PASOS. Revista de Turismo y Patrimonio Cultural es una publicación en web que se especializa en el análisis académico y empresarial de los distintos procesos que se desarrollan en el sistema turístico, con especial interés a los usos de la cultura, la naturaleza y el territorio, la gente, los pueblos y sus espacios, el patrimonio integral. Desde una perspectiva inter y transdisciplinar solicita y alienta escritos venidos desde las ciencias y la práctica administrativo-empresarial. Su objetivo es cumplir con el papel de foro de exposición y discusión de metodologías y teorías, además de la divulgación de estudios y experiencias. Pretende contribuir a otros esfuerzos encaminados a entender el turismo y progresar en las diversas formas de prevención de efectos no deseados, pero también perfeccionar la manera en que el turismo sirva de complemento a la mejora y desarrollo de la calidad de vida de los residentes en las áreas de destino.

PERIODICIDAD: ENERO; ABRIL; OCTUBRE

Estilo: Para simplificar el proceso de revisión y publicación se pide a los colaboradores que se ajusten estrictamente a las normas editoriales que a continuación se indican.

Entrega de originales: los trabajos deberán ser remitidos a la dirección electrónica info@pasosonline.org indicando en el *Asunto* (al remitir el correo): PARA PUBLICACIÓN

Idioma: Los trabajos serán publicados en el idioma en el que sean entregados (español, portugués, inglés o francés).

Márgenes: Tres centímetros en todos los lados de la página.

Tipografía: Se utilizará en el texto la letra Times New Roman o Arial, tamaño 10, o similar. En las notas se utilizará el mismo tipo de letra a tamaño 9. No utilizar diversidad de fuentes ni de tamaños. Si se desea destacar alguna palabra o párrafo dentro del texto utilizar la misma fuente *en cursiva.*

Notas: siempre serán situadas al final, utilizando el mismo tipo de letra que en el texto (Times New Roman o Arial) a tamaño 9.

Título y datos del autor o autores: El trabajo debe ir encabezado por su título en minúsculas y negrita. Bajo él se insertará el nombre del autor o autores, indicando su centro de estudio (universidad, departamento, etc.), empresa o administración, además de la especialidad y el correo electrónico de contacto. Si se desea pueden ofrecerse más datos biográficos en una nota, no sobrepasando las 60 palabras

Resumen: se debe insertar un resumen del artículo (110 – 120 palabras) en el idioma en que está escrito y su traducción al inglés. Para los artículos escritos en inglés se aportará su traducción al español.

Palabras clave: se indicarán 5 – 7 palabras clave sobre el tema principal.

Texto: El texto debe ser escrito a 1,5 de espaciado y con una extensión de 5.000 a 9.000 palabras para artículos y de 3.000 a 5.000 tanto para opiniones y ensayos como para notas de investigación, incluyendo Título, Datos Biográficos de los autores, Resumen, Introducción, los apartados que se estimen oportunos, Conclusión, Agradecimientos (si fuera pertinente) y Bibliografía.

Cuadros, Gráficos e Imágenes: los artículos pueden incluir cualquier grafismo que se estime necesario. Deberán estar referidos en el textos y/o situados convenientemente y acompañados por un pie que los identifique. Pueden utilizarse colores, pero ha de tenerse en consideración la posibilidad de una publicación en soporte papel en blanco y negro.

Abreviaciones y acrónimos: deberán ser bien deletreados y claramente definidos en su primer uso en el texto.

Citas y Bibliografía: En el texto las referencias bibliográficas harán referencia al autor y el año de publicación de la obra citada. Por ejemplo: (Smith, 2001) o (Nash, 1990; Smith, 2001). Cuando se considere necesaria una cita más precisa se indicará el número de página (Smith, 2001: 34). La lista bibliográfica al final del texto seguirá el orden alfabético de autores, siguiendo el formato:

Smith, Valene L. y Brent, Maryann
2001 "Introduction to Hosts and guests revisited: Tourism issues of the 21st century". En Smith, Valene L. y Brent, Maryann (Eds.), *Hosts and guests revisited: Tourism issues of the 21st century* (pp. 1-14). New York: Cognizant Communication.

Smith, Valene L.
1998 "War and tourism. An American Ethnography". *Annals of Tourism Research*, 25(1): 202-227.

Urry, J.
1990 *The tourist gaze. Leisure and travel in contemporary societies*. London: Sage.

Para otro tipo de publicaciones se hará constar siempre autor, año, título y lugar de celebración o publicación y un estándar para documentos electrónicos, indicando dirección y fecha de acceso.

Originalidad: Se requiere el compromiso de los autores tanto de la originalidad de su trabajo como de no remitir su texto simultáneamente a otros medios para su publicación.

Derechos de autor y Responsabilidad: los autores serán los únicos responsables de las afirmaciones y declaraciones realizadas en su texto. El equipo editorial de PASOS se reserva el derecho de utilizar en ediciones compilatorias sucesivas los artículos editados.

Trabajos sometidos a evaluación por pares anónimos externos a la revista. Se notificará a los autores el resultado de la revisión realizada mediante una ficha resumen del arbitrio.

PASOS. Revista de Turismo e Patrimônio Cultural é uma publicação eletrônica especializada na análise acadêmica e corporativa dos distintos processos relacionados ao sistema turístico, com interesse especial pelos usos da cultura, natureza e território, a gente, os povos e seus espaços, é dizer, o patrimônio integral. A partir de uma perspectiva inter e transdisciplinar, PASOS solicita e encoraja o envio de escritos vindos das ciências e da prática administrativo-empresarial. Seu objetivo é cumprir o papel de fórum de debates de metodologias e teorias, além da divulgação de estudos e experiências. PASOS pretende contribuir, juntamente com esforços oriundos de outras áreas, para a compreensão do turismo e avançar sobre as diversas formas de prevenção de efeitos não desejados, bem como aperfeiçoar-se à medida em que o turismo sirva de complemento à melhoria da qualidade de vida dos residentes nas áreas de destino turístico.

PERIODICIDADE: JANEIRO; ABRIL; OUTUBRO

Estilo: Para simplificar o proceso de revisão e publicação pede-se aos colaboradores que seus textos se ajustem estritamente às normas editoriais indicadas em seguida.

Entrega de originais: os trabalhos deverão ser enviados para a direção eletrônica **info@pasosonline.org** indicando "PARA PUBLICAÇÃO" no espaço Assunto do correio eletrônico.

Idioma: Os trabalhos serão publicados no idioma em que forem entregues (espanhol, português, inglês ou francês).

Margens: Três centímetros em todos os lados da página.

Tipografia: Deve-se utilizar no texto as fontes Times New Roman, Arial tamanho 10 ou similar. A notas devem apresentar o mesmo tipo de letra, no tamanho 9. Não utilizar fontes nem tamanhos distintos no texto. Caso pretenda destacar alguma palavra ou parágrafo utilize a mesma fonte em cursiva.

Notas: Sempre deverão vir ao final do texto, utilizando o mesmo tipo de letra deste (Times New Roman ou Arial), no tamanho 9.

Título e dados do autor ou autores: O título do trabalho deverá ser redigido em letras minúsculas e em negrito. O nome do autor ou autores seguirá logo abaixo, indicando a instituição de origem (universidade, departamento, empresa, etc.), a especialidade e o correio eletrônico para contato. Pode-se inserir dados biográficos adicionais em uma nota desde que esta não ultrapase 60 palavras.

Resumo: O artigo deve vir acompanhado de um resumo no idioma em que está escrito (110 – 120 palavras) e sua tradução em inglês (resumo e titulo). Para os artigos escritos em inglês deve-se acrescentar um resumo em espanhol.

Palavras-chave: o texto deve conter entre 5 e 7 palavras-chave sobre o tema principal.

Texto: O texto deve ser escrito com entrelinhas 1,5 e com uma extensão entre 5.000 e 9.000 palavras para artigos e de 3.000 a 5.000 tanto para opiniões e ensaios como para notas de investigação. Os artigos devem conter título, dados biográficos dos autores, resumo, introdução, as divisões internas que se julguem necessárias, conclusão, agradecimentos (se pertinente) e referências.

Quadros, Gráficos e Imagens: Os artículos podem conter quaisquer imagens que se façam necessárias. Elas deverão estar referidas no texto e/ou situadas convenientemente e acompanhadas por uma identificação. Pode-se utilizar imagens coloridas, embora se deva avaliar a possibilidde de utilizá-la em formato papel, em branco e preto.

Abreviações e acrônimos: Deverão ser definidos claramente no seu primeiro uso no texto.

Citações e Referência: No texto as referências bibliográficas devem apontar o autor e o ano de de publicação da obra citada. Por exemplo: (Smith, 2001) ou (Nash, 1990; Smith, 2001). Caso seja necessária uma citação mais precisa se indicará o número de página (Smith, 2001: 34). A lista bibliográfica ao final do texto seguirá em ordem alfabética de autores, de acordo com o seguinte formato:

Smith, Valene L. y Brent, Maryann
2001 "Introduction to Hosts and guests revisited: Tourism issues of the 21st century". En Smith, Valene L. y Brent, Maryann (Eds.), Hosts and guests revisited: Tourism issues of the 21st century (pp. 1-14). New York: Cognizant Communication.
Smith, Valene L.
1998 "War and tourism. An American Ethnography". Annals of Tourism Research, 25(1): 202-227.
Urry, J.
1990 The tourist gaze. Leisure and travel in contemporary societies. London: Sage.

Para outros tipos de publicações deve-se indicar autor, ano, título e local de realização ou publicação. Para documentos eletrônicos, deve haver um padrão, indicando endereço e data de acesso.

Originalidade: Solicita-se o compromisso dos autores quanto à originalidade de trabalho submetido à publicação e quanto ao não envio de seu texto para outros periódicos ou outros meios enquanto este estiver sob avaliação em PASOS.

Direitos autorais e Responsabilidade: os autores são os únicos responsáveis pelas afirmações e declarações contidas em seu texto. A equipe editorial de PASOS se reserva ao direito de utilizar os artigos já editados em compilações posteriores.

Trabalhos submetidos a avaliação por pares anônimos externos à revista. Os autores serão notificados sobre o resultado da avalição de seu texto mediante uma ficha-resumo do avaliador.

PASOS. JOURNAL OF TOURISM AND CULTURAL HERITAGE

NOTES ON STYLE FOR CONTRIBUTORS
Journal indexing: DOAJ; Latindex; ISOC; Redalyc; DICE; E-Revistas; CAB-Abstract

Pasos. Journal of Tourism and Cultural Heritage is an internet publication dedicated to the academic and management-based analysis of the diverse processes inscribed with in the tourist system, with a particular emphasis on the uses of culture, the environment and territory, people, communities and spaces, integral heritage. It encourages articles from inter and trans-disciplinary perspectives, from both scientific and management points of view. Its objective is to provide a forum for the discussion of methodologies and theories as well as the presentation of case studies and the results of empirical research. It hopes to contribute to on going debates surrounding attempts to comprehend the phenomenon of tourism and to develop diverse approaches to the prevention of the undesirable consequences of tourism as well as enhance the quality of life of the residents of tourist destinations.

Frequency: January; April; October

STYLE: In order to simplify the process of editing and publication contributors are requested to comply with the following editorial guidelines:

Submission of original manuscripts: papers should be sent to the following email address: revista.pasos@canarias.org inserting FOR PUBLICATION in the 'Subject' box.

Language: Articles will be published in the language in which they are submitted.

Margins: 3 centimetres on all sides.

Font: Times New Roman or Arial, in 10-point or similar. The same font should be used in the footnotes, but in 9-point. There should be no variation in fonts or text size throughout the text. Highlighted paragraphs or words should be indicated in *italics*.

Notes: These should always be placed at the end of the article and written in the same font as the main body (Times New Roman or Arial) in 9-point.

Title and author note(s): The title of the article should be written in lower case and highlighted in bold, at the top of the first page. This should be accompanied by the author(s) full name(s) and title(s), indicating clearly their institutional affiliation, specialism and email address. If it is desired, further biographic details may be inserted in a separate note, not exceeding 60 words.

Abstract: An abstract must be included (max. 110-120 words) in the same language as the main article. This should be accompanied by a translation in English, or, Spanish, if the language of the article is English.

Key words: A list of 5 – 7 key words should be provided, which relate to the principal themes in the article.

Text: Articles should be typed, 1.5 spaces apart, exceeding no more than 9,000 words (max. 35 pages), including the title, biographic information, abstract, introduction, relevant appendices, conclusion, acknowledgements (if relevant) and bibliography.

Tables, Diagrams and Figures: These can be included in the article where necessary. They should be referenced in the main text and/or situated where convenient and accompanied by an explanatory sub-heading. Colour graphics can be used.

Abbreviations and Acronyms: These should be spelt out in full and clearly defined where they initially appear in the text.

References and Bibliography: The standard Harvard system should be used, indicating the author and date of publication of the relevant work. For example: (Smith, 2001) or (Nash, 1990; Smith 2001). Where it is necessary to include a more precise citation the page number should be included (Smith, 2001: 34). The bibliography should be in alphabetical order at the end of the article, and written in the following format:

Smith, Valene L. and Brent, Mary-Ann

2001 "Introduction to hosts and guests revisited: Tourism issues of the 21st century". In Smith, Valene L. & Brent, Mary-Ann (Eds.), *Hosts and guests revisited: Tourism issues in the 21st century* (pp. 1-14). New York: Cognizant Communications.

Smith, Valene L.

1998 "War and tourism. An American ethnography". *Annals of Tourism Research*, 25(1): 202-227

Urry, J.

1990 *The tourist gaze: leisure and travel in contemporary societies*. London: Sage

For other kinds of publications, the name of the author, date of publication, title and place of publication/conference title, should be stated.

Rights and Obligations of the Author: The authors are entirely responsible for the content of the article. The editors reserve the right to re-print articles which appear, in subsequent collections.

All papers are subject to external and anonymous evaluation, the results of which shall be communicated to author(s), so that they heed observations and recommendations.

Special Issue / Número Especial

Cities as Creative Spaces for Cultural Tourism
Ciudades como espacios creativos para el Turismo Cultural

ÍNDICE

AECIT
ASOCIACIÓN ESPAÑOLA DE EXPERTOS CIENTÍFICOS EN TURISMO

XV Congreso

Dinámicas de transformación del Turismo en el siglo XXI

Tenerife (Islas Canarias), 17, 18 y 19 noviembre 2010

Escuela Universitaria de Ciencias Empresariales (Univ. de La Laguna)
Cº de la Hornera S/N. Edificio de Ciencias Económicas y Empresariales

NORMAS PARA PRESENTACIÓN DE TRABAJOS:

1. Las comunicaciones/posters deberán tratar sobre cualquiera de los temas relacionados con el título del congreso. El Comité Científico podrá considerar la no admisión de algún trabajo al considerar que no se adecua a la temática del Congreso.

2. Todas las comunicaciones serán evaluadas de forma anónima, al menos, por dos miembros del Comité Científico del Congreso.

3. Se establece un premio de 1.000 Euros a la comunicación (o panel) y poster mejor valorada por el Comité Científico.

4. **Fechas para recordar:**

COMUNICACIONES		PÓSTER	
ENVIO:	10 de septiembre 2010	ENVIO ABSTRACT:	30 de septiembre 2010
ACEPTACIÓN:	15 de octubre 2010	ACEPTACIÓN:	antes 30 de octubre 2010

5. Todos los firmantes de los trabajos aceptados deberán estar inscritos como asistentes al XV Congreso AECIT.

6. La extensión máxima de las comunicaciones debe ser de 5000 palabras. La primera página deberá incluir el título de la comunicación, los autores, datos completos de categoría profesional e institución, así como un resumen de la comunicación de un máximo de 300 palabras. La segunda página incluirá el título de la comunicación sin citar autores ni instituciones a las que pertenecen, a fin de garantizar el anonimato en el proceso de evaluación. El formato debe ser: procesador Word, letra Times Roman 12, con interlineado doble, y espacios superior, inferior, izquierdo y derecho de 2,5.

   La extensión máxima de los pósteres será de 2 páginas. La primera página deberá incluir el título del póster, los autores y datos completos de categoría profesional e institución. El formato del póster será el siguiente: mínimo: 30 x 42 cm (formato A3); máximo: 50 x 70 cm (formato póster).

7. Los trabajos aceptados se adjuntarán a la hoja de inscripción de sus respectivos autores en el XV Congreso AECIT a través de la dirección de e-mail del XV Congreso AECIT (**XVcongreso@aecit.org**), siendo recibidas directamente por la Secretaría del XV Congreso AECIT.

8. Las comunicaciones y pósters seleccionadas serán presentadas en el XV Congreso AECIT y publicadas junto con las ponencias.

9. **Las comunicaciones aceptadas serán editadas, junto con las ponencias, en CD-ROM, o libro, con ISBN**, que será publicado después del Congreso, por lo que las comunicaciones que no se entreguen en las fechas establecidas no podrán ser incluidas en dicha publicación.

Editorial

Rethinking of Cities, Culture and Tourism
within a Creative Perspective

Duygu Salman
Boğaziçi University (Turkey)

The last decade has been a period of intensive interest for "creativity". In fact, it is not the "creativity" that is new to humankind, as people have been creative throughout history. What is new is the rather frequent use of the word "creativity" to describe a diverse set of areas in our lives. Creative economy (Howkins, 2001), creative industries, creative jobs, creative class (Florida, 2002), creative cities and creative tourism (Richards & Wilson, 2006) have been some of the areas where the concept has been utilized to relate the consequent fields to innovation and imagination.

The ever-growing interest with (re)-creation is not without reason. The major issue almost in all arenas of life today is to be "different". It is the combination of the two powerful concepts of our age; "competitiveness" and "standardization" that calls for a need to be creative in order to differentiate our selves, our products, our jobs, our economies and of course our cities from the rest.

The concept of creativity has been introduced to the field of tourism relatively recently. Acknowledging this new concept of inquiry, the international conference of Cities as Creative Spaces for Cultural Tourism in Istanbul (CCSCT) was organized to bring together an international group of scholars to discuss their work and ideas about creativity in tourism in order deepen the existing knowledge on the topic.

The conference also aimed to integrate the concept of culture with creativity, as it was mainly organized as a contribution to Istanbul 2010 European Capital of Culture event. The aim to include culture in the discussions of creativity in tourism was twofold. Firstly, the conference intended to re-present the concept of cultural tourism to discussion in order to understand whether the terms culture and cultural tourism need to be expanded beyond the commonly agreed borders and to envision the possible influences of this expansion on various actors. Secondly, the conference aspired to address how host cities that harbour the entire range of cultural heritage, events and actors, can be redesigned and regenerated as creative cultural spaces using all their tangible and intangible cultural assets.

The selection of papers in this special issue is skilfully chosen to give you a sense of the spirit of the conference. On one hand, there are works of those scholars advocating the regeneration of urban spaces through creative cultural practices. These practices do not only regenerate cities physically, socially, culturally and economi-

cally, but they also (re)create an image for it, which is a *sine qua non* for tourism. Thus, discussions of various /contemporary concepts of marketing is also a natural and an important part of these papers. On the other hand, there are papers criticizing and warning us about the commodification of culture, creation of fake/induced images for cities, staged authenticities, top-down policies, exclusion of host communities, gentrification of culturally diverse neighbourhoods, and the elitist character of creative cultural practices.

The latter group of papers are written by Dogan, Walker and Kuzgun, Göksel, Özalp, Somer and Alvarez. They question the process and outcomes of creative cultural events /practices. The core idea behind these papers is the necessity to honour the local culture and people as the major actors in constructing a creative city. They all suggest that the efforts towards building a creative city should be linked to the existing culture.

Among these papers, the one with the strongest critical tone is by Dogan. Set in the context of Istanbul, the paper of Dogan critically discusses "the commodification of urban cultures and spaces" as a result of cultural projects that reinvent the images of the cities. The author specifically focuses on the nature of the projects within the frame of European Capital of Culture (ECOC). The main purpose is to point out the fact that these projects should be carefully planned in order to provide long term, sustainable benefits to its residents.

The paper discusses that although the ECOC event can be a valuable opportunity for the cities, there is also the possibility that ECOC projects will create "invented" images by brushing up the visible parts of the cities for the "tourist gaze". The paper is not against the conservation of buildings, however finds it problematic that no intergration is built between physical conservation and the host community. It is argued that the result is a city left out of its peculiarities, its identity and its meaning.

The ideas offered by the paper are discussed through the case of Istanbul, which is the ECOC for 2010. The author provides an example of Tarlabasi and Sulukule areas where the government plans to clean up and "revitalize" through mass displacement of current population for "gentrification" purposes and renewal of the historical buildings. The article provides these examples in order to discuss that without local people the heritage looses its meaning. Instead of constructing a creative city the newly renovated buildings end up being sole theatrical stages of the history. As a solution to this, the article reminds us of the importance of community participation and also of Florida's creative triad - Tolerance, Talent and Technology- (Hospers & van Dalm, 2005) underlining the importance of tolerance to diversity of people in urban spaces.

The paper by Walker focuses on the importance of congruency between tourism image and the tourist product. The author offers the consideration of history during the branding, imaging and marketing processes of creative tourism projects in order to protect cultural integrity and authenticity of the cities both for the host community and the tourist. The benefits of using history as a mechanism to prevent cultural distortion during image formation process is explained to be twofold: On the one hand, if the promotional messages provided during the image building are linked with historical truths, they can be helpful in clarifying the transforming reality of the destination, as well as its self-presentation over time. On the other hand, it will relieve the community members from living up to an invented destination image to which they do not subscribe. The paper asks a very vital question: "Whose city, after all, is it?"

The final paper of this group is by Kuzgun et al. It complements the two former conceptual papers with empirical data collected from the host community of Istanbul. The core interest of the paper is to question whether the Istanbul ECOC program is successful to link itself with all layers of the society or whether it only targets people with cultural and monetary capital. The purpose of the research is to determine the perceptions of Istanbul's local community regarding the city as a ECOC. The research also proposes a scale to measure the construct of ECOC.

One important commonality that this paper has with Dogan's, is its understanding and appreciation of the local community as a highly diversified group. Thus, the

authors aim to learn the perceptions of local residents with different education and income levels, and from different districts of the city, regarding Istanbul as a ECOC. This paper has also a mutual point with Walker's paper that it perceives the local community as the real owners of the city who should be a part of creative cultural activities in order to render sustainability. The research is based on surveys collected from a diverse sample. The results of the study show that the perceptions of residents of Istanbul regarding their city as a ECOC tend to be positive. However, the major finding of the study is very important as it determines that Istanbul is marked by socio-spatial polarization (Yardimci, 2007) when it comes to the ECOC event. Thus, better communication of activities, cultural exchange and recognition emerges as crucial actions to be taken to build the link between social segments

The second group of papers presents examples of creative cultural regeneration projects. The first one is from Italy, a country which is deeply embedded within the flows of cultural networks. Rizzi and Dioli present us the case of four major Italian cities -Turin, Genoa, Venice and Piacenza- as examples of how carefully engineered planning processes can successfully help cities regenerate themselves. The second case is from Turkey. Gökcen Dündar, provides us with the case of Izmir, a major city on the Aegean coast of Turkey. It is an example of a city which carries the potential and intention to regenerate itself and take part within the flows of cultural networks but had hard times right from the planning stage of the process.

The paper by Rizzi and Dioli approaches marketing as a major policy tool for urban issues. Thus, they integrate three contemporary marketing concepts in their paper: Strategic Planning, Place Marketing and City Branding. The paper discusses that through the holistic use of these three concepts cities can renew their image, embed themselves in knowledge and business/social networks and increase their competitiveness. The authors also suggest that the successful use of these tools will also protect the identity of the cities and fight the danger of copy cat reproduction.

Within this framework the paper examines the implications raised in Turin, Genoa, Venice and Piacenza. The paper discusses how these cities exploited some event-based (i.e. 2006 Winter Olympic Games in Turin, G8 and ECOC 2004 in Genoa, Sensation Carnival in Venice) opportunities to rebuild and strengthen their identity and image, to preserve and transmit their heritage and to provide various forms of artistic expression. It is clearly pictured how successful planning can widen participation of the community, eventually stimulating creativity. In order to analyse the effects of Strategic Planning, Place Marketing and City Branding the paper also provides data on population growth and attraction of new residents, tourists and visitors, and Foreign Direct Investment (FDI) of these four cities.

While the paper by Rizzi and Dioli exhibits accomplished examples of city renewal projects, the paper of Gökcen Dündar points out that those cities like İzmir, which seek to establish themselves as competitive cities of culture in the global arena should consider such examples of other nations carefully. However, the author also underlines a reality that developing nations can go through very different problems during regeneration processes starting from the planning stage. The paper provides us both with the story of İzmir's urban development over time and gives us examples of specific projects as evidences of İzmir's intention to achieve a culture-led regeneration. However, as the paper asserts, the failures of the planning system constitutes a major obstacle against any intention toward a culture-led rise of the cities.

The third group of papers focuses on the importance of understanding the visitors both before and after their experiences in a destination. Having knowledge of visitor images, expectations, perceptions, opinions and habits prior to the actual experience is obviously very helpful during the planning stage of events or marketing strategies. Collecting post-data is also a must in understanding whether the previously set goals are achieved. However, beyond these, it is also very important to note that since both cities and visitors are in a constant process of transformation, continuous data

collection is very significant to follow this ever-changing process of becoming.

The first article by Iordanova-Krasteva, Wickens and Bakir compares the projected image of Linz as a tourist destination promoted by its policy makers with the perceived image held by Linz's potential tourists in the context of the Linz 2009 ECOC. The main difference between this study and the monitoring survey conducted by the policy makers are (1) Instead of closed ended questions with predetermined constructs this study uses open ended questions allowing respondents to share their feelings and perceptions of Linz (2) unlike the study by Linz09 organizers which was conducted on a mainly Australian sample, the data of this study was collected from an international sample. The results of the study suggest a difference between the projected image of Linz as promoted by the officials and its perceived image as seen by the respondents.

The second paper by Kurgun seeks to understand the influence of country image on the destination brand equity. In trying to understand this relationship the author conducted a structured survey on 293 foreign visitors in Izmir. The questions aim to identify visitors' impressions that have been effective on their choice of Turkey as a vacation destination and to determine whether there is dependency between these impressions and their perceptions about Izmir. The results of the study reveal that there is a significant and positive relation between country's image and any destination's brand equity in the country

Finally, the article by Guerreiro, Oom do Valle and Mendes aspires to clarify the link between segmentation and cultural event management by using the case of Faro which was designated as the 2005 National Capital of Culture by the Portuguese government. The paper analyses segments of the population that participated in the Faro 2005 event and discusses the relation between the event's success and the degree of satisfaction from participants. The contribution of the paper lies in understanding the importance of an adequate marketing approach of large-scale events, such as cultural events, in order to achieve greater audience appeal/impact, in order to ensure sustainability. Each par-

ticipant holds a unique set of experiences and perceptions; more than one product needs to be made available.

This special issue closes with an article by Kırant Yozcu and İcöz which brings a distinct discussion for integrating creativity with different forms of tourism. The paper draws attention to the fact that creative tourism activities need not to exist in an isolated fashion from different types of tourism such as congress tourism. The study adapts the 8Ps of tourism marketing -*packaging, partnership, people, product, price, promotion, place*- to congress tourism. A model also illustrates how to integrate creative tourism activities to the marketing mix of congress tourism. The proposed model aims to ensure that the attendants of congress tourism take part in creative tourism activities in the destination. The authors suggest that this participation will provide multiple benefits both for the tourist and the destination. The paper posits that the creative activities will foster learning the social and cultural structure of the destination for the tourist, as well as increasing the number of days of their stay and contributing to local economy.

Creativity and its relation to culture and urban spaces are very new topics in the field of tourism. Therefore, further empirical research, both qualitative and quantitative is necessary to construct well-established concepts. Thus, it is hoped that the selection of papers in this special issue will not only contribute to existing conceptual discussions of creative tourism and creative cultural practices in urban spaces but also promote further research on the topic.

References

Florida, Richard
2002 The *Rise of the Creative Class*. New York, NY: Basic Books.
Howkins, John
2001 *The Creative Economy*. London: Allen Lane.
Hospers, Gert-Jan & van Dalm, Roy
2005 "How to Create a Creative city? The Viewpoints of Richard Florida and Jane Jacobs". *Foresight*, 7(4):8-12

Richards, Greg and Wilson, Julie
2006 "Developing Creativity in Tourist Experiences: A Solution to the Serial Reproduction of Culture". *Tourism Management*, 27:1209-1223
Yardimci, Sibel
2007 "Festivalising Difference: Privatization of Culture and Symbolic Exclusion in Istanbul". *EUI Working Papers RSCAS 2007/35* Mediterranean Programme Series.

Università degli Studi di Milano

Corso di Laurea Triennale in Mediazione Linguistica e Culturale

Corso di Laurea Magistrale in Lingue, Culture per la Comunicazione e la Cooperazione Internazionale

Cattedra di Lingua Spagnola

Dipartimento di Lingue e Culture Contemporanee
Piazza Indro Montanelli, 1
I-20099 Sesto San Giovanni

Congreso Internacional

CONFINES MÓVILES
Lengua y cultura en el discurso del turismo

Universidad de Milán, Polo di Mediazione interculturale e Comunicazione, Sesto San Giovanni
10-12 noviembre 2010

El congreso "Confini mobili. Lengua y cultura en el discurso del turismo" pretende proponer una reflexión interdisciplinaria sobre el discurso que se ha desarrollado en el ámbito del turismo para responder a los objetivos comunicativos de este sector profesional. Se pondrán de relieve, especialmente, los procedimientos lingüísticos que configuran la identidad y la imagen de los lugares, también desde una perspectiva intercultural e interlingüística. En este marco se presentarán los resultados del Proyecto de Investigación de Interés Nacional "El lenguaje de la comunicación turística español-italiano. Aspectos léxicos, pragmáticos e interculturales".

La lengua desempeña un papel fundamental en la creación del lugar turístico, en la representación del espacio otro y en la generación de expectativas; sin embargo, el análisis crítico del discurso turístico no se puede afrontar sólo con instrumentos lingüísticos, sino que exige superar las fronteras de la especialidad. Por esta razón el congreso se abrirá también a otras disciplinas (sociología, antropología, geografía, estudios culturales, etc.) que se ocupan de turismo y tratará, entre otros temas, la diversificación de la oferta tradicional, la construcción de nuevas identidades urbanas y el encuentro con el otro en los espacios multiculturales, así como algunos proyectos vinculados con la EXPO 2015 de Milán.

Se partirá de una mirada local, dirigida a las nuevas políticas del territorio que han transformado una ciudad postindustrial como Sesto San Giovanni en un nuevo escenario social, antropológico, lingüístico y cultural, con confines móviles; una ciudad visible, por el patrimonio heredado, que hoy en día es candidata al reconocimiento de la UNESCO. Pero también ciudad invisible, de difícil lectura, impregnada de valores que potencialmente se pueden plasmar en grandes eventos, como la próxima EXPO internacional, y en nuevas formas de turismo.

Comité organizador: Maria Vittoria Calvi, Cristina Bordonaba Zabalza, Giovanna Mapelli, Javier Santos López, Milin Bonomi. confinimobili@unimi.it

Reimaging the City: Istanbul towards Globalization and Commodification

Evinc Dogan[i]

Istanbul Technical University (Turkey)

Abstract: The research aims to facilitate a discourse on urban and cultural identity of the cities versus invented and projected images created for marketing them. While the city itself becomes a commodity to be consumed, cultural activities turn into means of promoting and selling it. Integrating conservation and valorization of cultural heritage in the domain of community development, education and tourism, as well as encouraging its accessibility and knowledge, can be helpful in raising awareness among communities on the importance of cultural heritage in its identity. Reimaging the city brings about reconstructing and rethinking it as a transforming and mutating place by all social, cultural and historical means.

Keywords: Urban representations; Urban transformation; Identity; Mega-events; Heritage; Tourism.

Resumen: La investigación pretende facilitar el discurso relative a la identidad urbana y cultural de las ciudades, frente a las imagenes inventadas y proyectadas para su promoción. Mientras la ciudad se convierte en un artículo de consumo, las actividades culturales se tornan en un medio de promoción y venta. Integrando la conservación y la valorización del patrimonio cultural de la comunidad, la educación y el turismo, así como alentando su acceso y conocimiento, se puede lograr la concienciación sobre la importancia del patrimonio cultural para la identidad de la comunidad. El cambio de imagen de la ciudad trae consigo la reconstrucción y reflexión sobre si misma como sitio de transformación y mutación gracias a sus medios sociales, culturales e históricos.

Palabras clave: Representaciones urbanas; Transformación urbana; Identidad; Mega-eventos; Patrimonio; Turismo.

[i] Istanbul Technical University, Turkey (MSc. in History of Architecture); Boğaziçi University, Turkey (BA in Tourism Administration); E-mail: evinch_99@yahoo.com

Visualizing the City of Signs

Cities are complex systems of representations in which space and time are understood and experienced in the form of a portrayal. The systems of representations are composed of signs: written words, painting, photographic images, maps and signals, filmic narratives, choreographic movements, installations and events, buildings and places (Borden et al., 2001). These selective representations (re)shape the metaphors and narratives which are widely used to describe the experience of urban living. In this sense, the city is recognized as an interface between individual experience and cultural representations (Milestone, 2008: 1165). Cities play a major role in the construction and experience of the cultures of everyday life and, within their spaces, collective and individual meanings are made and unmade and identities are formed (Stevenson, 2003).

Similarly places to visit are chosen through representations that are sustained through a variety of non-tourist practices, such as films, newspapers, TV, magazines, records, and videos which create the 'tourist gaze'. Moreover the gaze is constructed through signs, and tourism involves the collection of those signs (Urry, 1995). What is consumed in tourism are visual signs and sometimes a simulacrum in which tourists are the semioticians (Urry, 1990). The significance of visual consumption can be seen in the pervasive tendency to produce 'themed' environments. The top-down policies for urban regeneration are mostly aimed at brushing up the facades of the old buildings and creating pastiched surfaces leading to what MacCannell (1973: 595) calls 'staged authenticity'. What is sought for in a holiday is a set of photographic images which have been already seen in glossy brochures or other media.

Vedutismo - the influential Italian art of imaging the city - evolved from a veritable pandemic of urban imaging and a hunger - a taste - for viewing sites. As an art of viewing in the Italian 'vedute', the portrait of the city was staged. Masters of this type of representation include Canaletto and Pannini (18th century). As they merged the codes of urban topography and landscape painting city views, they also incorporated the cartographic drive, creating imaginative representational maps. Imaging a city in fact involves a cluster of multiple diverse maps that are inhabited and physically carried around by city dwellers. More than a factual accuracy, it was rather an exhibited interest in rendering a mental 'image of the city' and it proposed not a single 'cognitive mapping' but diverse observational routes. The art of viewing followed the older touristic drive to embrace a terrain that led to climbing of church towers, mountains and buildings to take in the panorama (Bruno, 2007).

Baudelaire developed a derived meaning of the French term 'flâneur' — that of "a person who walks the city in order to experience it". His description of *flâneur* has a key role in understanding, participating in and portraying the city. Simmel and Benjamin adopted the concept as a product of modernity. The modern city was transforming humans, giving them a new relationship to time and space. According to Simmel, the deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life (Weinstein, 1950). Benjamin, on the other hand, became his own prime example of *flâneur*, making social and aesthetic observations during long walks through Paris. His description of *flâneur* is an uninvolved character but highly perceptive toward an aesthetically attuned observation, which brought the term into the literature of photography. Sontag (1977: 55) claims that hand-held camera has become the tool of the *flâneur*:

> "The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world 'picturesque'."

Benjamin, in his writings on social and urban life in 19th century Paris, has shown that representation entered fully into the commodity relation by its production of an

economy of display in which the spaces of visual display and mass consumption are included. The visual, informational and the exotic were commodified through the new and global imagery: the national exhibition (Crystal Palace), the panorama, the plate-glass window and the shopping arcade in which the world of people, places and goods were gathered for display and consumption (Pickles, 2003). Not merely commodities are being displayed in world exhibitions, but also their metropolitan sites are being represented too. In other words, visitors to these exhibitions participated in the consumption of symbols of the city itself. The city is not merely epitomized through the display of all the important styles of the present cultural world but also, through 'its own production, a city can represent itself as a copy and sample of the manufacturing forces of the world culture' (Frisby, 2001). Recent accounts of urban political change have been typified by the speculative deployment of resources to attract investment. Within such processes, the construction of spectacular urban landscapes has become a requisite strategy for making the city attractive as a site for investment, yet, with a few notable exceptions, the meanings projected by these landscapes have been given little attention (Hubbard, 1996: 1441).

Marketing the City: Creative Cities and Mega-Events

City-marketing and place-branding strategies today often stress ideas and stereotypes of culture and creativity to promote attractive urban images (Vanolo, 2008: 370). Cities compete with each other in (re)producing and promoting their urban heritage and symbolic assets for tourism (Urry, 1990). The medium of competition has become the activities on the city. The attractiveness of these activities brings an increase in the number of tourists and this growth contributes remarkably to the economy of the state (Beyazıt & Tosun, 2006). In light of the convergence of the inner circle of cultural tourism (heritage and arts tourism) and the outer circle (lifestyle and the creative industries), product development will become increasingly important for cities who want to offer a differential advantage and thereby stay ahead of the competition. Urban cultural tourism related product development can range from the potential offered by cultural diversity and ethnicity, culinary culture, fashion and design to signature architecture for cultural institutions, cultural festivals and events (World Tourism Organisation and European Travel Commission, 2005).

The development of urban cultural festivals and their support of political authority and local economy dates back to the Roman Empire. From the mid-19th century onwards, however, the fashion for new large-scale, prolonged and spectacular city-based festivals gathered pace (Gold & Gold, 2005). The staging of the 1851 Great Exhibition in London's Hyde Park, which is also known as the Crystal Palace Exhibition, as a temporary structure made of iron and glass designed by Joseph Paxton, had become an emblem of the 'commodity fetishism' – the term used by Marx to describe the phenomenon of consumption. In this sense, the Crystal Palace was the precursor of the modern department store or shopping mall: unlimited objects of desire in one public space (Thackeray & Findling, 2002). Mitchell's argument is that starting from the exhibitions of modern capitalism such as the Crystal Palace – the world is represented by the exhibition itself; simply a further series of representations of a reality that we cannot know except in the forms of symbols that are culturally determined (Mazlish, 1994: 55). As we refer back to Benjamin's *Arcades Project,* we can think of the Crystal Palace as a shopping arcade creating a new and global imagery for consumption (Pickles, 2003), which would be joined by an ever-growing list of events that included sports meetings, garden festivals, song competitions, international arts festivals, major trade fairs, awards ceremonies, scientific congresses and mega-events. One good example for mega-events is the European Capital of Culture (ECOC) programme in which the city is given a chance to showcase its cultural life and heritage for a period of one year (Gold & Gold, 2005).

According to the definition of cultural heritage by UNESCO (2008), the term encompasses several main categories such as movable-immovable or tangible-intangible. The term 'cultural heritage' includes build-

ings, monuments, landscapes, urban areas, countryside, buried remains and objects that are classic and contemporary, and it contributes to the identity and branding of territory, so relevant in an age of globalization (Pugliese & Da Sacco, 2007). Heritage is part of a common past; it is a source of the community identity as it offers us various perspectives to ponder over our histories, identities and our current standing. The preservation of heritage allows us to construct our collective memories and establishes our cultural identities, as it includes the common patrimony of historical evidences (identity and memory) of a specific territory that needs to be safeguarded in a combined process of protection, management and usage. However this does not and should not necessarily mean making up historical sites into museums. Between the possibilities of making the territorial definition of cultural district reachable and preserving cultural heritage, there is a combination of interests aimed at visualizing possible strategic development actions.

For Lefebvre 'space is produced and reproduced, and thus represents the site and the outcome of social, political and economic struggle'. Heritage is a key element in those processes of the production and reproduction of power relationships (Graham, Ashworth and Tunbridge, 2000). Recognizing local/global relationships and conflicts is essential to address cultural continuity in recognizing the intangible cultural practices and heritage resources of the historically built environment. History, traditions, local lifestyle, art and culture are intangible elements of the cultural heritage that shape the built environment, vernacular architecture and cultural landscape. Here the crucial point is forming a collective cultural memory for communities and to communicate these intangible categories to the future generations. Another question which should be asked is the level of consciousness as well as the level of interaction. Various interest groups affect the level of public consciousness: Governmental and non-governmental organizations, international non-profit organizations, etc. This is done through legislations and protection of listed buildings, the organization of fairs and festivals, visual media such as documentaries and films and all other re-

lated media, public campaigns and mega events such as the ECOC Program. The result is not only raising the consciousness level of the local community, but also attracting visitors to the site, as cultural heritage can be lost due to lack of awareness and interest. On the other hand, intense promotional campaigns to attract a high number of visitors may result in exceeding carrying capacity of the historical site and damaging the cultural heritage.

Cities that have been awarded as Cultural Capitals of Europe and that are promoted to the public with their outstanding cultural properties constitute a good basis to determine issues related to urban heritage, urban transformation, culture politics and continuity in terms of socio-cultural and socio-economic aspects. The transformation does not only happen on the urban level but also occurs on the national and transnational level. The designation of Istanbul as one of three very different capitals of culture for 2010 reflects the changing nature of the European Union's space and identity and the evolving capital of culture program (Hein, 2008).

Cities can intensify, exploit and even reinvent their image and identity through the ECOC process. It is a fact that ECOC presents a valuable opportunity to market cities. In this sense, 1990 has been a turning point in the history of cultural capitals of Europe with the designation of Glasgow, a non-capital city. It has changed the scale of the event and showed that the programme could evolve into something that played a strong promotional and regenerative role. Staging of major cultural events is often seen as more flexible and distinctive carriers of the symbolic capital of a place than hard infrastructure-based projects. Thus, the example of Glasgow stands for 'new style' urban cultural policies as well as cultural production and consumption. It allowed the municipal authorities to undertake a rebranding exercise to confront the city's established image as a dour manufacturing city, build venues that would enrich local cultural life when the festival was over, and use culture as an engine to promote urban regeneration (Gold & Gold, 2005). The social and cultural transformation gained a different and multidimensional structure by bringing a new model to

promote the city through art and culture events. Artists, designers, architects, intellectuals are attracted to the city as a part of urban development policies; art and culture zones are created. In this way, a new image is created for Glasgow: "creative city".

Like in many sectors and projects, creativity is very important in the ECOC project. So as the time is limited, the projects that will represent the city should be creative, expressive and impressive (Beyazıt & Tosun, 2006). With mass media and mass tourism as their most powerful tools, intercultural communication is largely based on image transfer. Nonetheless, without a carefully structured approach, these opportunities may be overlooked and indeed wasted, with a huge expense incurred on the part of the city with little or no long term benefits for its residents (Besson & Sutherland, 2007). The question is whether the projects within the frame of ECOC are the outcomes of a strategic planning process which lead to sustainability or if they are short-term projects to create an alluring theatrical stage for the sake of marketing.

Reimaging the City: Case of Istanbul

Istanbul has been a gateway between Asia and Europe or in general terms East and West through the ages. The popular 'bridge' metaphor also represents a connection between the past and the present. The city that has been the capital of three empires (Roman, Byzantine and Ottoman) in the past is now getting prepared for 2010.

Similar to many "global cities" Istanbul is exposed to economic, social and political changes along with the bombardment of globalization, which has brought rapid and chaotic urbanization. There is still something mystical in Istanbul, mostly because of the Orientalist representations of the city. Although the city silhouette with minarets is still in place, it is now coupled with the image of a metropolis in pace with global standards: a booming culture industry, lively entertainment and night life, five star hotels, business districts and shopping malls. The change of the city image from an oriental portrait to a multicultural European city vibrating with arts and culture started synchronously with negotiations on Turkey's European Union membership and the designation for the ECOC (Ozkan, 2008). Improving the capital's image was the concluding order of the business. The models most admired were the European capitals. The deterioration of Istanbul so troubled the rulers that many attempts were undertaken to bring the old city up to modern standards (Celik, 1993).

Tourism has become a tool to demonstrate to the European Union the economic, technological and physical, as well as the conservative/Islamic power change in the social context of Istanbul; in other words, the making of a stage for the 'dialogue of civilizations' between the West and the Islamic countries, as well as a stage for the Cultural Capital of Europe in 2010 has been introduced through the 'tourist gaze'. In the period of the 'tourist gaze', Istanbul has witnessed the physicalization of multinational investments through an upscale architectural vocabulary including multiuse complexes of residential towers, offices and shopping malls located in globalized cores of 'social distinction' (Akpınar, 2008). Within the emergence of the new global politics and economics, the municipal program of Istanbul may be seen as a 'marketing strategy' for attracting foreign investment and tourists. The government clearly declared that "marketing Istanbul" is their priority in the highly competitive international tourism sector and supported the idea of the museumized Historic Peninsula (Kayaalp, 2008). In 2005, the law (no. 5366) on the 'Preservation by Renovation and Utilization by Revitalizing of Deteriorated Immovable Historical and Cultural Properties' was approved by the Council of Ministers. The law aims "reconstruction and restoration of the zones which are registered and declared as SIT (Conservation) areas by boards of conservation of cultural and natural assets which have been worn down and are loosing their characteristics" (Act No: 5366, 2005). To give an example, the districts of Fener, Balat, Süleymaniye, Tarlabaşı and Sulukule, which are the places where diverse ethnic groups (Jews, Armenians, Greeks) used to live, now have changed into poor urban areas where cultural properties are not taken care of.

