

## The Destination Brand Image of Amsterdam: A Guidebook Comparison



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## Preface

Hereby I proudly present my master thesis at Radboud University in Nijmegen called “The Destination Brand Image of Amsterdam: A Guidebook Comparison”. The last six months have been a rollercoaster of different ideas, strategies and concepts regarding brochures, guidebooks, language analysis, content analysis and comparative analysis.

I would like to thank professor Wilco Versteeg for supervising me throughout the last six months. He gave me multiple insights and perspectives in the analysis of brochures and guidebooks than I could have hoped for.

I hope you will enjoy reading my master thesis.

Muriel Janssen

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## Summary

The aim of this research was to investigate two guidebooks, *Lonely Planet Amsterdam Guidebook* (2018) and *Fodor's Travel Amsterdam: With the Best of The Netherlands* (2018), on the case of the tourism brand image of Amsterdam. It was encouraged by the fact that this topic had been limited analysed in the tourism industry. Furthermore, it was appealing for the marketing organisations to enhance the different market strategies created by the brand image of Amsterdam, which were present in the two guidebooks. Through the theoretical and methodological framework of which the research is based on, the reader builds a capable background knowledge in order to examine the examined analysis. In both cases of the first two chapters of the guidebooks were then analysed through the five criteria of Amsterdam as a historic, sex & drugs, meeting place / tolerant, abundant in events and artistic city and a comparative content analysis based on a coding form of adjectives, nouns, and adverbs which were associated with the five criteria. Finally, the conclusion of the analysis, consists of a summary of all my findings, an answer to the research questions, a limitation of the analysis and instructions for future research, and a reflection on my research.

Key words: comparative analysis, content analysis, tourism brand image, Amsterdam.

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## 1. Introduction

In the era of leisurely travel, there is an abundance of different sorts of information about holiday destinations and journeys within arm's reach on any device. However, one of the main alternatives is a method which has been around for centuries, the use of guidebooks. Zuelow, the author of *A History of Modern Tourism*, mentions that guidebooks in any form were not a new addition to travel at all. As early as 110-180CE, the Romanised Greek Pausanias created the first itinerary-based guidebook (Zuelow 77). This guidebook was used to help travellers enjoy the temples and other religious sites of Ancient Greece which not as different as one might expect from the ones we use today. The options of guidebooks such as countries, cities and travels of today are manifold. For instance, it is possible for travellers to use the *Drives of a Lifetime* (2020) for a drive while reading upon the *Sustainable travel handbook* (2020). According to Graham Dann, a British tourism researcher, a guidebook is there "to rationalise and bring together the disparities of the tourism infrastructure, to help, advise and warn tourists, to steer them through the morass of alien life ways" (qtd. in Peel and Sørensen 22). Throughout this research, the term of guidebook is described as travel guidebooks in which the tourism infrastructure of interest is presented and there to help, advise and warn the tourists in new surroundings (Peel and Sørensen 16). It is apparent that the cities and travels are branded in a variety of ways in order to market the destination successfully. One example of these ways is the use of destination image, which Crompton describes as "the sum of beliefs, ideas, and impressions that a person has of a destination" (qtd. in Tasçi and Gartner 413). The image of a city or country is therefore an important concept for the guidebooks as it paves the way of the themes, sites, activities, and restaurants present in the book. For this research, the brand destination image of the city of Amsterdam in guidebooks was researched. It received its city rights around 1300 which allowed the city to grow larger. Since this moment, the city grew to be an important harbour and trade city.

According to the CBS, the municipality of Amsterdam holds an estimate of 873.338 inhabitants in 2021 (“Population Dynamics: Birth, Death and Migration per Region”). In order to do so accurately, I examined how both the *Lonely Planet Guidebook of Amsterdam* (2018) written by Catherine Le Nevez and Abigail Blasi and the *Fodor’s Travel Guidebook of Amsterdam* (2018) written by Karin Engelbrecht et al. brand and portray the image of the city of Amsterdam. The guidebooks are both published in the same year, 2018, which was just the prior of the COVID-19 pandemic.

## 1.2. Topic and relevance

The branding of a city is achieved through many attributes such as websites, videos, social media and guidebooks. The focus of this research is specifically the branding through the use of guidebooks, and it raises a variety of questions. For example, how is the branding of a city achieved in different guidebooks? How do the guidebook authors accommodate to the wishes of the readers? Are there major differences in choice of restaurants, tourist sites and information?

The theoretical relevance of this research is to provide more perspectives and expand the current knowledge on how to analyse the tourist image branding of guidebooks. The research on the guidebooks, focused on content analysis or semiotics than a comparative analysis (Kim and Yoon 2013; Bhattacharyya 1997). The practical relevance of this research is to show how different guidebooks brand the city of Amsterdam. The tourist who is interested in travelling to the city can take the information in account prior to purchasing the guidebook which is closest to their wishes from the travel. The choice of Amsterdam has been made through the sufficient availability of the varied guidebooks. In addition, as there is a reasonable amount of research done on Amsterdam to improve their destination brand over the recent years, this research supports the already existing research (Antonisse; “Amsterdam wil nieuw imago bij toeristen, zonder wiet” / Amsterdam wants a new touristic image without the weed). By analysing the two guidebooks, their similarities and differences, the city can cooperate with the publishers and enhance the variety of the presented sites, restaurants and touristic sights in order to increase tourist flows. As such, the analysis of the two guidebooks can contribute to more objective strategies to improve the potential perceptions of tourists. The choice of the guidebooks has been made through the criteria of the guidebook analysis method, popularity, availability and period of existence (Kalaska 17). Fodor’s Travel was established in 1949 and Lonely Planet was established in 1973. However, other guidebooks



can give different insights to the tourist. In other words, the tourist experience cannot be limited to just these two guidebooks. Other brands cover different sites, restaurant and touristic sites in the city. This research focuses on two as to create a foundation for future research to use.

### 1.3. Status Quaestionis

There have been several scholarly works on the use of guidebooks, from the history of modern tourism and the rise of guidebooks to a semiotic analysis of an Indian travel guidebook to the tourism brand image in the *Lonely Planet Korea*. The limited literature on travel guidebooks portrays a potential research field to be explored more in the future. In this part of the research, academic works on the topic will be presented. These examples will demonstrate the existence of relevant works, while some parts of guidebook brand image still remain underdeveloped or have not been researched at all.

The first example is based on the marketing of destinations in Europe. The book *Urban Destination Marketing in Contemporary Europe* (2015) which was written by Joh Heeley, the director of Best Destination Marketing, consists of a critical analysis of the current urban destination marketing which was the marketing competitive advantage. Heeley used a four-step method for the research: the first step was to review the present academic literature on urban destination marketing (13). The second step consisted of an online research of urban destination marketing of 62 European cities. The third step involved interviews with the departmental heads of several destination marketing organisations (DMOs). The fourth step is based on the arrangement of the interviews, as these were used to develop the foundation, to assist the critique, and to strengthen the theory of the aforementioned review. This is relevant for the study as it shows what research based on destination marketing has been covered. Next, Heeley described the theory of the 'marketing

competitive advantage' as a three-stage model (87). It first starts with a city creating unique selling propositions or sites, so it can differentiate itself in the tourism market. The second stage is the promotion of these unique tourist offers to the market. The third stage is the response of the audience as they react to the offers by generating visits to the city. Through the four-step method Heeley demonstrated the new paradigm which he calls the 'dynamics of urban destination marketing' (150). The paradigm consists of the involvement of the locals. The purpose of the DMOs would be to boost the urban profile of the city to both local and external fronts, with focus on celebration and marketing differences (150). In other words, the DMOs would work closely together with the inhabitants and businesses of the city. The most relevant part of this book is based on the new paradigm. The paradigm adds one aspect for the analysis of the guidebooks in this research: the involvement of the locals in the guidebooks. It is based on the writing and the content of the guidebook, for example, whether the authors are locals or not. The book does, however, miss information on the use of guidebooks and the use of the destination image. The article "Characterising the location or tourist images in cities: Differences in user-generated images (Instagram), official tourist brochures and travel guides" written by Daniel Agusí, a professor of Geography and Sociology at the university of de Lleida, expands on this matter. He states that the image of the destination within tourism research can be defined as "the sum of beliefs, ideas, and impressions that a person has of a destination" which can either be created by organisations, local residents or anonymous agents (104). Agusí demonstrated how the behaviour of tourists has a clear spatial relation. He explains that the expectations, decisions and comments of a tourist create a series of interactions with the visited spaces or sites (103). To support this, he used the case study of photos of Montevideo and the tourists' visit to that specific site. Agusí presented that the photographs of the tourists are not just limited to the famous icons of the city, as they photographed new sites (113). The usefulness of this article is based on the

definition of the image of the destination, as it gives a clear indication of how to structure the image of Amsterdam through primarily the expectations of the author and secondly the literature. By comparing these, it becomes easier to see a relation between the two and create a base for the different focuses for the guidebook analysis. The third example of available research is the article “The Possibilities of Using the Guidebook analysis Method in Research on the Evolution of Urban Tourism Space in Maghreb countries” written by Maciej Kalaska, a senior researcher in Regional and Global studies at the university of Warsaw. He presents the advantages and disadvantages of using the guidebook analysis method developed by Liszewski (qtd. in Kalaska 15-16). One of the advantages is that, through the use of the guidebook analysis method, it is possible to track long-term changes in the tourism space of the cities of Maghreb (20). Kalaska mentions the use of the guidebook method analysis can be limited, for example due to the “ideological commitments of their creators from colonial times” (20), though this statement is mainly focused on the Maghreb cities such as Algiers, Constantine, Marrakesh, Tangier, Tunis, and Sousse. The criteria mentioned in this article are helpful to narrow down the useable guidebooks for this research.

The next example is based on the brand image of a country in a guidebook. The article “Examining national tourism brand image: content analysis of *Lonely Planet Korea*” (2013) written by Hee Youn Kim, a researcher at the department of Tourism, Recreation and Sport Management at the University of Florida, and Ji-Hwan Yoon, a professor of Tourism and Tourism Management at the University of Kyung Hee in Seoul. Kim and Yoon analyse how the travel book *Lonely Planet Korea* correlates to the national brand of South-Korea. It is based on five emphases: contribution to global community, technology, culture and tourism, tolerance of multi-cultures and globalism (56). The used method was a content analysis in order to analyse message characteristics based on patterns and frequency of textual data (60). The authors then analysed the frequency of nouns, adjectives, destinations,

and the frequency of certain adjectives and nouns correlated with each other. The findings of the study based on the Korean tourism brand image were modified by events and sites of nationality or power, and were overall presented quite positive (67). This article gave more insight in the available research done on guidebooks and the tourism image of a country. The literature analysis of the tourism destination image and tourism brand image is key to this research, as it defines the two clearly (58). One of the limitations of the study is the location, as this current research is based on a European city instead of Asia.

The fifth example is one of the most useful ones, as it presents a framework on how to analyse a guidebook. This form of analysis has been used in the aforementioned article as well. “Mediating India: An Analysis of a Guidebook” written by Deborah Bhattacharyya, an associate professor of Sociology at the Wittenberg University, (1997) is based on a textual or semiotic analysis of the most popular guidebooks in India, published by *Lonely Planet*. Bhattacharyya suggests that the narrative voice of the guidebook is an informal writing style with an implicit narrator who focuses on the claim to authority and the ethical posture (375). The representation of India is issued in an authoritative way, as the language is used to present one representation as the only legitimate one. The ethical posture of the narrative voice is divided as the behaviour of the tourist, which is not noted nor explained in the guidebook. However, the behaviour of the local Indian population is subjected to moral judgements of sexuality, such as unwanted attention from the local community, and drug intake (376-377). The next chapter consists of the analysis of the Indian images in the guidebook, where she focuses on what the images present and what the connotations or descriptive terms are. The last main focus of the analysis is the tourist-local relationship within the images. Bhattacharyya concludes that the guidebook “presents India as a sign in Western discourse, and as such it communicates more about Western discourse than about India” (387). To support the claim, she mentions daily life, normative cultural patterns, and

contemporary sociocultural developments are missing from the guidebook. This article gives great insight in how to analyse a guidebook. Bhattacharyya describes Cohen's framework of analysis, which identifies four dimensions of the social role of a tour guide (373). The four dimensions are social leadership, instrumental leadership, interactional mediation and communicative mediation (373). These components compromise of the framework used for the analysis of the two guidebooks in this research and are further explored in the theoretical framework. The last example is the book *Exploring the Use and Impact of Travel Guidebooks* (2016) written by Victoria Peel, a professor of the department of Tourism at the Monash University, Australia, and Anders Sørensen, researcher in tourism and hospitality. The most relevant chapters for this research are the first "Introduction: Travel Guidebooks and Tourism Discourse", second "Conceptualising Travel Guidebooks", and fourth "Travel Guidebooks as Text" (1-14; 15-30; 49-60). The book consists of 12 chapters and focuses on the conceptualisation, use, and impact of guidebooks. The first chapter contains an introduction to guidebooks and the research based on them. Peel and Sørensen describe four clusters of research activity based on guidebooks. Firstly, guidebooks and tourism history, secondly guidebook texts and images, thirdly guidebooks as mediators of tourism practice and lastly, the use of guidebooks by tourists (4-7). The authors give seven suggestions for further research, these new ideas are analysed and explored in the following chapters. The second chapter "Conceptualising Travel Guidebooks" explores the academical approaches of the travel guidebooks. It focuses on terminology, conceptions, genre, definitions and texts in guidebooks. The terminology of the guidebook is explained as a widely used, commonly accepted definition, but it refers to a variety of texts (16). The chapter gives more insight in the different publishing houses and their guidebook-based research. Peel and Sørensen argue that any research must take five constituents in account to outline boundaries of studies: utility, substance, ephemerality, authority and assistance (25-28). The fourth chapter: "Travel

Guidebooks as Text” explores the different areas of textual investigations. The first example is the semiotic analysis, in which the researcher uses the guidebook as a mediator to understand representations of culture and place (50). The second example has been the exploration of the tourist destination image (52). Peel and Sørensen state that work on representations of countries or cities in different guidebooks from a range of markets and genres, such as the analysis of the Vietnam War in four English language guidebooks by Laderman, are rare but quite useful for exploring the differences between guidebooks, text and use (qtd. in Peel and Sørensen 59). Another example is the work written by Lew (1991), where four different guidebooks of Singapore were analysed with the aim of the examination of constructed place and image branding (59). This book is useful to this research as it helps to determine the terminology and its definitions of certain terms such as the guidebook, image and brand. In addition, this form of study is considered to be in the second cluster, which helps the narrowing down of the theory in the theoretical framework.

#### 1.4. Main Research Question

This thesis will address the following main research question: ‘How is the city of Amsterdam branded in the first two chapters of the *Lonely Planet Amsterdam Guidebook* (2018) and *Fodor’s Travel Amsterdam: With the Best of The Netherlands* (2018) compared to the city’s own tourism brand image?’

I will focus on the relationship and differences between the two different guidebooks, each of 2018. In order to better understand the topic and reach an answer, the research questions have been divided in two sub questions:

- How is the city of Amsterdam branded in the first chapter “Welcome to Amsterdam” in the *Lonely Planet Amsterdam Guidebook* (2018) and in the *Fodor’s Travel Amsterdam: With the Best of The Netherlands* (2018) based on five criteria?

- How is the city of Amsterdam branded in the second chapter “Planning” in the *Lonely Planet Amsterdam Guidebook* (2018) and in the *Fodor’s Travel Amsterdam: With the Best of The Netherlands* (2018) based on five criteria?

## 1.5. Theoretical framework

This subchapter demonstrates a theoretical framework that supports this research and provides an overview of relevant theories regarding the key concepts. The first paragraph is designated to the destination marketing and branding of a city. The second paragraph is devoted to the brand versus the image of a destination. The third and final paragraph is based on the role of the guidebook and the analysis.

