured by the public opinion to deliver the visible and measurable results of their efforts. The question that arises is thus more about 'how' to measure than 'if' do it at all. Therefore the aim of the paper is to propose categorization of place brand strategy effectiveness indicators based on the in-depth analysis drawing from the practices of 66 Polish district cities. The authors attempt to systematize the existing indicators on the basis of review of approaches to place brand effectiveness evaluation and, as a result, to identify potential gaps in measurement systems.

A review of theoretical approaches to brand performance measurement

The multitude of effects that professionally managed brands have on places should be reflected in the measurement of its effectiveness. Furthermore, the measurement system in question should become integrated into broader place's performance evaluation and considered as an important theme in public management practices. The review of academic literature and consulting practices (summarized in table 1) allowed for the juxtaposition of the major approaches to brand performance measurement. It displays the interdisciplinary origins of the measurement process, in which the city authorities can draw from marketing, branding, public management and financial management concepts to produce a sound measurement system for their place brands. The analysis suggests that not only do the numerous approaches illustrate the multidisciplinary background of measurement, but they also display some dilemmas that need to be addressed in the process of defining the 'how' of brand performance measurement.

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Firstly, there are several perspectives from which place brand performance can and should be considered like, for instance, the customer/stakeholder, brand or organizational perspective. Secondly, there are different views on what is to be measured: brand perception, reality or both. Thirdly, should the measurement system be directed more internally (citizen satisfaction, attachment etc.) or externally (investors, tourists). Fourthly, should measurement be more general (e.g. overall brand perception) or sector-specific. Finally, to what extent do we want to measure the performance of the managing organization responsible for the place's brand? Another point that appears from the aforementioned review relates to the fact that no single general measure is being suggested to embrace the complexity of place brand performance and rather set of indicators which refer to particular aspects of branding or management. Regardless of the applied methodology of measurement, a more in-depth literature review in the area of place marketing/branding and public sector management allows to identify a number of theoretical cues, which can be seen as the basis of the conceptual design of the brand effectiveness measurement system. Following Hereźniak & Anders (2015), it is proposed that the place brand effectiveness system be based on the following considerations:

Place branding should not be limited to marketing communication but should be treated as one of the public policies. Various brand functions should be considered when measuring brand strategy effectiveness. Examining the brand and the functions it performs in the management of a city from a variety of viewpoints permits an external view of the area of marketing communication, and can bring awareness to the scale of impact of the brand strategy on the functioning of the territorial entity both to city management staff and the main stakeholders.

Both tangible and intangible results of brand building must be considered when evaluating place brand strategy.

Key stakeholders must be involved in creating and implementing the measurement system. It is necessary to maintain awareness of spill over effects that sectoral strategies such as those involved in urban renewal have on a city brand and vice versa. A three-fold temporal orientation needs to be adopted whereby the effects of projects contributing to the brand strategy are measured in the short, medium and long term with input, output and outcome indicators.

Considering the theoretical assumptions that should serve as guidelines for developing the measurement system, it needs to be underlined that just as place branding itself is very often a highly political process, the same can be true for the measurement of brand performance. It is quite likely that the manner in which the measurement system is constructed as well as the very outcomes of measurement will be subject to manipulation in order to highlight the political agenda of the place authorities. It should be remembered that certain measures such as rankings and indexes can be easily used to drive the approval or disapproval of the current political authorities. This issue is also relevant for the process of defining the key performance indicators for the place brand, where the public authorities will focus on the indicators that are in line with their policies. In the face of changes in the public management paradigm, along with the appearance of the concept of the New Public Management (Boyne et al. 2006, de Bruijn 2007, Buscher 2013) and governance (Hvidman & Andersen 2013, Kearney & Berman 2009, Osborne et al. 2010), the obligation of management control was introduced to the public sector whose purpose is operating in line with the rules of effectiveness and efficiency.

Table 1. Approaches to (place) brand performance				
Category	Examples	Perspective / focus	Implications and limitations for places	Field of origin
Perception – oriented measures	Brand associations measures Brand attributes measures Customer satisfaction measures	Customer	Brand effects limited to image only, overlook other forms of brand impact on places	Marketing / branding
Brand equity Place brand equity	Brand equity, Customer-based brand equity models (Aaker 1991, Kapferer 1992, Keller 1993, 1998). Brand Asset Valuator (Young&Rubicam), Brand Dynamics (Millward Brown Int.), Research International Equity Engine. Place brand equity models (Papadopoulos & Heslop 2002, Konecnik & Gartner, (2007, Jacobsen 2012, Boo et al. 2009, Pike et al. 2010).	Brand / customer	Brand equity as a concept attempts to combine perceptual and non-perceptual influences of brands on places. It has the potential to encompass the perspectives of various stakeholders (eg. tourists, investors, consumers, locals) on place brands. In the case of territorial entities, the concept of customer-based brand equity appears to be most valuable (Florek 2015).	Branding, Financial management
Brand valuation/value	Financial brand valuation methods: cost-based, market-based, revenue-based methods (Sinclair 2004). Millward Brown Optimor, Brand Finance, Interbrand.	Brand / organization	Financial valuation of place brands presents important limitations due to the difficulties in adapting the methodologies from financial management. The results of such approximations have predominantly promotional or political meaning.	Financial management
Place-specific indexes and rankings	Reputational measures: Anholt-GfK Nation Brands Index, Anholt-GfK City Brands Index, Country Brand Index (Future Brand), Good Country Index, Reputation Institute Country RepTrak, Reputation Institute City RepTrak. Strategy effectiveness measures: Saffron's European City Brand Barometer, Bloom Consulting Country Brand Ranking, Resonance Place Equity Index. Place reality measures: Global Competitiveness Measures, Human Development Measures, Global City Index Report, Global Power City	Brand/ customer	The main limitations of *reputational rankings and indexes* are that they focus on outward results of place branding process. *Strategy effectiveness measures* present a managerial approach to brand management (categorization of place assets without the evaluation of their impact on place brand). *Place reality measures* tackle a wide spectrum of issues and thus pose a difficulty in asserting which of them can be attributed to the brand strategy. All ranking and	Economics, management, marketing

	Index, PriceWaterhouseCooper Cities of Opportunity.		indexes, by definition, provide a single measurement methodology, without consideration for the place's specificity and are often used by the authorities for political and promotional reasons.	
Key Performance Indicators (KPIs)	Logic framework: outputs, outcomes, impacts (Bouckaert & Halligan 2008).	Brand/ customer/ managing organization	KPIs are a promising measurement tool as they can be flexibly applied according to the place's requirements. They have the capacity to embrace the issues and perspectives crucial for understanding place brand performance (inward, outward, institutional, stakeholder-oriented etc.). The main difficulty lies in defining a reasonable number of KPIs that comply with SMARRTTI criteria (Malinowska 2015, p.23).	Management/ public management
Other traditional management-based performance measurement methods (Arnaboldi et al., 2015)	Budgetary control	Managing organization	Offers a rather simplistic approach to performance measurement, where effectiveness is understood only from monetary perspective. Indispensable for the managing organization, this method should not be seen as exhaustive for place brands.	
	Benchmarking	Brand/ managing organization	In this method, places or managing organisations are subject to comparison across different criteria. Although this approach can be relevant for place brands, it has to be applied cautiously due to places' idiosyncrasies. There is likelihood that the benchmarking criteria will be manipulated to achieve results favourable for the	

I SMARRTT: specified, measurable, achievable, realistic, relevant, targeted, timed.

			managing organization or political authorities.	
	Balanced scorecard	Managing organization	Offers a broader than just financial focus by including also internal processes, customers and learning. From the perspective of managing organization this approach can be useful as it links financial planning to strategy.	

Source: own elaboration

Performance in the public sector

According to Matwiejczuk (2006), performance should be defined as the search of savings with simultaneous pursuit to maximize the effects of the actions, with the latter being especially emphasized. In the public sphere, the use/adaptation of this assumption in relation to all areas of public activity is practically impossible. Therefore, as Szołno (2016, p. 92) states, "efficiency concerns the pursuit of defined objectives while keeping the most beneficial ratio of the incurred cost to the achieved results". Performance in public institutions is not and should not be measured only in literal manner, e.g. as the number of kindergartens or roads handed to use. A more important measure of performance is the extent to which the undertaken actions satisfy social needs such as, for example, increasing the comfort of inhabitants as a result of improving the quality of the roads or the location of kindergartens in key locations (Modzelewski 2014).

The measurement of effectiveness and efficiency is part of the performance management process, which consists of four stages: planning, implementation, monitoring, evaluation (Lin & Lee 2011). Performance management plays various roles in public management. Lin & Lee list seven ways of understanding the "performance" in the public sector (Table 2).

Table 2. Interpretation of the meaning of "*performance*" in the public sector

Interpretation	**Definition**
Performance accountability	The proof of the public institution willingness to improve, which makes it accountable in the eyes of the stakeholders.
Performance as user choice	Information of the performance can be an important factor deciding of the choice of a specific public unit, e.g. to cooperate with as part of various projects (for example an investor chooses location based on the perceived efficiency and effectiveness of public administration).
Performance as customer services	People and organizations should be treated as customers of public institutions, therefore good results are essential part of the service.
Performance as efficiency	The balance between expenses and outcomes.
Performance as fitness, 'what works'	Real problems that were solved as a result of actions taken, often irrespective of the amount of resources spent.
Performance as resources allocation	The information of performance is the key piece of information essential to resources allocation.
Performance as creation of public value	Performance not as a "generic product" of the budget, but as testimony of the public value generated.

Source: adapted from Lin & Lee (2011), p. 87.

They also describe the roles that results management plays in the functioning of public entities. They are also evidence that notions of performance, efficacy, and efficiency have much more complex meaning in the public sector compared to the private sector/profit oriented.Taking the aforementioned interpretations into consideration, it should be concluded that performance management in the public sector ought to be treated more broadly than only control over public resources. Sun (2009) proposes for this process to be perceived as: Inspection programme: supervision and monitoring of the taken actions to eliminate errors and weak links;

Political communication: it is a method democratically chosen authorities can increase their political control over public institutions to increase the quality of public services. The users of public services can use the indicators and the results obtained by the institutions to evaluate the political and management capabilities of the authorities;

Leadership function: today it is believed that public authorities should act as the "navigator" whose role is to introduce performance and customer needs oriented culture (in place of rigid hierarchy and top-down management). One of the most important and also most commonly applied concepts in performance measurement is the *logic framework* (fig.1) that describes the method of creating effectiveness indicators in public sector entities based on diverse timeframe of their occurrence.

Figure 1. Logic framework for the creation of efficiency indexes in public sector

Input ⇒	Actions ⇒	Output ⇒	Outcome ⇒	Impact
Budgets of individual projects	Project implementation	Direct, immediate, tangible action effects	Mid-term effects for the products' beneficiaries	Long-term effects for the stakeholders of given strategy

Source: Bouckaert and Halligan (2008).

This framework corresponds with *key performance indicators* approach which, as it was noted earlier, are one of the promising possibilities to measuring the results of place brand strategies. The application of the framework itself allows to consider various time perspectives of the brand strategy effects and include the perspectives of diverse stakeholders' groups (Bouckaert & Halligan 2008).The exemplary place brand effectiveness indicators categorized according to the logic framework are summarized in table 3.

Table 3. Examples of place product output, outcome and impact from the perspective of the local government

Output indicators	**Outcome indicators**	**Impact indicators**
Creation of the organization/ dept./unit to manage a place brand Number of executed promotional campaigns Tourism products created as a result of city brand strategy implementation Benefit and incentives for foreign investors developed by the local government	Number of participants of promotional events Number of media stories covering the events Number of projects' beneficiaries related to brand building Number of participants of initiatives related to the brand Number of press releases that contain positive feedback about the city	Loyalty/ tendency to return/ participate Spontaneous and assisted brand awareness Advertising equivalent Tendency to recommend the place Knowledge of associations, attributes brand character Attitudes towards the campaigns promoting the city Rating of the services responsible for tourism, investments, promotion

Number of planned events related to city brand Number of promotional materials produced Number of newly created tourist information points Highlighting, within the local administration, the unit that coordinates the brand related actions	Number of people actively participating on internet forums or in social media on topics related to city brand Awareness of actions taken by the city for the brand among the key stakeholders	Rating of actions and the impression of the city government locally and outside z Identity-image gap Level of acceptance of local government's actions by the inhabitants Level of 'local patriotism', pride to belong to local community

Source: own elaboration

Brand effectiveness measurement in the strategic documents of Polish district cities

Public institutions in Poland are required to act effectively and efficiently by the regulations of the Public Finance Law (2009). Specifically, it states that the parties are obliged to "spend the public funds while complying with the rules of producing the best possible results with available resources and selecting optimal methods and resources to accomplish the intended goals" (*Ustawa o finansach publicznych*, 2009).

For about ten years Polish local governments have produced brand strategy documents for their territorial entities. It must be noted that these strategic documents bear different names such as „brand strategy", „promotion/ communication strategy", "image-building strategy" etc with differences in the content (promotion v. holistic brand approach). Comparably to the rest of the world, these are the cities that have been the most active in this area. Frequently however, brand strategy documents reduce brand building to diverse promotional undertakings which will be discussed further in the article.

What is important for this study is that the practice of promotion effectiveness measurement in Poland has faced criticism from central governmental institutions. Already in 2004, the Supreme Chamber (NIK 2004) published the report titled "Promotional actions of selected district cities". In the document, the Chamber points to the insufficient attention of the city departments with regards to city promotional activities. According to the authors of the report there is very little control over the expenditure from the cities' promotional budgets and not enough supervision over the so called promotion – related services. These problems are followed by an overly general promotional strategies which leave plenty of room for interpretation of what promotion really is and lead to the lack (or poor quality) of performance indicators. This allows spending public funds on issues that have very little to do with promotion as such, making it impossible to determine how much money is really spent in this area.

The aforementioned report showcases a serious difficulty of the Polish local government with performance measurement of brand-related activities. The effectiveness of these activities and its impact on the actual social and economic development of the city is not being verified, which makes them essentially counterproductive. Consequently, the public resources that comprise of not only the domestic but also European Union funds are ineffectively spent in this area. Although the report focuses solely on promotional activities, which are often mistaken for the totality of brand-related

undertakings, it can be treated as a solid point of departure for further analyses of approaches to brand strategy effectiveness measurement in Polish cities.

Taking into consideration the circumstances described above, the authors found it necessary to (re)examine the current approach of Polish territorial entities to effectiveness measurement of their brand strategies.

The empirical material used in this article is part of the results of a 2 year research grant whose aim is (1)to diagnose of the level of advancement of Polish district cities in the area of brand strategy effectiveness measurement and (2)to develop a conceptual framework of the effectiveness measurement system for the city brand strategy. The finding presented in this paper are the result of the 1st stage of the study, which comprises the analysis of the city brand strategy documents of all 66 district citiesI in Poland in relation to the measurement of their effectiveness.

In case of the cities, which are the subject of analysis in this paper, the measurement of branding effectiveness is rare. Based on the officially available city marketing strategies, it was found that out of 66 district cities, only 26 (39 per cent) are, or were lately (often these documents have recently passed the expiry date) in possession of a strategic document from that category. In four cases the documents directly deal with city brand. The other six concern promotion, they do however contain significant elements related to brand building, therefore they were also included in the analyses. Based on the content analysis of the documents it was determined that only in ten cases (6.6 percent of the surveyed population - Poznań, Rzeszów, Częstochowa, Sopot, Elbląg, Katowice, Leszno, Płock, Sosnowiec, Tarnobrzeg) strategic indicators referring to strategic goals were defined, along with the proposal of methods/sources of their measurement. Among the latter, the following data sources are listed in the documents:

i) Primary such as: Quantitative research (Computer-assisted telephone interviewing CATI, public opinion surveys, surveys conducted during events, surveys concerning rental of commercial areas in the city and agglomerations directed to property management agencies, surveys of universities); Qualitative research (perception research in target groups, pre-tests); Media monitoring.

ii) Secondary (desk research): Urban statistics, data of the National Court Register, Central Registration and Information on Business, City Hall reports, Central Statistical Office and trade organizations (touristic, sports, cultural); Statistical data from universities, Statistical data from events participants.

The strategic documents of four other cities: Kraków, Suwałki, Toruń and Gdańsk also contain certain indicators, however they refer to the details of tactical tasks and for this reason, they were not included in the analysis. The indicators found in the ten documents were systematized in a matrix designed by authors (table 4).

Given the general structure of the indicators, the majority of them are output indicators of brand strategy (direct, immediate, tangible results of actions). Often they are of operational nature and refer to individual actions, even though they were described in the strategies as corresponding with strategic goals (and classified as such in Table 4). This appears to be connected with a broader problem, namely the difficulty in defining strategic goals, which was visible in many of the documents. Another issue seems to be the lack of differentiation between indicators and measures. Defining the appropriate control values plays the key role in the measurement of strategy effectiveness. In the analyzed strategies, we can observe the absence of the desired values (specific

I District cities (or poviats) according to Polish administrative division are cities with county rights.

quantities, percentages etc.) of the indicators related to strategic goals. Instead, we are confronted with rather vague descriptions such as: “increase”, “number”, “percentage”, without providing specific values. The issue also worth mentioning is a large number of image-related indicators, which in fact may suggest a narrow (i.e. limited to promotional aspects) understanding of the idea of a place brand by the local governments. This assumption, however, will be verified in further stages of the research during individual interviews with the representatives of city authorities. Considering the areas of city brand effects, most of the indexes are related to achieving economic goals (hence the separate ‘business’ category).

Even a cursory analysis of the brand strategies of selected cities allows to conclude that awareness of the necessity to measure the effects of brand strategies is low among the Polish district cities. It can be observed primarily through the number of documents containing any indicators at all. Such observation casts a shadow over the condition of place branding efforts in Polish cities. It becomes all the more worrying if we consider a substantiality of financial resources allocated to implementation of a brand strategy or the accompanying promotional strategy as well as more and more frequent appeals from citizens and local authorities alike for the rationalization and justification of any marketing/ brand related activity.

The categorization of indicators was performed according to the *logic framework* into: brand strategy output (direct, immediate, tangible action effects), outcome of brand strategy (mid-term effects for the products' beneficiaries) and impact of brand strategy (long-term effects for the stakeholders of given strategy). Subsequently, the indicators in each category were grouped into: visual, behavioral, institutional and infrastructural. It needs to be mentioned that several of the indexes were not used here due to lack of association with the subject of the analysis (they referred to, for example, “the effectiveness of teaching in urban universities”, analysis of conditions, trends, etc.).

Apart from applying *logic framework* to the categorisation, the authors put forward a more descriptive set of criteria inspired by the *brand impact framework* (Lucarelli 2012, p. 239) where it is proposed that brands have a threefold impact on places: identity-image, socio-political and economic. For the purpose of this analysis and considering the nature of the performance indicators found in the strategic documents of the Polish cities, the authors propose a categorisation into: economic, image-related (perceptual), behavioural, infrastructural and institutional impact.

Authors posit that these categories allow for a more precise definition of effectiveness indicators and also include areas that are of value for the brand managing organization. Especially they imply that city brand effects cannot only be limited to perception or image-related categories but also need to include the tangible, process-oriented ones, like for instance the development of infrastructural projects, revitalization of selected areas. Another important addition are the *institutional* indicators that cover an internal dimension of measurement and suggest that a well-designed and executed brand strategy can also translate into the rise of quality of operations in public institutions. These can take form of a better intra-organizational cooperation, more satisfactory relationships between the institution and its external stakeholders or the increased ability to form partnerships for the benefit of the city. *Behavioural* indicators treated as a separate category draw the attention to the importance of the actual behaviour of diverse groups as opposed to relying only on perceptual/declarative opinions in the measurement process. *Business* indicators

highlight the fact that a well-managed brand has the actual capacity of bringing financial profits to the city instead of being a cherry-on-top of the city's development.