The government plans to clean up these areas by moving out the current population

for "gentrification" purposes and by renewing the historical buildings. The renovation and redevelopment of the area, like many similar plans, seems to be a part of the "identity construction" project of the ruling party through a top-down implementation. The "revitalization" of two of these targeted areas, Sulukule and Tarlabaşı, will involve the mass displacement of local populations. Socially, these two areas of Istanbul embody precisely what makes the city so emblematic of European culture in the 21st century: migration. In the last fifty years, as the city's population has increased ten fold because of migration from Turkey's East,

the neighborhood has become a squatter's zone, home to Kurdish and Arabic speakers whose culture is synonymous with many aspects of contemporary Istanbul life. What both neighborhoods have in common is the fact that, in spite of the contributions of their communities to the city's vibrancy, their inhabitants are overwhelmingly poor. They also comprise populations whose existence is a threat to myths of nation-state identity (Pine, 2008). On the other hand, without local people, the heritage looses the meaning and the renewal projects only touch the facades of the buildings, creating a theatrical stage of the history.

Figure 1. Conservation Areas: Fener, Balat, Süleymaniye, Tarlabaşı, and Sulukule

The social and cultural transformation gained a different and multidimensional structure by bringing a new model to promote the city through art and culture events. Artists, designers, architects, intellectuals are attracted to the city as a part of

urban development policies; art and culture zones are created. In this way, a new image is created: "creative city". Major cultural events staged are often seen as more flexible and as distinctive carriers of the symbolic capital of a place than hard infrastructure-based projects. Istanbul seems to emerge as a 'creative city'. Thus, contemporary art events, biennials and festivals have become a vital economic development strategy in cityscapes that are increasingly characterized by social segmentation and gentrification, and thus may actually feed into exclusionary practices in the urban realm. However what makes the difference is the 'urban experience'. Jacobs says that;

"The streets are the vital organs of the creative city. After all, people meet in the streets and it is here that human contact, unexpected encounters and business life take place. This street ballet contributes to creativity and economic dynamics." (Hospers & van Dalm, 2005: 10)

The melting-pot metaphor and chaotic structure with crowds of people from different nationalities, ethnicities and speaking different languages are signifiers of the heterogeneity of Istanbul's urban culture and rich cultural life not in buildings, cinema and theater halls but on the streets of the city. As Florida argues, creative cities are able to combine the T's of Tolerance, Talent and Technology. Jacobs brings about urban environment and the need for urban diversity: diversity of buildings, people and their economic activities as a helping hand to Florida's creative triad (Hospers & van Dalm, 2005: 11). As well as its melting-pot structure, the diversity in Istanbul is formed through "union of the opposites". As Istanbul is a city between 'Orient and Occident', the conflicting sides are not perceived as somewhat negative but on the contrary they are appraised as qualities enriching the city and its identity. Different ethnic groups living in the same neighborhood, churches, synagogues and mosques in vicinity to each other, booming population with continuous migration despite the carrying capacity of the land, skyscrapers rising shoulder by shoulder with "gecekondus" - they all seem like the signs of a problematic and chaotic city. The sphere of circulation – of commodities,

money and individuals – provides the basis for an image of the city as a highly complex web of interactions verging on the chaotic (Frisby, 2001). As Foucault (1970) notes, discourses constitute not only representations that lie at a surface covering "reality;" they form concepts, political positioning, and most substantially, "the order of things". Decq claims that for most of the people, there is not much to discover in the planned, orderly cities of Europe, and on the contrary, there is always a lot to discover in a chaotic city like Istanbul (Atmaca, 2005). As such, the Dutch 'starchitect' Rem Koolhaas expresses his excitement about the "chaotic" and "self-generating" quality of Istanbul (Ozkan, 2008 qtd. in Arkitera Online 17.04.2005). Conception of Istanbul as a "nicely chaotic and thereby exciting" city is also what makes the difference. The distinctiveness of the places provides attachment to particular neighborhoods or cities, given that people perceive places through their own identity and characteristics. These characteristics can be anonymity, uncertainty and unpredictability of events in complex and urban environments, the senses of possibility and danger induced by cities. Conover (2004) goes beyond the chaos and claims that 'delirium' rules Istanbul:

"Istanbul wrote delirious into the script of the urban imaginary. "What protects us against delirium or hallucinations are not our critical powers but the structure of our space," Merleau-Ponty wrote. In the case of Istanbul, there is no protection. Delirium is order".

In such representations, it is suggested that chaos or delirium would be the quintessential representations of Istanbul's urban order, thus giving its uniqueness.

In July, 2005 Istanbul hosted the 22nd World Architecture Congress, organized by the International Union of Architects (UIA). Şefik Onat, the Head of the UIA 2005 Organization Committee, highlighted Istanbul as being "the most problematic city of the world", in contrast to Florence as "the world's center of art and culture" and Nagoya as "the most perfect city of the world", which were the other two candidates for the same year. Interpreting Istanbul's problematic urbanization as a potential point of attraction for architects,

Onat was already giving clues of the upcoming celebrations of Istanbul as a chaotic city (Ozkan, 2008).

The congress was a great opportunity for Istanbul in terms of contributing to the city's tourism sector because it would include a lot of publicity and thus promote the city's image on the world stage. The billboards featured photographs of mosques by the 16th century Ottoman master architect Sinan, while banners stretched on pedestrian overpasses displayed a monochrome sketch of the Maiden's Tower, one of the iconographic symbols commonly used in publicity campaigns about Istanbul. That is, the iconography of the city's welcome call to architects was not much different from the touristic and commercial imagery used to make Istanbul look appealing to its touristically motivated visitors (Ozkan, 2008).

Conclusion

It is expected that the ECOC will foster the improvement of tourism in the city and Istanbul will attract more tourists with its new image. However, when the project is approached from the tourism side, being the European Capital of Culture will be no different than hosting the Olympic Games or Formula 1. What is different about the ECOC from the other events is the understanding of the concept of "culture". The crucial point is to place culture as a driving force in city development, not to consume it to become more competitive. Here, the integration of the projects with the social and physical structure of Istanbul becomes very important, as they are thought as a part of cultural policy (Beyazıt & Tosun, 2006). Combining the physical city and the services/events creates the city's image. This image can be of beauty, excitement, charm, or artistic value. The image can also arise from the lifestyles and values of the local residents, such as an ethnic culture, the friendly attitude of the residents, etc. This combination of physical product, services and events provided, and the image of the city is part of the experience of visiting the place. It is actually this entire experience that must be promoted when marketing a city (Kolb, 2006).

Tourism is one of the main mechanisms to reformulate Istanbul through its characteristics. In Robins' words "the particularity and identity of cities is about product differentiation; their cultures and traditions are now sustained through the discourses of marketing and advertising" (Dogan, 2005: 20 qtd. in Robins, 1993: 306). Keyder (2000) states that, Istanbul has to take part in the global mobility in accordance with the concept of "global city". Therefore, globalization brings about reimaging Istanbul as a world capital and marketing it in the global market. However, together with the globalization and its effects, it is also crucial to think of the reflections on the society. An urban space is not solely an image to be sold through the media, but rather it is something to be experienced physically through high level of interaction with its inhabitants, history, culture and heritage. Today culture industries, governments and private sectors separate the culture from its urban context and create new values through the process so called 'urban renewal'. There is a gap between local needs and the cultural policies due to the absence of local community's representation. The Municipality is so occupied with "marketing Istanbul" that it seems to miss one point of the creative triad: Tolerance! Although the marketing strategies emphasize ethnic diversity to celebrate Istanbul as a world city, the reality is different. The minority groups and Romani populations are subjected to social stigmatization and exclusion. Nonetheless, the creative city cannot be constructed on glamorous projects of 'Starchitects' or world-famous artists simply, but can only be achieved by encouraging its citizens to take an active role and to participate. The creative city needs creative citizens.

References

Act No: 5366
2005 Available at http://inuraistanbul2009. files.wordpress.com/2009/06/law-5366-1.pdf (accessed 20 September 2009).
Akpınar, İpek Yada
2008 "Remapping Global Istanbul: The Kanyon Center at Büyükdere". Conference Review: *Orienting Istanbul: Cultural Capital of Europe?* Available at http://www.ced.berkeley.edu/istanbulconference/abstracts.html (accessed 04 July

2009).

Atmaca, Efnan
2005 "Rehabilitasyon Öldürür" [Rehabilitation kills]. *Radikal*, 5 July 2005.

Besson Edith & Sutherland, Margaret
2007 *The European Capital of Culture Process: Opportunities for Managing Cultural Tourism*. Available at http://www.labforculture.org/.../Besson_Suthland_European%20Capital%20of%20Culture%20Process.pdf (accessed 04 July 2009).

Beyazıt, Eda & Tosun, Yasemin
2006 "Evaluating Istanbul in the Process of European Capital of Culture 2010". *42nd ISoCaRP Congress*. Available at http://www.isocarp.net/Data/ case_ studies/762.pdf (accessed 01 July 2009).

Borden, Iain, Kerr, Joe, Rendell, Jane & Pivaro, Alicia
2001 *The Unknown City: Contesting Architecture and Social Space*. Cambridge, MA: MIT Press.

Bruno, Giuliana
2007 "Haptic Space". In Marcus, Alan & Neumann, Dietrich (Eds.): *Visualizing the City.* London. New York: Routledge.

Celik, Zeynep
1993 *The Remaking of Istanbul: Portrait of An Ottoman City in the. Nineteenth Century*. Berkeley, Los Angeles: University of California Press.

Conover, Roger
2004 *Call Me Istanbul ist Mein Name*, Karlsruhe: Zentrum für Kunst und Medientechnologie.

Dogan, Didem H.
2005 *"Walking Istanbul": Symbolic Construction of the City by Tourism*. Thesis (M.A.) Bogazici University. Graduate Institute of Social Sciences, Istanbul.

Frisby, David
2001 *Cityscapes of Modernity: Critical Explorations*. Malden, MA: Polity Press.

Foucault, Michel
1970 *The Order of Things: An Archeology of the Human Sciences*. New York: Pantheon Books.

Gold, John R. & Gold, Margaret M.
2005 *Cities of Culture: Staging International Festivals and the Urban Agenda, 1851-2000*. Aldershot: Ashgate.

Graham, Brian, Ashworth, Gregory J. & Tunbridge, John E.
2000 *A Geography of Heritage: Power, Culture and Economy*. London: Arnold.

Hein, Carola
2008 "Istanbul 2010: New Dimensions for a Decentralized and Opportunistic Capital for Europe". Conference Review: *Orienting Istanbul: Cultural Capital of Europe?* Available at http://www.ced.berkeley.edu/istanbulconference/abstracts.hml (accessed 01 July 2009).

Hospers, Gert-Jan & van Dalm Roy
2005 "How to Create A Creative City? The Viewpoints of Richard Florida and Jane Jacobs". *Foresight*, 7(4):8-12.

Hubbard, Phil
1996 "Urban Design and City Regeneration: Social Representations of Entrepreneurial Landscapes". *Urban Studies*, 33(8):1441-1461.

Kayaalp, Nilay
2008 "Gentrification and/or Identity Construction: The Historic and Touristic Süleymaniye Neighborhood". Conference Review: *Orienting Istanbul: Cultural Capital of Europe?* Available at http://www.ced.berkeley.edu/istanbulconference/abstracts.html (accessed 01 July 2009).

Keyder, Caglar
2000 *Istanbul: Küresel ile Yerel Arasında*, İstanbul: Metis.

Kolb, Bonita M.
2006 *Tourism Marketing for Cities and Towns: Using Branding and Events to Attract Tourism*. Oxford, England: Butterworth Heinemann.

MacCannell, Dean
1973 "Staged Authenticity: Arrangements of Social Space in Tourist Settings". *American Journal of Sociology*, 79(3): 589–603.

Mazlish, Bruce
1994 "The Flaneur: From Spectator to Representation". In Tester, Keith (Ed.), *The Flaneur* (43–60). New York: Routledge.

Milestone, Katie
2008 "Urban Myths: Popular Culture, the City and Identity". *Sociology Compass*, 37: 1165–1178. Available at http://www.blackwell-copass.com/subject/sociology/article_view?article_id=soco_articles_bpl128 (accessed 01 July 2009).

Ozkan, Derya
2008 *The Misuse Value of Space: The Politics of Everyday Spatial Practices and the Social Production of Urban Space in Istanbul*, Dissertation:Visual and Cultural Studies, University of Rochester. Available at https://dspace.lib.rochester.edu/handle/1802/6201 (accessed 04 July

2009).

Pickles, John
2003 *A History of Spaces: Mapping Cartographic Reason and the Over-coded World.* London: Routledge.

Pine, Jeremy
2008 "Weaving and Ripping Istanbul's Social Fabric: Migration, Space, and Power in the Urban Landscape". Conference Review: *Orienting Istanbul: Cultural Capital of Europe?* Available at http://www.ced.berkeley.edu/istanbulconference/abstracts.html (accessed 01 July 2009).

Pugliese, Turiddo & Da Sacco, Maria G.
2007 *Cultural Heritage as a Socio-Economic Development Factor.* Available at www.comune.venezia.it/flex/cm/pages/ServeAttachment.php/L/IT/D/D.d16b217b225077de13b5/P/BLOB:ID%3D7755 (accessed 01 July 2009).

Robins, Kevin
1993 "Prisoners of the City: Whatever Can a Postmodern City Be?". In Carter, Erica, Donald, James & Squires, Judith (Eds.): *Space and Place: Theories of Identity and Location.* London: Lawrence & Wishart.

Sontag, Susan
1977 *On Photography.* London: Penguin.

Stevenson, Deborah
2003 *Cities and Urban Cultures.* Buckingham, UK: Open University Press.

Thackeray, Frank W. & Findling, John E.
2002 *Events That Changed Great Britain Since 1689.* Westport, Conn: Greenwood Press.

UNESCO
2008 *Definition of the Cultural Heritage.* Available at http://portal.unesco.org/culture/en/ev.php-URL_ID=34050&URL_DO=DO_PRINTPAGE&URL_SECTION=201.html (accessed 01 July 2009).

Urry, John
1990 *The Tourist Gaze: Leisure and Travel in Contemporary Societies.* London: Sage.

Urry, John
1995 *Consuming Places.* London & New York: Routledge.

Vanolo, Alberto
2008 "The Image of the Creative City: Some Reflections on Urban Branding in Turin". *Cities,* 25:370–382.

Weinstein, Deena
1950 "Georg Simmel, The Metropolis and Mental life". In Wolff, Kurt (Trans.) *The Sociology of Georg Simmel* (409-424). New York: Free Press.

World Tourism Organisation and European Travel Commission
2005 *City Tourism and Culture, the European Experience.* Brussels. Available at http://www.etc-corporate.org/resources/uploads/ETC_CityTourism&Culture_LR.pdf (accessed 01 July 2009).

Cities as Creative Spaces for Cultural Tourism: A Plea for the Consideration of History

Marian Walker[i]

University of Tasmania (Australia)

Abstract: Cultural tourism around the world is big business. Tourism stakeholders within tourism destinations understandably work hard to develop brands and images that entice cultural tourists to visit. However, when tourism stakeholders involved in this process do not prioritise host community self-knowledge, cultural integrity is compromised and cultural distortion inevitably arises. The purpose of this paper is to raise the issue of congruity between tourism brand and tourist experience, and to make a plea for the consideration of history in the imaging, branding and interpretation processes. The conclusion is that the effective use of local history can illuminate host community self-knowledge for the benefit of both cultural tourist and host community.

Keywords: Cities; Cultural Tourism; History; Images; Identity; Authenticity.

Resumen: El turismo cultural es un gran negocio a nivel internacional. Las partes interesadas en los destinos turísticos trabajan incansablemente, como es de esperar, con el fin de desarrollar marcas e imágenes que inciten a la visita a los turistas de cultura. Sin embargo, cuando las partes interesadas en este proceso no dan prioridad al conocimiento de sí mismo que tienen las comunidades receptoras del turismo, se compromete la integridad cultural e inevitablemente surge una distorsión cultural. El objetivo de este artículo es el de reflexionar sobre la cuestión de la congruencia entre la marca turística y la experiencia turística, y pedir que la historia se considere en los procesos de imagen, marca e interpretación. Se llega a la conclusión de que el uso efectivo de la historia puede iluminar el conocimiento de sí mismo que tiene la comunidad receptora, creando beneficios tanto para el turista de cultura como para la comunidad.

Palabras clave: Ciudades; Turismo de cultura; Historia; Imágenes; Identidad; Autenticidad.

[i] PhD., University of Tasmania, Tourism History; E-mail: walkerm@utas.edu.au.

Introduction

Cultural tourists are infinitely interested in cultural meaning. Signs and symbols, roles and rituals, buildings and landscapes all manifest as marks of meaning and are therefore of perennial interest to tourists. This is what cultural tourism is all about (Enzensberger, 1996 [1958]). Most tourists anticipate that when they visit a place to experience other people's cultures they will encounter the real thing: the authentic reality of what Clifford Geertz described as 'webs of significance' (1973: 5). This is, after all, why they are there. Despite modern technology, which allows tourists to travel *virtually* more easily than they can travel *physically*, they still choose the latter. This is because there is no substitute for the sensual, emotional and physical experience of 'being there'. In a postmodern world, where tourists still want to experience first hand the semiotics of culture — the architecture, literature, art, food, history and mores — that link the 'webs of significance' together, they, like Geertz, take culture to be an 'interpretive [science] in search of meaning' (Geertz, 1973: 5).

In considering cities as creative spaces for cultural tourism, this paper makes a plea for the consideration of history in the projects of both branding and imaging cities, as well as in the interpretation and marketing of creative tourism projects. It discusses how tourism stakeholders shortchange cultural tourists as well as the host community when the depth of history is not reflected in the tourism images, brands and cultural products that are offered and portrayed. It defends history as a mechanism to protect cultural integrity and uphold authenticity for the sake of the host community as well as for the tourist experience. In so doing it extols the importance of the city's soul — its people.

The purpose of this paper is to demonstrate how, through the consideration of history, the historical depth of organic images already evident within communities can reveal notions of cultural identity for the edification of both tourists and host communities. To this end, it raises three points for consideration and discussion.

First, in imaging and branding cities — or any destination for that matter — it argues that tourism stakeholders should strive for congruency between the tourism brand and the tourist experience by prioritising self-knowledge of the host community. Second, it suggests that the temporal component of 'becoming' in host communities should be emphasised because organic images within communities frequently underpin tourism images and brands. Third, in seeking to brand and image the cultural city, tourism stakeholders are encouraged to consider the ramifications of imaging and branding on local citizens at large. Host community members cannot be expected to live up to the image or brand that is projected on their behalf if they do not also subscribe to it. This applies to all tourism destinations, not just cities. Host communities need to own their identities and histories for cultural identity to be an effective intangible asset.

Congruence between City Brand and Tourist Experience

Congruence between the tourism image and the tourist product is clearly essential in successful imaging and branding. As Hankinson notes, the success of city branding 'requires consistency between the "induced" image-building processes created by promotional bodies such as tour operators and local authorities, and the "organic" processes as portrayed by the mass media. In other words, the destination brand like any other must deliver the promise' (2001: 132). In the never-ending dialogue between hosts and guests, however, the essence of the image or brand can easily become lost in translation through ignorance or intention. Tourism stakeholders taking on the role of interpreter may compromise cultural integrity at the expense of communal truth; cultural webs of significance may be trodden on in the pursuit of pecuniary interest; business elites within host communities may be tempted to project an *image*, or *brand* that effectively puts culture up for sale, regardless of whether the images or brand projected are authentic. This is understandable. Cultural tourism is big business. Cultural tourists frequently

spend more money than other types of tourists and stay longer in tourism destinations (CCNC, 2004). However, these temptations do not justify a lack of authenticity in imaging and branding or in creative tourism projects since they only diminish the cultural tourism experience.

Although post-modern discourse sees 'the paradigmatic approach to authenticity based on MacCannell's beginnings as increasingly less relevant' (Cohen, 2007: 81; see Pearce, 2007; Wang, 1999; MacCannell 1976) this paper argues that cultural tourism demands a greater emphasis on authenticity than ever before. As McKercher and du Cros point out, 'the days have well and truly passed where low-quality experiences can satisfy the gullible tourist' (McKercher & du Cros, 2002: 127). This applies equally to imaging and branding exercises as it does to all cultural tourism enterprises. Nevertheless, as Ward observed, 'typical images still exclude much that makes up the reality of place. Or they appropriate aspects of place in ways that narrow meaning' ... 'too often the more important themes are still being badly handled. Thus the linking of deeper meanings of place with promotional imperatives is rarely done in a convincing way (Ward, 1998: 239-240). This paper suggests that a greater use of local history, and the application of community self-knowledge in the image formation and branding processes, can help to ameliorate this situation.

Prioritising Host Community Self-Knowledge

Host community self-knowledge is crucial information if tourism stakeholders wish to authentically project cultural identity in marketing activities. 'Community self-knowledge' can be understood as intangible heritage which, to use the words of McKercher and du Cros, can be described as soft culture — 'the people, their traditions, and what they know' (2002: 83). Ignorance of community self-knowledge by tourism stakeholders can compromise the cultural authenticity and integrity of local communities either by accident or intention. In contrast, prioritising host community self-knowledge can insure against the compromising of the cultural tourism prod-

uct by acknowledging community self-knowledge in the imaging and branding process. In this respect the work of historians in providing local history information is crucial.

As a concept, community self-knowledge is intricately tied up with local history. It is, in a sense, the container through which communities understand their history. All communities have histories whether they are known or unknown to the community in question. These histories can be understood as the record of the evolution of local culture, of evolving local identity, of people 'becoming' who they are. It is this record that ties the threads in Geertz's 'webs of significance' together. Informing communities about their history and cultural identity is one of the main contributions that academic historians make to society. As Tosh observed 'every situation which requires our understanding in the present — be it a family feud, a political upheaval or a cultural movement — is the outcome of trends and events, some of them spanning less than a lifetime, others extending back to the distant past' (Tosh, 2008: 42). Just as in the case of individuals, communities need to know who they are. They cannot uphold their values or honour their truths or prevent other people from defining their reality if they do not own or comprehend a collective identity. Nor can they uphold their identity when a portion of the community is willing to compromise the integrity of cultural identity for the sake of pecuniary advantage. In that case, as critics of Richard Florida's work point out, cultural tourism may say less about the culture of a community and more about the creative class that portrays it (Scott, 2006; Daly, 2004).

Cultural identity has long been an area of interest within the discipline of history, as has identification of the role of the intelligentsia in defining identity. Historians know that identifying local cultural identity is complex and that portraying it authentically to the world as an image or brand is inherently difficult. As Williams observed,

> Every human society has its own shape, its own purposes, its own meanings. Every human society expresses these, in institutions, and in

arts and learning. The making of a society is the finding of common meanings and directions, and its growth is an active debate and amendment under the pressure of experience, contact, discovery, writing themselves into the land (1958: 6).

Moreover, the many differences within all societies militate against cohesive agreement on social portrayal. Total agreement requires either exceptional circumstances or an extraordinary level of social cohesion.

For their part, however, although many historians agree that there is never just one identity but many, and moreover that identity is continually being fractured, questioned and redefined (White, 1981: x; Whitlock & Carter, 1992), others believe that communities do hold general notions of identity, particularly if these notions please them or provide for them a sense of belonging (Anderson, 1991; Walker, 2008). That is why, as Davison points out, 'the history of towns, suburbs and neighbourhoods continues to flourish': 'Local history, which links our aspirations for community to a sense of place, our fragile present to a seemingly more stable past, has a strong claim on the contemporary imagination' (2000: 197). In this respect, the contribution that local history makes to the informing of community self-knowledge is both manifold and essential to the upholding of authenticity in cultural tourism.

The Temporal Concept of 'Becoming' in Host Communities

One way that history can contribute to the informing of community self-knowledge is to elucidate the process of 'becoming' in host communities and to understand the evolving connection between the image that a country presents of itself over time and the reality of the place as it is. This might also be described as the difference between image and truth. In tourism, of course, this abstraction always presents its own difficulties because, although tourism images are portrayed as truths, they are essentially subjective truths that may have no relation to authenticity or even contemporary reality. Hence a paradox persists in tour-

ism because, although tourism is underpinned above all by considerations grounded in reality such as commercial imperatives, there is an imaginative psychological dimension to tourism without which it simply would not exist. In most tourism destinations, many different tourism images, both visual and written, are used to portray the host community over time, whether or not they are authentic. Finding the key to understanding the meaning and motivation behind the images, and the way they evolve, can shed light on the identity of the host community. In this respect it is instructive to review how the concept of image works in tourism.

Paying Attention to the Concept of Image in Tourism

In the early 1970s pioneer work was undertaken on the tourism image formation process. In 1972 Gunn suggested that image formation could be divided into two essential levels — induced or organic (1972: 23-26). In his view, 'organic' images emanated 'from sources not directly associated with any development organisation. News reports, movies, newspaper articles and other ostensibly unbiased sources of information generate organic images of places' (Gartner, 1996:461). These images of a place can form in peoples' minds regardless of tourism advertising and can develop from a wide variety of sources such as news accounts, export advertising and word of mouth. They also derive and evolve from historical ideas, myths, memories or any number of preconceived imaginings. The resulting image or images may be either positive or negative since by definition an organic or 'holistic' image incorporates all aspects of a place both good and bad. In contrast to organic images, induced images are 'a function of the marketing or promotion efforts of a destination area or business' (Gartner, 1996: 461). In this sense the term 'induced image' is synonymous with 'tourism image'. Tourism images, however, are invariably positive and can present a very different image of a place from that which might be described as truth.

Invoking Gunn, Gartner suggested that 'the underlying difference between an induced image and an organic image is the

control that people in the destination area have over how the image is presented' (1996: 461). When holiday clients tentatively consult a travel agent, visit the Internet, or approach any other distribution point to discuss going on a holiday, for example, they are not actually buying a product that they can taste, smell, touch or carry away with them. What they are buying is an image that is essentially an idea in their head. The travel agent, information officer, or tourism website acts as a conduit to this idea just as other tourism promotional media does. As Gartner makes the point, 'since tourism products are an amorphous mass of experiences, produced and consumed simultaneously, with no opportunity to sample the product prior to purchase, the images someone holds act as a surrogate for product valuation' (1996: 456). Such contact points between product and purchase have enormous power in influencing the destination choice of potential tourists. It is precisely for this reason that tourism images present for the historian a rich source of cultural identity. Tourism images are frequently a confirmation or a reaction to organic images and are usually informed by and invested with ideas that themselves are the product of memory, myths and mores.

In short, images of a destination are not only products of the imagination, whether they are based on either reality or elements of reality, they are also products of a desired reality, which is perpetrated either by the supply side (the destination region) or the demand side (the generating region). This makes tourism images ripe for historical analysis and the possible uncovering of hitherto unknown notions of cultural identity. Tourism images exist along a spectrum of ideas that are only restricted by the knowledge and imagination of the image-maker and are open to manipulation by any party or parties who may benefit from them. This is the case whether tourism images are being generated from outside the host community or whether they are being generated from within the host community. There is, however, a difference. Images generated from outside a host community are almost always predicated on commercial imperatives rather than any concerns driven by issues of identification

with the image.

Images generated from within a host community are frequently predicated not just on commerce but also issues concerning social solidarity and identity. It is through this process of organic image formulation that notions of identity can frequently develop. Tensions created in the production of tourism images can reveal notions about identity that otherwise may not have been examined. An authentic image, for example, can be dissolved over time if host communities do not identify with the image or feel that it insufficiently portrays internalised perceptions of their social identity. Similarly, a lack of authenticity in an image initially projected can, over time, become authentic if sufficient people have a large enough investment in the image. Clearly, authenticity is a crucial concept to consider in the connection between image and identity in the image formation process since these images themselves have a history, which are the direct result of the process of culture. This proposition can further be explicated through an understanding of the historical depth of the concept of image.

The Historical Depth of the Concept of Image

In understanding that images have their own history, the work of eminent twentieth century economist, Kenneth Boulding (1956), is illuminating and informative. Boulding's work helps to illustrate the complexity of culture but also the complex *process* of culture, which is so often lost in branding and imaging and tourism projects. In this respect it helps us to understand the historical depth of the concept of image. In tourism, when we talk about the concept of image, we usually see it in a one-dimensional sense, for example, a photograph of a palm tree fringing a white sandy beach. However we can invoke it at a much deeper level. In contrast, to how it is frequently invoked in tourism, Boulding interprets the concept of image in a temporal sense. In Boulding's analysis the concept of 'image' is understood as a *social transcript* that moves through time. The image 'is built up as a result of all past experience of the possessor of the image.

Part of the image is the history of the image itself" (1956: 6). For Boulding impressions have a history. They are invested with ideas that inform the image. Boulding makes this point when he says:

> The mind of man is a vast storehouse of forgotten memories and experiences. It is much more than a storehouse, however. It is a genuine image affecting our conduct and behaviour in ways that we do not understand without conscious mind (1956: 53).

The essential point about Boulding's meaning of image is that it is not *static* but *dynamic*. It is in fact a 'transcript' passed down from one generation to another:

> The basic bond of any society, culture, subculture or organisation is a 'public image,' that is, an image the essential characteristics of which are shared by the individuals participating in the group. ... A public image almost invariably produces a 'transcript'; that is, a record in more or less permanent form which can be handed down from generation to generation (1956: 64).

In 'primitive, non-literate societies the transcript take the form of verbal rituals, legends, poems, ceremonial and the like, the transmission of which from generation to generation is always one of the principal activities of the group' (1956: 64-65). In modern, technological societies, however, the transcript is more sophisticated involving the camera, the tape recorder, and the computer. Nevertheless, despite the advantage of technology in developing the transcript, 'we are still unable, at least to date, to record touch, taste and smell. We have no direct means of transcribing sensations, emotions, or feelings except through the crowded channels of symbolic representation' (1956: 65).

When we understand the concept of 'image' as a social transcript, we can appreciate the temporal importance of images. Images are always informed by and invested with ideas that themselves are the product of memory, myths and mores. In this sense tourism images, and the ways that they manifest, are the end product of cultural identity not the beginning. This is why the historical depth of images already evident within communities can reveal notions of cultural identity that can inform community self knowledge and by extension imaging and branding and creative tourism enterprises. Explication of this point can be demonstrated by using the example of the historical interplay between organic images and tourism images in Tasmania. Although a region rather than a city, this example nevertheless demonstrates how historical analysis can contribute to a greater understanding of the interplay between organic images and tourism images and their effect on cultural identity.

The Historical Depth of Images — Tasmania as an Example

For the first fifty years of its settlement in the nineteenth century the Island of Tasmania, then known as Van Diemen's Land, was variously known around the British Empire as the 'Dunghill of England'. This colloquial and derogatory expression, described the island's organic image as a repository for some of the worst criminals in the British Empire since its birth as a penal colony in 1803. Throughout this period the burden of bearing the image caused the free settlers of Van Diemen's Land considerable consternation. The shame attached to such an appalling organic image drove them to consider how they could improve the 'impressions' that outsiders held about them. Soon they discovered that a vehicle tailor-made for the purpose of removing and creating 'impressions' could be found in immigration and tourism promotion. Once discovered, various interested bodies and individuals who in some way stood to benefit employed this vehicle. For middle-class bourgeois Tasmanians it became a particularly potent tool and offered important opportunities. Behind their efforts to promote Tasmania were always two great motives. The first was to remove the 'hated stain' of convictism and achieve social and moral redemption from the shame that accompanied their initial image as a penal colony. The second was to promote Tasmania as a wholesome and attractive destination to much-needed emigrants and tourists throughout the British Empire and the world. Because the second motive was to some extent dependent on the first, both

motives were inextricably intertwined.

In reaction to their organic image as the 'Dunghill of England', many different images, both visual and written, were used to portray Tasmania whether they were authentic or not (Walker, 2008). The themes of Englishness, scenery, fertility and climate that were ubiquitous in their immigration and tourism images speak to this fact as Tasmanians embellished them to counteract their negative organic image. As a result Tasmanians began to identify with these themes and over time developed a peculiar attachment to 'place' and to the promotion of nature over culture, which endures even today. In short, Tasmanians began to believe and identify with their own rhetoric. The more the images were used to promote Tasmania to the wider world, the more Tasmanians subscribed to them and the more authentic they became over time. By the late nineteenth century, Tasmanians had a huge investment in identifying with the contemporary positive meanings inherent in the immigration and tourism images they projected.

Because of their unique and remarkable beginnings social redemption and positive image building were a necessity for early settler Tasmanians. As a result, in Tasmania, the image-imagination spectrum was heavily biased toward the imagination as Tasmania's image oscillated between the visitor-generating region and the visitor-destination region, and a consciousness of how best to portray Tasmania against an organic image that was anything but positive. Much of the rhetoric surrounding tourism in Tasmania, therefore, developed from the rhetoric produced to entice immigrants to Tasmania's shores and from the disjuncture between the colony's holistic image and the images those interested in developing a positive image wished to portray. A corollary was that this situation unavoidably impacted on a Tasmanian identity, first through the exercise of promoting nature over culture as a way of ameliorating the 'hated stain', and second through the mechanism of the 'social transcript' whereby succeeding generations imbibed the images projected to counter the 'hated stain' as part of their identity. Consequently, over time, Tasmanians changed their image from being a colony where the inhabitants had to be 'vindicated' to a state in which having been 'redeemed' they lived in a place, at least in their own eyes, that was 'like no other country in the world' (Burn, 1840; TTPC, 1960).

Without doubt the image formation process in Tasmania played a central role in the development of a Tasmanian identity and is still reflected in Tasmanian society today. Few contemporary Tasmanian tourism stakeholders, however, are cognisant of the deeper meanings behind the inherited images and brands that they project. The first reason for this is that community self-knowledge about the history of the interplay between organic and tourism images that Tasmanians have owned over time is generally not well known. Another is that many tourism stakeholders do not see it as their job to enquire into the deeper meanings behind the images that they have inherited. Consequently they frequently adopt and apply images without questioning their deeper meaning or realising that a fuller explanation for tourists could only enhance their cultural tourism products. This is likely to be a situation replicated in other tourism destinations. As Hankinson makes the point, 'while there is a considerable body of research into the development of induced and complex destination images, little attention appears to have been given to the significance of images formed through organic processes despite their recognised significance to destination marketing' (2004: 7). It makes sense, therefore, for the work of historians to be integrated more significantly into the imaging and branding process as well as creative tourism projects. Historians are perhaps the only practitioners who can effectively uncover the deeper meanings within the historical image formation process. Through their contribution greater credence can be given to authenticity over invention when considering the stories that inform the images and brands that tourism destinations project, as well as the creative tourism ventures that are offered.

The Ramifications of Imaging and Branding on Local Citizens

This paper has stressed the centrality of the concept of 'becoming' in imaging and

branding cultural cities and has argued for greater attention to be paid to the historical depth of the concept of image as well as the organic processes that inform the tourism images that host communities project. It has suggested that tourism stakeholders need to be cognisant of local history and community self-knowledge when they image, brand and interpret cultural products for both the benefit of cultural tourist and host community. In tourism, culture is frequently reduced to an activity or an image. Hence we have the branding and image process and now renascent tourism ventures such as creative tourism. However, tourism stakeholders need to be aware that reducing culture to an image or an activity does not make it any less complex. Nor does creating a tourism venture in order to portray culture make it any less so. Cultures, as anthropologists know, are in a constant state of 'becoming' — a factor very often lost in the branding and imaging of tourism destinations and in tourism projects generally. In this respect it must be remembered that tourism images represent a *process* rather than an end in themselves and that therefore the authentic interpretation of their meaning becomes essential to tourists.

This paper suggests that the ramification of not prioritising host community self-knowledge in imaging and branding projects is that images may be developed and projected that are incongruent with local culture. In this event they distort reality at the expense of the host community. While branding and imaging a city can unite a community under one banner, it can also divide communities that lack a cohesive social story. Host community members cannot be expected to live up to an image or brand that is projected on their behalf if they do not also subscribe to it. In this respect tourism stakeholders need to consider the ramifications on tourists as well as local citizens. Host communities need to own an investment in their own image if they are to live up to the image or brand that is projected on their behalf. They need to be a partner to it. In the case of cities, for example, the question becomes 'whose city, after all, is it?' Strategically, and in every way, it makes more sense for tourism stakeholders to project an image

that already reflects authentic culture.

Clearly, cities, and their host communities have a greater chance of authentically cultivating creative places for cultural tourism if the integrity of their own local culture is honoured. As Holcomb points out, the wrong kind of 'packaging and promoting the city to tourists can destroy its soul. The city is commodified, its form and spirit remade to conform to market demand not residents' dreams' (Holcomb, 1999: 68). Attention to what is important to the host community is central to its success as a creative city (Florida, 2002; see Scott, 2006). According to Florida this is, after all, the reason why cultural tourists enjoy travelling there and why the creative class is attracted there. Evidence corroborates this. In surveys undertaken in both London and New York tourists were attracted to these cities not by individual attractions but 'by qualities of place and culture — "architecture", "people", "food", "culture", "diversity"' (Maitland, 2007: 30). While these qualities represent a diverse mixture, elements that attract the cultural tourist approximate best to a 'sense of identity and place'. As Evans notes in quoting Pratt, 'a creative city cannot be founded like a cathedral in the desert: it needs to be linked to and be part of an existing cultural environment. We need to appreciate complex interdependencies, and not simply use one to exploit the other' (Evans, 2009: 1031; Pratt, 2008: 35; see Ashworth & Tunbridge, 1990). In being aware that images themselves have a history that is owned by the host community, historical thinking and analysis can help uncover these complex interdependencies for the benefit of both host community and cultural tourist.

Conclusion

In conclusion, the main contribution of this paper has been to highlight the importance of history in the tourism imaging and branding process. Because all host communities own organic images which themselves have a history, historical analysis can not only contribute to community self-knowledge, which is its brief, but concomitantly to the depth of meaning in the tourism imaging and branding and interpretation processes. The aim was not to propose

ways, for example, as to how tourism practitioners could improve a bad destination image — this is a subject for a different paper — but rather to highlight how an understanding of the image formation process within communities can inform an understanding of cultural identity for the benefit of cultural tourism. It is suggested that if the concepts of culture and cultural tourism are to be expanded to accommodate renascent cultural tourism ventures such as creative tourism, then this expansion must also pay homage to the intangible concepts of social identity, integrity and authenticity that have developed historically. In other words imaging and branding of contemporary cultural tourism products needs to incorporate a temporal component that allows for the complexity of culture to be conveyed as understood by social theorists like Klukhohn (1949) and Williams (1958) as well as the historical and contemporary reality of the host community as this can only enhance cultural tourism products. In considering cities as creative spaces for cultural tourism, then, this paper makes a plea for the consideration of history in maintaining authenticity in tourism images and brands as well as in creative tourism projects. It defends history as a mechanism to uphold authenticity and protect against cultural distortion.

References

Anderson, Benedict
1991 *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.
Ashworth, Gregory & Tunbridge, John
1990 *The Tourist-Historic City*. London: Belhaven Press.
Boulding, Kenneth E.
1956 *The Image: Knowledge in Life and Society*. Ann Arbor: The University of Michigan Press.
Burn, David
1840 *Vindication of Van Diemen's Land in a Cursory Glance at her Colonists as They Are, Not as They Have Been Represented to Be*. London: J. W. Southgate.
CCNC
2004 *Cultural Tourism*. Creative City Network of Canada. Available at www.creativecity.case-newsletters/special-edition1/02-culturaltourism (accessed 15 July 2009).
Cohen, Erik
2007 "'Authenticity' in Tourism Studies: Aprés la Lutte". *Tourism Recreation Research*, 32(2):75-82.
Daly, Ann
2004 "Richard Florida's High-Class Glasses". Grantmakers in the Arts Reader. Summer 2004. Available at www.anndalyconsulting.com/articles/flor ida.html (accessed 14 July 2009).
Davison, Graeme
2000 *The Use and Abuse of Australian History*. St. Leonards: Allen & Unwin.
Enzensberger, Hans Magnus
1996 [1958] "A Theory of Tourism". *New German Critique*, 68:117-135.
Evans, Graeme
2009 "Creative Cities, Creative Spaces and Urban Policy". *Urban Studies*, 46(5&6):1003-1040.
Florida, Richard
2002 *The Rise of the Creative Class*. North Melbourne: Pluto Press.
Gartner, William C.
1996 *Tourism Development: Principles, Processes and Policies*. New York: John Wiley & Sons Inc.
Geertz, Clifford
1973 *The Interpretation of Cultures*. Princeton: Harper Collins.
Gunn, Clare A.
1972 *Vacationscape: Designing Tourist Regions* [1972] Austin, Tex.: Bureau of Business Research, University of Texas.
Hankinson, Graham
2004 "The Brand Images of Tourism Destinations: A study of the saliency of organic images". *The Journal of Product and Brand Management*, 13(1):6-14.
Hankinson, Graham
2001 "Location Branding: A study of the branding practices of 12 English cities". *Journal of Brand Management*, 9(2):127-142.
Holcomb, Briavel
1999 "Marketing Cities for Tourism". In Judd, Dennis R. and Fainstein Susan S. (Eds.): *The Tourist City*. New Haven and London: Yale University Press.
Kluckhohn, Clyde
1949 *Mirror for Man*. New York: McGraw-

Hill.

MacCannell, Dean

1976 *The Tourist: A New Theory of the Leisure Class*. New York: Schocken Books.

Maitland, Robert

2007 "Culture, City Users and the Creation of New Tourism Areas in Cities". In Smith, Melanie K. (Ed.): *Tourism, Culture and Regeneration*. Wallingford: CABI.

McKercher, Bob & du Cros, Hilary

2002 *Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management*. New York: Haworth Hospitality Press.

Pearce, Philip L.

2007 "Persisting with Authenticity: Gleaning Contemporary Insights for Future Tourism Studies". *Tourism Recreation Research*, 32(2):86-89.

Pratt, Andy C.

2008 "Creative Cities?". *Urban Design*, 106:35.

Scott, Allen J.

2006 "Creative Cities: Conceptual Issues and Policy Questions". *Journal of Urban Affairs*, 28(1):1-17.

Tosh, John

2008 *Why History Matters*. Basingstoke: Palgrave Macmillan.

Tasmanian Tourist Promotion Council [TTPC]

1960 *No Other Country In The World Is Quite Like Tasmania*. Hobart: Mirror Newspapers Ltd.

Walker, Marian

2008 *Memories, Dreams and Inventions: The Evolution of Tasmania's Tourism Image*. PhD Thesis, Hobart: University of Tasmania.

Wang, Ning

1999 "Rethinking authenticity in tourism experience". *Annals of Tourism Research*, 26(2):349-370.

Ward, Stephen Victor

1998 *Selling Places: The Marketing and Promotion of Towns and Cities 1850-2000*. Abingdon: Spon Press.

White, Richard

1981 *Inventing Australia: Images and Identity 1688-1980*. St. Leonards: Allen & Unwin Ltd.

Whitlock, Gillian & Carter, David (Eds.)

1992 *Images of Australia: An Introductory Reader in Australian Studies*. St. Lucia: University of Queensland Press.

Williams, Raymond

1958 "Culture is Ordinary". In McKenzie, Norman (Ed.): *Conviction*. London: MacGibbon & Kee.

Perceptions of Local People Regarding Istanbul as a European Capital of Culture

Ebru Kuzgun[i]
Tuğçe Göksel[i]
Deniz Özalp[i]
Billur Somer[i]
Maria D. Alvarez[ii]
Boğaziçi University (Turkey)

Abstract: Istanbul has been declared the European Capital of Culture in 2010, due to its past as the cradle of many civilizations and host to various cultures. Today, Istanbul still includes a variety of cultures, ethnic backgrounds, religions and socio-cultural levels. People with different origins, languages, beliefs and traditions are living together in the city. As Istanbul has received in recent years large numbers of migrants from other parts of Turkey, the gap between the lifestyles of residents has widened. Therefore, this research aims to determine the perceptions of Istanbul's inhabitants, who have highly diversified identities and lifestyles, regarding the city as a European Capital of Culture. A scale to measure the construct of European Capital of Culture is also proposed.

Keywords: European; Capital of Culture; Istanbul; City; Local Perceptions.

Resumen: Estambul ha sido declarada Capital Europea de la Cultura para el año 2010, debido a su pasado como cuna de diferentes civilizaciones y dueña de diversas culturas. Hoy Estambul incluye aún una gran variedad de culturas, etnias, religiones y niveles socioculturales. Gente de diversos orígenes, lenguas, creencias y tradiciones viven juntos en la ciudad. Debido al gran número de inmigrantes de otras partes de Turquía que Estambul ha recibido en los últimos años, la diferencia entre los estilos de vida de los residentes se ha incrementado. Por lo tanto, esta investigación aspira a determinar las percepciones de los habitantes de Estambul que gozan de diversas identidades y estilos de vida, en relación a esta ciudad como Capital Europea de la Cultura. También se propone una escala para medir el concepto de Capital Europea de la Cultura.

Palabras clave: Europea; Capital de la Cultura; Estambul; Ciudad; Percepciones de los lugareños.

[i] Graduates of Boğaziçi University, Dpt. of Tourism Administration, eb_kuzgun@hotmail.com, gokseltgc@gmail.com, dozalp86@hotmail.com, billursomer@hotmail.com.
[ii] Associate Professor Dr. Maria D. Alvarez, Dpt. of Tourism Administration, Boğaziçi University, alvarezm@boun.edu.tr

Introduction

Istanbul has been the meeting point of various cultures and has been hosting different civilizations for centuries. With its rich historical and cultural heritage, as well as its culture and art life, Istanbul has been attracting the attention of the world. Istanbul has also achieved an increasingly important financial position as the economic hub of Turkey, drawing investment through its strategic location. In recent years, a rapidly increasing number of cultural activities, such as international music and film festivals, biennials, and exhibitions of world famous artists, provide recognition to the city in the international culture arena. Economically, Istanbul is remarkable from various aspects, including its large potential manpower, increasing foreign investments and stock exchange. Finally, Turkey's temporary membership in the United Nation's Security Council and the ongoing negotiations with the European Union render the country politically crucial. As such, Istanbul, the most famous city of Turkey, gets its share from this popularity through international submissions and congresses at high level politics. As a result of this increasing fame and its ancient roots in history, Istanbul has received the title of European Capital of Culture for the year 2010 (ECOC 2010) and cultural activities in the city have accelerated because of this event.