### 1.5.1. Destination marketing

Without any form of marketing, a destination may remain a hidden gem. However, as soon as the word-of-mouth marketing begins, the site may very well transform into an overcrowded touristic site. Other forms of marketing can either be through websites, via travel agencies or printed materials. Printed materials can be separated in two forms: promotional print such as brochures, leaflets or printed letters and additionally facilitation and information print such as guides, amps, menus, and timetables produced by transport operators (Middleton et al. 321). Middleton et al. map out the different purposes of marketing (322). The first form creates awareness in order for potential tourists to become conscious of the certain product or site. The promotional purpose can be divided in three functions: convey messages, merchandising or show special offers (Middleton et al. 322). The third purpose of marketing is access, usually the promotional purpose of the printed materials can contain a booking form or a code which can be used on a website. If the potential purchaser uses the code or form on the internet, it becomes easier to collect and analyse their data for future market research. Other purposes include proof of purchase, facilitation of the product use and information or

providing education on the product. Nearly every destination has an image marketed for itself by either publishing houses, brochures, tourist experiences, or other forms of marketing.

These destinations are explained, illustrated and mobilised by promotional, academic, and basic sources (Meneghello and Montaguti 39). The characteristic of destination marketing is based on the marketing of the city. It builds on the identity of the city while upholding the wishes and needs of the audiences (van Dijk-Bettenhaussen 106). According to Heeley, who argued for a new paradigm of destination marketing, came up with four dynamics (115). The first factor is that of politics, this includes the leadership understanding and commitment for funding, a duration of time, and a strategy. The leadership is based on the local government and businessowners in the city. The second factor is based on the product which involves the accessibility, venues and urban attractiveness of the city. In other words, the product is what the tourists either want to see, use or participate in. The third factor is the organisational status, which depends on the choice between the public sector or public-private-partnership organisation. Either the government organises the marketing of a destination, or it is a combination of the private and public. The latter does offer more advantages in terms of resourcing (Heeley 115). The last factor is based on the marketing options. Whether the marketing works is based on the different operations take place. The decisive factors are based on the varied amounts of the professionalism, the focus and the creativity of the options, and operations. One of the most crucial aspects of choosing a travel destination is the use of images (Chew and Jahri 9). However, the marketing of a destination is intermingled with external factors such as destination familiarity, previous visitations, and socio-demographic factors (Chew and Jahri 9). A majority of the destination marketing and destination image identify two facets, the use of cognitive (qualitative of life, customs and ways of life, friendliness of locals) and affective images, which in conjunction influence the relationship between country image and destination image (Chew and Jahri 11; 15).



### 1.5.2. Tourism Brand versus Image

According to Crompton, the tourism destination image is defined as: “an idea or belief from a certain destination” (qtd. in Kim and Yoon 58). However, the image of a city can contract the identity of a city, and it can differ from each visitor (van Dijk-Bettenhaussen 71). In addition, the notion of a destination image is based on the tourists and therefore not the locals (Kim and Yoon 58). The destination image is associated with the expectations and perceptions of the visitors. The importance of the destination image is of great importance as it affects the individual’s perception, behaviour, and choice of destination (Gallarza et al. 56). According to Kim and Yoon there are two sorts of tourism destination image: a projected and a received image (59). The projected image is made up by external tangible features, although the received image was created by internal tangible features (Kim and Yoon 59). In other words, the projected image is based on the tangible features which came from the outside, such as tour packages or advertisements, while the received image is based on the receiving and structuring of the image inside the mind. Another perspective is given by Tasçi and Gartner, whilst they suggest that the destination image is a composite of a wide spectrum of different inputs which can be realized as affecting either the demand or the supply part within the image (423). They argue that the image capital of inputs such as historical, social, physical, political, legal, economic and cultural, is either static or semi-dynamic as it is controllable to a certain extent (422). For example, historical input is static as it happened in the past and therefore is unlikely to be altered. The image can be formed by different factors such as destination-oriented marketing activities, independent sources such as educational materials or the news, and perceiver characteristics (422). According to Tasçi and Gartner, there is another input, which is that of the academical world. All of these aforementioned inputs have a significant influence on the destination image. In turn, the destination image has direct effects on the behaviour of the consumer or the tourist. This is linked to their behaviour

before the trip, by likeliness to visit and decision-making in the destination, during the trip such as the enjoyment of the trip, and after, by word-of-mouth marketing or recommendation of the visit.

The first use of brand image was used in marketing research was first associated with the expectations and the value of a product, service, or company. However, in 1970, Akira Nagashima, an academic researcher who specialises in marketing, introduced the brand image to the notion of a country (74). He mentioned that the brand image is “affected by the familiarity and availability of the country’s product, and the stenotype of that country” (Nagashima 74). The brand image is strong and can therefore be defined as a force which can determine a national reputation or image. In other words, the main difference between the tourism destination image and tourism brand image is the naming. The tourism image is the foundation on which the brand can be built upon. The brand is not only limited to a country, but can be used for a city as well. This strategy is called city branding, and it defines “the creation, development and demonstration of the value of a city through fitting on brand approaches which are made up of investments, physical and economical plans, attractiveness programmes, events and communications” (Van Dijk-Bettenhaussen 106). In other words, it is the promotion and definition of a city’s identity. For the rest of this research, the tourism brand image will be used to avoid personal opinions.

### 1.5.3. Role of Guidebook and Guidebook Analysis Method

It is evident that tour guidebooks are widely used to provide important and easily accessible pieces of travel information and have become a crucial part of the redundant and casual touristic process (Peel and Sørensen 1; Bhattacharyya 372). Guidebooks are most commonly associated with usage during the trip. However, Peel and Sørensen found considerable evidence that the item is used before and occasionally even after the trip (112). It connects

the relationship between the tourist and the destination, and moreover solidifies the relationship between guest and host. Buckley even states without a visitation to the particular country or city, the travel guidebook still influences the perception and destination image of the tourists (qtd. in Kim and Yoon 59).

The guidebook analysis method is “based on the assumptions that new urban elements regarded as tourist attractions are entered in subsequent editions of guidebooks” (Kalaska 16). The method consists of five criteria for guidebooks to be actually analysed (Kalaska 17). Firstly, the vast majority of the published works should be written by experts. Secondly, the entire city should be included in the work. Thirdly, the guidebooks have to be updated regularly. Fourthly, the guidebooks have been published by one publishing house over a spend of decades. The last condition is the purpose of publication, as this cannot be made on someone’s request. These criteria have been used for the choice of guidebook of this research. Bhattacharyya argues that by using a widely known and used travel guidebook, the destination images can be more easily understood through the comprised cognitive information (Kalaska 371-372). In addition to criteria of the method, another form of guidebook analysis is done through Cohen’s framework (Bhattacharyya 373). The framework starts with the first dimension of instrumental leadership, which refers to the tour and the arranged activities functioning as effortlessly as possible. The guidebook therefore serves as a navigator for the tourist. In other words, the guide might even perform as a survival kit. The second dimension is the interactional mediation. The guidebook is a middleman for the tourist to establish interaction with the local populations in order to receive certain services or products. Two of the most common examples are the services of food and accommodation. The last dimension is based on the communicative mediation. This role serves as a mediator for the tourist and the tourist site (Bhattacharyya 374). In other words, the guidebook serves

the cultural sights of the area to the tourist. The manner of how the sites is presented can vary from guidebook to guidebook.

## 1.6. Methodology

This subchapter defines the steps taken in order to carry out the analysis on the two guidebooks. First, the brand of Amsterdam is explained through multiple perspectives, which then provide the five criteria on which the comparison should be accomplished. Second, is the description of the comparative analysis method which was used to execute the analysis. The third subchapter holds information about *Fodor's Travel Amsterdam Guidebook* (2018) and its publishing house. The fourth subchapters contain information about the second guidebook *Lonely Planet Amsterdam* (2018) and its publishing house.

### 1.6.1. The Brand of Amsterdam

The tourism image brand of Amsterdam is diverse. This diversity can be seen in the academic works and newspaper articles. According to the branding of the municipality of Amsterdam "I Amsterdam" the core values of the city are based on creativity: the city is original and surprising, on innovation. The city is trend-setting and innovative, and in addition to entrepreneurship, the city is active and enterprising ("Brand Manual: I Amsterdam"). According to Kavaratzis and Ashworth, the image of Amsterdam has a long tradition and strong reputation for culture and innovation (15). However, it does consist of two themes: the first major theme being the urban design during the early modern period, which translates to the wealthy historic period. The second theme is based on the popular image which started in the late 60s: the "youth culture of sexual liberalism and narcotic indulgence" (Kavaratzis and Ashworth 17). However, according to the article "De Schaalsprong van Amsterdam" released by the municipality of Amsterdam, the city is a place of people coming together and meeting one another (5). In addition, the international

reputation of Amsterdam is very positive and as a consequence the city has grown into a global village. The historic image based on trade, hospitality and the initiative of the inhabitants have created the image of Amsterdam. It is an open, inclusive and diverse city with a view toward the future (“De Schaalsprong van Amsterdam” 9). The ambition of the city therefore is to remain in the race of most attractive in the world. However, the disadvantage of this success is the large number of visitors and tourists, which cause nuisances on the street. An additional disadvantage is the resulting recent image of Amsterdam. According to multiple news articles and academic works, the city wants to discard its image as a marijuana utopia (“Het Imago van Amsterdam”; “Amsterdam wil nieuw imago bij toeristen, zonder wiet”; Sleutjes and Bosveld 7). However, found in another study “Projected Versus Received Image: The Case of Amsterdam” concluded by Bijkerk and de Ridder. The image of sex and soft drugs is not negatively valued by the visitors of Amsterdam as they connotated it with liberal, freedom or open-minded and tolerant (Bijkerk and de Ridder 63). More connotations of Amsterdam good nightlife, a LGBTQIA+-friendly city and the city of bicycles (Bijkerk and de Ridder 63). According to the book *The Making of: The City Marketing of Amsterdam* written by the municipality of Amsterdam, there are sixteen dimensions of Amsterdam’s image presented in an omnibus score (16). The paradigm visible in appendix 1 visualises the diverse sides of Amsterdam. According to the current situation of the diagram (red lines), the most common image of the city of Amsterdam is the description of the city of canals. The second most common image is tied between the two, the image of sex, soft drugs, rock ‘n roll and that of a meeting place. The third most common image is tied between three: the image of a city of events, the image of an artistic city and the image of the city of people. However, the aim of the municipality differs quite a lot. The city aims to become a business, artistic, residential, knowledgeable and an eventful

city. The book furthermore argues the city should not just focus on one dimension, but on a set of diversity of dimensions (*The Making of: The City Marketing of Amsterdam* 44).

The image of Amsterdam formed by these different perspective is the following:  
Amsterdam is a tolerant, LGBTQIA+-friendly and historic city. It is the city of canals, people, events, sex, soft drugs, arts and is a meeting place for people.

### 1.6.2. Comparative Analysis Method

For this study, a comparative content analysis is used to define the differences and the similarities of Amsterdam's brand image in the *Fodor's Travel Guidebook* and the *Lonely Planet Amsterdam* guidebook. As documents, or in this case guidebooks, can be "analysed in terms of these intertextual relationships tracing the dimensions of similarity, comparison, contract and difference" (Coffey 374). The qualitative comparison is characterised by comparing one case to another (Palmberger and Gingrich 95). The first step of this method concerns the definition of the units of comparison or the identification of the criteria of comparison (Palmberger and Gingrich 104). By analysing diverse academic works, the following criteria based on the brand image of Amsterdam were created:

- 1) Amsterdam has a rich history.
- 2) Amsterdam is the city of sex & soft drugs and open-mindedness.
- 3) Amsterdam is a meeting place for the people, is tolerant to people and is LGBTQIA+-friendly.
- 4) Amsterdam has an abundance of events.
- 5) Amsterdam is an artistic city.

These criteria have been looked over while reading upon the available data of the guidebooks. Therefore, the criteria have been altered. The first draft of the criteria amounted to one-word descriptions: history, sex and soft drugs, people, eventful and arts. The words were expanded to sentences in order to narrow down the criteria and create a better focus field for the analysis of the data. Then the criteria were explained further in order to dismiss ambiguous interpretations. The first criterion is based on the history of Amsterdam, the data is looked at through the history starting from 1300 where it received its city rights to present day. The data is conducted neither positive nor negative through the objective point of view. The second criterion is based on prostitution and the use of marijuana. The data is looked at by mention of prostitution, coffee shops or other mentions of soft drugs. This study does not look at the use of hard drugs in the city, as they are illegal. The third criterion is based upon the meeting of people, this includes the locals, domestic and international tourists. This includes how the locals are treated in the guidebook, and how the tourists should behave in regard to the visitation. The fourth criterion includes the word ‘events’, in this regard the events are based on a planned and organised occasion by an enterprise or organisation for example a sports match, exhibition, concerts, festivals and cultural activities. The fifth criterion is based on the arts. The Britannica dictionary entails the following definition “Traditional categories within the arts include literature (poetry, drama, story), visual arts (painting, drawing, sculpture), graphic arts (drawing, design, other forms expressed on flat surfaces), plastic arts (sculpture, modelling), decorative arts (enamel work, furniture design, mosaic), performing arts (theatre, dance, music), music (composition), and architecture (interior design)” (“The Arts”). The definition is altered, as there is no clear mention of the graphic arts or decorative arts in the guidebooks. For this study the arts include literature, visual arts, plastic arts, performing arts, music and the architecture. Additionally, the mention of the artists behind the art work is analysed. As one mention of one criterion lays the

foundation of the image, a requirement of three different examples is required in order to truly create the tourism image brand of Amsterdam. One or two mentions does not imply the guidebook represents the tourism brand image fully. Therefore, multiple occasions are necessary. One other method which resembles the qualitative comparison is the constant comparative method, created by Glaser in 1965. This method consists of four stages:

“comparing incidents applicable to each category, integrating categories and their properties, delimiting the theory and writing the theory” (Glaser 439). The first stage is based on coding or labelling the data and categorise it in different categories. The second stage consists of make meaning of categorial comparisons or comparing the categories with concepts. The third stage is based on delimiting the theory or determining the limits and boundaries of the theory. The last stage consists of writing the theory. This method is practical for this study as it gives an outline on how to integrate a comparative analysis. However, the method has been altered in order to create a conformable framework to compare the two guidebooks. The first stage consists of finding the data. The found data in the two guidebooks are divided into the categories of the criteria aforementioned. The second stage is based on the creation of meaning by describing the data further and in more detail. The third stage is comparing the found data to each other and examine the similarities and the differences. The fourth stage consists of writing the found similarities and differences of the third stage.

### 1.6.3. Content Analysis Method

The methodology of content analysis has been developing in the early 1920s in the areas of political science, physical and communications (Stepchenkova et al. 454; Vitouladiti 279). Since then, tourism researchers have adopted the method. According to Kolbe and Burnett, it can be defined as “an observational research method that is used to systematically evaluate the symbolic content of all forms of recorded communications” (244). It is a methodology



which examines textual data for patterns, structures and singles out content and concepts to which researchers want to pay attention, categorise and aggregate into compositions to grasp the textual meaning (Vitouladiti 279).

In the article “Content Analysis in Tourism Research” written by Raquel Camprubí, an associate professor of Tourism Image and consumer behaviour, and Lluís Coromina, an associated professor of Tourism at the university of Girona, there are two essential conditions are given in order for the method to work (134-135). The first refers to the objectivity of the process. The development of the categories should be done using explicit codes so if two coders collect and analyse the data, the same results are met. The second condition refers to the consistent criteria to include and exclude certain content and categories. These criteria are based on the tourism brand image of Amsterdam. It focuses on the image of history, sex & soft drugs, meeting place, eventful and an artistic city. For the current research, the explicit codes are the use of the two guidebooks, the five criteria and the nouns, adjectives and adverbs associated with the five criteria. The analysis of the criteria has been conducted through three questions. The first is based on what is written in the guidebook through quotation and what page it can be found on. By quoting the data, the coding is more objective. The second is based on how it is said and written by looking at the used adjectives, adverbs and nouns. The last question regards whether the aforementioned tourism brand image of Amsterdam is visible in the passage of the guidebook or not. The criteria are compared back to the image and whether it is constructed or deconstructed.