Table 4. Strategic indicators of the measurement of effectiveness of promotion/brand strategy of ten Polish district cities

	Output of brand stategy (1)	**Outcome of brand stategy (2)**	**Impact of brand stategy (3)**
Business	New office space, under construction. New office space delivered and transferred to rent per year. The number of facilities of group accommodation. The number of gastronomic establishments in touristic facilities of group accommodation. The percentage of use of touristic facilities of group accommodation. The equipment/ quality of facilities of group accommodation.	Fluctuations in tourist traffic, demand changes, the development of touristic base in the city. The increase of income in city's budget coming from income tax settled in the city. The increase of the turnover of companies trading within the city and the agglomeration. Percentage of citizens working in the business services sector, IT and other. The number of new companies and institutions in the creative sectors irrespective of the level of their participation and location in the city during the year.	Increase of attractiveness of investment in the city. GDP *per capita*. Total GDP. Investement expenditure *per capita*. City budget earnings (the size of individual sources of income). Earnings of the local tourist trade. Wages index. Share of services in the GDP. Increase in the quality of life in the city. Increase of the number of companies operating over 5 years and changed their residency address. The increase of the number of new investments within the city and the agglomeration. The increase of enterprise innovation. The number of new work places. The number of new enterprises. The number of non-governmental organizations. The number of patents issued. The number of new investments. The number of new headquarters of international companies located in the city within a year. The number of companies with foreign capital. The increase of the number of companies operating in the city.

Image - related	The number of produced brand carriers. The number of implemented brand -related initiatives. The number and type of promotional and social campaigns carried out. The number of operational plans prepared related to the strategy. The number of projects prepared to be realized in the next period. The number of promotional programmes targeted at specific groups. The number of city website visits The numbers of guides and tourism portals, which have posted the information about the city and its attractions. The number and the tone of media reports about the touristic offer of the city.	Opinions of the city on internet forums. Percentage of the respondents perceiving the move to the city as an upgrade. Overall visibility of the brand during media campaigns- rating of the effect of the PR work- quantity, quality and compatibility with the desired image in media relations regarding the topic of the product of city branding. The level of media interest in the events organized in a city. The increase of image cohesion of a city. Opinions about the city brand expressed by the representatives of target groups who took part in the flagship events of a city Percentage of respondents declaring familiarity with city brand. Number of entrepreneurs who rate their relationship with the city administration as positive. The number of mentions of a city in foreign media.	Associations with a city and individual touristic products in target groups, image of a city. Increase of awareness and recognition of a city. Increase of attractiveness of a city from the viewpoint of its inhabitants. Increase of the importance of a city in the region. Percentage increase of spontaneous and assisted recognition of touristic products of a city. Percentage of respondents declaring to visit a city at least „from time to time". Percentage increase of people from target groups declaring the intent of participation in brand-related events in a city Perception of a city's attractiveness for the inhabitants, tourists and business Increase in tourist traffic. Increase of touristic attractiveness of a city. Dynamics of change in the positive perception of a city.
Behavioral	The number of brand-related actions in cooperation with partners. The number of people participating in loyalty campaigns. The number of citizens taking part in social events. The number of events carried out for target groups: citizens and tourists vs. the number of event participants. The number of people (inhabitants and visitors) taking part in cultural, recreational and sports events.	Increase in the number of partners cooperating in strategy implementation. Changes in touristic traffic translating into the tourists' inflow, The quantity and the length of stays provided. Engagement of the inhabitants in the city life; participation in council elections. Athletics, sports and recreation (attendance). Culture and art (attendance).	Migration balance (for metropolis/agglomeration, not for a city alone). The number of foreign students. The number of tourists. The number of foreign tourists. The number of graduates, who remained in a city after graduation. Increase in the number of graduates of high schools who decided to study in a city in relation to the overall number of graduates in a given year. Increase in the number of university graduates in the

	The number of entrepreneurs taking part in periodic meetings with city's administrative staff. The number of tourists in specific (selected) cultural and recreational establishments, set seasonally.		overall number of graduates who work in a city. Increase in the number of employees at least with a PhD. Increase of PhD candidates and teaching assistants in third level education.
Institutional	The number of units and institutions, which apply the rules defined in the Strategy. Increase in the number of entities who are members of non-government cluster organizations.		
Infrastructural	The number of new buildings connected to the brand in the urban space. The number of citizen friendly improvements. The number of buildings of group accommodation. The number of food establishments in touristic group accommodations buildings. Percentage of use of the buildings of touristic group accommodation. Equipment of the buildings of group accommodation. New office space, under construction. New office space handed for rent within one year.	Increase of availability of public transport in a city. Increase of places of recreation for the inhabitants and visitors.	

Source: own elaboration

Both, *brand impact framework* and *logic framework* are helpful in seeing brand strategy effectiveness beyond perceptual or image-oriented issues. When considering other general brand measurement methods from the perspective of developing effectiveness indicators, it is worth looking into two other concepts firmly grounded in branding literature: customer-based *brand equity* (Aaker, 1991) and Anholt GfK Roper City Brand Index. The first one appears to be useful because of the inclusion of behavioural measures (brand loyalty) and also potentially intangible measures harbored in the concept of perceived quality. Also, it can serve as more general (holistic) measure which relates to target groups. Perceived quality can be used for instance to evaluate the residents' and visitors' perception of the functioning of public institutions, the quality of certain processes and brand-related projects.

City Brand Index (CBI) offers additional valuable insights into the possibilities of defining effectiveness indicators for place brand strategies. In the existing form, with the six dimensions of the model: presence, place, prerequisites, people, pulse, potential, the CBI evaluates the city brand

position from purely perceptual perspective. However, if we consider them as the areas in which the indicators can be defined, CBI might offer additional perspective. The dimensions will then serve as a basis for creating a type of place brand checklist, each of them generating a number of effectiveness indicators that go beyond perceptual view (table 5). Table 5. CBI dimensions and the resulting areas for effectiveness measurement – examples

Dimension	Examples of potential areas of measurement
Presence	Frequency and tone of media stories, knowledge and recognition of place's cultural, scientific and other assets, perceived importance of the city by its stakeholders.
Place	Infrastructure development, presence of quality tourist accommodation, availability and quality of local transportation, level of cleanliness, level of security and safety, number and availability of tourism attractions.
Prerequisites	Indicators concerning standard and availability of housing, schools, hospitals and other facilities that increase the place's liveability, quality of life indicators.
People	Attitudes of local community towards visitors, level of the engagement of citizens in the matters of the city.
Pulse	Availability of social attractions, perceived lifestyle in the city, perception of citizens, level of openness, character of events in the city, diversity etc.
Potential	Level of entrepreneurship, structure of companies, level of foreign/ domestic investment, presence of talent acquisition programmes, investment incentives, presence of modern educational programmes.

Source: own elaboration

Moreover, although CBI is applied to understand the city's international position, it can also serve as an inspiration to those cities that aspire to be recognized on the domestic scale.

Although CBI offers a variety of potential indicators for any city willing to interpret its brand performance through the six dimensions, they need to result from the specific goals of the city branding, and broader, development strategy. As such, they could be further expanded into more detailed indicators.

Conclusions

A key concern of any place branding activity is to legitimize it in the eyes of major stakeholders by providing material relevant to the actual impact of branding on the place itself. Such legitimization requires place brand managers to assure that the objectives set out in the brand strategy are measurable with indicators that document progress (Hereźniak & Anders-Morawska 2015). However, the political nature and multifaceted characteristics of place branding process constitute a serious problem for those who develop effectiveness measures. There is often lack of correspondence between the measures used and actual effects of brand implementation. One of the reasons for this situation are mistakes in defining strategic goals.

Following the analysis of literature and the practices of Polish district cities, it can be observed that the employed effectiveness indicators that relate to city branding are not sufficient. Those that are applied, are fragmented and very often irrelevant to the objectives articulated in strategic documents. The content analysis of the brand strategies of Polish district cities revealed that they do not apply systematic approach to the measurement of place brand strategy effectiveness.

Although each city requires an individualized approach to effectiveness measurement, it becomes evident that the measurement indicators need to be designed in a systematic manner so that they could encompass multiple perspectives on city branding outcomes and impacts. In this article we proposed an initial division of such indicators. This division could be considered as a first step in search for a sound and holistic measurement system for the effectiveness of city branding efforts. The final version of such system should embrace areas of brand influence and diverse timeframes, with relevant relations and hierarchy among them. Each time it should be also adjusted to the strategic goals of particular place and as such it cannot be fully universal.

Undoubtedly, the influence of city branding goes beyond the sphere of promotion/marketing communication. The multitude of effects that brands have/should have on places need be therefore integrated into a broader performance evaluation of a place and considered as an important theme in public management practices and academic debate.

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Tasting home out of home: Iranian concerts in neighbourhood of Iran

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Abstract
Over the last few decades Iranian concerts in countries of neighbourhood of Iran have attracted an increasing number of Iranian tourists. This trend raises an important question of why the local people of a country should travel abroad to attend their home country music events. This paper has applied a qualitative research design and explores this phenomenon through analysis of a newsletter article readers' comments discussing this issue.
This phenomenon is examined through the lens of 'home' and place. The findings demonstrate how the mobile, intangible and dynamic aspects of a place may (dis)connect to physical geographical locations. Specifically, this research contributes to building a more inclusive understanding of the concept of place branding, both for theory development and in practice. We offer the notion of 'moments of home' to illustrate the intangibility, dynamicity and temporality aspects of a place. Therefore, this paper illustrates the complexity of the notion of home as a place. Following Govers and Go (2009), we emphasize that scholars must move from viewing the places as fixed and bounded in certain geographical locations.

Keywords: Concert, place, home, Iran

Introduction

Each country is the home of the culture and music of that country and therefore, normally, it is the best place to hold the cultural events related to that country, including music events and concerts. In the other words, it is unusual to travel out of home in order to attend a home related event, like a concert and experience the culture of 'home' out of 'home'. For example, it is not usual to travel out of Italy to attend an Italian concert or travel out of Spain in order to attend a Spanish dance and music event. However, the case of Iran is different. Numerous Iranian concerts are held in the neighbourhood of Iran (Tehrani, 2016). United Arab Emirates, Turkey, and recently Armenia, Georgia and even Iraq are the famous countries for holding the Iranian music event in the neighbourhood of Iran (Tehrani, 2016). Interestingly, the main target market for these events is Iran. Especially, most of these events are held during the long Iranian holidays like the Iranian New Year (Nowrooz)that Iranians have about two weeks holidays. However, this is not a favourable phenomenon for the Iranian authority and government, mostly for the outward flow of money

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which it causes. This paper aims to explore the reasons for this unusual phenomena. We explore why the native people of a country should travel abroad to taste the culture of that country. Specifically, the research question for this paper is set as "Why do Iranians travel abroad to attend Iranian concerts?"

We look at the issue through the lens of 'home' and Place. Focusing on the Iranian concerts out of Iran, the findings of this research reveals how searching for accessing some aspects of 'home' may cause a group of local people of a country to travel out of their homeland. Exploring this unusual phenomenon which is well-known and usual in Iran, this paper shows the dynamic and fluidity of the 'place' and challenges the current dominant perceptions in place branding which understands places as fixed to certain locations. Therefore this paper contributes to the literature on Place branding, event and tourism. Specifically, this research contributes to building a more inclusive understanding of the concept of place branding, both for theory development and in practice. The findings demonstrate how the mobile, intangible and dynamic aspects of a place may (dis)connect to physical geographical locations. We offer the notion of 'moments of home' to illustrate the intangibility, dynamicity and temporality aspects of a place. Therefore, this paper illustrates the complexity of the notion of home as a place. Following Govers and Go (2009), we emphasize that scholars must move from viewing the places as fixed and bounded in certain geographical locations.

To set the scene for better understanding of the phenomenon the background of Iranian music and its trend, after the Islamic revolution in 1979, in and out Iran will be discussed. Also, in order to make the foundation for the interpretation of data the notion of home and place will be discussed. Then the research design will be explained, following by results, and finally discussion and conclusion.

Literature review

Concerts and music events in Iran

There are four different historical periods after the 1979 revolution in Iran. Semati (2008) categorize the first four periods as following: (1) 1980 to 1988 when Iran was involved in the eight year war with Iraq; (2) 1988 to 1998, when Iran was reconstructing the war consequents. Akbar Hashemi Rafsanjani was the Iran's president in this era; (3) 1998 to 2005 when Mohammad Khatami was the president of Iran. This era is known as reform era; and finally, (4) 2005 to 2012, post-reform era; with President Mahmood Ahmadinejad redefining and reviving conservatism in Iran. Niknafs (2016), suggests that there is another era that could be added from 2013 to present day that began with the presidency of Hassan Rouhani. She identifies this period as as post-hardliners era or resurgence of another reform era. The cultural and social related endeavours experienced dramatic changes through these distinct historical periods. However, music did not received much support from the authorities as it has been recognized against Islam. During all these periods music has been the subject of political and religious dispute, "and it is still the object of various restrictions and threats because of its alleged powers of seduction and corruption" Yousefzadeh (2000). As such, music activities including music performances and public concerts have gone under a severe Islamic rules and control (Nooshin. 2005). However, "despite severe government restrictions on music making—

public concerts were not permitted for many years, for example, and there was little music on radio and television other than revolutionary anthems and military music—unprecedented numbers of people started to learn traditional instruments (Meshkatian 1991: 38). This severe control was against the ancient and traditional norms of Iran, as music, song and dances have been always woven in the culture of this country (res). Therefore, as Alizadeh explains, "Concerts in homes and private teaching at home became common" (Alizadeh 1998:79). After 1997 (Khatami presidential) a more liberal space was provided for music performance and concerts, and therefore more concerts were permitted by the authority (Niknafs, 2016). However, although these public concerts were technically legal, in some cases they received physically, and even violently, disruption (Niknafs, 2016). These restrictions and controls not only ruled the music performance and concert organizers, but also they control the people who attend these events. This level of physical obstruction to music performance gives some indication of how emotive the issues are. Although there has been some ups and downs in the level and form of controls, but there always have been existed and continues to be so.

Iranian music and concerts out of Iran

After the Islamic revolution a large number of Iranians, including musicians and singers, among others, left Iran and lived in exile (refs). Especially, California, in the USA became a popular centre for the "pop" music producers, musicians and singers who wanted to continue their career based on their arts (Naficy, 1998). These exiled artists have been communicating their arts through periodicals, television, radio, film, concerts, discos, private parties, or music videos, to the large and diverse community of Iranians living abroad. Among above mentioned channels concerts, private parties and nightclubs could even play the role of tourist attractions for many Iranians, as they offered a nostalgic space for them and connected them to Iran and what they experienced before the Islamic revolution (Naficy, 1998). Initially these concerts were held in the USA and later in Europe and Australia, and mainly targeted the Iranians who live in exile. However, over the last couple of decades UAE, Turkey and Malaysia became the main centres for holding the music events and concerts and mainly targeted the Iranians living in Iran. These music events have been advertised in Iran through different channels including satellite TVs, travel agencies and tour organizers, websites and Facebook pages (Kasirian, 2013).

However, this trend has not been a favourite trend by the Iran's regime and the Iran's government has tried to control and limit this trend. For example, According to the deputy tourism chief of Iran, Reza Mousavi Since February 2010, Iran has banned travel agencies from organising tours to countries where concerts are held during Shiite mourning holidays, days and (those marking) the passing of imams when Islamic moral codes are disrespected in these concerts newspapers have quoted a tourism official as saying. This shows the popularity of the concerts and concert related travels among Iranians in Iran.

[1]Recently not only UAE and Turkey, but also other Iran's neighbours have joined the trend and have been holding numerous concerts and dance and music related events (Zebari, 2013). For example, As a result of enjoying more security and stability, the Kurdistan Region of Iraq experienced an economic boom and opened its market to the outside world in 2013. Since then the private-sector companies in this region also have been organizing concerts by Iranian singers. Most of these singers were the ones who live on exile and have been banned from performing in Iran since 1979 (Zebari, 2013). Most of these concerts have been held in Erbil. Although Erbil is a new destination for Iranian tourist, it seems that this Region has already established itself as a special and favourable place for Iranians to hold such shows, mainly because of its geographic proximity to Iran (Zebari, 2013). Nowruz is popular period for Iranian tourists to travel to this region. In 2013 about 100000 Iranian tourists entered to Erbil during the Persian New Year holidays (Zebari, 2013)

Also, Armenia is another new popular destination for Iranian tourists. According to Mekhak Apresyan, the Head of tourism department at the Economy Ministry, more than 31,000 Iranians visited Armenia over the first four months of 2011. Like other destinations, Nowruz holiday is the popular time for Iranian tourists to travel to Armenia. "A total of $12 million in cash should come here from Iran in the next two weeks," Davudian says. "Tourism could earn this country very serious revenues" (News.am, 2011). According to Apresyan, on average each Iranian tourist stays about 10 days in Armenia and spends about $1600.According to the reported figures by the Economy Ministry of Armanis, the main age group of the Iranian tourists is 30-40 and about 70% of these tourist came with their families to this country.

Not only Iranians travel abroad to attend the exiled singers' concerts, but they also attend the concerts of singers who currently live in Iran and occasionally sing in the Iranian concerts in Iran. This popularity of concert and music related travels to abroad among Iranians raise this question that why this phenomenon happens.

Home and place

This paper analyse the phenomenon through the lens of 'home' and place. Therefore in this reviews the relevant literature and clarifies this lens.

The notion of home is familiar and well known from our everyday experiences, but it is a spatial and complicated notion as well (Mallett, 2004). Traditionally, 'home' is liken to a haven. For instance, Dovey (1985:47) describes home as a:

> "Sacred place, a secure place, a place of certainty and stability. It is a principle by which we order our existence in space. Home is [a] demarcated territory with both physical and symbolic boundaries that ensures that dwellers can control access and behaviour within".

Also, Dovey adds that, being at home means "to inhabit a secure centre and to be oriented in space" (Dovey, 1985:47). This perspective suggests that 'home' and 'away' are separated from each other (Ahmed, 1999). In this view home is considered as a certain place which contains unchanging and unmoving space and it also endlessly and constantly gives love, refuge and calmness to its inhabitants and also protects them from all forms of threats and a desire to change or move (Cresswell, 2004). However, the idea of home as a haven is criticized by a large number of scholars (Jackson, 1995). For instance, Jackson (1995: 122-3) argues that home

> *"is always lived as a relationship, a tension…like any word we use to cover a particular field of experience, [home] always begets its own negation…[it] may evoke security in one context and seem confining in another".*

In other words, home is not a place that is empty, rather it contains numerous spaces including, but not limited to, sense of belonging, culture, friends and other social networks, everyday life and experiences, memories, emotions, identity and roots (Casey, 1993). Each of these spaces may constantly change. This prompts our conceptions of home to be more dynamic and relative rather than stable and fixed. Home can be seen as continuously produced and reproduced in different times, forms and locations (Ahmed, 2003).

In this article, we consider home as messy, blurred, and fluid (Ahmed, 2003). Specifically, we borrow the notion of 'moments of home' as Etemaddar, Duncan and Tucker (2016) has suggested. The concept of 'moments of home' points to the temporary time that one or more of a combination of different and fluid components of the 'homely' aspects of home causes transnational migrants to feel as though they are at home. This temporary time may be a very short time period; it may also be a much longer period of time (for example, months or years).

Although 'moments of home' has been suggested in the context of transnational migration and dispersion, but we believe that 'moments of home' provides a useful lens to look through the concept of home as a place in general.Acknowledging the subjectivity, ambiguity, relativity and also temporality of the concept of home is vital for the comprehension of the upcoming section of this study.

Methods

This research followed a qualitative research design and the unit of analysis for this paper is the comments and discussions of an online newsletter article (Hara, Bonk & Angeli, 2000). The article titled "who does heat the Iranian music concerts overseas?". This article has asked reader to give their comments on why Iranians travel abroad to attend the Iranian concerts in neighbourhood of Iran.

The article was written in March 2013. Most of the comment (39) were written in the same month as the article was written. Since, the article has been open for further discussions including comments and voting, it received a few more comments in next years: one in March 2014 and three

in 2015. The language of the analysed article and the comments underneath is Farsi/Persian. Readers of the online newsletter could participate the discussions through comments and voting for the already existing comments. Voting was through clicking on + or – buttons. Each IP can only give one vote to each comment, therefor the number of +s or –s for each comment shows how many people agreed or disagreed with each comment.