Istanbul is highly diversified in terms of economic, social and political structures. Especially in spatially-segregated areas, cultural exchange and recognition is crucial to prevent disconnection between social segments (Yardimci, 2007). Yardimci (2007) states that if diverse identities and cultures do not form a combined urban culture, there would be multiple cities rather than multiplicity, which would result in fragmentation and polarization. This statement is also true for Istanbul, considering the highly secured luxury villas next to *varoş* (the Turkish term for slum areas) regions or the rising skyscrapers right opposite the *gecekondu* (the Turkish term for illegally constructed shanty houses). Considering all these, it can be questioned whether the scope of ECOC 2010 Istanbul is broad enough to cover all layers of society, or whether it is just targeting a limited segment of residents with its upscale and advanced-artistic activities. The ECOC program, to be successful and achieve its aims, should embrace all the layers of the society and communicate with them. However, popular cultural events, such as biennials and international music and film festivals, are only targeting people with cultural and monetary capital (Yardimci, 2007).

The studies that have so far examined cities selected as European Capital of Culture have mainly focused on the activities, the process, and the results of the event. Economic outcomes have also been given attention, especially regarding the increase in number of visitors to the cities. The question of how the local people thought and felt about their cities as a culture capital has not been taken into consideration yet. Thus, the purpose of this research is to learn the perceptions of local residents with different education and income levels, and from various districts regarding Istanbul as a European Capital of Culture. Furthermore, the study also attempts to derive a scale to measure the concept of European Capital of Culture, which may be useful for other cities to investigate how they are perceived in this respect.

Literature Review

To be able to analyze the subject of European Capital of Culture in depth, it is first necessary to look closer to the concept of culture itself and what it includes. There is a variety of definitions of culture evolving and changing in time.

As discussed by Williams (1958, cited in Smith, 2003), culture can be said to be ordinary because every human society has its own shape, its own meanings, its own purposes and these societies use institutions, arts and learning to express themselves. According to Hannerz (1990, as cited in Smith, 2003) the world culture is created through the combination of varied local cultures and their development. Culture is referred as a whole way of life, the special processes of discovery and creative effort (Williams, 1958, as cited in Smith, 2003). The term culture does not only address the

elite and educated class in the society, but embraces the society as a whole. As stated by Arnold (1875, as cited in Smith, 2003), culture is about the lives and interests of ordinary people, both rural and urban dwellers, indigenous or immigrant communities, artists and artisans.

While explaining the term culture, the concept of city should not be omitted, as cities are the fundamentals of culture throughout history. They are the places where people gather together, interact with each other, form groups and share a common life. To be able to assess a city as a cultural city, it should possess values differentiating it. These assets of the city are categorized in two cultural dimensions as tangible and intangible (Uraz, 2007). Tangible ones include the architecture, historical heritage, museums, libraries, squares, holly places and all the other physical structures adding value to it. Intangible elements are traditions, values, cuisine, music, religions, art, the existence of multi cultures, and the preservation of these assets. Furthermore, the living culture and human aspects should not be forgotten. Festivals, sports organizations, biennials, cinema, opera, theaters and exhibitions are indispensable elements of the culture of a city. Thus, the visual and the organizational aspects of the built environment interact, making it difficult and undesirable to separate them (Lozano, 1990).

The European Union Culture Commission launched the European Capital of Culture (ECOC) Program in 1985 for the purpose of preserving Europe's past, increasing awareness, generating an environment for the development of culture and cooperating with non-member countries for ensuring the effectiveness of European culture throughout the world (Richards, 1996). Besides, "the ECOC Program has been a significant catalyst for the culture-led regeneration" (Griffith, 2005: 1). Although the initial aim of the program was to bring the citizens of the European Union together, the social and the economic effects became increasingly important (Uraz, 2007).

Richards (1999) mentions that being European Capital of Culture does not depend only on cultural resources, but also on cultural competence. Smith (2003) claims that including the development of popular

new attractions and preservation of existing features is expected from host cities. Moreover, ECOC requires the cultural heritage and regional cultural activities to be made accessible to everyone.

It is beneficial to take a closer look at two successful European Capital of Culture events, Lille and Glasgow. The reason why wide public involvement during the ECOC event was so much valued in Lille is the city's rich multi-cultural structure. The outcomes of the event included increased media attendance, numerous public and artistic events, and a 39% increase in annual cultural visits (Sacco and Blessi, 2006, as cited in Uraz, 2007). On the other hand, authorities in Glasgow mainly focused on the sustainability aspect, which is one of the success factors for the ECOC event. With the ECOC program, Glasgow intended to enhance its cultural development by integrating the public in the process. After the ECOC program, Glasgow became a well- known destination for cultural tourism and a centre for conference and conventions (Garcia, 2005; Palmer/Rae Associates, 2004; Uraz, 2007).

Istanbul as a European Capital of Culture

With its heritage, art and creative industries, Istanbul is competing with the European cities of Berlin, Madrid, London and Rome as stated by an ETC Report (2005). According to Beyazıt and Tosun (2006), the city's identity and its activities enhance its competitive capabilities. Its strategic location and commercial identity have linked Istanbul to European culture throughout history. It has remained the Christian and Islamic capital in the Roman, Byzantine and Ottoman Empires for nearly 16 centuries (Beyazıt & Tosun, 2006). Some of the culturally rich and lively neighborhoods of Istanbul, which were Muslim districts around the imperial mosques and Jewish and Christian settlements on the Golden Horn, began to decline in the early days of the Turkish Republic. Furthermore, rapid population increase has created infrastructure problems, as Istanbul has grown from a population of approximately one million in the early years of the Republic, to a city of 12 million inhabitants in the year 2009 (TURKSTAT, 2009).

The main factor that helps differentiate cities from each other is their spirit (Karlığa, 2009). The spirit of the city gives its own identity and its main color, and it ascribes its basic characteristics to the place (Karlığa, 2009). To take a closer look at Istanbul, the city has been hosting numerous people from different ethnic roots, nationalities, and religions for centuries, showing its multiculturalism. It has witnessed the Roman, Byzantine and Ottoman Empires, with their traditions, cuisines, arts, religions and life styles. They have enriched the soul of Istanbul, which can be defined as the accumulation of all the history, cultures and lives it has witnessed.

Istanbul possesses many tangible elements reflecting its rich and differentiating culture. Turkish Cuisine is an important cultural and historical element since it is one of the oldest and richest cuisines in the world. In Istanbul, one has the opportunity to enjoy all different tastes of Anatolian and Ottoman cuisines in numerous restaurants. As discussed by Barutcugil (2009), Istanbul is also the capital of vein and calligraphy art, another cultural asset of the city. Development of vein art has enriched the city both culturally and historically, considering the historical root of this art. Furthermore, Tokaç (2009) states that Istanbul is the host city of Turkish music culture. Furthermore, cultural diversity has contributed to the structure of music in Istanbul. An important point highlighted by this author is that, especially in the 1980's, arabesque music has developed as a sub-culture, representing the lifestyle and perceptions of rural immigrants to Istanbul. Cinema is also an important asset of the Istanbul culture. Kabil (2009) indicates that one-forth of all 1000 cinemas in Turkey are located in this city. Istanbul has accelerated its development in relation to cinema through diverse film festivals, especially in recent years. Actually, not only movie, but other types of festivals and biennials are growing and increasing in Istanbul, which provides an important indicator regarding the developing cultural activities in the city. Foreign institutions in Istanbul also serve as cultural elements since they are enriching the culture of the city. Tosun, Öztürk and Özpınar (2009) state that these institutions introduce their own culture, art and language while strengthening the links between two cultures. The availability of various libraries is another cultural element of Istanbul. Libraries are 'community centers' because they are centers of education, culture and socialization (Bayir, 2009).

Istanbul is also rich in historical heritage places. However, there is lack of consciousness in the protection of the cultural heritage. UNESCO calls attention to this problem because Istanbul's culture is recognized also in the international arena and the Historical Peninsula has been accepted as a world heritage asset in 1985.

Istanbul has lately been rising in many aspects in the international arena. The city has benefitted from a favorable national economic environment, triggered by a broad and continuous reform process, and thus it has strengthened its position on the international marketplace (OECD, 2008). Furthermore, Istanbul has established itself as the industrial, financial and logistics centre of the country, producing almost one-third of the national output and absorbing the bulk of foreign direct investment (OECD, 2008).

On the other hand, the city has been facing some shortcomings, which may affect its goal of becoming a hub for logistics, finance, culture and tourism in the Euro-Asia Region. The economy is changing to become more knowledge-intensive from labor-intensive, while traditional and labor-intensive sectors (e.g., textiles) are shifting only gradually and slowly to other complementary industry segments (OECD, 2008). Furthermore, productivity levels have been negatively affected by the informal sector (OECD, 2008). Migration to Istanbul from other cities of Turkey is also a burden hardening the life in the city because of over population. Other issues include insufficiency of the transportation system, infrastructure and illegal housing named as *gecekondulaşma*. There are new projects addressing these problems, such as the Marmaray Project for traffic congestion, relocation of workshops off of the peninsula and the introduction of an efficient integrated tariff management to promote mass transportation.

Considering that Istanbul is going to be the largest ECOC to date, and the bigger

the city is the more complex the structure gets, the cultural program implementation of Istanbul ECOC 2010 requires a well-defined job description and an effective and efficient management (Uraz, 2007). Local authorities' performance will be crucial to the success of the event. As Istanbul is highly diversified regarding its economic, social and political structures, the ECOC program, to be successful and reach its aims, should embrace and communicate with all the layers of society. Socio-cultural backgrounds are expected to influence how people perceive Istanbul as a cultural city. This results from the fact that the city is shelter to millions of people from different origins, religions, cultural backgrounds and income levels. To be able to understand the socio-spatial polarization (Yardimci, 2007) better, it is necessary to look at Turkey's near past. *Gecekondu* and *varoş* have been one of the major controversial issues of Turkey. The *gecekondu* districts have enlarged after the 1950s due mainly to the ambiguity of the national and local administrators to the topic and their aim to use the situation to increase their political support (Ahıska and Yenal, 2006).

While talking about the term *gecekondu*, it is also necessary to explain another term that is correlated with this output of urban life style, which is *arabesk*. At the beginning, this terminology was used just for defining a specific music type, but later it was generalized to describe the immigrant culture located in suburban areas in Turkey (Gurbilek, 1992). At the end of the 1960s it meant the expression of the aspirations of the people who lived in these *gecekondu* houses in the *varoş* areas (Özbek, 1999). In the 1980s, this music type was representing those who were detached from their cultures, meaning the immigrants to the city (Gurbilek, 1992). On the other hand, with their music and its explosion, these new residents became more visible in public life (Ahıska & Yenal, 2006). As a result *arabesk* can be defined as a sub-culture appearing as the outcome of fast modernization and migration to big cities. As Ahiska and Yenal (2006) emphas-

ize, the immigrants have become a dominant element in the demographic and the cultural structure in rapidly growing cities such as Istanbul and Ankara.

Given the social and demographic polarization of Istanbul, and the requirement of the ECOC event to permeate to all layers of society, the study attempts to understand the perceptions of the local people regarding Istanbul as a European Capital of Culture.

Research Methodology

The study was carried out through a survey aimed at determining the views of the local people in Istanbul regarding the city as a European Capital of Culture. Therefore, in order to measure these perceptions, a scale was derived from the literature (Beyazıt & Tosun, 2006; Griffith, 2005; Karlığa, 2009; Lozano, 1990; Smith, 2003; Tokaç, 2009; Tosun et al., 2009; Uraz, 2007). The measure was designed to be independent from the ECOC concept as defined by the European Union. Demographic characteristics were also included in the questionnaire in order to analyze the perceptions of different sectors of society.

Judgmental sampling was used in order to obtain demographic diversity in the sample. Therefore, regions where people from different education and income levels could be reached were determined, namely *Nişantaşı*, *Taksim*, *Besiktaş*, *Üsküdar*, *Hisarüstü* and *Umraniye*. In order to increase the response rate, the places where people enjoyed spending their free time, such as shopping areas and entertainment centers, were chosen. Furthermore, the places of residence of respondents were categorized into three groups according to the luxury level of the regions and the income level of the people living there. As can be seen in Table 1, the sample is evenly distributed into these regions, showing the diversity obtained. In total, 159 valid questionnaires were obtained (refer to Table 1 for a detailed break down of the sample).

Demographic Variables	Frequency	Percentage
Gender		

Male	77	48.4
Female	82	51.6
Education		
Primary School	24	15.1
High School	37	23.3
University	74	46.5
Postgraduate	24	15.1
Age		
Less than 25	61	38.4
25-35	46	28.9
36-45	27	17.0
46-55	14	8.8
More than 55	11	6.9
Net monthly household income (in TL)		
1000 or less	38	23.9
1000 – 2000	35	22.0
2001 – 3000	21	13.2
3001 – 5000	26	16.4
5001 – 8000	13	8.2
More than 8000	25	15.7
Place of Residency		
Lower – Lower-Middle Region	63	39.6
Middle Region	56	35.2
Upper-Middle – Upper Region	40	25.2
Place of Birth		
Istanbul	73	45.9
Out of Istanbul	86	54.1

Table 1. Demographic Profile of the Respondents (N=159)

Findings

An exploratory factor analysis was performed to determine the dimensionality of the European Capital of Culture measure. The results show that the cultural dimension of a city can be categorized in nine factors, which include *Museums and libraries*, *Atmosphere and architecture*, *Art and festivals*, *Cuisine and musical culture*, *Historical heritage*, *Religion*, *Musical variety*, *Cultural diversity*, and *Foreign cultural institutions* (Table 2). The European dimension can also be categorized in two factors, one of which includes *Geography, history and culture*, and the other encompassing *Lifestyle and population distribution* (Table 3).

The means of the factors under the two dimensions, Culture and European, were examined in order to analyze the perceptions of local people regarding these factors. The highest means under the cultural dimension are obtained from the factors *Historical heritage*, *Religion*, and *Cuisine and musical culture*, while under the European dimension, *Geography, history and culture* rates highest (Table 4). This result indicates that according to local people, the most important cultural elements of Istanbul are its historical heritage, representation of different religions, and its cuisine and music. On the other hand they believe that the most important factor making Istanbul a European city is its geographical location, European history and culture.

	1	2	3	4	5	6	7	8	9
Museums and Libraries									
There is a variety of libraries in Istanbul	.78								

	1	2	3	4	5	6	7	8	9
Istanbul has rich exhibitions in the museums	.76								
The museum exhibitions reflect the culture of Istanbul	.69								
There is a high quantity of museums in Istanbul	.68								
Atmosphere and Architecture									
The city's atmosphere reflects the history of Istanbul		.90							
The city's atmosphere reflects the culture of Istanbul		.80							
The architecture in the city reflects the culture and history of Istanbul		.60							
Arts and Festivals									
The festivals in Istanbul are rich in terms of content			.77						
Istanbul is a city which has been raising art and artists			.73						
Art organizations are appealing to all segments of the population			.69						
Festivals are appealing to all segments of the population			.58						
Cuisine and Musical Culture									
Palace cuisine is important in traditional Turkish cuisine				.82					
Turkish music contributes to Istanbul's musical culture				.81					
In Istanbul all tastes of Turkish cuisine are available				.74					
Historical Heritage									
There are many sites from the Ottoman era in Istanbul					.80				
Istanbul is rich in terms of historical sites					.80				
There are many sites from the Byzantine era in Istanbul					.80				
Religion									
In Istanbul there are holy places for all religions and beliefs						.82			
All beliefs and religions are represented in Istanbul						.77			
Holy places in Istanbul may also be visited for non-religious purposes						.67			
Musical Variety									
You can listen to all types of music in Istanbul							.87		
It is possible to listen to worldwide music types in Istanbul							.86		
Cultural Diversity									
Different cultures living in Istanbul interact with each other								.79	
The atmosphere of Istanbul includes all cultures								.71	
Foreign Cultural Institutions									
Foreign cultural institutions contribute to Istanbul's cultural accumulation and wealth									0.9
In Istanbul there are many cultural institutions									0.7
Cronbach's Alpha	.78	.80	.77	.80	.72	.83	.69	.60	.60
Eigenvalues	5.64	2.80	2.23	1.97	1.70	1.43	1.20	1.03	1.00
Percentage of Variance Explained (cumulative)	21.7	33.0	41.7	48.7	55.0	60.7	65.4	69.3	73.0

Kaiser-Meyer-Olin = 0.705; Barlett's Test of Sphericity – Significance = 0.000

Table 2. Factor Analysis of the European Capital of Culture, Cultural Dimension

	1	2
Geography, History and Culture		
Geographically, Istanbul is a European city		.85

Historically, Istanbul is a European city	.75	
Culturally, Istanbul is a European City	.64	
Life Style and Population Distribution		
Istanbul is a European city in terms of its population distribution		.87
Istanbul is a European city in terms of the life style of its people		.79
Cronbach's Alpha	.71	.68
Eigenvalues	2.54	1.01
Percentage of Variance Explained (cumulative)	50.82	71.18

Kaiser-Meyer-Olkin = 0.737; Barlett's Test of Sphericity – Significance = 0.000

Table 3. Factor Analysis of the European Capital of Culture, European Dimension

	Mean	Std. Deviation
Cultural Dimension		
Museums and Libraries	3.52	.76
Atmosphere and Architecture	3.56	.95
Art and Festivals	3.47	.81
Cuisine and Musical Culture	4.00	.79
Historical Heritage	4.31	.63
Religion	4.10	.65
Musical Variety	3.97	.85
Cultural Diversity	3.62	.86
Foreign Institutions	3.58	.81
European Dimension		
Geography, History and Culture	3.76	.81
Lifestyle and Population Distribution	3.00	1.06

Table 4. Perceptions of Istanbul as a European Capital of Culture

The difference between respondents with various educational backgrounds was analyzed using Oneway Analysis of Variance. Education is found to significantly distinguish among the groups in relation to two factors under the Cultural Dimension, *Museums and libraries* (F = 7.33; p = 0.000), and *Historical heritage* (F = 5.86; p = 0.001). Moreover, both factors under the European Dimension, *Geography, history and culture* (F = 5.39; p = 0.001, and *Lifestyle and population* (F = 3.37; p = 0.02) are also perceived differently. Descriptive results show that the least educated and the most educated people have more negative perceptions as opposed to those that possess a medium level of education. Similarly, individuals with diverse education levels have a varied level of awareness regarding cultural activities in Istanbul (F = 15.99; p = 0.000), and their perceived involvement in these is also different (F = 8.67; p = 0.000). According to the descriptive statistics, the most educated individuals have the highest level of awareness and per-

ceived involvement, whereas the least educated people have the lowest level. These results indicate that since the most educated people's awareness and level of involvement in cultural activities are higher, they are also more knowledgeable about these issues and can criticize these aspects better and be aware of negative sides. So, their perceptions are more negative. On the other hand, the least educated people have not enough knowledge because of their low level of awareness and involvement in cultural activities. Accordingly, their perceptions are found to be relatively more negative.

A significant difference in awareness and perceived involvement is also found for respondents with diverse places of residence and monthly household income. People from the lower regions have the lowest level of awareness (F = 11.51; p = 0.000) and perceived involvement (F = 9.26; p = 0.000) in cultural activities in the city. In contrast, people living in the other two relatively higher class regions have signifi-

cantly higher scores in these variables. Similarly, there is a significant difference between respondents with diverse income levels in relation to their awareness (F = 5.22; p = 0.000) and perceived involvement in cultural activities (F = 3.66 p = 0.004).

Further analysis showed that awareness is significantly correlated with some cultural dimensions of the European Capital of Culture Concept. People with the highest level of awareness about Istanbul's cultural activities also have the most positive perceptions regarding Istanbul as a European Capital of Culture in relation to the dimensions of *Arts and festivals* (r = 0.26; p = 0.001), *Historical heritage* (r = 0.29; p = 0.000), *Religion* (r = 0.26; p = 0.001), *Musical variety* (r = 0.28; p = 0.000), *Cuisine and musical culture* (r = 0.2; p = 0.01), and *Cultural diversity* (r = 0.2; p = 0.01).

A correlation analysis indicated that people's ECOC perspectives are significantly correlated with some of the cultural dimensions and all of the European dimensions. People who think Istanbul is suitable for the ECOC title as determined by the EU Cultural Commission also agree that Istanbul possesses the cultural elements which are *Museums and libraries* (r = 0.32; p = 0.000), *Atmosphere and architecture* (r = 0.32; p = 0.000) and *Art and festivals* (r = 0.3; p = 0.000), and the European elements of *Geography, History and Culture*, (r = 0.52; p = 0.000) and *Lifestyle and population distribution* (r = 0.5; p = 0.000). These findings result on interesting implications that will be discussed in the following section.

Conclusions and Implications

The study determines that Istanbul is, as Yardımcı (2007) states, marked by sociospatial polarization, and that cultural exchange and recognition is crucial to prevent disconnection between social segments. The research also supports Yardımcı's (2007) claim that popular cultural events in Istanbul only target people who have cultural and monetary capital. Our results establish that monthly household income and education are significant indicators of the awareness and level of involvement in cultural activities, also influencing how the Istanbul residents perceive their city as a European

Capital of Culture.

The experience of previous ECOC cities has established that focusing on local residents is crucial for this event to reach its major aim. Defining target audience groups clearly and integrating local people in this organization (Glasgow City Council, 1992) makes the event successful, by providing the participation of the real owners of the city and rendering the effects of the organization sustainable. Thus, Istanbul can be more successful in the period as European Capital of Culture if communication with the local people is established, and they are made aware of the activities undertaken. The results of our study showed that once people learn about the cultural assets of Istanbul and form, as Karlığa (2009) says, a common memory and consciousness about their city, they have the tendency to have more positive perceptions regarding Istanbul. This means that Istanbul has a good starting point for this organization, and if good communication and integration of all people are provided, the objectives of the event can be reached.

There are certain bodies that are responsible for the Istanbul ECOC 2010 event, like the Foundation for the Culture and Arts (Istanbul Kultur ve Sanat Vakfı), the Istanbul 2010 Agency, the municipalities and the local representatives of the Ministry for Culture and Tourism. These establishments and authorities should provide the integration of all residents to the cultural activities organized for Istanbul ECOC 2010. Besides, through market segmentation, the audience groups should be clearly defined and municipalities should ensure effective communication. Especially, people with lower education level should be targeted to ensure their participation. Additionally, the residents' political opinions regarding Turkey's membership to the European Union was asked to see if this view was related to their perceptions regarding Istanbul as a European Capital of Culture. However, the result showed that the political opinion on this topic was not related to the perceptions of Istanbul as a European Capital of Culture.

The study also proposes a scale to measure the construct of European Capital of Culture that includes both cultural and European aspects. This measure can be

used to understand local perceptions of, not necessarily a European Capital of Culture determined according to the criteria of the European Union's Culture Program, but any European city which can be considered as a culture capital. Additional research may further refine the scale, also through the use of confirmatory factor analysis.

To conclude, the study showed that the perceptions of residents of Istanbul regarding their city as a European Capital of Culture tend to be positive, although they change according to the social and economic background of the individual. If the target market of the Istanbul ECOC 2010 organization is broadened in order to cover and include all people from different layers of society, the event would reach its real aim and thus be more successful.

References

Ahiska, Meltem & Yenal, Zafer
2006 *Aradığınız Kişiye Şu An Ulaşılamıyor - Turkiye'de Hayat Tarzı Temsilleri 1980 - 2005*. Istanbul: Osmanlı Bankası Arsiv ve Arastirma Merkezi.

Arnold, Matthew
1875 *Culture and Anarchy*. London: Smith, Elder

Barutcugil, Hikmet
2009 "Ebru Sanati". In Bilgili, Ahmet E. (Ed.), *Istanbul Kültür Turizm*. İstanbul: TC Kültür ve Turizm Bakanlığı İl Müdürlüğü.

Bayir, Didar
2009 "Istanbul'da Kutuphanelerimiz ve Kutuphaneciligimiz". In Bilgili, Ahmet E. (Ed.), *Istanbul Kültür Turizm*. İstanbul: TC Kültür ve Turizm Bakanlığı İl Müdürlüğü.

Beyazıt, Eda & Tosun, Yasemin
2006 "Evaluating Istanbul in the Process of European Capital of Culture 2010". *42nd ISoCaRP Congress* 2006.

ETC Report
2005 *City Tourism and Culture: the European Experience*. Madrid: ETC Research Group and the World Tourism Organization.

Garcia, Beatriz
2005 "Deconstructing the City of Culture: The Long-term Cultural Legacies of Glasgow 1990". *Urban Studies*,
42(5/6):841-868.

Glasgow City Council
1992 *The 1990 Story: Glasgow Cultural Capital of Europe*. Glasgow: M&M Press.

Griffith, Ron
2006 "City/Culture Discourses: Evidence from the Competition to Select the European Capital of Culture 2008". *European Planning Studies*, 14(4):415-430.

Gurbilek, Nurdan
1992 *Vitrinde Yaşamak: 1980'lerin Kültürel İklimi*. Istanbul: Metis.

Hannerz, Ulf
1990 "Cosmopolitans and Locals in World culture". *Theory, Culture and Society*, 7: 237-251.

Kabil, İhsan
2009 "Istanbul ve Sinema". In Bilgili, Ahmet E. (Ed.), *Istanbul Kültür Turizm*. İstanbul: TC Kültür ve Turizm Bakanlığı İl Müdürlüğü.

Karlığa, Bekir
2009 "Şehirlilik Ruhu ve Medeniyet Şuuru". In Bilgili, Ahmet E. (Ed.), *Istanbul Kültür Turizm*. İstanbul: TC Kültür ve Turizm Bakanlığı İl Müdürlüğü.

Lozano, Eduardo
1990 *Community Design and the Culture of Cities*. Cambridge: Cambridge University Press.

OECD
2008 *OECD Territorial Reviews*. Available at http://www.oecd.org (accessed 27 April 2009).

Özbek, Meral
1999 *Arabesk Kültür: Bir Modernleşme ve Popüler Kimlik Örneği*. Istanbul: Tarih Vakfı Yurt Yay.

Palmer/Rae Associates
2004 *European Cities and Capitals of Culture 1995–2004*. Brussels: European Commission.

Richards, Greg
1996 *Cultural Tourism in Europe*. London: Cab International.

Richards, Greg
1999 "Cultural Capital or Cultural Capitals?" In Nystrom, Louise (Ed.), *City and Culture: Cultural Processes and Urban Sustainability*. Kalmar: The Swedish Urban Environment Council.

Sacco, Pier Luigi & Blessi, Giorgio Tavano
2006 *European Culture Capitals and Local*

Development Strategies: Comparing the Genoa 2004 and Lille 2004 cases. Vancouver: Centre of expertise on culture and communities, Creative City Network of Canada.

Smith, Melanie

2003 *Issues in Cultural Tourism Studies*. London: Routledge.

Tokac, Murat Salim

2009 "Istanbul ve Müzik". In Bilgili, Ahmet E. (Ed.), *Istanbul Kültür Turizm*. İstanbul: TC Kültür ve Turizm Bakanlığı İl Müdürlüğü.

Tosun, Neşe Ceren, Özturk, Zehra & Özpınar, Ceren

2009 "Istanbul'daki Yabancı Kültür Kuruluşları". In Bilgili, Ahmet E. (Ed.), *Istanbul Kültür Turizm*. İstanbul: TC Kültür ve Turizm Bakanlığı İl Müdürlüğü.

TURKSTAT

2009 *2008 Population Census Results*. Turkey: Turkish Statistical Institute (TURKSTAT). Available at www.turkstat.gov.tr (accessed 26 March 2009).

Uraz, Arzu

2007 *Culture for Regenerating Cities: What can Istanbul learn from the European Capitals of Culture Glasgow 1990 and Lille 2004?* MA Thesis: Erasmus University of Rotterdam.

Williams, Raymond

1958 "Culture is ordinary". In Gale, Robin (Ed.)*, Resources of Hope - Raymond Williams*. London : Verso.

Yardımcı, Sibel

2007 *Festivalising Difference: Privatization of Culture and Symbolic Exclusion in İstanbul.* EUI Working Papers RSCAS 2007/35 Mediterranean Programme Series.

SEDPGYM   **1º CIRCULAR**

XI CONGRESO INTERNACIONAL DE PATRIMONIO GEOLÓGICO Y MINERO

Huelva, 23 al 26 de Septiembre de 2010

PRESENTACIÓN

Desde el año 1994, la Sociedad Española para la Defensa del Patrimonio Geológico y Minero (SEDPGYM), a través de la colaboración de sus socios, organización de Congresos, publicaciones y participación en diversos eventos, viene mostrando su preocupación e interés por la preservación del patrimonio geológico y minero.

Continuando con esta trayectoria, SEDPGYM convoca nuevamente a todos los interesados en esta temática, a participar activamente en su *XI Congreso Internacional sobre Patrimonio Geológico y Minero. XV Sesión Científica de SEDPGYM*.

El Congreso persigue los siguientes objetivos:

- Ser punto de encuentro y de discusión para investigadores, estudiosos e interesados en el patrimonio geológico y minero.

- Facilitar el intercambio de experiencias que se estén llevando a cabo en la puesta en valor de recursos patrimoniales geológico-mineros, en la recuperación y difusión del patrimonio, así como en los más amplios aspectos de la historia y la cultura mineras.

- Aunar esfuerzos para alcanzar una visión global del patrimonio geológico-minero, integrado en el paisaje, que permita compaginar sus señas de identidad propias con la rehabilitación/restauración y con la reutilización y aprovechamiento en usos alternativos coherentes, cuando así se requiera para el desarrollo local sostenible.

- Dar a conocer la importancia del patrimonio geológico y minero-industrial de Huelva tanto a través de la divulgación de su tradición e historia minera, como mediante el análisis de las iniciativas y proyectos que se están desarrollando actualmente en la zona.

El Congreso incluye visitas a varios puntos de interés geológico-minero, tales como las cuencas mineras de Riotinto y Tharsis

TEMÁTICA

Los trabajos versarán sobre distintos aspectos relacionados con la investigación, gestión, conservación y divulgación del patrimonio geológico y minero. La presentación de las comunicaciones se organizará en las siguientes sesiones temáticas:

1. Patrimonio Geológico
2. Patrimonio Minero
3. Arqueología e Historia
4. Protección y Valorización
5. Valores Didácticos

Se podrá encontrar más información y el formulario de la inscripción en la web del congreso (http://www.sedpgym.org) en el apartado "Congresos" y se remitirá, preferentemente, por correo electrónico a la Secretaría del Congreso: Dr. Emilio M. Romero Macías, Universidad de Huelva. romaci59@gmail.com; romaci@uhu.es.

From Strategic Planning to City Branding: Some Empirical Evidence in Italy

Paolo Rizzi[i]
Ilaria Dioli[ii]
Università Cattolica del Sacro Cuore (Italy)

Abstract: In a globalized world where places compete with each other, the image of the city plays a crucial role to attract tourists and investors, and to make citizens stay with satisfaction and avoid their moving away. By exploring the connections and implications between theory and empirical outcomes of some Italian cities as to its attractiveness for tourists and investors, this paper intends to offer a useful overview both for academicians and practitioners. The purpose is not only to go through the extensive literature on strategic planning place marketing and city branding, but to focus specifically on some Italian cases (Turin, Genoa, Venice, Piacenza), where the application of the above mentioned instruments has provided interesting results to compare.

Keywords: Strategic planning; Place marketing; City branding; Events hosting; Tourism and foreign direct investment attraction.

Resumen: En un mundo global en el que los sitios compiten entre ellos, la imagen de la ciudad juega un papel crucial para atraer turistas e inversores, y para conseguir que los ciudadanos se queden satisfechos y evitar su desplazamiento. A través de la exploración de conexiones e implicaciones entre la teoria y los resultados empíricos obtenidos en varias ciudades italianas en relación a su atractivo para turistas e inversores, este artículo pretende ofrecer una útil visión general para académicos y profesionales. El objetivo es no sólo el de revisar la extensa literatura de la planificación estratégica en marketing y el proceso de marca de las ciudades, sino también es el de concentrarse específicamente en algunos casos italianos (Turín, Génova, Venecia y Piacenza), donde la aplicación de los instrumentos mencionados ha proporcionado resultados interesantes para comparar.

Palabras clave: Planificación estratégica; Marketing de sitios; Marca de ciudades; Patrocinio de eventos; Atracción de los fondos extranjeros de inversión directos de turismo.

---

[i] Director of Laboratory of Local Economy (LEL) at the Università Cattolica del Sacro Cuore – Piacenza; paolo.rizzi@unicatt.it.
[ii] Researcher of Laboratory of Local Economy (LEL) at the Università Cattolica del Sacro Cuore – Piacenza; ilaria.dioli@unicatt.it.

Introduction

In the contemporary globalized economy, cities are in great competition and try as best they can to attract investments, business, residents and tourists, and to improve citizens' satisfaction. In order to deal with this competition, which puts under pressure not only enterprises but also territorial areas, they use different tools: strategic plan adoption, place marketing strategies and city branding actions, as well as event hosting. Where all these elements are well managed and governed, the potentials to obtain good results are definitely higher.

Some Italian cases have been chosen to exemplify such practices, tools and techniques, outlining relevant topics for further research, critical reflections and discussions about the measurement of relevant results and outcomes. In the second part of this paper, devoted to empirical data, there is an attempt to evaluate what is described theoretically in the first part. The cities taken into consideration - Turin, Genoa, Venice and Piacenza - are different on dimensions, history and processes undertaken, but it is interesting to try to define among these case studies the ones which obtained the best results. That is why some findings have been provided in order to compare and evaluate the goals reached in terms of attraction of investments and tourists, and in relation to the level of residents' contentment.

From a methodology point of view, open interviews to each case's operators have been made, local administrators belonging to the economic and tourism sectors and development agencies have been contacted and met, and existing documents have been analysed (i.e. strategic plans, advertisement campaigns, etc). On a more quantitative level, each case has been studied through data comparisons in order to estimate some policies' effects, mainly through tourism and Foreign Direct Investments (FDI) attraction provided by the Italian National Institute of Statistics (the Istat) figures.

Another aspect that has been pondered on is the weight of creativity on re-thinking the design of the city. The immaterial and intangible elements play a crucial role for a successful image renewal. According to a cross-fertilizations of themes, where many different fields of studies combine together, cities can change their former look, become vibrant hubs and thus attract the class Florida (2000) called "creative". Nowadays, more than ever, what is really important is no longer the purchase and consumption of goods, but rather the aesthetic consensus obtained through strategies to create and promote a new identity built on symbolic dimensions and shared emotions.

Strategic Planning and Place Marketing: Triggering the Process

In the framework of such complex processes, urban planning plays an essential role through its local actors who define visions and lines to change and improve a city. Strategic planning has substituted the traditional government approach with governance, an instrument to improve competitiveness by building a shared perspective among the local stakeholders on economic and social levels (Lindblom, 1975; Friend & Jessop, 1977; Faludi, 1984). Aiming at stimulating and coordinating – according to a bottom-up framework – the city development processes, all actors of the local community are involved in order to reach a consensus (Bryson, 1988; Houghton & Counsell, 2004). Strategic plans, characterized by medium- and long-term visions and grounded on a voluntary basis, have taken various forms according to the different situations where they were produced (Perulli, 2004; Borelli, 2005). When it was first adopted – San Francisco was one of the very first American cities to carry it on between 1982 and 1984 –, strategic planning belonged almost exclusively to big metropolitan areas facing a need for international re-positioning and improving performances. In Italy, it has been applied a couple of decades after its application in other European cities (Barcelona, Lille, Bilbao, Lyon) and it has taken into consideration not only large but also middle-size cities.

In this paper, some interesting Italian cases have been chosen to illustrate the different kinds of planning they have un-

dergone and the instruments they have decided to use according to the overall vision of every single city.

Turin has been one of the first Italian cities to adopt a strategic plan (2000), triggering a virtuous process on different levels. Drawn up in collaboration with both public and private representatives, it outlines six strategic guidelines – with objectives and actions – and eighty-four projects, aiming especially at integrating the metropolitan area within the international system. Since then, Torino Internazionale is the association that has been implementing the process. It encompasses a lean structure with few officers, but with a large number of collaborators and many private and public partners. Its mission is to promote strategic planning methods, monitor its actions, organize specific workshops, communicate the plan's results and encourage the citizenship participation. The mission of the second strategic plan (2005-2010) is to transform Torino into a knowledge-based society.

Being a strategic plan's instrument, the more successful is place marketing, the better designed is the plan itself. Place marketing borrows some typical enterprise marketing actions (i.e. swot analysis, benchmarking, targeting and positioning techniques, etc) and applies them to the urban context. According to this idea, places, like products, are ideally "sold" to tourists and investors who become like "customers" and choose a place among different options and possibilities. Of course, places are much more complex than products, as they gather and intertwine complicated symbolic, intangible and historical elements that cannot be merely considered as mere objects (Ashworth & Voogd, 1995; Schmitt, 1999). It is not just about selling; cities deal with their past, their cultural identity and historical backgrounds, and at the same time with their present, while they are striving to gain a cosmopolitan character that nowadays they cannot do without (Kavaratzis, 2004; Anholt, 2007). Having an important heritage is not enough to ensure success; today it must be rationally contextualized and well planned through marketing strategies. Mastering place marketing requires knowledge not only of business or social sciences, but also

an understanding of the total complexity of the place product, such as its geography, history and local economic system. Place marketing tries to put the basis of this dialogue between the local and an essential international openness and to make supply and demand meet. Good place marketing contributes to create a favourable location to attract capitals, talents and investments, and to limit the risk of "commodification".

Unlike Turin, **Genoa** did not really have a strategic plan but started a programme shared and coordinated by public actors and private stakeholders, and carried on precise place marketing actions within the whole process. A specific Committee was chaired by the Mayor and included representatives of the Region and Province, the University, the Chamber of Commerce and the Port Authority. The management in all of its aspects was deferred first to a society called Porto Antico, then to an agency named Waterfront & Territorio, which became in 2008 the Urban Lab with the task of monitoring the urban activities and city promotion choices.

Along with the Piedmont city and Milan, Genoa has been for a long time one of the vertices of the Italian "industrial triangle". In spite of its important story (as a Medieval naval power that controlled routes from the Eastern Mediterranean to the Black Sea, and as an independent Republic) and ability to change and survive, the Genoese economy lost competitiveness and collapsed in the '80s; many companies closed down and the port became more and more obsolete. Local authorities and policy makers understood how crucial was the need to change and give to the city a new identity, assuring and reinforcing the citizens' self-reliance. They planned to re-establish the past importance of the port in the everyday life of people who weren't used to consider the port as part of the city because of its bad conditions and critical situation. That is when it was decided to re-discover Genoa's waterfront: the former location for maritime trade and production (shipyards, steel production, oil refinery) turned into a space for recreation and leisure. Being the most important space to be re-vitalized, the harbour was chosen as the place in which to build a big Aquarium. This was just the first step of a broader process of transfor-

mation that was taking place. Then, the massive grain silos were demolished leaving free space to culture and *loisir*. Such a demolition symbolized the end of the industrial era letting the pace to a new economy, and the necessity for aesthetic purposes. A wider policy of re-qualifying public spaces and restoring facades was adopted, according to the idea of connecting and integrating the old city centre with the harbour, which were previously set apart. Both places intended to become lively centres for people's life. The transformation of the old port intended to give to the city a new vibrant waterfront. One of the first persons who triggered the new Genoa vision was the internationally–known Genoese architect Renzo Piano, who made some proposals; some of them became real ("Bigo", "Bolla"); others did not ("Affresco" project), mainly because of monetary and environmental issues. Even without having been approved, Piano's "Affresco" vision had the positive effect to push forward the debate on the city's future (Gastaldi, 2003). Actually it became the starting point to trigger a real change; many of the actions that have been carried out in the last decades began from that idea.

The scope of strategic planning is usually very wide. **Venice**'s plan, for example, includes the promotion of a city as an international and cross-over centre of culture, a hub of technology, a core of creativity. It aims at reinforcing the internal cohesion, assisting potential investors and enhancing export. Venice has drawn its strategic planning also focusing on former productive areas to turn them from abandoned conditions to aesthetic re-use, such as Marghera (Edensort, 2005; Trigilia, 2005). Venezia 2004-2014 strategic plan envisages the city as a metropolitan centre and dynamic crossover; it is articulated in line with structural conditions and strategic lines, combining environment, society and the economy.

Even smaller and minor cities have set off their development process. **Piacenza** has started its strategic process by introducing an institutional planning instrument: Patto per Piacenza. In 2000 the convocation of the General States produced results that were carried on by the Strategic Committee who divided such materials in four areas of

action. In 2003 the Patto was awarded with an official acknowledgment as a best practice in the Forum for the Public Administration, and in 2004 a similar appreciation was granted to the Territorial Marketing Plan. In 2005 a new phase started and led to the second edition of such agreement named Piacenza 2020. It focused mainly on the experience of "Learning by planning" and "Learning by evaluating" through the involvement of youth and schools in the participative process of decision-making (Ciciotti & Rizzi, 2005).

In all cases, strategic plans turn out to be a sort of a tool box where not only place marketing but also branding techniques find their essential and complementary place.

City Branding and Events Hosting: Building a New Identity

Like place marketing, branding has also been used as a product marketing technique and not just a simple advertising tool. From the '90s place branding has been introduced in order to make cities (as well as nations and regions) memorable and recognizable (Twitchell, 2005). Thanks to its images and slogans, these places tend to stick in people's mind and create a direct link between expectations and reality. The etymology of the word "brand" comes indeed from the act of burning something in somebody's mind. The image and the logo of a city are the summary and simplification of beliefs, ideas and impressions that people have of it. Choosing an identifying representation and a coherent logo is not an easy task. Cities include so many different areas of interest that it is almost impossible to come up with a single identity (Kavaratzis, 2005). In order to make this operation successful, only a few of the existing social and cultural symbols of the city must be chosen. Deciding on the right brand can help increase the status of the city as a tourism destination to visit, as a residential place to live in or as a business space to invest in. At the same time the risk for a generalization and an excess of simplification is pretty high. There must be a few powerful and simple ideas that have been created, and on which the branding strategy has to be based in order to capture

the unique qualities of the place. It is not just about a logo; everything around the city must also remind of those inspirations, coordinating and modulating them so that they become appropriate for different kinds of audiences. Once a city decides which brand it wants to have, then it will try to make its appearance, services and all messages consistent and coherent with the chosen brand identity. The action of branding has two different steps: an inside-out one, which consists on defining how the city itself wants to be perceived by the world, and an outside-in one, which is related to the citizens' perception (Morgan, Pritchard & Pride, 2007). Of course these two aspects are strictly connected, as branding is not just a loose marketing activity, but something holistic that influences the whole place, its inhabitants and people who come across it. Especially inhabitants need to recognize and identify themselves with the image transferred. Just as images tend to re-create and re-shape a city, events can help engage the renewal process and they can play a functional role in creating an appealing and distinctive image for a city. There are different ways to make a place distinguished: through testimonials (famous people or characters from the past, such as Shakespeare for Stratford-upon-Avon, Dante for Florence or Gaudi for Barcelona) or through flagship constructions and iconic buildings (for example the Guggenheim Museum in Bilbao or the Bury Tower in Dubai). Klingmann (2008) speaks of "brandscape" referring to the so-called archistars' structures as real "landmarks" able to promote and communicate a city and turn it into an attractive place to go and visit.

Event hosting is considered another opportunity for local, national and especially international promotion, mainly thanks to the attention paid by foreign TV, newspapers, etc. Even just bidding for the Olympic Games can provide prestige and promotion by the media. Once the event is over, what is sometimes underestimated is the aspect of legacy, which is extremely important. It is vital to plan the effective post-event use of the newly-built facilities, in order to help translate physical changes into wider regenerative benefits (Bobbio & Guala, 2002; Dall'Ara, 2009). The Barcelona Olympic Games in 1992 are an example of tourism boosting and regeneration activation. They were just the starting point of a long process that literally has been changing the city and its image since then. Other important events have been staged on the Catalan city in the following years, such as the Cultural Forum in 2004, supporting the aim to maintain an international status once the Games were over.

Thanks to a consistent strategic plan and an efficient place marketing view, **Turin** succeeded in hosting the 2006 Winter Olympic Games (Guala, 2007). A well defined communication program was also started for that event, and this helped to change the image of the whole city. Turin paid a great attention to designing the promotional strategies and to promoting its new look both on a national and international level; its advertisement campaign has been conceived both in Italian and in English, under a few simple and precise ideas and pay-offs, dealing with the concepts of passion ("Passion lives here"), movement ("Always on the move") and discovery spread all over the city. These kinds of advertising campaigns are not just traditional or conventional promotional vehicles, but they also focus on feelings, becoming sorts of "emotion-providers".

Recently communication resorts to narrative and rhetorical techniques in order to facilitate the construction of local identities; advertisement makes use of stories emphasising not only origins, continuity, tradition and timelessness, but also originality, suspense and surprise effects. Such symbolism helps to convey certain images able to stick in people's mind, because of their richness and density of meanings. Narrative strategies insist on discovery and revelation aspects (Baker, 2007; Galucci & Poponessi, 2008). The use of such ideas is both inward and outward-directed, as it helps to build and strengthen local identities and to create positive reputations and expectations in tourists, visitors and potential investors.