Kimberly Neuendorf, a professor specialised in content analysis methods, in her book *The Content Analysis Guidebook* states six standards in order to use the method correctly (40-41). These standard are commensurate as the two conditions of Camprubí, and Coromina. The first standard refers to the objectivity and indicates the research should be conducted without the biases of the researcher (40). This current research has been structured as to

diminish the biases. The choice of the guidebooks has been made through the popularity of the two publishing houses in both the academical world and the tourist world. The criteria of the analysis are based on the tourism brand image of Amsterdam established by different academical works. The next standard is to use a priori design. All the decisions on variables, measurement and coding have to be made before the final analysis starts. This has been practised to the current research by creating the criteria, tables and coding before the actual analysis begins. Neuendorf states the third standard as reliability, so the measuring procedure should have the same results on repeated analyses (40-41). The procedure of the analysis will be used on different chapters of the two guidebooks. The next standard refers to the extent of what others agree on as the meaning of the concept (41). In other words, the meaning of the used concepts should not be divided but consistent over different works. The tourism brand image has been thoroughly analysed through different academical works in order to create a definition which comprises the perspectives. The fifth standard is based on the generalisability of the analysis. It refers to the findings and their extent to which they may be applied to other works, and is based upon the notion of future research. The sixth and last standard are based on the replicability of the work. It involves repeating the study with different cases or in a different content or a different theme in order to check if similar results are obtained (41). This has been adapted in the manner of a discussion for future research found in the conclusion.

#### 1.6.4. Fodor's Travel Amsterdam Guidebook (2018)

Fodor's Travel has about 300 travel guidebooks to, 7500 global destinations. According to the website, their goal is to create a guidebook "with insider tips, planning essentials, expert hotel, restaurant and sights recommendations to create a trip of a lifetime" ("Guidebooks"). The *Fodor Travel Guidebook* of Amsterdam has been chosen based on the criteria of the

guidebook analysis method. The first criterion is based on the expertise of the authors. The first author K. Engelbrecht is a freelance author for magazines, websites and guidebooks in English from Amsterdam. The second author, Lily Heaton, is an Amsterdam based freelance conceptual copywriter. The third author, Liz Humphreys, is an Amsterdam based travel guidebook author and content consultant from New-York. The last author of the guidebook, Tim Skelton, is an Eindhoven-based writer and editor who specializes in travel guides and Dutch beer. Many of these authors have each contributed to other Fodor's Travel guidebooks. These authors, based on their features, books, and skills, are considered to be experts in their fields. The second criterion is the coverage of the entire city instead of districts. The travel guidebook consists of different districts which cover the city of Amsterdam. The focus is mainly based on the city centre, which has greater coverage (Engelbrecht et al. 33-54). The third criterion is based on the regular updates. The *Fodor's Travel Amsterdam: With the Best of the Netherlands* (2018) is the fourth edition, and there is already a fifth edition of the guidebook. It is regularly updated and edited. As mentioned before, the publishing house of Fodor's Travel has been publishing since the year 1949 in Paris ("80 Years of Fodor's Travel"). In others words, the publishing house has been in practice for 73 years. The final criterion is based on the purpose of the guidebook. According to the mission of Fodor's Travel, it is focused on dive deeper with recommendations on restaurants, luxury, budget, arts and culture, accommodation, transportation, and tips about the destination ("About Us"). It is unclear whether the publishing house responds to publication requests. The guidebook, however, achieved four out of five criteria and has therefore been chosen for this research. The guidebook consists of 336 pages and a total of 7 chapters. The first chapter is about the experience of Amsterdam and the Netherlands. The second chapter is exploring the touristic sites of Amsterdam and the districts. The third chapter consists of examples of the restaurants and other food establishments in the city. The fourth chapter is about a few examples of

accommodation in the city. The fifth chapter contains information about Amsterdam's nightlife and the performing arts. The sixth chapter covers the shopping malls, the shopping and shops in the city, it includes a subchapter of what to shop for in Amsterdam as well. The last chapter is about side trips from Amsterdam. This chapter is not relevant for this study, as the goal is to focus on Amsterdam instead of other surrounding cities. After the seventh chapter there are the maps of Amsterdam, the Netherlands and other surrounding cities such as Delft and Rotterdam. As the guidebook has many pages, two chapters have been chosen in order to deepen the analysis of the research. The chosen chapters of the guidebook are "Welcome to Amsterdam" and "Explore the city" (Engelbrecht et al. 9-10; 31-91). These chapters have been chosen because the most data is expected to be found here. The other chapters are lists of restaurants, touristic sites, shops and accommodations.

#### 1.6.5. *Lonely Planet Amsterdam* (2018)

Lonely Planet has a large series of travel guidebooks as it has over 21750 destinations covered and a team of 650 local experts and contributors ("Partner"). In addition, it has been around for nearly 50 years. Peel and Sørensen argue that Lonely Planet is the most mentioned guidebook publisher out of a database of 13200 academic tourism journal papers (17). The *Lonely Planet Amsterdam* (2018) guidebook has been also chosen based on the criteria mentioned in the guidebook analysis method. The first criterion is based on the expertise of the authors. Catherine Le Nevez, a Paris-based author with a doctorate in Create Arts in Writing and a master's degree in Professional Writing, has been writing for Lonely Planet since 2004. Le Nevez has written articles covering mainly Europe. Author, Abigail Blasi, is a London-based freelance travel writer who specialises in Mumbai travel. The second criterion is the inclusion of the entire city in the guidebook as the north, city centre, east, south and west are covered (Le Nevez and Blasi 3). The third criterion covers the regular updates of the guidebook. *Lonely Planet Amsterdam* (2018) has been updated regularly. The version of 2018

is the 11<sup>th</sup> edition of the series and the lastest version is the 13<sup>th</sup> edition which came out in May 2022. The fourth criterion is based on the amount of time of which the publishing house has been publishing. Lonely Planet was founded in 1973 and has a span of time of nearly 50 years. The last condition is the purpose of publication, as it cannot be on someone's request. However, this is not clearly stated either in the guidebook or on the website. All in all, the guidebook however achieved four out of five criteria. The guidebook consists of four sections or chapters and has a total of 320 pages. The first section consists of the planning of the trip, which then this turns to the arrival, the tips, transportation, museums, and restaurants. There is no clear mention of hotels. The second section is about exploration, in this section the neighbourhoods and districts of Amsterdam are described. Each district chapter starts with a map and has a subtitle of sights, eating, drinking and nightlife, entertainment, and shopping. The third section holds information about how to understand the city. There is information about the innovation, sustainability, history, painters, architecture, and Dutch design. The last section is about surviving the capital. It is not limited to just the city but the Dutch language, the transport, the maps of the city and a full directory with information about for example emergencies, money, opening hours, telephones, visas. As the guidebook has many pages, the choice of two chapters has been made to analyse the data deeper. The chosen chapters of this guidebook are "Welcome to Amsterdam" and the second chapter "Planning your trip" (Le Nevez and Blasi 5-6; 6-59; 61-181). These chapters have been chosen because the most data is expected to be found here. The other chapters are lists of restaurants, touristic sites, shops and accommodations.

### 1.7. Structure of the research

The structure of this research has been divided in four chapters. The first chapters are the introduction of the research. It explores the topics, the relevance and importance for the academic world as it creates new insights and perspective on the analysis of tourism image brand of cities in guidebooks. In addition, chapter 1 contains the theoretical framework where

multiple academic works are explored and the methodological framework, where the steps of the analysis and the research are explained. The second chapter consists of the chapter “welcome to Amsterdam” of the guidebooks *Fodor’s Travel Amsterdam: With the Best of the Netherlands* (2018) and *Lonely Planet Amsterdam* (2018). The chapter in the guidebooks is analysed through the five aforementioned criteria. After the analysis, the findings are expressed. In the findings, the *Fodor’s Travel Amsterdam* guidebook is shortened to *FT’s* guidebook and *Lonely Planet Amsterdam* is shorted to *LP’s* guidebook in order to minimise the repetition of the words and lose focus of the comparison. In the third chapter, the chapter “Plan your trip to Amsterdam” is analysed through the five criteria of Fodor’s and Lonely Planet’s guidebook. After the analysis, the findings of the analysed chapter are detailed. In the fourth chapter, the chapter “Explore the city of Amsterdam” is analysed through the five criteria. The findings are described after the analysis. The final chapter is the conclusion of the analysis, where the findings are summed up, the research is reflected upon, and the research questions are answered. Furthermore, the discussion for future research is expressed.

## 2. Analysis of “Welcome to Amsterdam”

This chapter entails the analysis and comparison of the first chapter “Welcome to Amsterdam” in the two guidebooks. The 5 criteria of the tourism brand image (history, sex & soft drugs, meeting place, abundance of events and artistic city) are used as guidelines for the analysis. The comparison of the findings of the two guidebooks starts with any noteworthy comparison which do not relate to any criteria but are important for the data. The detailed table of the *Fodor’s Travel Guidebook Amsterdam* (2018) can be found in the second appendix. The detailed table of the *Lonely Planet’s Amsterdam* (2018) can be found in the third appendix.

### 2.1. *Fodor’s Travel Guidebook Amsterdam* (2018)

The first chapter, “Welcome to Amsterdam” starts on the 9<sup>th</sup> page and ends at the 10<sup>th</sup>. It consists of one paragraph and a table with six reasons to go based on the architecture, biking, museums, food, beer and the vices of Amsterdam. The chapter does not contain pictures.

The guidebook paints the history of two occasions, the first is the Golden Age. The legacy of the Golden Age is visible in the canals, houses and the parks of the city (Engelbrecht et al. 9). This is not the only reference to the past of the city. The house of Anne Frank is mentioned as well. Through these two mentions, the guidebook tries to transcend the image of a period of history which began in the sixteenth century and the Second World War. The tourism brand image of Amsterdam regarding history is limited to the extent of two references. The guidebook approaches the second criterion in a rather contradictory manner. It describes the outlook on prostitution and the use of cannabis is one of the top reasons to visit the city, as the outlook on these themes is tolerant and modern. However, the guidebook labels the themes as a vice of the city. In other words, cannabis coffee shops and prostitution

houses / windows are a grand reason to visit the city, but it is still an immoral practice. The guidebook approaches the third criterion of a meeting place for the people through accessibility: “to explore this lovely, accessible city, take a canal boat or ride a bike through the neighbourhoods”. The tourism brand image which is painted through this statement is the city is accessible by the means of transportation. It is easy to go around the city by either bicycle or boat. The guidebook does not approach the fourth criterion, as the events are not mentioned. As this is the opening chapter of the guidebook, the setting for the rest of the guidebook should be set. By not including the abundant events in the city, the tone is set for the remaining of the book. Therefore, it should be noted that the guidebook does not create the image of Amsterdam being a city full of events in the opening chapter. The fifth criterion is approached by the guidebook through the mention of museums. The museums showcase the paintings, which are described as treasures, made by three Dutch painters. The first mentioned painter is that of Rembrandt who lived during the Golden Age, the second is Vermeer who lived during the Golden Age as well and Van Gogh who lived in the 19<sup>th</sup> century which indicates a longer history stretched over centuries. The guidebook is able to make use of the image of a history and of an artistic city through this manner. In addition, the Rijksmuseum and the Van Gogh Museum are specified as a top reason to visit the city, as both display art works. However, the differences of art work are not mentioned, so knowledge of the museums and painters is required.

## 2.2. *Lonely Planet Amsterdam* (2018)

The “Welcome to Amsterdam” of *Lonely Planet Amsterdam* (2018) consists of two pages (Le Nevez and Blasi 5-6). There are five paragraphs, with each paragraph containing a subtitle. The guidebook captures the attention of the reader through the first line “Golden Age canals lined by tilting gabled buildings are the backdrop for Amsterdam’s treasure-packed museums,



vintage-filled shops and hyper-creative design, drinking and dining scenes” followed by a photograph of the canals (Le Nevez and Blasi 5).

The first criterion is restated four times (Le Nevez and Blasi 5). The canals of Amsterdam which are interwoven in the core of the city are laced with the history of the Golden age, from the time period of 1575 to 1675, and are abundant in the city. Apart from the seventeenth century, the chapter mentions different time periods. The first example is the monastery, which is transformed in a classical music venue. This creates the image of a city with an endless history, which is represented in present-day. The second example is based on the history of foods. The guidebook mentions the “age-old Dutch classics” which characterises the history of old classical dishes served in Amsterdam. There is no mention of specific time or century in this matter, this causes difficulties to draw a precise timeline. The last example is based on the “post-industrial buildings” of the city (Le Nevez and Blasi 5). The history after the industrial revolution is therefore still present in the city according to the guidebook. This adjoins another time period of already abundant time periods, and it creates the image of a prolonged history over numerous centuries. The guidebook therefore makes use of the different histories of the city. The chapter of the guidebook does not approach the second criterion, as there is no mention of prostitution or the use of cannabis. As this is the opening chapter of the guidebook, the tone about these two themes should be set. However, the guidebook does not emphasise either sex and soft drugs or prostitution and therefore the image is therefore not created. The guidebook does point out the third criterion. It uses the example of the transportation to give insights in the lives of the locals. The guidebook mentions “locals commute to work, to go to a shop or meet a date via bicycle” (Le Nevez and Blasi 5), through this sentence the image of a bicycle abundant and even active city is achieved. This sentence embraces the created image by Bijkerk and de Ridder of a bicycle city (63). The second example to the third criterion is based on the use of the word “gezellig”

(Le Nevez and Blasi 5). It is usually applied to describe and indicate an experience shared with people, as it involves people meeting each other or meeting up with acquaintances. By using this adjective, the guidebook paints the city as cosy or sociable and suitable as a meeting place for its inhabitants and tourists. The fourth criterion of an abundance of events in Amsterdam is not mentioned clearly. The guidebook only states “mega exhibitions” of the Russia’s State Hermitage Museum once, which does create the image of a large event but not the frequency of this event nor the exact theme of the event. It is therefore complicated to acknowledge the exact tourism brand image of this chapter. The fifth criterion based on the arts in the city is generous. It is used in the opening sentence of the chapter and explained five times, and it sets the tone for the rest of the chapter. Le Nevez and Blasi “hyper-creative design” and it demonstrates the image of an energetic and creative design of the city (5). This narrative is seen in the following example as well. The guidebook then explains the great number of creative and diverse enterprises. These are not limited to art galleries but includes more different forms of art. The city of Amsterdam according to the guidebook has creative business where art is not only tangible displayed but intangible as well. The authors continue to give more examples regarding the fifth criterion by including spatiality. The sentence “you can’t walk a kilometre without bumping into a masterpiece in the city” covers the potential tourism space through creating the attractive imagination of prosperity of art works in the streets of Amsterdam (Le Nevez and Blasi 5). It indicates that the art of Amsterdam is not limited to the museums or businesses, but it can be found in the streets or canals of the city and creates another dimension to the appreciation of the city and its art. The following example is based upon five different museums in the city centre. The Van Gogh Museum is praised due to its largest collection of the painter in the world, and therefore it is the first mentioned. The Rijksmuseum is mentioned as second and glorifies the works of Vermeer, Rembrandt and other objects from the Golden Age. The Rembrandthuis museum follows the

latter museum, and it focuses on the life and the studio of Rembrandt. By proceeding a follow-up of another museum, the guidebook is able to create a more in-depth experience to the tourist. The last museum is the Hermitage Museum with a focus on the Russia's State which consists of a range of diverse exhibitions from other museum's collections. By mentioning a bigger scale of museums and not the two most common and famous cases, the city receives a more diverse view of the available art galleries and institutions in the guidebook. The last example concerns the painters related to the latter mentioned museums. Apart from the famous Van Gogh, Vermeer and Rembrandt, the guidebook included Matisse and Mondriaan. Once again, the choice of naming not only the more commonly known and famous painters but including a broader spectrum gives the possibility of an elevated experience of the tourist. The knowledge of the tourist can be expanded further. Through the various indications of the painters, the image of an artistic city is repeated. In addition, the included painters originated from different time periods, which re-establishes the image of a wide, artistic history. Le Nevez and Blasi describe the city with an increasing number of different forms of art, although the visualisation of Amsterdam as an art form is apparent in this chapter.

## 2.3. Results of the first chapter (tables)

### 2.3.1: Fodor's Travel of "Welcome to Amsterdam" table

**Table 1: Amsterdam has a rich history.**

Page:	What?	How?	Image?
9	Golden age legacy	The Golden Age legacy charms the city of Amsterdam through the canals, houses and parks.	The history of Amsterdam begins at the start of the seventeenth century.
9	Anne Frankhuis	The capturing of the past through touristic sites.	In addition, the city has another instance of notable history.