This article, over all, has received 43 comments, but at least 212 people participated in this discussion. The reason is that one of the comments got 209 positive votes and 2 negative votes.

Content analysis was applied as a method for analysing the comments (Manosevitch & Walker, 2009). Based on the objectives of the research and the research questions data were coded manually. Findings and discussions are presented in following sections.

In this research we aimed to explore the research objectives and did not aim to generalize the findings.

Findings

The findings of this research were analysed to answer the research question: "why do Iranians travel abroad to attend the Iranian concerts?" Two main themes appeared based on the analysis: Restrictions in holding music concerts in Iran; and restrictions for audience attending the concerts in Iran.

Restrictions in holding music concerts in Iran

As it has been explained above not only holding music events is not an easy process in Iran and for organizing such events the organizer needs to get lots of permissions from different organizations to be able to hold the event finally (Nooshin, 2005). The main purpose of these permissions are to make sure that these events do not cross the Islamic laws. However, even after getting all relevant permissions there is some levels of uncertainty as an authority or organization may cancel the whole event because they may see the event against the Islamic laws. Following quote from one the participants illustrates this point.

" Dear friend, It seems that you are not aware of the difficulties for holding a concert in Iran. A friend of mine decided to hold a concert and invite Ehsan Khaje Amir[I] *as the singer. Despite getting the all needed permission and arranging everything based on the rules and also spending lots of money to hold the event, the event cancelled just a few hours before it begins by a random person in authority because he believed that such events is against Islam. As a result of that last minute event cancellation, my friend lost lot money…"*This comment received 107 positive votes and one negative vote.

Music and dance have been important parts of the Iranian culture. Different regions and geographical parts of the country and different cultural groups have their own special music, song

I An Iranian singer

and dance. Therefore, since Islamic revolution in 1979 an important part of the culture has been restricted. In other words, Iranians have not been free to practice their own culture in their home freely. Culture is an important component of a place to be called home (Casey, 1993). Therefore, when a group of people are restricted to practice their own culture in a place called home, that place is not a complete home any more (Ahmed, 2003).

Restrictions for audience attending the concerts in Iran

In previous section it was explained that concert organizers and providers experience restrictions in holding the music event, and these sorts of events cannot be held until the authority make sure that the event is being held in an Islamic framework and will not pass any Islamic boundaries (Yousefzadeh, 2000). This control will continue even when the concert is being performed. In other words, Not only the song, music and the outfit of performers are controlled, but also the behaviour and dress code of the audience are controlled carefully to make sure that they do not break the Islamic rules (Nooshin, 2005). These restrictions affect the satisfaction of the people who attend the concerts. This causes them to search for an opportunity where they can enjoy the concert freely. This point was emphasised by the readers of the article who participated the discussions as well. Following comments illustrate this point.

"*Hey, I attended the Sirvan Khosravi*[I]*'s concert in Milad Tower. The hall security team all the time were pointing us by torch and commanding us: "do this"; "don't do that"; "tell that person to do this" or "tell the other one to not to do that" that we regret we attended the concert*". This comment received 153 positive vote and no negative vote.

" *When in domestic concerts…the youth have to be worried about the possibility of receiving hard punishment for the colour of what they wear or the style of their socks, it is obvious that they are happy to pay a high cost to enjoy a peacetime [in Iranian concerts out of Iran]*". This comment received 209 positive votes and 2 negative votes.

Following comment compares the experience of the participants about attending Iranian concerts in Iran with the ones which have been held in other countries.

"*I have attended the Ehsan*[II] *and Benyamin*[III] *concert out of Iran as well. Oh, it is like a whole another world. No one all the time point you with a leaser torch and tells you "why are you clapping?, don't move, cover your hair better, don't sing with the singer, don't breath if you can!" It's obvious that whoever can afford will travel abroad to attend even the concerts of the singers who are permitted to hold a concerts in Iran, not only that of the Los Angeles singers…"* This comment received 11 positive votes and no negative votes.

I An Iranian singer

II Ehsan Khajeh Amiri, an Iranian singer

III An Iranian singer

These comments show how the negative experience of attending a 'home' cultural event at 'home' causes them to think of searching for those homely aspects somewhere else.

Discussion and Conclusion

Restrictions on music and music performances in Iran which are the important components of the Iranian culture is like restricting the 'homely' aspect of their 'home' as these restrictions, do not allow them to enjoy these 'homely' spaces of their homeland freely (Nooshin, 2005). Therefore, these restrictions make their home incomplete (Cresswell, 2004). However, as it was discussed above, numerous Iranian concerts are held in other different countries and a large and increasing number of Iranians travel to those countries to enjoy those 'homely' cultural spaces somewhere else temporarily . Therefore, these concerts provide a place for them to taste 'moments of home' out of their homeland (Etemaddar, Duncan & Tucker, 2016). As the notion of 'moments of home' suggests, this feeling of home is incomplete and temporary, and fluid. This suggests that people who search for tasting the missed homely factors of their home may be able to taste them somewhere else, temporarily. This may give them the sense of being at home for some moments somewhere else.

Here, the music concerts are like mobile places which may be held in any geographical locations. In other words, the Iranian concerts are like a 'ship' that floats beyond the geographical boundaries of Iran and temporarily stops in different countries (Foucault & Miskowiec, 1986). The ship is mobile and the metaphor of ship here points to the reunion of Iranians which their missing cultural space, which can take place throughout different geographical places.

There is a high competition among concert providers in different countries, especially in neighbourhood countries to attract the Iranian tourists to what they offer. This shows how restrictions limits the opportunities for musicians, singers, concert providers and people in general in homeland and provide niche markets for other countries.

This paper tried to shed light on fluidity, temporality, and incompleteness of the place. Especially, it made an effort to show how the notion of home may be in complete in a geographical location which is branded as 'home', but at the same time, it may be accessed somewhere else even if temporary and incomplete. However, more research needed to examine and investigate the fluidity, incompleteness and temporality aspects of places further and its impact on place branding.

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Gastronomy place branding: From territorial product labels of origin to holistic place service eco-systems

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Abstract
Gastronomy (food and beverages) is a frequent feature of place branding (Berg and Sevon, 2014; Muñiz-Martínez, 2016). There is a solid body of academic literature and practice concerning the concept of *country-of-origin effects* (Dinnie, 2004) which has evidenced the relationship between a country's image and the reputation of the products it produces and the prestige or brand awareness generated by the *made in* effect. This concept of regional origin seems to be expanding and nowadays includes not only countries, but also regions and cities; it is also shifting from the location of production to a wider and more holistic place branding process (Andéhn and Berg, 2011).

Place branding is moving towards a new, more holistic logic involving multiple stakeholders (Houghton and Stevens, 2010; Kavaratzis, 2012; Stubbs and Warnaby, 2015). Service dominant logic (Vargo and Lusch, 2004, 2014; and the Nordic School of Service Management and Marketing, led by Gummesson and Grönroos) has made a significant contribution to marketing and service science (Maglio and Spohrer, 2008), establishing that value is co-created between multiple service providers (e.g. firms, organisations and social entities) and service users (e.g. consumers, citizens, tourists and organisational or individual customers) in multiple complex exchanges through many-to-many marketing (Gummesson, 2006).

Based on this theoretical framework, the aim of the present study was to analyse the shift in food and beverage marketing exchanges from a business and regional approach to production based on goods dominant logic, towards holistic regional brands encompassing gastronomic service ecosystems which incorporate the diverse resources of multiple socioeconomic and institutional agents based on service dominant logic. A comparative analysis was conducted of two regional brands that have moved towards gastronomic ecosystems: one in Europe, the *Ribera del Duero* wine-growing region in Spain, and the other in Asia, the Wuyishan tea-growing region (Wuyi Mountains) in China. In both cases, the natural landscape represents an important resource that adds value both to production in the form of *terroir* and to tourism as a sensory landscape. The dynamic processes that form service ecosystems with an important sensorial component are termed *servicescapes, tourismscapes* or *sensoryscapes*.

The study methodology was based on analysing these regional gastronomic brands by mapping their complex ecosystems (Lusch and Vargo, 2014) to synthesise and visualise their complex service flows. An inductive method was employed, based on identifying the empirical evidence of a *service*

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dominant logic, while *actor-network theory* (Latour, 2007) formed the conceptual framework. This latter explores the integration of multiple resources and agents in networks or complex systems (Ostrom, 2010). Food or gastronomy place branding processes function as service ecosystems through many-to-many marketing (Gummesson, 2006).

Introduction

Food and gastronomy is an emerging trend in city, region and country marketing worldwide (Bessière, 1998; Rand et al., 2003; Berg and Sevon, 2015), and attracts tourism (Kivela and Crotts, 2006; Croce and Perri, 2010) in contexts where tourists select destinations in pursuit of experiences of authenticity (Quan and Wang, 2004; Tsai and Wang, 2016). Earlier analyses have adopted industrial perspectives, such as tourism and food production (Ilbery et al., 2005; McKitterick et al., 2016). However, these sectoral approaches probably denote the absence of a holistic analysis that incorporates food and gastronomy in the complex images of cities and regions (Berg and Sevon, 2015).

The present study analyzes the role of food, beverages and gastronomy in *place branding* processes, encompassing both business and organisational brands as well as the marketing of places whose image is in large part associated with an agricultural and gastronomic logic. This has given rise to complex service ecosystems (Akaka and Vargo, 2015) that go beyond a sectoral or industrial logic (e.g. food production or tourism). The present study focused on the formation of ecosystems on two continents —Europe and Asia— which revolve around wine in Spain and tea in China. An analysis was conducted to determine how the protected designation of origin Ribera del Duero wine, one of the most prestigious wines in Spain, and tea from the Wuyishan region (Wuyi Mountains) have moved from being productive labels to broader regional brands that market not only these products but also their region of production. The river and plateau landscape of the Spanish wine and the mountains of the Chinese tea form a key resource from the perspective of nature and geography and a natural contextual framework, which together with the flavour of the beverages themselves determine the sensory service experience, or sensescape (Berg and Sevon, 2015), through *sensory branding*. The geography determines the natural context that provides the biological conditions for natural resources, which in turn form the basis for the human resources required to develop food and gastronomy ecosystems. It is therefore necessary to analyse the combined natural and social resources of various actors in a network, applying *actor-network theory* (Callon, 1999; Latour, 2007) to identify sub-systems within larger systems (Ostrom, 2010), within an integrated service logic with multiple *many-to-many marketing* exchanges (Gummesson, 2006).

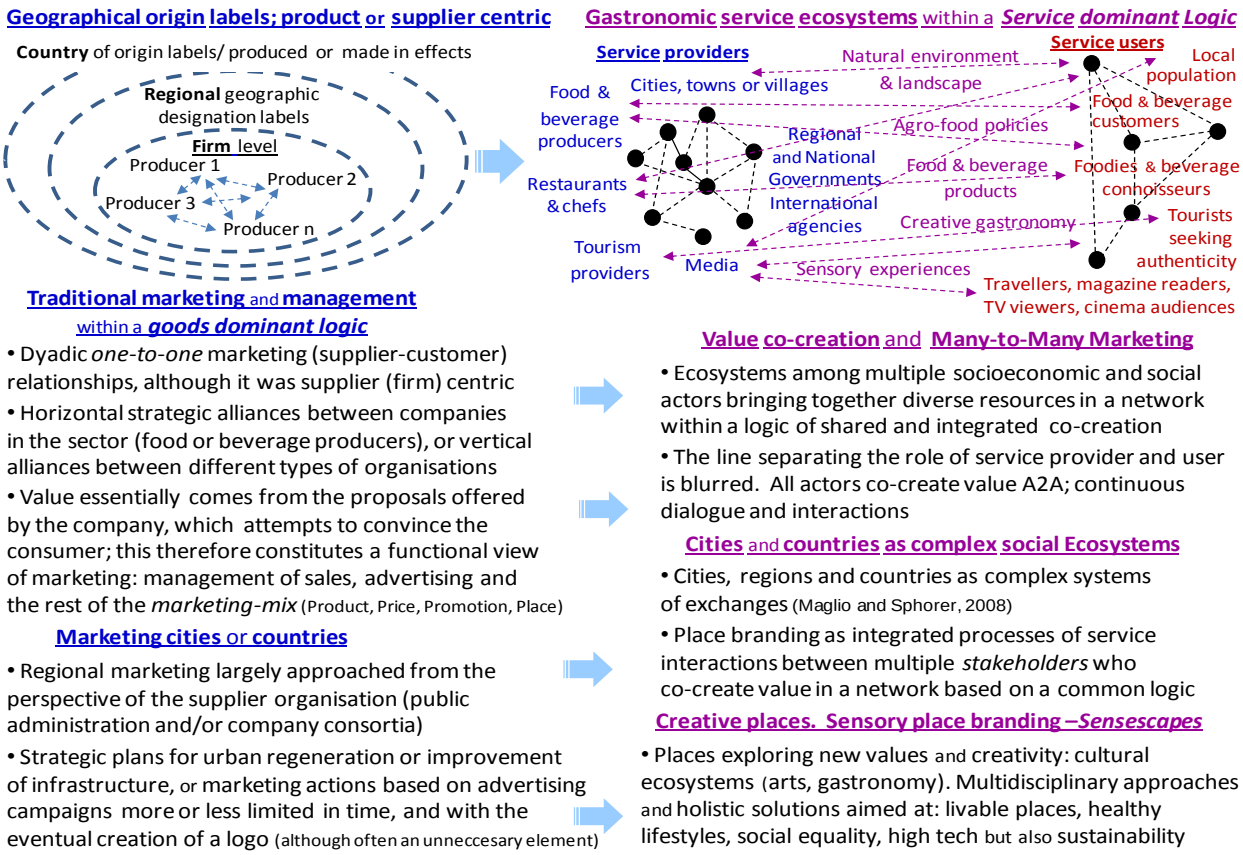
Shift of marketing and social sciences towards a service dominant logic

Marketing is the branch of economics concerned with analysing and managing market exchanges. Since its inception and throughout the 20th century, marketing has been based on a logic of production, distribution and sale of tangible or intangible goods produced by companies (Lusch and

Vargo, 2015). Although it subsequently extended from business institutions to encompass political, sporting, cultural and social exchanges, it remained centred on the perspective of the supplier organisation, an approach that was later denominated *customer orientation*. Thus, marketing has evolved from one-party centricity, to two-party centricity (supplier-customer). Nonetheless, Gummesson (2008) noted that service is not created solely by providers and customers, but is actually created by networks of stakeholders in society. Thus, in addition to micro interactions between the parties directly involved in exchanges, Lusch and Vargo (2015) proposed wider levels; an intermediate, meso level related to the market or industry and a broader national or global macro level. Their proposal extended relationships beyond dual spheres to holistic *actor-to-actor* (A2A) frameworks.

The need to incorporate multiple social actors has also been recognised in the field of place branding, as it became evident that in any region there are various stakeholders involved (Kavaratzis, 2012; Stubbs and Warnaby 2015), as there are in regional brands or place branding based on food and beverages (Muñiz-Martínez 2016). Figure 1 depicts the shift of food marketing from a *goods dominant logic* towards a *service dominant logic* with more complex processes of co-creation among multiple social actors.

Figure 1. Shift of marketing from a goods dominant logic to a service dominant logic, and its influence on the move from food designations of origin towards gastronomy ecosystems.



Source: by the author.

Value co-creation: from dyadic encounters to service ecosystems

Value creation forms the philosophical basis of the theoretical, conceptual and practical principles of business science and economics. According to *goods dominant logic*, value was created by the provider, who might be a company, organisation, entity, the city authorities or a national government, and was then distributed to customers. This formed a firm-centric vision (Gummesson, Lusch and Vargo, 2010). Subsequently, the increasingly active role of more informed, connected and empowered consumers prompted *shared co-creation experiences* in dialogue and interaction with consumers, rather than mere product- and firm-centric propositions (Prahalad and Ramaswamy, 2004).

However, co-creation transcends dual relationships to encompass the networks formed between service providers, since neither firms nor customers have sufficient resources to create value in isolation. Thus, relationships emerge between various public and private socioeconomic actors such as governments and administrations, firms and social entities, which co-create by combining resources in a network that goes beyond specific types of industry (Vargo and Akaka, 2009). Thus, *many-to-many marketing* exchanges are generated (Gummesson, 2006) among multiple service providers and customers, bringing together a web of networked resources to co-create a value ecosystem. A service ecosystem is "a relatively self-contained, self-adjusting system of resource-integrating actors connected by shared institutional arrangements and mutual value creation through service exchange" (Vargo and Lusch, 2016).

According to *Service dominant Logic*, the context of service is conceived within the framework of dynamic socioeconomic systems, where interactions are influenced by socio-historical structures, institutional arrangements (interrelated sets of institutions), norms, meanings and symbols (Chandler and Vargo, 2011). Therefore, the service context is nested within broader social and cultural structures and dynamic systems of service exchange (Akaka and Vargo, 2015).

Place of origin in food products

The industrial revolution brought with it mass production, which gave rise to a *Goods dominant Logic* (Lusch and Vargo, 2014, 4) and major economic growth across the globe after World War II. Industrialisation entailed a shift away from production and consumption (Holloway *et al.*, 2007), because producers played the role of mere suppliers of largely undifferentiated raw materials to industrial companies, which added value by transforming and processing products for end consumers. In this logic, it was the industrial company that tried to differentiate its food product through its food business brands, standardised products that were sold on a large scale. However, people began to seek quality products produced according to traditional methods associated with specific geographical regions (Ibery *et al.*, 2005). Some regions clamoured to become places of origin for produce, food or beverages (Andéhn and Berg, 2011). In response, the European Union devised the protected designation of origin, protected geographical indication and traditional specialties guaranteed

schemes to designate quality agricultural products and foodstuffs associated with the geographic location of production. The designation of origin provides a guarantee for consumers of quality and unique characteristics that are lacking in similar products made in another region or with another raw material or by mass industrial processing. In Europe, these schemes are based on the historical and cultural legacy of locally-rooted, traditional food production, and such initiatives are often driven by local, regional or national producer associations or local administrations, with the support of the supra-national institutional framework of the European Union. In contrast, in North America, they tend to be proposed by local or regional non-profit and non-governmental organisations in response to environmental or social concerns (Ibery *et al*., 2005).

Designation of origin producers compete with each other, but also cooperate by forming a group within the body that regulates the designation of origin, to endorse and authorise use of this denomination. These geographical designations facilitate national and international marketing by producers who would find this difficult to achieve without such cooperative organisation. Numerous products worldwide are associated with regions or cities, be they beverages such as Champagne and Cognac (France), Whisky (Scotland), Rioja wines and Sherry wines from Jerez (Spain), Bordeaux and Burgundy wines (France), Porto (Portugal), Colombian coffee, Darjeeling tea and Ararat brandy (Armenia); foodstuffs such as Kobe beef (Japan), Parma ham (Italy) and Jabugo ham (Spain), or cheeses such as Gouda (the Netherlands), La Mancha (Spain), Emmental or Gruyere (Switzerland) and Roquefort (France).

The study hypothesis was that this place of origin approach is shifting towards more holistic place brands. Customers seek solutions, not mere products (Sawhney, 2006; Gummesson, Lusch and Vargo, 2010). Therefore, it is necessary to explore value creation processes from a broader perspective than that of a mere business product, moving towards a logic capable of addressing the complexity of exchanges in modern societies and transcending the individual strategies of companies, cities and/or countries.

Towards the co-creation of cross-sectoral value in food, tourism and gastronomy through many-to-many marketing exchanges

Food studies have analysed natural and social dimensions separately (Goodmann, 1999), using dichotomous structures that divide material versus ideal, external versus internal, static versus active and objective versus subjective, resulting in poor conceptual frameworks. It would be appropriate to move towards approaches that encompass production, distribution, retailing and consumption, micro and macro levels, and food as a social system and a biological basis (Lockie and Kitto, 2000). *Actor-network theory* (Callon, 1999; Latour, 2007) provides the conceptual basis for conceiving cross-sectional relationships between the natural-environmental-agrarian environment and the human-social dimension of food and gastronomy as a cultural element. Industrial food production entailed a

level of hyper-productivity that gave rise to “black boxes” (Goodman, 1999) such as mad cow disease, which affect human and animal health. No attention has been paid to the biological and ethical dimension of complex ecosystems with an eco-natural and socio-cultural dimension underpinned by an integrated service logic, which should move towards the common good.