Marketing techniques, along with city branding actions, are often used to transform a city, especially the ones which have undergone industrial crisis (Amin & Thrift, 2002). Because of its economic specialisation on production of cars, Turin has been

for a long time one of the main and the oldest Italian industrial cities and considered a one-company-town. Fiat deeply affected the economic, social, cultural and political development both on a local and national level. The industrial crisis that occurred in the '80s induced a process of re-orientation of the city's profile by adopting policies based on services and new activities. The old specialization on the industrial sector changed into more and more differentiated offers. In order to consolidate its new profile, the city decided to adopt policies and investments aiming at the promotion of the cultural dimension. This change caused also a social transformation; from being a city where the working-class experienced activism, strikes and political movements, Turin has now become able to attract the class that Florida called creative, and it has seen in the last decades a number of foreign high-tech companies coming to locate and invest. Such a turn deeply influenced also the perception of the city itself, not only through having hosted the Olympic Games in 2006, but also through having won the title of Capital of Design in 2008. Turin has demonstrated remarkable achievements in the field of design. With a good grasp of the economic impact of its design industry, Turin has shown its abilities in many different design sectors, not only in cars, but also in innovative furniture, architecture, photography and visual arts. In such a post-fordist context, knowledge and innovation are recognized as basic growth motors able to give new chances even to cities that experienced the industrial crisis; that is why all these aspects have helped in spreading worldwide a new image of Turin, influencing tourists and the investors' gaze. Besides the Olympic Games and the Capital of Design nomination, the city has been obtaining other international opportunities, such as the World Convention of Architects in 2008, and it has become the steady location for important events such as the International "Salone del Gusto" (for high quality food and wine), the Torino Film Festival, the International Book Fair and the Biennal of Emerging Artists. All these elements, along with a rich cultural offer made of different museums and art galleries, have attracted people from Italy and abroad, just

as innovative and technological sectors have caught the attention of foreign enterprises.

Another example of an industrial city that has changed after the economic downturn is **Genoa,** which re-shaped its image thanks to some events staged in the last decades. Some of them have been able to foster an overall development already started and to enhance the social and cultural dimensions. International initiatives are especially expected to produce and trigger the urban renovation, at the same time strengthening the local identity. With the waterfront renovation process, hosting big events seemed to be the right way to promote a new image of the city and collect the extra funds that were needed. In 1992 "Colombiadi" - the celebration of 500 years since Columbus' arrival on the American continent in 1492 - represented the first opportunity to start modifying its industrial image. A few years later, in 2003, the G8 political forum for the governments of Canada, France, Germany, Italy, Japan, Russia, UK and USA has been another source of funds to go on renewing the city. But the most important move forward was the 2004 European Culture Capital nomination, which was a vital opportunity to make the city more coherent with its new profile of activities and to promote further strategic actions for tourism and culture. The European Culture Capitals programme started in 1985 as an official program of the European Community. The now called European Cities of Culture programme results in the nomination of a couple of cities every year to become the centre of many different activities and initiatives (theatre, music, dance, arts, expositions, etc), drawing the international attention. In 2004 Genoa also won the "Grand Prix Pubblicità Italia" as the best public communications campaign of the year and the Globe Award for the Best New Tourism project Worldwide, a prize yearly awarded by the British Guild of Travel Writers.

In spite of its strong image, **Venice** also felt the need to update its image; re-thinking the Carnival has meant modernizing a tradition, with the double result of keeping traditions' lovers and attracting young people. Experience theories have pointed out the importance of the personal

involvement, jus as if the visitor is an actor on stage, playing an active role (Florida, 2002; Mikunda, 2004; Fabris, 2008). People need to experience uniqueness but in updated ways; sometimes popular stereotypes can become a limit for succeeding in changing an image of the city that does not fit the tradition anymore. As a paradox, a vast heritage turns out to be a burden to carry. Such a difficulty to overcome traditional labels finds its solution in new branding proposals focused on keywords such as dynamism, multiculturalism, sensation and emotional appeal, cosmopolitism and variety of choice. That is indeed how Venice acts by choosing to modernize the Carnival which was already a strong brand of the city. Yet, "Sensation" – that is how the revisited Carnival was named by the agency Venezia Marketing & Eventi – divides the Serenissima in six districts, each of them refering to a sense (smell, touch, sight, hearing, mind and imagination). This is a way to read the tradition in a modern way. New forms of planning are adopted to start a multi-faceted regeneration process, focused on both physical renovation and social spaces re-qualification (Currid, 2007; Codeluppi, 2007). The agency understood the power of sensations and emotions experienced through senses; "Love" – the collective kiss in piazza San Marco every New Year's eve – is another example of such meaningful concept put on stage. Events have to be unique, authentic and memorable as the direct involvement of the audience makes the difference; the spectator becomes actually the actor (Pine & Gilmore, 1999; Pike, 2008).

Without having a real brand and a big event to refer to, **Piacenza** has carried out its advertising campaign using different elements that have been chosen to communicate Piacenza's identity focused on different aspects of its attractiveness: food and wine taste (*Piacenza bella da gustare*), high quality of life (*Piacenza bella da vivere*), arts and culture discovery (*Piacenza bella da scoprire*). These elements have also become a point of strength for a minor and more marginal city such as Piacenza (Baker, 2007). As far as events are concerned, Piacenza hosted many important festivals (*Carovane*, *GeoFest*, *Le fabbriche della Felicità*, *Festival della Teologia*, *Fes-*

tival del Diritto) without really obtaining any real international outcomes. For a few years Piacenza has had a development agency too (Agenzia di Marketing Territotiale) but with scarce results. Now, because of its geographical position, many efforts are directed to obtain some benefits from the Milan Expo 2015.

In all cases, promoting a new image and its values brings in potential investors and tourists because of the city's distinctive advantages.

Evidence in Measuring the Effects of Place Marketing and City Branding Actions

Being an attractive city in terms of tourism is different to being attractive in terms of investments. The characteristics are substantially different, as the concepts of quality of life and relax do not easily go along with the idea of accessibility and pervasiveness of infrastructures. Yet, there are cities showing good ability in attracting both tourists and investors, especially those which worked hard on re-building their image and identity. Some cities have benefitted from the value of the image's change more than others.

In order to analyse the effects of place marketing and city branding's policies, some elements are taken into consideration, such as population growth and attraction of new residents, tourists and visitors, and Foreign Direct Investment (FDI).

As far as attraction of investments, the first important cases in Europe were Wales and Ireland in the '70-'80s and some New Industrialized Countries, which either tried to increase their critical situations or improve their economic systems; in these areas transnational corporations found market advantages, such as in terms of labour costs. In Italy, policies to attract foreign businesses started about a decade ago through specific agencies on a national (Sviluppo Italia), regional (Ervet in Emilia-Romagna) or local (Agenzia Nord Milan, later named Milano Metropoli) level with different kinds of result for each pilot action. Turin has an important structure called CEIP (Centro Estero per l'Internazionalizzazione), formerly ITP (Invest Turin Piedmont), established by the Region, The Chamber of Commerce, Uni-

versies and local associations, operating to enhance the competitiveness and attraction of foreign enterprises. In spite of Turin's marginal geographic position within Italy, the city is actually strategically located at the international level, being at the crossroads of important European axes of development and traffic corridors (i.e. Lyon), and it has a good-quality natural environment (the Alps). These elements help both tourism and investments' attraction.

The attraction of tourist flows acts differently; in spite of the general crisis, some Italian destinations keep on having good results, such as some regions (Trentino Alto-Adige, Sardegna) and some cities of art (Rome, Florence, Venice).

Here follows a comparison among the four Italian cases taken into consideration according to tourism arrival and overnight stays in the last five years:

Arrivals	Genoa	Turin	Piacenza	Venice
2000	1,097,689	1,011,486	112,571	6,070,356
2001	1,064,169	1,037,740	163,473	6,225,752
2002	1,112,710	1,050,047	176,868	6,015,634
2003	1,122,861	1,161,924	178,238	6,022,374
2004	1,238,740	1,209,786	192,495	6,281,113
2005	1,173,277	1,584,614	210,072	6,626,108
2006	1,233,289	1,436,657	232,990	7,081,495
Average	1,148,962	1,213,179	180,958	6,331,833
Var.% 2000-2006	12.4	42.0	107.0	16.7
Overnight stays	Genoa	Turin	Piacenza	Venice
2000	3,157,134	3,071,864	324,367	28,988,801
2001	3,204,825	3,346,680	404,053	30,394,654
2002	3,212,551	3,320,722	454,347	29,326,115
2003	3,168,784	3,561,319	531,933	29,038,119
2004	3,306,076	3,938,875	578,127	28,945,641
2005	3,147,043	4,784,399	596,722	30,275,185
2006	3,321,438	5,070,179	574,514	32,025,961
Average	3,216,836	3,870,577	494,866	29,856,354
Var.% 2000-2006	5.2	65.1	77.1	10.5

Source: Istat, 2008

Table 1. Tourism arrivals and overnight stays

Each city shows a different ability of attraction, from Venice with its 6 million of arrivals every year (30 million overnight stays) to Piacenza with its 181 thousand of arrivals (494 overnight stays). Turin and Genoa are placed in the middle; the first with 1 million 200 thousand arrivals and the latter with 1 million 100 thousands arrivals on average in the period 2000-2006.

As a matter of fact, the characteristics of the four cities are extremely different from the historic, artistic, natural and cultural points of view, as well as from the perspective of their fame. Yet, it is interesting to notice Piacenza and Turin's extremely positive flow trends; Piacenza has just started its tourism promotion policies and Turin has taken advantage of its good campaigns planned during the Olympic Games.

Another way to analyse the policies' effects concerns the attraction of foreign investments. Turin turns out to be the most attractive city out of the four, whereas Piacenza and Venice result pretty weak.

2006	Population	Arrivals per inhabitant	Foreign Direct Investments (thousands €)	FDI per 100 inhabitants (thousands €)
Genova	875,732	141	1,028,244	117
Piacenza	273,689	85	22,873	8
Turin	2,236,941	64	13,892,644	621
Venice	829,418	854	117,220	14

Source: Istat, 2008

Table 2. Foreign direct investments

By comparing the data about tourists and FDI attraction with the other Italian provinces (103 on the whole), some "specializations" refer namely to Turin and Venice. On the one hand, Turin, following Milan – the main Italian economic attractor at the international level – is able to attract foreign firms and capitals. On the other hand, Venice attracts many tourists because of its history and famous charm; its position comes just after two cities well-known for being winter seaside destinations (Bolzano and Rimini). Piacenza is near the average of the other provinces, whereas Genoa shows good tourism and investments performances:
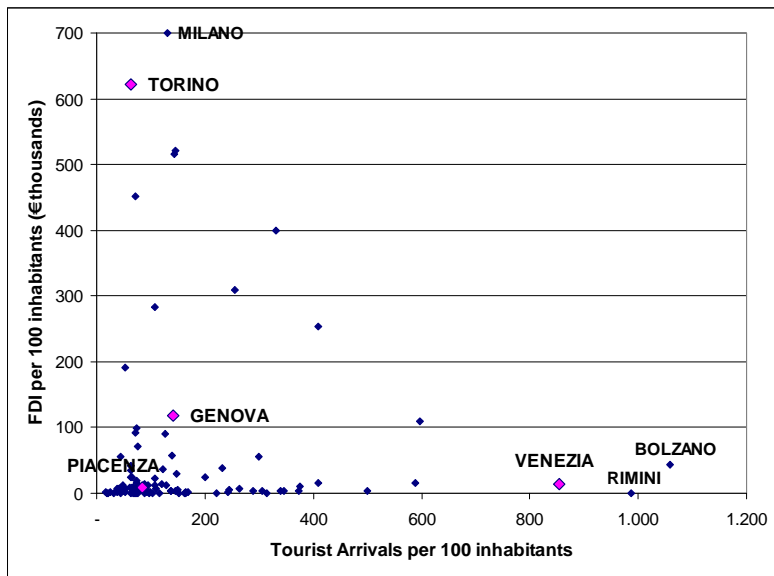
Figure 1. FDI and tourists arrivals (2006 values weighted by population)

Conclusions

The multiple and fragmented aspects of the contemporary cities need to be well coordinated and clearly communicated; that is why urban and territorial areas that succeed in differentiating themselves are the ones able to manage different complementary planning tools. Place marketing and city branding turn out to be more successful when they are carried on within the framework of strategic planning; all procedures concern a multidimensional combination of activities, negotiations, decisions and efforts that take place under the wider umbrella of the strategic planning process. With the idea of strategic planning comes along the concept of governance, which encompasses horizontal cooperation, bottom-up management and coordination of all local powers, energies and actors and goes against the hierarchical, top-down govern-

ing styles. Similarly, events seem to leave a more positive legacy when they are used to accelerate or facilitate the accomplishment of existing plans. When they are included within wider strategies, well planned processes have high possibility to ensure and provide the basis for cities' economic and social development.

Even though strategic planning, place marketing and city branding are the common tools used to develop and enhance a city, it is important to apply them in the appropriate way as each situation is unique and what works in a place may not work elsewhere. In order to be successful, strategic plans and marketing actions should be based on the local distinctive characteristics and provide a long-term systematic involvement. In spite of all the differences among the four cases taken into consideration in this paper, the empirical evidence shows how cities which have been undergoing the industrial crisis, such as Turin and Genoa, have improved their appeal and changed their look by taking advantage of events hosting and by conceiving a new image to communicate. That is where the best results in terms both of tourism and investments' attraction are obtained and that is also where creativity and culture are mostly employed to build an innovative image. The city is the scene where good changes and exchanges are possible, according to the nowadays need to reconfigure and reinvent itself, by keeping the best from the past but looking at the future.

These considerations and findings, which are still to be widened and investigated, could represent interesting and useful implications for academicians, but especially for city managers and policy-makers both at national and international levels. Yet, measuring the effects of place marketing techniques and city branding actions is still an open question essential to evaluate urban policies.

References

Amin, Ash & Thrift, Nigel
2002 *Cities: Re-imagining the Urban*. Cambridge: Polity Press.
Anholt, Simon
2007 *Competitive Identity: The New Brand Management for Nations, Cities and Regions*. London: Palgrave Macmillan.
Ashworth, Gregory J. & Voogd, Henk
1995 *Selling the City: Marketing Approaches in Public Sector Urban Planning*. Chichester: Wiley.
Baker, Bill
2007 *Destination Branding for Small Cities*. Portland: Creative Leap Books.
Bobbio, Luigi & Guala, Chito
2002 *Olimpiadi e Grandi Eventi*. Roma: Carocci Editore.
Borelli, Guido
2005 *La Politica Economica delle Città Europee: Esperienze di Pianificazione Strategica*. Milano: Franco Angeli.
Bryson, John
1988 *Strategic Planning for Public and Non-profit Organizations*. San Francisco: Jossey Bass.
Ciciotti, Enrico & Rizzi, Paolo
2005 *Politiche per lo Sviluppo Territoriale*. Roma: Carocci.
Codeluppi, Vanni
2007 *La Vetrinizzazione Sociale. Il Processo di Spettacolarizzazione degli Individui e della Società*. Torino: Bollati Boringhiri.
Currid, Elizabeth
2007 *The Warhol Economy*. Princeton: Princeton University Press.
Dall'Ara, Giancarlo
2009 *Il Marketing Degli Eventi*. Matelica: Halley.
Edensor, Tim
2005 *Industrial Ruins: Space, Aesthetics and Materiality*. Oxford: Berg.
Fabris, Giampaolo P.
2008 *Societing il Marketing Nella Società Postmoderna*. Milan: Egea.
Faludi, Andreas
1984 *Planning Theory*. Oxford: Pergamon Press.
Florida, Richard
2002 *The Rise of the Creative Class and How It's Transforming Work, Leisure, Community and Everyday Life*. New York, NY: Basic Books.
Friend, John K. & Jessop, William N.
1977 *Local Government and Strategic Choice*. Oxford: Pergamon Press.
Galucci, Francesco & Poponessi Paolo,
2008 *Marketing dei Luoghi e delle Emozioni*. Milan: Egea.
Gastaldi, Francesco
2003 "Concertazione e Politiche di Sviluppo

Locale: Riflessioni Critiche". *Rivista Scienze Regionali- Italian Journal of Regional Science* , 1.

Guala, Chito
2007 *Mega Eventi. Modelli e Storie di Rigenerazione Urbana*. Roma: Carocci.

Houghton, Graham & Counsell, Dave
2004 *Regions, Spatial Strategies and Sustainable Development*. London: Routledge.

Kavaratzis, Michalis
2004 "From City Marketing to City Branding: Towards a Theoretical Framework for Developing City Brands". *Journal of Place Branding* , 1(1):58-73.

Kavaratzis, Michalis
2005 "Place Branding: A Review of Trends and Conceptual Models". *The Marketing Review* 5(4):329-342.

Klingmann, Anna
2007 *Brandscapes*. Cambridge: The MIT Press.

Lindblom, Charles
1975 "The Sociology of Planning: Thought and Social Interaction". In Bornstein, Morris: *Economic Planning, East and West*. Cambridge: Ballinger Publishing.

Mikunda, Christian
2004 *Brand Lands, Hot Spots and Cool Spaces*. New York, NY: Kogan Page.

Morgan, Nigel, Pritchard, Anette & Pride, Roger
2007 *Destination Branding*. Oxford: Elsevier Butterworth – Heinemann.

Perulli, Paolo
2004 *Piani Strategici*. Milan: Franco Angeli

Pike, Steven
2008 *Destination Marketing*. Oxford: Elsevier.

Pine, Joseph B. & Gilmore, James H.
1999 *The Experience Economy*. Boston: Harvard Business School Press.

Schmitt, Bernd H.
1999 *Experimental Marketing*. New York: The Free Press.

Trigilia, Carlo
2005 *Sviluppo Locale*. Roma: Laterza

Twitchell, James B.
2005 *Branded Nations*. New York: Simon & Schster Paperbacks.

Second Call for Papers - Special Issue

Cultural Heritage and Tourism: Trends and Innovative Strategies for Learning and Management
Guest Editors: H. Fernández (EUTL - ULPGC, Spain) & M. Asensio (UAM, Spain)

IJWBC aims at bringing together new vital understanding of WWW communities and what new initiatives mean. The main scope of the special issue is to focus on the changes and the impact of the technology in the heritage sites, museums and cultural tourism. Many of the *contexts* and challenges faced by heritage institutions are the result of rapid changes at the nexus of society and technology. One of the issues that we did not take into account in our initial applications was the human factor. Most technological applications require a design, documentation; managing and updating that depend on those institutions. To obtain satisfactory results requires a common understanding of the main factors involve in cultural communication. Managing those resources (i.e. databases, news...) involves developing interfaces for content managers (CMS) adapted to the institutions and users. The topic is even more important when content providers are even the general public (Web 2.0 or web 3.0) which is the case of web based communities. To develop a view of digital heritage informed by both theory and the practical methods and skills necessary to become creative and effective new media professionals and users in the heritage and tourism sector.

Subject Coverage
Contributed papers may deal with, but are not limited to: Learning communities, New Media and E-Society.
Learning communities
Virtual Learning Environments and Issues, Evaluation of technologies applied to Heritage, Best practice examples concerning heritage sites and museums management, Educational experience from heritage, museums and tourism, Heritage (Cultural, historical, natural,…), New tools and platforms for m-Learning, Management and Development of learning resources, Creative, technology and learning, Evaluation and Assessment.
New Media and E-Society
Digital museum and heritage, Innovative technology, Tourism Impacts, eLearning Organisational Issues, Case studies examining and identifying successes, Users, design and interactivity, Reports and empirical evaluation of resources, programs, web pages …

Notes for Prospective Authors
Submitted papers should not have been previously published nor be currently under consideration for publication elsewhere. All papers are refereed through a peer review process. A guide for authors, sample copies and other relevant information for submitting papers are available on the Author Guidelines page. http://www.inderscience.com/www/authorguide.pdf.

Important dates:
Submission of Title and Extended Abstract deadline: **1 March, 2010**
Full paper submission deadline: **15 April, 2010**
Final version of the paper: **30 May, 2010**

Editors and notes:
Notification of intent to submit and submission of the title and extended abstract should be done directly to Heredina Fernández (hfernandez@dede.ulpgc.es) in the form of a PDF file attached to the e-mail.
The final version must be according to the journals format prerequisites on http://www.inderscience.com/mapper.php?id=31

(1) H. Fernández, E. U. de Turismo de Lanzarote (EUTL), Universidad de Las Palmas de Gran Canaria (ULPGC), Spain.
(2) Mikel Asensio, Universidad Autónoma de Madrid, Spain.

Rise of Culture and Fall of Planning in Izmir, Turkey

Şebnem Gökçen Dündar[i]

Dokuz Eylül University (Turkey)

Abstract: Culture-led regeneration is now a rising feature of cities as they seek to establish themselves as competitive cities of culture. The rise of culture impacts considerably upon the quality of life in cities. The competition takes two major strategies: mega projects and mega-events. While the main cities of the economically advanced nations go through a wide range of experiences, their successes and failures should be taken into consideration by those other cities that wish to imitate the ones leading in the ranking. Cities of the developing world, however, may meet completely different problems even during the stage of planning. This paper reviews such a case, namely Izmir, by way of stating the city's intentions to benefit from culture-driven strategies as seen through its indicators, and showing the evidence that cause it to fail in reaching its goals. The final statement shall emphasize the importance of cultural policies to be formulated on a wider perspective.

Keywords: Rise of Culture; Planning; Cultural Tourism; Izmir; Culture-Led Regeneration.

Resumen: Actualmente, la regeneración a través de la cultura es un rasgo dominante de las ciudades que pretenden establecerse como ciudades culturales competitivas. El alza de la cultura impacta considerablemente en la calidad de vida de las ciudades. La competencia se lleva a cabo principalmente de acuerdo con dos estrategias: mega-proyectos y mega-eventos. Mientras las principales ciudades de las naciones desarrolladas atraviesan una multitud de experiencias, sus éxitos y fracasos deben ser tenidos en cuenta por las ciudades que desean imitar a aquellas otras que encabezan el ranking. Sin embargo, las ciudades del mundo en desarrollo pueden encontrar problemas muy diferentes, incluso durante la fase de planificación. El artículo analiza uno de estos casos, específicamente Izmir, examinando las intenciones de la ciudad de beneficiarse de estrategias basadas en la cultura vistas a través de sus indicadores, y mostrando la evidencia que la ha llevado a fracasar en este objetivo. La última parte enfatiza la importancia de formular la política cultural de acuerdo con una perspectiva más general.

Palabras clave: Alza de la cultura; Planificación; Turismo cultural; Izmir; Regeneración a través de la cultura

[i] Assistant Prof. Dr., Dokuz Eylül University, Faculty of Architecture, City and Regional Planning. E-mail: sebnem.gokcen@deu.edu.tr.

Introduction

In recent years, urban economic development strategies have sought to establish cities as competitive places of culture by capitalizing their advantages as sites of cultural tourism. Such rise of culture as a significant component of economic and physical development, appears to have been ignited by the end of the 1970s and beginning of the 1980s. It is not coincidental in this sense that emergence of the concept of 'cultural tourism' as a separate product category dates to the late 1970s (Tighe, 1986). It has been during those decades that the re-structuring of the economy led by changes in production, its location in the global scale and the de-industrialization have been reflected upon the economical, social as well as spatial settings of cities, altogether giving cultural policies and culture-led urban regeneration policies a pivotal role in new urban entrepreneurialism (Bianchini, 1993; Miles & Paddison, 2005). Prior to this, urban cultural policies were relatively unimportant. Yet, for many post-industrial cities, cultural policy has been used to assist with the problems of urban decline and incorporated into other areas of policy such as tourism, heritage and entertainment. The role of culture has been central in developing a tourism destination and attracting a tourism market (Richards, 2002) for reasons of experiencing an economic rise.

In its broadest sense, culture can be defined as heritage, arts and creative industries, as well as people's everyday lifestyles (e.g. leisure, shopping, gastronomy, etc.), which are seen to breathe new life into cities, towns and communities[1]. Thus, in the context of regeneration, culture refers to anything from architecture, heritage buildings and attractions, to the visual and performing arts, temporary or regular events, to entertainment and leisure complexes, as well as the way of life (Smith, 2007), including the ethnoscapes (multiculturalism), the creative milieu (artists, writers, musicians, designers etc.), and the creation of culture (art and design schools etc.). Defined as such, in line with recent developments where culture as space is loaded with further meaning according to its sectoral capabilities, *culture-led regeneration* has now become a new feature of cities. All these aspects contribute to define the cultural image of the city and develop specific marketing strategies.

Today, cultural tourism seems to be omnipotent as well as omnipotent as a concept embraced globally by local, national and transnational bodies such as UNESCO or the European Commission. (Richards, 2007). The globalization of cultural tourism is the result not only of the fundamental and social changes experienced worldwide, but also of the changes in the structure of tourism itself (Urry, 1990). Letting alone the fact that it may be largely seen as a subset of cultural heritage management rather than a tourism activity (McKercher, 2002), even the concept of cultural tourism has gone through major changes in the course of globalization. In the past, it was largely associated with high culture and with 'cultured' people, but today cultural tourism includes many popular cultural attractions within the scope of 'everyday life' of the local communities (Richards, 2007). Accepting the fact that globalization as an integration of economic, social and cultural systems dominates the current flows around the world, it is therefore not surprising for cultural tourism strategies to gain importance on local grounds.

The goal in pursuing cultural strategies for economic development is twofold. First, fostering culture as a sector, through promotion of sports, culture and arts, shopping or gastronomy, creates jobs and generate revenues. Second, these initiatives become part of the city's marketing efforts, in which cities strive to become attractive locations for businesses, affluent families or tourists (Strom, 1999). This creates a continuous cycle of development where the growth of the tourist interest in the city and the strengthening of the urban tourist brand evidently also affect the city's attractiveness as a place to live, work, study, invest and so forth. The big picture underlying the emergence of this goal, however, is supposed to take a rather more octopus-like growth policy, where strategies shall make up a network that are directly reflected upon spatial considerations concern-

ing the city's planning and design.

The outcome of the new strategy where culture has been adopted as the new driver in urban economic growth and competition has followed rather speedy ways (Miles & Paddison, 2005), letting particularly the cities of economically advanced nations experience an urban cultural renaissance (Evans, 2001; Bianchini & Parkinson, 1993). Yet, this pace is not the same in cities of developing nations, leaving some cities at the periphery of such a competition. This is often due to the fact that there are *'neurotic difficulties of small nations attempting to be noticed on an international level'* (Sudjic, 1999 as cited by Smith, 2007a, 5).

Of such peripheral cases can be named the city of Izmir (Turkey), where the global trend representing the 'rise of culture' can be manifest in her intentions to be noticed on a larger scale, but yet with lack of comprehensive planning and integrated strategies providing the evidences for her failure to succeed in taking the steps of urban regeneration. The specific case has been elaborated in terms of the indicators and evidences for culture-led regeneration.

Rise of Culture: Major Strategies

It has always been the main ambition of cities to gain or retain their position among the highest-ranking cities throughout the history. Competition was always present, yet not as severe and intensive global as today. While cities seek for new ways to diversify the range of local economic base in order to enhance their competitive positions in a world shaped by principles of ranking, the idea that *culture* can be employed as a driver for economic growth has become almost the new orthodoxy. The tourism imperative appears to constitute a crucial tool for a goal as such. Yet, the cultural, entertainment and sporting activities were traditionally not regarded as part of the tourism industry. However, considering that such investments do entail a touristic revitalization of urban environments, providing a touristic promotion, bringing prestige to the city, increasing the quality of life and creating further tourism potential (Law, 2002), 'cultural tourism' constitutes the key driver underlying rege-

neration of cities. The growth of the tourist interest in the city and the strengthening of the urban tourist brand also affect cities' attractiveness.

Taken either as a driver, a catalyst or a key component in urban development (Evans & Shaw, 2004),[2] culture evidently experiences a "*rise*" (Miles & Paddison, 2005) concerning its impacts upon not only the economic development, but also the overall quality of life in cities. Cultural policy involves such strategies and activities that promote the production, dissemination, marketing and consumption of the arts (Rentschler, 2002 as cited by Mulcahy, 2006). This policy leaves concrete impacts upon the urban spatial environment that give the city its identity and a place in the ranking list. *Culture-led regeneration* is recognized as a comprehensive and leading strategy within this picture.

Sjoholt (1999) speaks of two types of culturally-induced marketing of cities: *long-term permanent efforts and mega-events.* It is possible to regard these major strategies as routes, the first of which may be referred to as *mega-projects[3].* These stand for large-scale developments that aim not only at serving the inhabitants, but also at representing the city nation, even world-wide. The second strategy includes *mega events,* standing for short-lived cultural actions, which, as Roche (2003) states, nonetheless have long-lived pre- and post-event social dimensions. These two routes appear to prevail in the present strategies of those cities that intend to experience an urban renaissance, which incorporates culture as a consumption, production and image strategy (Table 1). Among these strategies, *regeneration* appears as a major component in implementing such cultural goals so that, once works are completed, intervention areas will become successful places to work, live, shop and recreate (Bianchini & Parkinson, 1993; Bassett, 1993; Griffiths, 1995; Hall, 1998; Zukin, 1995; McCarthy, 2006; Montgomery, 2003). Thus, the revival of mega-scale projects [4] in recent times is not coincidental in the same respect. Whether as *huge edifices* (or *iconic buildings*) that symbolize the place they are located at [such as the famous Guggenheim Museum in Bilbao, known as the origin of *the Bilbao*

Effect in related literature (Rodriguez, Martinez and Guenaga, 2001; Jenks, 2005)]; or as identifiable *cultural quarters of production* (or competitive *creative industry clusters*) to which artists and cultural entrepreneurs are attracted [such as the Sheffield Cultural Industries Quarter (late 1980s) and the Manchester Northern Quarter (1993)] and *cultural quarters of consumption* frequently at either cultural heritage sites and cultural quarters (such as the Temple Bar in Dublin, 1990-1991) or on landfill and abandoned industrial sites regenerated (such as Gateshead in Newcastle upon Tyne) (Montgomery, 1995; Montgomery, 2003; McCarthy, 1998); or as the alluring landscapes of Theme Parks (Roche, 2000), which may take the form of *foreign village theme parks* (Hoffstaedter, 2008) [such as Huis Ten Bosch, known as the Netherlands in Nagasaki, Japan (1992) or Walt Disney World Resort in Florida] or of large-scale recreational parks in the form of *architectural museums* [such as Poble Espanyol in Barcelona (1929) or Den Gamble By in Denmark (1914)], the permanent efforts on mega scale do take many ways to get the city a significant leading place in ranking.

The temporary events, as an alternative route along which cultural development may flourish, on the other hand, also take several different ways: selection of *Culture Capitals*, as initiated by European cities since 1986 and followed by its Arabian (since 1996) and American (since 2000) versions; *EXPO's,* organized since 1851, but known to focus mainly on national branding since 1992; all sorts of *global organizations in science and arts*, international congresses, scientific meetings, festivals, biennales, design weeks, etc.; and finally *sports organizations*[5], such as Olympiads, races, sports activities as World Cups, Universiad, etc., they alto-

Mega – Projects	Mega – Events
Iconic Buildings	*Capitals of Culture*
Culture-led Urban Regeneration Projects	*Fairs and EXPOs*
Theming, Theme Parks and Flagship Museums	*International Events of Art, Science and Sports*

Table 1. Major strategies of cultural marketing

gether make up the big picture, showing the ways of how cities can compete. Landry (2000) emphasizes the importance of such events as *symbolic triggers* that can act in building a creative environment, while Richard and Wilson (2007) claim that they avoid the pitfalls of homogenization and serial monotony by difference of creativity.

As manifest from afore-mentioned routes of culturally-induced marketing of cities, increasing number of cities are looking today at cultural, retail and entertainment redevelopments to attract people back into the city (Bassett, 1993; Griffiths, 1995; Zukin, 1995; Bianchini, 1999; Law, 2000). Many cities which have harnessed culture-driven strategies and experienced a rise in their economic performance are deemed as those cases where:

- creation of *high quality environments* had a positive impact upon development of areas in proximity or upon the entire city itself,
- the physical transformation of urban landscapes could be used as a place-making tool to *represent the city* worldwide,
- affirmative results could be generated in the *short-term* and have a *trickle-down effect*,
- contribution to or even change of the *city image* was at issue,
- the importance of *cultural heritage sites* was emphasized,
- an increase in *attractiveness* of urban locations could mean more private investments to come,
- tourism revenues could be transferred into *new investments*,
- in addition to *social cohesion*, crime could be reduced and *economic diversification* could mean a support against problems of unemployment, and
- vitality of cultural environments was reflected upon their overall *economic performance* and *welfare* indicators.

Depicted as such, these outcomes indeed offer an encouraging picture for declining or underdeveloped cities. Yet, it is interesting to note that the above experiences belong to those cities of mainly the economically advanced nations (Miles & Paddison, 2005,

833). Yet, still so, some experiences do demonstrate a shortfall between the initial expectations and reality. This leads to the discussion that prior to taking giant steps in the will to *'upgrade'* our cities via the culture-driven strategies imported from culturally-famous cities of recent times, the failures of the very same cities of developed nations should provide good examples of what to consider from a holistic approach.

Some Key Issues: The Risks

Having pursued one or more of culturally-induced marketing routes to compete, can it guarantee to bring about an economic rise in urban development? Can cultural policies underlying urban planning activities ensure an easy rise in urban development, or does this decision have to be made from a broader perspective? Or can planning 'fall' despite the intention to raise 'culture' as a sector in the city? With the need to discuss the extent to which culture-led regeneration may succeed or fail to become a solution to urban development problems, the factors underlying urban cultural development and efforts in planning/design need to be considered elaborately.

The literature on culture and regeneration gives a great deal of attention to specific experiences of cities and their 'newly-regenerated' cultural quarters that have become somewhat famous for their 'rising' image, making them be known as a remarkable destination for cultural tourism. However, there are indeed critics of culture-led regeneration, arguing that cultural projects are not necessarily more effective than other types of economic development in achieving regeneration (cited from Bennett, 1995 and Hansen, 1995 by McCarthy, 2002; Özdemir, 2003; Loftman & Nevin, 1995). This necessitates looking at the other side of the picture. Temple Bar in Dublin, for instance, is a successful case quoted very often, but it is also an example of how the needs of inhabitants may fall behind those of the visitors and investors (Özdemir, 2005; Montgomery, 1995; McCarthy, 1998).

Some key issues concerning the unintended outcomes of culture-led regeneration shall be summarized as follows:

- Mega projects are not geared at creating equitable cities or localities due to selectivity in choosing *prestigious locations* leading to ignorance of disadvantaged groups (Loftman & Nevin, 1995), since the *target group* appears to be the local middle class and cultural tourists (Evans & Shaw, 2004).
- In time, the success of specific cases lead to an *imitation* process, termed as creation of *'clone cities'* by Law (1993).
- Mass production leads to *commodification* of culture and the spread of cultural capitalism (Miles & Paddison, 2005) where cultural assets are somewhat exploited (Richards & Wilson, 2006) while creating identical landscapes (Hall, 1998).
- The competition demands for more innovative and unique developments, but this leads to *ephemerality* due to the danger of becoming obsolete (Harvey, 1989) in rather short periods of time, since there always can be newer and more innovative urban services offered elsewhere, and this calls for re-branding as tourist destinations cannot afford to rest on their laurels under conditions of growing competition and changing consumer tastes.
- *Fragmentation* of cities is inevitable (Newman & Verpraet, 1999; Loftman & Nevin, 1995), as cultural quarters create a spatial and social gap with the neighbouring areas on the one hand, and as potential pieces of cities are given such a facelift that increase the prestige of regenerated site causing uneven development of different spatial pieces of the cities.
- Scarce public sector resources may be transferred away from welfare-related *social needs* (Loftman & Nevin, 1995).
- Any possible crisis of the private sector, including the *sectoral risks* of tourism, may become a threat in the realization of regeneration projects (Hall, 1998).
- As regenerated areas may become such places where the inhabitants can no longer afford to live there or as the growing economic and social inequalities between different pieces of urban settings suffer from polarization, *gentrification* may occur as one of the possible outcomes in culturally regenerated

quarters (Bianchini, 1993).

These points are significant in the sense that for the wide variety of different cases to be 'imitated' there is also the need to beware of the possible unintended outcomes. This is even more crucial for cities of developing nations. It should be emphasized that, no matter if it is a well-established or a developing city, problems are likely to emerge due to lack of a comprehensive policy where cultural initiatives are integrated into broader urban and regional regeneration programmes.

Fall of Planning: Case of Izmir

The literature on culture-led regeneration or creation of cultural quarters that contribute to development of cultural tourism focuses, as mentioned earlier, on mainly the case studies of those cities located at economically advanced nations, no matter whether they achieved success or failure. Yet, there is hardly any evidence on those cities, which do intend to take a part within the flows of cultural networks, but are devoid of the major tools to realize their goals. The city of Izmir in Turkey is an example of such. There are indicators that the city does have the potential circumstances as well as the required intention to adopt culture-driven policies for its urban development, but yet there also are evidences that this process is not even at the beginning stages of planning.

The story of Izmir is presumed to constitute a unique case in terms of its tendency to adopt culture-driven strategies of development rooted in its historical past. With its remarkable history that goes from the Smyrna of the past, the cosmopolitan city of different cultures, to the Izmir of our time, symbolizing the western gate of the country, the city appears to go through major changes that bring if further away from its background. As the third largest city of Turkey, it is recently undergoing a major restructuring of much of its infrastructure and, more important, its physical form and appearance.

The urban growth of Izmir has five main breaking points (Table 2). Prior to the declaration of the Republic, the city was known as the most important city of the Ottomans in terms of foreign trade[6]. Izmir

has gone through one of the most important, and even the most radical shifts during the War of Independence. The 1922 Fire has been the most significant phenomenon that paved the way for this shift. Destroying almost all the bonds of the city with its past, this fire constituted an opportunity to create a brand new city (Eyüce, 2005). The second shift can be attributed to its attractiveness as a city to be migrated to. In time, as the city has become subject to severe flows of migration, it has fallen behind in covering its basic needs, and the planning procedures have been unsuccessful to catch up with the pace of urbanization. The first comprehensive planning effort was made in 1973, when the city's Master Plan was approved. However, this plan has been subject to revisions in 1978, 1989, 1994 and 2007. It shall be noted that the revisions until 2007 have been only partial interventions in order to compensate the major problems being faced. Despite the problems entailed by urban growth, the 2000s are those years during which urban consciousness and civic engagement appear to be on the agenda. Initiatives (NGOs) such as the Izmir Development Agency, the Chambers of Industry and Trade, as well as the Architecture and City Planning, have acted as the leading actors in the planning and development process of the city.

Izmir has an experience that makes it different from other cities of the country. Its cosmopolitan structure that always opposed the central government policies caused the city to politically be left in the periphery. When combined with problems entailed by migration, the post-1980s have witnessed somewhat hard times for the city, where even basic infrastructural investments had difficulties to be realized. These conditions may be regarded as significant in the sense that the city was left alone to find its own way out of such a crisis. Diversification of economic sectors, going for re-imaging the city and bidding for mega-events can be mentioned among its targets that gave culture a different place in its future. Yet these intentions were not documented on any written strategy the city adopted so far.

The city's intention to benefit from what the rest of the world heads to, namely cul-

ture-led regeneration, shall be scrutinized via its *indicators*. How these intentions fail to take it where it targets to be at shall then provide the *evidences*, to be hereby discussed.

Indicators I: Urban Design Idea Competition – 2001 The recent times display the city's intention to define its future along the route of cultural regeneration. This intention is manifest in the organization of an international competition in 2001,

namely *Izmir Port District Urban Design Idea Competition*. The boundaries of the competition fit into what the 1973-Master Plan had designated as the Central Business District years ago. The main assumption of the competition was that the Trade Port would be moved to Nemrut Bay, another location on the northern axis one-hour drive away from the city and then the port would be allocated to touristic transportation including cruise tourism.

Periods	Major Characteristics
Pre-Republican Period	▪ Modernization of the city with its cosmopolitan structure: 1st nationalist architectural movement ▪ Spatial reflections of Westernization: Intra-regional *transportation*: investments in railroad system and port providing the raw materials for European capitalism; *Commercial* transformation: khans replaced by hotels, bazaar streets, *fevkani* (commercial) mosques; *Services* linked to the West: banking, insurance, newspapers, posting; *Education*: missionary schools; *Suburbanization* starting in 1865; Different social groups of *multi-identity*: Levantines, Jews, Greeks, Armenians (foreign merchants) ▪ The most important city of the Ottomans in terms of foreign trade
Republican Period (1923-1948)	▪ Structural transformations of the Republican Ideology: "erasing the past": early Modernism of Contemporary/ "Western" Izmir; brand new architectural understanding ▪ Post-war (Independence War) troubles: the need to re-erect the city after the 1922 Fire devastating almost three fourths of the city
Liberal Period (1948-1960)	▪ As attractive in agricultural terms, rise of the migration flows to Izmir during the 1940s ▪ 1940s: 2nd nationalist architectural movement ▪ Accelerated urbanization and intense flows of migration ▪ Emergence of squatter settlements in peripheral areas ▪ Post-1950s: international style (invitation of foreign architects including René Dange-1925, Le Corbusier-1948 and Bodmer-1959)
Planned Period (1960-1980)	▪ Rapid development of inner-city industrialization ▪ 1973 Master Plan: Linear macroform strategy in north-south direction and intense industrial development ▪ Foreign investments ▪ 1970s-need for housing: "uninterrupted walls" of buildings dominating the city's spatial appearance ▪ Condominium Act resulting in rise of population density via increase in building heights: over-density
Neo-Liberal Period (post-1980)	▪ Piecemeal developments ▪ Development of collective consumption areas ▪ New populism indexed upon urbanization (urban development exemptions, allocation of title deeds, slum reclamation, revision plans, mass housing) ▪ De-industrialization and beautification of prestigious areas ▪ Conflict between politicians and NGOs on mega-scale projects ▪ Efforts for mega-events: Universiad (2005); EXPO 2015 nominee

Table 2. Major characteristics of urban development in Izmir. Source: revised from Dündar, 2002
.

The areas in proximity to the port, where mainly the pre-industrial buildings of architectural and historical importance remain as availing the site for regeneration based on utilization of industrial heritage, were to be allocated to hotels, commerce,

recreation and all sorts of cultural activities that were to support cultural tourism. (Competition Brief, 2001). One of the places where the Roman culture settled in the city (creating an ethnoscape) also took place within the boundaries of the plan. The offi-

cial master plan for the new city center has been approved in 2003, where ideas of the winning project (Figures 1 and 2) that gave the competition area the mission of being the Third Izmir (EgeMimarlık, 2005), were regarded as the departure point of the planning process. This master plan was remarkable for being based on an urban design project for the city's center of the future.

Figure 1. Izmir port district urban idea design competition – First prize, J. Brandi

Figure 2. Izmir port district center master plan

Indicators II: Universiad - 2005 In 2005, Izmir has been the host city for a special mega-event: Universiad Summer Games, which is known as the second greatest sports event on world scale. This event has provided the city with an increase in the number of sports facility areas [7] as well as improvement of existing infrastructure. It is stated that the number of persons engaged in sports activities displayed a considerable rise [from 1630 in 2006 to 22,174 in 2008 (IBB, 2009)] in the years to follow. Additionally, there have been many post-event sports organizations hosted by Izmir

[Around 70 international sports activities were held in the city (IBB, 2009)]. During the Universiad, 131 countries attended the event with 5372 sportsmen and 2512 staff members adding up to 7884 visitors from all around the world. The number of total visitors were estimated to be 357.000 (IBB, 2009), but there appears to be no detailed statistics concerning the touristic activities in the post-event period. Yet, the success of the event is believed to have aided in the cultural marketing of the city. It was claimed tht the event made the city the envy of all other Turkish cities, as it was the only international mega-event hosted in
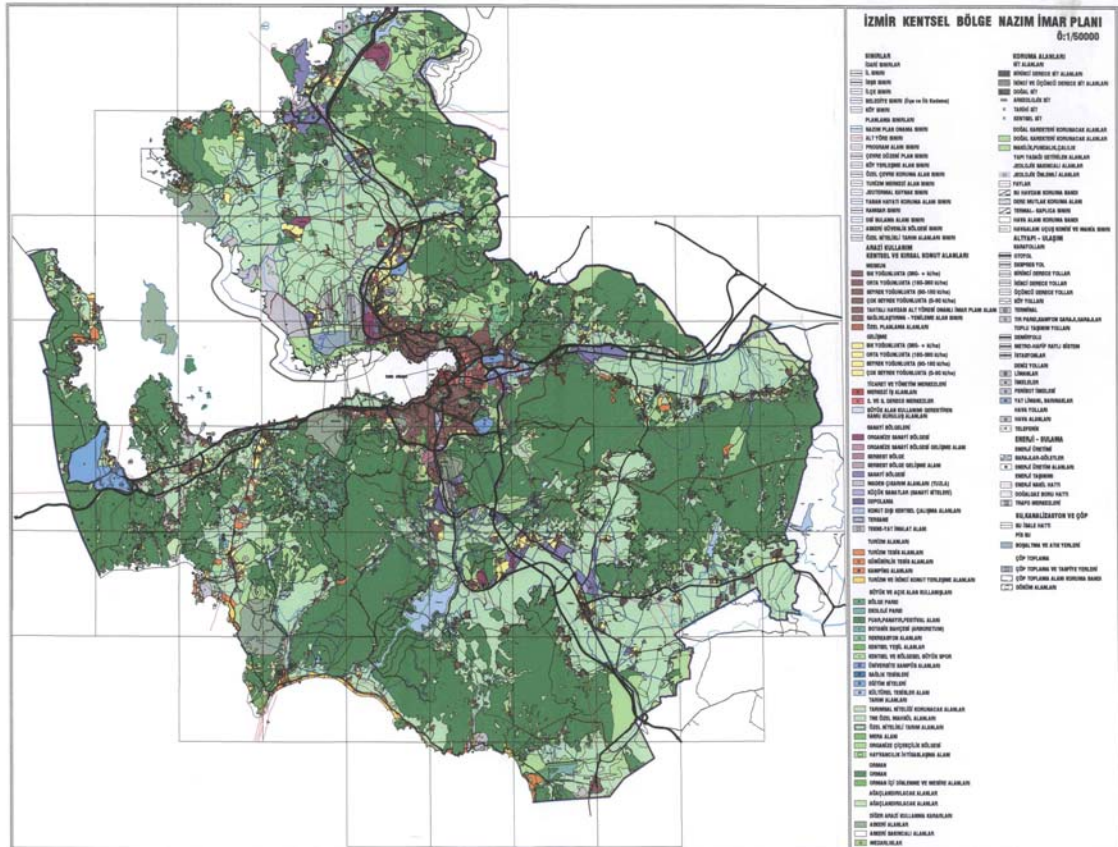
Figure 3. Izmir urban region regional master plan

Turkey for several decades.