**Table 2: Amsterdam is the city of sex & soft drugs, open-mindedness.**

Page:	What?	How?	Image?
9	Amsterdam's outlook on pot smoking and prostitution	Amsterdam is a tolerant and modern city which embraces the use of drugs and prostitution. However, this is a vice of the city but still a reason to visit.	Amsterdam is a tolerant city regarding the use of soft drugs such as cannabis which is quite a modern point of view. In addition, the guidebook embraces the prostitution of Amsterdam by mentioning it. Then the whole tolerant and open-minded state is debunked as the guidebook labels the coffeeshops and the red-light district as a vice of Amsterdam.

**Table 3: Amsterdam is a meeting place for the people, is tolerant to people, and is LGBTQIA+-friendly.**

Page:	What?	How?	Image?
9	The city is accessible.	The city of Amsterdam is accessible in transportation.	The transportation of Amsterdam is accessible which makes it easier for people to get around and either meet one another or explore the city.

**Table 4: Amsterdam has an abundance of events.**

Page:	What?	How?	Image?
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Not mentioned.

**Table 5: Amsterdam is an artistic city.**

Page:	What?	How?	Image?
9	Mention of art at the Rijksmuseum and Van Gogh Museum	There is art at two famous museums. This is a reason to go.	The two museums in Amsterdam have art of the museum famous Dutch painters. It is definitely worthy

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9	Museums here display treasures by Dutch painter from Rembrandt to Vermeer and Van Gogh	The museums capture and showcase the treasures made by three famous Dutch painters, two of them lived in the Golden age and one lived after.	to visit. The image of a city with art museums is explained in this passage. The guidebook tries to convey the image of a city with art museums and an affluent artistic history. However, this sentence just builds upon the mention of the art works at the two museums by expanding the examples of painters.
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## 2.3.2. Lonely Planet's "Welcome to Amsterdam" table

**Table 1: Amsterdam has a rich history.**

Page:	What?	How?	Image?
5	Mention of the golden age	The canals are from the Golden Age, the old history is still present in the current age.	History from 1575 to 1675 is abundant in the canals of the city.
5	Old monastery turned into classical music venue	The city transforms one of the older buildings into a building with a newer purpose. Transformation of old to new.	Monasteries are still present in the city but the date is not mentioned.
5	Age-old Dutch classics (food)	Amsterdam has history of age-old Dutch classical dishes which can be found in the city.	There are classical, age-old dishes served in the Amsterdam.
5	Post-industrial buildings	Amsterdam does not just consist of Golden Age history but has other mention-worthy periods of time.	The history of after the industrial revolution is present in the city.

**Table 2: Amsterdam is the city of sex & soft drugs and open-mindedness.**

Page:	What?	How?	Image?
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Not mentioned.

**Table 3: Amsterdam is a meeting place for the people, is tolerant to people, and is LGBTQIA+-friendly.**

Page:	What?	How?	Image?
6	Locals commute to work, to a shop or meet a date via bicycle.	By mentioning how the locals commute and use bicycles in leisure time.	The image of locals meeting one another for a date via the use of cycling is present.
6	The use of the word 'gezellig'.	This word is used to describe an experience shared with people, usually involved with people hanging out or meeting one another.	The image of Amsterdam is a 'gezellig' or cosy city is portrayed.

**Table 4: Amsterdam has an abundance of events.**

Page:	What?	How?	Image?
6	To mount mega exhibitions.	By expanding the notion of museums setting up different exhibitions.	The city of Amsterdam has exhibitions in one museum.

**Table 5: Amsterdam is an artistic city.**

<b>Page:</b>	<b>What?</b>	<b>How?</b>	<b>Image?</b>
<b>5</b>	Hyper-creative design	By mentioning the hyper-creative design of in the city of Amsterdam.	The city of Amsterdam has a very energetic and creative design.
<b>5</b>	Creative enterprises from art galleries to craft breweries	The differences between creative enterprises.	The city of Amsterdam has creative businesses from art galleries where art is physically displayed to craft breweries where another form of art / craft is displayed.
<b>5</b>	Can't walk a kilometre without bumping into a masterpiece in the city	By mentioning the inability of walking less than a kilometre to find another masterpiece of the city, it creates an abundance of arts.	Around every corner there is another masterpiece of a form of art.
<b>5-6</b>	Van Gogh, Rijksmuseum, het Rembrandthuis, Stedelijk Museum, Russia's State Hermitage Museum	By stating different museums, not just the two most famous and common Rijksmuseum and Van Gogh Museum.	By offering more examples, the image of Amsterdam as an artistic city is restated.
<b>5-6</b>	Vincent Van Gogh, Vermeers, Rembrandts, Matisses, Mondriaans art works.	By stating multiple painters from different time periods.	Via the indication of multiple painters, the image of an artistic city is repeated. In addition, the painters are from different time periods which creates the image of a large, artistic history.

### 2.3. Comparison of the findings

Observing the guidebooks with a first glance, there is already one distinctive difference between the two. The *Fodor's Travel Amsterdam* (2018) has a significantly shorter passage than the *Lonely Planet Amsterdam* guidebook (2018). This results in a reasonable difference in available data. Both the guidebooks use the phrase welcome to Amsterdam as their first chapter. By using this exact phrase, the tourist is literally welcomed to the city and, in addition, to continue reading the guidebook. As the tourist reads on, more differences and similarities can be found.

As for the first criterion, *FT's Amsterdam* writes about two different time periods in the Netherlands: The Golden Age and during the Second World War. By stating two instances of history, the foundation of history which starts at the seventeenth century is laid out. It is an opportunity to introduce the rich history of Amsterdam. However, the description remains on the surface and does not follow any in-depth descriptions of what briefly happened during the two time periods and what the significances were. In comparison, *LP's Amsterdam* (2018) uses four statements about the history of Amsterdam. It starts with the Golden Age as well, although, it then builds further by mentioning different time periods such as the Industrial Revolution. The *LP* guidebook continues to implement history by indirect comments about the age of buildings (a monastery) and the age-old dishes, which is a different strategy than the *FT's* guidebook uses. As both guidebooks use the Golden Age of Amsterdam as a starter point to create the tourism brand image of a rich history, only the *LP's Amsterdam* (2018) actually succeeds in this chapter.

The *FT's Amsterdam Guidebook* (2018) uses the open-minded point of view of Amsterdam to inform the tourist about soft drugs and prostitution. The potential for these criteria is present, as the guidebook truly embraces the prostitution and coffee shops of Amsterdam. It refers to these two themes as modern and tolerant. However, then the guidebook describes the Red-Light District and the coffee shops of Amsterdam as a vice due to the crowdedness and the commotions caused in these areas. Through the straightforward use of the word, the positive tone and modern outlook is debunked. The *FT's* guidebook therefore does not create the image of a tolerant city. Compared to the *LP's* guidebook does not include either of the themes. In the first chapter of any book, the tone of the rest of the chapter is set. Therefore, the image of Amsterdam being the city of sex & soft drugs and open-minded is not set in both chapter. The third criterion in the *FT's* guidebook is based on accessibility of the city via transportation. According to the guidebook, it is easy and efficient



to participate in the traffic via bicycle or via boat. These forms of transport can either be used to explore and get around the city or to meet up with others in the city. The chapter does not contain any information about the tolerance of the locals to tourists and others. The *LP*'s guidebook uses transportation to create the image of Amsterdam as a meeting place as well. By mentioning how the locals commute to work and use bicycles in their leisure time, for example by meeting up with a date later that evening, the image of an accessible city for meeting with people is presented. However, *LP*'s does not only use transportation as a means, it applies the word 'gezellig'. There is no clear translation of the word 'gezellig' in the English language, however the word is usually used to describe a positive experience shared with friends or hanging out with people. It is a native Dutch word commonly used by the Dutch people. By including this word, the guidebook is able to paint a better example of a social or cosy city. The fourth criterion is not mentioned in the *FT*'s travel guidebook, and therefore the image of a city with countless events is uncertain. As prior mentioned, the first chapter should set the tone for the rest of the book. By not mentioning the events, it is questionable whether any of these will be present in the remaining of the chapters. In comparison, the *LP*'s guidebook does include one mention of events: the mega exhibitions in the State Hermitage Museum. However, it does not include the number of times this event is held, the theme or the number of visitors, which makes it difficult to declare the image of Amsterdam with an abundance of events is actually present.

*FT*'s guidebook has two occasions where different museums and painters are mentioned. The first describes two of the most common and famous museums: Rijksmuseum and Van Gogh Museum. It is labelled as one of the top reasons to visit Amsterdam. These two museums are praised for the art works of Van Gogh, Vermeer, and Rembrandt in the guidebook. However, the image of Amsterdam as an artistic city nor an affluent artistic history is not conveyed by mentioning two art museums and three painters whom were either

from the seventeenth or nineteenth century. The guidebook lacks examples of more different art forms, as it focuses only on painters and their art works. The *LP*'s guidebook, however, does focus on a scale of art forms. The first example is the creative design of the city, which enables the tourist to envision an energetic and creative dimension of Amsterdam.

Additionally, the guidebook expresses the diversity of the creative industry in the city. The image of an abundant number of creative businesses characterised by art galleries where art is physically displayed and craft breweries where another form of art and craft is displayed.

Furthermore, Le Nevez and Blasi state that as one is not able to walk around the city without discovering a grand work of art every kilometre (5). This creates the image of Amsterdam not only being an artistic city, but being a form of art on itself. Then, the *LP*'s guidebook offers a list of museums, similar to *FT*'s guidebook, however, it lists five examples: Van Gogh, Rijksmuseum, het Rembrandthuis, the Stedelijk Museum, and the State Hermitage Museum.

In addition, Le Nevez and Blasi include more painters. Via the indication of multiple painters, such as Vermeer, Van Gogh, Matisse, Mondriaan and Rembrandt, the scale of painting styles and diversity is increased. By offering more than two painters, the image of Amsterdam as an artistic city is restated. In other words, the image of Amsterdam as an artistic city is repeated comprehensively in the chapter in *LP*'s guidebook.

### 3. Analysis of Planning Your Trip in Amsterdam

This chapter consists of the analysis and comparison of the second chapter “Planning your Trip in Amsterdam” of the two guidebooks. The five criteria of the tourism brand image (history, sex & soft drugs, meeting place, abundance of events and an artistic city) are used to provide the guidelines of the analysis. The comparison of the findings of the guidebooks starts with the noteworthy differences between the two chapters, which might not relate to the criteria but are important for the data and comparison. The detailed table of *Fodor’s Travel Guidebook Amsterdam* (2018) can be found in the fourth appendix. The detailed table of *Lonely Planet’s Amsterdam* (2018) can be found in the fifth appendix.

#### 3.1. *Fodor’s Travel Guidebook Amsterdam* (2018)

The chapter in *FT’s* guidebook is named “Exploring Amsterdam” and consists of 60 pages, as it starts at page 31 and ends at page 91. The chapter opens with a photograph of the Rijksmuseum and five top reasons on why to visit Amsterdam. The subchapters only contain a picture of the maps of the districts, there are no other photographs.

The first criterion is based around the tourism brand image of a rich history. The chapter by *FT’s* guidebook contains a mention of the rich history on nearly every page. The image of a rich history is mainly transferred via the different buildings and other architecture. Additionally, Engelbrecht et al. explain the history of the city via the different districts, for example the Dam was the heart of the city in the 13<sup>th</sup> century while the centre, Red-Light District and Nieuwmarkt consist of the diverse dimension of Amsterdam’s historical image (Engelbrecht et al. 31; 36). Throughout the chapter, Engelbrecht et al. offer short paragraphs of extra information on previously mentioned examples of museums or former famous Amsterdam inhabitants (34). As more historical information are given, the book focuses on

the different architectural styles and designs throughout the centuries, for instance the New Church which was built in a late-Gothic style while the Beurs of Berlage was built in the Amsterdam School Style (Engelbrecht et al. 37). The chapter not only focuses on the positive sides of the city's history, but on the radical and dark parts as well. The image of a radical and lively past is described through the explanation of the Provo counterculture movement, the fallen people of the Second World War and the crimes during Dutch colonialism (Engelbrecht et al. 40; 72). During the occupation of the Nazis in the Second World War, the city of Amsterdam was changed in many aspects. One clear example, is the ban on the Heart Day festival in August. This festival was banned due to its cross-dressing and hedonistic nature. However, in 1997 the festival was revived once again. By mentioning the negative troubles, the guidebook focuses not only on the golden periods of time but broadens the scale of the diverse history. The tourist is therefore able to gain a broader perspective on the city. Some of these events led up to the creation of different museums and buildings, such as Resistance Museum and Hortus Botanicus. The history of the city can still be witnessed in present day due to the decisions of former inhabitants. Throughout the chapter, the guidebook uses the inhabitants of the city as a standpoint to include the history – the image of rich and affluent history is made by the people of Amsterdam.

The second criterion which is based on the image of sex & drugs and the open-mindedness of the city is not abundantly present in the chapter. The *FT's* guidebook describes the image of a diverse personality of historical objects and the infamous Red-Light District (Engelbrecht et al. 31). Through the choice of 'infamous', the guidebook expresses a negative tone for the description of the district. According to the guidebook, the sole themes of "sex, drugs and rock 'n' roll" do not only account for the popularity of the destination (Engelbrecht et al. 32). The guidebook furthers the negative tone by explaining the regulations behind the act of consuming drugs and the point of view to an unstable future, as

many coffee shops have already been closed in 2018. The guidebook closes the information on the Red-Light District and the coffee shops through presenting examples of hedonistic visitations such as the Hash and Marijuana & Hemp Museum (Engelbrecht et al. 44). The image of Amsterdam as a city of sex & drugs and open-mindedness is not encountered, as the opposite is outlined. The guidebook uses negative descriptions to elaborate the negative elements of the district instead of the positive.

The third criterion is based on the image of a meeting place, a high tolerance to people and LGBTQ+-friendly. The guidebook describes the city of Amsterdam as a meeting place with a long history. The *FT*'s guidebook paints the image of the city with a laid-back atmosphere and the nature has an open and easy-going ambience through explaining the behaviour of the locals in regard to the tourists. These impressions advance in the description of the districts, as Engelbrecht et al. illustrate the energetic feeling in the Jordaan district, while the Oud-West district is characterised as a quieter and local vibe (79). It becomes clear that the authors try to accommodate the different needs of their readers by expanding the examples. The foundation of the image of a LGBTQIA+-friendly city is laid through the explanation of an active gay scene in the Warmoesstraat. The guidebook briefly covers the memorial for the prosecuted gay and lesbian, with emphasis, during the Second World War, on the Westermarkt. By including the memorial, the image of respect for the gay and lesbian community is touched upon (70). The image of Amsterdam as a meeting place for the people, tolerant to people and is LGBTQIA+-friendly, is briefly touched upon, however, it does not come across.

The fourth criterion is briefly described, as only two mentions of events were found (Engelbrecht et al. 32; 46). In the first example, a list of different events such as concerts, festivals and holidays. It creates the image of a city with a few festivals and festivities

throughout the year, but with a peak season between April and September. One of these festivals, the Heart Days festival, is described as a quirky and fun festival. The image of Amsterdam as a city filled with events is not present in this chapter.

The fifth criterion is based on Amsterdam as an artistic city. The guidebook, just as with the first criterion, describes the artistic side in great detail. It starts with the mention of the two most famous museums, Rijksmuseum and Van Gogh Museum, and describe the abundant collection of works by the old Dutch masters. The other museums, such as the Amsterdam Museum, focus on more the contemporary artworks. The examples of the museums are mainly based on either the Golden Age painters or the contemporary modern artists. Apart from the use of museums, the chapter expresses the different architectural style are plentiful in both buildings and other forms of architecture. One example is the Central Station, designed by P. Cuypers, who used Gothic Motifs in its design and is now claimed to be a landmark of Dutch Neo-Renaissance style (Engelbrecht et al. 40). The guidebook expresses the various disciplines of the arts such as theatre, music and film, in the city by giving more examples of venues, such as Holland Theatre, EYE film institute, and the Westergasfabriek. In addition, the city is not only based upon the use of painting and architecture, as the guidebook briefly touches upon the art of craft. The example of the bible museum and museum of the handbag museum. Throughout the chapter, the image of Amsterdam as an artistic city is well-described and generous by different mentions of museums, architecture, artistic styles and architectural styles.

### 3.2. *Lonely Planet Amsterdam* (2018)

The chapter in *LP's* guidebook is named "Plan your Trip" and consist of 52 pages, it begins at page 7 and ends at page 59. The chapter contains multiple symbols, pictures and statics

additional to the text. Some subchapters have supplemental maps of the districts to illustrate the written content.

The first criterion is based on the rich history of the city. The *LP*'s guidebook tries to convey this image through the architecture, tangible objects and trinkets, historic lessons, and the tangible crafts which are still used today. The first example can be found in the old brown cafés, which Le Nevez and Blasi describe as cosy homes, as centuries old smoke stains on the walls (12). The In Wt Aepjan café, which was built 500 years ago, is a clear example of such a brown café. The same example can be applied to the image of book markets using century-old scholarly works. By describing the two examples, the history of the city can still be found in the objects and trinkets found in retail businesses and museums. History is not only found in the tangible objects, but in the image of multiple events. The first event described in the guidebook is the Second World War through the mention and explanation of the Anne Frank Huis. Le Nevez and Blasi write about the influence it had on the family during the hiding and after the war, as the house is now a museum (14). The expansion of the historical rich image is influenced by the mention of the construction of the new North-South metro line, which lasted for over a decade and a half. This creates the appearance of a continuation of history instead of different events. Then the guidebook describes the many Medieval and Golden Age buildings such as Royal Palace, Nieuwe Kerk and the Dam (Le Nevez and Blasi 20) and it adds more periods of time to the already abundantly described history. The historic lessons explained in this chapter consist of different time periods, such as the Golden Age, the 19th century and the Second World war. These lessons illustrate and expand on what is already written about the city. It gives the tourist another perspective and more knowledge about the events which occurred at certain locations. Many of the examples given in the chapter are still visible in the present day, for instance in the architecture of the Rijksmuseum, the preserved ship of the Golden Age in the Maritime Museum and Dutch's Delftware of blue and white

pottery sold at retail businesses. Through these multiple examples of old tangible touristic sites still being used today, the architecture and the history lessons, the guidebook is able to create the image of a rich history in the city of Amsterdam.

The second criterion is based on the image of Amsterdam as the city of sex & drugs and is open-minded. The first mention of the Red-Light District in the guidebook is negative, “avoid deserted streets in the Red-Light District at night” (Le Nevez and Blasi 20). Through this sentence, the image of a dangerous district where one is not safe to walk alone at night is presented. The chapter, however, takes a turn for the better. The chapter then explains the guidebook advises the tourist to read up on the courtesies, manners and regulations of the coffee shops such as not asking for hard drugs are described or consume drugs while controlling a boat. The guidebook gives advices on the appropriate behaviour and is therefore not authoritative, which creates an informal impression. In addition, the guidebook explains that photographs of the women in the Red-Light District is forbidden. By including the law, the possibility that the women are more respected grows, however it is not clear whether the guidebook explicitly means the sex workers or just women in general. The chapter touches upon a wide range of different hedonistic organisation and available visitations in the city, for example the sex museum, the adult shops and the Warmoesstraat where kink-filled leather and fetish bars are situated. Through these examples, the image of the freedom, hedonistic dimension and diverse retail businesses in the city is increased. Overall, the chapter does create the image of a city of sex & drugs and open-mindedness through a positive manner.

The third criterion is based on the image of Amsterdam as a meeting place for people, tolerant to the people and is LGBTQIA+-friendly. In the chapter, Le Nevez and Blasi explain the behaviour of the locals around the domestic and international tourists as positive (55). A great majority of the locals are bilingual and therefore able to converse with tourists. The



opportunity to interact with the locals, according to Le Nevez and Blasi, is possible on various locations. The first example is the Museumplein, where the locals burn their Christmas tree, usually during the first week of January (Le Nevez and Blasi 55). In addition, the city came up with a programme which enforces the interaction between locals and tourists: the Yellow Backie. Locals who have the Yellow Backie can offer anyone who so desires a free ride on the back of their bicycle (Le Nevez and Blasi 86). This positive attitude comes as no surprise, as Le Nevez and Blasi mention that the core values of the city are based on conversation and socialisation (86). The pubs, therefore, have longer opening hours, which serve as more opportunities to meet and engage in social interactions with the local people. In addition, the image of a liberal country where the capital has a large queer scene of different gay and lesbian organisations and hang-outs comes as no surprise. The chapter describes an abundance of various hang out spots for gay and lesbian people. The overall image of Amsterdam as a meeting place for people, tolerant to people and is LGBTQIA+-friendly is created in the chapter.

The fourth criterion is based on the abundance of events in the city. The first mention is the King's Day holiday, held on the 27<sup>th</sup> of April each year. The inhabitants of Amsterdam, and the Netherlands, celebrate the King's birthday through various flea markets and free concerts all around the city. Then the chapter demonstrates more various events and festivals throughout the whole year. The festival peak season is during the summer, specifically July and August, but include the Amsterdam Dance Event of October as well. Apart from just festivals, the chapters include the EYE film festival in July, the Amsterdam Gay Pride in August, the Dutch Design week in October, the Museum night in November and the Amsterdam International Fashion week in January to broaden the perspective of the many events in the city throughout the whole year. In the chapter, there are a great deal of mentions

of different events all during the whole year (Le Nevez and Blasi 15; 16; 20; 26; 27; 28; 37) and therefore the image of a city with an abundance of events is clearly presented.

The fifth criterion is based on Amsterdam as an artistic city. The chapter begins with naming the two most famous museums again, the Rijksmuseum and the Van Gogh Museum, however Le Nevez and Blasi include a broader range of painters such as Gauguin, Monet, Bernard, Vermeer, Rembrandt, Salvador Dalí and van Gogh (12). This indicates the broad set of important painters in the city. In addition, the chapter does not linger on just painters, but mentions the different variety of disciplines of the arts as well. The first example, is the EYE film institutes and the studios of artists in the Art City of Amsterdam. The second example is based on the multiple venues of music, such as the Concertgebouw and the Bimhaus who both host to a different genre of music. The third example is the blooming craft scene of the city. In Amsterdam, the scene of craft beer has exploded over the recent years and new niche breweries are abundant, Le Nevez and Blasi give the example of brouwerij ‘t IJ (87). In addition, the chapter mentions that the art is not only present in the museums but in the streets, such as sculpture-studded gardens and buildings in the city or the markets. As the craft of Dutch designers gives a creative, colourful, and sensible style to everyday objects or designer and vintage fashion boutiques. These crafts can either be found in galleries or in retail businesses. The image of Amsterdam as an artistic city has been described in the chapter by the different disciplines of art, the history and the abundance of various museums.

### 3.3. Results of the chapter “planning”

#### 3.3.1. Fodor’s Travel of “Plan Your Trip in Amsterdam” table

**Table 1: Amsterdam has a rich history.**

Page:	What?	How?	Image?
31	One of the top reason’s go visit Amsterdam is the famous canals with its Golden Age houses. Anne Frank House is another top reason to visit as it tells the story of the girl who	Golden Age; A 1635 canal house; During World War II;	The image that the city has two distinctive time periods which can be easily noted / seen in the architecture.

hid in one of the back rooms of a 1635 canal house during World War II.  
Rijksmuseum: a giant grasp of Golden Age glory.

Centrum, Red Light District, and Nieuwmarkt: in the oldest part of town, the tourist is able to see the split personality of Amsterdam: historic marvels as well as the infamous Red-Light District.

The Canal Rings: the beautiful waterways and 17<sup>th</sup> century mansions alongside.

Golden Age;  
Oldest part of town;  
Historic marvels;  
17<sup>th</sup> century mansions.

32	<p>Amsterdam combines the beauty of the 17<sup>th</sup> century Golden age city centre with plenty of museums and art. The city contains a lot of old and new side-by-side, for instance quiet courtyards where time seems to stand still next to contemporary retail businesses and scantily clad / not fully clothed women in red-lighted windows by the city's oldest church. Amsterdam has the largest historical inner-city centre in Europe. The circle of waterways was a 17<sup>th</sup> century urban expansion. The motto van the city coat of arms ("valiant, determined and compassionate") was introduced in 1947 by Queen Wilhelmina in remembrance of the 1941 February strike in Amsterdam against the Nazi regime.</p>	<p>17<sup>th</sup> century Golden Age city centre. Old and new side-by-side; courtyards where time seems to stand still. Largest historical inner-city centre. 17<sup>th</sup> century urban expansion. 1947. 1941.</p>	<p>The image of an abundant and rich history of the city of Amsterdam throughout the centuries is visible in the architecture and centre.</p>
34	<p>Amsterdam remains to preserve its historic buildings but is altering the city centre and the districts around. The new line is not completed until 2018. Amsterdam's history began in 1275 when Floris V decreed that the settlement would be relieved from paying tolls. The city enjoyed the payments and profits of beer, so it could start new enterprises. By the 17<sup>th</sup> century it had become the richest city in the world. It produced the East Indian Company (VOC).</p>	<p>Historic buildings. Until 2018. History began in 1275. 17<sup>th</sup> century.</p>	<p>The image of an abundant and rich history of the city of Amsterdam throughout the centuries is visible in the architecture.</p> <p>The guidebook offers more insights on the available information by stating small historic facts.</p>
36	<p>The Dam as the heart of the city since a dam was built over the Amstel in the 13<sup>th</sup> century. The 15<sup>th</sup> century Nieuwe Kerk. Fodor's Choice: Amsterdam Historical Museum which tells the history of the city</p>	<p>13<sup>th</sup> century; 15<sup>th</sup> century; Historical museum, history of the city in the 13<sup>th</sup></p>	<p>The image of an abundant and rich history of the city of Amsterdam throughout the centuries is visible in the architecture and centre.</p>

	in the 13 <sup>th</sup> century, 17 <sup>th</sup> century to now. Fodor's Choice: Begijnhof, a 14th century residential hideaway. Number 34 is the oldest house in Amsterdam (15 <sup>th</sup> century). The small church dates to the 14 <sup>th</sup> century.	, 17 <sup>th</sup> century to now. 14 <sup>th</sup> century. Oldest house.	
37	The New Church, built in a late-Gothic style, is over 600 years old. The Royal Palace was built between 1648 and 1665. King Louis Napoléon even resided here from 1808 to 1810. Beurs van Berlage: is the old stock-exchange building and has important 20th-century architecture. Built between 1898 and 1903 by Berlage, its design became important for the style of a new century (The Amsterdam School).	600 years old. Built between 1648 and 1665. Resided from 1808 and 1810. Old, 20 <sup>th</sup> -century architecture. Built between 1898 and 1903.	The image of an abundant and rich history of the city of Amsterdam throughout the centuries is visible in the architecture and centre. In addition, the use of different architectural styles and designs are present.
40	Central Station was completed in 1889. Dam Square traces its roots to the 13 <sup>th</sup> century. In the 17 <sup>th</sup> century it was surrounded by houses and filled with markets. The 19 <sup>th</sup> century received a street directly to the central station. The Spui hides a lively and radical past as in the 1960s the Provo counterculture movement held weekly gatherings around the statue in the middle of the centre. The national monument, a white obelisk, was created in 1956 as a memorial to the fallen in the second World War.	1889; 13 <sup>th</sup> century; 17 <sup>th</sup> century; 19 <sup>th</sup> century; 1960s; 1956.	The image of a brief outline on some aspects of the lively and radical pasts of the city.
42	The red-light district has been an area for prostitution since the 15 <sup>th</sup> century. Our Lord in the Attic Museum dates back from the 17 <sup>th</sup> century and contains old protestant messages. Amsterdam's oldest building, the Old Church, dates back from the 13 <sup>th</sup> century. The only surviving defense tower of the city "Schreierstoren" was built in 1487 and is still visible today.	15 <sup>th</sup> century; 17 <sup>th</sup> century; 13 <sup>th</sup> century; 1487.	The image of the history of one of the districts, the architecture and insights in the old structure of the city.
44	After the great fires of 1421 and 1452 wooden buildings were forbidden and the houses were built of stone. However, these are heavier and are slowly sinking in the mud. St. Nicholas Church was completed in 1887. The Zeedijk street is one of the oldest	1421; 1452; 1887; oldest street.	The image of an abundant and rich history of the city of Amsterdam throughout the centuries is visible in the architecture and districts.

	street as it has been around since Amsterdam became a settlement.		
46	Nieuwmarkt has been a market since the 17 <sup>th</sup> century. Heart Days festival is centuries old and almost died out as it was banned during German occupation in World War II. It made a comeback in 1997. De Waag, or weigh house, was built in 1488 and functioned as a city gate.	17 <sup>th</sup> century; centuries old; during German occupation in World War II; comeback in 1997; built in 1488.	The image of an abundant and rich history but also the troubles of the city of Amsterdam throughout the centuries is visible in the architecture and districts.
49	Rembrandthuis was purchased in 1639 and this is the house where Rembrandt lived and worked until 1656. Huis de Pinto was bought in 1651 by economist and scholar Isaac de Pinto.	1639; until 1656; 1651.	The image of the example of two famous inhabitants of Amsterdam who used to live in the 17 <sup>th</sup> century.
52	Montelbaanstoren, Montelbaans tower, was built in 1516 as part of the city's defense. The Roman Catholic Church of St. Anthony of Padua was built in the 1640s, rebuilt in 1841 and then refurbished in 1969. De Oudemanshuispoort (Old Men's Almshouse Gate) was built in 1602.	1516; 1640s; 1841; 1969; 1602.	The image of an abundant and rich history of the city of Amsterdam throughout centuries is visible in the architecture.
54	The market on the Waterlooplein became a daily market to its surrounding neighbourhoods in 1893. It then became a meeting place. The south Church was built between 1603 and 1611 by Hendrick de Keyser, a prolific architect during the Golden Age. On the Plantage there is the Resistance Museum filled with reminders from the late 19 <sup>th</sup> century up to World War II.	1893; 1603; 1611; Golden Age; 19 <sup>th</sup> century; World War II.	The image of a rich history where multiple events led up to different museums and buildings.
56	Hortus Botanicus is a botanical garden with a history dated back from 1638 as a medicinal herb garden. It contains a 300-year-old Eastern Cape giant cycad. Jewish Historical Museum consists of four synagogues, dating from the 17 <sup>th</sup> and 18 <sup>th</sup> century, were used to create the museum in 1987.	1638; 300-year-old; 17 <sup>th</sup> century; 18 <sup>th</sup> century; 1987.	The image of a history where the results of old decisions from gardening and architecture can still be observed today.
57	Oak and Lime: a brown cafe dating back from 1832. Gassan Diamonds: built in 1869 to polish and process diamonds. It roughly produced around 8000 to 10000 carats of diamonds a week.	1832; 1869; 1892; 1941.	The image of an abundant and rich history of the city of Amsterdam throughout the centuries is visible in the architecture and districts.

	Holland Theatre: from 1892 to 1941 it was a popular theatre who staged Dutch plays and performances. After 1941 it was used as a gathering point for the deportation of the Jews.		The guidebook offers more insights on the available information by stating small historic facts.
63	Ship's Engines Museum 't Kromhuit was founded in 1757 and is one of the oldest functioning shipyards of Amsterdam. Westergasfabriek is a former gas factory from 1885.	1757; 1885.	The image of an abundant and rich history of the city of Amsterdam throughout the centuries is visible in the architecture and districts.
65	The Willemspoort is a neoclassical gateway built in 1840.	1840.	The image of the history of the city of Amsterdam on one occasion is visible in the architecture.
72	Multatuli Huis is a museum which honours the beliefs and works of Eduard Dekker who wrote about the crimes of Dutch colonialism.	Dutch colonialism.	The image of one of the dark events of Dutch's history is present in this example.
74	Skinny bridge is one of the most famous bridges in Amsterdam and was been built in the 1660s.	1660s.	The image of the history of the city of Amsterdam on one occasion is visible in the architecture.
77	Amsterdam City Archives was established in 1848 and archives millions of documents about Amsterdam. The Museum of Bags and Purses, a former mayor's residence from 1664, holds the largest collection of bags in the world (5 thousand).	Established in 1848; 1664.	The image of a broader sense of the history of Amsterdam.

**Table 2: Amsterdam is the city of sex & drugs and is open-minded.**

Page:	What?	How?	Image?
31	Centrum, Red Light District, and Nieuwmarkt: in the oldest part of town, the tourist is able to see the split personality of Amsterdam: historic marvels as well as the infamous Red-Light District.	Red light district; Infamous Red-light district.	The image of an example of the hedonistic visitations in the city of Amsterdam but through a negative narrative as it uses "infamous".
32	A reputation for championing sex, drugs, and rock 'n' roll does not alone account for one of the most popular destinations in Europe.	Championing sex, drugs and rock 'n' roll.	The image of a diversity of dimensions apart from sex & drugs of the city.
42	The area of the red-light district is changing at a swift pace: the city has closed about	Red Light District; coffeeshops; windows for prostitution;	The image of the regulations behind the act of consuming drugs

	a third of the coffeeshops and windows for prostitution. The Bananenbar has featured naked barmaids doing exotic, erotic “performances” including bananas.	naked; exotic; erotic; performances.	of 2018 and a point of view to the unstable future. The image of an example of hedonistic visitations in the city of Amsterdam
44	Hash and Marihuana & Hemp Museum is where you can embrace the 10,000-year history of cannabis use.	Hash; Marihuana; Hemp; 10,000-year history of cannabis use.	The image of an example of hedonistic visitations in the city of Amsterdam

**Table 3: Amsterdam is a meeting place for the people, is tolerant to people and is LGBTQIA+-friendly.**

Page:	What?	How?	Image?
32	A remarkably laid-back atmosphere is present in Amsterdam. This town is charming due to its open, easy-going nature.	Laid-back; Atmosphere. Open, easy-going nature.	The image of a laid-back atmosphere in the city. The nature of the town has an open and easy-going vibe.
44	In the Warmoesstraat there is an active gay scene present.	Active gay scene.	The image of an active gay scene in one of the streets.
54	The daily market of Waterlooplein became a meeting place in 1893.	Meeting place.	The image of Amsterdam as a meeting place has a long history.
70	On the Westermarket, there is a memorial for the persecuted gays and lesbians.	Memorial for the gays and lesbians.	The image of respect for the gay and lesbian community.
79	The Jordaan district is a true tourist hub and is packed with restaurants, bars and has an energetic feel. The Oud-West has a quieter and more local vibe.	Energetic feel; Quieter and local vibe.	The image of quirky and energetic feeling in one of the districts, in comparison, the other district has a quieter and more local vibe. The districts therefore have a different feeling.
82	Oud-west is a hip neighbourhood where tourist can converse easily with the locals.	Hip neighbourhood; converse easily with the locals.	The image of a modern neighbourhood where locals and tourists easily interact with one another.

**Table 4: Amsterdam has an abundance of events.**

Page:	What?	How?	Image?
32	There are scores of concerts every day, many museums, summer time festival and a year-round party scene. The city has a lively period between April-September	Concerts every day; Summer time festival; Year-round party scene. Lively period between April-September;	The image of a few festivals and festivities throughout the year with a peak between April and September.

	filled with a variety of cultural events and festivals: King's Day (27 <sup>th</sup> of April), museum night (first week in November), Open Garden Days (third weekend of June), Open Monument Day (second week in September), and Hearts Day festival in the third weekend of August.	Variety of cultural events and festivals: King's Day, museum night, Open Garden Days, Open Monument Days, Heart days.	
46	Heart days takes place on the Zeedijk during the third weekend of August. It is a cross-dressing festival.	Heart Days; cross-dressing festival.	The image of a quirky festival.

**Table 5: Amsterdam is an artistic city.**

Page:	What?	How?	Image?
31	Van Gogh Museum is also a top reason to go as it portrays the world-famous self-portraits and paints of sunflowers and irises from Vincent van Gogh. Rijksmuseum is home to hundreds works of famed Dutch old painters, including Rembrandt's <i>Night Watch</i> .	Van Gogh Museum, self-portraits and paintings of sunflowers and irises, Vincent van Gogh. Rijksmuseum, hundreds work of famed Dutch old painters, Rembrandt's <i>Night Watch</i> .	The image of the two most famous museums is used again in this chapter. In addition, they both have an abundance of works by old Dutch masters.
32	Amsterdam combines the beauty of the 17 <sup>th</sup> century Golden age city centre with plenty of museums and art. The city has some of the greatest achievements in Western Art from Rembrandt, to Van Gogh to Mondrian.	Museums; art. Greatest achievements in Western Art; Rembrandt; Van Gogh; Mondrian.	The image of a rich and plentiful old and new fields of arts in the city. The image of examples in museums based on the Golden Age and contemporary modern art.
36	Some 21 <sup>st</sup> – century renditions of the Night Watch have been added to the Amsterdam Museum collection, for example the “Maid of Amsterdam”.	Renditions of the Night Watch; museum collection; Maid of Amsterdam.	The image of examples in museums are based on the Golden Age and contemporary modern art.
37	The New Church, built in a late-Gothic style, is over 600 years old. The Royal Palace was decorated by Ferdinand Bol, Govert Flink and Jan Lievens. Beurs van Berlage: is the old stock-exchange building built	Late-Gothic style; decorated by; Ferdinand Bol; Govert Flink; Jan Lievens; Berlage; design; Style; The Amsterdam School.	The image of various styles of architecture in the city. The image of various different artists who designed different buildings in the city.



	by Berlage, its design became important for the style of a new century (The Amsterdam School).		
40	Central Station is an architectural statement created by P. Cuypers as it contains many Gothic motifs but nowadays it is a landmark of Dutch Neo-Renaissance style. The National monument is created by the architect J. Oud in the De Stijl minimalistic style.	Architectural statement; P. Cuypers; Gothic motifs; landmark of Dutch Neo-Renaissance style; Architect J. Oud; De Stijl minimalistic style.	The image of various styles of architecture in the city.
52	Rembrandt used to sketch the Montelbaans tower a lot. The Nes street is filled with plenty theatres.	Rembrandt; sketch; theatres.	The image of one of the muses of the famous Dutch painter Rembrandt. The image of one of the streets abundant in theatres.
54	The South Church created by architect Hendrik de Keyser was built in the Renaissance style. Artis zoo and its aquarium were built in 1882 with Neoclassical and Romanesque features. Hermitage Amsterdam Museum: historical links between Amsterdam and St. Petersburg showcased.	Architect Hendrik de Keyser; Renaissance style; Neoclassical and Romanesque features; Hermitage Amsterdam Museum.	The image of various styles of architecture in the city.  The image of an example of the museums in Amsterdam.
57	Dutch architecture is known for its creative approach and sustainability is important. The municipality of Amsterdam therefore created a complex of eight islands to house 45000 people. Holland Theatre: from 1892 to 1941 it was a popular theatre who staged Dutch plays and performances	Dutch architecture; creative approach; holland theatre; popular theatre; Dutch plays and performances.	The image of various styles of architecture and their creative approaches in the city.  The image of multiple venues based on various interdisciplinary, musical fields of the arts in Amsterdam.
59	Opposite of the NEMO science museum, designed by architect Renzo Piano and became an international landmark, is the Maritime Museum. Here there is an arsenal for the Admiralty of	Science museum; designed by architect Renzo Piano; international landmark; museum; Dutch classicism.	The image of multiple museums based on various disciplines of the arts in Amsterdam.  The image of various styles of architecture in the city.

	Amsterdam and a good example of Dutch classicism.		The image of an example of the museums in Amsterdam.
61	ARCAM or the architecture centre Amsterdam is dedicated to the city's architecture, urban design, landscape architecture and hosts exhibitions, lectures and tours.	Architecture centre; city's architecture; urban design; landscape architecture.	The image of various styles of architecture in the city.  The image of an example of the museums in Amsterdam.
63	The old Westergasfabriek is transformed to an arts and cultural centre comprising of 13 monumental buildings which house media companies, art exhibitions, food markets and festivals	Arts and cultural centre; media companies; art exhibitions; festivals.	The image of multiple venues based on various interdisciplinary, musical fields of the arts in Amsterdam.
65	The Willemspoort is a neoclassical gateway built in 1840. In the north of Amsterdam there is the EYE film institute. The building is created in a proto-futuristic structured designed by architect Delugan Meissl. It showcases a mixture of classic and contemporary films.	Neoclassical; EYE film; proto-futuristic; designed by architect Delugan Meissl; mixture of classic and contemporary films.	The image of multiple museums based on various disciplines of the arts in Amsterdam.  The image of various styles of architecture in the city.
70	Amsterdam has a pipe museum filled with the rich history of tobacco trading and smoking on the Western Canal Ring. Amsterdam also a bible museum which showcases a massive collection of bibles.	Museum of the history of tobacco trading and smoking; bible museum; collection.	The image of examples for museums based on different crafts throughout the history.
72	Marseille house showcases contemporary photography.	Contemporary photography	The image of an example of a museum of contemporary photography.
74	FOAM is the most popular photography museum in Amsterdam. It showcases a large scale of international photography.	Most popular photography museum; international photography.	The image of the most popular example, according to the guidebook, based on international, contemporary photography.
77	The Museum of Bags and Purses, a former mayor's residence from 1664, holds the largest collection of bags in the world (5 thousand). The Tuschinski cinema has an interior based on a combination of Jugendstil, art	Largest collection of bags in the world; Interior based on a combination of Jugendstil, Art Deco and Amsterdam School Style.	The image of examples for museums based on different crafts throughout the history and the largest collection of bags in the world.

	Deco and Amsterdam School Style. it is truly a unique cinema.		The image of various styles of architecture in the city and interior.
<b>81</b>	The Leidseplein is filled with the performing arts from street performers, to music venues, to theatres and jazz bars. The Municipal theatre has a Neo-Renaissance façade while the Amsterdam American Hotel is an Art Deco standout.	Performing arts; street performers; music venues; theatres; jazz bars; Neo-Renaissance; Art Deco standout.	<p>The image of multiple venues based on various interdisciplinary, musical fields of the arts in Amsterdam.</p> <p>The image of various styles of architecture of buildings in the city.</p>
<b>82</b>	The museum district holds three major art museums: Rijksmuseum, Stedelijk Museum of Modern Art and Van Gogh Museum where you can see multiple different architectural and painting styles. A few examples are De Stijl, Impressionism, Cobra and Neo-classicism.	Three major art museums; Rijksmuseum, Stedelijk Museum of Modern Art; Van Gogh Museum; architectural styles; painting styles; De Stijl; Impressionism; Cobra; Neo-classicism.	<p>The image of examples for museums based on the Golden Age and contemporary modern art.</p> <p>The image of various styles of architecture of buildings in the city.</p>

## 3.3.2. Lonely Planet's "Plan Your Trip to Amsterdam" table

**Table 1: Amsterdam has a rich history.**

Page:	What?	How?	Image?
12	Brown cafes receive it name from centuries' worth of smoke stains on the walls. They have cast this enhancement for centuries. Jordaan has modest old homes.	Centuries	The image of centuries-old cafes of an old city and districts with old cities is created.
13	Book market which has been selling scholarly works for over a few centuries.	Centuries.	The image of book markets already existing in the past and the preservation of century-old scholarly works.
14	Anne Frank Huis and the living conditions of the family before being arrested by the Nazis and sent to the concentration camps	Nazis, concentration camps	The image of Amsterdam during the Second World War and the influences on the inhabitants.
15	Cycling give you access to time-warped villages on the windmill-dotted countryside	Time-warped	The image of old villages and their windmills in the countryside of the Netherlands.
16	The North-South metro line has been in construction for over a decade and a half. Moco museum occupies a 1904 villa	Decade and a half	The image of the past construction finishing in the present.  The image of old buildings transformed into a museum.
20	Medieval centre, walk up to the Dam, where the Royal Palace, Nieuwe Kerk and Nationaal Monument are present for a dose of Dutch History.	Medieval, history.	The image of medieval history showcased in the city through buildings.
28	Check out the intriguing Verzetsmuseum, the Resistance Museum.	Resistance Museum.	The image of the Dutch resistance during the Second World War and the Nazi occupation.
30	De Gooyer Windmill of an 18 <sup>th</sup> century spinner.	18 <sup>th</sup> century	The image of an old windmill to be still used in present day.
31	Oosterpark: a park built for diamond traders a century ago. Hortus Botanicus: When Dutch ships sailed in the 1600s, the tropical seeds they brought back flourished.	A century ago.  The 1600s	The image of 20 <sup>th</sup> century parks and the plants brought back from the 17 <sup>th</sup> century can still be viewed upon.
32	Pierre Cuyper's 1875 design incorporates Renaissance ornaments in the Rijksmuseum. This grand 1916 building is the first True Amsterdam school example. Beurs van Berlage: the 1903 financial exchange building is a temple to capitalism.	1875  1916  1903	The image of old architecture styles being present in modern day and modern architecture.   The image of an old form of crafts and works presented in museums of Amsterdam where old hand bags and smoking pipes are still showcased and remembered.

	In the west, this 1920s housing project is the pinnacle of Amsterdam School style. Tassenmuseum Hendrikje: from 16 <sup>th</sup> century pouches to Madonna's modern arm candy. Amsterdam Pipe museum: Chinese opium pipes, Turkish water pipes, 1500-year-old Ecuadorian pipes.	1920s  16 <sup>th</sup> century.  1500-year-old	
<b>34</b>	History lessons: Anne Frankhuis as a reminder of WWII. Oude Kerk: more than 700 years old. Amsterdam Museum: takes you through the twists and turns of the city's complicated history and a comprehensive overview of the city's past. Verzetsmuseum: Learn about WWII Dutch Resistance fighters. Stadsarchief: remarkable displays such as Anne Frank's stolen bike report from 1942. Brouwerij 't IJ: more memorable by the adjacent 1725-built windmill. Wynand Fockink: Distillery tours of this 1679 jenever distillery.	WWII  More than 700 years old  Complicated history.  Overview of city's past.  Second World War Resistance Fighters  Report from 1942.  1725-built windmill  1679	The image of a brief overview of Amsterdam is presented through the history lessons of museums, the archive and a brewery. The outline starts at the 14 <sup>th</sup> century, then the 17 <sup>th</sup> century, 20 <sup>th</sup> century and is plausible to end at present time.
<b>43</b>	A reproduction of a Dutch East Indian Company vessel from 1749. Muiderslot is a 700-year-old castle straight out of a fairy tale.	1749.  700-year-old.	The image of preserved ship from the Golden Age and a castle from medieval times. It is therefore possible to see the history itself.
<b>57</b>	Civic Guard Gallery: collection of portraits from Golden age to Modern. Begijnhof: the 14 <sup>th</sup> century courtyard.	From Golden Age to Modern. 14 <sup>th</sup> century.	The image of different historic figures from the Golden age to contemporary Europe through the art of painting.
<b>60</b>	The canals were built in the early 1600s. Breweries were lined in the banks during the 16 <sup>th</sup> and 17 <sup>th</sup> century. Torenluis was built in 1648.	Early 1600s  The 16 <sup>th</sup> and 17 <sup>th</sup> century.  1648.	The image of early 17 <sup>th</sup> century architecture still existing in today's time.

<b>67</b>	Houseboat Ms Luctor: built in 1913. De Dageraad: An eco-friendly bed and breakfast built in 1929. Cafe Papeneiland: a cafe from 1642.	1913 1929 1642	The image of accommodation and cafes from the 17 <sup>th</sup> and 20 <sup>th</sup> century still existing in today's time. The past and present are able to live with one another in the city.
<b>75</b>	New life into centuries-old recipes by giving them a contemporary twist. The Dutch historical ties with Indonesia and Suriname mean more places to try the cuisine.	Centuries-old Historical	The image of old recipes is recreated in contemporary times. Therefore, old traditions are continuing to exist.
<b>80</b>	D'Vijff Vlighen: through five 17th century canal houses	17th century.	The image of an old cafe running in present day.
<b>95</b>	In wt Aepjen: a 500-year-old brown cafe.	500-year-old.	The image of an old cafe running in present day.
<b>102</b>	Dutch's Delftware of blue and white pottery have been created since the 1600s	1600s	The image of old, 17 <sup>th</sup> century trinkets and practices still existing and being sold.

**Table 2: Amsterdam is the city of sex & drugs and is open-minded.**

<b>Page:</b>	<b>What?</b>	<b>How?</b>	<b>Image?</b>
<b>20</b>	Avoid deserted streets in the red-light District at night. Be alert for pick pocketers in the Red-Light District. It is illegal to photograph the women in the Red Light-District.	Red Light District.	The image of a dangerous district where one is not able to safely walk around alone at night.  The image of not photographing any women in the district as there is no clear mention whether or not the women are sex workers.
<b>23</b>	Etiquette on Marijuana: don't smoke dope or drink beer on the streets	Marijuana.	The image of courtesies and manners while smoking cannabis is required in the city.
<b>25</b>	Venture in the Red-Light District. View the fetish-gear shops, live sex shows, smoky coffeeshops, women in day-glow lingerie beckoning from crimson windows.	Red light district, fetish-fear, live sex shows, coffeeshops, women in day glow lingerie.	The image of a diverse range of entertainment and shopping in the city.
<b>32</b>	Amsterdam Pipe Museum: Chinese opium pipes, Turkish water pipes, 1500-year-old Ecuadorian pipes.	Opium pipes.	The image of a long history of drugs.
<b>34</b>	Brouwerij de Prael: Tours at this Red-Light District brewery followed by a tasting.	Red Light District.	The image of a safe district where tours and alcohol usage are possible.

<b>36</b>	<p>Hedonistic pursuits: Dampkring: this coffeeshop has a comprehensive menu. Condomerie Het Gulden Vlies: huge array of condoms for sale. Kokopello: Magic truffles for sale. Prostitution Information Centre: information about the women in the windows during a walking tour. Casa Rosso: most popular sex show and tricks with lit candles. Webers: leather clothing shop. Red Light Secrets: see the inside of a Red-Light District Room (dominatrix room)</p>	<p>Hedonistic Coffeeshop Condoms Magic truffles Prostitution, women in the windows Most popular sex show, candle lit tricks. Leather clothing Red Light District, dominatrix.</p>	<p>The image of a diverse variety of hedonistic visitations in the city of Amsterdam.</p>
<b>65</b>	<p>Consuming drugs while controlling a boat is illegal.</p>	<p>Consuming drugs, illegal.</p>	<p>The image of the regulations behind the use of drugs are either illegalised or legalised as controlling a boat while using drugs is illegal.</p>
<b>70</b>	<p>Red light district: sex museum, Hash, Marijuana &amp; Hemp Museum.</p>	<p>Red Light District, sex, hash, marijuana and hemp.</p>	<p>The image of the freedom to found a museum about sex (workers), and soft drugs.</p>
<b>88-89</b>	<p>Marijuana and Hashish: cannabis is not technically legal in the Netherlands but tolerated. The purchase of soft drugs (marijuana, hashish, space cakes and truffles) of small amounts is allowed. The country has high-grade home produce, called nederwiet. Space cakes and cookies are baked goods made with hash or marijuana. Future of coffeeshops: remain accessible to anyone aged over 18 but this could change due to increased crime, street dealing and antisocial behaviour.</p>	<p>Marijuana, hashish, cannabis, soft drugs (marijuana, hashish, space cakes and truffles), nederwiet, space cakes and cookies, baked goods made with hash or marijuana. Future of coffeeshops: accessible to anyone aged over 18. Increased crime, street dealing and antisocial.</p>	<p>The image of the regulations behind the act of consuming drugs of 2018 and a point of view to the unstable future. In addition, there are examples of the different kinds of soft drugs. There is, however, the explanation of the insecure future due to multiple negative factors (increased crime).</p>
<b>91</b>	<p>Coffeeshop and smart shop: Don't ask for hard drugs, ask the staff for ready-made joints, herbal ecstasy is a mix</p>	<p>Coffee and smart shop. Hard drugs, ready-made joints, herbal</p>	<p>The image of appropriate behavioural practices when visiting a coffeeshop. In addition,</p>

	of herbs, vitamins and caffeine. Magic mushrooms are now legal. Warmoesstraat in the Red-Light District to see the infamous kink-filled leather and fetish bars.	ecstasy, magic mushrooms.  Kink-filled leather and fetish bars.	the menu of the coffee and smart shop.  The image of freedom to express oneself to visit the kink-filled leather and fetish bars.
<b>102</b>	Medieval centre and Red-Light District contain adult shops, bookshops and design businesses.	Red Light District, adult shops.	The image of the hedonistic dimension of retail businesses in Amsterdam.

**Table 3: Amsterdam is a meeting place for the people, is tolerant to people, and is LGBTQIA+-friendly.**

<b>Page:</b>	<b>What?</b>	<b>How?</b>	<b>Image?</b>
<b>12</b>	Brown cafes have a cosy vibe which causes friends to linger, chat and drink for over hours The Jordaan district is convivial and cosy.	Cosy, friends, linger, chat and drink Gezelligheid / conviviality, Jordaan.	The image of a friendly, informal gathering over drinks which lasts for several hours in a brown cafe.
<b>13</b>	Vondelpark is an urban oasis where it seems as if the whole city is present on a sunny day.	Democratic, sublime for people-watching, encourage visitors to get out and explore.	The image of a lively park where people are free to go as they please and visitors are encouraged to explore the park and the surrounding districts.
<b>15</b>	Renting a bike puts you shoulder to shoulder with locals and gives access to city's outer neighbourhoods	Shoulder-to-shoulder with the locals	The image of bicycling in order to posture as one of the locals.
<b>23</b>	Amsterdam is a safe and manageable city and when you use common sense then you should not have any issues. Etiquette of bluntness: do not take offence if locals give you an honest opinion, it is not considered impolite but comes from the desire to be direct and honest.	Safe.  Etiquette, bluntness, do not take offence, honest opinion, direct and honest.	The image of a safe city where if you do not participate in irresponsible behaviours, the visit should be pleasant. In addition, the tourist should not be discouraged by the Dutch people's direct communication.
<b>24</b>	Dutch is the official language, but English is widely spoken.	Dutch, language, English.	The image of a bilingual society.
<b>42</b>	One of Europe's most kid-friendly cities. The famous Dutch tolerance extends to children and Amsterdam's inhabitants are	One of Europe's most kid-friendly. Tolerance, cheerful.	The image of a children's friendly city where children are treated pleasantly by the local population.



	cheerfully accommodating them.		
53	The state of being gezellig is a good vibe often while drinking a beer with friends during an informal gathering over drinks. The neighbourhoods are perfect places to engage with local life.	Gezellig, good vibe, friends, informal gathering.  To engage with local life.	The image of informal gatherings over drinks are a likeable idea to pass the time and the possibility to engage in interactions with the local community.
55	Museumplein is a good spot to check out the locals burning the Christmas tree and meet up. Explore the neighbourhoods by partying with the locals at the neighbourhood festival.	Good spot, check out the locals burning the tree and meet up.  By partying with the locals.	The image of the opportunities to meet up and engage in social interactions with the local people.
59	Yellow Backie: receive a free ride on the back of a local's bicycle.	Receive a free ride on a local's bicycle.	The image of friendly locals offering free bicycle lifts to domestic and international tourists. *
86	The city of Amsterdam values socialising and conversation. The cafes or pubs are there to hang out for hours.	Socialising and conversation. Hang out for hours.	The image of socialisation and conversation as one of the core values of the city. The pubs are therefore open for hours.
88	An invitation to a borrel is partaking in an informal gathering for drinks, conversation and fun. The Dutch are tolerant and rarely mind an addition to the party.	Invitation, borrel, informal gathering for drinks, conversation and fun.  Tolerant, rarely mind to join in.	The image of the opportunities to meet up and engage in social interactions with the local people.
91	First country to legalise same-sex marriage in 2001. Amsterdam's queer scene is one of the largest in the world. Local gay and lesbian organisations to tap into the scene: Rembrandtplein: several popular lesbian hangouts.	Sex-sex marriage. Queer scene is one of the largest in the world. Local gay and lesbian organisations. Popular lesbian hangouts.	The image of a liberal country, where the capital has a large queer scene which has a large scale of different gay and lesbian organisations and (lesbian) hangouts.
95	Best gay and lesbian hangouts: 't Mandje, Getto, Montmarte, de Trut.	Best gay and lesbian hangouts.	The image of an abundance of hangouts for gay and lesbian people.

**Table 4: Amsterdam has an abundance of events.**

<b>Page:</b>	<b>What?</b>	<b>How?</b>	<b>Image?</b>
<b>15</b>	Kings' day on the 27 <sup>th</sup> of April which has a free market and many free concerts.	Kings' day, concerts	The image of a day to celebrate the King's birthday filled with various markets and free concerts.
<b>16</b>	Dutch Design week has a new showcase and a packed calendar of exhibitions, workshops, launches and lectures.	Calendar packed of Exhibitions	The image of the Dutch Design organisation with a week of different exhibitions, workshops, launches and lectures.
<b>20</b>	Rates and crowds peak during festival in summer (June to August) and on weekends at any time of the year. Prices are lowest during October to April (excluding Christmas, New Year and Easter)	Festival, Christmas, New Year and Easter	The image of a festival peak season during the summer and several holidays during the year round.
<b>26</b>	Paradiso and Melkweg host the coolest agendas.	Coolest agendas.	The image of a cool agenda hosted by the two most famous music venues.
<b>27</b>	Join the houseboat party at Cafe P 96.	Houseboat party of Cafe P 96.	The image of a houseboat party organised by Cafe P 96.
<b>28</b>	Cinematic Exhibitions at the EYE Film Institute.	Exhibitions	The image of exhibitions organised by a film festival.
<b>37</b>	Top Events: King's Day in April Grachtenfestival in August. Amsterdam Dance Event in October. Amsterdam Gay Pride in August. Amsterdam Light Festival in early December to Mid-January. Amsterdam International Fashion week: catwalk shows, parties, concerts. National Tulip Day (21 January). DGTL: three-day techno and house festival in March.	Top events, King's Day, Grachtenfestival, Amsterdam Dance Events, Amsterdam Gay Pride, Amsterdam Light Festival. Amsterdam International fashion week, catwalk shows, parties, concerts. National Tulip Day. Techno and house festival.	The image of different events and festivals during each month and the whole year round.
<b>38</b>	Remembrance Day (4 <sup>th</sup> of May) and Liberation Day (5 <sup>th</sup> of May) festivities. National Windmill Day. Holland Festival, theatre, dance and opera meet digital films and	Day, festivities.  Day, festival, festival.	The image of different events and festivals during each month and the whole year round.

	experimental music in the performing-arts extravaganza. Amsterdam Roots Festival: world music.		
39	Over het IJ Festival. A welter of events take place during Amsterdam's summer. Amsterdam Gay Pride: celebrated from late July to Early August.	Festival. Events, pride, celebrated.	The image of different events and festivals during each month and the whole year round.
40	Grachtenfestival (Canal Festival). Free concert. Uitmarkt: outdoor stages during mega arts event. Complemented by big concerts. September is a good month to visit as there are superb festivals. Amsterdam Dance Event. Massive dance festival ADE: 2200 DJs, artists and 300,000 clubbers attending 450 events throughout the city. Museumnacht: museums stay open until 2 AM, scheduling live music, DJs and art-fuelled parties. The arrival of Sinterklaas kicks off the festive season.	Grachtenfestival, Canal festival, concert, event, big concerts, festivals. Dance festival ADE, 450 events throughout the city. Festive season.	The image of different events and festivals during each month and the whole year round.
41	International Documentary Film Festival. Amsterdam Light Festival. New Year's Eve: countless parties take place around the city.	International Documentary Film Festival. Amsterdam Light Festival. Countless parties.	The image of different events and festivals during each month and the whole year round.

**Table 5: Amsterdam is an artistic city.**

Page:	What?	How?	Image?
11	Rembrandt's humongous Night Watch and Vermeer's Kitchen Maid in the Gallery of Honour in the Rijksmuseum is the first in the top 10. Free sculpture-studded gardens	'Huddles around, humongous'  Free, sculpture studded  World's largest collection by Vincent	The Rijksmuseum in Amsterdam holds two of the most famous paintings by the painters.  Amsterdam has art showcased outside of museums.

	Van Gogh Museum is the second of Amsterdam's top 10. Also holds: Gauguin, Toulouse-Lautrec, Monet and Bernard but mentioned lastly	Van Gogh, more than 200 canvases on display, best-known work	
<b>13</b>	Outdoor markets which consist of art markets as well.	Art.	The image of art markets presents in the city.
<b>16</b>	Modern Contemporary Moco museum with exhibitions of Salvador Dalí and Banksy.	Modern contemporary museum, Salvador Dalí, Banksy.	The image of more contemporary painters / artists is showcased in a museum based in Amsterdam.
<b>20</b>	The website of overdose.am ( <a href="http://www.overdose.am">www.overdose.am</a> ) for art, music and fashion to-dos. Van Gogh Museum and Rijksmuseum should be booked two weeks in advance	Art, music, fashion. Van Gogh Museum and Rijksmuseum	The image of online promotional materials for different museums presented in the guidebook.
<b>25</b>	Ogle the master pieces at Van Gogh Museum and Rijksmuseum. Modern-art buffs might want to swap the Stedelijk museum for one of the others.	Masterpieces, Van Gogh Museum, Rijksmuseum, Modern-art, Stedelijk Museum.	The image of the masterpieces showcased in the mentioned museums dated from the Golden Age and modern-art.
<b>26</b>	Visit the Museum van Loon for a peak into the opulent canal-house lifestyle.	Museum van Loon, canal-house lifestyle.	The image of a museum based on canal-house lifestyles which increases the diverse extent of the fine arts in the city.
<b>28</b>	Check out the cinematic exhibitions at the EYE Film institute or the artist's studios in the Kunststad (Art City).	Museum het Rembrandthuis, sea treasures, Scheepsvaartmuseum Cinematic exhibitions, EYE Film Institute, Artist's studios, Art city.	The image of multiple museums based on various disciplines of the arts in Amsterdam.
<b>30</b>	If you like art, visit the: Van Gogh Museum, Rijksmuseum, Stedelijk Museum (modern art of Picasso, Chagall), Museum het Rembrandthuis, Hermitage Amsterdam, FOAM (Sir Cecil Beaton), Kunststad.	Museum, modern art, Picasso, Chagall, Sir Cecil Beaton, Art City.	The image of examples in museums based on the Golden Age and contemporary modern art.
<b>32</b>	ARCAM: Amsterdam's Centre for Architecture is a one-stop shop for architectural exhibitions. Tassenmuseum Hendrikje: the entire museum is devoted to handbags.	Architecture. Museum, handbags. Museum, pipe.	The image of multiple museums based on various disciplines of the arts in Amsterdam.

	Amsterdam Pipe Museum: Chinese opium pipes, Turkish water pipes, 1500-year-old Ecuadorian pipes.		
<b>38</b>	Holland Festival, theatre, dance and opera meet digital films and experimental music in the performing-arts extravaganza. Amsterdam Roots Festival: world music.	Theatre, dance, opera, digital films, experimental music, and performing-arts.	The image of multiple festivals based on various disciplines of the arts in Amsterdam.
<b>39</b>	Massive dance festival ADE: 2200 DJs, artists and 300,000 clubbers attending. Museumnacht: museums stay open until 2 AM, scheduling live music, DJs and art-fuelled parties.	Dance, DJs, artists.  Museum, live music, DJs and art-fuelled.	The image of different DJs of the techno and house scene in Amsterdam is abundant for at least a few days of October.
<b>41</b>	International documentary film festival.	Film	The image of a two- dimensional art form presented on a festival.
<b>57</b>	Concertgebouw: lunchtime's concert or public rehearsal for free. Muziektheater: free classical concerts. Bimhuis: Jazz sessions. Mulligans: free music sessions and gigs at an Irish pub.	Concert, rehearsal, classical, jazz, music sessions and gigs.	The image of multiple venues based on various interdisciplinary, musical fields of the arts in Amsterdam.
<b>69</b>	The Dutch masters helped to create the abundant art collections around town. Johannes Vermeer, Frans Hals, Rembrandt van Rijn. Contemporary galleries: for avant-garde and emerging artists, such as W139 in the Red-Light District.	Art collections. Famous painters. Contemporary galleries. Avant-garde, emerging artists, W139.	The image of the rise and an explanation of the generous amount of art collections and works in Amsterdam.
<b>70</b>	Colonial trinkets at Tropenmuseum.	Trinkets, tropenmuseum.	The image of colonial trinkets of pre-colonial times of the Netherlands showcased in an ethical manner in the Tropenmuseum.
<b>72</b>	Pianola Museum: rare jazz and classical tunes on vintage player pianos.	Rare jazz, classical tunes, player pianos.	The image of different musical genres and instruments are present in Amsterdam.
<b>87</b>	Amsterdam's craft beer scene has explored over the recent years.	Craft beer.	The image of a blooming craft beer scene.