In economics and business management, value creation has been studied from an industrial perspective, divided into economic sectors according to product or outcome. However, co-creation processes entail synergies between industries which should be viewed from a more holistic perspective. In this sense, it has been suggested that there is a symbiosis between small scale agriculture and tourism (Bowen et al., 1991; Telfer 2000) in pursuit of sensory experiences, where culinary pleasures are often combined with the image of a beautiful surrounding landscape (Bowen et al., 1991; Sims, 2009). Gastronomic service adds a component of multi-sensory perception to the sense of sight on which tourism has traditionally been based, which involves various *sensescapes* such as *smellscapes*, *tastescapes* and the sounds and tactile experience of the geography (Tsai and Wang, 2016). Agriculture is thus evolving from being a mere supplier of raw material for industrial processing towards a revaluation of gastronomic traditions and the creation of a more sophisticated culinary value, with chefs who develop innovative and creative haute cuisine, termed *nouvelle cuisine* in France (Bessiére, 1998), generating taste experiences associated with a city (Berg and Sevon, 2015) or rural area, and alternative narratives of sustainable and environmental development (Sims, 2009).

This often involves small-scale artisanal production operating in innovation networks through a myriad of connections between actors and institutions (McKitterick *et al.*, 2016). Hence, tourism food experiences should not be viewed as a one-dimensional activity, because these culinary networks have cultural connections (Murdoch and Miele, 2004) that encompass various activities, including eating, sleeping and travel (Quan and Wang, 2004). Tourists and visitors want to see, learn about and experience those processes on-site, a desire that can be considered a quest for authenticity (Cohen, 1998), in contrast to the staged authenticity (MacCannell, 1973) typical of mass tourism. This pursuit of authenticity, whether in tourism experiences (Tsai and Wang, 2016) or in gastronomy (Sims, 2009), is probably a postmodern reaction (Wang, 1999) to the modernity that gave rise to mass production. The postmodern consumer seeks a mixture of extraordinary and mundane experiences (Therkelsen, 2015). This association or symbiosis between food production and tourism opens up prospects for sustainable development in countries or areas that have preserved landscapes of natural beauty (Telfer and Wall, 1996).

Authenticity is not only related to tourism experiences, but also to the growing appreciation of wines from small historic vineyards in Europe or boutique wines from the New World (Bruwer and Johnson, 2010), whose traceability is linked to production processes committed to quality and purity, using vines grown in a particular region or *terroir*, careful selection of the grapes and process, ageing in American

or French oak barrels for premium wines and ageing in a cellar. The most knowledgeable and committed wine consumers reject excessive commercialisation or mass marketing and prefer a more traditional authenticity (Beverland, 2006).

These service experiences correspond to hedonic consumption (Carú and Cova, 2003), such as travel (hotels, restaurants) and arts (music, theatre) (Holbrook and Hirschman, 1982). Regardless, the creation of experiences requires actor engagement and some kind of emotional rather than solely functional consumer involvement. Thus, firms should not treat users as passive spectators but as active participants, shifting from one-way functional delivery of standardised services to emotional and personalised co-creation of value experiences (Sørensen and Jensen, 2015).

Ecosystems on gastronomic service with the creation of food or beverage place branding

Throughout history, the Mediterranean Sea has endowed southern Europe with the climatic conditions and cultural frameworks necessary to produce a wide range of foodstuffs, a legacy of the Greek and Latin civilisations, Phoenician trade and exchange with the Middle East and North Africa, bequeathing countries such as Spain, France, Italy and Greece with rich culinary traditions. In this context, the concept of *terroir* (from the French -*terre* –soil-) as applied to wine refers to the unique characteristics of a vineyard, including its micro-climate, topography and soil, which together define a taste of place (Beverland, 2006). Thus, *terroir* designations (Croce and Perri, 2010) have been created to promote geographically earmarked quality products such as wine, olive oil, cheese, vegetables and fruit. Wine was one of the first products with which a close and distinctive association with the geographical place of origin was developed, in European countries such as France, Italy and Spain (Bernabeu *et al.*, 2008) and in the New World (Bruwer and Johnson, 2010). There is growing competition between countries with a historical wine tradition and new ones (Bernetti *et al*., 2006), and between the northern hemisphere (Europe and North America) and countries in the south (Australia, New Zealand, South Africa, Chile and Argentina). Wine is increasingly combined with food to provide a complete gastronomic service (Frochot, 2003).

From an initial simple association between quality food products and their places of origin, the concept of *terroir* has now evolved beyond rigid accreditation schemes or provenance labels. In addition to the cultural traditions involved in the manufacture of products, a wine and food tourism has emerged among consumers in pursuit of authentic sensorial experiences in these regions. Thus, the earlier partnerships formed between the producer associations that grant and control designations of origin and public governmental entities that administer policies now encompass other actors such as tourism organisations, local communities, retailers, consumers. Gastronomic ecosystems have become the expression of broader cultural narratives, moving towards the provision of an innovative and creative service that generates ethical discourses in pursuit of the common good, harmony with the environment and respect for animal welfare. For example, the New Nordic Cuisine creates narratives of the modern

artisan, new gastro-craft clusters and a neo-pastoral touristic *terroir*, constructing a regional framework related to sensory *terroir* (Gyimóthy, 2017) or spatial configurations that create the right atmosphere for food and gastronomy to be experienced within culinary sensory place branding (Berg and Sevon, 2015). These ecosystems are forged by integrating the diverse resources of multiple actors, including restaurants (whether traditional or new cuisine, with chefs who experiment with new flavours and creative combinations), food or beverage festivals, gourmet routes, visits to organic farms (Gyimóthy, 2017) and the media, which helps to construct a regional brand by disseminating these values via the press, television, radio and social networks. New Nordic Cuisine has inspired new rural destinations in Denmark, such as the Wadden Sea or Funen Island. The promotion of high-quality, small-scale agricultural production on Funen with the participation of local actors has engendered a culture of gastronomic excellence based on the ideological discourse of quality of life, and facilitated the creation of thematic place branding (Askegaard and Kjeldgaard, 2007). These ecosystems transcend the industrial sector to encompass a cultural dimension based on a new creative cuisine. Small countries with a heightened environmental awareness and beautiful landscapes such as New Zealand or Norway have created inter-industry synergies through umbrella place branding (Iversen and Hem, 2008), e.g. *100% Pure New Zealand* and *Fjord Norway*, while Denmark has promoted tourism by co-creating value with other activities (Therkelsen and Halkier, 2008).

The traditional cuisine of some countries —sushi (Japan), pasta (Italy), tapas (Spain) and French, Thai and Mexican food — has become universally popular and represents the culinary identity of these nations. The identity of a region (Kavaratzis and Hatch, 2013) is a multidimensional concept, and gastronomy has emerged as an important element in regional identity and marketing (Berg and Sevon, 2015). Indeed, several countries have now adopted what has been termed *gastrodiplomacy* (Zhang, 2015*),* which as its name suggests is diplomacy based on gastronomy, as an international strategy, including Taiwan (Booth, 2010), Japan and South Korea, which have complemented their extraordinary technological progress with gastronomy, and emerging countries such as Peru, which launched the "Superfoods Peru" brand to promote its gastronomic wealth that combines local Andean, Spanish and Japanese culinary traditions. International marketing thus encompasses cultural influences through *soft power* (Nye 2004).

Sensory gastronomic service ecosystems based on **wine:** the case of **Ribera del Duero** (Spain)

In the field of wine, agriculture and tourism have joined forces under a regional brand —place branding— related to the landscape, with examples including Niagara (Telfer, 2000) and the Napa Valley (USA), popularised by the film "Sideways". The wine producing areas of Pico Island (Azores, Portugal), Piedmont (Italy), the Champagne Hillsides, Houses and Cellars and the vineyard *terroirs* of Burgundy (both in France) have all been denominated UNESCO World Heritage Cultural Landscapes. There are also cases of symbiotic brand-region identification, such as Champagne, which is both a

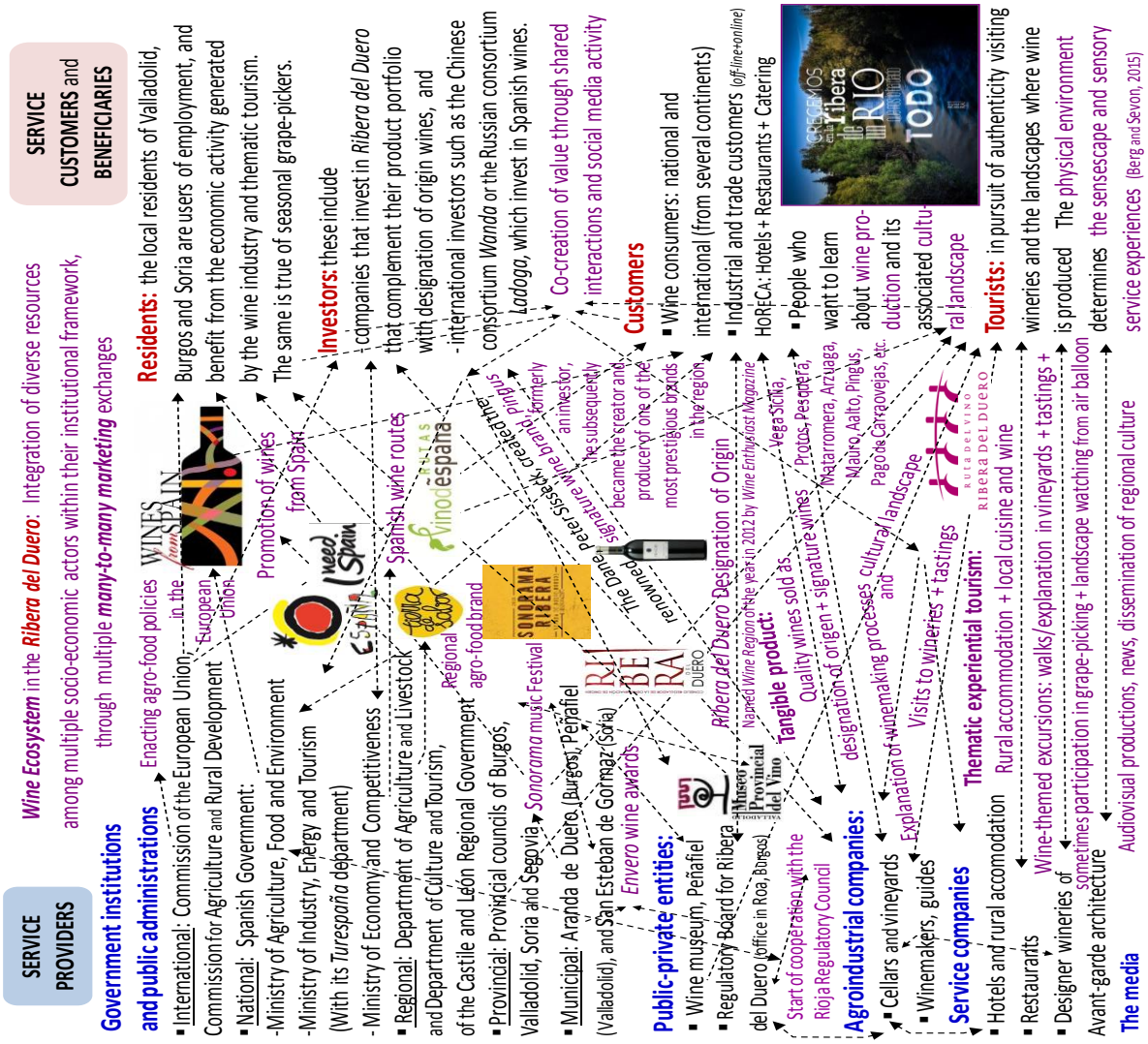
product —sparkling wine— and a region in France, forging an ecosystem characterised by public-private co-creation, a common mythology and actor engagement (Charters and Spielmann, 2014).

Strategic alliances have been developed horizontally between wine producers and vertically with other organisations (Telfer, 2001; Wargenau and Che, 2006) to create ecosystems that encompass a variety of actors (e.g. grape growers, boutique wineries, restaurants serving regional cuisine, hotels and other providers of accommodation, tour operators) and interactions with the users of food and wine service, such as grape-wine tasting, wine and cooking schools, biking and hiking tours and excursions in wine producing landscapes. These provide sensory experiences that combine wine, cuisine and even Cuban cigars (Telfer, 2001). Thus, the cross-border (USA and Canada) Niagara regional brand comprises an ecosystem that goes far beyond the mere sale of wine to form a culinary destination that links wine and food with the famous waterfall (Stewart *et al.*, 2008). Regional wine place branding mostly attracts wine consumers or oenological tourists, who are more engaged and knowledgeable (Bruwer and Johnson, 2010). In Spain, there are 70 designation of origin wines. Some of the most well-known of these include Rioja and Ribera del Duero (red wines), Jerez sherry from southern Andalusia and Rias Baixas from northwest Galicia (white wines) and Cava, Priorat and Penedés from northeast –Catalonia-. The Ribera del Duero region is flat and has a harsh climate. The Douro river flows through Castile towards Portugal; Castile is a high plateau surrounded by mountains which has hot, dry summers and intensely cold winters with frequent frosts. Geologically, the land is limestone interspersed with nutrient-rich silt sediments, which endows the wines with a noticeably mineral trace, enriching the sensory experience of drinking them and improving their ageing. In this natural setting, Ribera del Duero wine producers create wines with a strong, fruity and elegant personality. These are therefore wines of exceptional quality with a higher price tag than other Spanish wines. In 2012, the American magazine *Wine Enthusiast* called it "the best wine producing region in the world".

The map shown in Figure 2 illustrates the complex service interactions between multiple actors that comprise the Ribera del Duero wine production ecosystem. The nodes in this service flow chart represent the main stakeholders involved in these systems, including service providers on the supply side and customers or service users on the demand side, while the arrows represent service exchanges, which may involve tangible products —food or drink— in an emerging experiential tourism, or the policies of local, regional, national and international governments. This system of exchanges was initially based on a handful of wineries in the 1980s but now encompasses almost three hundred, with some internationally renowned brands (e.g. Vega Sicilia), avant-garde wineries (e.g. Matarromera, Protos, or Pago de Carraovejas) and signature wines (e.g. Pingus), all involved in exchanges with customers who value these quality wines. These wine brands simultaneously compete with each other and cooperate in the regional brand, thus forming a relationship of collaborative competition known as *coopetition* (Brandenburguer and Nalebuff, 2011).

This ecosystem also encompasses public government entities, including the main councils in the Ribera del Duero region (Aranda de Duero and Peñafiel) and authorities at more local levels. The Provincial Council of Valladolid manages the wine museum housed in the Castle of Peñafiel. At national level, the Spanish Government manages wine production through the Ministry of Agriculture, Fisheries, Food and Environment; international sales through the creation of the umbrella brand *Wines from Spain*; and oenological tourism through the Ministry of Industry, Trade and Tourism, whose tourism section created the *Wines Routes of Spain*. At international level, the European Union is also an actor since it is responsible for formulating many food and regional development policies.

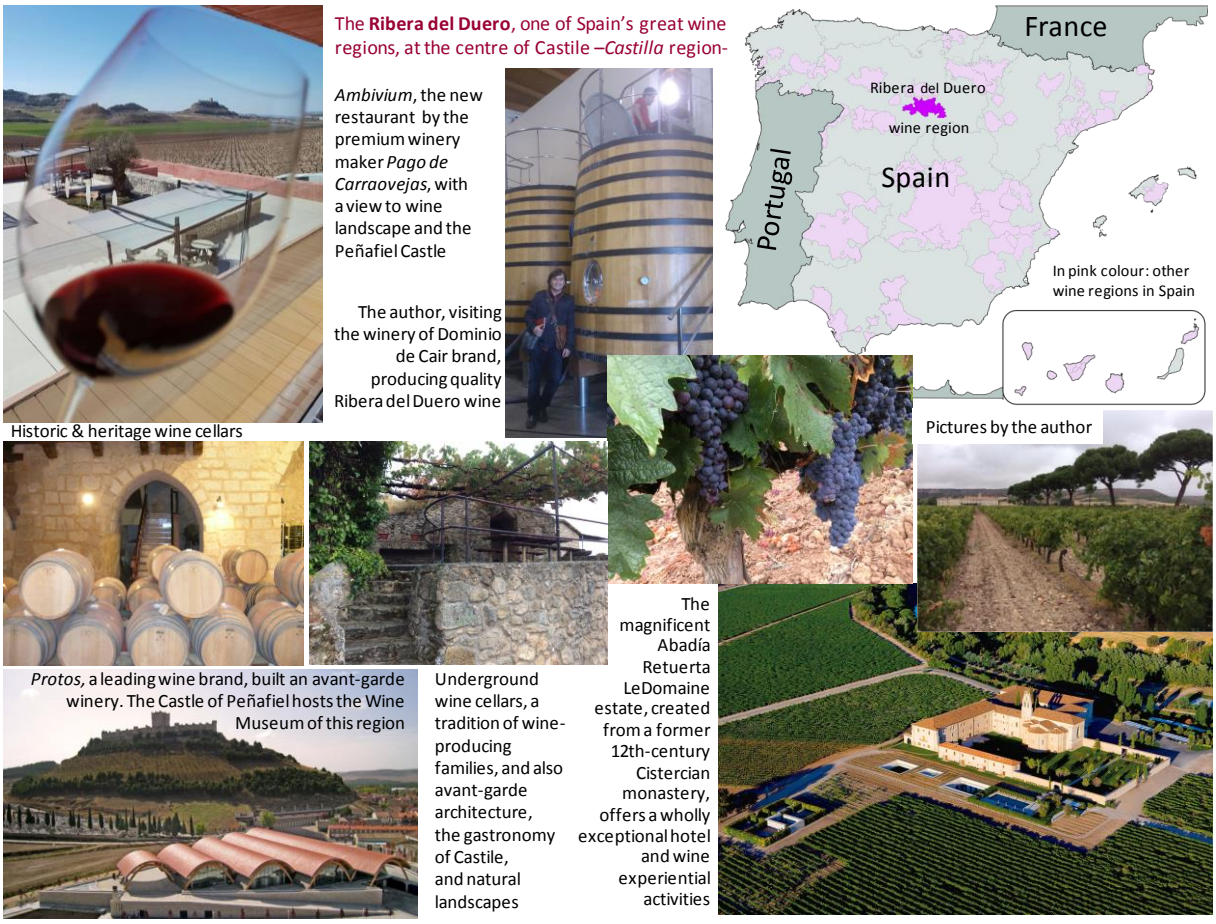
igure 2. *Wine Ecosystem* in the *Ribera del Duero* (Spain) among multiple socio-economic actors through multiple *many-to-many marketing* exchanges



Source: author research.

These cross-sectoral intersections shows a service logic which that should not be viewed in terms of a single economic activity (e.g. production or tourism), but rather from an integrated intersectoral perspective, with complex *many-to-many marketing* exchanges (Gummesson, 2006), in the contemporary post-industrial world. Public administration users consist of the general population, and tourists when they participate in wine and food activities. Investors are also users of this oenological service. The ecosystem is thus in a continuous state of dynamic formation, acquiring additional density (Normann, 2001).

Figure 3. The Ribera del Duero Wine *Sensescape* (Spain) –quality wine production, experiential tourism. cultural landscape-.



Source: author's compilation

As the wines gained in quality, prestige and renown, some wine producers began to extend their service by offering visits to their premises with wine tasting and walks through the vineyards. These subsequently evolved into more sophisticated thematic experiences incorporating local cuisine (especially Castilian suckling lamb) served in picturesque restaurants located in underground wine cellars, spa breaks exploring the therapeutic properties of wine for skin, rural accommodation, wine cellars and a wine museum in the town of Peñafiel, housed in a historic castle dating back to the ancient kingdom of Castile. The landscape of vineyards on the Castile plateau contributes to the sensory

experience of a wine and food *sensescape*, the value of which is uniquely and phenomenologically determined by the beneficiary according to the use made -value in use- (Lusch and Vargo, 2015), the context of each actor -value in context- (Chandler and Vargo, 2011) and the social context (Edvardsson *et al*., 2011).