Indicators III: Master Plan of Izmir - 2007 Izmir may be said to remain devoid of any large-scale plan since the 1970s. The master plan for the entire city could be approved only in 2007. Until 2007, the city had to suffer from the absence of a vision and major strategy that the upper scale plans could offer. The main planning processes were dominated by such implementations that occasionally bypassed the regular legal procedures for property-led developments. The reports of the master plan involve the intention of the city to attain a leading position among the well-known cities of the world with its 'cultural' assets.

Indicators IV: Bid for EXPO 2015 - 2008 Izmir has been the official candidate city for EXPO 2015 and its bid theme was 'New Routes to a Better World / Health for All'. The winner of the bid, however, was announced to be Milan in Italy. If Izmir had won, its bid would have made it the first fair in the Eastern Mediterranean with a health theme. The officials of the city had promised to create a newly-designed exhibition area (3.7 million m²) in Inciralti, a coastal district of the city with a pleasant, green and relaxed atmosphere. There was likely to have been a wide range of investments in Izmir including a high-speed train connection between major cities, improvement of the existing metro system in the city as well as the existing airport, and creation of the most extensive archaeological museum of the world. The slogan of the city was 'Izmir Population: 700 million' with regard to the target of attracting visitors from all over the world. Expressed as such, even the slogan itself within the nomination processes shall be taken as a proof of the city's intention to get a more active part on a "mega" scale.

Indicators V: Izmir Culture Workshop - 2009 Organized by the Metropolitan Municipality of Izmir as a one-day event on the 24th of October, Izmir Culture Workshop appears to have launched a virtual culture campaign in the city (Anonymous, 2009). This step has been reflected in the media as depicting the city's future as an 'interna-

tional metropolis of art, culture and design', a 'brand' assumed to make the city the envy of all other Turkish cities. The workshop has been the first held in the entire country. Its ramifications involved discussions on cultural policies, different branches of arts and their relations with the city, urban design, cultural heritage and cultural industries. The crowded number of participants (around 100 experts from Izmir, Istanbul and Ankara) declared their conclusive remarks in ten major statements. Despite the short lifespan of the considerations and post-event complaints of those academicians and practitioners working on related subjects who criticized the limits of the organization that lacked broader grounds of participation, the one-day event can be deemed almost as a sphygmograph, measuring the cultural pulse of the city from the eye of its governing bodies, professionals and experts.

Indicated as such, the goal of adopting culture as a means of urban development seems to confront major obstacles. This statement has its evidences as can be discussed below:

Evidences I: Cases on Court The Master Plan for Izmir City Center, which has been based on the idea competition, was approved in 2003, but it has been subject to plenty of objections carried on to court (Table 3). The result was that the 2003 plan had to be revised repeatedly, first in 2005, then in 2006, and finally in 2007. The main problem appears to be the property ownership issues, indicating that the inhabitants are yet not committed to the city center plan, and cannot imagine what sort of long-term benefits can be achieved. One of the disputes that necessitated the plan to be sued stems from the changing land-use decisions concerning the Roman district, which was under threat of being displaced in an urban land where land prices rise and where the touristic potential conflicts with the unlivable quality of environment. The

entire Roman District was allocated to recreational uses until the Chamber of City Planners (CCP) Izmir Branch sued the plan and seized the legal process. The objections of the CCP do in fact manifest the insufficiencies of the planning process. Unless such conflicts were raised on the urban agenda, the plan would be based on the idea that the entire population would be

Filing Dates	Final judgement: negative	Final judgement: positive	Conclusion: appealed	Case on Trial	Total claims filed
2003		2	1		3
2004		2			2
2005			1		1
2006	2	3	3		8
2007	1	3	4	4	12
2008		3	5	20	28
2009				1	1
Total	3	13	14	25	55

Table 3. Case record statistics against the Partial Master Plan for the New Center of Izmir, 2003 - 2009Source: Metropolitan Municipality of Izmir, Law Office Database, 2009.

displaced from that specific part of the city center. But on the condition that the areas can be regenerated into touristic uses, there is still the danger of gentrification. There exist a variety of such disputes that have caused the plan to be sued. Of the 55 claims filed, 25 of them are still on trial, indicating that the plan may have to be revised once again.

Evidences II: Post-event Circumstances The Universiad 2005 was the first mega-event held in Turkey since the Mediterranean Games in 1971, which also was hosted by Izmir. The city should have proved the country its success, but yet the Turkish Tourism Strategy - 2023 (Kültür ve Turizm Bakanlığı – Turkish Ministry of Culture and Tourism, 2006) does not include any statement that gives the city any mission to carry in terms of cultural tourism or creative industries. Secondly, there appears to be no studies based on encouraging the diversification of tourism, namely urban tourism, cultural tourism, congress tourism or cruise tourism that targets mainly the city center and not the peripheral villages that attract all the visitors and in turn, investments. Thirdly, concerning the renewed and newly-constructed sports facilities that are currently in world standards,

there appears to be no special management programme to encourage their use[8].

Evidences III: Conformity of Planning Goals The goals of the Izmir Port District City Center Master Plan on scale 1/5000 appear to be conflicting with those of the Izmir Urban Region Regional Master Plan on scale 1/25000. Considering that the intentions of the CBD of Izmir, specifically, the change in the function of the port from trade into a touristic port, is disregarded in the upper-scale plan, stating that Izmir will enhance its identity as a city of trade port (IBB, 2007: 77). Since the function of the port appears to have a triggering effect upon regeneration of the entire area, this conflict between the goals remains as a major obstacle.

Evidences IV: Cultural Infrastructure In the will to measure the compatibility of the policies with the existing cultural and social infrastructure, even the data of cultural centers shall provide a good example of what the city actually lacks as a metropolis of 3.2 million. The problem with the cultural facilities pertains to the capacities, insufficiency of opera house, the unbalanced distribution of cultural centers that are located mainly within the central districts, but are lacking in peripheral ones and finally, the multi-purpose quality of cultural centers, which do not provide any special events in terms of their standardized spatial characteristics (Table 4). Furthermore, the majority of these centers are stated to be not suitable for scientific meetings. There are many cultural activities held in Izmir, yet those on a large scale expressed in big numbers of audiences cannot be held at the central districts. The problem of loosing the bid for EXPO 2015 is identified also as the insufficiency of the city's cultural infrastructure in comparison to Milan, its rival.

	Number	Capacity
Cultural Centers	18	10523
Amphitheaters	1	300
Outdoor Theater	4	7.700
Theaters	7	376
Opera House	1	400
Movie Theater	23	9388
TOTAL	54	28687

Table 4. Existing cultural facilities in Izmir, 2009. Source: IBB, 2009, 46.

Evidences V Conflicts on the EXPO site - 2008 Location of the Expo site in the outer suburbs of Izmir was planned to allow visitors to the EXPO to combine their visit with the access to waterfront areas or the city. The planning process of the site, however, was subject to remarkable conflicts between the officials and the Chamber of City Planners (CCP) in Izmir. The CCP Izmir Branch has taken the conflict to the State Council by suing the Ministry of Culture and Tourism about the anticipated location of the EXPO site. The subject matter of the action was concerned with the existing planning proposals for the area, which was claimed by CCP to be contradictory to the proposed Fair use (CCP, 2007). In the existing master (on scale 1/5000) and development plans (on scale 1/1000), the anticipated EXPO site was partly allocated to Agricultural Uses and partly to the Touristic Development Area (as announced by the Ministry of Culture and Tourism on the 20th of January, 1991). After becoming a candidate for the EXPO, the Ministry has revised and expanded the boundaries of the tourism development area in 2007. This was the major reason causing the dispute. Furthermore, owing to the natural characteristics of the site, the area was announced to be a 1st degree Natural Conservation Site by the decision of the Conservation Council of Cultural and Natural Entities (decision numbered 8050, dated 1st of July, 1999). The quality of constituting a 1st degree natural conservation site means having all sorts of restrictions against any building activities to take place. But the degrees of the site's conservation quality was once again revised (though partly) down to 2nd and 3rd degrees (with the decision numbered 10168 and dated 17th of December, 2002) (Siyah, 2009). On the other hand, there has been a history of disputes concerning the planned land uses of the site for more than a decade. The distinctive characteristics of the coastal area make the lands be subject to severe competitions targeted at higher rental value, such that destruction of agricultural lands may entail possibilities of further urban development. The inhabitants of the Inciralti district have been fighting to have their agricultural lands converted into high-rise residential areas,

although the dispute is ongoing. The possibility of having the area allocated entirely to uses of touristic development would mean supporting the speculative side of the discussion. Yet, since the EXPO was lost, the case was dismissed and the plans had to be revised once again in 2009.

Depicted as such, all the above-mentioned intentions of the city for its cultural marketing appear to be blocked by the evidences proving the "fall" of planning in Izmir. This shall mean, however, that it is not the 'rise of culture', but lack of comprehensive strategies and goals to be blamed as the reason for the 'fall of planning' in the case of Izmir.

Conclusion

While culture-driven city marketing takes different routes in various cities concerning the production of such goods and services that can be translated into discernable societal and economic outcomes, it is crucial to formulate *a comprehensive policy of culture*. There should be a wider perspective in adopting policies and these policies should definitely be supported by the central government. National policies, strategies and subsidies shall support the intentions of a city, or otherwise the city is left to retain its peripheral position, as the case of Izmir displays.

The practical evidences from the case of Izmir indicate that there remain some lessons to be learned in both the short and long term. The abundance of cases in the court reveals the failure of the planning system where the main intention has been to get the highest benefit from land as a commodity (i.e., the Port District), but the world is full of examples where commodification of space entails further problems conflicting with goals of social cohesion or public benefit. Lack of a comprehensive strategy leaves the potential consent of inhabitants out from the process. This becomes even more crucial when there emerges the danger of displacing specific community groups such as the Roman community in Izmir. Yet today, multiculturalism has become an increasingly attractive selling point for urban tourism. If the target drifts away from the social needs despite the scarcity of public sector re-

sources, then consumption-based strategies will have to conflict with goals for culture-led regeneration. The world experience has shown that unless a cultural vision coherent with the local characteristics is adopted, then the result shall inevitably be expressed in terms of ignorance of disadvantaged groups, imitation leading to cloning contextually alien cases to Izmir or ephemerality of gained benefits.

Lack of a comprehensive strategy also causes legitimation of those top-to-down decisions that by-pass the local planning processes. In the case of Izmir, the main actor in causing this bypass has been the Ministry of Culture and Tourism for the determination of the EXPO site, which has left out all participatory frameworks outside the nomination process. On the condition of a sound policy framework adopted by the local government, which would enable the officials to take earlier and participatory action to tackle all problems of dealing with mega-events as such, the reflection of cultural strategies upon urban space would be no surprise at all.

It is evident that failures of the planning system constitute a major obstacle against any possible scenarios for culture-based identity of the city. Given that Izmir undoubtedly stands at a breaking point to determine its future, considerations of culture-led development shall as well occupy a critical role in formulation of cultural policies to be discussed in relation to both national and local scale decisions. The discussions on the case of Izmir are aimed to provide the answers to the afore-mentioned questions on problems concerning the targeted culture-led rise of cities with particular focus on an occasional 'fall' in their planning and design.

References

Anonymous
2009 Izmir Culture Workshop: Setting an Example. Skylife, December 2009. Available online at http://www.thy.com/de-DE/corporate /skylife/article.aspx?mkl=1527
Bassett, Keith
1993 "Urban Cultural Ctrategies and Urban Regeneration: A Case Study and Critique". *Environment and Planning A*,

25 – Special Issue:1773-1789.

Bennett, Oliver
1995 "Cultural Policy in the United Kingdom: Collapsing Rationales and the End of a Tradition". *European Journal of Cultural Policy,* 1(2):199-216.

Bianchini, Franco
1993 "Remaking European Cities: The Role of Cultural Policies". In Bianchini, Franco and Parkinson, Michael (Eds.): *Cultural Policy and Urban Regeneration.* Manchester and New York: Manchester University Press.

Bianchini, Franco
1999 "Cultural Planning for Urban Sustainability". In Nystrom, Louise (Ed.): *City and Culture – Cultural Processes and Urban Sustainability.* (pp.34-51) Stockholm: The Swedish Urban Environment Council.

Bianchini, Franco & Parkinson, Michael
1993 *Cultural Policy and Urban Regeneration: The West European Experience.* UK: Manchester University Press.

CCP (Chamber of City Planners – Izmir-TR)
2007 *EXPO planına dava açtık.* Available online at http://www.spoizmir.org/index.php?option=com_content&task=view&id=2008&Itemid=141.

Competition Brief
2001 *International Urban Design Idea Competition for the Port District of Izmir.* Greater Municipality of Izmir, May 2001.

Dündar, Şebnem
2002 *Mekan Organizasyon Bilimlerinin Yeniden Yapılanma Sürecinde Bir Araç Olarak Kentsel Tasarım.* Dokuz Eylul University, Unpublished PhD Thesis, Graduate School of Natural and Applied Sciences, Izmir.

Dündar, Şebnem
2010 "Cultural Policies Between the Strata". In Göksu, E., Dündar, Ş., Sönmez, İ, Çubukçu, E., & Çubukçu, M. (Eds.): *Urban Historical Stratum.* Izmir: Neşa Ofset.

Ege Mimarlık
2005 *UIA Special Issue,* Izmir: Izmir Branch of Chamber of Architects.

Evans, Graeme
2001 *Cultural Planning: An Urban Renaissance?* UK: Routledge.

Evans, Graeme & Shaw, Phyllida
2004 T*he Contribution of Culture to Regeneration in the UK: A Review of Evidence.* Report to the Department for Culture, Media and Sport: London Metropolitan University Press.

Eyüce, Özen
2005 "Architecture in Izmir". *Brochure for Izmir Branch of Chamber of Architects in Turkey.* Izmir: UIA 2005.

Griffiths, Ron
1995 "Cultural Strategies and New Modes of Urban Intervention". *Cities,* 12(4):253-265.

Hall, Tim
1998 *Urban Geography.* UK: Routledge.

Hansen, Trine Bille
1995 "Measuring the Value of Culture". *European Journal of Cultural Policy,* 1(2):309-322.

Harvey, David
1989 "From Managearilism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism". *Geografiska Annaler*, 71:3-17.

Hoffstaedter, Gerhard
2008 "Representing Culture in Malaysian Cultural Theme Parks: Tensions and Contradictions". *Anthropological Forum.* 18(2):139-160.

IBB (Izmir Büyükşehir Belediyesi)
2007 *İzmir Kentsel Bölge Nazım İmar Planı Raporu.* İzmir: Izmir Büyükşehir Belediyesi (Metropolitan Municipality of Izmir).

IBB (Izmir Büyükşehir Belediyesi)
2009 *Izmir Kent Sağlığı Profile".* (Izmir Urban Health Profile). Izmir: İzmir Büyükşehir Belediyesi (Metropolitan Municipality of Izmir), Sağlıklı Kentler Proje Ofisi.

Jenks, Charles
2005 *The Iconic Building: The Power of Enigma.* Frances Lincoln Ltd.

Kültür ve Turizm Bakanlığı (Turkish Ministry of Culture and Tourism)
2006 *Türkiye Turizm Stratejisi 2023 (Turkish Tourism Strategy 2023).* Ankara.

Landry, Charles
2000 *The Creative City: A toolkit for Urban Innovators.* London: Earthscan.

Law, Christopher M.
1993 *Urban Tourism: Attracting Visitors to Large Cities.* London: Mansell.

Law, Christopher M.
2000 "Regenerating the City Centre

through Leisure and Tourism". *Built Environment.* 26(2):117-129.

Law, Christopher M.

2002 *Urban Tourism: The Visitor Economy and the Growth of Large Cities.* UK: Continuum.

Loftman, Patrick & Nevin, Brendan

1995 "Prestige Projects and Urban Regeneration in the 1980s and 1990s: A Review of Benefits and Limitations". *Planning Practice and Research,* 10(3/4):229-312.

McCarthy, John

1998 "Dublin's Temple Bar – A Case Study of Culture-led Regeneration". *European Planning Studies,* 6(3):271-282.

McCarthy, John

2002 "Encouraging Culture-led Regeneration". Paper Presented at the *EURA Conference, Urban and Spetial European Policies: Levels of Territorial Government.* Turin, 18-20 April 2002.

McCarthy, John

2006. "Regeneration of Cultural Quarters: Public Art for Place Image or Place Identity?" *Journal of Urban Design,* 11(2):243-262.

McKercher, Bob

2002 "Towards a Classification of Cultural Tourists". *International Journal of Tourism Research.* 4:29-38.

Miles, Steven & Paddison, Ronan

2005 "Introduction: The Rise and Rise of Culture-led Urban Regeneration". *Urban Studies,* 42(5/6):833-839.

Montgomery, John

1995 "The Story of Temple Bar: Creating Dublins's Cultural Quarter". *Planning Practice and Research,* 10(2):135-172.

Montgomery, John

2003 "Cultural Quarters as Mechanisms for Urban Regeneration. Part 1: Conceptualising Cultural Quarters". *Planning, Practice & Research,* 18(4): 293-306.

Mulcahy, Kevin V.

2006 "Cultural Policy: Definitions and Theoretical Approaches". *The Journal of Arts Management, Law, and Society.* 35(4):319 – 330.

Newman, Peter & Verpraet, Gilles

1999 "The Impact of Partnership on Urban Governance: Conclusions from a Recent European Research". *Regional Studies,*.33 (5):487-491.

Orueta, Fernando D. & Fainstein, Susan S.

2009 "The New Mega-projects: Genesis and Impacts". *International Journal of Urban and Regional Research,* 32(4):759-767.

Özdemir, Dilek

2003 "Yeniden Canlandırma Projelerinde Kültür, Turizm ve Emlak Piyasaları Üzerine Kurulu Stratejilerin Başarı(sızlık) Koşullarının İncelenmesi". *Kentsel Dönüşüm Sempozyumu* (384-397). Istanbul: TMMOB Şehir Plancıları Odası, Yıldız Teknik Üniversitesi Basım Yayın Merkezi.

Özdemir, Dilek

2005 "Kent Merkezinde Kültür-eksenli Bir Dönüşüm Projesi: Temple Bar, Dublin". *Arredamento Mimarlık.* 2005/03:98-105.

Rentschler, Ruth

2002 *The Entrepreneurial arts Leader: Cultural Policy, Change and Reinvention.* Brisbane: University of Queensland Press.

Richards, Greg

2002 "From Cultural Tourism to Creative Tourism: European Perspectives". *Tourism,* 50(3):225–233.

Richards, Greg (Ed.)

2007 *Cultural tourism: Global and Local Perspectives.* NY, USA: The Haworth Press, Binghamton.

Richards, Greg & Wilson, Julie

2007 "The Creative Turn in Regeneration: Creative Spaces, Spectacles and Tourism in Cities". In Smith, Melanie (Ed.): *Tourism, Culture and Regeneration* (12-24). UK: CAB International.

Roche, Maurice

2000 *Mega Events and Modernity: Olympics and Expos in the Growth of Global Culture.* London: Routledge.

Roche, Maurice

2003 "Mega Events, Time and Modernity: On Time Structures In Global Society". *Time & Society.* 12:99-126.

Rodriguez, Arantxa, Martinez, Elena & Guenaga, Galder

2001 "Uneven Development: New Urban Policies and Socio-spatial Fragmentation in Metropolitan Bilbao". *European Urban and Regional Studies,* 8(2):161–178.

Siyah, Süleyman

2009 "*Planlamada Müzakere Süreçleri – İzmir İnciraltı örneği".* Unpublished Master Thesis. Dokuz Eylul University, Graduate School of Natural and Applied

Sciences, Izmir, Turkey.

Sjoholt, Peter
1999 "Culture as a Strategic Development Device: The Role of 'European Cities of Culture', With Particular Reference to Bergen". *European Urban and Regional Studies*, 6(4):339-347.

Smith, Andrew
2007 "Sport Events, Tourism and Urban Regeneration". In Smith, Melanie (Ed.): *Tourism, Culture and Regeneration* (pp. 85-100).

Smith, Melanie K.
2007a "Towards a Cultural Planning Approach to Regeneration". In Smith, Melanie (Ed.): *Tourism, Culture and Regeneration* (1-13). UK: CAB International.

Strom, Elizabeth
1999 "Let's Put on a Show! Performing Arts and Urban Revitalization in Newark, New Jersey". *Journal of Urban Affairs,* 21(4):423-435.

Sudjic, Deyan
1999 "Between the Metropolitan and the Provincial". In: Nystrom, Louise (Ed.) *City and Culture: Cultural Processes and Urban Sustainability* (178-185). Kalmar, Sweden: The Swedish Urban Environment Council.

Tighe, Anthony J.
1986 "The Arts/Tourism Partnership". *Journal of Travel Research*. 24(3):2-5.

Urry, John
1990 *The Tourist Gaze: Leisure and Travel in Contemporary Societies.* London: Sage.

Zukin, Sharon
1995 *The Cultures of Cities.* Cambridge, Blackwell Publishers.

NOTES

[1] Culture may be seen as encompassing different layers such as *culture as the arts* (where the culture of the cultured class is cultivated through acts of cultural consumption which extend beyond the visual and performing arts to design and architecture, media, food and drink or fashion etc), *anthropological culture* (involving the way of life of a society or group where it is the cultivation of the mind and its intellectual and aesthetical sensibilities, which leads to being educated, polished and refined on the way to become civilized) (Mulcahy, 2006) and as *culture as space* (where any built environment is seen as a source of information about present and past history, culture, and activities of people), which altogether makes culture an *institution*. *Culture as a sector*, on the other hand, is briefly what covers the production and consumption side of the phenomenon (Dündar, 2010), becoming a new feature in economical terms. Today, the culturization of society

has led to increasingly diversified areas of consumption that are recently viewed as 'cultural' (Richards, 2007).

[2] Evans & Shaw (2004) identify three models through which cultural activity is incorporated into the regeneration process, either as planned or not. '*Culture-led regeneration*' takes cultural activity as the catalyst or main engine of regeneration. In '*cultural regeneration*', cultural activity is fully integrated into an area strategy alongside other activities in the environmental, social and economic sphere. Finally in '*culture and regeneration*' cultural activity is not fully integrated at the strategic development or master planning stage.

[3] These marketing efforts are referred to as *mega-projects* (Oureta & Fainstein, 2009), rather than its earlier definitions as 'flagship projects' (Hall, 1998) or as 'prestige projects' (Loftman & Nevin, 1995), because they emphasize the 'mega' scale aspects of the target of competing on global grounds.

[4] In the period between 1960-80, the urban renewal and large-scale developments were highly criticized, which brought a decline in the 1980s and 1990s for reasons of negative environmental and social consequences. Recently, mega projects are getting more popular, which can as well be expressed as their "revival", yet often connected with tourism and sports development and incorporating the designs of world-famous architects (Orueta & Fainstein, 2009).

[5] Yet, the tourism value of sport-led strategies has been subject to much scepticism, The view that sport event organization does not necessarily stimulate cultural regeneration and functions rather as a deterrent for other kinds of cultural tourism, stems from the fact that many destinations have failed to capitalize on the events and could not increase their attractiveness once the event is over. Nevertheless, it should be noted that failures may be an issue only if events are not embedded within other regeneration schemes formulated under a broader strategy launching a series of diverse tourism initiatives (Smith, 2007).

[6] According to travelers, Izmir was the "*Pearl of Levant*", the "*Capital of Levant*" or the "*Petit Paris*" as referring to its cultural environment in the 19th century.

[7] The newly-built tennis courts complex was recorded to be the second greatest in the world after Wimbledon in the UK.

[8] The tennis courts complex mentioned earlier, for instance, is reported to be subject to obsolescence due to not being used because of problems of location and management.

The Ambiguous Image of Linz: Linz09 – European Capital of Culture

Elitza Iordanova-Krasteva[i]
Eugenia Wickens[ii]
Ali Bakir[ii]
Buckinghamshire New University (United Kingdom)

Abstract: The importance of destination image is widely recognised for its significant effect on the behavioural intentions of tourists. As such, efforts to build and/or improve destination images are critical to the success of destination tourism development. An important prerequisite for the successful long-term destination image improvement and promotion is the knowledge of tourists' perceptions of the attributes of the destination's image. This exploratory paper seeks to obtain some insight into this particular knowledge and to provoke discussions by contrasting the projected image of Linz as a tourist destination promoted by its policy makers with the perceived image held by Linz's potential tourists in the context of the European initiative, "Cultural Capital of Europe" 2009. The paper juxtaposes the results of Linz's 2008 image monitoring survey conducted by its policy makers with those of an exploratory survey conducted for this study. The latter was designed to capture the image components of Linz held by a convenient sample of domestic and foreign potential tourists to Linz.

Keywords: Destination Image; Linz; European Capital of Culture; Cognitive; Affective.

Resumen: La importancia de la imagen del destino ha sido reconocida debido a su efecto significativo en las intenciones de comportamiento de los turistas. Como tal, los esfuerzos dirigidos a crear o mejorar la imagen del destino son críticos para el éxito del desarrollo del destino turístico. Una condición importante para la mejora eficaz de la imagen y la promoción a largo plazo es el conocimento de las percepciones de los turistas y los atributos de la imagen del destino. Este artículo exploratorio, pretende obtener perspectivas sobre este punto y provocar discusiones, contrastando la imagen proyectada de Linz como destino turístico promovida por sus responsables de política turística, y la imagen de Linz percibida por los turistas potenciales, según el contexto de la iniciativa Europea "Capital Europea de la Cultura" 2009. Este artículo yuxtapone las conclusiones de una encuesta de control de la imagen de Linz dirigida por los responsables de política turística, con los resultados obtenidos a través de un estudio exploratorio llevado a cabo para este estudio. Este ultimo ha sido diseñado para capturar los componentes de la imagen de Linz a través de una muestra de conveniencia de turistas potenciales de Linz, tanto nacionales como internacionales.

Palabras clave: Imagen de destino; Linz; Capital Europea de la cultura; Cognitiva; Afectiva.

[i] Ph.D candidate, Buckinghamshire New University. Email: elitza.iordanova@bucks.ac.uk.
[ii] Professors, Buckinghamshire New University. Email: eugenia.wickens@bucks.ac.uk; ali.bakir@bucks.ac.uk.

Introduction

The significance of tourist destination image has been broadly acknowledged as it correlates with people's perceptions of a place and can affect the destination selection process (Gartner, 1993), tourists' behaviour in terms of revisit and recommendation (Echtner & Ritchie, 2003; Bigné, Sánchez & Sánchez, 2001), and the levels of experienced satisfaction (Hose & Wickens, 2002; Chon, 1990, 1992). It has also been established that destination image influences the earliest stage in the decision making process by encouraging individuals to form expectations and assumptions about the destination prior to their actual experience of it (Fakeye & Crompton, 1991). Baloglu and Mangaloglu (2001) argue that destinations mainly compete on the basis of their perceived image relative to those of their competitors. Hence, the identification of the image of a destination held by its tourists is much more significant than the promoted image in understanding the destinations' attributes.

Bramwell and Rawding (1996) discuss the current projected and received place images in the place marketing literature (Kotler, Haider & Irving, 1993) by using the destination image formation model proposed by Gunn (1972). This model consists of 'organic', 'induced' and 'modified induced' images. The organic image is based primarily on information assimilated from non-touristic, non-commercial sources and the opinions of family and friends. The altered, induced image is formed through accessing additional, more commercial sources of information; whereas the modified induced image is based on first hand information and destination experience.

Bramwell and Rawding (1996) describe projected place images as the ideas and impressions of a place that are available for people's consideration. They may be created deliberately as the result of marketing efforts (induced image) or they may emerge without premeditated planning and from information sources not directly associated with the destination (organic images). They suggest that the interaction between these projected images and the tourist's own needs, motivations, prior knowledge/experience, preferences, and other

personal characteristics, form the received place images.

Baloglu and Brimberg (1997) have analyzed destination image in terms of an individual's mental representation of knowledge, beliefs, feelings, and global impressions about the destination. The cognitive component of destination image is related to the tourist destination's attributes – the beliefs and knowledge one holds regarding a destination (White, 2004). The affective component expresses the emotions (e.g. pleasure, excitement) that a tourist destination is able to evoke in individuals (Martin & Bosque, 2008; Baloglu & Brinberg, 1997) or an individual's feelings about a destination (White, 2004). Baloglu and Brinberg also suggest that the sum of both perceptual (cognitive) and affective components create a destination's overall image.

Echtner and Ritchie (1993) made a significant contribution to the destination image literature by proposing a model of destination image that consists of attribute-based and holistic components that are made up of functional (the more tangible aspects of the destination) and psychological (the more intangible aspects) characteristics. These researchers argue that destination images can be arranged on a continuum ranging from traits which can be commonly used to compare all destinations to those which are shared by very few destinations, and could include unique features, events or 'auras/atmospheres' (e.g. the aura of the Vatican, the mystique of Nepal).

Since it is generally recognized that tourists use both cognitive and affective dimensions in the process of destination image formation (Baloglu & McCleary, 1999), marketing campaigns may have to stress both the physical attributes of a place, and the amalgam of emotions and feelings that it is able to evoke in the tourist's mind (Martin & Bosque, 2008). Furthermore, recent studies (Pike, 2002; White, 2004) suggest that destination image research may also benefit from exploring both the cognitive and affective dimensions. Pike's (2002) review of 142 destination image papers from 1973 to 2000 shows that only six studies took into consideration both the cognitive and the affective image components. Similarly, White (2004) finds

that past studies have concentrated on items that represented respondents' perceptions of the more physical characteristics of a destination rather than exploring both cognitive and affective dimensions (see for example, Baloglu & Mangaloglu, 2001; Baloglu & McCleary 1999; MacKay & Fesenmaier, 2000). San Martín and Rodríguez del Bosque (2008) emphasize that a tourist destination image should be recognized as a multi-dimensional phenomenon that includes not only beliefs or knowledge about the place's attributes, but also the individual's feelings toward the destination. Emotions, White (2004) points out, are better predictors of destination visitation and customer purchase intentions than the more commonly used cognitive component.

In addition, San Martín and Rodríguez del Bosque (2008) urge destination image researchers to pay attention to the role of cultural values, as individuals' perceptions could be filtered by the preconceptions engendered by the culture of their country of origin. Cognitive and affective destination image components may also be distorted by socio-cultural stereotypes caused by cultural and physical distance (Baloglu & McCleary 1999; Tasci, Gartner & Cavusgil, 2007). A study conducted by San Martín and Rodríguez del Bosque (2008) partially supports the proposition that the shorter the cultural distance between destination and tourist, the more favourable the cognitive/affective image of the tourist destination. Hunt (1975) and Scott, Schewe and Frederick, (1978) also find that destination image formation is determined partly by geographical distance from the destination; people are more likely to have visited the places near their homes or gathered information about particular destinations through the mass media or from friends and family.

Significant in destination image research is the fact that the number of studies using structured methods (Baloglu & McCleary, 1999) outweighs the number of studies utilizing unstructured ones (Reilly, 1990; Perdue, 2000; Jutla, 2000). Pike (2002) reports that the majority of the 142 papers he examined used structured techniques. In a structured method a variety of general image attributes are specified and integrated into a standardized instrument,

whereas in an unstructured method, the participants are allowed to more freely describe their impressions about a destination. Both approaches have advantages and shortcomings that have to be considered when designing a particular research project. For instance, structured methods are easy to administer, simple to code and the results can be analysed using sophisticated statistical techniques (Marks, 1976 cited in Echtner & Ritchie, 1993). However, as structured methods focus their attention on destination image attributes, where respondents are asked to evaluate a list of previously selected attributes, they fail to capture the holistic and unique components of a particular destination. This disadvantage is neutralized by the unstructured method, which allows the holistic components of a destination image to be captured. Nevertheless, capturing the image's holistic components still depends on the participants' verbal and writing skills, and their willingness to share their opinions and knowledge about a particular destination. It can, therefore, be argued that in order to explore all the components of a destination image, both structured and unstructured methods need to be employed (Echtner & Ritchie, 2003; Iordanova-Krasteva & Wickens, 2008).

Linz: A Case Study
The European Capital of Culture (ECC) Initiative

The ECC initiative was launched in 1985 by Melina Mercouri. Its main aim is to bring the member states closer together through the "expression of a culture which, in its historical emergence and contemporary development, is characterized by having both common elements and a richness born of diversity" (European Commission, 1985). The ECC has earned itself a reputation as a platform for sharing the diverse cultural wealth in Europe, attracting enormous attention and public interest. The competition for recognition as a capital of culture is so intense that it compares to that of the Olympic Games nomination (Richards, 2000).

The majority of hosting cities use the ECC to improve the international profile of the city and its region, attract visitors, en-

hance pride and self-confidence, promote themselves and their countries as cultural centres, and occupy a solid place on the cultural map of Europe (Palmer/Rae Associates, 2004). However, Bologna (2000), Bruges (2002), and Genoa (2004) used the ECC to transform their images; for example, to move from superficial tourism towards contemporary cultural tourism and to renew or regenerate their image.

Linz's Bid

Linz is Austria's third largest city with a population of 190,000. The intention to develop Linz from an industrial city to a future-oriented cultural and technological city was underpinned by a Cultural Development Plan in 2000. The consequent establishment of technology and new media businesses, open spaces, the 'Independent Art Scene'[1], "culture for all", along with the lively, well developed cultural infrastructure provided an exceptional starting point for the city's desire to host the ECC. Three big hallmark events are considered as the cultural trademarks of Linz and dot its cultural calendar: the International Street Artist Festival, the Ars Electronica Festival, and the Linz Cloud of Sound (Linz Culture, 2009).

The nomination of Linz (the capital of the province Upper Austria) for the title of European Capital of Culture (Linz09) was submitted in 2004. The main focus of its presentation was on its attempts since 1985 to change itself from an industrial to a high-tech cultural city. Linz's representatives, thus, presented the Austrian town as a creative, cultural and dynamic one, having worldwide significance (The Selection Panel for the European Capital of Culture 2009). Linz's authorities think of the ECC as a project that:

"is endowing its [Linz's] image with interesting new contours ...offers a big chance – already during the lead-in to the big year but especially during the time thereafter ... for an ambitious cultural program and for tourism marketing. Linz09 has the potential to significantly increase international awareness for this city...." (www.linz09.at).

Developing this line of thought, Martin Heller (2008), the artistic director of

Linz09, argues that:

"...Linz will be the most interesting city in Austria in 2015. That may sound utopian to many, yet it is also imaginable within the logic of contemporary reality. For Linz is already an interesting city today. A city with a brisk pace, a city that enables, an unconcernedly solution-oriented city, a social model city, a rural city, a wealthy city, a globally open-minded city. And a city where culture, industry and nature can enter into a symbiosis like hardly anywhere else..."

This ambitious mission statement is provoked by Linz's image problems not only because of its association with Hitler, being the place where he grew up, but also because Linz, despite its diverse cultural life, has always stood in the shadow of Vienna and Salzburg. The objectives, however, required to realise this ambitious vision are two-fold: firstly, to give international audiences an idea of what Linz is all about and secondly, to change the clichéd stereotype of Linz as a blue-collar town of chimney stacks (Linz Europa Tour 2007 – 2009).

Linz's Nazi Past

The panel evaluating Linz's bid to host the ECC Event recommended that a display of material relating to the city's history in the context of the Third Reich would be a real benefit and should be included as part of the programme (The Selection Panel for the European Capital of Culture, 2009). Adolf Hitler was born in the outlying village of Braunau and only grew up in Linz. Linz is 'Hitler's town' in the same way that Salzburg is Mozart's. During the Nazi period Linz was transformed from a small town into an industrial city with a potential to become a cultural metropolis on the Danube as Hitler had planned. After 1945 the main concern of the Linz's authority was to distance the city from Nazi culture and Hitler, highlighting traditionally humanist cultural values (Linz Cultural Development Plan 2000). Traces of the Nazi's past, however, are still part of everyday life in Linz – in the appearance of the so-called 'Hitlerbauten'[2] and in the materials used for buildings - Mauthausen granite was paid for with the lives of concentration camp prisoners (Mission Statement, 2009).

Linz's policy makers have decided to accept the challenge to exploit, rather than ignore, the most disgraceful associations of the town. For many people Adolf Hitler is one of the last names that would be expected to be incorporated into a destination promotion campaign. Visitors to Linz can explore Nazi remnants in the town, for example, by watching footage of survivors being led through a residential area or by visiting a former underground aircraft factory that was part of the Mauthausen /Gusen concentration camp complex. Ulrich Fuchs, the deputy manager of Linz09, states with regard to the Hitler issue:

> "..whenever you come to Linz in the coming year, you will find something related to this topic. We are not sweeping Hitler under the carpet."

The point of view of Martin Heller, the artistic director of Linz 2009, is similar to that of Fuchs. He stated that: *"...the only way of dealing with Hitler is to be completely honest..."*

The director of the Upper Austrian State Museums, Peter Assmann, recognized that an exhibition about Linz's Hitler past might be seen as going too far, because Hitler's legacy is still a very difficult and sensitive topic. However, he elaborates: *"I don't see any glorification of Hitler in the exhibition. Hitler is fact, so we just face this fact and we face it with many arguments..."* (Pierce, 2009).

Linz's Projected Image

The organizers of Linz09 conducted Linz's image monitoring survey and presented the results approximately six months before the official start of Linz09. This survey had several objectives: to identify the position of Linz amongst its direct competitors – Graz, Innsbruck and Klagenfurt; to uncover the image held by the respondents; and to find out how strongly Austrians support Linz hosting the ECC.

The sample consisted of three groups – 500 non-local Austrians, 500 people living in the Province of Upper Austria, and 513 citizens of Linz. For the purposes of this paper, however, only the responses to those questions related to the image of Linz are considered.

One survey question which sought to elicit the respondent's spontaneous associations with Linz, prompted similar responses from the three groups. They all firstly associated Linz with its tourist sights (most frequently, Poestlingberg, the main square, the old town); secondly with its cultural life (most frequently, the Brucknerhaus /Anton Bruckner/Bruckner Festival, the Ars Electronica Centre, the Cloud of Sounds, the Lentos Museum, the Pflasterspektakel and even the ECC); and thirdly with its shopping facilities.

Another question was designed to find the attributes of Linz, and was phrased thus: *"I will read out several attributes and your task is to say which attributes fit which city - Linz, Innsbruck, Graz or Klagenfurt. One attribute can be applied to one, several or none of the cities."* Respondents described Linz as an industrial city (89 respondents), modern (65), with attractive cultural range (61), friendly city (60), high-tech oriented city (59), famous for digital art in Europe (56), dynamic (56), and an interesting city (53).

Being closed in structure, the pre-selected sets of answers to these two questions predetermined the answers. The resulting responses, therefore, represent "vox auctoritas" rather than "vox populi" and reveal the image of Linz through the eyes of its authorities. The survey missed the opportunity to expose a more comprehensive and nuanced account of the image of Linz which might have been held by these respondents. Of more concern is the fact that, even though Linz's authorities are aware that *"Linz09 has the potential to significantly increase international awareness for this city...."* (www.linz09.at) and aim to make Linz *"....the most interesting city in Austria in 2015"* (Martin Heller, 2008), international tourists were not included in this image monitoring survey. Nor did the survey design allow respondents to express their feelings, opinions and perceptions of Linz. It is also of note that the predetermined responses did not allow respondents to express a view about Linz's recent historical past, despite the recommendation of the ECC evaluation panel and Linz authorities' response to that recommendation.

Methodology

As the first stage of a broader study, an online survey was conducted (January to March 09) consisting of three open-ended questions. The main aim of this survey was to acquire an exploratory knowledge of Linz's cognitive and affective image components as held by its potential visitors, and gain a better understanding of the multi-dimensionality of this image. A link to the online survey was posted on the homepage of Linz09 and on several online platforms for travellers. The outcome of this first stage of the study is to inform the design of a comprehensive, structured questionnaire to be administered in the field as part of the second stage of the study conducted in the summer months of 2009 in Linz in the context of the ECC.

The open ended questions design allowed respondents to share their feelings, perceptions and knowledge of Linz; thus acknowledging San Martín and Rodríguez del Bosque's (2008) suggestion that destination image should be analysed as a multi-faceted phenomenon that includes not only beliefs or knowledge about the place's attributes, but also the individual's feelings about the destination This approach also eliminates the likelihood of a particular type of research bias that can arise with predefined sets of answers (Jenkins, 1999). The online survey was aimed at both repeat and first-time domestic and international tourists with no geographical limitations, in an attempt to capture some of the multi-faceted aspects of the image of Linz. This allows the various socio-cultural stereotypes caused by cultural and physical distance to be reflected in the responses (Baloglu & McCleary 1999; Tasci et al., 2007)

Analysis and Discussion

The total number of responses was 88, of which 74 were completely filled in and analyzed. The majority of the respondents (55) were international potential tourists of Linz from, Great Britain, Germany, Switzerland, Portugal, Italy, Cyprus, France, Poland, Bulgaria and the USA. There were as many male as female respondents, and the age distribution corresponded to all the age groups mentioned in the demographic questions.

The first question focused on the respondents' spontaneous associations with Linz, in an attempt to capture as many aspects as possible of the image of Linz as a tourist destination. This question was answered by the majority (59) of the respondents. Only two Austrians left the question unanswered. For 13 international respondents, however, Linz did not evoke any particular association; neither knowledge or beliefs nor feelings or emotions.

The majority of the respondents were aware that Linz is in Austria and near the River Danube. This may suggest that Linz, on the one hand, benefits from its "umbrella mark", Austria, as being a popular and favourite destination for many people; and, on the other hand, suffers from being overshadowed by the "big names" in Austria - Vienna and Salzburg. For example, a Bulgarian respondent wrote: *"I associate Linz mainly with music and with the New Year concert of the Vienna philharmonic orchestra"*. Other respondents from Switzerland and Austria concurred: *"... Linz is in Austria, usually they have lots of monuments and museums, therefore, I associate it with cultural and historical heritage and of course traditions!"*; *"I associate it with nothing else but with Austria..."*. This coin has a reverse side, however, as a German respondent wrote: *"Linz is small, old-fashioned Austrian town, nothing else"*. Linz's richness of monuments and museums, Pöstlingberg (a mountain), culture, history and traditions also emerged as spontaneous associations with Linz in respondents' minds. They, however, failed to name any particular museum or monument. Traditional cuisine as part of Linz's culture found its place in the responses: *"I associate it with delicious chocolate and Austrian traditions, and probably with provincial lifestyle..."* (a Cypriot respondent) and *"with its symbol – the Linzer Cake"* (a German respondent). Only two respondents (Austrians) wrote that the European Capital of Europe 2009 represents their association with Linz.

Music also contributed to the spontaneous associations with Linz: one Bulgarian respondent said that Linz is *"...a centre of live music and arts..."*, and an Austrian

respondent associated Linz mainly with Anton Bruckner[3] and Dennis Russel Davies[4].

Indications that Linz is still struggling to shed its industrial image in favour of a high-tech cultural one were found in some of the answers: *"unfortunately my first association with Linz is with the steel industry in the town…".* It is also interesting to note that only Austrian respondents mentioned the steel industry.

Two domestic and two international respondents (from France and Bulgaria) mentioned Hitler as the first association with Linz and its dark history - a woman from France wrote: *"the first word that comes to my mind is Hitler?",* and a man from Austria added: *"I think, I associate this town mainly with Hitler and his 'view' of the world…"*

The next question sought to elicit information about the feelings and emotions evoked by Linz as a tourist destination. There were two main reasons for this question. Firstly, the authors' concern that the physical characteristics of a place are evoked and instilled into an individual's mind more easily than affective associations (Echtner and Ritchie, 1993) and therefore would probably prevail in the answers to the first question and distort the paper's findings. Secondly, emotions, as White (2004) suggests, are better predictors of tourists' pre and post-behaviour and also form an indivisible part of marketing campaigns (San Martín & Rodríguez del Bosque, 2008).