<b>94</b>	Amsterdam Roest: artist collective bar on the site of abandoned shipyards.	Artist collective	The image of artists working together in a collective bar to showcase more of their artworks in an informal manner.
<b>97</b>	<p>Music:</p> <p>Jazz: extremely popular. See the grand Bimhuis. Easy to find a live gig.</p> <p>Classical: international orchestras, conducts and soloists crowd the agenda.</p> <p>Rock: many of the city's club host live rock bands.</p> <p>Examples are: Melkweg and Paradiso.</p> <p>Dutch have a good sense of humour, English-language comedy thrives in Amsterdam.</p> <p>Local theatre is edgy and experimental.</p>	<p>Music, jazz, live gig, classical, international orchestras, conducts, solists, rock, live rock bands, Melkweg, and Paradiso.</p> <p>Good sense of humour, English-language comedy, local theatre is edgy and experimental.</p>	<p>The image of different musical genres and instruments are present in Amsterdam which are showcased the most popular and lesser-known venues.</p> <p>The image of the Dutch enjoyment of humour through a bilingual practice of comedy.</p> <p>The image of local Amsterdam theatre is out of the box and experimental.</p>
<b>102</b>	<p>Locals mastered the art of casual style.</p> <p>Dutch designers are good in bringing a creative, stylish touch to everyday objects.</p> <p>Colourful and sensible.</p> <p>Antiques and art along the Spiegelgracht.</p> <p>Lindengracht market: food, arts, crafts and trinkets on Saturday.</p> <p>Art Market held on Sunday from March to December.</p>	The art of casual style; creative; style touch; colourful; sensible; antiques; art; arts; crafts; trinkets; art market.	The image of Dutch designers creating creative, everyday objects. The creative side of Amsterdam is blooming which can be found in the markets.
<b>104</b>	<p>Southern Canal Ring: art and antiques in the Spiegel Quarter. Fashion, music and homewares nearby.</p> <p>De Pijp: quirky shops, galleries, vintage and designer fashion boutiques.</p>	<p>Art and antiques; fashion; music; homewares; quirky shops; galleries; vintage and designer fashion.</p>	<p>The image of antiques and art can still be bought on present day markets.</p> <p>The image of fashion, music and galleries.</p>

### 3.3. Comparison of the findings

One of the notable differences between the two guidebooks is based around the content of the two chapters. The *FT's* guidebook uses more text and a very small number of pictures or maps to illustrate the content, while the *LP's* guidebook uses less text but more pictures, maps and symbols to illustrate the subject. The *FT's* guidebook does not give suggestions but explains what is in the city, while the *LP's* guidebook is based on suggestions and advices. Therefore, the *FT's* guidebook has an overall more authoritative narrative than the *LP's* guidebook.

History can be explained via diverse manners, as demonstrated in the two guidebooks. The *FT's* guidebook has a great focus on the architecture of the city, through which it conveys the rich history. This creates the feeling of a tangible history which is all around the tourist. The *LP's* guidebook also uses the architecture, however, this is not the main focus point. The guidebook adopts a various set of themes such as the architecture, tangible objects and trinkets, events and tangible crafts which are still used today. The difference lies in the depth of the written information, as the *FT's* guidebook deepens the understanding of the present architecture and its history while the *LP's* guidebook tries to convey a broader sense of knowledge spread of a diverse set of themes. Another difference can be found in the various centuries and events explained in both guidebooks. There is a general guideline, as both mention the Golden Age and the Second World War numerous times. However, the *FT's* guidebook mentions both the positive and the negative or even dark parts such as the Dutch colonialism (Engelbrecht et al. 72) which further deepens the tourist understanding of a nuanced history. The guidebooks do share similarities, as both use short history lessons to give background information about the written content. Throughout both the chapters, the two guidebooks are able to create the picture of the city of Amsterdam with a rich city.

Both guidebooks begin the second criterion with a negative stance, as one includes words with a negative undertone, while the other advises the reader to not tread the streets alone at night. The *FT's* guidebook explains that the sole image of Amsterdam is not based on only the sex, drugs and rock 'n' roll, but on various other dimensions. The guidebook then describes how the municipality of Amsterdam closed more than a third of the coffee shops and available windows for the sex workers, and the future of both are uncertain. This continues the negative tone of the chapter. Overall, the image of Amsterdam as a city of sex & drugs and open-mindedness is not present in the *FT's* guidebook. The *LP's* guidebook has a different position regarding the image of Amsterdam after the negative opening. The guidebook includes a list of courtesies and regulations of the coffee shops and the Red-Light District, where both sex and drugs seem to be handled with an objective viewpoint. The guidebook does not advise the tourist to partake in any of the themes, but does guide the tourist to behave accordingly. It becomes apparent that the *LP's* guidebook has a more liberal stand on the prostitution and the use of soft drugs in this chapter, while the *FT's* guidebook is more conservative.

As *FT's* guidebook is supposedly to be written by locals, the stance of the third criterion was expected to be greatly described within the chapter. It describes the city as an open and easy-going ambience with energetic districts but quiet districts as well. The guidebook tries to accommodate of the various needs of the readers by giving different descriptions and observations. The guidebook does briefly include the LGBTQIA+ as it describes the monument on the Westenmarkt which was created to commemorate the prosecuted gay and lesbian community. However, the expected in-depth image of Amsterdam as a meeting place, a high tolerance to people and LGBTQIA+-friendly was not found. In comparison to the *FT's* guidebook, the *LP's* guidebook creates an incredibly positive image of Amsterdam as a meeting place. It explains the examples of opportunities for locals and



tourists to socially interaction with each other, the locals offering free rides on the back of a bicycle and the core values of conversation and socialisation. In addition, the guidebook gives multiple insights on different tourist spots for gays and lesbians to meet one another. The overall image of Amsterdam as a meeting place for the people, tolerant to others and is LGBTQIA+-friendly is incredibly positive and well described.

The abundance of events image of Amsterdam consists of yet another juxtaposition. However, as both guidebook begin with the description of King's Day, there was a good foundation to start from. The *FT's* guidebook briefly mentions three other events, the Heart Day festival, Open Garden Days and the Open Monument Day, while the *LP's* guidebook gives a distinctive list of every event during each month of the year, such as the Amsterdam Gay Pride in August and the EYE Film Festival in July. The mention of the Gay Pride adjoins the notion of the *FT's* guidebook with a conservative attitude than the *LP's* guidebook. In addition, it mentions more than just festivals and concerts, such as the Dutch Design week in October and the Museum Night in November. Therefore, the guidebook of *LP* does create an efficient image of the abundance of events in Amsterdam.

The final image, the artistic city dimension of Amsterdam, is present in both guidebooks. However, the technique how this is achieved differs in content. The *FT's* guidebook focuses on a diversity of examples to present from museums to architectures, painters and music venues. While visualising the examples, there is a distinctive focus on the architecture of the museums and building. It extends the used technique presented in the first criterion. However, as there are multiple various examples of other disciplines of the arts, the image of an artistic city has emerged. Compared to the *FT's* guidebook, the *LP's* has a different attitude towards the numerous disciplines of the arts in the city. There are various examples of different art forms such as painters, film, music, craftsmanship, theatre, craft

niches, and fashion. This creates a broader dimension of the different disciplines found in the city. While the *FT's* guidebook lays out a useful foundation, the *LP's* guidebook gives the reader a proper introduction to the artistic side of Amsterdam.

## 4. Conclusion

In this research the following research question was central: ‘How is the city of Amsterdam branded in the first two chapters of the *Lonely Planet Amsterdam Guidebook* (2018) and *Fodor’s Travel Amsterdam: With the Best of The Netherlands* (2018) compared to the city’s own tourism brand image?’. To answer the question, two sub-questions were specified:

- How is the city of Amsterdam branded in the first chapter “Welcome to Amsterdam” in the *Lonely Planet Amsterdam Guidebook* (2018) and in the *Fodor’s Travel Amsterdam: With the Best of The Netherlands* (2018) based on five criteria?
- How is the city of Amsterdam branded in the second chapter “Planning” in the *Lonely Planet Amsterdam Guidebook* (2018) and in the *Fodor’s Travel Amsterdam: With the Best of The Netherlands* (2018) based on five criteria?

The first sub-question was based on the analysis of the first chapter “Welcome to Amsterdam” in *Fodor’s Travel Amsterdam: With the Best of The Netherlands* (2018) and *Lonely Planet Amsterdam Guidebook* (2018) written by Le Nevez and Blaise through the five criteria. The analysis based on two chapters of the guidebook. The data of the first chapter was significantly smaller than the data of the second chapter. In addition, the comparison showed differences and similarities in the presented tourism brand image. The first criterion was present in both cases, however, it was not detailed enough to call it the complete image. It was the foundation for the second chapter. The second criteria of sex, drugs and an openminded city was only visible in the *Fodor’s Travel* chapter as it uses an open attitude to inform the readers and tourists about the liberal outlook on coffee shops and prostitution (Engelbrecht, Karin, et al. 9-10). This was expected to continue in the second chapter. The third criterion of the first chapter was based on the accessibility of the city in both the guidebooks, however the attitude and hospitality of the locals towards the tourists were not

mentioned. This was not expected as the authors of the *Fodor's Travel Guidebooks* (2018) were all Amsterdam locals. As Heeley mentioned, the use of the locals to the promotion of the city and the creation of the promotional materials would increase the success rate (150). The fourth criterion of the first chapter was based on the events present in the city. It was expected that both guidebooks commented on the theme and explained the multiple events, however, only the *Lonely Planet* guidebook (2018) briefly touched upon this matter by mentioning the mega exhibitions in the Hermitage Museum. The fifth criterion of the first chapter was grasped by both chapters as they mentioned a variety of museums, art disciplines and venues. The two chapters were similar as both mentioned the Rijksmuseum and Van Gogh Museum and did not present new information about the two museums. The second chapter “...” gave very similar results as the first, but less comprehensive, chapter did. The image of a historical rich city was found in both the guidebooks and they continued on the foundation of the first chapter by expanding the knowledge about architecture and famous, old Dutch masters. The second criterion was more apparent in the *Lonely Planet's* guidebook than the *Fodor's Travel* guidebook. The first guidebook used a more liberal stance and included the etiquettes of coffee shops and the Red-Light District while the *Fodor's Travel* had negative tone and presented the closing of more than a third of the coffee shops and windows. The third criterion had an unexpected twist as the guidebook of *Lonely Planet* expressively and positively explained the behaviour of the locals to the tourists even though, according to the article on the website “Amsterdam wil nieuw imago bij toeristen, zonder wiet”, this is not the case. A large majority of the locals are not fond of the tourists because of the nuisance they cause when high or drunk. Which means the *LP's* guidebook actually takes a more positive stance on the city all together. This creates the question whether more of the available information has been overly exaggerated. In addition, the *Fodor's Travel* guidebook, even though written by locals, did not touch upon the behaviour of the locals at

all, even though this was expected. The fourth criterion consisted of another juxtaposition as the *Fodor's Travel* guidebook briefly covers a small number of different events in the city however there is no image of an abundance. In contrast, the *Lonely Planet's* guidebook gives a clear and large overview of the different events and even by month of the year. This creates an image of the city which is fun and worth the visit the whole year round. The fifth and final criterion is based on the artistic dimension of the city. The first chapter laid out a consistent foundation for the next and this was achieved through different manners. The *Fodor's Travel* guidebook was more focused on the traditional disciplines of art by mentioning the old Dutch painters, the architecture and the Rijksmuseum, while the *Lonely Planet's* travel guidebook was focused on the more contemporary and modern disciplines. This was visible in the different museums, disciplines, and venues which were mentioned.

The answer to the main research question is based on the different techniques and attitudes the two guidebooks had divided over the two chapters. The different dimensions seen in “*The Making of: The City Marketing of Amsterdam*” were used for the criteria. The *Fodor's Travel Amsterdam: With the Best of the Netherlands* (2018) written by Engelbrecht, Karin, et al., used a conservative stance in order to describe the broad history, especially the Golden Age and the Second World War, of the city through the mention of the architecture, museums, and art. The guidebook can be used as a starting point for other three dimensions of sex & drugs, meeting place and events in Amsterdam. While the *Lonely Planet Amsterdam* written by Le Nevez and Blaise (2018) can be used as a guide to cover the five dimensions of history, sex & soft drugs, a meeting place, abundance of events and arts in Amsterdam. It is apparent that both the guidebooks use different attitudes to advise the readers in this large city, however, both try to act as a mediator to guide the tourist through the interesting and broad history and art-filled city of the Dutch capital, Amsterdam.

#### 4.1. Limitations and directions for future research

This study was based on a comparative content analysis on the tourism brand image in the guidebook of *Fodor's Travel* and *Lonely Planet*. One limitation of the study, was the use of human coding instead of online or a computer-assisted coding application. The use of human coding is overall time-consuming, and it can be inconsistent due to the different interpretations of the coder. By using a computer-assisted coding application, the saved time can be used for a deeper analysis of the data and the data is more likely to be thoroughly consistent. Therefore, for future research, the practice of a computer-assisted coding application is recommended. The second limitation of the study is the narrow limitation of two guidebooks. The analysis of the guidebooks was limited because only one guidebook of the year published by *Fodor's Travel* and one of *Lonely Planet* was analysed. The data can be expanded by using multiple editions of guidebooks, and the results will bring up more differences and similarities. In order to receive a broader perspective and insights, more guidebooks should be used. For future research, such as the analysis of a guidebook with a different theme, country or city, the theoretical framework and methodology of this study can be used.

#### 4.2. Reflection

I began the master thesis with a broad set of different ideas. These ideas, however, were not fully defined, and therefore it became difficult to pinpoint the exact approach to begin the thesis. When I began with the idea of a bilingual brochure analysis, I was certain about the formulation of the thesis statement and the available materials. This was debunked as the materials I thought were available when I wrote the status questionnaire, appeared to be unfindable. Then a few months later, my original plan was ruined. As I searched for a similar

idea, I stumbled upon a writing block. The stress, the uncertainty and my own discouragement caught up with me and this resulted in many delays of my former planning. The idea of asking for help became hard and at some point, nearly unimaginable to me. Around July, I was finally able to ask for help thanks to the people closest to me and my supervisor who had emailed me already. As I returned to the research, I found another idea: the tourism image of a city in guidebooks. This idea became the eventual subject of the research. In the future, I should definitely ask for help sooner. Additionally, I would create a more suitable planning with less strict deadlines. The deadlines which I made were approximately close to each other and when I was not able to reach one, the stress made it nearly impossible for me to restart the work as the new deadline was approaching.

During the span of the research period, I thought a comparative analysis would suffice for the subject, however as I was working on the comparative analysis, I came to the conclusion that I was implementing methods from the content analysis methodology as well. By combining the two, I had a clearer view of how the analysis and criteria should be conducted and afterwards used. This is something I am quite proud of, as in the bachelor thesis I had tremendous difficulty to distinguish the theoretical framework from the methodology. Now, for my master thesis, it became apparent I should include another methodology in order to receive satisfactory data. When writing the methodology, I was presented with new theories and concepts which I was not yet familiar with. One example is the constant comparative method. I was aware of comparative methods, as I had used them before, but the constant comparative method was new to me. This method's framework was, at first, illogical to me, and I was not able to comprehend it. I started to look up different articles, which were not helpful, and then I resorted to videos. This eventually helped, and I was able to apply the method to this current research.

During the data gathering stage, I was nearly certain that I knew a lot about the capital of the Netherlands. However, when I read the articles based on the different dimensions and then the two guidebooks, I was exposed to an extensive amount of new information about tourist sites, restaurants, cafés, festivals and history. Since the two guidebooks uses non-local and local writers, the analysed data differed quite a lot. Through the data, I received more new perspectives on the city of Amsterdam than I would have by analysing one guidebook. For future research, I would choose another city, as I am more interested in Asian cultures than European cultures.



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## Attachments

### Appendix I: Spiderweb of Amsterdam's image