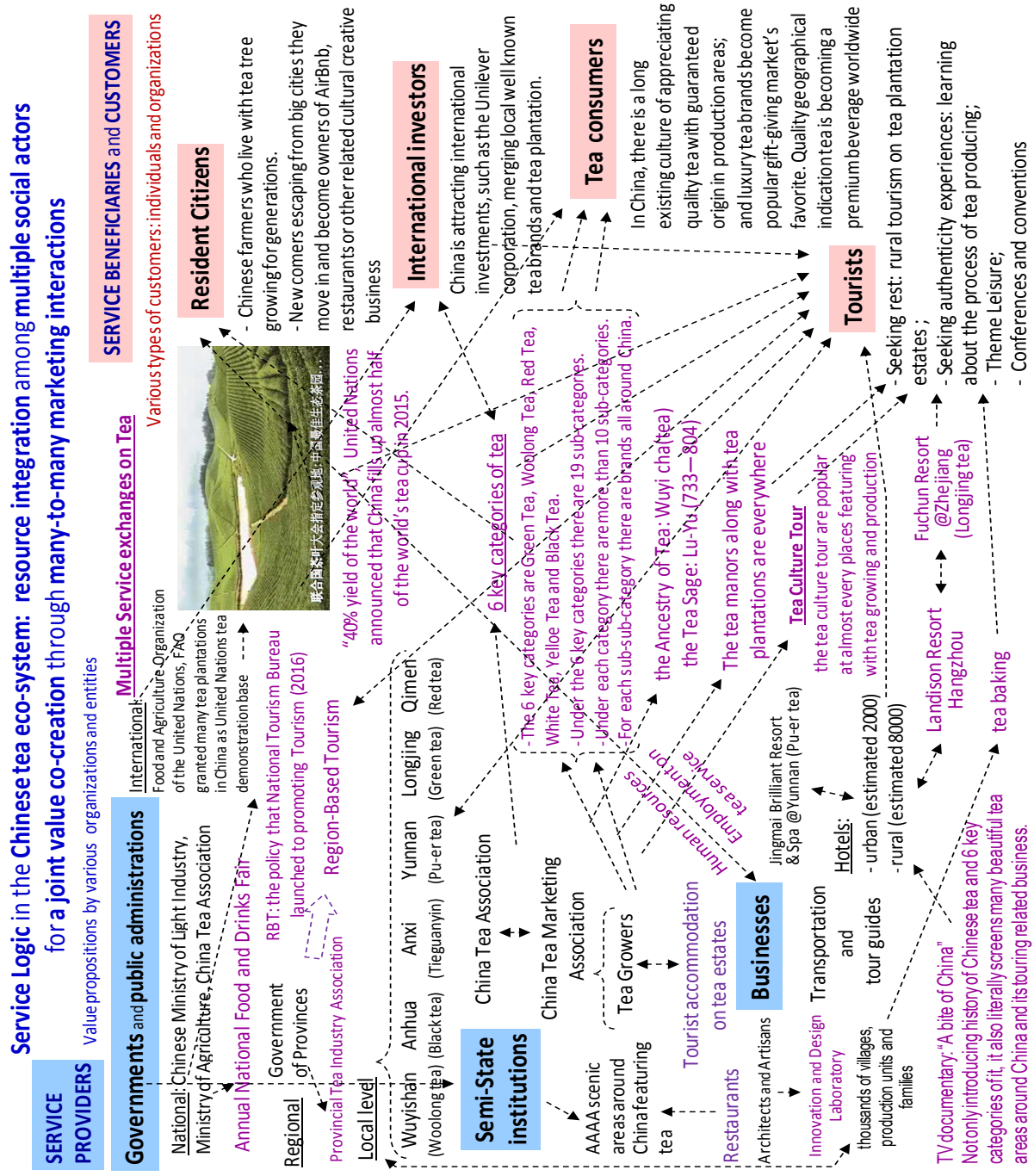
Sensory gastronomic service ecosystems based on tea: the **Wuyishan tea region (China)**

There is a great variety of tea in China (51puer, 2016). Not only the variety is wide, the tea production is also enormous. There is 38% of the world's tea production yielding from China (China1baogao, 2015). Most of those tea plantations in China that following the National Region-Based Tourism initiative become scenic areas. Tourists are not only looking for tangible tea but also eager to find ecological environment to stay, to play and to get relax so as to have the best bite of the local food. Hence hotels, airbnb and restaurants from low end to high-end are booming wherever teas, all kinds of teas, are growing. Of course, for those resorts with good brands, people will pay higher for decent quality of experience such as tea leaf picking, tea spa, tea cousin and tea baking, etc. Each tea plantation in China, following the national Region-Based Tourism, became a scenic area. Tourists are not only looking for tangible tea but also eager to find ecological environment to stay, to play and to get relax so as to eat. Hence hotels, airbnb and restaurants from low end to high end are booming wherever teas, any kinds of tea, are growing. Of course, for those resorts with good brands, people will pay higher for better quality of experience such as tea leaf picking, tea spa, tea cousin and tea baking etc.

Figure 4. The Wuyishan Tea *Sensescape* (China) –quality mountain tea production, nation cultural diplomacy, experiential tourism, cultural landscape.

Source: author's compilation

Figure 5. ***Tea Ecosystems*** **in China among multiple socio-economic actors through multiple** ***many-to-many marketing*** **exchanges**



Source: author research.

This charting map (figure 5) shows evidence of a complex ecosystem on tea service where many-to-many marketing exchanges take place. Multiple stakeholders or socio-economic actors integrate a number of resources –private and public- to co-create value. This logic goes beyond a Goods dominant Logic, not only tea production, but extending to experitianl tea themed tourism. These areas have potential to further evolve on this logic and create a consistent and sustainable sensory or gastronomic place branding. The Service Logic also includes emerging audiovisual productions; in this sense the documentary "A bite of China" is further promoting knowledge of this tea culture in China. Certainly, tea business, tea related cultural industry, tea-in gastronomy and tea hill and valley tour is dinamilacally evolving within this Service dominant Logic. Beyond a product within a Goods Logic, tea is more than merely a beverage; it is certainly an almost spriritual consumption culture.

Conclusions and discussion

Marketing has shifted from relationships conceptualised as being two-way, between supply organisations and customers, towards a better understanding of the dynamic processes of co-creation of value that forge ecosystems with a complex network of interactions between multiple socioeconomic actors within a new service logic in their institutional frameworks. Cities, not to mention countries, also comprise complex systems of exchange (Maglio and Spohrer, 2008).

Ribera del Duero in Spain and Wuyishan in China have shifted from being geographical brands of wine and tea, respectively, to representing holistic ecosystems encompassing public and private actors and diverse resources. The Ribera del Duero Regulatory Board controls and promotes wine quality by conducting viticulture research. It also collaborates with various entities to develop an oenological service, exploring artistic creativity in fashion, music and landscaping. These wine and tea producers both compete with each other and also cooperate in their geographical brands. In order to understand the complexity and density of these service ecosystems, it is important to visualise them using a methodology that synthesises their multiple many-to-many marketing exchanges through flow chart maps. One research approach is to use these methods to analyse how holistic regional brands are co-created by a network of multiple actors (Muñiz-Martínez, 2016; Pasquinelli, 2015).

Beyond mere accreditation schemes and provenance labels, designations of origin should not only seek product excellence (be it food or drink) or sensory tourism in beautiful landscapes, but should also generate an ethical, environmental and moral narrative of the common good, through a creative gastronomic service that provides an alternative to industrial mass production. This is especially relevant today, as healthy and environmentally responsible lifestyles become increasingly popular, spurring movements such as *Slow Food,* which strives to preserve a rich heritage of traditional cuisine and food production.

The proliferation of designations of origin in the form of labels and certifications may already be causing label fatigue (Ibery et al., 2005), which would be counterproductive for the visibility and pursuit of product and regional differentiation that drives these processes. Consequently, nostalgic ideologies aimed at reviving traditional recipes or dishes should be compatible and combined with exploring dynamic visions of regional revitalisation through a creative agricultural and gastronomic service in which small-scale, high-quality artisanal gastronomic production is allied with eco-agro-tourism experiences of authenticity, and economic progress coexists with values of environmental harmony and animal welfare. Such an approach enables the creation of gastronomic ecosystems such as New Nordic Cuisine, which explores a new artisanal and gastronomic creativity.

Food and gastronomy sensory place branding in cities, regions and countries would serve to create umbrella place branding for small businesses and artisanal production. The experiences studied in this research could serve as a reference for emerging places worldwide, helping to enrich cultural dialogue on the planet and generate value and social progress in harmony with the natural environment.

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Textural transformations in the Berner Oberland

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Full paper/case

Abstract

This paper aims at exploring popular culture-induced destination transformations in the Berner Oberland (Switzerland). For five decades, Alpine landscapes have featured in over hundred Western and nonwestern musicals, turning Switzerland into the most preferred romantic honeymoon destinations for Asian visitors. The massive growth in Indian visitors has led to the emergence of Bollywood-themed experience offers, and the cities of Luzern, Interlaken and Gstaad are now witnessing new, ritualized tourism performances and spatial orderings atypical for Swiss resorts in the past. Drawing on a multi-modal dataset collected in May 2017, the paper presents a textural analysis of the changing look and feel of Jungfraujoch mountain station (also known as "The Top of Europe"). Textural analysis (Jansson 2014; Rodríguez-Amat & Brantner 2014) is capable of deconstructing material performances and communicative representations simultaneously and may therefore be particularly appropriate in studying production/consumption processes of tourism spaces *in situ*. The findings point at significant spatial ambiguities in the emerging transcultural texture of Jungfraujoch, where old Alpine imaginaries (e.g. exclusive retreats and outdoor thrillscapes) are clashing with new tourist performances (Bollywood's romance and lifestyle shopping). The paper concludes with a discussion of asymmetric representations of cultural contraflows in contemporary place branding of "Theme Park Europe".

Introduction

For five decades, Alpine landscapes have featured in over hundred Western and nonwestern musicals, turning Switzerland into the most preferred romantic honeymoon destinations for Asian visitors (ETC Market Insights 2015). Following in the footsteps of iconic Hollywood and Bollywood productions, such as *The Sound of Music* (1965) and *Sangam* (1965), several Indian blockbusters chose Swiss countryside locations (snowy peaks, glaciers or pastoral and peaceful meadows) to project romantic dreams for global audiences. In particular, the escapist cinemas of Yash Chopra (e.g. *Dilwale Dulhaniya Le Jayenge*, 1995 and *Bachna Ae Haseeno*, 2008) were influential in branding Switzerland as utopian landscape of love, fashioning consistent visual aesthetics, musical tropes and a plot framed around international travel. The lead characters would embark on an escapist journey to Europe (honeymoon, Interrailing, stag parties) in the quest for forbidden pleasures, such as adventure, romance, freedom or luxurious leisure experiences - excellently showcasing the notion of hypermediatization (Waade & Jensen 2009).

These films have considerable affected the travel choices of resident and non-resident Indian travellers heading for international destinations (Mittal & Anjaneyaswamy 2013). According to the Swiss Tourism Statistics (FSO 2016), the number of tourist arrivals from the subcontinent almost seven-doubled in the past ten years, with annual growth rates of 3-4%. In 2015, over 400.000 Indians visited this Alpine country, only overhauled by the UK and France as the most popular holiday

destination in Europe (ETC Market Insights 2015). Bollywood-induced mobilities have been addressed in diaspora tourism studies to understand transnational identity constructions (Monteneiro 2014) or destination awareness and choice (Josiam et al. 2014; Josiam et al. 2015). However, the implications of nonwestern popcultural phenomena and Asian leisure mobility for Alpine destinations are not well understood. According to Appandurai (2001:7) we need to consider heterogeographical approaches "to find out how others […] see the world in regional terms". In order to grasp how Europe looks from other locations, this paper addresses the "Occidental gaze" at greater depth by asking the questions: How have Bollywood's aesthetics and cultural contraflows transforming Swiss destinations? How are traditional Alpine imaginaries augmented and/or challenged? What new tourism practices emerge in the wake of Bollywood films and crossbreed with existing (Western) European ones?

These Bollywood-induced destination transformations will be explored through the concept of texture (Jansson 2007). Textural analysis (Jansson 2014; Rodríguez-Amat & Brantner 2014) is based on Lefebvre's threefold spatiality, distinguishing between lived space, conceived space and perceived space. The approach has therefore the potential to combine the analysis of material performances and communicative representations converging in the process of production/consumption of tourism spaces. The paper opens with a brief theoretical exploration of mediatized placemaking and the concept of texture, followed by methodological deliberations on adapting textural analysis to a Swiss context. The findings present a brief analysis of the emerging transcultural texture at the Jungfraujoch train station, focusing in particular on disruptive tourist performances. The paper concludes with a reflection on the consequences of non-western popcultural placemaking in the Alps.

Mediatized placemaking and textural analysis

> *Combine a cruise on Lake Lucerne with an Indian dinner and enjoy the unique landscape of Central Switzerland while dancing to Bollywood music. A sumptuous buffet by the finest Indian Restaurant Kanchi awaits you and no wish remains unfulfilled. (SBB advertisement spot, 2017)*

Tourists are essentially placemakers. Their spatial performances are transforming the look and feel of destinations and hence, shaping and reconfiguring the narrative layers of a place (Frost & Laing 2009; Månsson 2011; Gyimóthy, Lundberg, Lindström, Lexhagen and Larson 2015). Hence, mediatized mobility blurs the distinctions between texts and contexts; between symbolic and material spaces, and renders media production and consumption increasingly fluid (Jansson 2012). The Swiss Lake Chopra, Mt. Cox & Kings or Bollywood dinner cruises demonstrate aptly the transformations in the socio-spatial fabric of the Berner Oberland, highlighting the amalgamation of various practices shaping and shaped by Hindi popular cultural expressions.

Mediatized mobility and the entangled production/consumption of tourism spaces can be studied along Jansson's notion of texture (Jansson 2007). Textural analysis is capable of deconstructing material performances and communicative representations simultaneously and may therefore be particularly appropriate in studying production/consumption processes of tourism spaces *in situ*. Derived from the Latin *textere* (to weave), texture refers to the communicative fabric of space (ibid.

194) or the spatial materialization of culture (ibid. 195), that can be both observed and sensed. Textural analysis simultaneously considers the material, symbolic and imaginary realms/processes of placemaking, and as such, grounded in Lefebvre's trialectics of spatial production (1974). Lefebvre's threefold spatiality acknowledges 1) spatial practices, i.e. activities and material conditions of lived space; 2) representations or conceived space (e.g. maps, drawings, films or promotional brochures) and 3) perceived space (capturing imagination, myths and ideologies).

As texture is produced in time and space, textural analysis requires not only the recording of scenes, rituals and performances, but also temporal regularities (timing, tempo, repetition), and shifts in moods and ambiances. This recalls the notion of place aura (Böhme 1993). He suggests that particular atmospheres and moods are "sitting in the walls", which can be traced as they emerge in a dialogue between bodies, things, technologies, feelings, sensory impressions and fantasies. Lived space emerges as a mix of auditory, visual, olfactory or haptic impressions, creating intensive synergies, or disharmonies as they are counterbalancing/offsetting each other. But moods are also created along individual practices and flows, which in turn, reproduce the communicative fabric of places. For instance, Asian tourists' posing with V-signs and selfie-sticks at iconic attractions is not merely a random, individual practice, but also a collective, signifying practice reproducing discourses of mass tourism and rendering places as "commodified" or "inauthentic". Hence, texture may first become apparent, when it is disrupted and destabilized by new rhythms or rituals, unveiling alternative values or ideologies. The task is then to find an analytical strategy that challenges taken-for-granted, mundane readings of the destination.

This paper makes multi-modal methodical contribution to capture placemaking as it unfolds, and explore vibrant textures through entangled practices, rules, rhythms, routines and affects. Löfgren (2015) offers several useful analytical ideas. Consindering that destination space that is constituted of interwoven practices, rules, rhythms, traditions and affects, routines and rhytms become central. Routines (originating from the French *routin* or small path) are performative, tangible manifestations of mundane mobilities and relationships, which, owing to their repetitive nature become invisible and taken-for-granted. For instance, there are many routines that are reflected in the practices of summer excursionists in the Alps. They would know, what to wear, how to tread, protect themselves against the sun, etc. Taken together, these small routines constitute a disciplining and ordering logic, differentiating between the experienced and newcomer guest on the mountain. Another useful analytical concept is rhythm (Edensor 2014, Jensen et al. 2015). Public spaces, such as train stations, transit zones or tourist destinations have a pulsating circadian rhythm, as the movements of individuals dissolve into a coordinated mass flow and change tempo and density during the course of the day. Hence textures can also be described across these circadian shifts of the communicative fabric, along densities and intensities, regularities and inconsistencies (Jansson 2007:195), in the non-random street ballet of a given locality.

Data collection and analytical approaches

To delimit scoping the study of Bollywood-induced destination transformations in Switzerland, the three most visited destinations of the Swiss grand tour were selected (Mount Titlis, Glacier3000 and Jungfraujoch. Data collection was designed to map textural transformations in these particular places and thus, also noted dominant, practice-scripting cinematic and touristic representations of these destinations. Diverse modalities of data were collected over a longer period of time. In the

preparatory phase preceding the ethnographic fieldwork, various promotional, documentary and statistical materials were collected. The author watched the nine most popular Yash Chopra films (embedded and referred to in the Enchanted Journey package). This was followed up by a fieldwork in May 2017, visiting Luzern-Engelberg (Mount Titlis) as well as Interlaken, Jungfraujoch as well as Gstaad and Glacier3000. During the fieldwork, the author conducted 20+ snapshot interviews with Indian guests and 5 strategic interviews with tourism actors. Furthermore, 500+ photographs, 50 videos and 15 audio files were collected to assist a Geertzian "thick description" of destination textures. The textural analysis applied an eclectic toolkit to problematize inconspicuous and/or cliché-ridden tourist rituals and inexplicable touristic performances. In this way, it was possible to problematize new signifying tourist practices that challenge or co-exist with established ones.

This paper presents the data collected on the Jungfraujoch. The analysis is divided into three parts, going from the generic to the particular (or from macro to micro aspects of textures). Firstly, it addresses mediatized paths and trajectories that were shaped by and shaping Asian visitor flows. Second, the new spatial ordering logics of the three mountain destinations will be introduced. Third, disruptive tourist performances and communicative/spatial responses are discussed.

Transforming trajectories: the emergent beaten track of Bollywood-in-the Alps

The birth of Bollywood-in-the-Alps has not been paved by a shared colonial or immigration history, but a result of an arbitrary course of events in India's cinematic history. In the 1960s, military tension in the Kashmir region forced Indian film crews to look elsewhere to shoot romantic productions (SRF 2000; Schneider 2002; Gyimóthy 2014). The quest for exotic backdrops has led director Raj Kapoor to Switzerland, where he shot *Sangam* [Confluence] (1964) featuring story about a honeymoon to Europe. As discussed earlier, Yash Chopra pioneered and refined a particular cinematic genre framing romance within leisure consumerist practices (travel, fashion, dance) and the spectacular lifestyle of the super-rich (Dwyer 2002). His choice of locations was strongly inspired by the itinerary of his own honeymoon, and he returned to shoot to Interlaken, Gstaad and Zweisimmen several times.

The landscapes and sights featured in the earlier Bollywood films are indistinctive and in general, do not include Switzerland's biggest attractions. DDLJ's key locations (Zweisimmen's train station, the church and bridge in Saanen or the confectionary shop in Gstaad as well as the green meadows around) are typical for the Swiss countryside, but have no iconicity or specific recognition value. As Schneider (2009) explains, the fantastical situations and the Swiss setting function solely as an imaginary space for the love-play of the protagonists. Bollywood produces escapist cinema, which projects dreams on utopian, foreign locations. With its snowy peaks, pastoral idyll and peaceful meadows, Switzerland is an ideal, liminal setting replacing the traditional Hindi landscapes of romance (Dwyer 2002). An iconic, recognisable site is thus pointless. For Asian audiences, the Swiss mountains represent an imaginary Disneyland of Love (Shedde 2002), a pastiche-like paradise standing in stark contrast to the mundane realities of the Indian countryside, often represented as a space of poverty, labour and unrest. The comparison with the Himalayas was reiterated by the Indian tourists on the field trip, praising Switzerland for their cleanliness, safety and organization.