For 22 of the respondents (9 Austrians and 13 international), Linz does not arouse any feelings or emotions and the answers were neutral at best: *"…nothing, even though I live in Austria I do not know much about Linz".* However, to the majority of respondents, Linz brings to mind more positive than negative feelings or emotions. Linz evokes feelings and emotions in tonality: *"…beautiful, modern and enjoyable";* *"one single word – home, sweet home…";* *"….love, happiness, party";* *"…nostalgia for my childhood";* *"day-dreaming";* *"joy, pleasure",* and even *"curiosity"* and *"wish to visit it".*

On the other hand, more negatively oriented answers were given by a few respondents, who sketched a profile of Linz as being boring, cold, unpleasant, and even, in the words of a German respondent, *"…darkness and poverty like in the books of Dickens…".* The assumption that Linz either benefits or suffers from the consequences of its association with the "umbrella" of Austria was further evidenced by some respondents: *"…Austrian order, therefore unpleasant feelings",* *"unpleasant emotions, order and discipline",* and *"I cannot really say…probably Austrian order?".* It is interesting to note that respondents who mentioned Hitler as a spontaneous association had more positive than negative feelings about Linz. However, respondents who did not have any other associations with Linz apart from being an Austrian town near the Danube, projected negative feelings and emotions such as, boring, dark, and unpleasant.

The third question was designed to elicit some of the attractions of Linz, based on the respondents' knowledge about Linz. Half of the international respondents stated that they did not have any particular knowledge about Linz, and some of them have never been there; nevertheless, one Austrian wrote: *"nothing particular in fact".* For others, the ancient origin of Linz, Hitler, and its culture are linked, as one Austrian wrote: *"…originated in the place of the ancient Rome town Lencia, it should become Hitler's capital city"* and *"…Austria, Hitler and rich in cultural events".*

Twenty one international respondents mentioned different cultural events in Linz (Bruckner festival, Cloud of Sound, International Street Artist Festival), museums (Lentos, Ars Electronica Center). Frequently used words/phrases included: cultural life, cultural heritage and/or historical heritage and traditions. Seven respondents (only one was Austrian, the rest were from Portugal, Germany and Bulgaria) mentioned Hitler, thus lending support to the assumption that knowledge of Linz's association with Hitler is not necessarily a negative factor in the formation of the overall image of the city. Two respondents (one from Switzerland and one from Austria) mentioned the European Capital of Culture 2009; the Austrian respondent wrote: *"Linz is the European Capital of Culture 2009 and I am sure they will show*

the beauty of Linz!". The River Danube also found a place in the answers; one Austrian described it as: *"...perfect for chilling out in the sun at the Danube...",* and *"the old Danube, playing with the sunset",* mentioned by a Swiss.

Although the sample was small, the open-ended questions, even online and with limited space for answering, offered the researchers more than a glimpse of the unadulterated Linz through the eyes of its potential tourists. Through these responses, the authors were able to elicit some of Linz's unique characteristics and understand aspects of its individuality. Following from Echtner and Ritchie's (1993) suggestion that destination image includes unique features, events or 'auras/atmospheres'; Linz's personality is seen to have been formed through a myriad of the controversial Hitler's heritage, the steel industry (whose roots can be traced back to the Nazi's period); the amazing architecture and the well-preserved old town; the new face of Linz presented by the Ars Electronica Centre, the Lentos museum and Brucknerhaus; the natural and eternal beauty of Postingberg, the River Danube, as well as its ancient origin and cultural and historical heritage. These unique characteristics of Linz appear to have influenced Linz's affective image components, making it for the majority of respondents, a pleasurable, enjoyable and modern place.

Conclusion

The study, though exploratory, makes an important contribution to the understanding of projected and perceived images in the context of tourism destination promotion; Baloglu and Mangaloglu (2001) argue that destinations mainly compete on the basis of their perceived image relative to those of their competitors. What emerged from this study also suggests that there is a difference between the projected image of Linz as promoted by the city's authorities and its perceived image as viewed by the respondents. This tentative finding complements Bramwell and Rawding (1996) who argue that projected images may be created deliberately by marketers, while perceived images reflect tourists' views of the destination. The finding also suggests

that better understanding of destination image can be reached by listening to the "vox populi" rather than relying on a predefined set of answers that reduce respondents' opinions to several ticks. It also shows that destination image research should not underestimate the unstructured method (Echtner & Ritchie, 2003), as it allows participants to more freely describe their impressions about a destination.

It can also be argued that the official image monitoring survey failed to identify the strengths and weaknesses of Linz's image, as the list of attributes used by the officials did not include, for example, sensitive issues such as the Hitler's "heritage". As a consequence, it is difficult to see how Linz's authorities intend to improve Linz's image if they choose to remain unaware of it's' weak attributes as perceived by its tourists.

The authorities' survey also failed to capture the uniqueness of Linz, its "soul", mainly because Linz's officials did not consider the multi-dimensionality of its image. The constituents of such image encompass not only beliefs or knowledge about the destination but also individuals' feelings towards the destination. The refusal to consider the multidimensional aspects of Linz's image is surprising, as the literature broadly acknowledges that tourists use both cognitive and affective image components to form a destination's image (Baloglu & McCleary, 1999, White, 2004). These gaps in the authorities' knowledge, expressed mainly in the lack of understanding of the tourists, might militate against reaping the full benefit of the ECC, particularly, as the latter is designed to change the chosen destination's (Linz) image. It might also lead to inconclusive results of a short-term nature and misleading conclusions, as marketing campaigns should emphasize both the physical attributes of a place, and the amalgam of emotions and feelings that it evokes in the tourist's mind (San Martín & Rodríguez del Bosque, 2008).

Another critical shortcoming of the official image monitoring survey is the fact that the officials of Linz did not include international tourists in their sample and relied on Austrians only. This is of concern, as there is evidence to suggest that the shorter the cultural distance between des-

tination and tourist, the more favourable the cognitive/affective image of the tourist destination will be (San Martín & Rodríguez del Bosque, 2008). People are also more likely to have visited the places near their homes or gathered information about particular destinations through the mass media or from friends and family (Hunt, 1975; Scott et. al., 1978). The online survey of this study despite its exploratory nature, however, showed that international tourists' knowledge about Linz is rather limited; thus confirming San Martín and Rodríguez del Bosque's (2008) findings concerning the relationship between geographical distance and knowledge about the destination. Notwithstanding the above, it is apparent that Linz evokes feelings and emotions mainly by benefiting from the image of Austria, and this should be capitalized on.

The findings of the online survey also suggest that despite the Cultural Development Plan 2000 and the buzz about the European Capital of Culture in 2009, Linz in the minds of its potential tourists has a meagre rather than pompous image; the reason why Linz was selected to host the ECC.

References

Baloglu, Seyhmus & Brinberg, David
1997 "Affective Images of Tourism Destinations." *Journal of Travel Research* 35(4):11-15

Baloglu, Seyhmus & McCleary, Ken
1999 "A Model of Destination Image Formation." *Annals of Tourism Research*, 26(4):868-897.

Baloglu, Seyhmus & Mangaloglu, Mehmet
2001 "Tourism Destination Images of Turkey, Egypt, Greece, and Italy as perceived by US-based Tour Operators and Travel Agents*." Tourism Management* 22:1-9.

Bigné, Enrique J., Sánchez, Isabel M. & Sánchez, Javier
2001 "Tourism Image, Evaluation Variables and After Purchase Behaviour: Inter-relationship." *Tourism Management*, 22:607-616.

Bramwell, Bill, & Rawding, Liz
1996 "Tourism Marketing Images of Industrial Cities". *Annals of Tourism Research*, 23:201–221.

Chon, Kaye-Sung
1990 "The Role of Destination Image in Tourism: a Review and Discussion." *The Tourist Review*, 2:2-9.

Chon, Kaye-Sung
1992 "The Role of Destination Image in Tourism: an Extension". *The Tourist Review*, 2:2-7.

Echtner, Charlotte M. & Ritchie, Brent J. R.
1993 "The Measurement of Destination Image: An Empirical Assessment." *Journal of Travel Research*, *31*(4):3-13.

Echtner, Charlotte M. & Ritchie, Brent J. R.
2003 "The Meaning and Measurement of Destination Image." *Journal of Tourism Studies*, 14(1).

European Commission
1985 *Resolution of the Ministers Responsible for Cultural Affairs Concerning the Annual Event "European City of Culture"*. Doc. 7081/84, 4th June. Brussels: European Commission.

Fakeye, Paul & Crompton, John L.
1991 "Image Differences Between Prospective First-Time, and Repeat Visitors to the Lower Rio Grande Valley." *Journal of Travel Research*, 30(2):10- 16.

Gartner, William C.
1993 "Image Formation Process." *Journal of Travel and Tourism Marketing*, 2(2/3):191-215.

Gunn, Clare A.
1972 *Vacationscape Designing Tourist Regions*. Austin, Texas: University of Texas.

Heller, Martin
2008 The most interesting City in Austria. In Fitz, Angelika & Heller, Martin (Eds.): *Linz Texas. A City Relates*. New York : Springer Wien.

Hose, Thomas E. & Wickens, Eugenia
2002 Typologies, Tourism Locations and Images: Meeting the Real Needs of Real tourists. In Weber, S, and Tomljenovic, (Eds.): *Reinventing a Tourism Destination: Facing the Challenge*. Zagreb: Scientific Edition Institute for Tourism.

Hunt, John D.
1975 "Image as a Factor in Tourism Development." *Journal of Travel Research*, 13:1-7.

Iordanova-Krasteva, Elitza & Wickens, Eugenia
2008 "Cultural Event – A Way of Cities' Image Improvement, Linz – the Cultural Capital of Europe, 2009". In Aktas, Anmet, Wickens, Eugenia, Kesgin, Muhammet, Cengiz, Emre & Yenialp, Erdal (Eds.): *Cultural and Event Tourism: Issues and Debates*. Alanya, Turkey: Detay Yayıncılık.

Jenkins, Olivia H.
1999 "Understanding and Measuring Tourist Destination Image". *International Journal of Tourism Research* 1:1-15.

Jutla, Rajinder S.
2000 "Visual Image of the City: Tourists' versus Residents' Perceptions of Simla, a hill Station in Northern India". *Tourism Geographies*, 2(4):404–420.

Kotler, Philip, Haider, Donald H. & Irving, Rein
1993 *Marketing Places: Attracting Investment, Industry and Tourism to Cities, States, and Nations*. New York: Free Press.

Linz Culture
2009   http://www.linz.at/english/culture/3617.asp (Accessed on 15.05.2009).

Linz Cultural Development Plan
2000 *Resolution of the Linz City Council*. http://www.linz.at/images/Cultural_Development_Plan_2000.pdf (Accessed on 21.05.2009).

Linz Europa Tour 2007 – 2009
2009   http://www.linz09.at/sixcms/detail.php?id=1658721&_lang=en (Accessed on 20.02.2009).

MacKay, Kelly J. & Fesenmaier, Danial R.
2000 "An Exploration of cross-cultural Destination Image Assessment". *Journal of Travel Research*, 24(3):537-565.

Marks, Roger B.
1976 "Operationalizing the Concept of Store Image". *Journal of Retailing*, 51 (Fall), 473-491

Mission Statement
2009   http://www.linz09.at/en/mission-statement.html (Accessed on 20.02.2009).

Palmer/Rae Associates
2004 *European Cities and Capitals of Culture – City Reports*, Part I. http://ec.europa.eu/culture/pdf/doc654_en.pdf (Accessed on 21.06.2008).

Perdue, Richard R.
2000 "Destination Images and Consumer Confidence in Destination Attribute Ratings." *Tourism Analysis*, 5:77–81.

Pierce, Andrew
2009 *Adolf Hitler at the Centre of Austria's City of Culture Campaign*. http://www.telegraph.co.uk/news/worldnews/europe/austria/4076893/Adolf-Hitler-at-the-centre-of-Austrias-City-of-Culture-campaign.html(Accessed on 20.05.2009)

Pike, Steven
2002 "Destination Image Analysis – A Review of 142 Papers form 1973- 2000." *Tourism Management*, 23 (5):541 – 549.

Reilly, Michael D.
1990 "Free Elicitation of Descriptive Adjectives for Tourism Image Assessment." *Journal of Travel Research*, 28:21-25.

Richards, Greg
2000 "The European Cultural Capital Event: Strategic Weapon in the Cultural Arms Race*?" Journal of Cultural Policy*, 6 (2):159-181.

San Martín, Héctor & Rodríguez del Bosque Ignacio A.
2008 "Exploring the Cognitive-Affective Nature of Destination Image and the Role of Psychological Factors in its Formation". *Tourism Management,* 29:263-277.

Scott, Douglas R. Schewe, Charles D., & Frederick, Donald G.
1978 "A Multi-brand/Multi-Attribute Model of Tourist State Choice." *Journal of Travel Research,* 17(3):23-29.

Tasci, Asli D. A., Gartner, William C. & Cavusgil, Tamer S.
2007 "Measurement of Destination Brand Bias Using a Quasi-Experimental Design." *Tourism Management*, 28:1529-154.

The Selection Panel for the European Capital of Culture 2009
2005 *Report on the Nominations from Austria and Lithuania for the European Capital of Culture 2009*. http://ec.europa.eu/culture/pdf/doc672_en.pdf (Accessed on 20.05.2009)

White, Christopher
2004 "Destination Image: to See or Not to See?" *International Journal of Contemporary Hospitality Management*,

16(5):309 – 314.

NOTES

[1] Independent Art Scene consists of alternative cultural initiatives (initiatives that are not integrated in public institutions) as well as small, independently working artistic teams.

[2] Cheap homes that Hitler built for industrial workers

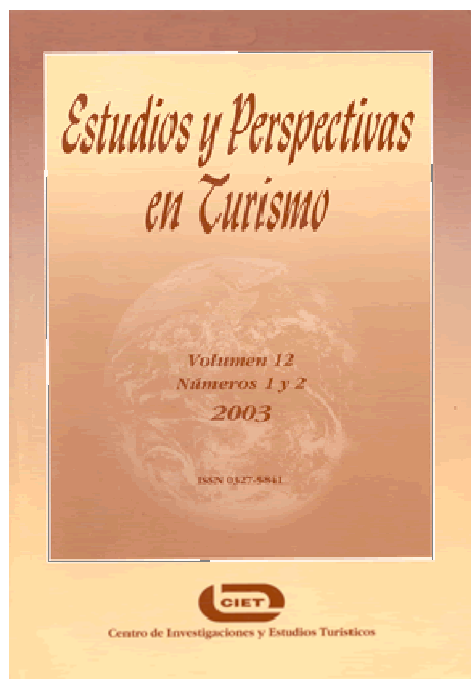[3] Anton Bruckner is a famous composer born in Linz

[4] Dennis Russel Davies is an American conductor and pianist currently working in the Brucknerhaus in Linz.

URL: www.cieturisticos.com.ar   E-mail: cietcr@sinectis.com.ar

En 1991 el Ciet comenzó a editar la Revista Latinoamericana de Turismo. La misma cambió su denominación al año siguiente por Estudios y Perspectivas en Turismo. Se edita en forma trimestral y estudia al turismo desde la óptica de las ciencias sociales. Constituye un foro interdisciplinario para la expansión de las fronteras del conocimiento del turismo.

Contiene artículos arbitrados anónimamente que versan sobre los variados aspectos del fenómeno turístico: económico, social, geográfico, antropológico, ecológico, psicológico, etc.

Cuenta con artículos de base y con secciones fijas:

- *Crónica de Eventos, donde se ofrece una síntesis de reuniones tanto de carácter nacional como internacional.*
- *Guía de Publicaciones, brinda una síntesis de los principales libros y revistas vinculados al turismo*
- *Reseña de Publicaciones Especializadas, pensada para dar cabida a comentarios de libros y de revistas que contengan temas relacionados con el turismo.*
- *Agenda Turística, que permite una adecuada planificación para participar de eventos relacionados con el turismo.*

Actualmente se encuentra disponible en forma gratuita, los primeros dos números de la Revista Digital del Ciet. Son selecciones de diversos artículos, especialmente escogidos por su interés, de entre números anteriores de la publicación "Estudios y Perspectivas en Turismo". Están editados en formato .pdf lo que permite descargarlos fácilmente y utilizando poca memoria. La puedes encontrar en: www.cieturisticos.com.ar

CIET Centro de Investigaciones y Estudios Turísticos
Av. Libertador 774 - 6W I CP1001ABU I Ciudad de Buenos Aires I Argentina   Tel/Fax (5411)4815-3222

The Effect of Country Based Image in Accurance of Brand in Cultural Destinations

Hulya Kurgun[i]

Dokuz Eylül University (Turkey)

Abstract: Despite its location and historical and cultural attractions, Izmir has been unable to consistently achieve its tourism goals, as evidenced by fluctuating numbers in tourism earnings and a small share of the international tourism market. This discrepancy might be attributed to Turkey's image in the minds of world travelers, as well as to a low recognition of Izmir. The purpose of this study is twofold: (1) to identify visitors' impressions that have been effective on their choice of Turkey as a vacation destination and (2) to determine whether there is a relationship between these impressions and their perceptions about Izmir. According to the study results there is a relationship between the variables related to participants choosing Turkey and their impressions about Izmir.

Keywords: Image; Brand; Country image; Destination branding; Destination image.

Resumen: A pesar de su situación geográfica y sus atracciones culturales e históricas, Izmir se ha visto constantemente imposibilitada para alcanzar sus objetivos turísticos, como se puede comprobar por las fluctuaciones en sus ingresos turísticos y por su pequeña cuota del mercado turístico internacional. Este discrepancia se puede atribuir a la imagen de Turquía en la mente de los viajeros internacionales, asi como al limitado reconocimiento de Izmir. El objetivo de este estudio es doble: (1) identificar las impresiones de los visitantes que han sido efectivas en su elección de Izmir como destino vacacional y (2) determinar si hay una relación entre estas impresiones y las percepciones sobre Izmir. De acuerdo con los resultados del estudio, existe una relación entre las variables relacionadas con la selección de Turquía y las impresiones sobre Izmir.

Palabras clave: Imagen; Marca; Imagen de país; Marca del destino; Imagen de destino.

[i] Assist. Prof. Izmir Vocational School Department of Economics and Administrative Programs. Dokuz Eylül University-Turkey. Email: hulya.kurgun@deu.edu.tr.

Introduction

A tourist destination is at present often no longer seen as a set of unique cultural, natural or environmental resources, but as an overall appealing product available in a certain area (Cracolici & Nijkamp, 2008). Today, most destinations claim to have magnificent scenery, wonderful attractions, friendly local people, and a unique culture and heritage. However, these factors are no longer differentiators, and successful destination branding lies in its potential to reduce substitutability (Hudson and Ritchie, 2009: 217).

Kotler and Gertner (2002) suggest that to be successful in the tourism industry a country must be very specific about what it wants to market and to whom. So as the competition for tourists and their spending dollars continues to increase, it follows that a definition of destination branding should include the concepts of destination image and competitiveness (Blain, Levy & Ritchie, 2005).

The purpose of this study is to identify images that have been effective on travelers' choice of Turkey as a vacation destination and to determine whether there is dependency between these images and their perceptions about Izmir.

In respect to its population, Izmir is the third largest city in Turkey. It is a cultural destination that is trying to acquire a significant and growing market share. It is a strategic site for all kinds of cultural activities with its universities, museums, concert halls, cultural and art associations. As such, it is home to many national and international festivals. Izmir is a five thousand year old city, situated on the west of the Anatolian peninsula. There are many historical sites throughout the city of Izmir. Despite its location and historical and cultural attractions, Izmir has been unable to consistently achieve its tourism goals. According to the recent statistics 1,056,948 foreign visitors came to Izmir in 2009.

Country Image and Destination Image

Baloglu and McCleary (1999a: 870) define destination image as "an attitudinal construct consisting of an individual's mental representation of knowledge (beliefs), feelings, and global impressions about an object or destination". There have been many studies which have sought to identify the key attributes that are embodied in a destination's image, particularly those associated with individual countries (Hankinson, 2004).

Coshall (2000) defines image as the individual's perceptions of the characteristics of destinations. According to Kotler, Haider and Rein (1993) images represent a simplification of a large number of associations and pieces of information connected with a place. A country's image results from its geography, history, proclamations, art and music, famous citizens and other features. All of these have been repeatedly and strongly associated with certain localities (Kotler & Gertner, 2002: 251).

More recent research provides evidence that the image of a place influences touristic decisions (Baloglu & McCleary 1999a; Pike & Ryan 2004; Tapachai & Waryszak 2000). Development of new theories to understand how consumers make their decisions is also important to the tourism industry (Oh, 2000). There are many factors that affect tourist flows to destinations. Tourist flows are dependent on destination characteristics such as climate, scenery, services, amenities, and cultural attributes (Coshall, 2000: 85). For destination marketers, perhaps the most significant aspect of an image is its influence on travel behavior (Leisen, 2001: 50). As Jenkins (1999) states in his article, destination images influence a tourist's travel decision-making, cognition and behavior at a destination, as well as satisfaction levels and recollection of the experience.

The traveler creates an image by processing information about a destination from various sources in the course of time. This information is organized into a mental construct that in some way is meaningful to the individual (Leisen, 2001: 50). Gunn (1972) suggests that destination images fall on a continuum, beginning with the organic image, followed by the induced (cited in Leisen, 2001: 50).

Tourism scholars generally agree that destination image holds at least two distinctive components -cognitive and affective (Baloglu & Brinberg, 1997; Baloglu & McCleary, 1999a, 1999b; Gartner 1993;

Walmsley & Young 1998)). The cognitive, or perceptual, element refers to knowledge and beliefs about a destination, while the affective element refers to feelings about a destination (Stepchenkova & Morrison, 2008, Beerlí & Martín, 2004). According to Echtner and Ritchie (2003), destination image is not only the perceptions of individual destination attributes but also the holistic impression made by the destination. Destination image consists of functional characteristics and psychological characteristics. Furthermore, destination images can be arranged on a continuum ranging from traits which can be commonly used to compare all destinations to those which are unique to very few destinations (Echtner & Ritchie, 2003: 44). Klenosky and Gitelson (1998) suggest that the common-unique continuum that influences images also plays a role in the recommendation process.

Destination image can even contribute to forming the destination brand. Thus, a strong brand position of a destination is dependent on the positive destination image. A brand name of a destination that is often confused with the destination image could be a significant factor in the destination selection process, as well as in the loyalty to a destination. In other words, destination image, as well as destination brand, can influence the customer´s loyalty to a destination (Tasci & Kozak, 2006).

Destination Branding

Although the concept of branding has been applied extensively to products and services, tourism destination branding is a relatively recent phenomenon (Blain et al., 2005: 328). As experience and culture gain importance, cities worldwide are engaged in constructing images and representations of their locations in accordance with these new trends. Therefore the culture-led, experience-oriented policymakers are looking towards the discipline of urban branding (Jensen, 2007: 212).

It seems that there is confusion between brand and image especially in the tourist destination context. Moreover, there is a dearth of research into the measurement of destination image in general and the consideration of branding for individual organ-

izations in particular, but the concept of branding for tourist destinations has received little attention to date (Tasci & Kozak , 2006).

According to Cai (2002) a destination brand can be defined as "perceptions about a place as reflected by the associations held in tourist memory" and he suggests that destination branding constitutes the core of destination image.

Ritchie and Ritchie (1998, cited in Blain et al. 2005: 329) have defined a "destination brand" as a name, symbol, logo, word mark or other graphic that both identifies and differentiates the destination. Furthermore, it conveys the promise of a memorable travel experience that is uniquely associated with the destination. It also serves to consolidate and reinforce the recollection of pleasurable memories of the destination experience. Such a concept serves to enhance destination marketing by providing potential tourists with pre-trip information that allows them to identify a destination, differentiate it from its competitors, and build expectations about the likely holiday experience offered by the destination (Murphy, Moscardo & Benckendorff, 2007: 5).

Hall (2008) states that brands also need to be connected with some tangible dimension in order to be "believable". In the case of place brands, this is the physical manifestation of place in terms of architecture, design, and the lived experience of a location. In essence, this is the "hardware" of place brands (Hall, 2008: 236).

Brand equity is a difficult concept to understand when it comes to tourism destinations. Since a tourism destination is not a private entity and cannot be sold in the market place, brand equity cannot be fully measured (Tasci, Gartner & Cavusgil, 2007). According to Aaker (1991; 1996), brand equity is a multidimensional concept. It consists of brand loyalty, brand awareness, perceived quality, brand associations, and other proprietary brand assets.

Destination branding appears to be emerging as one of the most compelling tools available to destination marketers seeking a competitive advantage (Murphy et al., 2007). The study, entitled "The City Brand Barometer" and created by London-based Saffron Consultants, ranks 72 of Europe's largest cities based on a compari-

son of their assets and attractions against the strength of their brands. To determine what people want most in a place, Saffron commissioned a YouGov poll of 2,000 people in the UK. Respondents were asked two questions with a series of multiple choice answers. The most desirable attributes, in order of weighted importance, were: sightseeing and historical attractions; cuisine and restaurants; good shopping, particularly low cost; good weather; ease of getting around on foot or by public transport (Saffron Consultants, 2008).

Study Methods

The questionnaire was developed with measures that have been used in previous research highlighted in the literature review. It consisted of four sections: questions relating to effective points in respondents' decisions to visit Turkey as a vacation destination; questions relating to respondents' perceptions about Izmir; questions relating to the variety and type of information sources used regarding selected destination; and questions designed to gather demographic information.

On the first section of the questionnaire 17 perceptual/cognitive items, which were selected on the basis of a review of previous literature regarding destination image, were used. Respondents were asked to evaluate each statement on a 5-point scale ranging from 1 (not at all important) to 5 (very important). On the second section of the questionnaire brand associations of Izmir were measured by asking respondents to indicate their perception about the destination. 21 perceptual/cognitive items were selected from a combination of literature review. These were measured using a 5 point scale ranging from 1 (strongly disagree) to 5 (strongly agree). Affective evaluations of Izmir as a vacation destination were measured on a 7-point scale using affective image scales developed by Russel and his colleagues (Baloglu & McCleary 1999a, 1999b). On the third section of the questionnaire, the six information source categories included professional advice (tour operators, travel agents, and airlines); word of mouth (friends relatives, and social clubs); advertisements (print or broadcast media); books/movies/news; internet; Tur-

kish embassy/consulate (Baloglu & Mccleary, 1999a; Sonmez & Sirakaya, 2002). The uniqueness dimension was assessed by the item: "please list any distinctive or unique tourist attractions that you can think of in Izmir" (Stepchenkova & Morrison, 2008). Brand loyalty was measured by two questions (Pike, 2009; Sonmez & Sirakaya, 2002). The first asked participants to indicate whether they had previously visited this destination. The second asked participants to indicate the likelihood of choosing this destination as the next international vacation destination. The appeal of Izmir as a tourist destination was operationalized as a single-item 5-point Likert type scale /question (In general, how appealing is Izmir to you as a tourist destination?) ranging from 1= very unappealing, to 5= very appealing. The dependent variables were operationalized through three questions ('I enjoy visiting this destination', 'This destination would be my preferred choice for a vacation' and 'I would advise other people to visit this destination') on a scale ranging from 1= strongly disagree, to 5= strongly agree.

The foreign tourists visiting Izmir formed the research's sample. Tourists visiting Izmir, representing a more heterogeneous population, were surveyed for the pretest. A face-to-face survey was conducted with 62 tourists in Izmir. No issues were found regarding wording, clarity of the questions, or layout.

The final questionnaire was applied to tourists in the Adnan Menderes Airport, in the hotels at the centre of Izmir, in Ephesus and Mother Mary. The questionnaire study began at the beginning of June, 2009 and carried out until the first week of July, 2009. Elimination of unusable questionnaires resulted in a total of 293 completed responses.

Results

Factor analysis, using the principal component extraction method with varimax rotation, was applied to the 17 perceptual/cognitive items related to Turkey. The cleanest rotated solution was obtained by omitting one item due to simultaneous loading (There are great beaches). This solution generated three factors explaining

53.10% of the variance. The Kaiser-Meyer-Olkin Measure of Sampling Adequacy was .85 and the Bartlett's Test of Sphericity was significant (p=.000). The three factors are highlighted in Table 1. The reliability coefficients range from 0.65 to 0.84, thus adequately meeting the standards for such research (Nunnally, 1967).

Factor	Factor Loading	Mean[a]	Eigenvalue	Explained Variance (%)	Cronbach's Alpha
Factor 1: Local attractions					
Archeological treasures	.813	3.791	4.106	23.551	.84
Unique architectural styles	.808	3.418			
Important museums and art galleries	.743	3.327			
Rich cultural heritage	.724	3.902			
Local festivals	.667	2.749			
Attractive cities	.609	3.554			
Natural scenic beauty	.594	4.031			
		3.539			
Factor 2: Hospitality and services					
Relaxing and restful place	.787	4.168	3.248	19.167	.79
Good quality restaurants and hotels	.757	4.186			
Friendly local people	.652	4.330			
Appealing cuisine	.571	4.000			
Pleasant weather	.557	4.412			
Safe place	.555	4.151			
High hygiene standards	.552	4.041			
		4.184			
Factor 3: shopping and prices					
Shopping facilities	.779	3.482	1.143	10.388	.65
Low prices	.708	3.853			
Grand Mean		3.671			
Total variance explained				53.106	

[a] on a scale ranging from 1= not at all important to 5= very important

Table 1. Factor analysis of perceptual/cognitive images related to Turkey

Factor analysis, using the principal component extraction method with varimax rotation, was applied to the 21 items related to brand associations of Izmir. The cleanest rotated solution was obtained by omitting 3 items due to simultaneous loadings ('The accommodation facilities are good', "this destination has a good name and reputation', 'personally, I feel safe while visiting this destination'). This solution generated five factors explaining 58.23% of variance. The Kaiser-Meyer-Olkin Measure of Sampling was .78 and Bartlett's Test of Sphericity was significant (p=.000). The five factors are highlighted in table 2.

51.7% of the participants are men and 64% are under the age of 45. While 34.4% of the participants belong to the associated degree group, 30.2% of them are part of the bachelor degree one, 18.2% of them are included in the post bachelor degree group and 17.1% graduated from high school. When evaluated according to their nationality the highest percent of participants belongs to the UK group with 19.9%. Following this comes Germany (13.0%), France (8.6%), Ireland (8.2%), the USA (7.5%), Norway (7.5%), and the Netherlands (6.5%). The lowest percent of participants is from Portugal (0.3%), Venezuela (0.3%), and Bulgaria (0.3%). When examined in

relation to profession, it is seen that 17.7% of the participants are middle management, 13.0% are students, and 11.9% are self employed/ business. The lowest profession group with 1.4% is formed of the retired/still working group. When the participants are examined by means of their income group, the highest group is seen to be those with income between 40.000-50.999 (29.9%). On the other hand, the lowest income group is formed by those who are between 80.000-99.999 (8.8%). 14.2% of the participants have expressed that they earn 100.000 and over in terms of income.

Factor	Factor Loading	Mean[a]	Eigen-value	Explained Variance (%)	Cronbach's Alpha
Factor1: People and facilities					
Good cafes and restaurants	.722	3.876	4.569	12.598	.651
Friendly local people	.720	4.321			
Appealing local food	.558	3.941			
Lots to see and do	.517	4.010			
Grand Mean		4.037			
Factor 2: Cultural attractions					
Historical places	.713	3.990	2.165	11.961	.703
Cultural attractions	.707	4.000			
Mythological destination	.702	3.450			
Offers natural scenic beauty	.520	4.021			
Grand Mean		3.865			
Factor 3: Outdoors					
Water sports opportunities	.610	3.697	1.449	11.873	.656
Good beaches	.609	3.934			
Economical destination	.599	3.784			
Not crowded	.552	3.484			
Pleasant climate	.504	4.355			
Grand Mean		3.851			
Factor 4: Services					
Get good service in hotels	.943	3.474	1.165	11.685	.934
Get good service in restaurants	.943	3.460			
		3.467			
Factor 5: Value for money					
Good shopping opportunities	.754	3.818	1.134	10.117	.659
Worth the money	.632	3.716			
Family destination	.546	3.767			
Grand Mean		3.767			
Total variance explained				58.234	

[a] on a scale ranging from 1= not at all important to 5= very important

Table 2. Factor analysis of perceptual/cognitive images related to Izmir

When asked about the likelihood of travel to Izmir on their next international vacation, 65.4% of the respondents answered positively. When the participants asked if they would advise other people to visit this destination (Izmir), 61.4% of the respondents answered positively and only 3.4% answered negatively. Nearly 85% of the participants found Izmir appealing or very appealing, and about 4% found it very unappealing or unappealing.

When the participants' average of expressions about why they chose Turkey as a vacation destination are examined, it is

seen that the three most important expressions are 'pleasant weather' (mean: 4.412), 'friendly local people' (mean: 4.330), 'safe place' (mean: 4.151). The expression that has the lowest rate is 'local fests' (mean: 2.749). On the other hand in the expressions measuring their perception about Izmir, the highest three averages of expression are seen to be the 'pleasant climate' (mean: 4,3554), 'friendly local people' (mean: 4.321), and 'offers natural scenic beauty' (mean: 4.021). The lowest averages of expression are the 'get good service in restaurants' and 'get good service in the hotels' (both with means: 3.434).

In the expressions of participants forming their impressions about Izmir, the highest rate belongs to the expression of 'word of mouth' (mean: 3.682). Following this expression follows 'internet' with an average value of 3.629. The lowest rate has been noticed to be the 'Turkish embassy' (mean: 2.622).

When looking at the ANOVA test's (post-hoc, benforini test) results, it is seen that there are differences between the answers that the participants have given to Factor 5 (Value for Money) according to education level (p= .003). Respondents from the college/associate degree group are seen to have the highest average (mean=3.93) and those with post bachelor's degree have the lowest average (mean=3.59). There are differences among the answers participants have given to Factor 3 (Outdoors) according to age groups (p=01). It is seen that the 45-54 ages group has the highest average (mean=4.02) and the 16-24 age group has the lowest average (mean=3.65). There are differences among the answers that participants have given to Factor 4 (Services) according to annual income (p=03). It is seen that the $100,000 or more income group has the highest average (mean=3.84) and the $40,000-59,999 income group has the lowest average (mean=3.13).

The regression analysis was estimated with the stepwise technique to scrutinize the effect of independent variables over dependent variables ('I enjoy visiting this destination','this destination would be my preferred choice for a vacation' and 'I would advise other people to visit this destination'). Nine factors were entered into the regression model, including three cognitive image factors relating to Turkey and one affective and five cognitive factors relating to Izmir. The results of the regression analysis that was made to examine the effect of 9 factors on 'I enjoy visiting this destination' dependent variable are presented in Table 3. When the regression model is examined, it is seen that four factors ('People and facilities', 'Cultural attractions', 'Services' and 'Value for money') explain the participants' visiting Izmir and enjoying their visit at about the 39.5% level. The standardized estimates (beta coefficients) of each variable indicate its relative importance in explaining the 'I enjoy visiting this destination'. In this model, the standardized estimate of 'People and facilities' suggests that this variable is positively related to the 'I enjoy visiting this destination' and is the most important factor in explaining the dependent variable (ß= .368). Similarly, 'Value for money' (Factor 5) (ß= .242), 'Services' (Factor 4) (ß= .158) and 'Cultural attractions' (Factor 2) (ß= .139) are positively related to the dependent variable.

The results of the regression analysis that was made to examine the effect of 9 factors on 'this destination would be my preferred choice for a vacation' dependent variable are presented in Table 4. The stepwise regression analysis identified three factors (value for money, outdoors and affective images) as statistically significant in explaining the dependent variable (R^2 = .326). The resulting regression coefficients indicate that value for money (Factor 5) has a positive relationship with the dependent variable and is the most important factor (ß= .370) in explaining participants' choices for a vacation involving Izmir. Similarly, 'Outdoors' (Factor 3) (ß= .222), and affective images (ß= .158) are positively related to the dependent variable.

Model		Standardized Coefficients Beta	t value	Sig.	Std. Error	Collinearity Statistics	
						Tolerance	VIF
4	(Constant)		1.077	.282	.298		
	Factor1: People and facilities	.368	6.490	.000	.072	.716	1.396
	Factor 5: Value for money	.242	4.355	.000	.065	.748	1.336
	Factor 4: Services	.158	3.273	.001	.028	.991	1.009
	Factor 2: Cultural attractions	.139	2.498	.013	.061	.748	1.336

Dependent Variable: I enjoy visiting this destination. Overall model: F= 42,797; R^2 = .395,
adjusted R^2 = .386; p = .000

Table 3. Regression analysis

Model		Standardized Coefficients Beta	t Value	Sig.	Std. Error	Collinearity Statistics	
						Tolerance	VIF
3	(Constant)		-1.337	.182	.420		
	Factor 5: Value for money	.370	6.388	.000	.082	.761	1.313
	Factor 3: Outdoors	.222	3.894	.000	.086	.786	1.272
	Affective images	.158	3.025	.003	.074	.940	1.064

Dependent Variable: This destination would be my preferred choice for a vacation. Overall model: F= 42,485; R^2 = .326, adjusted R^2 = .319; p = ,000

Table 4. Regression analysis

The results of the regression analysis that was made to examine the effect of the 9 factors on 'I would advise other people to visit this destination' dependent variable are presented in table 5 (R^2 = .335). The stepwise regression analysis identified four factors ('Value for money', 'People and facilities', 'Affective images' and 'Local attractions') as statistically significant in explaining the dependent variable.

The standardized estimate of 'value for money' (Factor 5) suggests that this variable is positively related to the 'I would advise other people to visit this destination' and is the most important factor in explaining the dependent variable (ß= .381). Similarly, 'People and facilities' (Factor 1) (ß= .175), 'Affective images' (ß= .124) and 'Local attractions' (Factor 1: Cognitive images related to Turkey) (ß= .115) are positively related to the dependent variable.

Model		Standardized Coefficients Beta	t value	Sig.	Std. Error	Collinearity Statistics	
						Tolerance	VIF
4	Constant		.736	.462	.375		
	Factor 5: Value for money	.381	6.688	.000	.073	.781	1.280
	Factor1: People and facilities	.175	3.000	.003	.080	.748	1.337
	Affective images	.124	2.315	.021	.068	.891	1.122
	Factor 1: Local attractions (related to Turkey)	.115	2.158	.032	.050	.898	1.114

Dependent Variable: I would advise other people to visit this destination. Overall model: F= 32,957; R^2 = .335, adjusted R^2 = .325; p = .000

Table 5. Regression analysis

Conclusion

When the reasons for the participants' coming to Turkey are examined, it is observed that climate holds the first place. This situation can be understood, as Turkey is known widely with its trinity of sea, sun and sand. On the other hand the other important equities that have value for the tourism sector, such as cultural attractions, can be said to have less contribution to the image that might affect the choices of participants. The determination of friendly local people as the second most important reason of choice is also an important point. This result is proof of the local public's economic and social participation and their social support to tourism activities.

Except the professionals giving the tourism services, the positive approach of the public living in this region is perceived to lead to such a perception. This shows that Turkey has been maintaining such a characteristic of itself over many years. Meanwhile, another significant result is related to the perceptions of safety of the place. Because of its geopolitical location, creating both a hospitable and safe country image is becoming important. It can be gathered from this result that some negative international and national developments taking place in the region currently have little effect over it.

In the participants' choosing of Turkey, the lowest significance is that of the local fests. This result points to the fact that a lot of local fests are taking place each year in Turkey. However, these do not obtain as much attention as similar international events. To make them a factor in choosing Turkey, local fests must be restructured. This may be done by unifying some fests like successful international examples or changing some fests' identity.

When the participants' perception of Turkey is examined, their reason for choosing this country show similarities with two of the positive expressions ('Pleasant climate' and 'Friendly local people'). This situation shows that the elements of image of Turkey in the mind of participants are parallel to the elements forming Izmir's brand equity. In other words, the opinions about Turkey given by the participants were proved by their experiences in Izmir.

In the Izmir perception survey the lowest average is determined to be 'get good service in restaurant', and 'get good service in hotels'. This result shows that in Izmir, the restaurant and hotel service quality is below the expectation of participants. In the two most important fields of the tourism sector, such a low perception presents a critical point about Izmir's brand equity. Despite the existence of values belonging to the destination that may raise brand equity for participants' visiting Izmir, the deficiency in two vital fields,-accommodation and eating-drinking, is thought-provoking.

When looking to the subject of the Izmir's brand equity, it is clear that measures must be taken about the so-called well being of perception. It is very crucial to form an effective model, particularly in the 4 and 5 stars hotels. Furthermore, the service standards of restaurants should be controlled by the municipality and improved.

When effective information sources used by the participants are considered in connection to their impressions about Izmir, 'word of mouth' and 'internet' are seen to be in the first place. In this respect, in the works of Izmir about brand equity, internet accessible pages, blogs and chat-rooms are within reach as alternatives that should be enhanced. The dynamic structure of the internet gives importance to the participants' sharing of thoughts in real time and to making visual and other information current.

There is a difference between the answers of the participants to Factor 3 (Outdoors) according to age groups (p=01). The answers of participants have shown that the lowest average is for the 16-24 age group. By looking at this result, it is seen that presenting values that will be important in terms of brand equity for this age group becomes essential. Fests, water sports, shopping possibilities, affordable packages and entertainment possibilities must be recreated and are seen as a requirement.

There is a relationship between the variables regarding participants choosing Turkey and the impressions about Izmir. This result can be interpreted as Turkey's image contributes positively to Izmir's perception and the elements of its brand equity.

As a consequence, it can be said that there is a positive relation between the country's image and any destination's brand equity in the country. Because of this relation, touristic destinations can't be thought to be independent from the country's image. Therefore, in the creation of brand equity for Izmir, the determination of positive attributes of the country and the selection of elements that must be stressed are of great importance. There is a place for the development of Izmir's brand equity subject in the Turkey's Tourism Strategies-

2023 Booklet of The Ministry of Culture and Tourism. Among the 2023 strategies the importance of city branding activities to increase tourism arrivals has been stressed. In the cities that have potential, importance is given to city branding management activities. Izmir is considered third among these cities.

The works carried out for Izmir's brand equity are diverse, while its economic power is far from affecting international lobbies, which are not providing international consulting services or giving professional brand management service to the city. That also shows a situation that is different from the successful examples' and models. In the academic field there are also not enough studies about Izmir's brand equity. Researches about the high budgeted events, such as the Universiade 2005 organization and the EXPO enterprise should be carried out to develop and manage brand equity effectively.

When topics such as the building of Izmir's brand equity effectively, developing and managing it, are examined, the effect of tourist movements on commercial gain must be used as a motivation tool. Therefore, it is a requirement to make a scientific projection regarding the expected income and the share of the investments that will be made for brand equity projects.

Despite time, budget, structure of sample and the difficulty in reaching scattered places during the field work, this study points to the fact that Izmir's brand equity is dependent on Turkey's image, and its parallel development would be beneficial. Besides this, the study points to the need to increase the quality of accommodation and eating-drinking services in order to benefit Izmir's brand equity. Meanwhile, in order to attract the 16-24 age groups, elements such as internet applications, fests, water sports, shopping and entertainment possibilities must also be developed quickly.

This study is of great importance as it will guide the works that will be made to develop Izmir's brand equity. Further research about this issue that includes the participation of all the shareholders in a broader context is of vital importance for the determination of Izmir's brand equity effectively.

References

Aaker, David A.
1991 *Managing Brand Equity.* New York: Free Press.

Aaker, David A.
1996 "Measuring Brand Equity across Products and Markets?" *California Management Review,* 38:102-120

Baloglu, Seyhmus & Brinberg, David
1997 "Affective Images of Tourism Destinations". *Journal of Travel Research,* 35(4):11-15

Baloglu, Seyhmus & McCleary, Ken W.
1999a "A Model of Destination Image Formation". *Annals of Tourism Research,* 26(4):868-897

1999b "U.S. International Pleasure Travelers' Images of Four Mediterranean Destinations: A Comparison of Visitors and Nonvisitors". *Journal of Travel Research*, 38:114-129

Beerlí, Asunción & Martín, Josefa D.
2004 "Factors Influencing Destination Image". *Annals of Tourism Research,* 31(3):657-681

Blain, Carmeb, Levy, Stuard E. & Ritchie, J.R.Brent
2005 "Destination Branding: Insights and Practices from Destination Management Organizations". *Journal of Travel Research,* 43:328-338

Cai, Liping A.
2002 "Cooperative Branding For Rural Destinations". *Annals of Tourism Research,* 29(3):720–742

Coshall, John T.
2000 A'Measurement of Tourists' Images: The Repertory Grid Approcah". *Journal of Travel Research,* 39:85-89

Cracolici, Maria F. & Nijkamp, Peter
2008 "The Attractiveness and Competitiveness of Tourist Destinations: A Study of Southern Italian Regions". *Tourism Management,* 30:336–344

Echtner, Charlotte M. & Ritchie, J.R.Brent
2003 "The Meaning and Measurment of Destination Image". *The Journal of Tourism Studies,* 14(1):37-48

Gartner, William C.
1993 "Image Formation Process". *Journal of Travel and Tourism Marketing,* 2(2-3):191-215

Gunn, Clare A.
1972 *Vacationscape.* Austin, Texas: Bureau of Business Research, University of Texas.

Hall, Micheal C.
2008 "Servcescapes, Designscapes, Branding, and The Creation of Place-Identity: South of Litchfield, Christchurch". *Journal of Travel & Tourism Marketing,* 25(3):233-250

Hankinson, Graham
2004 "The Brand Images of Tourism Destinations: A Study of the Saliency of Organic Images". *Journal of Product & Brand Management,* 13(1):6-14

Hudson, Simon & Ritchie, Brent J. R.
2009 "Branding a Memorable Destination Experience. The Case of Brand Canada". *International Journal of Tourism Research,* 11:217–228

Jensen, Ole B.
2007 "Culture Stories: Understanding Cultural Urban Branding". *Planning Theory,* 6(3):211-236

Jenkins, Olivia H.
1999 "Understanding and Measuring Tourist Destination Images". *International Journal of Tourism Research,* 1:1–15

Klenosky, David B. & Gitelson, Richard E.
1998 "Travel Agents' Destination Recommendations". *Annals of Tourism Research,* 25(3):661-674

Kotler, Philip & Gertner, David
2002 "Country as Brand, Product, and Beyond: A Place Marketing and Brand Management Perspective". *Brand Management,* 9(4-5):249-261

Kotler Philip, Haider, Donald H., Rein, Irving
1993 *Marketing Places: Attracting Investment, Industry, and Tourism to Cities, States, and Nations.* New York: Free Press.

