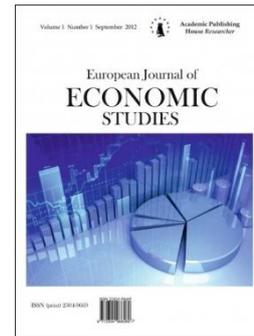


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Experience of Cultural Branding Development: Foreign and Russian Models

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Abstract

Branding of countries, regions and cities is gradually becoming a mandatory part of the strategic development of territorial entities. This practice is popular in many countries all over the world. The development and implementation of brand strategies has allowed many territorial subjects to overcome the negative perception associated with the past, and reposition its brand. Cultural brand includes cultural and historical identity, painted in a national color, and is a common value – heritage. The aim of this study is to analyze and compare foreign and russian models of cultural branding.

Keywords: cultural branding, brand model, brand of territory.

1. Introduction

A characteristic feature of the post-industrial era is the development of service industry, and tourism as a kind of it. Today, when it is possible to fly to any part of the world in a few hours, the issue of increasing the recognition and attractiveness of the territories is most relevant. Territory branding is a strategy to improve the competitiveness of certain territories, aimed at different target groups of consumers: tourists, investors, highly skilled migrant workers. The study provides an overview of models for the formation of the cultural brand of Russian and foreign destinations as a tool to increase the attractiveness of the territories, the key features, similarities and distinctive features of these practices are highlighted.

2. Study Area

The works of many russian and foreign scientists are devoted to the study of territorial branding: A.V. Popov, I.B. Kondrashov, D.N. Zamyatin, S. Anholt, L. Cai (Popov, 2010; Kondrashov, 2017; Zamyatin, 2013; Anholt, 2005; Cai, 2002). Cultural brand of the territorial object are described by V.P. Gritsenko, Ni Czyaczyao and others (Gritsenko, 2016; Czyaczyao, 2015). However, there is a lack of works with the analysis of specific regional practices (Gadgiotti, 2008; Konecnik, 1999).

3. Discussion

Theoretical and practical activity aimed at identifying, forming and promoting (positioning) of the brand is called branding. Product, service, person, organization, event or territory can be the object of branding. In this study, the most interesting is the brand of the municipality – territory. Branding of territories (places, cities and countries) has become widespread in recent years.

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The main goal of branding strategies is to promote tangible and intangible resources of the territory as a result of the dissemination of information about its uniqueness to a wide audience of potential consumers. Kavaratzis, M. defines city branding as the direction of the marketing, directed on formation of emotional, mental and psychological associations, getting off the functional-rational aspects (Kavaratzis, 2004).

Analysis of thematic literature (Kondrashov, 2017; Popov, 2010; Cai, 2002) allows to identify the following functional tasks of the territorial brand:

- awareness of the world community about the territory, its possibilities;
- stimulation of interest (emotional attachment) to the territory and as a result – inflow of investments, capital and business;
- growing of economic contribution and importance of the territory within the region and the country;
- acceleration of economic development of the territory, including by reducing the payback period of local business;
- formation of social unity of the local population as a part of the brand, and strengthening the sense of pride for their region.

Most often, the development of the territorial brand is associated with the tourism and recreational sector, as all aspects of the place marketing are implemented in tourism. Tourism is a catalyst and accumulator of cultural and symbolic values, presenting them to the outside world. In this regard, there is a number of scientific papers covering the promotion, marketing and branding of tourist areas.

Cultural brand of the city or region is an effective tool for development, contributing to the competitiveness and attractiveness of the subject for tourists, investment and business. Also, the cultural brand contributes to the development of the image of the city as a favorable place to live, personal and professional growth, as it helps to develop the infrastructure of the territory and improves the quality of life of local population. The most striking examples of cultural brands are cities such as London, Paris, Athens and Budapest. St. Petersburg is widely known among Russian cities. China actively promotes the cultural brand at the level of the whole country.

London, the capital of Great Britain, has a strong cultural brand. The brand is built on a basis of combination of rich cultural history, developed art market and active business life. An active campaign aimed at strengthening and developing of the brand was launched in 2003. However, the history of the city's becoming a multicultural center began in the 17th century. The most active period of the city branding is the time of preparation for the Olympic Games in 2012. Modern Olympic games is not only a sport event, it is also a platform to demonstrate the destination. The UK used this opportunity to showcase its culture and heritage. The branding strategy was based on the achievement and development of three goals: economic benefits, image and hospitality. Tourism organizations, the local Olympic Committee, the Cabinet of Ministers, state bodies and institutions, the IOC and leading Olympic partners took part in the implementation of the strategic goals (The London, 2012). The government spent 400 thousand pounds for development of the city's brand. Also for its promotion and other marketing activities they were spent 125 million pounds (Stevens, 2012). The current strategy for the development of tourism in the UK is based on the image formed during the preparation and holding of the Olympic Games.

How much the post-Olympic image contributes to the growth of tourism in the capital of Great Britain at the moment can be estimated by the dynamics of the tourist flow. Table 1 presents data on the number of tourist arrivals and visits to key cultural sites of the capital since 2008. A set of data on key cultural sites such as British Museum, National Gallery, National History Museum, Tate Gallery, Science Museum, Victoria and Albert Museum was used as a basis for assessing of attendance. The basis for the sample is an Annual study of the attendance of attractions in the UK, conducted by the Administration of Greater London in 2015 (London Authority, 2015).

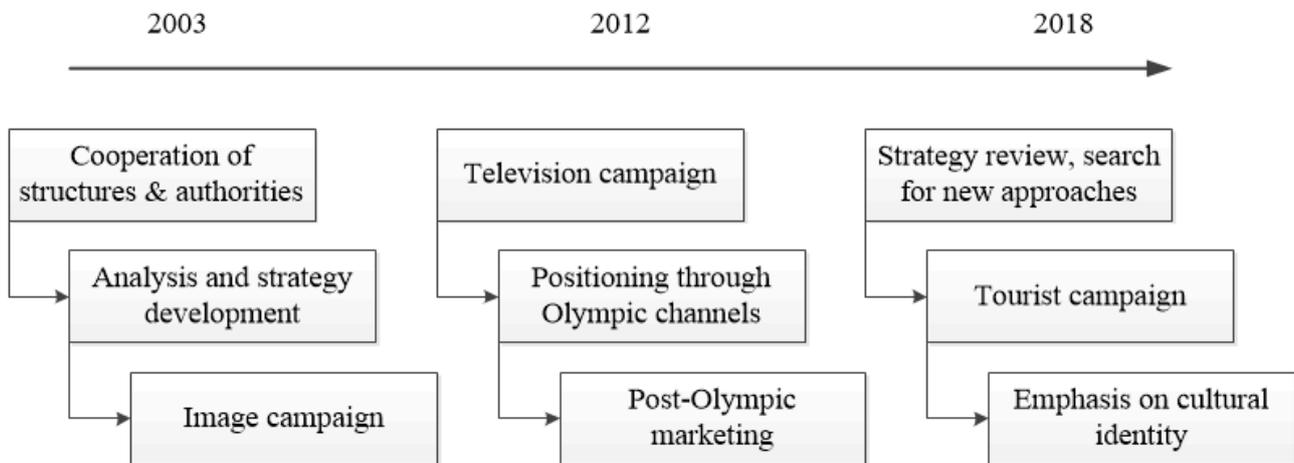
Table 1. Quantitative assessment of London's cultural brand attractiveness

Indicator	2009	2010	2012	2013	2015	2017
Number of arrivals, million	14.2	14.7	15.5	16.8	18.6	19.8
Annual growth, %	-4	4	1	8	7	4
Number of cultural attractions attendance, thousand/year.	28837.6	30363.8	32892.1	34620.9	34245.8	33472.5
Annual growth, %	3	5	8	5	-1	-2

Source: compiled by the author on the basis of [Museums and galleries monthly visits, 2018](#); [Number of international tourist, 2018](#)

Despite the uncertain dynamics of attendance of cultural sites in recent years, the annual number of visitors increased by almost 20 % or 5.5 million people in real terms in total during 8 years.

Schematically, the model of formation of the cultural brand of the British capital can be presented as follows ([Figure 1](#)). The brand of the British capital has faced several periods of serious decline in popularity. In the early 2000s, domestic political events, as well as British foreign policy, seriously weakened the brand's attractiveness. Later in 2011, street riots even brought into challenge the safety of the Olympic Games. In addition the brand symbols prepared before the Olympic Games had doubtful success by the public, but the differences were settled in a timely manner. The presence of a strong, constantly reinforced brand allows London to keep its position as a cultural center, despite the instability of a positive image. Responsibility for the formation and development of the city's brand is assigned to several organizations operating at the expense of municipal and government grants, or financed by private investors (Stevens, 2012).

**Fig. 1.** Stepwise model of London cultural brand formation and promotion

Source: compiled by the author

The next successful example of the cultural identity positioning is China. The priority of the development of the cultural identity of the People's Republic of China is emphasized at the governmental level. According to the Chinese President, the cultural brand is an instrument of the country's cultural "soft power" ([Czyaoczao, 2017](#)). The start of an active branding policy in relation to cultural identity of the Republic can be considered in 2006, when a specialized Institute – Center for brand research of Chinese cultural industries was established. The functions of this center include the development of cultural brands and updating methods of their promotion, evaluation of problems, optimization of strategic development. Today, cultural branding is an integral part of the state and regional development strategies of China. China's cultural brand is a comprehensive, umbrella brand that includes many sub-brands. According to the research of the

above-mentioned Center, the cultural industry of the Republic is represented by 373 cultural products in 2017 (Czyaoczycyao, Kuchinskaya, 2017).

Promotion of cultural brands in the country is carried out in two directions:

- Branding of objects of national cultural and historical heritage (promotion of existing age-old values with cultural content);
- Formation of innovative cultural brands (development of new brands using creativity and innovation in cultural identity).

There is no official information on the scale of state participation, including funding for branding activities. Therefore, we consider the dynamics of government spending on the development of Chinese culture, and compare it with the number of tourist arrivals in the Republic (Table 2).

Table 2. Comparison of government spending on the development of culture and dynamics of the tourist flow of China, 2011-2017

Indicator	2011	2012	2013	2014	2015	2016	2017
Spending for development of culture, billion Yuan	189	225.1	252	268.3	306.7	316.5	336.7
Annual growth, %	-	19	12	6	14	3	6
Number of tourist arrivals, thousand people	135423	132405	129077	128498	133820	138000	139480
Annual growth, %	1	-2	-3	0	4	3	1
Cost per 1 attracted tourists, million Yuan	1395.6	1700.1	1952.3	2088.0	2291.9	2293.5	2414.0

Source: compiled by the author on the basis of [China's revenue, 2017](#); [Public exposure, 2018](#)

The table shows that every year the government increases spending on culture. Since 2011, the cost has almost doubled, with an average annual increase about 10 %. At the same time, the dynamics of China's attendance for the period under review does not demonstrate stability, a steady growth is observed only over the past 3 years. However, despite some instability, the amount of tourist flows to the Republic increased by 7.5 million people for 7 years. A steady increase in costs does not provide adequate returns, the relative value of the cost of cultural development per 1 tourist attracted increases every year.

The Olympic games of 2008 became an important stage in the development of the modern brand of China. The government spent 3.2 trillion dollars on infrastructure modernization, construction of stadiums, marketing and other activities (Merinov, 2008). These costs, of course, contributed to the growth of tourist attractiveness of China, increased the level of service and profitability of the hospitality industry and related industries. The total contribution of tourism to China's GDP in 2017 is 9.5 %, with a direct contribution – 2.9 % (Travel and tourism, 2018).

The cultural brand of China is currently not included in the top ten famous, being at the stage of formation. But state cultural policy is one of the most active nowadays. Among the features of the cultural branding of China can be identified:

1. Umbrella type of cultural brand: the presence of many brands in the country;
2. Priority of development of this activity for the state;
3. The need to change country's image in the perception of the world community – re-branding: changing the image of a country with cheap labor to a state with a highly developed cultural identity;
4. The use of innovation in the development of cultural brands.

The world experience of the cultural brand of territorial subjects shows the presence of organizational and financial features, and common factors of brand formation in foreign countries.

It should be noted that the driver of growth for many countries was the holding of a large-scale international event – Olympic Games. Examples of this are not only China and the UK (London), but also Greece (Athens), France (Paris) and others.

Among the most famous cultural developed regions of the Russian Federation can be identified St. Petersburg, Kazan and Tula region. Also the experience of branding of the Myshkin city through the promotion of a unique Museum of Mouse is interesting. The result of marketing activities was a change in the traditional tourist route "Golden ring" – the Myshkin city was included.

St. Petersburg rightly bears the title of the cultural capital of Russia. The cultural heritage and potential of the Northern capital are a key resource for the socio-economic prosperity of the region. However, despite the diversity of cultural sites, experts note that still there is not united developed brand (image) of the city (Pashkus, 2016). According to the polls, the respondents do not have a General idea of the city, as there was no active branding policy with the positioning of specific symbols and forms. But it is worth noting that 99 % of Russian and 100 % of foreign respondents associate St. Petersburg with culture (Pashkus, 2016). The number of cultural and historical heritage sites of the city is about 4 thousand, many of which are monuments of Federal importance and are classified as UNESCO world heritage sites (The order, 2014).

The presence of such property and a high level of awareness of the global audience allows the region to be brand without major changes, by supporting and stimulating interest in existing facilities. The cultural brand of St. Petersburg can be attributed to the natural brands formed due to historical events. The basis of the branding policy of the city is to ensure harmonious development on the base of a unique cultural and historical heritage. In the framework of the program of development of regional culture there is a set of the following goals:

- Conservation and popularization of historical and cultural heritage of St. Petersburg;
- Development and support of professional art forms;
- Promotion of cultural image as the basis of competitive identity of the city;
- Preservation and stimulation of development of educational institutions in the sphere of culture.

The model of formation and promotion of the St. Petersburg brand is shown in Figure 2.

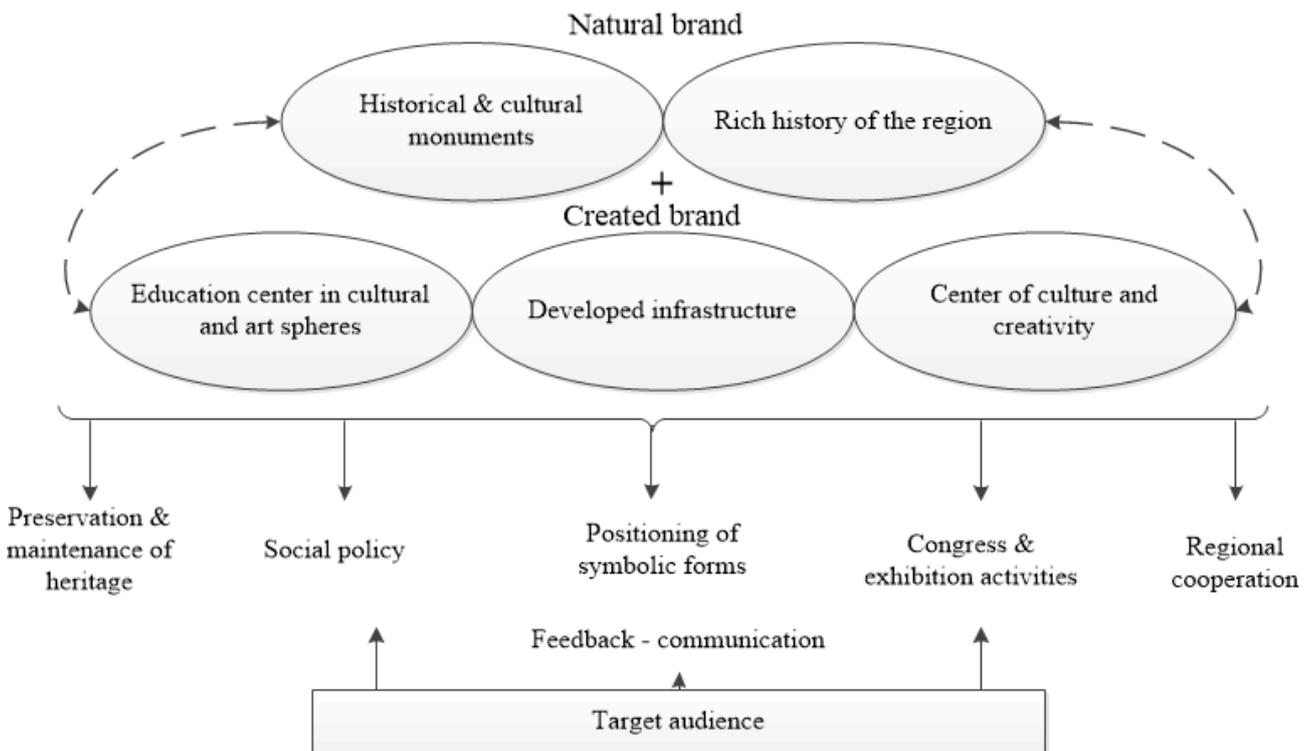


Fig. 2. Model of St. Petersburg cultural brand promotion
Source: compiled by the author

Cultural uniqueness and diversity of St. Petersburg attracts millions of tourists every year, and does not require active positioning. The situation with the cultural identity of the Tula region is different. The territory of the region is rich by historical and cultural attractions, and can become a developed cultural center in a case of proper participation of public authorities. Today the number of tourists visiting the cultural heritage of the region annually is about half a million people. Among the key cultural objects – 4 museums of Federal importance – the State memorial and natural reserve "Museum-estate of L.N. Tolstoy "Yasnaya Polyana", the State military-historical and natural Museum-reserve "Kulikovo field", the State memorial historical-art and natural Museum-reserve of V.D. Polenova, Tula state Museum of weapons. The most valuable objects of cultural heritage of folks of the Russian Federation are "Yasnaya Polyana" and "Kulikovo field" (Resolution, 2013). The model of formation and development of the Tula region brand, demonstrating its functional objectives is shown in Figure 3.

A key element that distinguishes the model of Tula region from the model of St. Petersburg is the need to actively promote the cultural heritage of the region. Unfortunately, both Russian and foreign audiences have little knowledge of the cultural and historical richness of the Tula region. This is largely due to the lack of visual attractive forms that demonstrate the history of the region. Local government is actively solving this problem by implementing a policy on the formation and development of the tourist and recreational cluster "Tula phenomenon". The primary objective of the policy is to improve the cultural image of the territory.

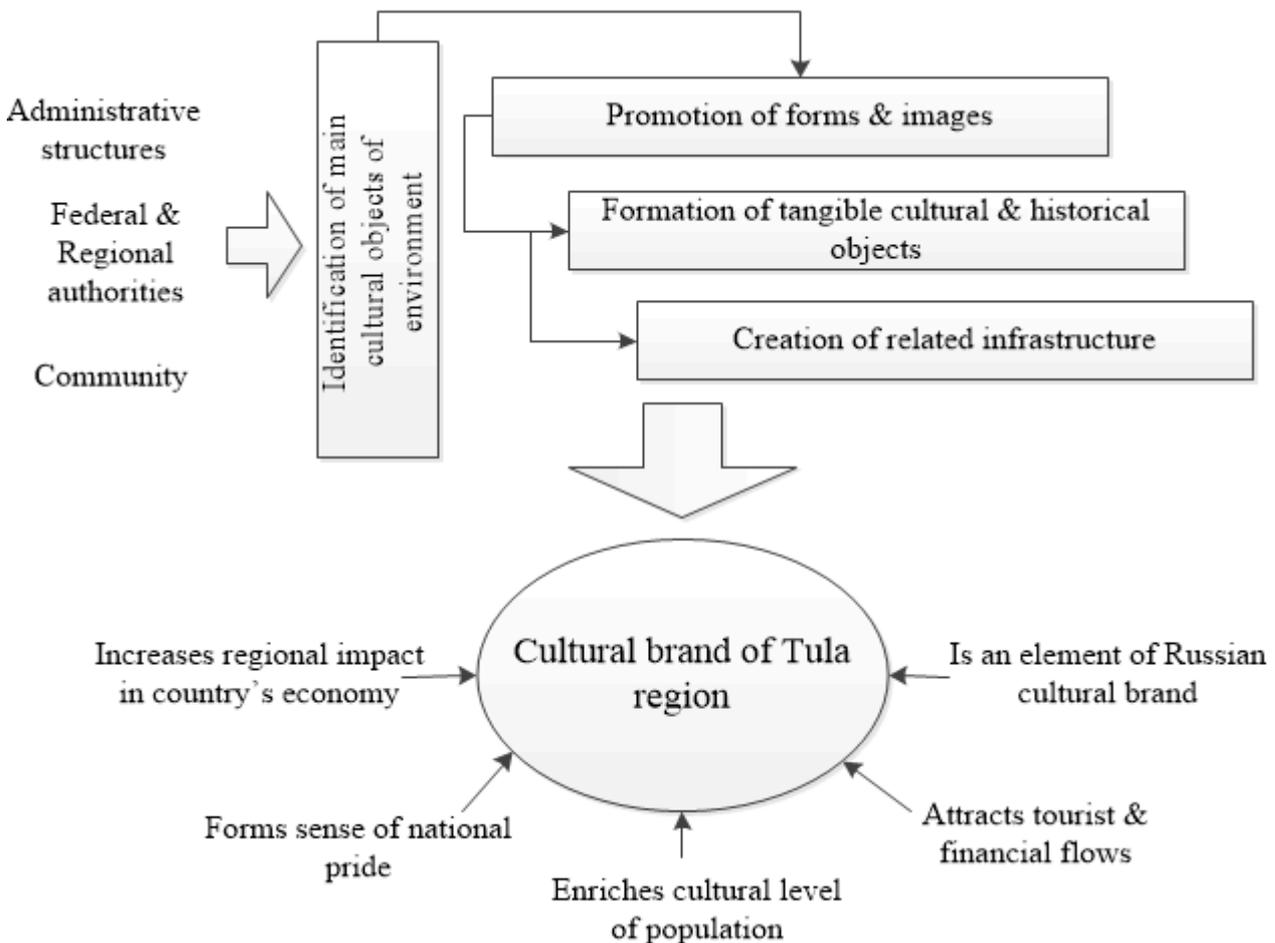


Fig. 3. Model of the formation of cultural brand of Tula region
 Source: complied by the author

Table 3 presents a comparative description of the branding policy of the countries under consideration.

Table 3. Comparison of Russian and foreign models of cultural branding

	Great Britain	China	Saint-Petersburg	Tula region
Participants	Tourism firms, Cabinet of Ministers, government authorities, marketing agencies, IOC and partners	State authorities, Chinese cultural industries brand research Center	City government, Ministry of culture of the Russian Federation, numerous institutions of culture and art	The government of the Tula region, Ministry of culture, public organizations, local business
Priority methods	Television, mass media, participation and holding of Congress and exhibition events	Scientific approach, media, television	International exhibitions, Interregional cooperation, large-Scale events, Stimulation Development of culture	Mass media, Formation of material forms of cultural and historical heritage, Distribution of products with the city brand (gingerbread, samovar)
Source of financing	Public funds, grants, private investments	Public funds, grants, private investments	City budget, extra-budgetary funds, investments	Regional budget, extra-budgetary funds
Total cost	More than 500 thousand pounds	More than 300 billion yuan annually	24 896,8 million rubles annually	1 568.8 million rubles annually
Results	Tourist flow growth: +20 % for 8 years; The increase in attendance in cultural sites	Tourist flow growth: +4.3 % for 7 years; 4 times increase in income from tourism in 10 years	Tourist flow growth: +23 % (from 6.5 to 8 million people)	Tourist flow growth: +29,3 % (from 541 to 700 thousand people)

Source: compiled by the author

Domestic and foreign experience of cultural brand formation is extensive and diverse, but we can highlight the key features of the most successful practices:

- The integrated structure of the brand: the most successful cultural brands are based on no one cultural, historical or national value, but on a set of images;
- The presence of a well-known image and perception of the territorial entity long before the active branding policy;
- The most large-scale marketing activities are carried out during holding of the world level event in the region;
- Rich culture and history of the region, the heritage of which is often a common world heritage;
- Implementation of branding policy is a priority and is supported by government agencies at various levels;
- The lion's share of financial resources for promotion is allocated from the budget;
- The introduction of innovative technologies in the cultural and historical environment, the formation of a new, modern cultural product.

Among the most successful tools for the formation and development of cultural brands of cities, used in both foreign and Russian practice, are:

1. Strategic planning with the allocation of targets, allowing detailed monitoring of the concept implementation;
2. Involvement of specialized institutional entities, which have total responsibility for research, development and implementation of branding;
3. The use of electronic means of communication for the organization of feedback with the potential audience of the brand, and the presence of an effective mechanism for acceptance/rejection of recommendations and proposals;
4. Improving the perception of the territory by local residents through the modernization of infrastructure and development of the region;
5. Improving the overall level of culture of the region through the development of education, support for museums, library fund, as well as the restoration of existing objects of history and culture;
6. Interregional cooperation for positioning the country's cultural identity in the international arena;
7. Development and widespread distribution of symbols for the growth of recognition and popularity of the territorial brand.

4. Conclusion

The studied practice of cultural territory branding shows that there are organizational and financial characteristics and common factors of the formation of the brand of foreign countries. The driver of growth for many of them was the holding of a large-scale international event, namely the Olympic Games. Examples of this are not only China and the UK (London), but also Greece (Athens), France (Paris) and others.

As a result of the comparison of Russian and foreign practices, it can be concluded that branding activities can be of different strength, have both positive and negative effects and, most importantly, they are cumulative. Also the important part of maintaining the cultural brand of the municipality is funding for the development of culture. The study showed that with a variety of modern methods of brand promotion, there is no single win-win option; each territory requires a special approach. The most effective models include close communication between authorities, cultural organizations and community; constant feedback is a required condition for conflict and misunderstanding avoidance.

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