DDLJ had a powerful impact on Indian popular culture and tourist imaginaries, and after 20 years, it is still running in Indian cinemas. The film *Bachna Ae Hasseno (BAH)* [Watch Out Girls] from 2008, made several intertextual references to *DDLJ* and reused some of its locations in the Berner

Oberland. But BAH also imitated the mediatized anticipation of Swiss romance for generations growing up on DDLJ, creating a plausible narrative of a contemporary Sikh girl embarking on Eurail in the hope of finding true love. DDLJ has also left its trace on the marketing communication of Switzerland Tourismus and local destination promotional material. Most notably, the Newly Swissed website features an interactive map of Bollywood shooting locations, thereby reconfiguring conceived space along non-western imaginaries. The simplified route maps of Swissmade Grand Tours, the Highlights of the Geneva package or Kuoni's Enchanted Journeys are following a representational logic that is rendering Switzerland into a Bollywood theme park.

Following the theme park analogy, it is also important to note that conspicuous consumption have become an integral part of recent Bollywood films shot in Switzerland. Yash Chopra's productions provide a normative frame of reference for would-be travellers, by depicting the touristic practices and appearances of well-off, cosmopolitan consumers. The protagonists are attractive and fit, dressed in casual but stylish Western outfits, and view Switzerland as a commodity or a liminal dating space.

Figure 1. Reenacting the love-play of Bollywood films

New spatial ordering logic: "Altitude Malls and Theme Parks"

The fieldwork observations and interviews further emphasise the Tivolized texturation of contemporary Switzerland – reduced to a postmodern, post-industrial consumption arena. The spatial design of Jungfraujoch offer modulized, easy to consume "real mountain experiences" that do not require particular physical or psychological fitness. Conceived space is communicated similar to theme park maps, numbering the various stops and playful opportunities to engage with the exotic world of snow and ice. The outdoor snow fun parks are complemented with indoor walks (glacier walk, history walk) to compensate for bad weather. Inside the tunnels of Jungfraujoch, one could have a multimax projection of the glacier, and pass by an oversized glassbowl with snowflakes, sporting all the major Swiss brands. Furthermore, in a room decorated by sparkling Edelweiss

flowers, visitors could take a selfie with life-size statues of Swiss signifiers (cows, peasants, mountaneers). These "free" experiences were complemented by exclusive shopping opportunities, including Europe's highest watch and chocolate shops. One of the operators mentioned that these could only take 10-15 people at a time, and hoped that a bigger (5000 square meter) stores would be opened soon. Clearly, high altitude mountain spaces are bearing more and more similarities with Asian casinos and indoor malls, where nature and wilderness has transformed from a contemplative or unspoilt thrillscape to a commodified shopping arena.

Figure 2. The Altitude Mall experience

These textural transformations signal how Switzerland (yet again) is repositioning itself to accommodate the consumer tastes of the affluent global traveller. For instance, all mountain destinations had a Bollywood restaurant offering Indian style buffet cooked by a specially recruited Indian chefs. Indians (especially the groups) are very picky about trying local tastes and normally require vegetarian food. The gastronomic offers of Switzerland (rösti, sausages and fondue) still feature on the menu cards, but now in the company of masala chai, samosas and noodle soups.

> *Interlaken changed incredibly a lot. The shops…The good thing is that you can find every watch on earth, the choice is big, you can find every fast food cuisine from the world, but one thing for sure, it has changed a lot. It's no more the typical traditional small bakery or the small Swiss restaurant what comes in sight, so it is sad. The good thing in Gstaad is that they could still keep the chalet style and all this… (Interview with hotelier in Interlaken)*

The changes may also indicate that the qualities and tastes of pastoral Swiss landscape no longer represent an important value for the typecasted middle class visitor from Asia. A traveloguer from NDTV Good Times embarking on the Swiss Grand Tour, lamented on using a whole day visiting Jungfraujoch, as "there are no cars – so what's the point?" Many younger visitors would look for

commodities that could underscore ritualized romantic spectacles and position identities on the dating market. On Jungfraujoch, a young Korean woman in a wedding dress posed alone for an hour on the Aletsch Glacier. These aspects echo Eva Illouz' (1997) assertion of an emerging, new kind of romance among the middle classes that is tied to consumerism and manipulated by the mass media.

Disruptive performances

At the top of Titlis or Jungfraujoch, one could not avoid noticing the colourful crowd of tourists frolicking in snow. They were disrupting (and disordering) the spatial-communicative fabric of Swiss destinations in creative ways. As one of the waitresses claimed: "you see them from afar on the looks, you hear them and they are very loud". Many Indian groups would wear identical, bright blue sunglasses and colorful garments (saris and kurtas), wrapped in blankets; a combination that would contradict the rules of sensible, layered clothing in high altitude. When the cable car sets off, the entire group broke out in an impulsive chant in Hindi (praying for arriving safely to the top).

Once on the top, Asian (Korean, Chinese and Indian) tourists would instantaneously start with exploring the snow in childish manners; for instance, by tasting it, making snowballs, snowmen, lying down to make "snow angels" and playing in the snow. Honeymoon couples take selfies, often asking a third party to throw snow on them while the marriage proposal is reenacted. On the panorama terrace of Titlis, there is a life-size cardboard poster of DDLJ's Bollywood superstars, Shah Rukh Khan and Kajol, prompting amused Indian tourists to make Bhangra poses [a fusion between Punjabi folk dance and Western dance styles]. As Dwyer (2002) contends, romance becomes a spectacle, and honeymoons in Switzerland are enacted along a list of compulsory rituals, paraphrasing the love-play scenes from diverse Bollywood films.

Figures 3. Playing and posing in the snow

The fieldwork provided many odd events illustrating visitors' aspirations of internalizing mountain practices. For instance, when noticing the skis carefully stored in racks at Mt Titlis, Indian tourists would pick a pair of skis to strike a pose with bent knees for the camera. Most of the time, they stepped on the skis with the tail in front and left them on the snow after the picture was taken. An older Swiss skier approached them with a firm voice "Put the skis back!" There were new spatial orderings to instruct and domesticate mechanisms the new visitors. Signs in English and Chinese instructed tourists how to use the selective waste system, or asking them *not* to waste food, *not* to picnic, *not* to climb up on installations. Most of these signs were ignored, leaving the front line personnel (lift operators, waitresses, janitors and train conductors) with the task of disciplining the

crowds. Sometimes even fellow tourists engaged in the education of Asian travellers. As the head of the Glacier 3000 restaurant mentioned:

> *The Indian guests have no idea how to behave on a mountain like this or how to take the chair lift. Even for us, who are used to take the chairlift with skis, it is a challenge, ooh it's a bit strange, just imagine for them. So the staff has to be really careful, and think of the security aspect as well they have to be switched on all the time.*

At other occasions, Indian tourists demonstrated creative new ways through which the indoor spaces of Jungfraujoch could be used (Figure 2). Tired after hours of playing in the snow under the sun (and perhaps having altitude sickness as well), many of them decided to take a nap on the station floor (or even the window sills) until their train departed. This is quite a mundane practice on any major train station in India, however, when "exported" to Jungfraujoch, a chaotic situation arose, disrupting the orderly system of Swiss mountain resorts.

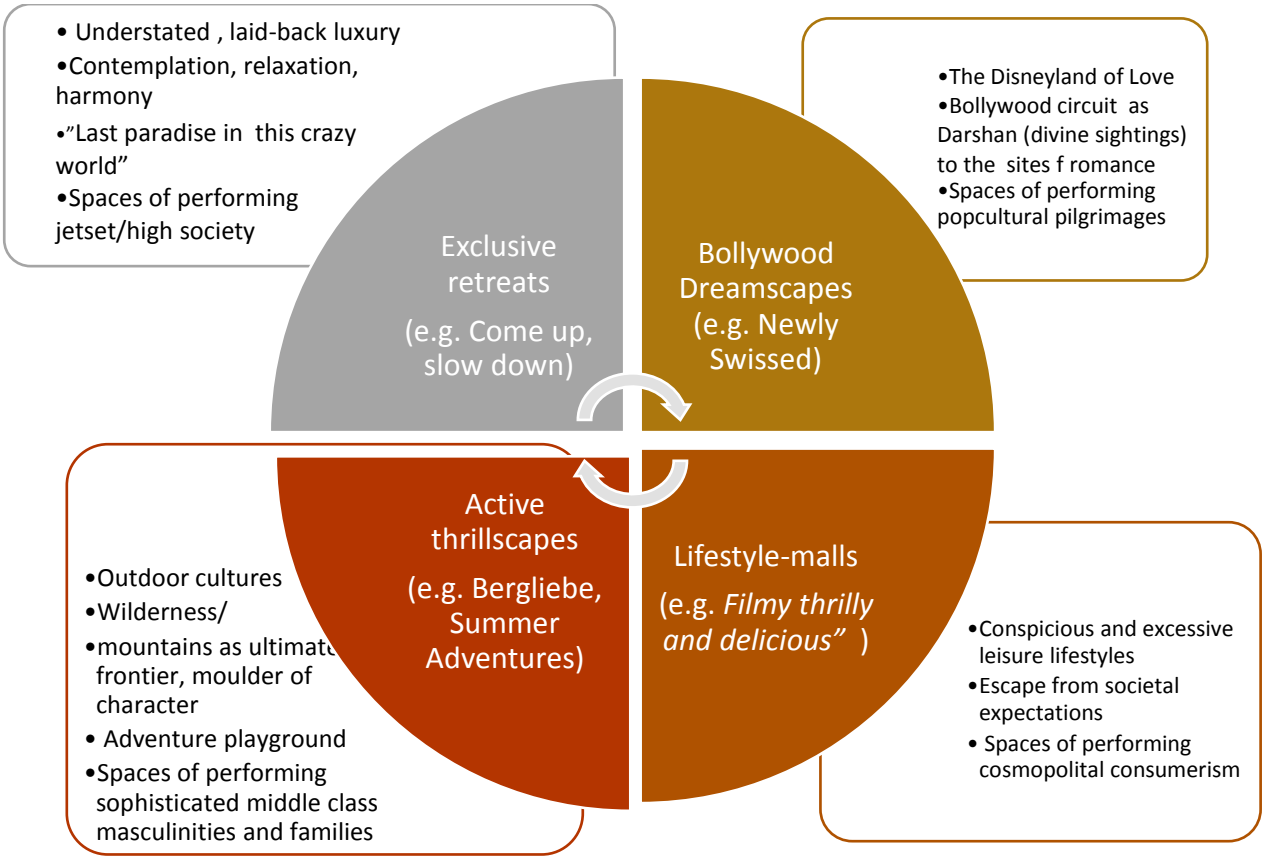
Figure 4. Taking a nap on the mountain station floor

Discussion

This paper captured the Indianization of Switzerland, that is, the processes shaping emerging destination textures that are cosmopolitan and transcultural at once. The representational and textural analyses unveiled significant spatial ambiguities, fueled by new topographies and materialities, new mapping practices, the entanglements of new and old imaginaries and diversifying tourist performances. As such, Switzerland's imaginary, conceived and lived destination space is transforming, based on the vibrant co-existence of four textures (Figure 5) These are tentatively named as Exclusive Retreats, Bollywood dreamscapes/the Disneyland of Love, Active Thrillscapes and Lifestyle Malls, and each is conceived across ideological spaces (meanings, narratives) and their own signifying consumer practices. Exclusive retreats and Active Thrillscapes have a longer textural historicity, formed since birth of European tourism and aristocratic mobilities in the 17th century. Exclusive retreats are signified by passive and restorative practices (contemplation and relaxation) and articulated in public spatial orderings, such as philosopher trails

or benches. By catering for changing segments of the global elite over the years (American, Russian and now Arabic and Asian), Switzerland managed to sustain its position allowing laid-back performances. While Western elites traditionally articulated exclusive retreats as understated, the emerging texture of *lifestyle malls* manifests itself in more explicit and conspicuous ways. Lifestyle malls convert entire destinations into hyperconsumptive space, allowing for gastronomic, cultural or fashion consumption everywhere. The highest chocolate and watch shop on the top station of Jungfraujoch is an excellent example of this emerging texture. Active thrillscapes are characterized by a commodification of Alpine landscapes, mountains, rock faces and forests into adventure playground. Transforming mountain wilderness into spaces of performing outdoor masculinities, is not new, however, it has diversified in the past years. Whileas the dawn of Alpinism framed mountaineer and hiking performances as demanding and hazardous activity that moulded one's character, contemporary thrillscapes offer far more accessible and safer experiences, that can be consumed on-demand. Finally, Bollywood Dreamscapes refer to textures shaped by Bollywood themed circuits and popcultural pilgrimages. The imaginary, material and performative dimensions of Bollywood dreamscapes have been elaborated in greater detail above.

Figure 5. Co-existing destination textures in the Swiss Alps



Conclusions: Implications for strategic placemaking

Bollywood's incessant love affair with Switzerland in the past 50 years has brought about asymmetric opportunities for the Alpine country to position itself of the Asian tourism market. As such, nonwestern popcultural tourism in Switzerland has significantly contributed to regional development dynamics and further strengthened the competitiveness of Central Switzerland and the Berner Oberland. Indirectly, Bollywood films established new cross-sectoral synergies between the global fashion, travel and entertainment industry and local tourism and retail operators and spurred experience innovations augmenting Swiss landscapes with new cultural meanings.

Nevertheless, the indianization of Switzerland is a road paved with challenges and will in the future affect strategic concerns in Swiss nation branding and regional destination marketing. Whileas the textural transformations in the wake of Bollywood and an ever increasing number of Asian tourists, cultural contraflows and a non-western sense of place are seldom represented in destination marketing materials. Websites and brochures are still dominated by white, middle-class couples and families and traditional tourism performances, while Asian/cosmopolitan tourist preferences and practices are largely ignored ignorant. Very few marketers have acknowledged, let alone exploit the inherently collective nature of popcultural placemaking, nudging fans to actively contribute with narratives by personal engagement and enactment of featured stories. Seen from a destination planning perspective, popcultural placemaking marks the dawn of new, extroverted commodification strategies, which may be combined with endogenous, community-based initiatives. Managing the balance between the four co-existing Alpine destination textures and different sources of imaginary attributes may present vast challenges for destinations embarking on pop-culture induced tourism trajectories. The governance perspective of non-western placemaking presents a promising research avenue for the future.

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A place sustainability branding framework

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ABSTRACT
There have been a number of cities and towns that have used sustainability as a brand position, but most of these places appear to have focused on the environmental aspect of sustainability while neglecting other aspects. The objective of this research is to create a branding framework that can help places to holistically develop a brand position that is credible, drives growth, involves residents, and fosters sustainability. This Place Sustainability Branding Framework (PSBF) was adapted from the importance-performance analysis (IPA) framework widely used in business and in the tourism industry. The data were collected from the residents of a suburban town called Salaya in Thailand. The framework allows place brand managers to have a holistic view of sustainability, suggests factors to be considered in the brand position, and guides strategic actions to sustainably develop places. From the findings, the author suggests that the mayor of Salaya assume a position as a "green interchange town". The mayor and other responsible government officials are encouraged to consider the suggested brand position and conduct follow-up sessions with other stakeholders to finalise a position that is both credible and growth driven.

Keywords – Place sustainability, place branding, place brand positioning, Thailand

INTRODUCTION
Sustainability is a concept that addresses the impact of humans on the earth (Egger, 2006). Sustainability is important for places because it leads to positive outcomes such as resilience, self-reliance, and positive externalities (Andersson, 2006; Camagni, Capello, & Nijkamp, 1998; Childers, Pickett, Grove, Ogden, & Whitmer, 2014; Pickett et al., 2013). However, the relationship between sustainability and place branding has received little attention (Maheshwari, Vandewalle, & Bamber, 2011). There have been a number of cities and towns that have used sustainability as a brand position, but most of these places appear to have focused on the environmental aspect of sustainability while neglecting other aspects (Zavattaro, 2014). Zavattaro (2014) encouraged cities and towns to position themselves and promote their brand by taking a holistic view of sustainability. The brand positioning of places is a challenging task because most places have resource constraints and coordination problems (Insch, 2014). It is crucial that places find the right balance between aspiring towards growth and maintaining credibility when they brand themselves (Insch, 2014). Therefore, the objective of this research is to create a branding framework that can help places to holistically develop a brand position that is credible, drives growth, involves residents, and fosters sustainability. To ensure generalisability and theoretical soundness (Zenker & Govers, 2016), the author drew upon knowledge from the fields of sustainability and management to develop this

framework. The proposed place sustainability branding framework (PSBF) is an adaptation of the popular importance-performance analysis (IPA), which is a widely accepted method in tourism management and other disciplines to identify improvement priorities and suggest strategic actions to enhance competitiveness (Azzopardi & Nash, 2013; Matzler, Sauerwein, & Heischmidt, 2003). To demonstrate the practicality of this framework, the author analysed data collected from residents of Salaya, a town in the central region of Thailand.

PLACE BRANDING AND SUSTAINABILITY

Place Branding

A place brand is a result of the visual, verbal, and behavioural expressions of a place in the mind of consumers (Zenker & Martin, 2011). It is not only the communication of a physical place but expressions of the place as perceived in the minds of the target group. Place branding is a process that focuses on a target group's perception of a place to create a distinctive identity to shape the perception of the place and its future (Kavaratzis, 2004; Kavaratzis & Ashworth, 2005). The target group form their understanding and perceptions through personal experiences, the effects of policies, planning, design, and other representations such as photographs, video, or news outlets (Ashworth, 2009). Place branding is also considered to be a marketing tool that places can use to develop a place brand, to trigger positive emotional and psychological associations, and to distinguish the place from others (Eshuis, Klijn, & Braun, 2014; Vuignier, 2016). As a research field, place branding is an expanding topic that covers several themes such as place image, place identity and personality, the effects of place branding, stakeholders' engagement, the role of the internet and social networks, and place events (Iversen & Hem, 2008; Kerr, 2006; Vuignier, 2016). Place branding can range from being very narrow, for example, focusing on a vision, logos, slogans, and products, to being very broad, for example, allying the place brand with a governance strategy or public diplomacy (Vuignier, 2016). In this research, the author focuses on a specific concept in place branding: place brand positioning.

Place brand positioning is a concept that involves the creation and ownership of a credible, valuable, and distinctive position in the customer's mind (Thompson, 2003). It involves an effort to create a sustainable, distinctive, and valuable positioning in the minds of that place's customers (Fuchs & Diamantopoulos, 2010; Gwin & Gwin, 2003; Taecharungroj, 2016b). An effective brand position leads to competitive advantage, customer satisfaction, and loyalty (Fuchs & Diamantopoulos, 2010; Gwin & Gwin, 2003). For example, through extensive stakeholder engagement, Oslo, the capital city of Norway, assumed a position as a young pioneering city (Project Olso Region, 2015). This position both aspires for growth and maintains credibility because the population of Oslo is young and well educated and this position is not actively held by other cities (Project Olso Region, 2015). Another example is Vancouver, which has ambitiously implemented its "Greenest City Action Plan" in order to stay on the leading edge of urban sustainability (Walker, 2016). The audacious claim of being the greenest city is not without evidence: Vancouver has been ranked highly in several popular lists such as being third in the Economist's Global Liveability Ranking (Economist Intelligence Unit, 2016) and

first in the World Economic Forum's Green View Index (Willige, 2017). These are two successful examples of global cities that assumed an aspirational and credible position. Furthermore, although the positions of Oslo and Vancouver are different, both are part of the sustainability narrative that has become increasingly important in place branding and management.

Place Sustainability

Sustainability is a concept that has two key features: intra- and inter-generational equity and the three pillars. Inter-generational equity is the notion that the processes taking place today should have positive impacts while reducing negative effects on future generations (Jepson, 2001). Intra-generational equity concerns the allocation of resources and impacts on the well-being of people within other groups as well as across species (Campbell, 1996; Dassen, Kunseler, & Kessenich, 2013; Jepson, 2001). The second feature of sustainability is the famous three pillars, often referred to as the triple bottom line: environmental quality, economic prosperity, and social justice (Mori & Christodoulou, 2012). In the context of place management, the sustainability of places, or place sustainability, is a concept that seeks to understand and contribute to positive ecological, societal, economic, and other processes in places (Pickett et al., 2013; Taecharungroj, Suksaroj, & Rattanapan, 2017). Place sustainability is a complex issue because it concerns the interactions among various and intertwined elements such as the built environment, nature, and humans within cities and towns (Campbell, 1996).

As identified in previous literature, there are eleven factors in place sustainability: the natural environment, social equity, and economic growth, built environment, landscape, liveability, conviviality, transport, energy, water and waste management, and governance (Taecharungroj et al., 2017). Starting with the three pillars, sustainable places have effective natural environmental protection and residents who appreciate the natural environment (Pickett et al., 2013). To thrive in the future, these places should promote innovation, encourage economic clusters, and foster a comparative advantage for local businesses (Egger, 2006; Jenks & Jones, 2009). They must also improve the conditions of low-income members by including affordable housing and promoting social interactions (Berke & Conroy, 2000). Furthermore, sustainable places are not only those that maintain a compact built environment, encourage the mixed use of land, and facilitate efficient development (Kenworthy, 2006); they are also beautiful, visually appropriate, and accessible (Berke & Conroy, 2000). They should have a stable environment that protects residents from external risks (Dassen et al., 2013) and a safe environment that promotes social gathering and activities (Egger, 2006). Sustainable places should also have well-connected, affordable, and green transportation systems (Jabareen, 2006) and sufficient renewable energy usage and production (Dassen et al., 2013). They should have good processes for monitoring water quality, reusing water, and recycling waste (Bruff & Wood, 2000; Choon et al., 2011) and governance processes that promote involvement and participation (Jepson, 2003). The next section explores the uses of sustainability in place branding.

Place Branding through Sustainability

In the past, there have been few studies that attempted to bridge the gap between place branding and sustainability (Acharya & Rahman, 2016; Maheshwari et al., 2011). For example, Pant (2005) studied how the "Armenia experience" can attract and delight visitors and investors by focusing on the process of requalifying habitat and human capital through a set of environmental and social policies. New Norcia, a town in Western Australia, achieved a balance between economic need and maintenance of the traditional monastic lifestyle and brands itself accordingly (Ryan & Mizerski, 2010). Bogotá, the capital of Colombia, is another excellent example of how sustainability was enhanced and a city received both international and national press attention and accolades (Kalandides, 2011). In the case of Bogotá, a major development took place in the form of developing the built environment such as redesigning public parks, repairs to sidewalks, and urban renewal programmes. They also improved, among other aspects, social equity through the so-called "demarginalisation" programme, which aimed to improve the livelihood of people in the poorer informal settlements (Kalandides, 2011). These are examples of how sustainability was holistically used to improve and brand places.

As mentioned earlier, there are eleven factors in place sustainability. Although some places do not deliberately use the term sustainability in their brand position, they have adopted one or more factors of place sustainability as their foundation. Considering the natural environment, Denver, a city in Colorado, launched the Greenprint Denver plan in 2006 to position itself as a leading city in sustainability. Vancouver's Greenest City action plan is another example of a place that positioned itself by emphasising the natural environment factor of place sustainability. Chan and Marafa (2016) studied Hong Kong and proposed a branding framework that utilised the "green resources" of the city. The landscape is another factor of place sustainability that has been used for branding purposes. de San Eugenio Vela et al. (2017) illustrated the relationship between a beautiful landscape and place branding by showing the example of how the people of New Zealand told stories about their country using the visual landscape. With a concrete roadmap from Chancellor Angela Merkel, Germany is currently pioneering its energy transformation – energiewende – to brand itself as a leader in energy production from renewable resources (Kunzig, 2015).

Although *energiewende* is not a traditional branding campaign, the impact and the success of its strategies have substantially strengthened Germany's brand, as reported in several news outlets (Ball, 2017; Kunzig, 2015).

A well-connected and efficient urban transport system can also be used to brand a place. London is a prime example, as the London Underground is used as a tool to brand the city. The map of the London Underground is often referred to as a modern icon and a symbol of London (Vertesi, 2008). It was estimated that more than 95 per cent of Londoners have a copy of their endearing "Tube Map" at home (Vertesi, 2008). Some places have adopted economic growth as their brand position; Dubai is an excellent example of how a city can use a dynamic economy, wealth, sophistication, and

innovation as its brand position to attract visitors, residents, and investors alike (Lee & Jain, 2009). Dubai has also implemented several advertising strategies to reinforce this position. Another city that focused on economic growth is Turin (Torino), Italy. Turin has a long heritage as an industrial Fordist town. Their branding project aimed to position Turin as a creative city by blending the Fordist heritage with a celebration of culture through the campaign "Passion Lives Here" (Vanolo, 2008). In the case of Turin, the term "passion" denoted the conviviality of the place. Conviviality, or the joviality and sociability of a place, has also been used as a brand position for many places. For example, Barcelona adopted the conviviality or the life of its Raval District to position itself as a cultural city (Rius Ulldemolins, 2014). Likewise, to position Beijing as liveable and convivial, the central government of China attempted to brand the city as an international megalopolis. They wanted Beijing to be perceived as a cultural centre and a city suitable for human habitation by famously centring their branding effort in the 2000s around the 2008 Olympic Games (Zhang & Zhao, 2009). However, one drawback of such activities was that the residents of Beijing did not recognise the image projected by the government. Residents felt that the branding effort emphasised promoting the city to tourists rather than positioning it based on traditional values and culture (Zhang & Zhao, 2009).

These examples show that many places worldwide position their brand using one or more place sustainability factors. Some of these cities were successful in developing their place brand, for example, Oslo, Vancouver, and Germany. However, there have also been some shortcomings, such as the mismatch between the adopted position and the perceptions of residents in Beijing. Even in the famous case of Bogotá, the perceptions of residents did not align well with the rising status of the city (Kalandides, 2011). Therefore, the current research attempts to develop a framework that can help mayors, place brand managers, or government officials to holistically evaluate the sustainability factors of their places and support their place brand positioning decisions.

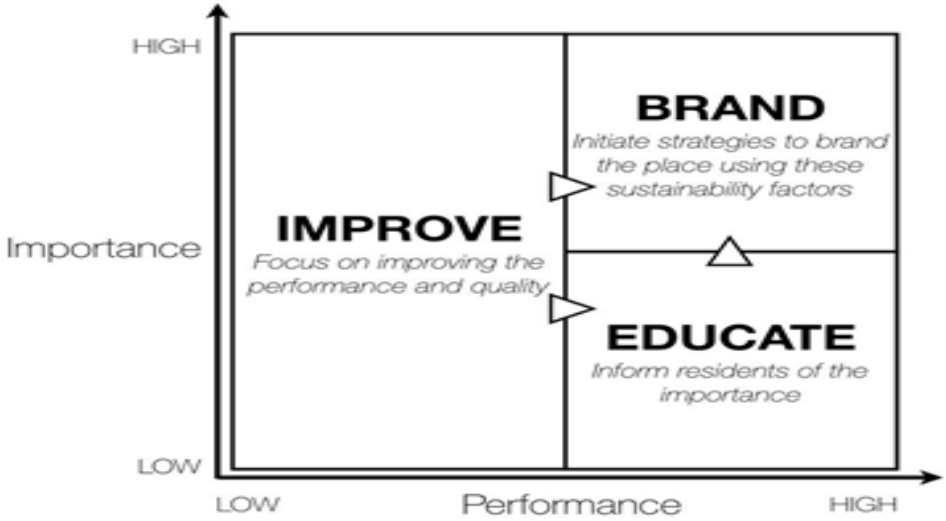
THE PLACE SUSTAINABILITY BRANDING FRAMEWORK (PSBF)

This new framework was adapted from the importance-performance analysis (IPA) framework widely used in business and in the tourism industry (Azzopardi & Nash, 2013). The IPA framework identifies the attributes of a product, a service, or a place along importance and performance axes (Matzler et al., 2003). IPA is a useful tool because it can help managers prioritise which attributes should receive more attention and which of them may consume too many resources (Matzler et al., 2003). The IPA is a simple diagnostic decision tool that facilitates prioritisation, allows managers to mobilise and deploy resources, and harmonises strategic planning to enhance competitiveness (Azzopardi & Nash, 2013). The IPA divides all attributes into four quadrants: keep up the good work (sustain resources), potential overkill (curtail resources), low priority (no change in resources), and concentrate here (increase resources) (Azzopardi & Nash, 2013). However, the main difference between sustainability factors and product and service attributes is that it is not advisable to neglect any sustainability factors. Sustainability involves dynamic and balance processes to ensure and enhance natural, economic, and societal resources and capacity (Camagni et al., 1998). Therefore,

the new PSBF, depicted in figure 1, places more emphasis on the strategic actions directed towards those factors of place sustainability rather than the adjustment of resources.

The PSBF involves three main actions that place brand managers can take, including “brand”, “educate”, and “improve”. The framework assesses and categorises sustainability factors based on the residents’ perceived performance and importance. The factors that fall in the “brand” quadrant of the framework can be used as a foundation for developing a brand position.

Figure 1 Place Sustainability Branding Framework (PSBF)



It is appropriate to position the place brand using the factors in this quadrant because their rating denotes high performance, which makes the brand position credible, and high importance, which drives growth. The factors that fall in the “educate” quadrant are of high perceived quality but low in importance. Place brand managers are encouraged to educate residents about the importance of these factors, but massive improvement projects might not be necessary. The left side of the framework is the “improve” area. Place brand managers should focus on improving the quality of these factors.

METHODOLOGY

This research collected data from the residents of a suburban town called Salaya. Salaya is situated in district in Nakhon Pathom province, Thailand. Salaya is a 31 square kilometre suburban town with approximately 20,000 residents. The author used a stratified random sampling method to collect data from the residents through pen-and-paper questionnaire surveys in the Thai language. Surveys were collected at community areas including several shopping malls and the university campus in March 2017. The questionnaire first requested general information from respondents such as age, gender, education level, and income level. The second section consisted of questions that measure residents’ perceptions of the sustainability of Salaya using 33 7-point Likert scale items rated from (1) Strongly Disagree to (7) Strongly Agree (Taecharungroj et al., 2017). Those 33 items were used

to assess the performance of the 11 sustainability factors for Salaya. In total, 636 completed questionnaires were useable. Table 1 shows the demographics of the respondents.

Table 1 Demographics of respondents

Sex	**n**	**%**	**Household Registration**	**n**	**%**
Male	298	47%	Salaya	398	63%
Female	337	53%	Non-Salaya	238	37%
Missing	1	0%			
Age	**n**	**%**	**Monthly Income (Baht)**	**n**	**%**
Below 18	103	16%	Less than 5,000	10	2%
18-24	170	27%	5,000-10,000	136	21%
25-34	135	21%	10,001-20,000	170	27%
35-44	94	15%	20,001-30,000	234	37%
45-54	90	14%	30,001-40,000	66	10%
55-64	39	6%	More than 40,000	19	3%
Over 64	5	1%	No income	1	0%
Education	**n**	**%**	**Type of Residence**	**n**	**%**
Lower than secondary	30	5%	Detached house	370	58%
Lower secondary school	33	5%	Condominium	15	2%
Upper secondary school	78	12%	Commercial building	50	8%
Vocational education	98	15%	Townhouse	44	7%
Bachelor's degree	353	56%	Flat, dorm, or apartment	154	24%
Master's degree or higher	44	7%	Others	3	1%
Occupation	**n**	**%**	**Mode of transport**	**n**	**%**
Student	198	31%	Private car	253	40%
Business owner	50	8%	Taxi	2	0%
Service	54	9%	Subway/sky train	2	0%
Employee (private sector)	113	18%	Bus	144	23%
Employee (state-owned)	142	22%	Motorbike	125	20%
Government official	64	10%	Motorbike taxi	33	5%
Farmer	5	1%	Bicycle	19	3%
Unemployed/housewife/retired	8	1%	Foot	58	9%
Others	2	0%			
Total	***636***	***100%***	***Total***	***636***	***100%***

The level of importance of each place sustainability factor was calculated using an implicit derived measure. The implicit importance, also called the statistically inferred method, was used to avoid the biases that often come with methods directly measuring importance (Azzopardi & Nash, 2013). Using this method, the level of importance is derived from the standardised coefficients or correlations between each factor and the single desired outcome (Azzopardi & Nash, 2013; Matzler et al., 2003).

In this case, the single desired outcome is the composite variable of city citizenship and city ambassadorship behaviours (Taecharungroj, 2016a). Ambassadorship behaviours are the behaviours of residents who advocate for the city through positive word-of-mouth communications and recommendations (Braun, Kavaratzis, & Zenker, 2013; Fullerton, 2003; Taecharungroj, 2016a). City citizenship behaviours were adapted from organisation citizenship behaviours (OCB), which refer to the positive, helpful, and desirable behaviours of the members of the organisation (Nadiri & Tanova, 2010; Organ, 1988; Podsakoff, MacKenzie, Paine, & Bachrach, 2000). In the context of place management, city citizenship behaviours are the behaviours of residents that "contribute to the city by helping other people and participating in events that can improve the city" (Taecharungroj, 2016a).

These two behaviours were measured using four 7-point Likert scale items. City citizenship and city ambassadorship behaviours are two types of behaviours that could grow the city by attracting new visitors and residents (Taecharungroj, 2016a). Therefore, it is a good measure for the importance assessment because apart from being credible, a good brand position for a place must drive growth. The author used a multiple linear regression method to determine the levels of importance. There are major assumptions underlying the multivariate statistical tests: linearity, normality, homoscedasticity, independence of observations, and no multicollinearity (Field, 2013). All of the assumptions were tested before conducting the multiple regression analysis

FINDINGS

From a total of 636 useable questionnaire surveys, descriptive statistics and correlations of variables are presented in table 2. The sustainability factor of Salaya that has the highest mean score is liveability, at 5.04 out of 7; conversely, energy has the lowest score, at 4.03. Each of the sustainability factors has three items; the reliability test shows that the Cronbach's alphas range from 0.71 to 0.89, implying good reliability.

The dependent variable, ambassadorship and citizenship behaviours, was measured using four items; they also demonstrated good reliability (Cronbach's alpha = 0.81). Table 2 also shows the correlations among factors in the study using Pearson's correlation coefficients. The average scores in table 2 were used to indicate the level of performance in the PSBF.

Table 2 Factor correlation, mean score, standard deviation, and Cronbach's alpha matrix

	NAT	SOC	ECO	BUI	LAN	LIV	CON	TRA	ENE	WAT	GOV	AMCI	x̄	S.D.	α
Natural env.	1.00	0.31	0.46	0.39	0.36	0.41	0.39	0.34	0.25	0.32	0.37	0.46	4.69	0.88	0.82
Social		1.00	0.25	0.25	0.25	0.14	0.18	0.25	0.30	0.14	0.19	0.21	4.24	0.92	0.89
Econ.			1.00	0.56	0.68	0.39	0.45	0.34	0.28	0.36	0.43	0.40	4.68	0.78	0.71
Built env.				1.00	0.45	0.37	0.42	0.36	0.30	0.34	0.41	0.40	4.56	0.80	0.76
Landscape					1.00	0.24	0.30	0.22	0.25	0.26	0.31	0.28	4.57	0.94	0.86
Liveability						1.00	0.55	0.46	0.30	0.40	0.39	0.41	5.04	0.83	0.77
Conviviality							1.00	0.45	0.33	0.38	0.39	0.38	4.98	0.81	0.77
Transport								1.00	0.44	0.31	0.40	0.34	4.61	0.88	0.82
Energy									1.00	0.23	0.28	0.18	4.03	0.79	0.84
Water waste										1.00	0.46	0.27	4.85	0.87	0.76
Governance											1.00	0.31	4.31	0.91	0.87
Ambassadorship and citizenship behaviours (4 items)												1	4.81	0.81	0.81

Before conducting a multiple regression analysis, the assumptions were tested with IBM's SPSS Statistics 21.0.0. Tests to see if the data met the assumption of collinearity indicated that multicollinearity was not a concern; the VIF of all independent variables ranges from 1.21 to 2.50, thus all being well below 10. All of the place sustainability factors have a tolerance higher than 0.20, ranging from 0.40 to 0.83. Furthermore, all of the correlations among the factors in table 2 are below 0.80, implying no evidence of multicollinearity. The data also met the assumption of independent errors (Durbin-Watson value = 1.86).

The histogram of the regression standardised residuals indicated that the data contained approximately normally distributed errors (Figure 2). Likewise, the P-P plot shows that most of the points were nearly on the normal line (Figure 3). The scatterplot of standardised predicted values showed no unusual patterns (Figure 4). It is thus implied that the data met the assumptions of homogeneity of variance and linearity.

Given that the tests for the assumptions reported satisfactory results, the author conducted a multiple regression analysis.

Figure 2 Histogram of regression standardised residuals

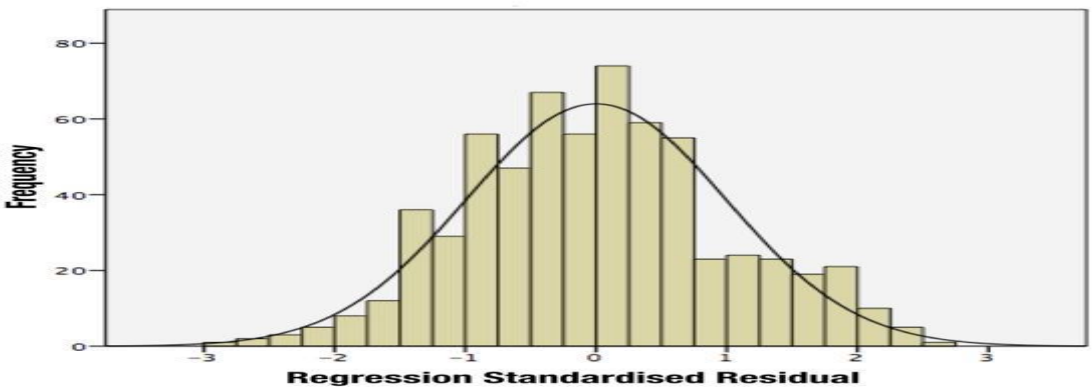


Figure 3 The normal P-P plot of the regression standardised residuals

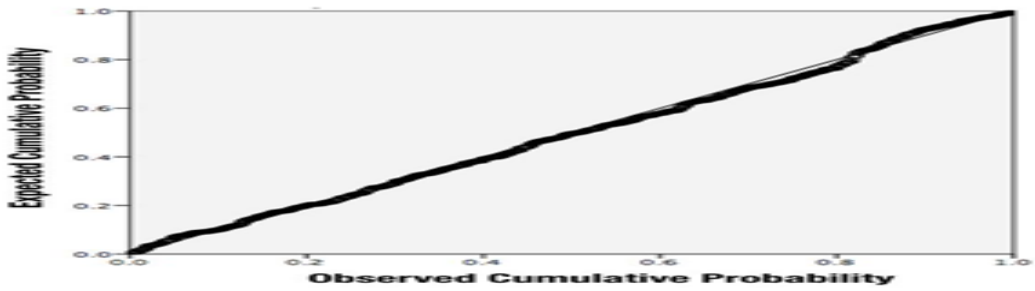
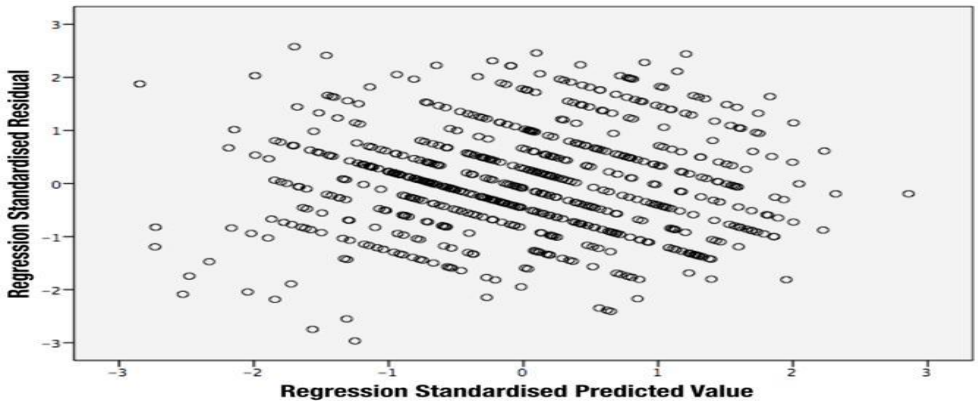


Figure 4 The scatterplot of standardised predicted values



A multiple regression analysis was tested using ambassadorship and citizenship behaviour as the dependent variable and the place sustainability factors as independent variables. A significant regression equation was found (F (11,624) = 27.52, p <0.001), with an R2 of 0.33. Using an enter method, it was found that 4 sustainability factors, natural environment, built environment,

liveability, and transport, explain a significant amount of the variance in ambassadorship and citizenship behaviours (Table 3).

Table 3 multiple regression with ambassadorship and citizenship behaviours as the dependent variable

	Unstandardized Coefficients		Standardised Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	1.275	.232		5.493	.000
Natural environment	.225	.037	.245	6.076	.000
Built environment	.154	.043	.152	3.574	.000
Liveability	.148	.042	.152	3.525	.000
Economic growth	.089	.054	.086	1.653	.099
Transport	.078	.038	.086	2.053	.040
Conviviality	.075	.043	.075	1.752	.080
Social equity	.031	.032	.036	.990	.322
Governance	.011	.036	.013	.310	.757
Water and waste	.002	.036	.002	.047	.963
Landscape	-.006	.039	-.007	-.153	.879
Energy	-.070	.039	-.068	-1.779	.076

The standardised coefficient (beta) between each place sustainability factor and the dependent variable was used to determine the level of importance.

From the results in table 3, natural environment has the highest standardised coefficient; conversely, energy has the lowest level.

From the results, a PSBF of Salaya was generated using the importance and performance data. The author adopted a data-centred approach (Azzopardi & Nash, 2013); the average scores of perceived quality (performance) and importance were used to set the grid intersection. Figure 5 illustrates the position of each place sustainability factor in the framework. Five were located in the “brand” quadrant, meaning that they have, on average, both high performance and high importance. Liveability has the highest level of perceived quality (performance). Residents viewed Salaya as a town that has a stable environment, provides adequate shelter, and protects residents from external risks. The natural environment is the most important sustainability factor implied by the multiple regression analysis. The natural environment was measured by the level of appreciation that the residents felt towards nature and the effectiveness of measures preventing deforestation and deteriorating urban development. Water and waste management is a factor in the “educate” quadrant, meaning that although the performance is high, it is, on average, less important from the perspective of residents. Five other factors that have below average performance are in the “improve” half of the framework. Considering all of the place sustainability factors, energy is the

sustainability factor for Salaya that has both the lowest importance and lowest performance levels. Energy was assessed by the residents' perception of the use and production of renewable energy.

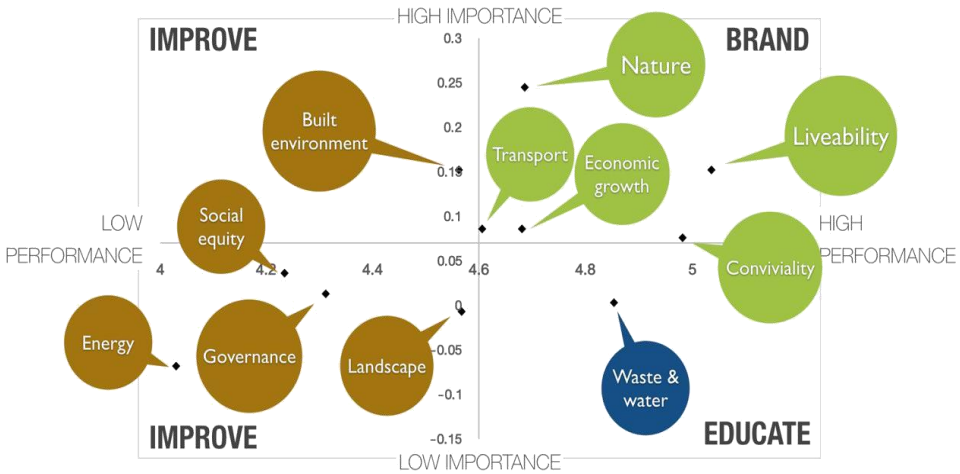


Figure 5 The Place Sustainability Branding Framework for Salaya

DISCUSSIONS AND CONCLUSION

The purpose of this research was to develop a practical framework that could help place brand managers to assess and formulate an appropriate brand position. The PSBF is a framework that was adapted from the IPA in order to tackle the place branding challenges. The PSBF of Salaya was developed using data obtained from its residents. The perspective of residents is important to determine a brand position that is both credible and drives growth. The framework allows place brand managers to have a holistic view of sustainability, suggests factors to be considered in the brand position, and guides strategic actions to sustainably develop places. In the case of Salaya, there are several practical implications for the mayor of the town municipality and other responsible government officials.

Develop a comprehensive place strategy centring on sustainability

The PSBF allows the mayor of Salaya to investigate both the successes and shortcomings of Salaya in terms of the sustainability factors. Energy, social equity, and governance are the three place sustainability factors with the lowest evaluations. The mayor should review past performance in renewable energy usage and consumption. Those projects that intended to improve social equity and governance should be reviewed. The mayor should also analyse the reasons that residents perceive high quality for liveability, conviviality, and waste and water management. Then, the mayor of Salaya could develop a comprehensive place strategy using the three strategic actions in the

framework. Energy, social equity, governance, built environment, and landscape should be improved in order to increase their levels of performance. The mayor can improve renewable energy usage and consumption using available analytical and strategic planning tools (Terrados, Almonacid, & Hontoria, 2007) or by encouraging the development of low energy buildings (Hui, 2001). Salaya can look into the programmes used by Bogotá to successfully improve the built environment and social equity (Kalandides, 2011). To improve the landscape, Salaya could plant more trees and set tree planting requirements for new buildings (Sullivan & Lovell, 2006). Governance could be improved by adopting a more participative and democratic process in town planning. For example, Salaya could organise several meetings among stakeholders to develop a town plan using a participatory backcasting process (Dassen et al., 2013). Water and waste management for Salaya has an above-average level of performance; however, the level of importance is still low. Therefore, the mayor should develop a strategic plan to educate residents about the importance of this sustainability factor.

Define a credible and growth-driven brand position for Salaya

From the results, five place sustainability factors have high levels of both performance and importance. Therefore, they are suitable foundations for a brand position for Salaya. For example, the mayor can focus on the natural environment, the factor with highest importance, and brand Salaya using the current availability of natural resources, similar to the strategies used by Vancouver and Denver. Salaya has one of the most famous parks in Thailand, Phutthamonthon park, which features a standing Buddha statue in the centre. The mayor can also use its liveability and conviviality to brand Salaya. Conviviality, or the sociability and joviality of a place, is an important factor that attracts residents and visitors alike. Turin, Barcelona, and Beijing are examples of cities that position themselves by emphasising their cultural activities and interactions. Although economic growth and transport are quite close to the centre of the framework, these two factors are a good foundation for Salaya's brand position because they also have above-average performance and importance. Salaya is the home of a research university; hence, it is plausible for Salaya to highlight its innovation capability as a driver of economic growth. Transport is also workable for the place brand position of Salaya because, although it is not yet built, the State Railway of Thailand (SRT) is planning to start a rail construction project connecting Salaya with Bangkok's Metropolitan Rapid Transit (MRT) (Fernquest, 2017). Salaya will be the terminal station of a line that comes directly from central Bangkok. Considering the available resources and the growth trajectory of Salaya, the author suggests that the mayor of Salaya assume a position as a "green interchange town". The "green" aspect of the position corresponds to the high importance of the natural environment from the perspective of residents. "Interchange" refers to the future development of a transportation hub in Salaya. Furthermore, "interchange" also connotes the conviviality of residents and passengers who will interact in this hub. This suggested brand position for Salaya, developed from the PSBF, takes into consideration the perspective of residents and the resources of the town. The author encourages the mayor and other responsible government officials

to consider the suggested brand position and conduct follow-up sessions with other stakeholders to finalise a position that is both credible and growth driven.

Limitations and future research

Although the author aimed to develop a practical tool using solid theoretical foundations, this research is not without limitations. The PSBF only took quantitative data from residents; therefore, the results should not be taken as a definitive answer. Place brand managers must also consider other research and diagnostic methods to complement the PSBF, such as interviews, workshops and observations. The PSBF only provides place brand managers with a snapshot of the residents' perspective at a given time. The perspective of residents might be affected by recent incidents and might change in the future. It is advisable for place brand managers to periodically assess residents' perception rather than using a single assessment to guide long-term decisions. Another limitation is the use of multiple regression analysis because many statistical assumptions must be met before conducting the analysis. The results of a multiple regression analysis can also be questionable, especially when the relationship is not significant. For example, in the case of Salaya, the standardised beta coefficients of energy and landscape are negative, which contradicts the theory. Therefore, these results must be interpreted with caution. Future research should collect data from other towns or cities to compare the results with those from Salaya. The PSBF can also be used with other levels of places such as neighbourhoods, regions, or countries to evaluate the generalisability of the framework.

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The modern day representation of intangible cultural heritage: International projection of Turkish culture through Turkish drama

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Abstract

This project uncovers the hitherto under-explored role of cultural, social and historical values in Turkish drama on the concept of soft power, which has an effect on Middle-Eastern individuals in shaping their perceptions regarding Turkey. The two focal research questions are (a) how Turkish drama attracts Middle-Eastern individuals; and (b) what issues are the main aspirations of the Middle-Eastern individuals that influence their perceptions toward Turkey through Turkish drama on the concept of soft power? Currently, there is a lack of understanding of cultural exports in Turkey, which restricts potential growth of industries such as tourism and fashion. Accordingly, this study aims to provide a bridge between industry and government, so that Turkey can improve its market position and convey a favourable image by using Turkish dramas. A research design aiming to develop and confirm the conceptual framework is presented. The proposed study will be based on in-depth interviews with experts; and focus group discussions followed by a structured questionnaire survey with Iranian and Middle-Eastern individuals who watch Turkish drama and have visited Turkey.

The main purpose of this project is to uncover the hitherto under-explored role of cultural, social and historical values in Turkish drama on the concept of soft power, which has an effect on Middle-Eastern individuals in shaping their perceptions regarding Turkey. The two focal research questions

are (a) how does Turkish drama attract Middle-Eastern individuals; and (b) what issues are the main aspirations of the Middle-Eastern individuals that influence their perceptions toward Turkey through Turkish drama on the concept of soft power?

During the last few decades, international tourism has become a highly competitive, rapidly changing and fluctuating market due to the effect of globalization and the plethora of different attractions in destinations. This leads to countries and their desired destinations needing to differentiate themselves in order to maintain their market share, foreign investments, and desired visitors/customers (Aziz et al., 2012; Echtner and Ritchie, 2003). The consumer envisions experiences reasoned upon positive emotions that the destination evokes in his or her mind. Because behavior is often a result of such perceptions, the travelers' choices of a given vacation destination depend largely on the favourableness of his/ her image of that destination (Baloglu and McCleary, 1999; Hunt, 1975; Mayo and Jarvis, 1981; Woodside and Lysonski, 1989).

Destination image is widely acknowledged as a powerful tool for the tourism industry to use to its advantage in achieving competitive strength in the market as it influences tourist behaviour (Hunt, 1975; Pearce, 1982), implying that destinations with strong, positive images are much more likely to be taken into consideration and probably chosen in the decision process of determining a travel destination. Upon review of a large body of literature on destination image and related concepts, it is clear that destination image is an important aspect of tourism development due to its impact on both supply and demand-side aspects of marketing. However, despite the ample amount of literature on destination image, from marketing, political science, or international politics, there still seems to be a gap when it comes to a comprehensive conceptualization of destination image and its intricate relationships (Please see table 1 as sample). Many facets of this complex construct are yet to be investigated empirically (Foroudi et al., 2016; Tasci et al., 2007). This project is based on a multi-disciplinary approach and aims to fill the gap by engaging both marketing and political theory and practice to carry out an empirical study for comprehending the perception of Turkey's image through Turkish drama, and the formation of investments, policies, and strategies for this growing industry.

How does Turkish drama attract Middle-Eastern individuals; and what issues are the main aspirations of the Middle-Eastern individuals that influence their perceptions toward Turkey through Turkish drama on the concept of soft power? A large body of study, in domains ranging from tourist behaviour (Hunt, 1975; Pearce, 2005), place identity (Tuan, 1980), destination choice (Bastida and Huan, 2014) and image (Gartner, 1989; Padgett and Allen, 1997) has tried to understand when and why such associations are likely to occur. As Yoruk and Vatikiotis (2013) suggest, there is a need for further research to evaluate the impact of Turkish drama on the concept of soft power. The deployment of Turkish dramas is not rooted only in its cultural influences, but they also play a considerable role in investment, export, politics and societal measures. Therefore, there is a need for an enhanced understanding of potential challenges, cultural exports, and perceptions of different societies and international projection of Turkish culture through Turkish dramas.

The emergence of the export market for Turkish drama has been dramatic (Sofuoglu, 2017). The history of the attraction of an ever-expanding audience in the Middle-East, the Balkans and Asia can be traced back to the mid-2000s. The country had no private television channel until the

privatization of TV channels in the 1990s (Yoruk and Vatikiotis, 2013). Since the early 2000s, Turkey has been broadcasting its series in the local market, which was valued at less than $10,000 at the time (Sofuoglu, 2017). Although no clear record is available, the Turkish Culture and Tourism Ministry states that 'between 2005 and 2011, which a total of 35,675 hours of Turkish TV programs were sold to 76 countries around the world' (Aydin, 2012). Within a single decade, by mid-2014, the market has expanded to a current financial value of $200,000,000. More than 139 different Turkish TV series have been exported to different countries, especially in the MENA (The Middle-East and North Africa) region (Alankus and Yanardagoglu, 2016; Mihalakopoulos, 2011; Sofuoglu, 2017). Based on previous studies (Yigit, 2013; Yoruk and Vatikiotis, 2013), dramas are being referred to as the unusual instrument of Turkish 'soft power', as they have managed to present social values, ideas, common identity and culture as well as the political infrastructure of modern Turkey. In this regard, the impact of Turkish drama has gone beyond the limits of being characterised as a pop-cultural phenomenon. In fact, it has become an extraordinary phenomenon in so far as it is leading the changing dynamics of Turkey regarding the image (Mihalakopoulos, 2011), economy (Habibi, 2015; Yigit, 2013), and regional power (Yoruk and Vatikiotis, 2013) of the country.

An incremental increase in profit from tourism has emerged as a tangible outcome of Turkish drama, especially from the Middle-East countries. Like tourism, fashion retailing (Aljammazi and Asil, 2017) also influences interest of Turkish individuals in adopting cultural heritage, language, and the secular regime in their daily lives (Yigit, 2013). Previous scholars indicate that the 'cultural proximity' can explain the increased interest of Middle-Eastern audiences due to the penetration of shared culture, common historical ties, common tradition and shared religion (Alankus and Yanardagoglu, 2016; Aljammazi and Asil, 2017; Yoruk and Vatikiotis, 2013). Given the enthusiastic rise of Turkish drama in the Middle-East, the Balkans and Central Asia where the cultural proximity lies within the roots of the Ottoman Empire, both producers and media have begun to promote 'neo-Ottoman cool'. They refer to Turkish dramas as the Turkish version of modernity by combining with Islam and emphasising secular and capitalist Turkey (Kraidy and Al-Ghazzi, 2013).

As TESEV (2011) report, 78% of the respondents in the Arab world and Iran indicate that they had watched Turkish drama at least once during the year (Salem, 2011). Also, in the same report, 66% of the respondents indicate that Turkey can provide a model for Middle-Eastern countries regarding the economy, secular regime and Muslim background. Looking to the popularity of Turkish drama in the Middle-East, in the short run, the immediate outcome of Turkish drama can be considered as the altered perception of Middle-Eastern individuals towards Turkey to its modernity. However, in the long run, Turkey can articulate itself by combining socio-cultural elements, modernity and other dynamics, which are aspired to by Middle-Eastern audiences and will bring major economic interest and deliver valuable repercussion for tourism.

This study adopts a mix-method research design – a predominantly quantitative approach, which is supported by insights from an exploratory phase that encompasses (a) a minimum of 15 in-depth interviews with experts, comprising representatives of government, NGOs, representatives from the tourism sector, media companies, Ministry of Culture and Tourism in Turkey (Foroudi et al., 2016; Hafeez et al., 2016); (b) a minimum of 10 focus group discussions that will be conducted with Iranian and Middle-Eastern individuals who watch Turkish drama and have visited Turkey. This phase will shed light on the research objectives and will start from June 2017, for 3 months. Based on the qualitative study and the existing literature, the research conceptual framework will be re-

developed. Specifying the research content domain will be achieved through the related literature and qualitative studies that will be used in the main version of the survey (Churchill, 1979). The data triangulation will amplify the validity of findings as well as the richness of the research conclusion (Churchill, 1979; Deshpande et al., 2004; Saunders et al., 2007). In the second phase, this framework will be used to examine Middle-Eastern (i.e. Iranian) visitors/tourists/consumers attitudes using self-administered questionnaires employing a convenience, non-random sampling technique (McDaniel and Gates, 2006) based on employing participants who are easily accessible, and in order to achieve a response from every contact made (Denscombe, 2007) over a two month period. Questions will concern understanding of how Turkish drama shapes Iranian and Middle-Eastern individuals' perceptions towards Turkey, how it affects Turkey's image and to what extent Turkish dramas increase recognisability and familiarity of Turkey by promoting its growing soft power. The resulting sample of a minimum of 550 respondents will allow multivariate analysis to be undertaken. The data analysis will involve the use of exploratory factor analysis (EFA), Cronbach-alpha, and confirmatory factor analysis (CFA) to ensure that the scales developed and adapted are robust in terms of validity and reliability. Structural equation modelling (SEM) will enable the examination of hypothesized relationships between constructs.

Table 1: Research objectives from key authors (Sample)

Authors	Place Identity	Socio-demographic motivations	Previous experience	Attitude towards TV.	Recognisability	Familiarity	Destination image	Satisfaction	Intention to revisit	Intention to recommend
Bojanic (1991)	-	-	-	X	-	-	X	-	-	-
Crompton, Fakeye and Lue (1992)	-	-	X	-	-	-	X	-	X	-
Gartner and Shen (1992)	-	-	-	X	-	-	X	-	-	-
Milman and Pizam (1995)	-	-	X	-	-	-	X	-	-	-
Ahmed (1991)	-	-	X	-	-	-	X	-	-	-
Alhemoud and Armstrong (1996)	-	X	-	-	-	X	X	-	-	-
Court and Lupton (1997)	-	-	-	-	-	-	X	-	X	-
MacKay and Fesenmaier (1997)	-	X	-	-	-	X	X	-	-	-
Baloglu and McCleary (1999)	-	X	X	-	-	-	X	-	-	-
Chen and Kerstetter (1999)	-	X	X	-	-	-	X	-	X	-
Young (1999)	-	-	X	-	X	-	-	-	-	-
Baloglu (2001)	-	X	-	-	-	X	X	-	-	-
Lee, Kyle and Scott (2012)	X	-	-	-	-	-	-	X	X	X
Qu, Kim and Im (2010)	-	-	-	-	-	-	X	-	X	X
Prayag and Ryan (2012)	-	X	-	-	-	-	X	X	X	X
Beerli and Martin (2004)	-	X	X	-	-	-	X	-	-	-
Toyama and Yamada (2012)	-	-	-	-	-	X	-	X	-	-
Philips, Wolfe, Hodur and Leistritz (2013)	-	-	-	-	-	-	X	X	X	X
Lee, Scott and Kim (2008)	-	-	-	-	-	X	X	-	X	-

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