Leisen, Birgit
2001 "Image Segmentation: the Case of a Tourism Destination". *Journal of Services Marketing,* 15(1):49-66

Murphy, Laurie, Moscardo, Gianna & Benckendorff, Pierre
2007 "Using Brand Personality to Differentiate Regional Tourism Destinations". *Journal of Travel Research,* 46(5):5-14

Nunnally, Jum
1967 *Psychometric Theory*. New York, NY: McGraw-Hill.

Oh, Haemoon
2000 "The Effect of Brand Class, Brand Awareness, and Price on Customer Value and Behavioral Intentions". *Journal of Hospitality & Tourism Research*, 24(2):136-162

Pike, Steven
2009 "Destination Brand Positions of a Competitive Set of Near-Home Destinations". *Tourism Management*, 30(6):857-863.

Pike, Steven & Ryan, Chris
2004 "Destination Positioning Analysis Through a Comparison of Cognitive, Affective, and Conative Perceptions". *Journal of Travel Research*, 42:333-342

Ritchie, J. R. Brent & Ritchie, Robin J. B.
1998 "The Branding of Tourism Destinations: Past Achievements and Future Challenges". In Keller, Peter (Ed.): *Proceedings of the 1998 Annual Congress of the International Association of Scientific Experts in Tourism, Destination Marketing: Scopes and Limitations* (89–116). Marrakech, Morocco: International Association of Scientific Experts in Tourism.

Saffron Consultants
2008 *Citymayors Marketing*, Available at www.citymayors.com/marketing/city-brands.html, (accessed 2 July 2009).

Sönmez, Sevil & Sirakaya, Ercan

2002 "A Distorted Destination Image? The Case of Turkey". *Journal of Travel Research,* 4:185-196

Stepchenkova, Svetlana & Morrison, Alastair M.
2008 "Russia's Destination Image among American Pleasure Travelers: Revisiting Echtner and Ritchie". *Tourism Management,* 29:548-560

Tapachai, Nirundan & Waryszak, Robert
2000 "An Examination of the Role of Beneficial Image in Tourist Destination Selection". *Journal of Travel research*, 39:37-44

Tasci, Aslı D. & Kozak, Metin
2006 Destination Brands vs Destination Images: Do We Know What We Mean?" *Journal of Vacation Marketing*, 12(4):239-317

Tasci, Asli D., Gartner, William C., Cavusgil Tamer S.
2007 "Measurement of Destination Brand Bias Using a Quasi-experimental Design". *Tourism Management,* 28:1529–1540

Walmsley, D. & Young, M.
1998 "Evaluative Images and Tourism: The Use of Personal Constructs to Describe the Structure of Destination Images". *Journal of Travel Research,* 36(3):65-69

Sustainable Cultural Events Based on Marketing Segmentation: The Case of Faro Capital of Culture

Patricia Oom do Valle[i]
Júlio Mendes[ii]
Universidad of Algarve (Portugal)

Abstract: The city of Faro was designated by the Portuguese government as the 2005 National Capital of Culture. The Faro 2005 National Capital of Culture took place between May and December in several cities of the Algarve region, with most events occurring in Faro. The programme consisted of 185 different performances represented through music, cinema, theatre, ballet and plastic arts. The paper analyses segments of the population that participated in the Faro 2005 event and discusses the relation between the event's success and the degree of satisfaction of the participants. The contribution of the paper lies in pointing to the importance of an adequate marketing approach of large-scale events, such as cultural events, in order to achieve greater audience appeal/impact, in order to ensure sustainability.

Keywords: Cultural events; Promotion, Management, Segmentation, Cluster analysis.

Resumen: La ciudad de Faro fue señalada por el gobierno portugués como la Capital Nacional de la Cultura en el 2005. Faro Capital Nacional de la Cultura 2005 se celebró entre mayo y diciembre en varias ciudades de la región del Algarve, teniendo lugar la mayoría de los acontecimientos en Faro. El programa consistió en 185 actos diversos que incluyeron música, cine, teatro, ballet y artes plásticas. El artículo analiza los segmentos de la población que participó en el acontecimiento Faro 2005 y debate la relación entre el éxito del acontecimiento y el grado de satisfacción de los participantes. La contribución del artículo reside en apuntar hacia la importancia de una perspectiva de marketing adecuada en los eventos a gran escala, tales como acontecimientos culturales, para alcanzar mayor atractivo/impacto en vías a asegurar la sostenibilidad.

Palabras clave: Eventos culturales; Promoción; Gestión; Segmentación; Análisis cluster.

[i] Assistant Professor at the Faculty of Economics, University of Algarve, Portugal. Email: pvalle@ualg.pt.

[ii] Assistant Professor at the Faculty of Economics, University of Algarve, Portugal. Email: jmendes@ualg.pt.

Introduction

The globalisation of economies has led to the standardisation of customs and practices in western societies. This has had a strong impact in the management paradigms of cultural industries. It is vital that the industry adopts new management principles in order to secure sustainable cultural institutions and activities.

In the face of increased competition and funding constraints, there is a need to make artistic products progressively more unique from program managers and specialists. In this context, it is necessary to differentiate and develop creative, exciting and memorable cultural experiences in order to satisfy the needs, desires and expectations of all involved stakeholders. If we look to marketing principles, the basic premise is that a company should identify what the market and stakeholders want and then look to satisfy these needs.

The primary goal of marketing in the arts is to attract an appropriate number of participants. To accomplish this, cultural managers must consider market segmentation, targeting and positioning of cultural products. Proper communication is another important strategic element in drawing participants. In this sense, marketing can be seen as the philosophy of reaching targeted market segments and producing major cultural events consistent with its mission.

Participants naturally tend to hold different preferences and as such are attracted to different cultural products. However, it is possible to identify common preferences among them: some enjoy theatre while others may prefer dance or music or opera. Because each participant holds a unique set of experiences and perceptions, more than one product needs to be made available. This introduces the concept of segmentation and it's relevance in cultural event management.

Literature Review

Besides identifying clear objectives, the selection of target markets is one of the most powerful decisions made in the marketing planning process, that is, "the most powerful weapon in the marketer's arsenal (Colbert, 1994: 102). Kotler and Scheff (1997) argue that the first responsibility of a marketer is to segment its consumer base, by aggregating consumers into similar groupings. For Smith (1956: 6), marketing segmentation is a strategic matter. It "consists of viewing a heterogeneous market as a number of smaller homogeneous markets". Colbert (1994: 103) noted that "although conceptually the principle of market segmentation may seem simple, in practice, defining the segments can be problematic". When considering personal characteristics, it is possible to identify segmentation criteria based on *sociodemographic* (age, gender, income, education, and family status), *geographic* (distance) and *psychographic* factors (interests and opinions, social class, family life cycle). Segments should be distinct, identifiable, reachable and suitable in size (Frank, Massy & Wind, 1972; Wedel & Kamakura, 1998). For Kotler and Scheff (1997), each segment should be mutually exclusive, exhaustive, measurable, substantial and accessible.

Each segmentation approach can be classified as being an *a priori* segmentation (Mazanec, 2000; Dolnicar, 2004; Colbert, 1994) or an *a posteriori* segmentation (Myers & Tauber, 1977; Mazanec, 2000; Dolnicar, 2004). An a priori segmentation refers to a situation in which cultural or event program managers are aware of the segmentation criterion or the segments to which the product is performed. An *a posteriori* segmentation refers to situations in which data needs to be analysed at the management level in order to understand the market structure before market segments can be identified. Colbert (1994) refers to this approach as "cluster-based segmentation".

According to Kotler and Scheff (1997: 95), "the segmentation variables most commonly used by arts organisations are demographic and geographical […] Demographic characteristics play a significant role in identifying current and potential performing arts attendees". To segment a market, an organisation should combine two or more demographic variables. Kotler and Scheff (1997) note that education and income variables are commonly used to segment performing arts attendees. When

we consider other variables in the arts segment the market, we provide a richer analysis. Lifestyle segmentation (also called psychographic segmentation) is also addressed as important since deep individual characteristics impact on individual behaviour. Once the target market segment has been identified, organisations need to evaluate segment attractiveness and the current or potential strengths the organisation has in serving a particular segment.

Target markets are generally defined as "consisting of a set of buyers, having common needs or characteristics that the organisation decides to serve" (Kotler & Scheff, 1997: 109). Cultural organisations can specialise their supply to suit the needs of a particular group. According to Kotler and Scheff (1997: 114), "an organisation should focus on market segments that it has a differential advantage in serving". This represents an important marketing decision. Each market segment will respond differently to cultural products or to promotional appeals. A correct targeting strategy will lead to effectiveness of product strategy development and promotion.

There is general consensus in the marketing literature that satisfaction of consumer needs and desires is essential. Oliver (1997: 13) has defined customer satisfaction as "a judgement that a product or service feature, or the product or service itself, provided (or is providing) a pleasurable level of consumption-related fulfilment". Satisfaction results from a subjective judgement about whether or not the selected alternative meets or goes beyond expectations. In other words, satisfaction can be described as a "psychological outcome" that results from acquiring a product or a service (MacKay & Crompton, 1990: 48). A better understanding of the satisfaction level with the management process in the cultural sector is important to ensure effective product development, pricing, and place and promotional strategies. Satisfied individuals are also more likely to share pleasurable experiences with friends and relatives (Hallowell, 1996; Pizam, 1994; Ross, 1993). From this, it is clear that satisfaction levels are variables of importance that provides a *posteriori* market segmentation.

The importance of adopting a promotional strategy in the arts and cultural sectors is highlighted by Kotler and Scheff (1997: 299) who state that in the "vast majority of arts marketing strategies, influencing behaviour is largely a matter of communication". Colbert (1994: 175) indicates that it "can educate the consumer about a product" while Hill, O'Sullivan and O'Sullivan (1998: 180) note that the promotion strategy is especially important when it's "aim is to reach not only existing arts customers, but to arouse the interest of new audiences". Cultural organisations "project an image to specialised public as well as to the general public. Their image derives from consumer perceptions based on others' opinions, critics' reviews, experience, promotional campaigns, and so on" (Colbert, 1994: 174).

The traditional promotion mix includes four major tools: adverting, personal selling, sales promotion and public relations. Sponsorship is one of the most prominent promotional tools in the arts sector. Direct marketing comprises a number of promotional actions that tend to be successful to communicate with the public. The effectiveness of any promotional strategy depends on how well the target audience is identified. Although traditional media, such as newspapers, are also used to advertise cultural events, their total cost and cost per target customer are relatively high (Berneman & Kasparian, 2003: 40).

According to Hill et al. (1998) in the arts or cultural sector, public relations represent a popular promotional tool. However, the distribution of printed material such as flyers is often a common means. "Since cultural events are sensitive to time and place and by their highly targeted audiences it is important that advertising media could be flexible and reach out to a mobile, urban audience" (Berneman & Kasparian, 2003: 40). Grossman (1987: 76) states that "outdoor media offer such advantages". Pechmann and Stewart (1990) believe that repetition has a positive effect on advertising recall (cited in Berneman & Kasparian, 2003: 43).

Setting

The city of Faro was nominated by the Portuguese Government as the National

Capital of Culture for 2005. Since the project's pre-announcement in 2001 until the end of the event in December 2005, Portugal witnessed four governments come into office together with different political ideals. This caused instability and disruption in the organisation, preparation and execution of the project.

Faro 2005 took place from May to December in several cities of the Algarve region, with most events occurring in the city of Faro during the summer months. It offered a diversified cultural program consisting of 185 different events distributed in eight artistic categories: *performing arts*, *exhibitions*, *literary work*, *theatre*, *dance*, *circus*, *music* and *cinema*.

The three main objectives of Faro 2005 are as follows: (1) to stimulate an integrated approach of initiatives and investments from the private and the public sectors in order to establish partnerships in order to create cultural projects that would improve the image of the city and its region; (2) to have a diversified product strategy in order to target different segments and different cities of the region; (3) to improve the value and the reputation of the cultural uniqueness of the region.

Faro 2005 had two major targets: a) the segment of persons who normally attend cultural events and b) a vast segment of individuals who normally do not consume cultural events. The main objective was to attract local residents to these events. However, since Algarve is one of the most important Portuguese tourism destinations, Faro 2005 also aimed to reach non-local residents such as domestic and international visitors.

Study Methods

Questionnaire and data

Data for this study results from a structured questionnaire containing four sections and carried out until the end of December 2005. Section I refers to questions regarding the event/the individual performances. Section II includes questions on Faro 2005. Section III considers cultural habits while section IV collects socio-demographic data such as gender, age, marital status, occupation, educational qualification and nationality. In this study, sections II to IV are explored.

The participants of Faro 2005 represented the target population of the study. The sample was determined as a function of the number of monthly events for the following categories: *performing arts*, *exhibitions*, *literary work*, *theatre*, *dance*, *circus*, *music* and *cinema*. A multi-stage sampling method was applied, starting with a random selection of 30% of the scheduled events for each month. Once events were selected, a systematic procedure was used to identify the individuals who would complete the questionnaire. Questionnaires were distributed at the entrance of the performance venue, thirty minutes prior to the start of the session. Those distributing the questionnaires identified themselves and explained the purpose of the study. Questionnaires were collected at the end.

Characteristics	Distribution of answers
Gender	Female: 61.9 %; male: 38.1%
Age	15 − 25: 20.6: 26 − 40: 40.8%; 41 − 65: 29.9%; older than 65: 5.7%; mean = 37.72 years old; standard deviation = 14.33 years old ; median = 34
Nationality	Portuguese: 100%; other: 0%
Educational qualification	Elementary: 9.2%; Secondary: 23.4%; College: 50.5%; Master or Phd: 16.9%
Marital status	Married: 42.8%; single: 48.1%; divorced: 9.1%
Occupation	Managerial and professional occupations: 33.4%; associate professional and technical: 32.9%; students: 7.4%; sales and customer services or administration and secretarial: 13.0%; other: 13.3%

Table 1. Demographic characteristics of the sample

Although a total of 2050 enquiries were carried out, only 1020 were considered for the purposes of the study, namely those containing responses to all questions. Table 1 reports the characteristics of this restricted sample. 61.9% of respondents are female, 48.1% are single and 42.8% are married. All of the respondents are Portuguese (87.1%), possess higher qualifications (67.4%) and hold "managerial and professional occupations" (33.4%) and "associate professional and technical" (32.9%). Almost half of the respondents are aged between 26 and 40 years of age (40.8%).

Data analysis methods

For this study, satisfaction levels with Faro 2005 were used as the criteria for segmentation purposes. Seven variables were considered to measure satisfaction, namely, the programme of events, originality, differentiation, notability, organisation, promotion of events. These variables were all measured using a Likert five-point scale ranging from 1 – very unsatisfied to 5 – extremely satisfied.

This study applies two multivariate statistical methods to obtain and validate the segments of the respondents: categorical principal components analysis (CATPCA) and cluster analysis. Using CATPCA, the joint relationship among the seven satisfaction attributes is explored. Since these variables are measured using a likert scale, they are qualitative (categorical and ordinal) and CATPCA is a multivariate technique particularly suitable to analyse categorical variables This method explores the associations among the categories of the set of qualitative variables, allowing their graphical representation in a perceptual map. Such a map is very useful since it simplifies the data interpretation: on one hand, related variables or categories are depicted as points close together on the map; on the other hand, the unrelated categories are represented as points spaced out on the map.

If variables are related, which was the case, the perceptual map yielded by the CATPCA can suggest the existence of seg-

ments in the data. In order to identify these segments, a cluster analysis was applied. The complementary use of CATPCA and cluster analysis is recommended because even though the former technique can evidence the presence of segments, only a cluster analysis can validate and identify which case belongs to each segment . Once the cluster of respondents was identified, cross-tabulations and chi-square tests were applied for profiling purposes. All analyses were carried out using SPSS 16.

Results

Table 2 shows the distribution of respondents using the five response levels of the seven variables measuring the satisfaction levels of FARO 2005. As can be observed, and for all items, a significant proportion of responses can be found in the median category, 3 – *not satisfied nor unsatisfied*, which suggests a substantial number of respondents feeling indifferent for most of the items. Overall, the satisfaction categories (4 and 5) have higher weights than the dissatisfaction categories (1 and 2) (36.05% versus 21.45%, using the average percentages shown in the last line of the table), suggesting a positive global appreciation of the event.

Comparing the average proportion within each response level, two additional findings should be highlighted. On one hand, the item that reports higher levels of satisfaction is the *cultural program*, followed by the item *events' organisation*. These items sum 43.3% and 37.8%, respectively, in the response levels *satisfied* and *very satisfied*, exceeding the average percentages for these response levels. On the other hand, the item that reveals higher levels of dissatisfaction is the *events' promotion*, representing 33.2% of the response levels *unsatisfied* and *very unsatisfied*, surpassing the corresponding average percentages.

Variables measuring satisfaction	Distribution of answers					
	1 – Very unsatisfied	2 – Unsatisfied	3 – Not satisfied nor unsatisfied	4 – Satisfied	5 – Very satisfied	TOTAL
Cultural program	4,7%	9,9%	42,1%	34,2%	9,1%	100%
Events' originality	5,0%	15,0%	45,1%	26,2%	8,7%	100%
Events' differentiation	4,7%	15,5%	47,4%	24,8%	7,6%	100%
Events' notability	5,0%	18,5%	47,8%	21,7%	7,0%	100%
Events' organisation	7,5%	15,2%	39,5%	28,2%	9,6%	100%
Events' promotion	13,4%	19,8%	34,0%	24,8%	7,9%	100%
Number of events	6,3%	16,5%	42,0%	26,6%	8,7%	100%
Average percentages	6,7%	15,8%	42,6%	26,6%	8,4%	100%

Table 2. Respondents' distribution by the response levels of the variables measuring satisfaction

Categorical principal components analysis

Before implementing CATPCA, the correlations between each pair of satisfaction items were assessed. All these correlations (Spearman and Kendall's tau_b) are higher than 0.4 and are significant at the 0.01 level (two-tailed). The Chi-square tests carried between each pair of variables also indicate significant dependence relationships between the variables (Chi-square tests: p-value = 0.000).

If the satisfaction items are correlated, the relations among them can be jointly analysed and graphically represented through CATPCA. The satisfaction items were considered in CATPCA as ordinal variables. Since only two eigenvalues were higher than 1, this method suggests that two dimensions should be retained, accounting for 77.7% of the total variance of the original data. In both dimensions, the Cronbach's Alphas exceed 0.5 (they are 0.922 and 0.565 in dimension 1 and 2, respectively).

Figure 1 is the perceptual map that represents the optimal quantifications of each category or response level. The numbers along the lines indicate the response categories from 1 (very unsatisfied) to 5 (extremely satisfied) in terms of each satisfaction variable. The horizontal axis indicates dimension 1 and the vertical axis represents dimension 2. Dimension 1 is the most important because it accounts for 68.1% of the total variance. In the map, the variables are indicated by the lines. Exhibit points represent the categories of variables in each line, that is, the five response levels. As Figure 1 shows, dimension 1 clearly separates quarters 1 and 3 (Q_1 and Q_3) from quarters 2 and 4 (Q_2 and Q_4), that is, the lower response levels in the items (i.e., the categories *very unsatisfied*), represented on the left-hand side of the map, from the higher response levels (i.e., the categories *very satisfied*), represented on the right-hand side.

In general terms, variables evidence similar geometrical pattern since they are closely represented. This occurs because, as previously mentioned, variables are strongly and significantly correlated. However, the map displays two different patterns in terms of the slope of the lines. For the variables *promotion, organisation* and *array of events*, broken lines show a positive slope. Lines representing the other variables exhibit a negative slope. Dimension 2 captures this diversity, distinguishing quarters 1 and 2 from quarters 3 and 4. Thus, high (low) values in dimension 2 suggest a high (low) satisfaction level in terms of *promotion, organisation* and *number of events*.

Figure 1 Joint plot of category points for categories of variables measuring satisfaction
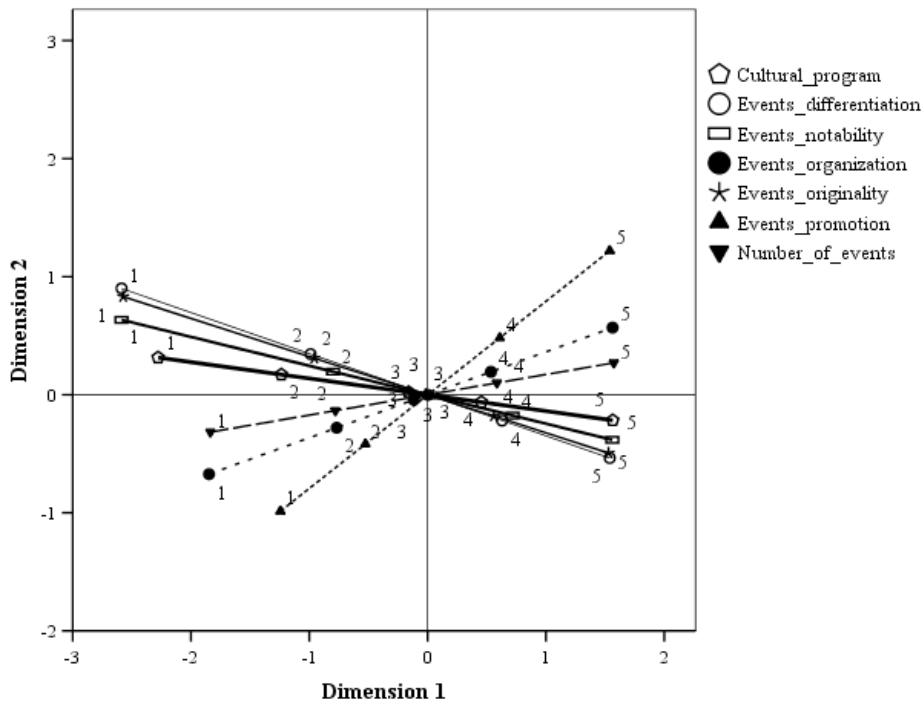
Variable Principal Normalization.

Figure 2 Joint plot of category points for variables measuring satisfaction
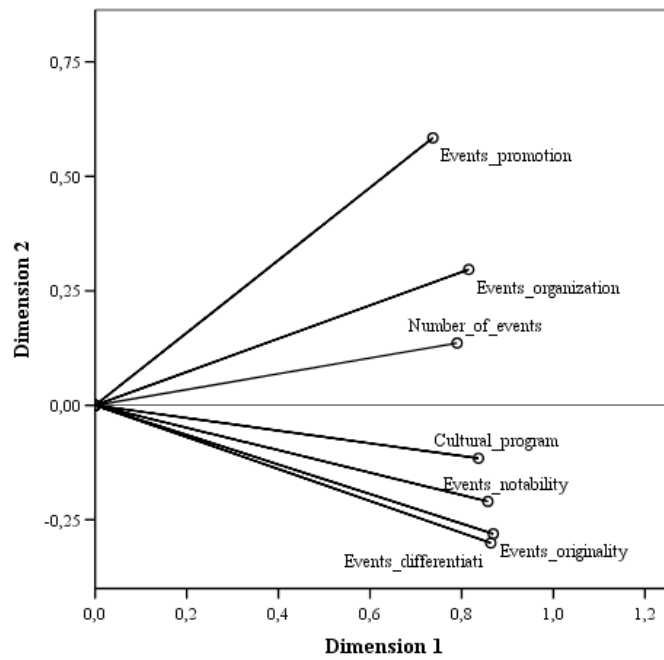
Variable Principal Normalization.

Figure 2 is another output from CAT-PCA that represents the component loadings for each variable in each dimension. This map complements the previous one. As can be observed, four satisfaction variables have a similar pattern, reporting loadings around 0.8 in dimension 1 and loadings around -0.2 in dimension 2. The other three variables, *promotion*, *organisation* and *number of events* present a different profile, showing a positive loading in dimension 2. However, the variable *promotion* is the one that strongly departs from the others.

Cluster analysis

Figure 1 suggests that three segments of respondents can be identified as a result of the relationships among the satisfaction variables. These segments show the following features: the right-hand side of the map suggests a segment including the most satisfied respondents; on the same horizontal line on the left-hand side, the map suggests a segment of least satisfied respondents; on the left-hand lower side, the map indicates a third segment, namely, respondents particularly unsatisfied in terms of *promotion.* Dissatisfaction is also verified with *organisation.*

A cluster analysis using the Ward's method and the squared Euclidean distance was carried out in order to validate these groups and to enable, afterwards, their profiling. The dendrogram suggests three clusters. Next, this solution was confirmed by the k-means clustering. The resulting final cluster centres and number of respondents included in each segment are shown in Table 3. These centres were represented as small ellipses in the first perceptual map produced by CATPCA, and shown in Figure 3. The centres are clearly in the middle of the groups suggested by CATPCA, validating the existence of these groups. The centre of segment 1 is depicted on the right-hand side of the map, the centre of segment 2 appears in the lower left-hand side of the map and the centre of segment 3 is represented in the upper left-hand side. Thus, the segments can be denominated as "generally more satisfied respondents" (segment 1), "less satisfied respondents especially in terms of promotion and organisation" (segment 2) and "globally less satisfied respondents" (segment 3). Segment 1 represents the greatest number of respondents (553 or 54.2%) and segment 3 represents the smallest number of respondents (132 or 12.9%).

Dimensions from CATPCA	Segment 1 "Globally more satisfied respondents"	Segment 2 "Less satisfied respondents especially with events' promotion and organisation"	Segment 3 "Globally less satisfied respondents"
Dimension 1	0,50	-0,37	-1,68
Dimension 2	0,43	-1,07	0,93
Number and percentage of cases in each cluster	553 (54.2%)	335 (32.8%)	132 (12.9%)

Table 3. Final cluster centres and number of respondents in each cluster

Profiling segments of respondents

In carrying out the analysis, a variable cluster membership was created which identifies which respondent belongs to which segment. Next, the variable was compared to other variables also presented in the questionnaire in order to character-ise each segment.

Table 4 displays the distribution of respondent for each segment across the response levels of satisfaction variables used in CATPCA as segmentation criteria. As expected, significant dependence relationships were reported between cluster membership and each satisfaction variable (in

the seven chi-square independence tests, *p-value* = 0.000). These findings were anticipated since satisfaction variables were used as the segmentation basis. The percentages in bold represent the segment profile in terms of these variables. As anticipated, segment 1, representing more than half of the sample, includes the most satisfied respondents for all the items. Most respondents in segment 2 also report high levels

of satisfaction in the first four items, though less than those found in segment 1. However, a large proportion of respondents in segment 2 indicate high level of dissatisfaction in the items *promotion*, *organisation* and *number of events*. Segment 3 displays opposing characteristics than Segment 1, that is, most respondents in this segment report high levels of dissatisfaction for all items.

Variables used in the CATPCA	Segment 1	Segment 2	Segment 3
Satisfaction with *cultural program*			
1 or 2 – Very unsatisfied or unsatisfied	2,4%	11,9%	**72,7%**
3 – not satisfied nor unsatisfied	**40,5%**	**51,0%**	25,8%
4 or 5 – Satisfied or very satisfied	**57,1%**	**37,0%**	1,5%
Total	100.0%	100.0%	100.0%
Satisfaction with *events' originality*			
1 or 2 – Very unsatisfied or unsatisfied	4,5%	15,5%	**96,2%**
3 – not satisfied nor unsatisfied	**53,7%**	**47,2%**	3,8%
4 or 5 – Satisfied or very satisfied	**41,8%**	**37,3%**	0,0%
Total	100.0%	100.0%	100.0%
Satisfaction with *events' differentiation*			
1 or 2 – Very unsatisfied or unsatisfied	4,9%	15,5%	**96,2%**
3 – not satisfied nor unsatisfied	**57,3%**	**48,1%**	3,8%
4 or 5 – Satisfied or very satisfied	**37,8**	**36,4%**	0,0%
Total	100.0%	100.0%	100.0%
Satisfaction with *events' notability*			
1 or 2 – Very unsatisfied or unsatisfied	8,9%	21,8%	**89,4%**
3 – not satisfied nor unsatisfied	**54,4%**	**51,6%**	10,6%
4 or 5 – Satisfied or very satisfied	**36,7%**	**26,6%**	0,0%
Total	100.0%	100.0%	100.0%
Satisfaction with *events' organisation*			
1 or 2 – Very unsatisfied or unsatisfied	3,4%	**37,9%**	**64,4%**
3 – not satisfied nor unsatisfied	**37,8%**	**45,7%**	31,1%
4 or 5 – Satisfied or very satisfied	**58,8%**	16,4%	4,5%
Total	100.0%	100.0%	100.0%
Satisfaction with *events' promotion*			
1 or 2 – Very unsatisfied or unsatisfied	2,5%	**71,6%**	**64,4%**
3 – not satisfied nor unsatisfied	**39,6%**	26,0%	31,1%
4 or 5 – Satisfied or very satisfied	**57,9%**	2,4%	4,5%
Total	100.0%	100.0%	100.0%
Satisfaction with the *number of events*			
1 or 2 – Very unsatisfied or unsatisfied	4,9%	**32,2%**	**73,5%**
3 – not satisfied nor unsatisfied	**42,5%**	**49,0%**	22,0%
4 or 5 – Satisfied or very satisfied	**52,6%**	18,8%	4,5%
Total	100.0%	100.0%	100.0%

Table 4. Frequency distribution of variables used in the CATPCA in the three clusters solution

Validity of the solution was checked using additional variables that were not exposed to the segmentation algorithm. This verification is performed by crossing the

variable cluster membership with three variables that are indicators of overall satisfaction. These are: *overall satisfaction with the Faro 2005 event, intention to participate in similar events in the future* and *intention to recommend to friends and family*. Table 5 shows these crosstabs with all showing significant dependence relationships with the variable cluster membership (chi-square independence tests: p-value = 0.000). As can be seen, the majority of members of segment 1 are globally satisfied or very satisfied with the event and around 85% intend to participate in similar events

and recommend them to others. An opposite trend characterises members of segment 3, i.e., those least satisfied. When compared to segments 1 and 2, segment 3 reports the highest values in terms of no intention to participate in future or recommend. Segment 2 presents a median profile in terms of these variables. Members of this segment also exhibit high levels of overall dissatisfaction or indifference regarding the event (73%), though these values are lower than those reported by members of segment 3.

Overall satisfaction variables	Segment 1	Segment 2	Segment 3
Overall satisfaction with the event Faro 2005			
1 – very unsatisfied	0,2%	1,7%	**22,5%**
2 – unsatisfied	1,4%	**16,8%**	**44,2%**
3 – not satisfied nor unsatisfied	37,8%	**54,5%**	29,2%
4 – satisfied	**48,9%**	22,9%	3,3%
5 – very satisfied	**11,7%**	4,0%	0,8%
Total	100.0%	100.0%	100.0%
Do you intend to participate/assist to similar events in the future?			
1 – yes	**84,1%**	**78,4%**	61,4
2 – maybe	0,7%	0,0%	1,5
3 – no	15,2%	**21,6%**	**37,1**
Total	100.0%	100.0%	100.0%
Would you recommend these events to friends and family?			
1 – yes	**85,9**	**77,7%**	49,6%
2 – maybe	1,7	0,9%	3,1%
3 – no	12,5	**21,4%**	**47,3%**
Total	100.0%	100.0%	100.0%

Table 5. Frequency distribution of variables assessing overall satisfaction in the three clusters solution

Segments are now described in terms of socio-demographic characteristics. In this analysis, no significant dependence relationships were identified between cluster membership and age, occupation, and marital status (chi-square independence tests: p-value > 0.1). This finding suggests that respondents in each segment have similar characteristics to those reported in Table 1 according to these variables. Table 6 shows the socio-demographic variables in which segments register significant differences. For a 5% significance level or lower,

members in the three segments are statistically different in terms of *gender*, *educational qualification* and *belonging to cultural association* (chi-square independence tests: *p-values < 0.032*). As table 6 evidences, members belonging to segments 1 and 2 (the segments exhibiting higher levels of satisfaction) are predominantly female. It is also notable that members of segment 2, that is, those that are more critical regarding promotion and organisation of the event, tend to possess higher qualifications. In contrast, members of

segment 1 (those most globally satisfied) hold lower qualification level in general. Another relevant finding is that almost half of members belonging to segment 3, that is, those globally less satisfied, belong to a

cultural association. The percentage is also high in segment 2 (35.5%) and lower among members of segment 1 (28.1%), those most satisfied.

Socio-demographic variables	Segment 1	Segment 2	Segment 3
Gender			
Female	**65,2%**	**62,3%**	47,7%
Male	34,8%	37,7%	**52,3%**
Total	100%	100%	100%
Educational qualification level			
Elementary	**11,4%**	6,6%	6,1%
Secondary	**25,4%**	19,5%	25,4%
College	48,6%	**57,5%**	56,2%
Master or Phd	14,6%	**16,5%**	12,3%
Total	100%	100%	100%
Belonging to cultural association			
Yes	28,1%	**35,5%**	**45,2%**
No	71,9%	64,5%	54,8%
Total	100%	100%	100%

Table 6. Frequency distribution of socio-demographic variables in the three clusters solution

In the following analysis, the segments were profiled in terms of *cultural preferences* and *main motivation to assist to cultural events*. Results from the chi-square test show a non-significant dependence relationship between cluster membership and cultural preferences ($p = 0.301$). In all segments, music appears as the preferred cultural activity (overall percentage = 36.5%), followed by theatre (26%), movies (16.4%), dance (14.7%) and other (6.4%).

Concerning the main motivation for participating in cultural events, and assuming a significance level of 5%, a significant dependence relationship was identified between this variable and cluster membership (chi-square independence test: *p-value* = 0.013). As Table 7 shows, the most common reason for participating in cultural programs include: *enjoyment for this type of event, the artists, recommendation from friends* and *to follow friends or relatives.*

Main motive to assist to cultural events	Segment 1	Segment 2	Segment 3
Enjoy for this type of event	46,1%	48,9%	37,9%
Enjoy the artists	11,1%	14,5%	12,1%
Friends' recommendation	11,5%	12,6%	9,7%
To follow friends or relatives	10,3%	9,1%	17,7%
Because in a Faro Capital of culture event	6,5%	6,6%	2,4%
To visit the events' places	3,6%	,6%	5,6%
Having nothing better to do	2,3%	,9%	4,0%
Critics' suggestion	1,7%	1,9%	,8%
To find friends	1,0%	,6%	2,4%
Other	5,9%	4,1%	7,3%
Total	100%	100%	100%

Table 7. Frequency distribution of main motive to assist to cultural events

However, while the motives *enjoyment for this type of event* and *recommendation from friends* have a stronger weight among members of segments 1 and 2 (those most satisfied), the motive to *follow friends or relatives* is significantly more important among members of segment 3 (the overall least satisfied). It is also within this segment that the motives *having nothing better to do* or *to visit the places* report the highest values (4% and 5.6%, respectively).

A final analysis shows that segments are dissimilar in terms of knowledge about the cultural offer that integrated the Faro 2005 event. As Table 8 elucidates, the proportion of respondents within each segment that were aware of the program of events is much higher in segment 1 (75.6%), especially when compared with this proportion in segment 3 (56.5%). The relationship between these variables is statistically significant (chi-square test: p-value = 0.000). Regarding the *means of promotion* about the events, Table 8 reveals that, globally, *friends and relatives* are most important followed by the *official program/agenda of the event*, the *outdoors* and the *region's cultural agenda*. Segments also report some differences in terms of the importance given to means of promotion. However, the relationship between *cluster membership* and *means of promotion* is only significant at a 7% significance level. Among members of segment 1, the *official program/agenda of the event* is the most important mean. *Family and friends* have the most relevant role among members of segments 2 and 3. Members of segment 1 are also relatively strongly aware of the *outdoors* and the *region's cultural agenda*.

Main motive to assist to cultural events	Segment 1	Segment 2	Segment 3
Did you know the Faro 2005' programme?			
Yes	75,6%	65,6%	56,5%
No	24,4%	34,4%	43,5%
Total	100%	100%	100%
Means of promotion			
Official program/agenda of the event	31,9%	28,2%	20,3%
Family and friends	30,1%	35,3%	39,8%
Outdoors	10,2%	6,8%	4,7%
Region's cultural agenda	8,1%	5,2%	9,4%
Social communication	4,2%	5,8%	7,0%
E-mail	3,9%	5,8%	4,7%
Internet	2,9%	3,9%	2,3%
Other	8,7%	9,1%	11,7%
Total	100%	100%	100%

Table 8. Frequency distribution of Faro 2005' programme awareness and means of promotion

Discussion and Conclusions

The results obtained in the study are a direct consequence of a management process which contained a combination of weaknesses, though considered relatively successful by having attracted participants, and make this event an interesting case study.

In the pre-event phase, i.e., the preparation phase of the event, it is important to ensure that the planning process is sustainable and the habits and cultural practices of the local population are respected.

For this particular case, these considerations were not taken into account. A survey and identification of the habits and cultural practices of the region were not carried out in order to understand the needs, desires and expectations of the publics of the region. The event was conceived from a production view and not, as would have been expected, with a view towards cultural marketing.

The fact that 54% of the people surveyed (segment 1) are globally satisfied with the event is in effect a positive result and, to some extent, rewarding to those working towards the project from the start.

On the other hand, and without measurable objectives, it is difficult to analyze and discuss the impact of decisions made, as well as strategies implemented. The drawing of new public and the development of sustainable cultural projects that look to both short and long-term outcomes represent two of the most highlighted objectives during the event.

The management process of new public assumes the quantification and continuous systematic monitoring of all networks, communication programmes, concerns and reactions from current and potential participants. This is only possible following a line of market observation and analysis through a priori and post studies of market characterization, segmentation, targeting and positioning of events and, with a focus on the levels of satisfaction and loyalty of participants.

For this specific case, the segmentation process emerges during the conclusion or consolidation (after event) stage, based on findings presented in this study. Hence, it is difficult to understand that the targeting or positioning of all cultural activities/initiatives developed throughout this project, have been carried out.

Without clear objectives, market knowledge, habits and practices as well as expectations in this window of opportunity in terms of regional and cultural growth, event management becomes essentially operational management (budget distribution, advertisement, etc.).

The planning essentially developed over programming work (185 events distributed over 455 sessions) for the public between May and December of 2005. This effort was, in part, negatively affected by the difficulties associated to creation, structuring and financing process of Faro 2005. However, overall, the objectives established were generally achieved and anticipated. The actual running of the event developed as best possible through team effort and dedication within the programme's magnitude and timeframe.

The communication process clearly represented one of the weakest points of the Faro 2005 event. In effect, and due to the nonexistence of a clear communication strategy and action plan, this hampered the success of the event. Gaps in the promotion of the event and/or incoherencies in the strategy of communication used were observed. Segment 2, representing approximately 1/3 of those surveyed, made this observation.

On the other hand, the project did not consider strategies for a communication plan nor timings for follow-up assessments. Also, no concern was given in terms of reaching specific market targets. It is therefore no surprise that about 55% of those surveyed (segment 2) were medially satisfied with the organisation and communication aspects of the events.

The fact that 13% of the people surveyed (segment 3) were largely dissatisfied with the event, indicates a discrepancy between the expectations of participants and the assessment made. This group clearly confirms that the management process did not take into consideration market knowledge that should have formed part of the study analysis in the pre-event stage.

The initiative taken to collect feedback in the concluding or consolidation stage of the event through surveys is regarded as a positive element.

The results obtained in terms of segmentation of participants show clearly that, in order for the project to have been managed in a sustainable way, however, coherent articulation between planning and organizational processes are necessary. Following a clear direction and progress project evaluation based on a strategic view towards the market, maximises satisfaction levels for all involved stakeholders.

One limitation of this study is that data represents 2005 patterns and, therefore, the reported segments may not be the most relevant at this moment. It would be important to repeat this type of research with more updated data. However, it provides event planners with very useful insights about the profile of segments of publics that attend cultural events ranging from high culture to popular culture. As human behaviour tends to change very slowly, we consider that these outcomes are still inter-

esting and helpful to those who plan events to residents in a mature tourism destination like the Algarve.

References

Berneman, Corinne & Kasparian, Marie-Josee
2003 "Promotion of Cultural Events Through Urban Postering: an Exploratory Study of Its Effectiveness", *International Journal of Arts Management*, 6(1).

Colbert, François
1994 *Marketing Culture and the Arts*. Canada: Morin.

Dolnicar, Sara
2004 "Beyond 'Commonsense Segmentation' – a Systematics of Segmentation Approaches in Tourism". *Journal of Travel Research*, 42 (3): 244-250.

Frank, Ronald E., Massy, William F. & Wind, Yoram
1972 *Market Segmention*. Englewood Cliffs, New Jersey: Prentice-Hall.

Grossman, Ann
1987 *The marketer's guide to media vehicles, methods, and options: a sourcebook in advertising and promotion*. Quorum Books.

Hallowell, Roger
1996 "The Relationship of Customer Satisfaction, Customer Loyalty, Profitability: An Emperical Study". *International Journal of Service Industry Management*, 7(4):27-42.

Hill, Elizabeth, O'Sullivan, Catherine & O'Sullivan, Terry
1998 *Creative Arts Marketing*. Oxford: Butterworth Heinemann.

Kotler, Philip & Scheff, Joanne
1997 *Standing Room Only – Strategies for Marketing the Performing Arts*. Boston: Harvard Business School Press.

MacKay, Kelly J. & Crompton, John L.
1990 "Measuring the Quality of Recreation Services". *Journal of Park and Recreation Administration* 8(3):47-55.

Mazanec, Josef A.
2000 "Market Segmentation", In Jafari, Jafar (Ed.): *Encyclopedia of Tourism*. London: Routledge.

Myers, James H. and Tauber, Edward
1977 *Market Structure Analysis*. Chicago. Illinois: American Marketing Association.

Oliver, Richard L.
1997 *Satisfaction, a behavioral perspective on the consumer*. New York: McGraw-Hill.

Pechmann, Cornelia & Stewart, David W.
1990 "The Effects of Comparative Advertising on Attention, Memory, and Purchase Intentions". *Journal of Consumer Research*, 17:180-191.

Pizam, Abraham
1994 "Monitoring Customer Satisfaction". In David, Bernard, Lockwood, Andrew & Stone, Sally (Eds.): *Food and Beverage Management: A Selection of Readings* (pp. 231-247). Oxford, UK: Butterworth-Heinemann.

Ross, Glenn
1993 "Destination evaluation and vacation preferences". *Annals of Tourism Research*, 20: 477-489.

Smith, Wendell
1956 "Product Differentiation and Market Segmentation as Alternative Marketing Strategies". *Journal of Marketing*: 21: 3-8.

Wedel, Michel & Kamakura, Wagner
1998 *Market Segmentation – Conceptual and Methodological Foundations*. Cambridge, Massachussets: Kluwer Academic Publishers.

A Model Proposal on the Use of Creative Tourism Experiences in Congress Tourism and the Congress Marketing Mix

Özen Kırant Yozcu[i]
Boğaziçi University (Turkey)
Orhan İçöz[ii]
Yaşar University (Turkey)

Abstract: Congress tourism has a great importance for the extension of the tourism season, enhancement of employment opportunities and tourism revenues, promotion and efficient use of the facilities in the area. Creative Tourism provides an authentic feel for a local culture through informal, hands-on workshops and creative experiences. Ensuring that the attendants of congress tourism take part in creative tourism activities may be an example of the synergy to be achieved by including creative tourism in the congress marketing mix. In this study the tourism marketing mix, *programming, packaging, partnership, people, product, price, promotion, place,* are adapted for congress tourism and a model which illustrates how to use the creative tourism experiences and activities within the marketing mix is proposed.

Keywords: Creative Tourism, Congress Tourism, Congress Marketing Mix.

Resumen: El turismo de congresos tiene una gran importancia para la extensión de la temporada turística, el aumento de los ingresos derivados del turismo y las posibilidades de empleo, y para la promoción y el uso eficiente de las instalaciones en el área. El turismo creativo proporciona una sensación auténtica de la cultura local a través de talleres informales y prácticos, y de experiencias creativas. Asegurarse de que los asistentes del turismo del congreso participen en actividades creativas de turismo puede ser un ejemplo de la sinergia que se puede alcanza incluyendo el turismo creativo en el marketing mix de congreso. En este estudio el marketing mix de turismo, *programación*, *empaquetado*, *colaboración*, *personas*, *producto*, *precio*, *promoción*, *lugar*, se adapta para el turismo de congresos y se propone un modelo que ilustra cómo utilizar las experiencias y las actividades del turismo creativo dentro del marketing mix.

Palabras clave: Turismo creativo; Turismo de congresos; Marketing mix de congresos.

[i] Ph.D.c Instructor in Boğazici University, Istanbul, Turkey. E mail: ozen.kirant@boun.edu.tr.

[ii] Professor in Yaşar University, İzmir, Turkey. E-mail: orhan.icoz@yasar.edu.tr.

Introduction

As a reaction to mass tourism, other varieties of tourism products, such as yachting, cultural, health, and congress tourism are gaining in importance. Besides its season-extending effect for businesses and destinations, the importance of congress tourism is gradually increasing in Turkey due to its positive effects on economic, cultural and social areas. In parallel to congress tourism, creative tourism experiences lead to development in economic, social and cultural terms in the destinations where they are offered. Creativity allows destinations to develop innovative products relatively rapidly, giving them a competitive advantage over other locations. Creative production attracts enterprises and individuals involved in the cultural sector, generating important multiplier effects in the local economy and raising the aesthetic value of creative production locations (Richards, 2001).

