BRANDING IN THE NEW MUSEUM ERA

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Abstract

Undoubtedly, museums play a vital role in the economy and tourism constituting a significant unit of cultural tourism. However, facing either rival competition within the leisure industry or funding cutbacks museums are now adopting for-profit strategies aligned with marketing principles. Today museums have redefined their role and activities to conclude newer and more active experiences and entertainment, shifting to experiential notions of "edutainment" and "artertainment".This paper extends the current knowledge by drawing on a review of 46 papers this study presents the fundamental components of brand concept within the museum industry. Precisely, essential elements of branding such as brand equity, brand loyalty and brand resonance are discussed and set to museum sector. This study makes an important contribution to the field of tourist and cultural marketing by advancing our understanding of museum branding and by proposing both new research topics and valuable managerial implications to museums practitioners and scholars.

Keywords: Museum Marketing, Museum Branding, Cultural Marketing, Cultural Tourism, Tourism & Destination Marketing, NPOs Marketing

1. Introduction

Recent developments at socioeconomic and technological level exhort museums and Non-Profit Organizations' (henceforth NPOs) to the application of for-profit strategies aligned with marketing principles. Specifically, economic downturn and funding reduction (Mclean, 1994;Cole, 2008), fierce competition with other leisure proxies (Cole, 2008) along with the technological advances- such as the rise of Internet- (Kolb, 2013; Cole, 2008; Sabanikou & Vlachakis, 2005; Griffin, (2008) and rapid change of behavioural patterns (Kolb, 2013; Kawashima, 1998; McLean, 1995a) have heightened the need of branding within museums as a tool of museums' sustainability (McLean, 1995; Kotler et al. Kotler, 2008; Rentschler & Osborne, 2008).

According to Griffin, (2008) and Kolb (2013) the new era of museums began in 1970, when museums had to strive for their financial viability due to funding cutbacks. Hence, branding notions such as integrity, vision, innovation and commitment have emerged as key factors in the NPOs sector as well. Indeed, today museums brands are ubiquitous. For instance, Tate Modern or Victoria Albert have become such a successful brand that London has been associated as the epitome of museum sector. Thus, to build strong, vivid and memorable brands with high brand equity is the next big thing for any NPOs employee.

Moreover, branding has been a controversial issue in this sector. Brand sceptics expressed many ethical concerns about the commercialization of the sector (Kylander & Stone, 2012). Within museum context many scholars have expressed their disregard towards the marketing and branding orientation (Byrnes, 2001; Resnick, 2004) . On the other hand, brand enthusiasts view branding as a beneficial cycle sources of resources (human, financial, social) that leads to build new partnerships and boost the viability (Kylander & Stone, 2012). Especially regarding museums' sector vast researchers acknowledge and call for the need to brand the culture (Rentschler & Osborne, 2008; Griffin, 2008; Kotler et al., 2008; Bradburne, 2001). In the same vein Vassiliadis & Fotiadis (2008) confirm the contribution of segmentation to the successful museum branding and marketing.

Despite its efficacy and importance both in museums and NPOs sector, little discussion exists about branding and more specifically brand equity models. Thus far, however, scholars have paid far too little attention to brand equity models and customer based equity models (Camarero, Garrido, & Vicente, 2010; Camarero, Garrido-Samaniego, & Vicente, 2012; Liu, Liu, & Lin, 2015). In addition, research in museum branding has focused either in the applicability of branding (. Bridson & Evans, 2007; Bridson, Evans, & Rentschler, 2009; Kotler & Kotler, 2000; Massi & Harrison, 2009; Bernstein, 2007; Kolb, 2013; Waters & Jones, 2011) or in discussion of general issues relating to branding (King, 2015; D. O'Reilly, 2005; Williams, 2011). Moreover, no previous research has categorized the available literature for museum branding and brand equity. This is the first paper that attempts to remedy this problem by categorising the recent literature on museum branding. Examining the research questions "how is branding applied to the museum context?" and "what are the main aspects the available literature addresses about the museum branding?" we identify that the available studies by 2014 literature in museum branding emerges the following streams:

- Discussion about the museum in the branding era: to brand or not to brand?

- Applicability of brand orientation in museum industry: success factors, drivers and impediments of museum branding
- Brand equity & Customer based brand equity in museums

This paper is divided into four sections. Section two gives an overview about the component of traditional branding and trends of the relevant literature. Section three deals with the components of museum branding and discussed the status of recent literature relating to museum and NPOs branding. Section four analyses the notions of brand equity, customer based brand equity and brand resonance in museum context and juxtapose all them with the traditional branding terms. Section five drawing the conclusions on this review offers further research direction and managerial implications.

2. Literature Review of Traditional Branding

2.1 Defining Brand and Branding's world

To examine how brand equity is applied to museum context first we have to briefly define the brand notion and depict the status of current literature. The American Marketing Association defines as brands "a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers" (American Marketing Association, 2008). Philip Kotler defines brand as "a name, sign, symbol, drawing, or a combination of all these, whose main purpose is to identify the products or services of one company, and to differentiate them from those of competitors" (Kotler, 1997). Kotler & Keller (2012) agree that throughout the century's brands served as a means of differentiation and catalyst of financial value for firms. According to Eid et al. (2011), "the element of a brand is not made up of words but is often a symbol or design is called a brand mark" (201151).

From a business perspective, brands serve vast benefits to consumer and firms (Aaker, 1992; Kotler & Keller, 2012; Wheeler, 2009; Vallaster & Lindgreen, 2013; Hatch & Schultz, 2003). First, via brands consumers may evaluate the launched product on the basis of its branding process. Moreover, via brands consumers may express their approval about products' quality. Second, via brand firms can facilitate handling, inventory and accounting record processes and protect their manufacturing, packaging processes or intellectual rights through patent and copyrights. Third, brands contribute to competitive advantage because not only is brand a repurchase driver, a predictor of consumer behavior or of willingness to pay higher fees but it also creates barrier to entry. (Kotler & Keller, 2012; Yoo et al. 2000). Aaker highlights that through products' or services' differentiation enabled by brands not only do organizations boost their product's value chain and sustainability but they can achieve long-term competitive advantage (Aaker, 1992). Precisely, Wheeler (2009) articulates that "Brand strategy defines positioning, differentiation, the competitive advantage, and a unique value proposition. Brand strategy is a road map that guides marketing, makes it easier for the sales force to sell more, and provides clarity, context, and inspiration to employees" (2009:24).

At the same time, from a psychological perspective now brands has a tremendous role in social identity of consumers (He, Li, & Harris, 2012; Schmitt, 2012). Especially, brands appear as an integral part of our post-modern economy and many times represents the primary capital of many companies. The notion of brand is visible on every aspect of our modern life. Indeed, we are discussing about our favorites brands of apparel industry or we try to ameliorate and increase our brand- awareness, or popularity in simple words. Today brands are rather seen as a perception of consumer's aesthetics than a simple reflection of product attributes. To Arnold (1992), brand reflects the way that consumers perceives and buy things. In the same vein, Dordevic (2012) and Schmitt (2012) mention that brand represents a set of visual, verbal and conceptual elements relating to an organization or products' identity, such as positioning, organizational value, culture and structure, core and supplementary products. In other words brand is a result of the internal and external perceptions about an organization.

2.2. The state of Branding Literature

Branding is related with a sequence of close definitions and concepts such as Brand Identity and Brand Equity in the same category. "These differences may be functional, rational, or tangible—related to product performance of the brand. They may also be more symbolic, emotional, or intangible—related to what the brand represents or means in a more abstract sense" (Kotler & Keller, 2012: 241). According to Kotler and Keller, the key factor for success branding is the perception that all brands in the same category are different. Branding concludes its actions into three strands: definition, values, association and communication. Branding is all about affecting the perceived differences of consumers' minds among similar products in the same product line. Ultimately, many scholars agree that brand management is the process of continuous strategic brand building through tactical and coherent actions that nurture the brand identity. (Yoo et al., 2000; Aaker, 1992; Keller, 2001) Consequently, the change of consumers' patterns constantly affects the organisation performance. Wheeler (2009) identifies that branding process has the following 5 levels: research, strategy identification, strategy design, creating touch point, managing assets. According to Wheeler (2009), branding is "a disciplined process used to build awareness and extend customer loyalty" (2009:19).

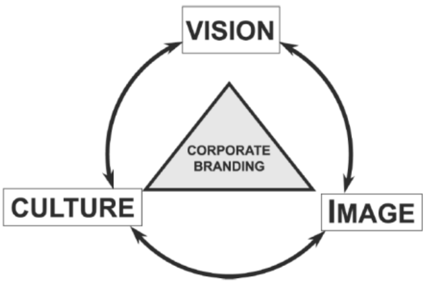
The first application of branding occurred in the medieval Europe when craftspeople and arts brand their artifacts either to protect them from infringement of copyright or to communicate their work. In previous decades a brand sought to be a synonym with a firm's image. Without any doubt brands plays a vital role from business and social perspective. Research into branding has a long history. According to Massi and Harrison (2008), the role of Brand is widely examined in the marketing theory (Aaker, 1991, 1992; De Chernatony & McDonald, 2003; Kapferer, 1995; Keller, 1998 Keller,2012; Vallaster & Lindgreen, 2011; Yoo et al., 2000; Kotler & Keller, 2012). Vallaster & Lindgreen (2011) divide the recent branding literature into three streams; studies regarding how managers implement branding, how consumer react to branding efforts and how stakeholders create and develop brand meanings.

Especially during the last decades, a shift emerged from product branding to corporate branding. The literature has emphasized the importance of corporate branding as a critical success factor of the brand strategy (Wheeler, 2009; Laidler-Kylander, 2007; Vallaster & Lindgreen, 2013; Hatch & Schultz, 2003). Based on Aaker, Laidler-Kylander (2007) mention that a corporate branding boosts synergy, clarity and leverage. In other words, corporate branding is the alignment of the organization mission with customer experience According to Hatch & Schultz (2003), corporate Branding is all about alignment and dialogues among 3 axioms: the strategic Vision, the organizational Culture and the corporate images (Figure 1).

Notably, a successful Brand strategy - emerges when the vision (strategic level) aligns with the business strategy (tactical level) derives from company value and culture- and corresponds totally the customer's needs and perception.

- Strategic goals: The strategic goal is reflected by the Vision. It includes the central idea or raison d'etre of the organization and its CEO strategic management orientation and procedures.
- Organizational culture: Organizational culture relates to the interval values, principles, actions and impressions that "embody the heritage of the company and communicate its meanings to its members" (Hatch & Schultz , 2003:7)
- Stakeholder communication: Image, the last component of corporate branding encompasses the first association of consumer towards a brand, reputation of brand and the identity. Image is the "overall impression of the company including the views of customers, shareholders, the media, the general public, and so on." Hatch & Schultz, (2003, p.7). Through this consistent and coherent communication organisation diffuse concrete messages and establish brand commitment (Vallaster & Lindgreen, 2013).

Figure 1 Corporate branding framework adapted by Hatch & Schultz, 2003



Additionally, more recent attention has focused on the provision of internal branding (Rafiq & Ahmed, 2000; Vallaster and de Chernatony, 2006; Raman, 2006). Vallaster and de Chernatony (2006) define internal branding as the alignment of employee behaviour with brand values" (2006:5). Finally, in terms of measuring and increasing the popularization of a country, the notion of Brand found implication also in the field of politics through the term of National or country Brand. (Anholt, 2007). Place branding has also attracted scholars' attention (Kavoura, 2014).

2.3 Brand Equity Literature Review

Brand equity is the ultimate scope for every marketing manager. There are many definitions about brand equity. To Kotler & Keller, (2012:243) "Brand equity is the added value endowed on products and services. It may be reflected in the way consumers think, feel, and act with respect to the brand, as well as in the prices, market share, and profitability the brand commands". Kapferer, (2001) views the brand equity as the added value in the customer minds. Similarly, (Aaker, 1992)defines as brand equity "a set of brand assets and liabilities linked to a brand and symbol that add to or subtract from the value provided by a product or service to that firm's customers". These assets are divided into five distinct variables: brand loyalty, name awareness, perceived quality and brand association and leverage the brand increasing the sustainability and financial performance as well.

In his "Brand Score Card", Keller advocates the 10 attributes that strong brands have. First, a strong brand maximizes perpetually consumers' product experience. Second, a healthy brand always aligns with the current consumers' trends and patterns. Furthermore, a price of a strong brand meets or exceeds consumer expectation. In terms of consumer perception, a strong brand has a successful positioning total aligned to firms' vision and clearly understood to consumers. In addition, a healthy brand communicates consistent messages to its positioning and a well formed brand portfolio (Keller, 1999). However, Laidler-Kylander (2007) and Kotler & Keller (2012) point out that brand equity is different from brand valuation as the first contribute to branding leverage and provide insights about consumers patterns, whether the second, brand valuation is the financial value of a brand.

Based on Feldwicks' work, Christodoulides & Chernatony (2010) agreed that there are three use of "brand equity" definition; as a separate asset, as a measure of the consumers' attachment to brand or as description of consumers beliefs and perceptions about the brand. Gui et. al (2013) conclude the main strength and weakness that there are main strengths and weaknesses per brand equity analysis approaches that are related with the three basic approaches namely: the customer –based approach, the market-based approach and the financial based approach. Namely, brand equity is a result of consumers' beliefs, perception and knowledge about the brand. Brand equity is the subjective and different assessments of consumers towards the brands.

These different assessments derive from different brand knowledge that each consumer has about the brand. Brand knowledge's comprise all the feelings, images, experience, beliefs associate with a brand. Brand knowledge consists of brand awareness and brand image. "Brand awareness regards with strength of the brand node or trace in memory as reflected by consumers' ability to recall or recognize the brand under different conditions. Brand image is defined as consumer perceptions and preferences for a brand, as reflected by the various types of brand associations held in consumers' memory" (Keller, 2009:143). Aaker affirms that brand awareness creates a sense of familiarity, then ameliorates evaluation and in turn increase the intention of purchase (Aaker, 1992).

Thus, along with brand equity the definitions of customer based brand equity also were developed. First, Keller defined customer based brand equity as "the differential effect brand knowledge has on consumer response to the marketing of that brand." A brand has positive customer-based brand equity when consumers react more favorably to a product. On the basis of the brand knowledge consumers will decide whether to proceed to purchase or not. (Kotler & Keller, 2012). Therefore, as Kotler & Keller (2012) also believe brand equity is the bridge between the past and the future's brands as brand knowledge and constitutes the foundation of this bridge. Recently, researchers have shown an increased interest in customer – based brand equity within destination marketing (Boo et al., 2009). Similarly, Gui, Gillpatrick, Bloom, & Xu,(2013) offered a new brand equity valuation methodology.

Given the important role of brand equity in the industry during the last decades brand equity of various For-Profit Organizations' (henceforth FPOs) sectors attracted the attention of scholars (Aaker, 1992; Berry, 2000; Jankovic, 2012; Keller, 1993, 1999, 2001, 2009; O'Reilly, 2009; T. Chattopadhyay, S. Shivani, 2009; Yoo et al., 2000; Zavattaro, Daspit, & Adams, 2015; Boo, Busser, & Baloglu, 2009; Berry, 2000; Biel, 1992; Chieng & Lee, 2011; Cobb-Walgren, Ruble, & Donthu, 1995; Kapferer, 2008; Leone et al., 2006; O'Reilly, 2009; Simon & Sullivan, 1993). Nevertheless, the available literature is largely fragmented (Christodoulides & Chernatony, 2010). Christodoulides & Chernatony (2010) observe that so far the literature was merely focused either on the consumers or on the financial based perspective. Moreover, in the last decades due to the rise of the Web several recent studies investigating branding have been carried out on virtual brand communities and e- brand equity (Chi, 2011; Christodoulides & de Chernatony, 2004; Ciasullo et al., 2015; Eid et. al , 2011; S Fournier & Lee, 2009; Susan Fournier & Avery, 2011; Fueller, Schroll, Dennhardt, & Hutter, 2012; Gommans, Krishnan, & Scheffold, 2001; Reichheld & Schefter, 2000; Simmons, 2007; Treiblmaier, 2006; Kotler & Keller, 2012; Casaló, Flavián, & Guinalíu, 2010; Veloutsou & Moutinho, 2009; Casaló et al., 2010; Fournier & Lee, 2009; Habibi, Laroche, & Richard, 2014; McAlexander, Schouten, & Koenig, 2013; Spaulding, 2010).

On the contrary, scarce studies have been published on brand equity of NPOs and precisely the museums' sector (Camarero, Garrido, & Vicente, 2010; Camarero, Garrido-Samaniego, & Vicente, 2012; Chad, Motion, & Kyriazis, 2013; Faircloth, 2005; Laider-Kylander & Simonin, 2007; Laidler-Kylander & Simonin, 2009; Liu, Liu, & Lin, 2015). This can be partially explained given the limited implementation of marketing in NGOs stemming from the differences between FPOs and NPOs that will be discussed rigorously in the following sections.

2.4 Building Brand Equity: Review of Key Determinants and Models Studies

The first serious discussions of brand equity emerged in 1980s when Leone expressed that the price of a product reflect the perceived quality (Leone et al., 2006). Then, different theories of brand equity models created an ambiguity about how to create brand equity. In this section, we will present the most significant models both from academia and industry. According to Laidler-Kylander (2007), many brand equity models solely oriented to consumers' perspective have been also developed. For instance, the "Consumer Value Model" by Dyson, Farr and Hollis (1996) and the survey based model of Park and Srinivasan (1994) set in the spotlight the consumer loyalty proposing the notion of consumer value.

Regarding the industry models, the advertising agency Young and Rubicam introduced their view on brand equity building through the Brand Asset Valuator (BAV) Model (Kotler & Keller, 2012). This models comprises four components classified into two constructs, Brand strength and brand appeal. Brand strength, the first construct, interprets the future brand value. Differentiation, which examines the extent to which a brand is perceived as different, and Relevance, which examines the degree of brands' appeal, combine the construct of brand strength. Brand stature, the second construct, interprets and summarizes the past brand performance. Esteem examines how well a brand is regarded. Knowledge examines how familiar consumer are with the brand. Esteem and Knowledge combine the second construct, brand stature.

Moreover, Brown and WPP offer the BRANDZ Model. BRANDZ model is a pyramid of ascending order consists of five levels: presence, relevance, performance, advantage and bonding. This model classifies consumers into steps according to their behavioral responses towards the brand (Leone et al., 2006;Kotler & Keller, 2012). The aim of this model is to encompass as many consumers as it is possible at the upper levels of pyramid, where loyal consumers are placed. When a consumer reaches the top of pyramid (bonding) the more are the profits for the firm.

Regarding the academic models, the literature has emphasized the importance of two fundamental models, the Aaker's brand equity model (1992) and Keller's customer based brand equity model (2001).

In 1992, (Aaker, 1992) identifies 5 dimensions as drivers of brand equity: (1)Brand Loyalty, (2) brand awareness, (3) perceived quality, (4) brand association and (5)other proprietary assets (Table 1).

Table 1 Definitions of Brand Equity Assets

(1)Brand Loyalty	A deeply held commitment to rebuy or re- patronize a preferred product or service perpetually in the future, despite situational influences and marketing efforts having the potential to cause switching behaviour (Oliver, 1997)
(2) Brand awareness	Consumers' ability to recall or recognize the brand under different conditions(P. Kotler & Keller, 2012)
(3) Perceived quality	the consumer's [subjective] judgment about a product's overall excellence or superiority (Zeithaml ,1988)
(4) Brand association	Product attributes, customer benefits, uses, users, life-styles, product classes, competitors, and countries which 1.help customers process or retrieve information, 2.be the basis for differentiation and extensions, 3.provide a reason to buy, and create positive feelings. (Aaker, 1992)
(5)Other proprietary assets	Trademarks, Patents, logos . A trademark is a legal designation indicating that the owner has exclusive use of a brand or a part of a brand, and that others are prohibited by law from using it. To protect a brand name or brand mark, a company must register it as a trademark with the appropriate patenting office." (Eid et al 2011:1)

Few years later, Aaker (1996) formulates ten parameters through which managers can evaluate brand equity: (1) Differentiation, (2) Satisfaction or Loyalty, (3) Perceived Quality, (4) Leadership or Popularity, (5) Perceived Value, (6) Brand Personality, (7) Organizational Associations, and (8) Brand Awareness, (9) Market Share and (10) Market Price and Distribution Coverage. Namely, brand personality is shown to have an important influence to FPOs (Aaker ,1997) and NPOs brands (Camarero et al., 2010). Brand personality refers to the uniqueness of the brand, the differentiator point of the brand within competition. In FPOs context, usual measurement of brand personality is the Aaker's 5 dimension scale (sincerity, excitement, competence, sophistication and ruggedness). In NPOs context, Venable (2005) posits two additional dimensions: integrity (commitment, honesty and positive connotations) and nurturance (love, compassion, affection).

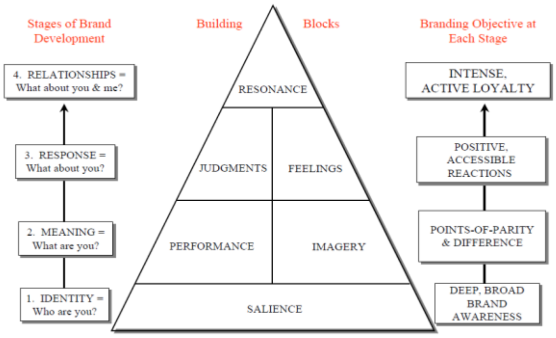
Moreover, Yoo et al. (2000) reproduce Aaker's model by examining the marketing mix efforts as drivers of brand equity. Their study reveals that marketing efforts revealed a significant relationship between marketing mix and brand equity. According to (Yoo et al., 2000) marketing mix efforts are divided into brand building and brand harming activity. The brand building activity includes high intensity and cost marketing efforts that enhance the brand identity and reputation such as high price, high advertising cost, high distribution cost. In contrast to, brand harming activities include efforts that imply bad brand performance such as frequent low price or price promotions. Thus, managers should be occasionally use sales promotions.

In addition, Keller (2001) developed the model of brand resonance introducing a branding ladder based on the consumer based brand equity. Brand resonance model is a consumer based brand equity model whose premises lie on the consumer knowledge and feelings towards the brand. This model examines the extent of bonds to which consumer are connected with the brand and how much consumers are aligned with the brand. Brand resonance model involves four steps and is visualized through the brand resonance pyramid.

Each step of building a brand leads to a new brand block. The four steps of building a strong brand are:

(1) Establishment of the proper brand identity, the breadth and depth of brand awareness: The corresponding block of the first step is brand salience. Brand salience examines the degree of brand recall and recognition. The brand identity is the key component at this stage.
(2) Creation of the right brand meaning through strong, favorable, and unique brand associations: Brand performance and brand imagery correspond to this stage. The first, brand performance evaluates the way that a product fulfill the gratification of consumers. The later, brand imagery relates to the symbolic and extrinsic attributes and psychological value of products
(3) Deduction of positive, accessible brand responses: At this stage managers aim to create to consumers positive feeling and evaluation towards a brand. Thus, the corresponding blocks are brand judgment and brand feelings, accordingly
(4)Boost and cultivation of brand relationships with customers that are characterized by intense, active loyalty: The last aim constitutes the peak of the pyramid. The top branding block correspond to this stage is resonance. As resonance Keller infers the intensity and depth of consumers ties with the brand (Keller, 2001: 4). Few years later, Keller mentions that marketing communication is the catalyst for diffusion of brand knowledge. He also calls for versatile integrating marketing communication efforts to establish strong ties and raise the brand awareness. He highlights that different ways of interactive marketing communication can build brand equity on the basis of brand resonance model (Keller, 2009). The model of brand resonance is presented in the following figure:

Figure 2 Customer-Based Brand Equity Pyramid adapted by Keller, 2001



Recently, brand resonance has attracted the interest of scholar in non- traditional marketing services, such as philanthropic marketing, marketing of bank services, luxury and fashion products (Tsui-Hsu Tsai, Jing Lin, & Y. Li, 2014;Jung, Lee, Kim, & Yang, 2014 ;Gautam & Mukund Kumar, 2001). To date, apart from Latif et al., (2014) there is a general lack of research in brand resonance.

2.5 Benefits and Criticism of Brand Equity

Although there are different theories on how to create brand equity scholars have a consensus on the beneficial effects of brand equity. Brand equity is an important intangible asset offering financial and psychological value to the organization and a fundamental strand of brand management (Aaker, 1992; Bambauer-Sachse & Mangold, 2011; Boo et al., 2009; Kapferer, 2008; Keller, 2001, 2009; P. Kotler & Keller, 2012; Latif et al., 2014; McAlexander et al., 2013; N. O'Reilly, 2009; Schmitt, 2012; T. Chattopadhyay, S. Shivani, 2009; Yoo et al., 2000). In particular, a high brand equity entails added value both for firm and customers. From the firm's standpoint, high brand equity boosts sustainability by creating competitive advantage, barriers of entry, maximizing the marketing efforts efficiency and margins. From the consumers' standpoint, high brand equity entails to high perceived quality and awareness about the brand (Aaker, 1992; Keller, 2001, 2009; Yoo et al., 2000).

Nevertheless, brand equity has its fierce sceptics. For example, Keller (2002) exemplifies the Feldwick's criticism about the 'double jeopardy'. This model reports that big and strong brands have more frequent buyers entailing to higher brand loyalty. Conversely, Keller (2002) outlines a number of brand equity supporters advocating that loyalty doesn't derive not only from frequency of purchase (Baldinger& Robisnon,1997) but also from emotional attachment or the multitude of channels distribution (Chaudhuri, 1999). The answer of this debate reflects our opinion on how to influence consumers; double jeopardy' suggests a short term orientation while brand equity reveals a more long term and strategic tactic. With the use of new e-media and network technologies researchers today can more easier than in the past define important differences between customer segments and their perceived brand (product) attributes to develop more museum customer-oriented marketing strategies based on important customer segments (Vassiliadis & Fotiadis, 2008).

3. Review of Museum Branding

3.1 Museum in the Branding Era; to brand or not to brand?

Museum is defined as a "non- profit making, permanent institution, in the service of society and of its development, and open to the public, which acquires, conserves, researches and communicates, and exhibits for the purpose of study, education and enjoyment, material evidence of people and their environment" (ICOM, 2007). Belonging to NPOs' world, today museums face several challenges deriving not only from economic downturn, such as reduction of financial support, need for reliance to private sector, growing competition both within NPOs industry and leisure FPOs industry, but also from social and technological variables emerged the marketing orientation as the only mean to achieve viability (Wyners & Knowles, 2006; Sargeant 2008). The literature has emphasized the importance not only of marketing orientation but also of branding application in NPOs (Wyners & Knowles, 2006; Hudson, 2008; Padanyi, 2008).

Regarding the research question, “what are the main aspects the available literature addresses about the museum branding?” we will firstly describe the status of NPOs literature and then we will proceed to the museum branding. Thus, the first aspect that the literature depicts is the intrinsic nature of NPOS brands. Just as in FPOS, in NPOs the ultimate scope of branding is to create differences by delivering a unique identity in consumer minds. Various researchers affirm that NPOs branding is solely focused on building robust psychological associations. In other words branding aims “the deliberate and active management of a ‘bundle of perceptions, both tangible and intangible in order to communicate consistent and coherent messages to stakeholders” (Hankinson & Rochester, 2005:2). Wyners & Knowles (2006) point that NPOs’ branding is associated with image and reputation. Thus, the establishment of brand identity entails to enhancement of brand awareness, that in turn will increase the brand equity (Hankinson & Rochester, 2005).

Similarly, previous studies within museum branding have linked branding with identity and psychological associations between the cultural products (artefacts/collection) and its audience (Scheff, 2007 ; Rentschler & Gilmore, 2002). Pragmatically, to Rentschler & Osborne a museum brand has functional and emotional attributes: Museums’ functional role regards with collection, preservation and communication of the cultural heritage and it generates the authority. Next, the emotional role of museum relates to the mission and value of museums and it generates the brand identity and brand personality (Rentschler & Osborne, 2008). In the same vain, Venkatesh & Meamber(2006) and Mclean (1994) articulate the central role of identity for cultural products by stressing the experimental and multi-sensional character of artefacts; signs, images, symbols are the components of products in museums. Likewise, O’Reilly(2005) underscores the meaning making attribute of museums. Finally, King (2015) confirms the value of brand identity in museums as through brand identity a museum boosts the familiarity and loyalty leveraging the publicity along with the global awareness and it encourages partnerships. To King (2015), museum brand recognition plays a vital role for the establishment of strong museum brand identity.

Another aspect that literatures review reveals is the benefits of branding both in NPOs and FPOs sector (Kolb, 2013). Similarly to FPOs sector, NPOs branding offers a multitude of benefits critical for their financial and societal performance. Branding is rather a solid and valuable strategic tool than an advertising tool. First, through successful branding and positioning NPOs acquire a strong and memorable brand personality that in turn increases the brand awareness and build trust. Second, a strong NPO’s brand with a high brand awareness attract ore donors. (Wyners & Knowles, 2006; Hudson, 2008; Hankinson & Rochester, 2005; Kylander & Stone, 2012).Third, from the societal relationship perspective a strong NPO’s brand boosts the ties with its stakeholders through the consistency and coherence that is achieved in branding (Hudson, 2008; Kylander & Stone, 2012).

Moreover, studies remark that museum branding is now becoming more than necessary (Williams, 2011). Almost every scholar -called as brand advocates- argues for the benefits of branding application. These scholars view branding either as a source of income, or as source for cultivating the ties with stakeholders, for boosting the engagement with them, for maximizing the museum experience, for enhancing the psychological construct or symbolic values and for creating new partnerships (Ruth Rentschler & Gilmore, 2002; Rentschler & Osborne, 2008;Ames, 1988; McLean, 1995b; N. Kotler & Kotler, 2000; Kolb, 2013;King, 2015; Williams, 2011). Despite its importance, O'Reilly (2005) accentuates the paucity of evidence on museum branding: "Arts marketing has a rather conventional approach to branding, to the extent that it has considered the matter much at all. Over the past few years, the International Journal of Arts Management does not appear to have had any articles with the word 'brand' in the title/abstract citations. Brands and branding rate a few mentions amongst, for example, Bjőrkegren (1996), Colbert (2000), Kolb 2000), Caves (2000), Heilbrun and Gray (2001), Throsby (2001), Hesmondhalgh (2002), Hill, Hill and O'Sullivan (2003), and Guillet de Monthoux (2004)" (O'Reilly, 2005:4).

However, museum branding is also becoming a controversial issue. Both NPOs' branding and museum branding are not a rosy picture. As regards the controversy of branding in NPOs, Kylander & Stone (2012)remark the little agreement on this issue. Some managers and scholars, the brand sceptics (Kylander & Stone, 2012) doubt the branding orientation due to four reasons: a) the commercialization that it enables, b) the decrease of participatory strategic planning process, c) its roots lies rather on the vanity organisation than the actual needs, d) the disregard that large brands perhaps overshadow the weaker ones. Similarly, Sargeant (2008) mentioned that Spruill (2001) have the same cautions as they disagree because branding can create barriers for partnerships or nurture the spirit of unethical competition. In museums context, Mitchel Resnick (2004) expresses mainly concerns about the commercialization of museums and the emergence of low art via branding and marketing tactics, such as "Artetainment" and "Disneyfication". Williams (2011) massively understanding the importance of branding especially within the Internet era raises the issue of "logo ambiguity", the ambiguity what does logo mean; the logo or the graphic identity?"

Other managers and scholars are brand enthusiasts. According to Kylander & Stone (2012) and Sargeant (2008), brand supporters argue that branding entails to perpetually beneficial "brand cycle". In turns, this brand cycle facilitates partnerships, boosts the long term relationship, builds robust trust, nurtures positive brand attitude and audience retention and increases the resources (human, social, financial). In the same vain, Sargeant (2008) mentions various brand advocates scholars arguing for the benefits and necessity of branding application in NPOs (Kotler & Levy, 1969; Tuckman, 1998; Hay 1990; Anthony & Young 1990).

Within museum context, almost every scholar views branding either as a source of income, or as source for cultivating the ties with stakeholders, for boosting the engagement with them, maximizing the museum experience, for enhancing the psychological construct or symbolic values and for creating new partnerships and for enhancing the museum identity and its social role (Rentschler & Gilmore, 2002; Rentschler & Osborne, 2008;Ames, 1988; McLean, 1995b; N. Kotler & Kotler, 2000;Kolb, 2013;King, 2015; Williams, 2011; Griffin, 2008;Kawashima, 1998; Cole, 2008;Bradburne, 2001). Gainer, Padangi, 2001). Especially, concepts such as "Disneyfication" and "Artetainment" for some academics are crucial to boost audience's engagement and learning process (Rentschler & Osborne, 2008; McLean, 1995b; Cole, 2008; Bradburne, 2001), as they totally align to the new museum face. Bradburne, (2001) exemplifies these benefits through the partnership between Nokia and the rebranded museum "MAK" (today named as Museum Angewandte Kunst and prior named as “Museum fur Angewandte Kunst Frankfurt”) in Frankfurt Germany. Last, museums are urged to strive for a more customer base orientation to boost their brand name and reputation via WOM and e-WOM not only within local community but also within the museum experts, to increase their audience satisfaction and to enhance their financial viability (Gainer & Padangi, 2001).

Sargeant (2008) based on Liao et al. (2002) ends this debate presenting the modest solution, the compromisers’ view. Liao et al. (2002) believes that although marketing and branding is indeed applicable it should be eliminated when it becomes the only and one reason d’ etre. To our opinion, marketing is indeed the backbone of museums sustainability and branding is the heart of museums overall future. The advantages of branding appear to overcome the disadvantages. Nevertheless, due to the specific attributes of museums managers urge to apply brand strategies always-showing diligence. As noted by Williams (2011), branding is definitely a catalyst of museum performance. Thus, the future of museums is prominent with more experimentation and sophistication around the logos.

3.2 Applicability of Brand Orientation in Museum Industry: Success Factors, Drivers and Impediments of Museum Branding

Regarding the research question “how is branding applied to the museum context?” we will discuss the literature status, first, of NPOs and then, of museums. Few studies have been carried out investigating to what extent branding is applied in NPOs (Apaydin, 2011; Kylander & Stone, 2012;Napoli, 2006). To Apaydin (2011) brand orientation reveals the degree that a NPO perceives itself as a brand and focuses on how to communicate and boost the distinctiveness within the competitors. Apaydin (2011) arguing with Wong& Merilees emphasized that brand orientation plays a vital role to consumers’ perceptions, as it is the vehicle of NPOs brand identity. Napoli (2006) identifies three moderator factors of brand orientation: Orchestration, interaction and stakeholders’ satisfaction. Orchestration indicates the consistency and alignment between strategic and tactical level within the external and internal communication cues. Interaction reveals the ability to deliver added value and raise dialogue among stakeholders. Satisfaction depicts the NPOs’ ability to resonate with the stakeholders’ trends, attitudes and beliefs. Finally, Kylander & Stone (2012) introduce the IDEA model in order that NPOs further ameliorate their brand orientation. This model has four principles: integrity, democracy, ethics, and affinity. Integrity regards the consistency between external and internal image both at strategic and tactical level. Democracy implies the trust of organization toward its stakeholders regarding the maintenance of the core identity. Ethics mean that brand tactics are in accordance with NPOs values. Last, affinity connotes the ability of brand to promote collective action, attract partners being always generous to give.

As for the museum context, a number of scholars have explored the brand orientation (Bridson & Evans, 2007; Bridson et al., 2009; Evans, et.al. , 2012; Caldwell & Coshall, 2002; N. Kotler & Kotler, 2000; Massi & Harrison, 2009; R Rentschler & Osborne, 2008; Williams, 2011). To Bridson et al. (2009) and Evans, et.al (2012), the growning competition along with the need of commercial and, more professionalism within the sector necessiate the brand orientation in museums .According to Bridson & Evans

(2007), “Brand orientation is defined as the degree to which the organization values brands and its practices are oriented towards building brand capabilities (Bridson and Evans, 2004)” (2007:2). First, Caldwell & Coshall (2002) confirmed that although museums adopt slowly brand orientation they lag in creating strong brand identity and associations. Then, Bridson & Evans (2007) found that four are the criteria that a museum has to present in order to have a brand orientation: to be distinct, to be functional, to add value, to be symbolic. Moreover, they accentuate the importance of branding orientation for museums both for the museum and the audience. All dimensions are explained analytically in the table below (Table2).

Table 2 The four criteria of museum brand orientation based on Bridson & Evans (2007)

(1) distinctiveness	The ability of a brand oriented museum to be perceived as unique cultural assets, to be differentiated from its competitors by adding a competitive advantage and serving as a decision making factor for visitors.
(2) functionality	To which extent a museum communicates, attaches visitors with the artifacts and enhances the museum experience via additional features
(3) augmentation:	To which extent a museum delivers a long term relationship with its audience and communicated a superior brand image
(4) symbolism	To which extent a museum brand effects the audience perception of their selves and boost their social identity. To which degree the museum is established as a distinctive cultural icon.

As regards the drivers of museum orientation, Evans, et.al. (2012) list various factors such as the increasing demand of commercial and curational assemlage management for the sake of museum viability, the leadership style, the instrictic need of museum for bigger recogntiton and brand uniqueness. As regards the barriers of museum brand orientation, a number of scholars agree that disregard towards branding and limited financial resources are the main impediments of branding. (Bridson & Evans; 2007; Evans, et.al., 2012). Some years later Evans, et.al. (2012) add the funding perpsective as another important barrier. Vassiliadis & Fotiadis (2008) also acknowledge the importance of segmentation to the successful museum branding.

In terms of conceptualization models of brand orientation in museums, the literature review emerges two models. Evans, et.al. (2012) introduce a six- dimension model that treat museums brand “as an organizational culture and compass for decision-making and four brand behaviors (distinctiveness, functionality, augmentation and symbolism)” (2012:13). Internal and external variables are the moderator factors that will establish the notion of brand first at the philosophical level and then will define the whole brand museum behavior. Given this model, Evans, et.al. (2012) discover that a strong curational orientation decreases the brand orientatiion due to the implied suspicion and disregard of leadership style. Conversely, as a link between the commercial and curational management a strong commercial orientation boosts the brand orientation and improves the museum experience.

Furthermore, Massi & Harrison, (2009) shows important differences in branding perception and application – in terms of consistency- between Italian and Australian museum managers. Their study depicts two different approaches of branding: The classic model (applied in Europe) and the Modernist Model (applied in Australia). In Classic model cultural brand is mainly associated with the renowned history and heritage of the museum. In this case, the brand has been already built via the unique heritage and history. Thus, museums of this approach perceive marketing and branding rather as a secondary enhancing tool than a primeval strategic tool because museum experience is cultural driven and non-entertainment driven. Hence, branding process is limited, traditional and implicit and managers show a very low degree of consistency and coherence in their branding. On the contrary, modernist model perceives branding as the second raison d' etre of museum. Here, museums usually built the identity on a story instead of history. Thus, leisure experiences replace the cultural growth experience. Branding is applied to its potential and consistency. As a result, within modernist model, consistency is the backbone of the museum's viability.

Finally, Kotler & Kotler (2000) recognize the need for managers to improve the museum experience via branding but without distorting the core mission of museums, its curational role. For instance, some basics marketing and branding tactics, such as consistency in all communication cues, provision of ample information with friendly behaviour, interactivity and enhancement of experience through innovative and engaging ways, can boost not only the brand orientation of museum but also the sustainability of museums. Similarly, Kerrie Bridson et al. (2009) urge managers to strive for the combination of curational and commercial orientation to achieve a distinct brand that will entail to financial boost. To Kerrie Bridson et al. (2009) consistency across all function of the museum is the critical success factor. Likely, Massi & Harrison (2009) acknowledge consistency in communication messaged as an important factor.

3.3 Building Brand Equity in Museums

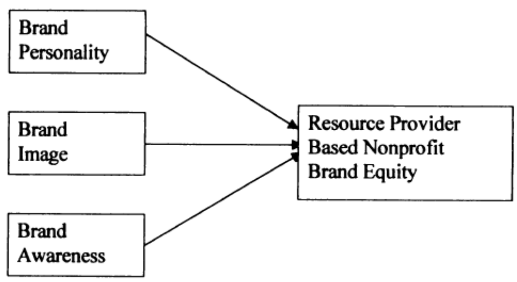
So far this paper has focused on branding in NPOs and museum context. The following section will analyze the available models of brand equity, customer based brand equity and brand resonance within museum context. Before proceeding to analyze how to build brand equity in museums it will be necessary to delineate how these traditional terms apply first n NPOs and then in museum context. As for the brand equity in NPOs remains undiscovered because only two researchers have examined this field. First, Laider-Kylander & Simonin, (2007) through a series of simplified Causal Loop Diagrams (CLDs) identify four components of brand equity in NPOs: consistency, focus, trust and partnerships. Moreover, they also find that seven are the key drivers of NPOs' brand equity: Focus, Consistency, Partnerships, Awareness, Trust, Globalness, and Distinctiveness (Table 3).

Table 3 Components & Drivers of NPOs Brand Equity based on Laider-Kylander & Simonin, (2007)

Components of NPOs brand equity	
Components of NPOs brand equity	Focus, Consistency, Partnerships, Trust
Drivers of NPOs brand equity	Focus, Consistency, Partnerships, Trust Awareness, Globalness, and Distinctiveness.

Second, Faircloth (2005) highlighting the knowledge gap in this field developed a model on the basis of the extension of customer based brand equity model of Aaker and Keller into the NPOs context. In his study, Faircloth (2005) affirms the impact both of brand image, brand personality and brand awareness to brand equity as a resource provider support decision. Faircloth (2005) undesrcores the influence of brand personality which refers to the uniqueness of the brand, the differentiator point of the brand within competion. Given his findings, brand personality delivers a respectable and distinct notion to the NPO brand. Thus, it augments the support intention. Similarly, a significant correlation revealed between brand images and the supporting decision. Unlikely, the variable of brand awareness has contradictory results: although recall, the first sub dimension, does not show any correlation familiarity does reveal positive influence to supporting decision. His model is depicted in the figure below. Finally, according to Camarero et al. (2010) within NPOs due to the intangibility of the sector the brand equity is generated massively by a strong corporate image and strong brand personality, brand image and brand values.

Figure 3 Conceptual Model of NPOs Brand Equity as a Resource Provider Support Decision by Faircloth, 2005



Turning the brand equity in cultural organizations (arts exhibitions and museums), Camarero et al. (2010) define brand equity as" the social and economic repercussions originating from the brand, in other words the intention to return for a future visit and therefore an increase in the number of visitors, and individuals' willingness to pay" (2010:8). As noted by Liu et al. (2015), brand equity in museums is treated by managers mainly as a means of publicity and fundraising. Caldwell & Coshall (2002) report that the Aaker's model is definitely reshaped. For example, the notions of brand loyalty change because brand loyalty in museum appraise the positive, strong association of the organization's image instead of meaning the repetition of purchase. Moreover, proprietary assets are the most important assets. Nevertheless, brand association continues to be the backbone of brand equity and the success factor of a museum branding. On the contrary, due to the intangibility and special attributes that NPOs have , Camarero et al., (2010) confirm that four dimension as components of brand equity for arts and cultural exhibitions: brand loyalty, perceived quality, brand image and brand values. In the figure below we mention the ground models.

Figure 4 Museum Brand Equity Model adapted by Camarero et al. 2010

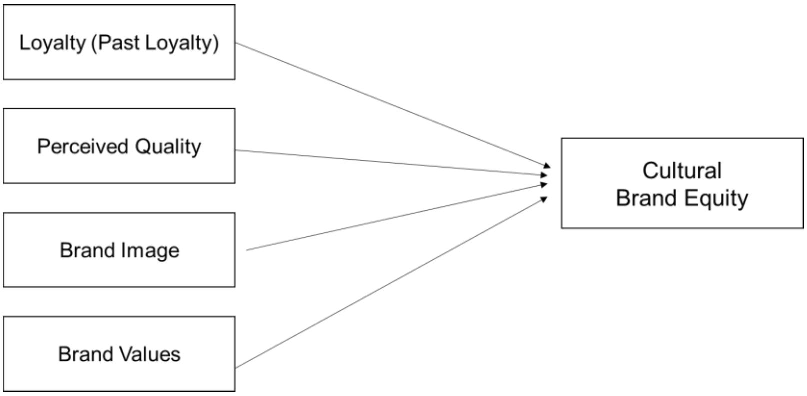


Table 4 illustrates how these traditional branding concepts apply to cultural organization on the basis of Camarero et al., (2010) conceptualization.

Table 4 Explaining the Museum Brand Equity Assets

Brand Loyalty	Rational addiction model links the positive experience of cultural consumption with the present consumption (Stigler &Becker, 1977; (Levy-Garboua & Montmarquette, 1996)
Perceived Quality	Perceived quality in cultural organization refers to difference between the expected and delivered services
Brand Image	Museums strive for establishment of positive experiences, benefits and expectation according to Caldwell & Coshall (2002)
Brand values	Museums are vehicles or knowledge and values simultaneously. Museum brand values are their lens of museums. Thus, brand values should be in line with the values of donors and stakeholders and their different type of values within museum context: identity values (collectivism, individualism) and ethnocentric values. Values reflect their brand personality and identity as well.

Moreover, comparing the internal and external visitors Camarero et al. (2012) acknowledge that different drivers of brand equity rises for each category of visitor. For instance, only external visitors or in other words cultural tourists are driven by image whereas only internal visitors are driven by the event's brand value. Moreover, the variable of perceived quality also differentiates; an external visitor views it as an amalgam of several factors (organization, services or atmosphere) whereas internal visitors view as the whole atmosphere of the event.

Two years later, Camarero et al. (2012) report as determinants of brand equity the following variables: Brand value, brand recognition, brand quality and brand uniqueness. However, in their findings brand loyalty doesn't appear to have significant influence as a determinant of cultural brand equity. They also found a positive correlation between brand equity both with visit's satisfaction and willingness to pay.

In terms of customer based brand equity in museums, Liu et al. (2015) confirmed that brand values is a mediator in terms of a customer based brand equity. More specifically, they indicated a positive relationship between consumer recognition and perceived quality along with brand image. They also found that perceived quality influences brand image. In addition, their study showed that brand image, brand quality and brand awareness do not directly affect brand loyalty although the last is a critical factor to the decision process.

4. Discussion and Conclusions

The main goal of the current study was to categorize the basic aspects of museum branding literature and discuss how principal branding concepts applied in the context of NPOs and museum's sector. Drawing on a review of 102 papers (46 of which focus exclusively on museum branding) we enumerate the available literature in three main strands: the discussion about the museum in the branding era, the applicability and its moderator factors of brand orientation in museum industry and the application of brand equity & customer based brand equity in museums.

First, in this study we found that although branding offers vast benefits to museums at financial and societal level, museum branding is still a neglected and controversial issue. For each of these three aspects the study reveal scant literature in empirical studies. Although a large and growing body of literature exists in traditional brand equity, scarce studies have been published on brand equity of NPOs and precisely the museums' sector (Camarero, Garrido, & Vicente, 2010; Camarero, Garrido-Samaniego, & Vicente, 2012; Chad, Motion, & Kyriazis, 2013; Faircloth, 2005; Laider-Kylander & Simonin, 2007;N. Laidler-Kylander & Simonin, 2009; Liu, Liu, & Lin, 2015). This may be explained by the infancy of branding adoption in museums stemming from the differences between FPOs and NPOs.

Second, another interesting finding is that museum brand loyalty is solely associated with identity, brand personality and the influence of psychological association due to its intangibility and special mission. Therefore, brand identity appears to be the backbone of museum brand because not only does it generate publicity but it also creates partnerships and familiarity. Regarding the brand orientation the study revealed that the curational orientation should merge with the commercial orientation. Moreover, this study also depicts some similarities; the critical success factor of branding both in FPOs and NPOs sector is the consistency between the strategic and tactical level.

Third, in terms of brand equity models the lack of prior studies was confirmed again (only three studies were carried out). Moreover, we found that the Aaker's model cannot fully applied to museum context in its current form, as the variables brand awareness, brand association and other assets do not infer. Thus, the models are reshaped. Instead, the cultural brand equity assets are loyalty, which is defined as a positive association toward museum than intention for re-visit, perceived quality, brand image and brand values. Table 5 juxtaposes the traditional and cultural branding models.

Table 5 Differences between Brand Equity Model in Traditional Branding& Cultural Branding

Aakers' Brand Equity Model	**Cultural Brand Equity Model, Camarero et al. 2010**
Brand Loyalty	Loyalty (past loyalty)
Brand Awareness	Brand Image
Perceived Quality	Perceived Quality
Brand Associations	Brand Values
Brand Assets	

One possible explanation for this reshape is the intangibility and instinct nature of museums (Vassiliadis & Fotiadis, 2008). Surprisingly, the notion of brand resonance remains still undiscovered. Furthermore, this study also indicates similarities of components in the destination brand equity and cultural brand equity. A possible explanation for this might be the same pool of consumers both in museums and tourism because museum is a form of cultural tourism.

This research will serve as a base for future studies and enhance our understanding about the state of museum branding literature. Moreover, this is the first study that categorizes the most important aspects of museum branding literature and depicts the difference between traditional brand equity and museums' brand equity models. Overall, this study strengthens the importance and necessity of branding application in NPOs and precisely museums. In line with the majority of brand advocates researchers, we conclude that branding can only deliver rather beneficial than harming effects through the accurate brand and strategic marketing management.

Thus, this research provides valuable theoretical and practical implications. First, given the paucity and infancy of museum branding the present study calls for further research in this field. Second, from a management perspective we urge museum practitioners to view branding as a vital strategic tool that assures sustainability to their organization especially today within fierce competition and perpetual financial instability. Therefore, a key policy's priority should be to combine carefully the commercial and curational perspective to enhance museum experience and boost museum identity, image and recognition. A reasonable approach is the deployment of brand strategy (brand+art) by introducing "artetainment" tactics by creating strong partnerships with private sectors following the example of "MAK Frankfurt Museum". Another practical implication is that the integration of brant (brand+art) should be employed in accordance with the principle of corporate branding. In other words, every museum activities should be in line with the strategic mission and values of museums.

5. Limitations and Further Research

Being limited to literature review analysis, this study lacks of empirical orientation. Thus, these findings are less generalizable. Moreover, the study is limited by the lack of information due to the scarcity in museum branding. Furthermore, the study did not evaluate the variable of brand resonance due to the gap of research about this construct. What is now needed is definitely the empirical investigation of brand resonance model in museum context. Moreover, given the important influence of integrated marketing communication (Belch & Belch, 2008) further studies need to be carried out to estimate this influence in museum branding. Finally, given the emerging role of brand communities and social media (Buchalis, 2015; Zaglia, 2013; Chi, 2011) in destination marketing and cultural tourism future trials could usefully explore how social media affect the museum brand equity and museum customer based brand equity models.

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