Richards and Raymond defined "creative tourism" as, "learning a skill on holiday that is part of the culture of the country or community being visited. Creative tourists develop their creative potential, and get closer to local people, through informal participation in interactive workshops and learning experiences that draw on the culture of their holiday destinations"(http://www.creativetourism.co.nz/aboutus_ourstory.html). Raymond also indicated that interactive workshops that take place in small groups at tutor's home and places of work, allow visitors to explore their creativity while getting closer to local people. (Raymond,2007). These workshops usually also include destinations' values such as art, culture, gastronomy and nature.

Some of the examples for creative experiences in New Zealand include creating own bone carving, claying or woodturning souvenir, learning to make silver, making a hand-forged knife, meeting wine makers and making own cheese, or olive oil (http://www.creativetourism.co.nz/index.html). But every destination has different kinds of creative experiences which should emphasize its own cultural assets and values. Making perfume in France, carving and photography in Canada, folk music in Mexico and so forth can be some of the examples (Richards & Wilson, 2006).

Creative tourism offers visitors the opportunity to develop their creative potential through active participation in learning experiences, which are characteristics of the holiday destination where they are undertaken. The key point for creative tourism, therefore, is that the consumption involved is active rather than passive, and is aimed at developing the potential of the individual (Richards, 2001). The major difference between creative spaces, spectacles and creative tourism is that creative tourism depends far more on the active involvement of tourists. Creative tourism involves not just spectating, but also a reflexive interaction on the part of tourists who are usually thought of as "non producers" in traditional analyses (Richards & Wilson, 2007).

Creative tourism can be developed in a destination through a commercial business model. One of the key features of this model requires viewing creative tourism experiences as another tourism product. Creative tourism experiences need to compete with other products and be available through tourism marketing channels, using the commission structures that other tourism products also use. Other key features should include partnerships with tourism businesses that have an established client base. Such partnerships may be set up with accommodation providers or by including workshops in local festivals. (Raymond, 2009).

In the light of the explanations given above, this study proposes that creative tourism may be considered together with or as a part of congress tourism. Those attendants and/or delegates who come for a congress may participate in creative tourism activities, thus learning the social and cultural structure of the destination better. Furthermore the number of days of their stay may thus increase and they may contribute to the destination's economy through their extra spending. Those participants, who leave satisfied from the destination, may come again and they may also act as a positive reference for potential visitors. To achieve this, creative tourism

experiences should be included in the marketing mix, in order to positively affect the congress' marketing activities.

Therefore, the next section proposes a model of integration of creative tourism activities within the congress marketing mix. Furthermore, an interview was carried out to determine the congress tourism experts' opinion regarding the applicability of the model, from a practical perspective.

A model proposal for the integration of creative tourism within the congress marketing mix

The eight P's of *Product, Price, Promotion, Place, Programming, Packaging, Partnership, Person*, which are the components of the tourism marketing mix, have been adapted to congress tourism. Moreover, the mix has been enriched by including creative tourism activities and thus a model for "*Congress Tourism Marketing Mix*" is proposed (refer to Figure 1).

The basic factor affecting the saleability of the congress and meeting services is to be able to establish an efficient and right marketing mix. The marketing mix is a bridge of the relations between the business and its markets. Kotler (2003:15) defines the marketing mix as, "the set of marketing tools the firm uses to pursue its marketing objectives in the target market". Kotler's basic marketing concept applied to congress tourism focuses on the firms organizing the congress and meeting and on their aim of achieving customer satisfaction by using an appropriate marketing mix. Market mix refers to the relative ranking of business segments for a particular property, city, and area and is based on common segment classifications (Hoyle, Dorf & Jones, 1995). The marketing mix is comprised of every factor that influences the sales effort (Astroff & Abbey, 1988). The model proposed in Figure 1 aims to incorporate creative tourism activities into the congress marketing mix.

The model begins with the distribution mix. The distribution mix is evaluated from the viewpoint of congress tourism and creative tourism. As congress hotels and congress centres are service businesses, they make use of various distribution channels. However, first of all, one must identify the

customer requirements, expectations and needs as well as distribution options, establish the most appropriate distribution system, evaluate the practical options, design and apply distribution networks and monitor the performance of the distribution channels (İçöz 2005). Intermediaries in the travel distribution mix, i.e. hotel sales representatives, travel agencies, tour operators, meeting planners, meeting offices, internet, incentive planners, destination management businesses, must be included in congress tourism, so that the distribution mix may be formed. Intermediaries are provided with information about creative tourism and activities are illustrated through the model practices. Intermediaries tell their customers of such activities and may also organize familiarization trips. Thus, intermediary institutions act as a bridge to integrate creative tourism within the congress or meeting.

Demand for tourism destinations may display some instability due to some political, climatic or economic reasons. If this situation continuously persists, then the destination marketing managers need to make some arrangements in order to balance demand with supply. During the low seasons, creative tourism activities may provide an opportunity to create demand. Instead of reducing prices in times of low occupancy, differentiating the product is a better alternative. Furthermore, during the high season, creative tourism activities may also be used to justify higher prices. As guests look for something different to choose from, creative tourism may provide a distinctive advantage and a way to differentiate.

Following the distribution mix, the product and creative tourism experiences should be programmed in relation to the target market. This programming stage is followed by the creation of the product mix. In this stage, congress centres and congress hotels, which are the major components of congress tourism, must be evaluated as a tourism product. Traditionally, a tourism product may appear in two ways. It may relate to the natural, historical and cultural resources a country or area possesses. Secondly, it may include all the services that allow consumers to move and have a holiday, that is to say, all of the touristic
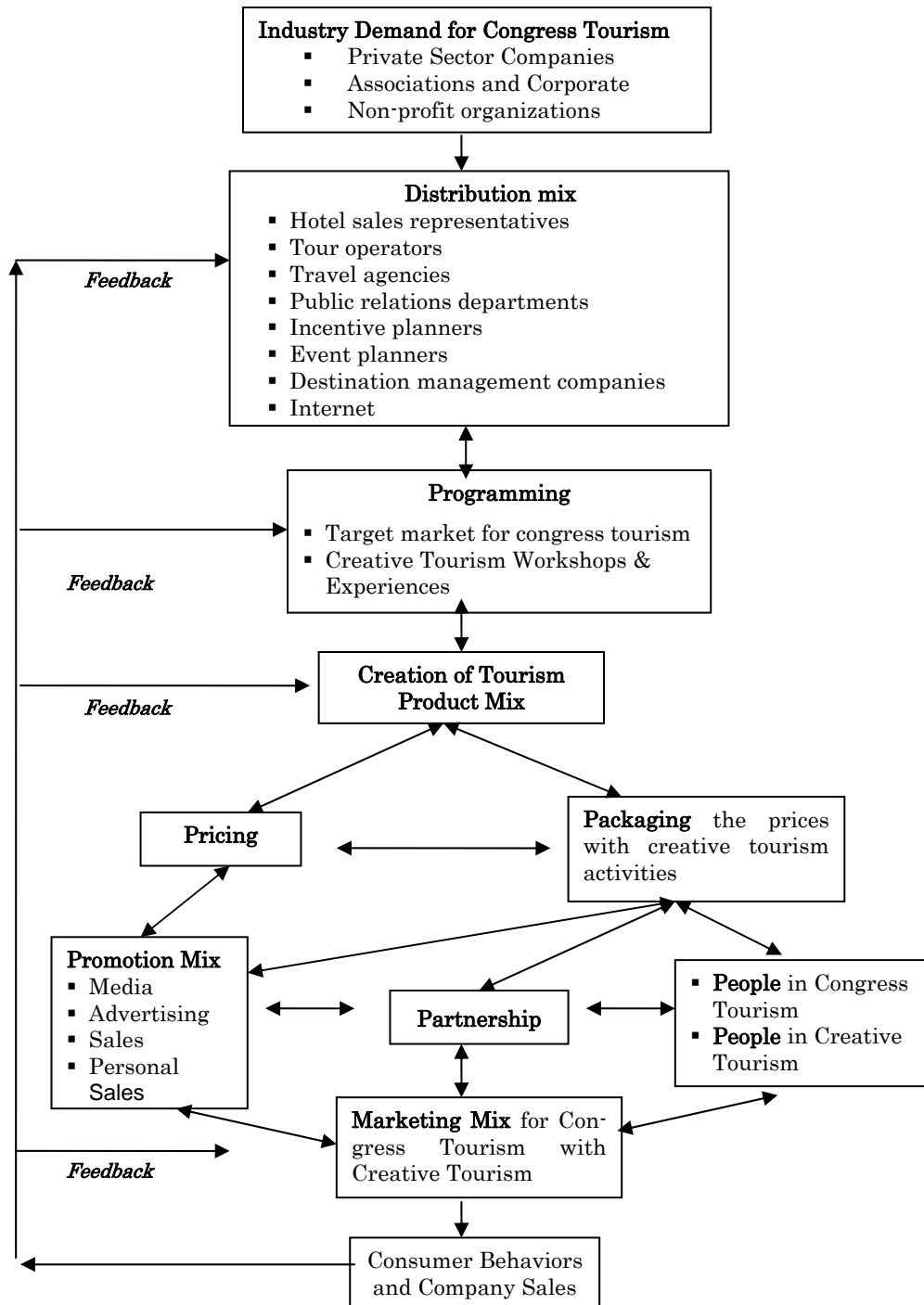
Figure 1. A Model for the Integration of Creative Tourism within the Congress Marketing Mix

services that create a package tour (Hacioglu, 1991).

Even if the principal objective of congress and meeting services is different from mass tourism, congress tourism is a tourism product in that it is supplementary to

mass tourism. From the viewpoint of the phrase "those businesses serving tourists or people" as indicated in Hacıoğlu's definition above, congress hotels and congress centres are basically tourism products. According to Richards and Raymond, historical, cultural and artistic assets of the country or any area are used within creative tourism, which should encompass the culture of the destination and its community (http://www.creativetourism.co.nz/). The activities that may be used for creative tourism, such as carpet weaving, olive oil making, soap making, molasses making, pottery, weaving, local embroidery, point lace, fruit wine making, etc. should also be viewed as a tourism product. However, the complexity of these products results in the need to consider and market them in the form of a package. Furthermore, congress participants, planners and organisers must go the place where the service is provided. Thus, there is an opportunity to enhance the interest of the participants in the culture of that area through their involvement in creative tourism activities. For instance, in an excursion to *Şirince village* organised for those attendants who come to the province of İzmir for a congress, the participants join creative tourism activities and discover the culture of the region by learning how to make wine.

Needs and expectations of the local people, cultural compatibility and touristic standards are extremely important for the creation of any tourism product. As number of visitors increase, and tourism activities assume some regularity, local residents will become involved and begin to provide services and facilities primarily or even exclusively for visitors. Contacts between visitors and locals can be expected to remain high and increase for those locals involved in catering for visitors (Butler, 2006). Development of a tourism destination depends on the sincere desire and goodwill of the local governments and communities to make their living space a developed tourism destination, and on their adoption of differentiation strategies (Olalı & Timur 1988). International and national congresses organised at congress centres and congress hotels enhance the quality of the destination. This is due to the high educational and cultural level of the visitors and the effect on the living standards of the inhabitants. In such a way, the basic objective of creative tourism, which is sharing something with the local people, is also achieved.

After studying congress centres and congress hotels as products, the price factor may be analyzed together with creative tourism in the context of congress tourism. Typically two factors determine the price. First, the event manager must determine the financial philosophy of the event. The second factor is related to the competition from similar events. These two factors - the cost of doing business and the marketplace competition - influence the price. (Goldblatt, 1997) Also price plays both economic and psychological roles in the service sector. The psychological role of price is seen as essential in services since the consumer only relies upon price as an indicator of quality, when other service quality indicators are not available (Zeithaml, 1988). In terms of its economic role, price determines the income of the business and affects the profitability (İçöz, 2005). One of the factors which makes price important in terms of marketing is the fact that its effect on sales may be monitored more easily than any other marketing component (İslamoğlu, 2002, as cited by Özer, 2004).

Delegate expenditures are even greater in the meetings sector (Hoyle et al., 1995). Due to their higher income and education level, congress attendees. are more sensitive towards the quality of the service, while they also expect a reasonable price. The challenge is to set a price that both satisfies the consumers and brings profits to the business. When creative tourism activities are packaged in the congress or meeting, the value of the overall product may be increased. Therefore, creative tourism activities included may be used to differentiate from competitors and enhance preference.

Leisure time and personal disposable income factors are different to some extent in the marketing of congress tourism. This is because the congress delegates participate in congress tourism for business purposes and this time is not included in their holiday periods. Furthermore, as their travel expenses are usually paid by their respective companies, their personal incomes are

not affected and this partly reduces the effect of price as a factor from the viewpoint of the participants. Therefore, those congress attendants who participate in the creative tourism activities included in the programme of a congress are willing to take part in such endeavours and enjoy them as they do not pay for it themselves. Therefore such activities further enhance the motivation of the participants.

In congress centres and congress hotels, a package tour means presenting services, accommodation and space (Hoyle et al., 1995) in the form of a package. Transportation, half-board or full-board accommodation, some rebates to be used within hotel premises and coffee breaks are usually included into such services. Their being economical is pre-eminent among the reasons why such services are preferred in the form of a package. Therefore, creative tourism activities are also included in such package tours. These activities will be part of the agenda and included in the social program of the congress. Thus, both their promotion and their practicability is enhanced.

Entertainment, shopping, excursion, recreation and professional opportunities as included in the extra conference opportunities are among the factors affecting the area choice of congress and meeting organisations (Crouch & Louviere 2004). If we define creative tourism as entailing the tourist's participation in activities at the destination, we may also conclude that congress tourism often includes creative tourism.

Congress hotels and congress centres provide consumers information about their own respective services and use the communication channels to promote their sales. Being components of the marketing mix, such promotional instruments as advertising, sales promotion, personal sales, public relations, direct marketing, sponsorship and written communications (Cooper 2005) become especially important in those periods when demand is low. Promotional activities make the intangible character of congress tourism tangible. In addition, such activities may be used together with creative tourism, thus ensuring a greater attention and desirability. Promotion is vital in creating awareness of the event and a de-

sire to participate (Hoyle, 2002). For instance, a congress organiser may watch, practise and record an activity - for example the wine making activity - during the inspection trip which is organised at the marketing stage of a congress, and then may present this process to his/her customers to enhance the preference of the organization.

Partnership is also important for congress tourism, which is an integrated industry. Without transportation, there is no point in having a self-contained accommodation facility. The purposes of the most excellent airports loose their economic value without accommodation facilities. All corporations as included in the field of partnership with congress centres are potential customers for creative tourism. While participants who are coming for a congress are directly included in the creative tourism activities, their friends and colleagues can be potential customers, if they get positive feedback.

People are a vital element of the marketing mix. While the importance attached to people management in improving the quality within companies is increasing, it assumes a much greater importance within the service sector (Palmer, 1994). Two major groups of people can be mentioned in service marketing, employees and customers. Marketing's main focus is consumers, who must be guided to the services and must be satisfied through new and different proposals. Most important of all, there must be some interdepartmental cooperation within the business for the satisfaction and repeat purchase of customers. It is the employees who will ensure such cooperation and accomplish this aim. In creative tourism, the people factor has a special importance, as it is a person who will teach and implement the creative activities and workshops. Furthermore, interaction with the local community to achieve a mutual learning experience is stated as one of the aims of creative tourism (Richards & Wilson, 2006). Therefore the integration of the community within the congress tourism marketing mix is essential in order to increase the attractiveness of the product and ensure that the benefits of tourism are passed through to the community.

The above model focuses on how creative

tourism activities may be integrated into the congress tourism marketing mix. It has the merit of pointing to the added value and differentiation capabilities that creative tourism activities provide at the various stages of the marketing mix. The following section provides a discussion on its practical applicability, based on an interview with a congress organizer.

Applicability of the Model

In order to get insights into practical aspects of the model, an interview was held with an organisation company in June 2009. The specialty of the company is congress and meetings in the Izmir region, in Turkey. The practicability of this model for the marketing mix of an international congress which the company will be organising in the near future was evaluated, together with the general manager of the company. The future congress is organised by an association for its members under the theme "changing and strengthening".

The starting point in the development process starts with planning the best season for this congress. Creative tourism activities suitable to the characteristics of the region are also considered within the congress. A programme and an offer will give way to the offering and pricing stages. In this phase, such components as accommodation, transfers, operational services, guiding, rental of the place chosen for workshops, instructors, etc. are included into the price.

Due to the fact that the topic of the congress is related to women, an activity concerning the use of olive oil as the women's secret of beauty is organised within the social activities of the congress. The participants are offered the opportunity to participate in the production of soap and shower gel with the help of an olive oil company operating in the region. It is also planned that such shower gels and soaps produced shall be offered for sale at the stands to be erected at the foyer of the congress, and that the profit made shall be credited to the association.

The company first organised such promotional activities as preparing an e-bulletin, distributing posters to the members of the association, using the sales rep-

resentatives of the company to visit the members of the association and distributing promotional booklets, interviewing with the person who shall be the workshop instructor and the head of the association about the importance of the congress. Moreover, an academician, who may lecture on the importance of the use of olive oil for beauty and health, and an international speaker, expert on the topic of "changing and strengthening", which is the main theme of the congress, are invited as well. Furthermore, dressmaking and cakemaking workshops are also organised as part of the social activities of the congress within the hotel. In order to do this, the hotel's chef and the kitchen area of the hotel are used for a workshop. One of the halls of the hotel is prepared as a sewing area and training is provided under the supervision of the X sewing machine company, which is a sponsor.

At first sight the model looks different and hard to organise for the company. Especially the workshops must be prepared carefully, as they will constitute an important marketing tool for this congress. However, after arranging the details of the organization the company was more positive towards the idea. The general manager indicated that the social program is very important for the participation, so that including creative marketing activities within the congress' program will make it more attractive and increase the willingness to attend. Furthermore, the possibility for profit of the organization is also thought to increase not only because of the more appealing program, but also because of the sponsorship capabilities that it provides. So the managers of the company became generally convinced about the applicability of the model and its ability to increase the number of participants and the profit for the company.

The manager interviewed also indicated that this kind of model can not be used for every congress or meeting. Especially those meetings which have an intensive program can not use this model, as the creative workshops or activities take too much time to learn and to practice. He also suggested that other target groups, such as spouses, could be included in the model. While the group is having the meeting, their spouses

can attend the workshops. This may increase the revenue derived from the meeting, and provide an incentive for participants to attend with an accompanying person.

The applicability of the model can only be conclusively evaluated after the meeting has taken place. Therefore, the authors plan to continue the research with follow-up interviews. After the company uses the model, feedback on its effect on the organization's marketing activities will be obtained.

Conclusions

The importance of the model is due to the considerable demand for a congress and meetings from private companies, associations, unions and non-profit organisations. Hotel sales departments, tour operators, travel agencies, DMCs, event planners, which are included in distribution channels, carry out target market surveys for congress tourism and evaluate the incoming demand. They schedule such demand according to the seasonal conditions and make a proposal for dates. Moreover, depending on the seasonal conditions, creative tourism activities are also considered and decisions are made as to what workshops and experiences shall be used. Then, a product which is suitable for the target market is identified and the pricing stage commences. During this phase, the product may be priced both as a package or on an individual basis. While pricing a package tour, the rental for the place where the creative tourism experiences will be organised, the instructors for the workshops, the catering services, and the costs of congress tourism activities are included. Once the price of the product is fixed, promotional activities start in cooperation with transport companies and catering firms, considering the attractive aspects of the destination selected. Sales promotion activities are especially important for the promotion of the creative tourism experiences. Personal sales and advertising activities are used in the marketing of congress tourism as well. In the latest periods, congress centres are frequently promoted in the media. Finally, the mix is completed with the people factor, which is the last element of

the mix. The producer and instructor of the creative tourism experiences is a person. At the same time, the organisation and success of the congress activities also depend on the people factor, given that tourism is a labour-intensive sector. The mix is formed after the completion of all these stages and sales are planned to be realised, considering the consumer behaviours. Feedback is derived from the behaviour of consumers and the company sales. Accordingly, the marketing mix, the product mix, the program and the distribution mix are evaluated and controlled. The expected results from the model include increasing the number of participants and enhancing the motivation of the group.

Although the basic objective of congress tourism is formed by meeting organisations, a congress programme does not only consist of meetings. Leisure times of the meeting or after the meeting, various animation or cultural events, shopping, trips, excursions, etc. are organised. Therefore, congress activities must be compatible with other types of tourism in terms of time and space. In this context, the combination of creative tourism and congress tourism may occur. Creative tourism experiences are combined with the marketing mix of congress tourism, thus making congress tourism more efficient.

Although creative tourism has been discussed for more than a decade, the integration of the concept within current frameworks has not been analyzed. In this sense, the current article aims at providing some thought about the fit of creative tourism activities within the congress tourism marketing mix. Furthermore, the study also identifies the areas where creative tourism may add value and increase the competitiveness of the congress product. In this sense the study pointed to the importance of creative tourism as a profit enhancing capability for the organization. However, researchers also determine that this form of tourism may be used to increase the learning experience of the tourists. This in turn may result in greater satisfaction, while the values and culture of the destination can also be preserved. Therefore, it is also important that the topic be analyzed from the tourists and the local community perspectives. Further research needs to be

carried out to understand in more detail how effective creative tourism activities are to accomplish these objectives.

References

Astroff, Milton T. & Abbey, James R.
1988 *Convention Sales and Service*. USA: Waterbury Press.

Butler, Richard W.
2006 "The Concept of a Tourist Area Cycle of Evolution: Implications for Management of Resources". In Richard W.Butler (Ed.): *Aspects of Tourism: The Tourism Area Life Cycle Applications and Modifications*. USA: Channel View Publications.

Crouch, Geoffrey I. & Louviere, Jordan,J.
2004 "The Determination of Convention Site Selection: A logistic Choice Model from Experimental Data". *Journal of Travel Research,* 43(2):118–130.

Cooper, Chris, Fletcher, John, Fyall, Alan, Gilbert, David & Wanhill, Stephen
2005 *Tourism Principles and Practice*. England: Prentice Hall.

Goldblatt, Joe J.
1997 *Special Events: Best Practices in Modern Event Management*. New York: John Wiley & Sons.

Hacıoğlu, Necdet
1991 *Turizm Pazarlaması*. Bursa: Uludağ Üniversitesi Basımevi.

Hoyle, Leonard H.
2002 *Event Marketing*. New York: John Wiley & Sons.

Hoyle, Leonard H, Dorf, David C. & Jones, Thomas J.A.
1995 *Convention Management and Service*. Michigan: Educational Institute American Hotel & Motel Association.

İçöz, Orhan
2005 *Hizmet Pazarlaması*. Ankara: Turhan Kitabevi.

İslamoğlu, Hamdi.
2002 *Pazarlama İlkeleri*. Istanbul: Beta Yayım.

Kotler, Philip
2003 *Marketing Management.* USA: Pearson Education International.

Olalı, Hasan & Timur, Alp
1988 *Turizm Ekonomisi*. Izmir: Ofis Ticaret Matbaacılık.

Özer, Özer
2004 *Ziyaretçilerin Tatil Yeri Tercihinde, Pazarlama Karması Bileşenlerinin Rolü, Dalyan Örneği*. Unpublished Master Thesis, Dokuz Eylül Üniversitesi Sosyal Bilimler Enstitüsü, İzmir.

Palmer, Adrian
1994 *Principles of Service Marketing*. Berkshire, England: McGraw-Hill Book Company.

Richards, Greg
2001 "The Experience Industry and the Creation of Attractions". In Richards Greg (Ed.), *Cultural Attractions and European Tourism*. USA: CABI Publishing.

Richards, Greg & Wilson, Julie
2006 "Developing Creativity in Tourist Experiences: A Solution to the Serial Reproduction of Culture?" *Tourism Management*, 27:1209-1223.

2007 "The Creative Turn in Regeneration: Creative Spaces, Spectacles and Tourism in cities". In Melanie K. Smith (Ed.): *Tourism, Culture & Regeneration*. USA: CABI Publishing.

Raymond, Crispin
2007 "Creative Tourism New Zealand: The Practical Challenges of Developing Creative Tourism". In Richards, Greg & Wilson, Julie (Eds.): *Tourism Creativity and Development*. New York: Routledge Taylor & Francis Group.

2009 "The Practical Challanges of Developing Creative Tourism". In Wurzburger, Rebecca, Aageson, Tom, Pattakos, Alex & Pratt, Sabrina (Eds.): *Creative Tourism: A Global Conversation*. Sante Fe, New Mexico: Sunstone Press.

Zeithaml, Valerie A.
1988 "Consumers Perceptions of Price, Guality and Value: A Means-End Model and Synthesis of Evidence", *Journal of Marketing*, 52(3):2-22.

Websites

1.http://www.creativetourism.co.nz/aboutus _ourstory.html (accessed: 25.07.09)

Revista Hospitalidade
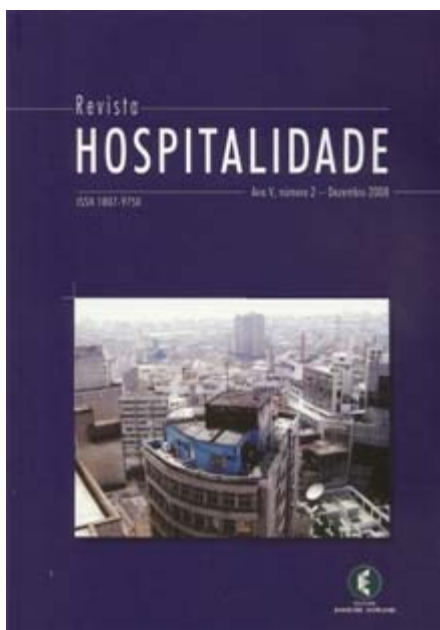
http://www.revistas.univerciencia.org/turismo/index.php/hospitalidade

Prezados Pesquisadores

O Programa de Mestrado em Hospitalidade, da Universidade Anhembi Morumbi, tem a honra de divulgar o lançamento da versão eletrônica da **REVISTA HOSPITALIDADE**, disponível Portal de Revistas Científicas em Turismo: http://www.revistas.univerciencia.org/turismo/index.php/hospitalidade.

A consolidação desta conquista é um esforço conjunto entre o Programa de Mestrado em Hospitalidade e a ANPTUR - Associação Nacional de Pesquisa e Pós-Graduação em Turismo, com o apoio do CEDUS - Centro de Estudos em Design de Sistemas Virtuais Centrado no Usuário da Escola de Comunicações e Artes da Universidade de São Paulo, responsável pelo desenvolvimento e manutenção desse repositório.

A **REVISTA HOSPITALIDADE** é uma publicação dedicada à reflexão sobre o tema da hospitalidade em seus mais diferentes aspectos, contemplando idéias e pesquisas relacionadas com as áreas de Turismo, Planejamento, Gestão Empresarial, Formação de Recursos Humanos, Geografia Humana, Gastronomia, Administração e outras áreas correlatas, objeto de estudo de cursos de pós-graduação *Stricto Sensu* de todo Brasil e também do exterior.

Convidamos a todos para acessar os números que já foram publicados, bem como enviar textos que englobem a temática tratada na revista.

Reseñas de publicaciones

Tourism and the branded city: film and identity on the Pacific rim.
Stephanie H. Donald and John G. Gammack. Ashgate, Aldershot, England ; Burlington, VT: 2007.
ISBN 978-9978-22-790-9

Burçin Hatipoğlu
burcin.hatipoglu@boun.edu.tr

This book is a part of the series titled New Directions in Tourism Analysis, by Ashgate Publishing. There is no doubt about the timeliness of the series, as it aims to fill a gap of theoretical development in tourism research. As scholars, we can not deny the abundance of empirical investigation done in the field of tourism compared to theory development. Tourism and the Branded City attempts to fill this gap by introducing us to city branding and cinematic cities. The stated aims of the book are (1) to provide an interdisciplinary theoretical basis for understanding and critiquing city branding as a cultural and political phenomenon, and (2) to introduce the audience to the practice (p.1).

The predominant approach of the book is its interdisciplinary nature. It is easy to follow how this is achieved when the story of the book is understood. The book was developed after a project titled 'Branding Cities on the West Pacific Rim', by an interdisciplinary 'technology and culture' group (p.26). The study for the project has helped the group to appreciate the differences among disciplines of culture studies, psychology, new media studies, electronic business and digital technology, and yet shown how these can complement each other to make meaning of the world (p.26). Later, the two authors that have worked with the group have reflected this new un-

derstanding in their book. The reader can sense the richness offered by multiple disciplines through the investigation of the interrelationships between cinema, tourism and the branded city. In this manner the different professional backgrounds of the two authors, one from film and area studies and the other from psychology and business informatics, have become complementary.

The book targets scholars across multiple disciplines such as cultural research, cinema and media studies (p.7). I believe tourism marketing professionals and city planners would also benefit from this book. As the book forces one to read, feel, think and visualize it is very easy to drift away and take long breaks. While reading through the chapters, I started to question how little Istanbul, the city I live in, is represented in the film industry. I excitedly continued to imagine what might develop from a collaboration between tourism officials and film producers, especially during the European Capital of Culture 2010 celebrations. Even though the colorful style of the text makes it worth to read the book nonstop, the terminology from multiple disciplines often tires the reader. Therefore, as much as the book aids the reader to develop new perceptions, it is only recommended for the educated reader rather than the average student.

The central argument of the authors is

that the city is more than its solid self. It has "an image, an idea, a vision, a musical score or sound-scape" (p.9). They take Lynch's idea of "people make meaning of space by moving through it" (Lynch, 1960, cited in Donald & Gammack, 2007: 8) and add on to it Donald's idea of "the city space is also cinematic, literary and musical space" (Donald, 1999, cited in Donald & Gammack, 2007: 9). Thus, they challenge the readers to extend their perception of the city from a geographical space to an organic being. For the authors, the city, is more than the sum of its parts and besides geographical and environmental features, it includes a character at an imaginative level. To understand such a complex structure and to develop city branding over time they suggest the use of historical trajectories, cinema and mapping projects.

The book is presented in seven chapters. The introduction chapter explains the justification for the theme of the book. The first chapter focuses on describing the methodology of the study. The authors have utilized multiple ways of collecting data in three global cities of the West Pacific Rim, that is Shanghai, Hong Kong and Sydney. The choice of the cities is very good as they all have potential cinematic qualities, but one can't stop wondering why the authors did not consider Tokyo as part of the group. In exploring the idea of the city in the minds of the visitors and residents, the authors have used "textual analysis, occupation specific focus groups, extended administered questionnaires and location based surveys" (p.28). Through their "mapping conversations" with the occupational specialists they have gained insight into ways of collecting further data (p.27). The film professionals directed the authors to choose new films for analysis and tourism officials and urban planners showed new paths in the sample cities to explore. Concept mapping techniques among other analysis methods are clearly explained in the chapter. Examples are given on how the data started to appear on the model through concept mapping (p.36), and how it started to make meaning.

The second chapter introduces the readers to city branding. The chapter starts with the history of 'branding' and continues with discussing how the concept has ex-

tended to include more complex types of branding such as corporate branding and place branding (p.51). Examples are provided as to how some films have shifted the movement of people into certain cities (p.54) The authors assert that city branding is more complex than product and services branding and note that it is less controllable (p.58).

The studies in the three cities are presented in separate chapters. The third chapter presents Hong Kong in the period of the SARS (Severe Acute Respiratory Syndrome) epidemic. Firstly, the authors discuss the elements of their framework. They call it "structures of attention", building on Williams' idea of "structures of feeling" (Williams, 1977, cited in Donald & Gammack, 2007: 64). The authors assert that visitors and residents experience a city through "nostalgia, everyday life and aspiration", and each needs to be studied to understand the city branding (p.34). Throughout the chapter films are used to explore people's responses to "structures of attention". For instance they cite the series titled 1.99, nineteen short advertisements promoting the city after the SARS epidemic, that were developed through a collaboration of the local film makers and the tourism officials (p.64). The series demonstrate the local professionals' attempt to shaping the city image, hence the branding. In the chapter's conclusion, the authors draw our attention to the conflict between what is experienced as residents and visitors in the city and what is projected by the media and films.

The fourth chapter explores Sydney from the eyes of the users. The authors suggest that cities have a human element and how well this is represented in the minds of the people will determine a complete image of the city (p.87). For extracting the image of Sydney from people's minds the authors have utilized a creative approach. They have taken Lynch's idea of "paths" and "nodes" of a city and asked short visitors to Sydney to draw their own maps (Lynch, 1960, cited in Donald & Gammack, 2007: 91). The authors have shared some of these drawings with the readers in the chapter. The practice has shown that the maps had no human element, and were more like the two dimen-

sional "flatlands" of Tufte (Tufte, 1990, cited in Donald & Gammack 2007: 94). The authors highlight that cities with a strong cinema representation create stories in people's minds even before their visit, such as New York. In that manner they note that even if Sydney is a global city it is highly underrepresented in the film industry to tell the true story of the city.

Among all the other chapters, I found chapter five the most imaginative. Authors assert that "distinctive colors" have "distinctive branding effects" on city imagery (p.134). Throughout the chapter many examples are provided on how history, physical characteristics and culture of the city affect the meaning associated with colors. Authors have used online questionnaires to explore the effects of chromatic contours on the image of a city, besides interviews with film professionals and tourism officials. Their analysis showed that respondents primarily associated Sydney with blue, representing the color of its clear skies and water as well as its young spirit (p.136). Hong Kong was mainly associated with red, representing its vibrancy and energy (p.137). The association of color with Shanghai was rather vague varying from red to blue to brown. With the focus on making comparisons between the city image in the minds of people and how it is projected in the media and films, authors concluded that "Sydney's tourism marketing and logos" used rightly blue in their efforts while blue was not that clearly used in films yet (p.138, p.139).

Chapter six starts with comparisons of Shanghai in the cinema through time. The authors cite Shanghai Express (Sternberg, 1932), with Marlene Dietrich as the leading actress, to demonstrate how films in the 1930s have declared Shanghai's "superiority to other cities" and have also induced long-remembered scenes in the minds of people (p.142). In comparison, they note that latest films (90s) do not reflect Shanghai's changing character, sort of trying to forget its recent past. The authors point to many inconsistencies about the city. For instance on the one hand "environmental protection is an officially stated aspiration in Shanghai" (p.161), while on the other hand they let the "external city image" to rule over these decisions. In conclusion,

Shanghai is changing at a very fast pace and so is the branding, but the "organic history" is yet to take place in the branding of the city.

Chapter seven presents conceptual conclusions based on the previous chapters, by evaluating the data introduced. The chapter summarizes the findings about the three case cities through the lens of the framework "structures of attention". The chapter concludes with the discussion of city branding's limits and how it might contribute to tourism.

In conclusion, Tourism and the Branded City is a comprehensive study that shows the potential of city branding. There are prior studies that consider the projection of cities on cinema, but this book differs by its interdisciplinary methodology and its discussion of tourism, city and cinema through branding. While the book recommends a new framework for interpreting the complex nature of the city and the city branding, it is also able to capture a city's qualities much beyond what other studies offer. The book has displayed that everyday life and nostalgia are as important as aspirations in creating a complete picture of the city. Besides actual experience, we have seen that films play a significant role in creating a city image for the residents and visitors. The interdisciplinary methodology of the book is able to include various stakeholder views, as it had promised. Overall, the book promises to offer a good theoretical framework for further studies.

References

Donald, James
1999 Imagining the Modern City. London: Athlone.
Donald, Stephanie H. & John G. Gammack
2007 Tourism and the Branded City: Film and Identity on the Pacific Rim. Aldershot, England ; Burlington, VT: Ashgate.
Lynch, Kevin
1960 The Image of the City. Cambridge, MA: MIT Press.
Sternberg, Josef von
1932 Shanghai Express. USA.
Tufte, Edward R.
1990 Envisioning Information. Cheshire, CT: Graphics Press.
Williams, Raymond
1977 Marxism and Literature. Oxford: Oxford University Press.

Universidad Austral de Chile
Instituto de Turismo
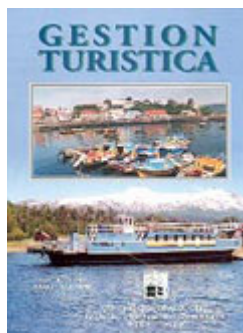
Revista Gestión Turística

Publicación académica editada por el Instituto de Turismo de la Universidad Austral de Chile cuyo objetivo principal es el de contribuir al desarrollo científico y técnico del turismo, a través de la divulgación de trabajos académicos y de investigación que se realizan particularmente en centros de investigación y educación superior de Chile e Hispanoamérica.

http://www.gestionturistica.cl

Unidad de Investigación y Desarrollo en Turismo, unidad investigativa dependiente del Instituto de Turismo, cuya misión es contribuir mediante la investigación aplicada al desarrollo turístico de la región.

La unidad de I+D cuenta con una biblioteca virtual, plataforma de información para académicos, investigadores y estudiantes, cuenta con la más completa base de datos de carreras de turismo de iberoamerica, enlace a las principales revistas científicas de turismo de habla hispanas y portuguesa, principales tesis doctorales, de maestrías y licenciaturas en formato digital.

Mail gestionturistica@uach.cl

Reseñas de publicaciones

Dilek Ünalan
unalan@boun.edu.tr

This book forms part of a series produced on the 'environment and society' which particularly emphasizes interactions between the environment and tourism. This second edition includes two new chapters: one on climate change and natural disasters; and the other on the relationship between tourism and poverty. Also, it reflects the changes in the relationship between tourism, society and poverty. The complexity in the relationships between environment and tourism is investigated through a holistic approach and multidisciplinary perspective. Cultural, political, economic and social aspects are considered as environmental components, as well as pure physical environmental aspects, whereas sustainability is regarded as an integral component of tourism policy. The book consists of nine chapters explaining complex interactions between tourism and the environment. A summary of each chapter is presented below.

Chapter 1 introduces definitions and types of tourism and provides a brief analysis of various definitions. Tourism is interpreted as a high amalgam of different components and the tourism system, including a heightened environmental perspective, is shown by a figure. The Chapter discusses the growth of contemporary tourism through the influence of industrialization and urbanization, and the trends towards a mass participation in tourism, by using examples, given in boxes, from different countries.

The book highlights tourism as a system. Economic opportunities, and changes to the cultural and physical environments of destinations are discussed as the outputs of the tourism system. The Chapter ends with a summary, a suggestion for further reading and relevant websites.

Chapter 2 starts with the examination of the meaning of the term 'environment'. It questions how humans view the environment and their relationship to it, and how perceptions of landscape changed. It is emphasized that the religious and cultural belief systems do play a significant role in shaping humans' view and relationships. By discussing how tourists perceive and interact with different environments, the Chapter views tourism as a form of 'conspicuous consumption'. It concludes by raising ethical considerations on how the natural environment is used for tourism, on who are the beneficiaries of tourism and on what are the rights of the environment. This Chapter also provides a list of books for further reading.

Chapter 3 reviews changing perspec-

tives on tourism's relationship with the environment. A table showing the relationship between society, environment and tourism is provided by decades starting from the 1950s. The impacts of tourism upon the natural environment are separated into two broad categories of negative and positive changes. The Chapter discusses the negative and positive impacts with many examples from different countries. In the conclusion part, it points out that tourism can have a particularly beneficial role in regeneration of economically depressed urban environments: the negative impacts may be of significant importance in combating poverty and aiding human development in developing countries. This Chapter ends with a suggested reading list and websites.

Chapter 4 focuses on the relationship between economics and the natural environment. It touches on the issues such as natural environment -with its services for society-, economic growth, common pool resources and externalities. It discusses problems with tourism growth and externalities. The Hardin's 'Tragedy of Commons' (1968) is referred to underline the conflicts between self interests of humans and the environment. The Chapter questions the measures of society's progress and concludes that tourism can be used to conserve the environment using an economic rationale. At the end of the Chapter, further reading and websites are suggested.

Chapter 5 explains the meaning of poverty and its links with environmental degradation. The specific 'Millennium' development goals and targets of UNDP are given in Box 5.1. Then the relevance and limitations of tourism to alleviate poverty in developing countries are discussed with examples. The Chapter provides a model to assist our understanding of how tourism can aid the reduction of poverty (Figure 5.2). The Chapter introduces pro-poor tourism as a significant strategic initiative in using tourism to combat poverty and points out problems with the utilization of tourism to alleviate poverty. Consequently, a list for further reading and websites are suggested.

Chapter 6 sheds light on the origins of sustainable development and meanings of growth/development. It reviews different perspectives on sustainable development and provides a comparison of the dominant world-view and deep ecology in Box 6.2. Then the concept of sustainability in action is discussed through the contribution of Box 6.3: Guiding principles of sustainable tourism and Box 6.5: Indicators of sustainable tourism development. In the final part, the Chapter introduces three main traditions of sustainable tourism: 'resource-based', 'activity-based' and 'community-based'. The Chapter ends with suggestions for further reading and websites.

Chapter 7 discusses the role of different stakeholders in the environmental planning and management of tourism. It questions the role of government, the power of legislation to establish protected areas and the responsibilities for establishing carefully regulated and managed tourism. Examples of world heritage sites and land-use planning methods -zoning, carrying capacity analysis- are provided. The role of environmental impact analysis is highlighted together with its deficiencies. Finally, the Chapter explains environmental codes of conduct for tourism industry, tourists and host communities with examples from different countries. Further reading and websites are provided at the end of this Chapter.

Chapter 8 helps our understanding of the causes and significance of climate change and the influence of climate change on tourism. As in the other chapters, various examples are provided to emphasize implications of climate change. Then tourism's contribution to climate change, natural disasters and tourism and tourism's response to natural disasters are discussed. The Chapter ends with a summary and further reading suggestions.

The final chapter, **Chapter 9**, views the growth of green consumerism, and its effect upon tourism. It focuses on consumer trends and green tourism and then identifies characteristics of alternative tourism. Ecotourism is emphasized with its guiding principles, dimensions and products. In the final part of this chapter, the significant lessons of tourism development in the second half of the twentieth century are pointed out and the increasing demand for nature-based tourism is highlighted as a source of concern and as one of the key

challenges for tourism planners to imple-
ment more sustainable tourism in the fu-
ture.

Environment and Tourism is interesting
to read and has considerable depth as well
as abundance of empirical examples. The
issues touched in this book are pertinent to
all countries. Empirical evidences referred
in the book are helpful to our better under-
standing of the need for a holistic philoso-
phy of society and environmental attitudes.
The addressed tourism development by the
concluding note of this book may provide
opportunities for the natural environments
and societies it interacts with. The book is
an important contribution to the literature
on the interactions between the environ-
ment and tourism and is of particular re-
levance to those interested in environmen-
tal planning, tourism management and
tourism destination development.

Los retos que representa la dinámica situación actual, caracterizada por la globalización de la economía y del modelo desarrollo devastador de las sociedades occidentales, la democratización de los procesos políticos y las tendencias hacia la participación ciudadana, obligan a la participación responsable de las instituciones de educación superior para dar alternativas de solución a los problemas así generados.

En este contexto, la Facultad de Turismo de la UAEM tiene el compromiso de formar recursos humanos altamente calificados capaces de reconocer al turismo como fenómeno socioeconómico, además de explicar y resolver la problemática derivada de esta actividad, impulsando la vinculación docencia-investigación con énfasis en áreas como el ambiente, la ética, la capacidad de carga de los destinos y la cultura en general, para fortalecer interacción entre la educación turística y el sector productivo.

En congruencia con lo establecido en los Planes Institucionales, la investigación se constituye en el eje estructurador del postgrado, que permitirá acceder a la excelencia en el proceso productivo, a la vez que se apoya la resolución de problemas específicos de las comunidades receptoras del turismo. En este sentido, la investigación tiene un carácter estratégico por ser generadora y transformadora del conocimiento. Con base en ello, se abrió en 1997 el programa de Maestría en la facultad, que incluye a la Línea de Investigación en Estudios Ambientales del Turismo. Se pretende, a través de ella, desarrollar y consolidar una investigación de calidad, que permita a la Facultad colocarse a la vanguardia de los estudios sobre el turismo y su vinculación con el ambiente y el desarrollo sustentable. La línea de investigación pretende abarcar tanto aspectos teóricos como prácticos, y orientarse hacia las necesidades del sector y de las comunidades de las áreas rurales, de manera que a partir de se ella, se pudiesen implementar programas de desarrollo turístico con características de viabilidad natural, económica y social.

En consecuencia, surge el interés por crear un medio de difusión que recopile los avances de investigación de estudiantes y egresados tanto de la licenciatura como del postgrado en Turismo, de los distintos organismos académicos de la UAEM e instituciones de nivel superior en los ámbitos nacional e internacional, además de otros sectores de la sociedad involucrados en la temática. La dinámica y el avance en el sector de las comunicaciones, hacen de los medios virtuales la herramienta más apropiada en la actualidad para la consecución de este propósito, pues nos permite, de una manera más inmediata, llegar a todos los sectores interesados en la sustentabilidad con énfasis en el aspecto turístico, con la finalidad de que realicen sus aportaciones relacionadas a esta nueva tendencia

De esta manera nació "El Periplo Sustentable" revista virtual que esperamos sea una rotación de ideas entre nuestras opiniones y las de nuestros lectores, para tener una estrecha relación con el significado de periplo que es "un viaje de ida y vuelta". Así, confiamos en que este sea un espacio para la reflexión y el análisis, pero especialmente para la discusión y la propuesta sobre el turismo sustentable, así como de temas relacionados con medio ambiente, desarrollo y otros que permitan enriquecer la Línea de Investigación en Estudios Ambientales del Turismo.

http://www.uaemex.mx/plin/psus/home.html

La revista se encuentra indexada en:
Journal index in: