

University of Tartu  
Faculty of Social Sciences  
Johan Skytte Institute of Political Studies

MA thesis

Sten-Arne Otsmaa

**Country branding as a way to increase country's international importance and the  
brand of Estonia**

Supervisor: Andrey Makarychev, PhD

Tartu 2016

I have written this thesis independently. All works and arguments of the other authors, literature and data from elsewhere have been quoted.

I agree with publishing this thesis in the digital archive DSpace.

.....

/Sten-Arne Otsmaa/

## Abstract

The aim of this thesis is to study how a small state can increase its influence in the international relations by branding itself. The thesis is studying the case of Estonia and analyses Estonia's brand's reach in the United Kingdom and Germany through two large events taking place in Estonia – Tallinn Music Week and Tallinn Black Nights Film Festival. This thesis analyses relevant literature on country branding, but as well how branding is related to country's cultural diplomacy and public diplomacy and how those benefit the country's soft power. The study found that the brand of Estonia creates average associations between the events taking place in Estonia and the brand of Estonia, because it appeared that the brand of Estonia is successful linking together some keywords, but unsuccessful to associate more specific or more defining aspects of Estonia to events. The importance of this thesis and study is that on the one hand it provides analysis of relevant literature and explains the importance of country branding in the today's international relations, but on the other hand demonstrates brand's ability to promote country and provides the study on the case of Estonia.

Keywords: Estonia, country branding, soft power, public diplomacy, cultural diplomacy

## Index

Abstract.....	3
Introduction.....	5
1. Soft power.....	8
2. Encoding and decoding the message .....	13
3. The importance of public diplomacy and cultural diplomacy.....	17
3.1 The forces shaping cultural relations activity .....	22
3.2 Actors in the cultural diplomacy.....	23
4. Country branding .....	28
4.1 Critique .....	34
4.2 Culture and cultural events as tools for branding.....	38
5. The analysis of the brand of Estonia.....	42
5.1 The brand of Estonia – encoding the message.....	42
5.2 Research design and methodology.....	47
5.3 The brand of Estonia – decoding the message.....	47
5.3.1 Research design.....	47
5.3.2 Research questions.....	49
5.3.3 Acknowledgements before the study .....	50
5.3.4 Keywords for the research .....	50
5.4 The analysis of the data.....	53
5.4.1 The frequency of event’s name in the media and websites of the United Kingdom and Germany.....	53
5.4.2 The frequency of event’s name in the English-language and German-language media and websites .....	54
5.4.3 The frequency of keywords of the brand of Estonia and event’s name in the media and websites of the United Kingdom and Germany .....	55
Conclusion .....	73
Bibliography .....	75
Summary in Estonian.....	79
Annex 1.....	83

## Introduction

This thesis is aiming to understand the importance of the place branding for a small state and studies the effectiveness of the brand of Estonia. The branding is managed by the public diplomacy that is part of the soft power. The place's brand and country's public diplomacy is characterized by the cultural diplomacy and the effectiveness of branding is depending on the process of decoding.

The soft power is a concept that illustrates the modern era where intangible resources or characteristics can help a state to become powerful enough to make the others act as the given country wishes. A country can achieve its desired outcomes in the world politics by attracting others to follow it, its values, its examples, its prosperity and its openness. (Nye 2008:94) The importance of the soft power has become more important, because the classical diplomacy is not capable to deal with the modern challenges that have been caused by the globalization. One of the challenges is that the international communication has become more informal and thus out of the reach of the classical diplomacy. (Kaldor 2014:374) The importance of public diplomacy lies in the modern era where the private diplomacy is on decline and all international events that are taking place are covered in real time, thus making the public diplomacy very important due its ability to explain public the events. (Anholt 2007:13)

The soft power is more effective and cost-efficient for a country to achieve its goals and aims, because the greater cultural or ideological influence a country has, the more followers it will have and thus the more legitimate the actions and policies of given influential country will appear and therefore the country does not have to use any other persuasive and costly methods. (Nye 2004:11) Cultural diplomacy within the public diplomacy is an instrument for the governments to mobilize resources in order to interact with not only foreign governments, but also the foreign audiences and attract them. (Nye 2008:95) Cultural diplomacy is shaped by a country's "...foreign policy interests, the desire to create a positive image around the world, the unique history and legacy /.../, ideology, resources, language, cultural assets - arts, education and individual expressions, commerce (Holden 2013:3)" Public diplomacy is important, because the public or the audiences that are the target of a country's broadcasting often do not have the expertise,

experience, habit nor desire to understand actions by the foreign governments and therefore audience's response to country's policies are shaped by the perceptions of a country as a whole (Anholt 2006:273, 2010c:98).

Public diplomacy can be compared to brand management department of a country. The competitive identity and thus a brand is created through collaboration of brand management and public diplomacy. (Anholt 2007:12) The country's brand can increase the attractiveness of businesses, promote tourism, promote public diplomacy's goals, support export, strengthen people's identity and self-esteem (Moilanen, Rainisto 2009:1) Country branding is on the one hand a very important part of the soft power, but on the other hand country branding must go hand-in-hand with the soft power, public diplomacy and cultural diplomacy, because it helps to achieve the desired outcomes by opening and enabling various channels of communication for policies. The term of (place) branding is referring to broad set of efforts by different levels of government that aim to achieve various objectives – enhance the exports, protect domestic businesses, attract factors of development and gain advantage in economic, political and social sphere in the international level. (Papadopoulos 2004:36-37)

A brand is a promise of something (Moilanen, Rainisto 2009:6).” The country branding is consisting of brand identity and image. Brand identity is something that represents the understanding how a country should be perceived by the audience by demonstrating what country is and how it defines itself. The brand image is something how or what country is being received by the audience and may not match the reality due the individual framework of each recipient. [Same, Solarte-Vasquez 2014:140 (Pike, Page 2014:211; Same 2012)] (Moilanen, Rainisto 2009:7) „Brand image is the set of belief or association relating to that name or sign in the mind of the consumer... (Anholt 2010b:7-8).“ Thus, brand image is a context in which messages are being received not the message itself (Anholt 2006:272). Therefore country branding is something that expects to reduce the gap between the encoded and decoded – identity and image respectively – thus the brand is effective if a country image matches with country identity (Same, Solarte-Vasquez 2014:140-141).

The culture plays very important role in branding and the success is dependent on the encoding-decoding process. The commercial activities and products have been used for

country branding in the past and this still continues to be the best idea. The leaders of countries have often used the works of country's writers, philosophers, movie-makers and artists in their communications. (Anholt 2007:15) There are more and more places who seek to brand themselves and trying various methods to be different than others, but the brand is not only meant to make difference between countries, but also to create a set of impressions that a recipient will associate with a country (Moilanen, Rainisto 2009:3,6). Culture, however, can make a difference, because culture is unique to a country and thus differentiates country brands from each other. (Anholt 2009:97) The role of cultural events is highly important due their ability to be attractive for a large number of people, specifically to be as attractive as to be able to be appealing to people in a way that the people will develop a need to visit a country. The quality of staging the event contributes to the country's brand by demonstrating that the country has skills and (political) commitment to stage successfully events. Therefore people will associate the country to the event and if the event is successful then it benefits the country. (Ashworth, Kavaratzis 2015:124) Due the increase of marketing events in the private sectors, public sector has started to use events to promote itself and thus events and festivals have become more valid tools to be used in the branding as well more and more countries and destinations are being recognized and associated by the events. (Karabag, Yavuz, Berggren 2011:450)

This thesis aims to analyse relevant literature on soft power, public diplomacy, cultural diplomacy, country branding, the role of events in the soft power and the encoding-decoding scheme. A study is conducted in order to understand the narrative of the brand of Estonia and how Estonia is being communicated and encoded for the world, but as well how Estonia is being decoded by the world. The study expects to find that events are promoting Estonia by using the brand of Estonia well in the foreign markets.

The thesis will be structured as follows. First the concept of soft power is analysed and it is followed by the concept of encoding-decoding. Then the public diplomacy and the cultural diplomacy are linked to the soft power and developed further by country branding. Then, an analysis will follow. Thesis will be finished with conclusions and followed by bibliography, summary in Estonian and annexes.

## 1. Soft power

The soft power is one's ability to have an affect on others that they want to adjust their actions in a desired direction. The aspect of 'soft' in the concept of soft power indicates how intangible resources or characteristics are helping a state or a person to become powerful enough to make others act as the given state or person wishes. "A country may obtain the outcomes it wants in world politics because other countries want to follow it, admiring its values, emulating its example, and /or aspiring to it level of prosperity and openness (Nye 2008:94)." (Nye 2008:94) It is crucial to understand the importance of the soft power in the context of this thesis. The soft power provides a wider framework in which the country is being branded through various channels, including the public diplomacy and cultural diplomacy. The analysis of the soft power helps one to understand how it's different aspect are operating and interacting with each other. The soft power „has a crucial role to play in promoting democracy, human right, and open markets. It is easier to attract people to democracy than to coerce them to be democratic. /.../ we seek to prevent the spread of infectious diseases, slow global warming or create democracy.“ (Nye 2004:16-17)

The importance of soft power has been become more and more important, because the importance of classical diplomacy has been declining due the globalization and modern era where international communication has become more informal. The public diplomacy as well the cultural diplomacy are important tools today, because the classical diplomacy is aimed to small number of people in official level, but individuals are not capable in operating within the framework of diplomacy and thus need more appealing ways to be attracted. (Kaldor 2014:374)

The definition of soft power is actually a sum of complex schemes. It is important to define the „one“ and its needs. An example of the United Kingdom can be demonstrated. The importance of the soft power for the United Kingdom relies in the number of benefits. Using and instrumentalizing the soft power it can secure „...greater protection for the UK's citizens by reducing the likelihood of attack, building alliances, and increasing international goodwill. Reducing hostility towards the UK. Winning friends and supporters for the UK's values. Dealing with threats that can only be tackled

internationally. Opening the way for greatly expanded trade in British goods and services and challenging trade barriers, visible and covert. Promoting large-scale investment flows, both inwards and outwards and increasing the attractiveness of the UK as a place in which to invest; and supporting the UK's internal cohesion and social stability. (Kaldor 2014:375)“ (Kaldor 2014:375) Such aims are important for any country dealing with the soft power. Any given country is interested in greater protection for its citizens by reducing the threats and building alliances for protection. As well, it is common sense today that international threats can be achieved only through international forums and cooperation that is one of the characteristics of soft power. From the non-militant side of the soft power, every country is definitely interested in expanding their trade flows and take their goods in foreign markets as well attracting investments. These are the characteristics why soft power is crucial to any country.

The change in the other's behavior can be achieved by using three different instruments – threats, inducements and payments, and attraction (Nye 2004:6-7). This draws a line between two powers by means of execution and resources available. In contrast to hard power, soft power executes itself through institutions, promotion of values, adjusting policies and making culture more known and attractive. Those activities help to set more appealing agenda and attract more subjects and co-opt. (Nye 2004:9) The second matrix contrasts soft power to hard power in the more detail. It implies that soft power acts in a affective way as it generates attraction and tries to generate the desire to follow. The attraction is achieved through promotion of culture and values that is supported by the wish for multilateral communication. The core idea of soft power is to attract the others to act in the desired way by generating attraction that is affected by many aspects. Soft power can be understood as the ability of specific policies to achieve international cultural leadership by setting the agenda and thus perceived as an attractive power (Hudson 2015:331-332).

The preferences shaping activities that are being carried out within the agenda are characterizing public diplomacy. Those activities can be various aspects of „...language, literature, and culture, state supported media, academic and educational exchanges, and foreign aid (Wilson 2015:1173).“ However, those activities will not change behavior of the recipients, but are rather nature of attitude since rather a response than shift in behavior is expected. Activities reflect the constellation of values that are being promoted

and thus a response is more likely outcome. The response on the other hand is shaped largely by the context in which the message is received. (Hudson 2015:332) Therefore it is important to understand the importance broadcasting and it must be taken into account that message can be received differently than expected.

The definition of soft power is actually a sum of complex schemes. It is important to define the „one“ and its needs. An example of the United Kingdom can be demonstrated. The importance of the soft power for the United Kingdom relies in the number of benefits. Using and instrumentalizing the soft power it can secure „...greater protection for the UK’s citizens by reducing the likelihood of attack, building alliances, and increasing international goodwill. Reducing hostility towards the UK. Winning friends and supporters for the UK’s values. Dealing with threats that can only be tackled internationally. Opening the way for greatly expanded trade in British goods and services and challenging trade barriers, visible and covert. Promoting large-scale investment flows, both inwards and outwards and increasing the attractiveness of the UK as a place in which to invest; and supporting the UK’s internal cohesion and social stability. (Kaldor 2014:375)“ (Kaldor 2014:375) Such aims are important for any country dealing with the soft power. Any given country is interested in greater protection for its citizens by reducing the threats and building alliances for protection. As well, it is common sense today that international threats can be achieved only through international forums and cooperation that is one of the characteristics of soft power. From the non-militant side of the soft power, every country is definitely interested in expanding their trade flows and take their goods in foreign markets as well attracting investments. These are the characteristics why soft power is crucial to any country values, the less will it cost to achieve goals. „The ability to establish preferences tends to be associated with intangible assets such as an attractive personality, culture, political values and institutions, and policies that are seen as legitimate or having moral authority. If a leader represents values that others want to follow, it will cost less to lead. (Nye 2004:6)“ Therefore it is important to understand that although not all resources of soft power are under the control of a government and the effect is highly dependent on the receivers that will result in wielding soft power taking considerably longer time to execute compared to hard power (Nye 2004:6, 99), soft power still is more effective and cost-efficient for a country to achieve its goals. The effectiveness compared to hard power is clearly present as the greater

cultural or ideological influence a country has, the more followers it will have and thus the more legitimate the actions and policies of given influential country will appear and therefore the country does not have to use any other persuasive methods. (Nye 2004:11)

Country's culture and values are usually projected through public diplomacy. Spreading the information and communicating positive image is part of public diplomacy, but it also aims to build long-term relationship that can create additional dimensions and environments for executing policies (Nye 2008:101-102). Cultural relationships and information vary within three fields. The first is daily communications that is about explaining the wider context of domestic and foreign policy decisions. Usually, government officials and politicians tend to focus only on domestic press, but the foreign press must be an important target, too. The second dimension is strategic communication, that is developing a set of themes, similar to political or advertising campaign that are communicating over the period of time central topic to benefit government policies. The third dimension is about building and developing lasting relationships with individuals over many years through conferences and exchanges. (Nye 2004:107-110, 2008:101-102) This means that those three dimensions are playing important roles in benefiting to creating an attractive and appealing image of country that can pursue desired outcomes. (Nye 2008:102) Nevertheless, it is important to understand that the product on sale must be appealing and popular. „Actions speak louder than words, and public diplomacy that appears to be mere window dressing for hard power projection is unlikely to succeed (Nye 2008:102)“ because even if the country's brand is strong, but it is different that country's actual behaviour the brand becomes useless (Anholt 2010b:9). Therefore „government policies at home and abroad are another potential source of soft power. (Nye 2004:13)“ Therefore, cultural diplomacy is a mechanism for a country to address important topic to audiences.

Exchanges are often more effective than mere broadcasting since the effective public diplomacy is a two-way street that involves communication, but as well listening and learning, since it is important to understand the receiver, what is going on and which values are shared. (Nye 2008:103) This means that one has to understand how the subject is hearing, receiving, understanding and adapting the message, thus it is important to understand the audience, because it is not the best way „preaching at foreigners /.../ to convert them (Nye 2008:103).“ Often is it thought also that the problem of weak soft

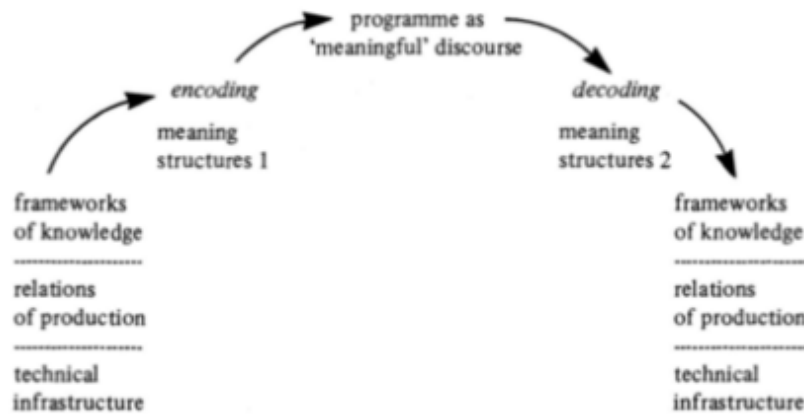
power relies in the lack of information as spreading one's knowledge to others will surely make them think as expected, but information flows through cultural filters and often statements are misinterpreted and not heard as intended. (Nye 2008:103) This means that resources of soft power are slower, more diffuse and more complicated to wield and therefore popular culture is more likely to attract people and produce soft power, because it is more likely to achieve success with implementation of soft power among similar culture than dissimilar. (Nye 2004:16, 99- 100)

The concept of soft power has its shortcomings, most notably about its definition. The definition provided above is an ambiguous concept, because soft power is referring to the tools of power such as communication and culture that are opposing to money and weapons, but the concept of soft power can also be based on consent, attraction or legitimacy that is contrasting to the hard power due to its coercive and violent nature. Military force can also be a means for communication and thus can shape the scope of legitimacy. (Kaldor 2014:374-375)

Postmodern societies are more skeptical of authority and governments, thus tending to mistrust any state-provided information. The soft power is not an official action of a government, but some sort of by-product of other social and economic actions (Nye 2004:32). Therefore, governments have chosen to implement a country's soft power through the private sector, because using indirect soft power reduces risks and offers to present a wide variety of aspects. (Nye:2008:105,113) Direct governmental broadcasting may not be received as intended, because on the one hand lack of political control over culture can generate attraction itself, but on the other hand, government-controlled approaches tend to generate mistrust. (Nye 2004:1, 16-17) Therefore, it is important to understand that using soft power can be key for achieving political goals, but it must be executed through secondary channels in order to be received well. The more widespread the culture is or the more similar to the subject it is, the more it will help to establish soft power abroad. Public diplomacy and cultural diplomacy are the channels for the execution of soft power and a study of those concepts will be followed. Nevertheless, before the actual execution of soft power, a message must be broadcasted.

## 2. Encoding and decoding the message

As appeared, communication is important characteristic of the soft power among others. In this thesis, it is being focused on the cultural communication and place branding through cultural events. Therefore it is crucial to understand how messages are encoded and what affects the encoding. The framework for this is provided by Stuart Hall that stem from the televised communication. Although it is designed for television its characteristics and methods can be drawn to the wider variety of communication channels.



*Figure 1. Hall 1973*

The core idea of the encoding-decoding concept lies in communicating a story that is bearing a message to audience expecting that it is being received as planned. The communication must bear a story thus not being a mere event, because otherwise it will be received within the receivers' framework that may not result in the expected outcomes. Although the concept bases on television – ie production of a program – a country executing its soft power is also producing a programme for foreign audiences. The communication process is simple – the structures are broadcasting their programme within their practices and through their networks of production, while using their organized relations and technical infrastructures (Hall 1973:129). This production is constructing a message that will be broadcasted to foreign audiences. While a country is

executing its soft power, it is also using its institutions for broadcasting with its technical infrastructure and within the framework of knowledge. Nevertheless, it must be noted that “...the production process is not without its ‘discursive’ aspect: it, too, is framed throughout by meanings and ideas: knowledge-in-use concerning the routines of production, historically defined technical skills, professional ideologies, institutional knowledge, definitions and assumptions, assumptions about the audience and so on frame the constitution of the programme through this production structure (Hall 1973:129).“ This means that the production process has a discourse, hence apart telling the story the execution of soft power is not just only broadcasting itself, but also getting to know the receiving audience and adjust the topics accordingly while taking into account the aspects that are influential when broadcasting a message.

Therefore it is clear that the production and reception of the story cannot be identical due the different environments, but they are definitely related. Perceptions are taking place at the personal level that is depending on the competences and conventions of each individual (Same, Solarte-Vasquez 2014:138). This means that the decoding process is as much important as encoding.

They can be described as moments meant to be same, but are given context by the social relations and communicative process. A message will have a effect when equipped with appropriate discourse and meaningfully by the receiving audience. The effect is achieved, when it will result in „...very complex perceptual, cognitive, emotional, ideological or behavioral consequences (Hall 1973:130).“ Nevertheless, it is a very complex chain of actions. The message is being broadcasted with encoding and received through decoding. The message will enter in a whole new structure of social practices and the result cannot be understood in simple behavioral terms. The message is being understood by the social, but as well economic relations, that will shape the outcome and whether it is being transported into practice and consciousness in order to achieve social value or political effect. (Hall 1973:130)

As implied already, broadcasted message may not be received as expected, therefore not being symmetrical. The degree of understanding or misunderstanding is called the degree of symmetry - the degree of (a)symmetry between the encoder(producer) and decoder(receiver). The asymmetry stems from the structural differences of the relations

and relations between broadcasters and audiences. Also, the coding of source and receiver at the moment of communication plays key role. The distortions and misunderstandings are caused by the nonequivalence between broadcaster and receiver. Misunderstanding and thus asymmetry can be generated through language as the discourse is three-dimensional, but is transmitted as two-dimensional. The reality thus is existing in the three-dimensional world, but is received and understood through language. The knowledge and information received is not the transparent understanding of communicated issues, but interpretation by the language. (Hall 1973:131) Language is an important part of a culture thus it can be said that culture is really defining the received information and will influence the asymmetry. Therefore it is important to understand the culture that is subject to broadcasting and adjust the communication accordingly.

It is claimed that visual signs appear to be near-universal, due to not being interpreted by the language. (Hall 1973:132) Television in this sense may then be the most optimal choice for broadcasting as they are appearing to be efficient due to the neutrality of images. Nevertheless, it must be understood that cultural background and concept is still influencing the receivers, although the language is not an issue anymore. The concept of encoding-decoding assumes that visual images are neutral, but yet acknowledges that the neutrality in this case is not natural, but rather due to the conventionality. It can be explained through the decoding, where perception is achieved by the highly coded messages, thus being received unconsciously, because image is more conventionally understood than just a mere word (ie picture of cow and the word „cow“). (Hall 1973:132) While linguistics and semantics are highly important, the knowledge, history and environment are playing even more important role since those are making up the country's ideology that has power to set objectives. (Hall 1973:134) As images are providing more information and are more easily received due to conventionality and unconsciously then using anything than words for soft power will result in more effect.

„The level of connotation of the visual sign, of its contextual reference and positioning in different discursive fields of meaning and association, is the point where already coded signs intersect with the deep semantic codes of a culture and take on additional, more active ideological dimensions (Hall 1973:133).“ This shows how culture is being emphasized in encoding-decoding model. Country's soft power is basically an advertising campaign to foreign audiences, but it must be noted that advertisements are not natural

representations. Country's ad-campaign is connoting a qualities, values and inference that are expected to create positive outcome. For example, advertising a sweater means for receiver warm garment thus keeping warm, but it can be received as a warning of upcoming cold days during the winter or a in a more positive perspective of chilly, but sunny autumn. (Hall 1973:133) Country executing its soft power may wish to be received as „a sweater for chilly autumn“ rather than „a sweater for cold winter.“ Those examples cannot be taken directly when studying a country's soft power as winter and autumn have different connotations that are reflected in the receivers. Adjusting the sweater-example for a country – if a country wants to boost its tourism, it should promote itself with images from the most beautiful season, not the worst as it is expected that more tourists will come for the nicer season.

There are three hypothetical positions how decoding for (tele)visual discourse are being constructed. First is the dominant position, where the receiver takes the connoted meaning straight and decodes as it was encoded, thus the viewer operating in the dominant code. The second is negotiated code, where the audience accept the dominant's position, but adapts it to local conditions. The third position is where the receiver decodes the information completely different than expected, often in opposing way. (Hall 1973:136-138) Therefore it is important to work on the audience and encode the desired message in a way that it is being decoded as encoded. Country executing its soft power is actually dependent on its framework and infrastructure when encoding the desired message, but must encode them in a way that the audience is most likely to decode them in a desired way. Visual approaches tend to be most efficient due the lack of linguistic interpretation, but the presence of more neutral semantic approaches.

### 3. The importance of public diplomacy and cultural diplomacy

The importance of public diplomacy lies in the modern era where the private diplomacy is on decline and all international events that are taking place are covered in real time, thus making the public diplomacy very important due its ability to explain public the events. (Anholt 2007:13) It is important to understand the differences between two methods of the measurement of the soft power – power measured on behavioral outcomes and resources. Resources that are producing soft power are based largely on values of a country that is expressed by its culture and how the country interacts with other actors. Cultural diplomacy within the public diplomacy is an instrument for the governments to mobilize resources in order to interact with not only foreign governments, but also the foreign audiences and attract them. (Nye 2008:95) Public diplomacy can be compared to brand management department of a country. The competitive identity and thus a brand is created through collaboration of brand management and public diplomacy. (Anholt 2007:12) Public diplomacy not only doesn't convey information and market a positive image, but it also aims to establish long-term relationships that are creating an enabling environment for the execution of governmental policies. (Nye 2008:101) The core of cultural diplomacy and the resources for soft power is made up of a country's language, sports, education, food and religion. Cultural relations and diplomacy thus means simply broadcasting and communication those aspects. (Holden 2013:3) Public and cultural diplomacy thus draws attention to soft power resources through broad- and narrow-casting, subsidizing cultural export and other activities. It must be noted that if a country's culture is not attractive enough, public diplomacy cannot produce soft power and even creates the opposite. (Nye 2008:95)

There are some contemporary conditions that make public diplomacy even important. The spread of democracy and democracy expects to be open and thus governments are taking even more public-aware approach that needs public diplomacy. The increase of openness is dependent on the increasing power of international media that is again dependent on the audience that is making harder for a government to take secret approach on their actions. The rise of purchase power of the middle class means that more resources are available and countries are competing on it, thus country must be attract people over to spend that can benefit the economy. No less important are investors that also possess

funds that are appealing for countries to have being invested in their economies thus a projection of a positive country image is essential. Apart the monetary investments countries need to worry about the human resource that can also be attracted to migrate to a country that can benefit the economy of a country and thus also a country itself. (Anholt 2007:19-20)

Public diplomacy has three dimension and the cultural diplomacy is part of it. The first dimension is the daily communication that focuses on explaining the context of domestic and foreign policy decisions. Usually government officials are focusing on domestic press what and how to explain the press decisions made, but attention on foreign press has become more important as addressing policy decisions to foreign press is part of soft power and helps to explain country's values thus improving the country image. The second dimension supports the first dimension as it involves strategic communication that develops set of themes important for the country and reinforces central themes of the course of time. The third dimension of the public diplomacy aims to develop lasting relationships with individuals through cultural exchanges, scholarships, conferences, media and etc. Those three dimensions are playing crucial role on creating attractive country image. (Nye 2008-101-102)

The third dimension of public diplomacy is about individual contacts that can be established and developed through cultural relations. Cultural relations are expressed through various activities that can also be divided into three categories. The first is funded culture, which is an activity that is supported by the government. Funded culture may be the traditional classical art forms such as theater or visual arts that are being made by professional artists. Such funding defines the created art by setting guidelines and decision making process, but culture funded by the government often stimulates tourism and economy, thus being important part of the international relations of a given country as visitors will return to their country with positive emotions. No less important is the second category - the commercial culture. Such culture is stimulated by the market that support the cultural activity. The commercial culture often goes across the borders, such as the Hollywood films that promote American way of life and goods. Cultural goods are encompassing values and identity thus creating meanings that reach beyond borders. The third category is so-called homemade culture or a traditional folk culture. People have always been singing, crafting and dancing. Over last decades, people have become more

professional on those activities and are able to share and communicate what they go. Much of the credit must be written on the account of the Internet that has led to a massive growth on cultural creativity. Those three categories or spheres are intensely inter-related, because connections across those spheres are common and thus the borders are diminishing that has led to innovative cross-sector initiatives where public and private funding for culture has mixed in order to create even better activities to promote a country. (Holden 2013:8)

Cultural diplomacy is shaped by a country's "...foreign policy interests, the desire to create a positive image around the world, the unique history and legacy /.../, ideology, resources, language, cultural assets - arts, education and individual expressions, commerce (Holden 2013:3)" and the main actors in cultural relations are "...nations, states, cities, institutions, nongovernmental institutions, businesses, foundation, individuals, artists, performers (Holden 2013:3)." Cultural diplomacy uses wide range of traditional instrumentalist means, but the trend is to go beyond simple projection of a country's culture towards to a mutuality. It has appeared that acting together increases innovation and cross-recognition that has emerged from the cultural relations as they are building trust and are impacting positively a wide range activities, such as tourism or trade. (Holden 2013:3) This means that cultural relations are often carried out by individuals that are creating a cultural networks that are adding news layers for the governmental policies.

The engagement to a country's culture can be indicated through four-step the hierarchy. At first, a country is trying to increase familiarity of itself among the others through making the others think about the given country and hoping them to update the image of that country. After that, a country tries to increase appreciation by creating positive perceptions and getting other countries to understand issues and topics from the point-of-view of the given country. This helps to engage the other and the people through encouraging the others to consider a given country as an attractive destination for tourism and studies, but also promoting good that will hopefully lead to understanding of a country's values. Through visits and economic interaction a possibility in influence behavior is possible. This either can be getting foreign companies to invest in the given countries or boosting other's public opinion and convince politicians to ally. (Holden 2013:22)

As cultural relations tend to be individual and separated from the governmental policies, the governments must create suitable environment for the broad and deep cultural relations in order to maximize the benefits of such individual contacts that are helping to broadcast country's foreign policy objectives and execute the policy itself. Developing the environment for the individual cultural contacts is important, because peer-to-peer contacts or exchange will create more likely trust that is benefiting country's policies that are projected through individuals, because the direct broadcasting will rather create suspicion and hostility due its propagandistic elements and direct governmental broadcasting is „...naked, ineffectual and indefensible exercises of state propaganda and thus even less likely to modify public opinion... (Anholt 2010a:180).“ Therefore it is crucial to understand the importance of cultural relations as indirect and long-term actions of the government. (Holden 2013:4)

The importance of the culture in the international relations lies in the environment of contemporary and modern world. On the one hand there is a great demand on learning different cultures created by the openness and wide variety of global communication that makes cultural relations more important than even before, because this opens up a channel and way for a country to speak about itself from the softer angle (Anholt 2007:20) On the other hand, the cultural diplomacy used merely to display the identity of a country, where the cultural diplomacy has to explain the others which is the society of a country, which values is the country bearing and communicating the general positive image while convincing the others to believe that it is desirable. Now the cultural diplomacy is working within much messier environment where peer-to-peer contacts are more frequent, not to say massive, and thus one has to learn more about the others not only project itself. This has created whole new dimension in the international relations for the governments to deal with, thus making the concept of soft power and execution of cultural diplomacy activities more important than ever before. (Holden 2013:11)

The public diplomacy is a subset of a nation or country branding. The branding is considering how the country is presenting itself while the public diplomacy is concentrating on the presentation of government's policies to other countries and publics. This means that the public diplomacy is a part of branding, because it concerns about presenting one or few aspects of a country's activities while the branding seeks to harmonise country's policies, people, sports, culture, tourism, trade, products, talents and

investments. (Anholt 2006:271) Public diplomacy is important, because the public or the audiences that are the target of a country's broadcasting often do not have the expertise, experience, habit nor desire to understand actions by the foreign governments and therefore audience's response to country's policies are shaped by the perceptions of a country as a whole (Anholt 2006:273, 2010c:98).

Public diplomacy, however, is not a magic wand to save the day. Public diplomacy is useless if it does not have ability to affect the reputation of a country that can be altered through policies. Thus it is important that the communication of governmental policies is two-way where the gathered feedback can be and will be used to change policies. The success of public diplomacy under these circumstances lies in the ability to accompany many country's stakeholders into policy-making process by creating long-term strategy. (Anholt 2007:14-15)

The level of cultural diplomacy can be divided in to categories on the matrixes of country size and the level of formality. First is the large countries with well-known cultures such as the United States, United Kingdom, France, Japan and other similar. Those countries have established structures and institution for cultural relations that are under the influence of government. Those large countries tend to cut the budget for cultural diplomacy as they are not sure if their culture needs that much funding, because it is hard to measure the impact of the direct funding compared to organic contacts. Second group consists of the BRIC countries - China, India, Russia and Brazil, also some other growing economies. Those countries have well-known culture and year-by-year the budget for cultural relations is being increased, because they understand the importance of culture as the great represented in the world stage. Third and fourth category are about smaller countries with first being about countries with established cultural profiles and the second with emerging cultural profiles. Countries with established cultural profiles are small nations such as Portugal or Norway, who have established cultural organizations and institutions. Cultures of those countries is widely known on in the world. The fourth category consists of countries with emerging cultural profiles, which is the majority. Those cultures are having troubles making their culture known in the world, although they may be rich and interesting, but are not widely known. Such cultures are thus fragile and are facing to dominant cultures and commercial culture. Apart grouping countries, one has to make difference between formal and informal activities of a given country. The

high, traditional and academic art as part of formal culture must be separated from the commercial culture. Similar distinction can be drawn between formal activities in the foreign relations (diplomacy) and the informal activities such as independent actors interacting across the borders. For example, the high culture and formal diplomacy: Red Army Choir, New York Symphony Orchestra, state visits. The high culture and informal diplomacy: Indian publishers at the Frankfurt book fair, British Museum's exhibition. Informal diplomacy and commercial culture: Hollywood, K-pop, Mexican food, James Bond. Formal diplomacy and commercial culture: country-specific film festivals abroad, Japanese Manga ambassador, government funding of national cuisine. (Holden 2013:17)

### 3.1 The forces shaping cultural relations activity

There are eight forces that are shaping country's cultural relations and thus diplomacy. First of them is foreign policy objectives that are influencing how culture is being broadcasted abroad and how the shift in policy areas takes place. For example the area of focus of the foreign policy has great influence on the cultural relations and if the shift occurs (another region will be focused on) then the cultural relations will change as well depending on the resources available. The desire to create a good impression is a method used and desired by many countries. It is believed that deploying resources of belief can make people in other countries more attracted and favorable towards the given country. For example the Middle East where many Western governments try to undermine fundamentalism by creating trade missions with cultural element. Such missions and seek for admiration (or the lack of that) influences highly the formation of the cultural relations. The history and activities in the past are of playing very important role in shaping the cultural relations. For example it can be referred back to the colonial times that have created a common space of language and culture which are helping to spread the word more easily. The reigning ideology plays important role as well. In the United States the government ideologically avoids public interference to culture. Therefore more commercial culture created by the private actors is better known than the traditional or academic culture from the United States. European countries can be contrasted to the United States since a public funding and support to culture are seen as legitimate government actions. Resources available are the most important actor because this has to

do with cultural diplomacy as the efficiency of the executed policy depends on the resources available. A language is also playing a key role, because it is an important gateway to communication, connecting and influencing. For example, learning basic English from music or watching videos is crucial for the efficiency of the cultural diplomacy of the United Kingdom. Cultural relations are driven by the attractiveness and strength of a country's available assets that is including education systems, academic success and achievements, and of course arts and cultural scene in general alongside with civil society. As understood earlier, commercial values are playing a great role as well. Third and private sector are becoming more important in creation of cross-border relations that has led on the one hand to great hybrid of public and private co-operation, but on the other hand as well protecting the culture from foreign culture. (Holden 2013:13-14)

### 3.2 Actors in the cultural diplomacy

There are several players in the cultural diplomacy - nations and cities; independent cultural and educational institutions, cultural non-governmental organizations, businesses, foundations and individuals. Those actors are interacting with each other and cooperating to achieve results.

Countries and their governments have structures and resources to influence and control cultural relations that are triggered by the national interest and political advantage to be able to do so. On the very basic level, the governments are signing treaties and joining international organizations that govern some cultural relations and activities. Governments also are possessing the power to control physical and virtual access to the culture and others' influence by adjusting visa regime or using geo-blocking. The presence of a cultural diplomat or attache has great impact on the cultural influence as well. Democratic states today must obey to the public opinion and thus the polls and elections are determining the cultural influence generated by the government. The participation of government in the cultural sphere cannot be underestimated and it is even crucial to survival as the government possesses the power to set legal norms and provide funding. The cities are playing individual role as city is a smaller division of a country and thus

can specialize on some more specific field of interest. The program of the European Capital of Culture tries to emphasize, for example, culture on the city level and is doing it well by generating new initiatives and activities in the given cities. Cities, as being smaller administrative division, can promote their interest and arrange individual collaborative activities with other cities, therefore the importance of cities in the international relations as an actors will become increase. (Holden 2013:15)

The most visible actors in the cultural relations are independent cultural, broadcasting and educational institutions. The most notable examples are the Cervantes Institute of Spain, Goethe Institute of Germany and the British Council of the United Kingdom. Also, major museums and universities must have international connections as they would not exist. Such cultural relations can last through periods of lack of the diplomatic or official relations between given countries. Those institutions are most efficient formal actors in the cultural relations as they are not under direct political nor governmental control, but yet are accountable to public through funding or governing structures. The other dimension of efficiency stems from that the institutions in contrast to governments are motivated in their actions by the cultural concerns and lasting values of arts and culture. (Holden 2013:15)

Cultural non-governmental organizations are second important players after the independent institutions as they are active in abroad and not tied down by the official government policies, but are relying on some public funding (Holden 2013:15).

Businesses have three ways of interfering in the culture. First of them is by publishing or producing culture - books, films, music - as they actually are producing the cultural content and it can affect people. The second are companies that are funding cultural activities such as sponsorships for events. Companies are helping to produce cultural content in indirect means as well, by offering products or providing creative environment for cultural activities. The third part of this spectrum of companies is made of large international companies that do not provide any assistance for culture nor are part of content creation, but have great influence on international sphere and thus have ability to affect their country of origin's effect of soft power. Also, large international companies,

usually they tend to have multinational employees that are greatly influenced by the values and ethics of the company's home country. (Holden 2013:15-16)

Foundations, trusts and philanthropists are private or third-sector actors funding the educational exchange or promoting artists and other types of cultural relations. (Holden 2014:16)

Lastly, individuals such as artists, athletes and others who are traveling, collaborating and working internationally, thus making them important link between culture like are ordinary tourists who are reflecting their culture and learning about new when interacting or consuming. (Holden 2014:16)

Activity	Nations & cities	Independent institutions	NGOs	Businesses	Foundations	Individuals
Teaching language	x	x	x	x		
Higher education	x	x		x		
Broadcasting	x	x		x	x	
Arts and museums	x	x			x	x
Entertainment				x		x
Ancillary	x		x	x		x

*Holden 2013*

This matrix simplifies the importance of each actor in the cultural relations and how they are interacting with each other. It shows that the communicating the message and promoting the traditional or academic culture is done by the most actors. Language is being spread and taught by the institutions and non-governmental organizations with the help of countries and cities and businesses that are creating enabling environment by legislation or funding. The other academic field is the traditional visual arts and places to

display them. As visual arts are still considered as one of the most efficient ways to affect people, it is carried out by foundations and institutions, consumed by the individuals in the enabling environment created by the state funding. Broadcasting the creative aspect of a country is also done by four actors. Countries are creating an enabling environment and providing funds with foundations, while institutions and companies are carrying out the actual broadcasting to their employees and peers. Not less important activity is providing higher education that helps to broadcast country's beliefs but also achieve widely acknowledged scientific achievements. Businesses as private actors are often providing funding for research or by creating need for qualified staff and the governments are providing the enabling environment with legislation, but also by curating the curricula in the public universities. Entertainment or the commerce is initiated only by two actors – the companies and individuals. As the entertainment is not considered activity to fund then the support is provided by the companies who are sponsoring the events. Individuals are consumers, but also playing the important role in the liberal market economy when creating the need for activities. Ancillary is the most vague activity it is only not provided by institutions and foundations, but it is clear that all the actors can provide the ancillary activities in greater or lesser scale as foundations, for example, can provide financial support for the cultural activity. This chart is generalizing and may not be applicable for every case, because often "the relationship can vary from complete control (China Radio) to an arm's-length arrangement that is subject to informal influence and varying degrees of direction exercised through funding agreements (European cultural agencies) (Holden 2013-16)."

In conclusion the cultural diplomacy is an instrument of public diplomacy that is used by the government to communicate and attract other's to a country's culture and thus influence other countries based on the level of attraction. The cultural diplomacy is about a country's language, sports, education, food and religion, but it is important to understand that is a country' culture is attractive enough, cultural nor public diplomacy cannot produce soft power. Cultural diplomacy and its execution is shaped by, among others, a country's foreign policy interests and resources. The cultural relations are building trust and impacting tourism and trade in a positive way, which makes cultural diplomacy a crucial part of a country's foreign policy. Cultural relations are characterized by three

aspects – the first is government-supported and -funded culture that usually is high culture. The second is the commercial culture that is less linked to the government and is influenced more by the market and is contrasting to the third aspect that combines the traditional culture. The best result is achieved by developing individual contact that should be promoted by the government by creating conditions for the exchanges and networking. Individual level is less linked to official politics and thus has better ability to generate trust. All in all, the cultural diplomacy is about ability to broadcast country in the best possible way, but also through mutual understanding to learn about the others.

#### 4. Country branding

Country branding is on the one hand a very important part of the soft power, but on the other hand country branding must go hand-in-hand with the soft power, public diplomacy and cultural diplomacy, because it helps to achieve the desired outcomes by opening and enabling various channels of communication for policies. Countries without a competitive brand will have difficulties winning a share in the world in general and more specifically, among consumers and in talent, culture, respect and attention (Anholt 2007:26) that are crucial to establish country's policies. The term of (place) branding is referring to broad set of efforts by different levels of government that aim to achieve various objectives – enhance the exports, protect domestic businesses, attract factors of development and gain advantage in economic, political and social sphere in the international level. (Papadopoulos 2004:36-37) „A place's [branding] is defined here as the sum of beliefs, ideas and impressions that people have of that place. Images represent a simplification of a large number of associations and pieces of information connected with a place. They are a product of the mind trying to process and frame huge amounts of data about a place into a small set of manageable ideas. An image is more than a simple belief... (Kotler, Gertner 2004:50).“ This means that a country brand is not a coordinated in single direction, but rather covers many different areas with tangible and intangible elements and is an impression in a receiver's mind of a country (Moilanen, Rainisto 2009:1,6). Moilanen and Rainisto suggest by referring to other scholars that there are several benefits of a brand. Brand helps to make difference or separate itself from competitors, creates emotional benefits for the costumers, facilitate costumers decision-making process, reduces the retrieval of information, brings various strategic benefits for the organization in long-term perspective, links to the produces by creating responsibility link, strengthens financial benefits, guarantee s quality and increases turnover. (Moilanen, Rainisto 2009:7 [Ambler, Styles 1995; Srinivasan 1987; Jacoby, Kyner 1973; Keller 1998 Kapferer 1992; Jacoby et al. 1977; Murphy 1998; Karakaya, Stahl 1989; Besanko et al 1996; Broniarczyk, Alba 1994])

“A brand is a promise of something (Moilanen, Rainisto 2009:6).” The country branding is consisting of brand identity and image. Brand identity is something that represents the understanding how a country should be perceived by the audience by demonstrating what

country is and how it defines itself. The brand image is something how or what country is being received by the audience and may not match the reality due the individual framework of each recipient. [Same, Solarte-Vasquez 2014:140 (Pike, Page 2014:211; Same 2012)] (Moilanen, Rainisto 2009:7) „Brand image is the set of belief or association relating to that name or sign in the mind of the consumer... (Anholt 2010b:7-8).“ Thus, brand image is a context in which messages are being received not the message itself (Anholt 2006:272). Therefore country branding is something that expects to reduce the gap between the encoded and decoded – identity and image respectively – thus the brand is effective if a country image matches with country identity (Same, Solarte-Vasquez 2014:140-141). The difference between brand and stereotype is that brand is more individual perception of a country that varies from individual to individual. A stereotype on the other hand is a well-known image, but that is distorted, simple and biased. (Kotler, Gerner 2004:51) A third dimension is also suggested – the communication – that is a dimension that shapes the message development and makes message attractive (Moilanen, Rainisto 2009:7) than can also be accompanied by brand purpose and equity (Anholt 2007:5)

To elaborate more the above-mentioned terms refer to different aspects of the branding process. The brand identity is the very core of a product (a country) that is expressed clearly and distinctive. In case of a commercial product there are logos, slogans, packaging and product design present for the consumers. Those characteristics can be transferred to country branding with some exceptions, because the mere visual identity does not comprise as a brand for a country since country is not just a single product and thus cannot be branded like a item. The brand image, on the other hand, is how consumers receive the brand and can be compared to reputation and can or cannot be the same how consumers perceive the brand. Brand identity is driven by subjective evaluations and emotions such as associations, memories, feeling or expectations based on how a consumer relates to a brand. Emotions, however, are important drivers for people’s actions and behavior since the people are operating within their irrational behavior. The effect of two different brand images can be measured if both are communicating similar message, but the outcome is heavily dependent on the brand image that is dependent on how people are perceiving the brand. Since the brand image is related to consumers, it can be said that it is not under the direct control of a branded product or country and will

change if it has a correct position for a change. Thus, the brand image is somewhere in a remote location therefore secured, but also distributed between many minds of consumers. Therefore there are existing the brand building and brand managing that are only measures that a country can take action in, but there is no guarantee of success. (Anholt 2007:5-6, 2010c:146)

Two additional dimensions – brand purpose and equity. The brand purpose is similar to brand image, but is inward-facing. The importance of the brand purpose is that it has to match with the brand image that is communicated outside. Both have to match since the image perceived by the audiences must be relatable in the people's mind. If there is too large gap between in- and outside then the brand is not perceived as intended and thus unsuccessful. Therefore it is important that the country itself can live up to the standards that it is broadcasting. The brand equity, on the other hand, shows the level of success of a country or a product. If there is positive feedback present then it can provide a country large amount of intangible resources such as consumers wish to continue with producing the product or in the case of a country, to continue promoting the country. Good brand name is very valuable, because it makes difference and accompanies other to follow. This is extremely important for a country brand, where great approval by the audience helps to align the society to a brand. (Anholt 2007-6-7) This is also important from the other side – the better brand of a country is the more other countries seek to follow it and the better brand of a country is the more people it will speak to. The first is extremely important to be successful and important in the international relations and a starting point for a country to become more involved to the decision-making process of the international agenda. The other is important due its favorable characteristics for people, because people will relate more to a country and thus will visit a country that will create additional tangible and intangible resources for a country.

Moilanen and Rainisto refer to a number of researches that have shown that country branding campaigns that are run professionally have attracted businesses, investments, workforce, inhabitant and visitors to the desired country. How the country is being perceived is dependent on many factors such as the level of quality of country's products and services, how interesting its culture seems, how appealing the destination is, which business opportunities there are, how politics, economics and diplomacy are regarding to the brand. Therefore it is important that a brand is able to attract investments and business,

promote tourism industry, support public diplomacy, provide assistance to exporters and benefit the national identity. (Moilanen, Rainisto 2009:11)

A country and products have similar characteristics – both aim to attract more consumers, but countries are focusing on promotion of country's attractions and images throughout history since there has been always a need to attract different groups – settler, traders, costumers, investors, visitors and today's influencers (Anholt 2010b:1). The country's brand can increase the attractiveness of businesses, promote tourism, promote public diplomacy's goals, support export, strengthen people's identity and self-esteem (Moilanen, Rainisto 2009:1) Therefore it is sensible that countries tend to create news logos similar to corporate brands, often different than country's name of flag, because different brand or logo can be more appealing to target audiences. (Anholt 2010b:7) Of course, it must be noted that the creation of brand itself does not change country's international image, because the brand has to reflect and communicate what country actually does so that both are matching, because brand cannot help bettering the image when country's brand tries to create different attitude towards a country than the country defines itself through its actions (Anholt 2010b:9).

The brand creates its reputation from six channels. Those channels are usually communicated or managed through various independent channels or organizations and are aimed for different target audiences. First, the tourism where either to promotion of tourism or first-hand experiences from visiting a country are the most important channel for creating a brand reputation. This is because on the one hand tourist promotion agencies possess enough resources to broadcast a country to wide spectrum of people. (Anholt 2007:15) On the other hand, the hands-on experiences are more valid in the eyes of the others than mere advertisement, because the evaluation of a country gets validated by the brand of the evaluator and thus it is important that the advertised picture of a country is either true or the experiences gathered are carrying positive emotion. This is the reason also why the people of a country are playing a great role in branding a country. The brand reputation is dependent on how well is visitor treated or how people are behaving in the eyes of a visitor and how it matches with the expectation and cultural background of a visitor. Also, famous people of a country can help to promote a country since, as implied earlier, the brand of a famous people can validate some other brand and thus famous people can benefit country's brand. Third, exported product brands can help to boost a

country's brand, because well-made and -branded products can be as effective as country' branding campaigns since the consumers of a product will associate a product to a country. Forth, the way how a country seeks investments, recruits foreign talent and greets foreign companies is benefiting a country brand, because such activities are addressed to business industry that is possessing large amount of resources and can affect future position of a country among the people of business. Fifth, the way how a country addresses foreign businesses are tied down to a policy decisions of the government. The decisions on the one hand can affect the likeliness among the business, but on the other hand, mainly, governmental policies are monitored carefully by the media and media has a large impact on how country's image is being created among the people, because it is communicating the policies, but also evaluating the decisions and thus shaping the public opinion that is affecting a country's reputation. The last, but in the context of this thesis the most important is the cultural dimension where cultural activities and exchanges shape country's brand. Addressing the above-mentioned channels can help a country to achieve a competitive brand. (Anholt 2007:15)

The reason why brands exists is that they are normative national images as they do provide a method for receivers a scale for evaluation on the things what a given country does. If the behaviour of a country does not fit into the norm it means that either the norm has to be changes or is being rejected completely by the receiving audiences. Brands and norms have similar characteristics – they are clear, simple, memorable, distinctive, provide framework for interpretations for the phenomena and people. There is need for a sort of scale to understand external behaviours and events and since the national images provide this scale it is important to understand its importance. (Anholt 2010a:178) One way to understand the scope and effectiveness of brand is ranking them. The Anholt Nation Brands Index is the very first of such and has polled ten thousand consumers in ten (in 2006 extended to thirty-five countries and respondents of twenty-eight thousand) countries on the respondents perceptions of different assets – cultural, political, commercial and human – as well investment potential and tourist appeal of twenty-five developing and developed countries. The Index shows how consumers perceive the brand's personality and character as the nation brand is a sum of people's perceptions of a given country. (Anholt 2005:296)

A place brand should be designed for specific target groups and in order a brand to be effective it has to address five criteria. First, it must be valid. This basic rule that the promoted brand must be close to the reality or otherwise it will be unsuccessful. Second, brand must be believable. Although the brand can promote reality it may not be believable and overselling something may not benefit in the long run and can create opposite reaction. Third, brand must be simple. If the brand tries to showcase too many aspects of a country it will lead to confusion. Brands tend to become complex when there is no clear brand strategy and any positive aspect or image is being promoted. Thus there are no priorities or storyline and this leads to confusion. Fourth, brand must have an appeal. The brand should speak to the audience and suggest why the audience would want to think about the country. Fifth and the most important, the brand must be distinctive as the brand works the best if it is different from other topics. (Kotler, Gertner 2004:55) There are more and more places who seek to brand themselves and trying various methods to be different than others, but the brand is not only meant to make difference between countries, but also to create a set of impressions that a recipient will associate with a country (Moilanen, Rainisto 2009:3,6).

As Estonia is focus of this thesis there is need to understand the position of ex-communist countries in branding scene. After the fall of totalitarianism former communist countries had to face new challenges and meet the standards of the Western countries. The transformation has been radical since the countries had to undergo transformations in economical, social and political sphere. Apart these, ex-communist countries had to redefine their identity to make themselves more understandable to internal and external audiences. The branding campaigns of those countries have been mainly about pure selling, because the brands often were different than the history and what the receiving audiences knew about them. Countries needed to wholly recreate themselves in order to be competitive in the international level. Some countries such as Germany, Hungary and Romania, however, chose to embrace their past through art, symbols and architecture by addressing those to interested audiences. (Pătrașcu 2014:43-44)

There are set of recommendations has been suggested based on the practical experiences. First, the brands of local businesses are important, because they can draw more positive attention to a country if their brands are favorable, thus it is important to accompany enterprises to country branding. Second, public-private partnerships should be engages,

because they can demonstrate beneficial relationship between a government and community. Third, a clear difference from another country brand should be made, because being different is crucial. Fourth, a cross-marketing schemes between different actors should be used, because then more marketing channels and target groups can be addressed. Fifth, the development of brand must be continuous as well the place itself should be in developing towards a more positive image in order not to give conflicting images. Sixth, there must be SWOT-analysis carried out with a clear market segmentation. Seventh, there should be proficient and skilled marketing manager to carry out all the planned activities and manage the process. Eighth, there must be financial resources provided in long-term to guarantee the continuity of the marketing activities. Ninth, tourism sector and inward-facing agencies must cooperate with country branding in order to provide a glimpse of country's brand to its visitors. Tenth, if a place is too small, joining a brand of larger one may become beneficial if the larger one possesses a brand and has capacity to engage people. (Moilanen, Rainisto 2009:26-27)

#### 4.1 Critique

The importance of branding cannot be taken at face value. There are a lot of different branding campaigns carried out by countries, but after all, those all are „...naked, ineffectual and indefensible excercises of state propaganda and thus even less likely to modify public opinion... (Anholt 2010a:180).“ The propaganda and government run campaign are less likely going to achieve the desired outcome. Although it must be noted that the branding will fail when it really takes the propagandistic dimension by claiming one and doing another. It is suggested that countries are similar to commercial brands – „the more a country spends on promoting virtues, the more it invites public scrutiny of its vices, and the greater the damage to its reputation when they are discovered (Anholt 2010b:180).“ The branding of today must move forward from its traditional approach of projecting the soft power of a specific country and self-interest to wider concerns such as international challenges. (Anholt 2010a:180)

For a small state branding is crucial. However, often it is not easy to be present in the audience's mind. There are about thirty countries in the world whose brand is speaking to the audiences. The remaining countries tend to be by themselves and ignored by

everyone not actively connected to a country. There are various reasons why this is so. First, the remaining about hundred and sixty countries in the world are just marginal and thus have shortage of consumer touchpoints and that's why people often do not have chances to have contact with them or their products, culture and population. Also, in some cases, the country has been independent for a short period of time, but in the majority of cases, the reason is that the population or economic are not big enough. Second, the countries do not create enough amount of famous people which means that those countries have not enough popular and well-known ambassadors. The above-mentioned Nation Brands Index suggest that thirty countries and its well-known personas are the limit that respondents have memory for and usually they have number of well-known people. Lack of such is a great obstacle on creating strong brand. Therefore many small countries have built their brands on inanimate characteristics – buildings, project, history, businesses, products, achievements, landscapes, policies – but are unable to accompany famous people. Audiences however are more be fond of hearing about other people than some inanimate thing. The inability to provide any well-known person is not benefiting the brand, but by the end of the day, it is more about quantity than quality and bigger countries tend to over-run smaller countries by the volume of different aspects. Also, a country is unable to secure its position in a given field with only one notable achievement or person in that field. Anholt compares the brand building process to filling a bathtub that is without a plug, because a country has to provide continuous flow of achievements and persons to the world, because the world's memory is short. Third, in the cultural belief there has been rooted an understanding that if someone is doing too well (s)he should remain reserved about this. This is also the problem of many countries in the world that they do not want to praise and market their success stories and rather tend to be modest about their achievements. Fourth, most so-called unknown countries are in the well-known regions. Majority of countries tend to remain anonymous, but audiences have strong perceptions about most regions and continents. Many countries that are minor actors in a given regions where there are powerful countries with rich culture present tend to be overshadowed by the other countries or region as a whole that can make positive impact, but also a negative impact on country's brand. Fifth, countries simply have not done anything nor doing it systematically. The branding has to be cross-sector and accompany many aspect of a country, but usually there has been a logo developed and

nothing more. Most of the so-called unknown countries do not have enough resources to align different sectors and society, and to have a specific agency to deal with branding. Sixth, small countries are just boring, because most of these so-called unknown countries are enough stable, enough peaceful, enough unexciting and usually have not done nothing really spectacular to be admired or disgraced thus giving no reason for people to spend their time on thinking about the certain country. Those countries often are not in the news, not getting attention with headlines, not poking their nose into other countries' politics, have modest level of sporting achievements and do not feature themselves in the international circles. (Anholt 2009:176-177, 2010c:137-141)

The importance for a small developed country – such as Estonia – it is important execute a branding campaign. Small developed countries and developing countries can be analysed under similar criteria. Small developed countries have need for branding programmes in order to remain into competition in the international arena. Yet, small countries are facing the same challenges as do their larger counterparts. As implied earlier, small countries tend to lack resources to implement branding programme, because they must compete with larger nations which have larger amount of resources to spend. Also, apart the resources, the strengths and assets are more likely more limited than larger countries. Therefore, small countries often are not able to compete with larger countries and thus they need to focus on quite specific aspect of their potential, often niche marketing that on the one hand can make difference, but on the other hand asks for even more resources due need for specific know-how. Small states often do have small export and thus being less exposed in the foreign markets, but as well have light global political weight and therefore being less in the minds of consumers. (Papadopoulos 2004:45)

The media is divided into two types. The majority aim to reflect people's existing views and the other part aim to challenge these. If a country seeks to become one of those countries that are present in people minds, it should focus its campaigns to the latter type of media. Countries that want to be successful must be product-obsessed not story obsessed, similar to successful companies. It must be noted that media is simply a carrier of a message and not focused on some specific country's aims. Countries that seek to attention are often encountered by the opposite since the public opinion is not fond of attention-seekers and rather seek authentic approach. (Anholt 2009:178)

It is difficult for a government to produce impact on the country's international reputation during its term, because shift in country's image takes generations to shift, but nevertheless, temptation to spend resources on something appealing, tangible, modern and uplifting – international advertising campaign – is strong. (Anholt 2009:171) (Moilanen, Rainisto 2009:21) Also, if a country has been perceived as poor, instable, corrupt or violence by the audiences for decades, an appearance as sponsor to something it cannot do much to change the image of a country. (Anholt 2009:169) It is suggested that campaign are not the most cost efficient, too. Country advertisements can be compared to car brochures which main target audience are the people who already have some connection and seek reassurance for their choice. Majority of people who take time to be interested in some country's advertisements are most probably people who come from there, have relatives there, have visited a country or planning it. (Anholt 2009:169) Therefore the return on marketing investments is not high since the propaganda seems to be useless waste of taxpayers' money (Anholt 2009:179).

It is hard to control the whole brand marketing process, because branding a place is much harder than marketing a product. Often because there are too many aspect that are not under the control of a marketing manager or there may be more than one entity branding a country and the ineffectiveness of a brand than may stem from the lack of cooperation between those entities. (Moilanen, Rainisto 2009:20) A brand cannot exist without a support of a local community or a nation. The relations between so-called host community are mostly about communication. The community must engage and communicate the sense of a place and the people's views so the communicated brand will match with the reality. People are engaged to direct interaction with visitors and brand-supportive actions will have a better effect on bettering the reception of a country. People must also be made aware of the branding campaign and to be included in the development also by explaining how the taxpayer's money is spent. (Pike 2008:291)

## 4.2 Culture and cultural events as tools for branding

The culture plays very important role in branding. The commercial activities and products have been used for country branding in the past and this still continues to be the best idea. The leaders of countries have often used the works of country's writers, philosophers, movie-makers and artists in their communications. (Anholt 2007:15) Although applied on the cities, it is claimed that branding through culture or entertainment is one of the leading ways to brand a place, because it is seen as a substitute to lost industries and thus it is expected that culture develops urban scene in the place that benefits the place's attractiveness. (Kavaratzis 2010:336) Since the usage of culture has been successful over the course of time based on the experience of many countries, it is sensible to study the aspect of culture further. Culture plays a crucial role in enriching a country's brand and benefiting the more fuller and durable understanding of a country's culture and values (Anholt 2009:97).

Culture is playing an important role in a country's branding and thus benefiting the position of a country in the international relations. If branding a country through conventional channels it does not benefit country's brand due the high resemblance to other countries. Culture, however, can make a difference, because culture is unique to a country and thus differentiates country brands from each other. (Anholt 2009:97) Therefore, it is crucial to accompany country's culture to a country's brand.

Each country's brand is perceived differently due the cultural dimension. Japan, for example, is perceived as productive and technological while Germany is known for its composers, literature and products. Italy has more balanced brand – it is known by its food and fashion, but also for its great classical painters and composers and geography. These are intangible characteristics that are unique and define a country. But it is also important to emphasize the importance of balance, because a country brand must accompany the achievements of the past, but also create a image of the future. (Anholt 2009:97-98)

It is argued that culture creates a metaphor for consumers on the people of country, because recipients will associate cultural achievements in sports or music to whole population and thus the cultural achievements and culture in general will shape the view on a country in the minds of receiving audiences. Therefore presenting an interesting

culture can benefit the country's brand and thus change minds. On the other hand, culture usually does not represent any specific agenda or if, then it is a by-product and thus is better received by the audiences. (Anholt 2009:99) Therefore it is important to study the culture as a dimension of branding as it seems to be the most efficient way to shape opinion on a country.

The role of cultural events is highly important due their ability to be attractive for a large number of people, specifically to be as attractive as to be able to be appealing to people in a way that the people will develop a need to visit a country. The quality of staging the event contributes to the country's brand by demonstrating that the country has skills and (political) commitment to stage successfully events. Therefore people will associate the country to the event and if the event is successful then it benefits the country. (Ashworth, Kavaratzis 2015:124) The culture in general can make brands different as found out earlier, but the cultural events have ability to show country's creativity that illustrates to the receiving audiences country's the true nature of a country. The creative entrepreneurship that is producing cultural events needs creative people, ambition, imagination, energy, moral and financial support and the government must create such environment for the entrepreneurs to operate within. The great success factor of cultural event in country's brand relied in the human nature and magnetic idea – the great event will give audience a create story to tell and people are believing in. Event must address few people and let them share their knowledge about the event and the country to people they know. People are the most efficient advertising medium for reaching out to large number of other people. However, it must be noted that the events must not be huge in order to succeed, because the story what event is telling about the country is important and as long as every event is telling the same story then in the end it will have an effect. (Anholt 2009:102-104) (Ashworth, Kavaratzis 2015:122) Therefore, the main reason why places seek to brand themselves with culture is that visitors will associate places with some specific event and thus boost the reputation of a place in general and can result in better economical turnout (Kavaratzis 2010:337) . Thus cultural events are cost-efficient, because their message of a country will reach further with lower cost per contact than compared to massive advertising campaign. Thus it is important to study the importance of cultural events in shaping a brand.

The importance of events can be demonstrated based on the mega-events such as Olympic Games as well group-specific niche event such as film festivals. Throughout the history, the number of countries willing to host mega events has risen, because countries emphasize the need to enhance their culture, increase number of international visitors as well introduce their achievements, history and enterprises to the world. The direct impact to the local economy comes from the sponsorships for the events that help to market brands to the international audiences. [Lee, Lee, Kim, Kim 2014:507 (Long, Perdue 1990)] There are many forms of cultural events – festivals, carnivals, exhibitions, concerts, performances, but the festivals will demonstrate place's authenticity and uniqueness at best. Festivals have many different roles due their large scale and thus are accompanying many different fields, but as well can stretch the season for tourists to visit a country. (Strezovski, Gramatnikovski 2013:378) Nevertheless, there little certainly on the success of mega events as attitude-changing events, but the trust transfer theory tends to support this, because if people have little experience with the country they develop their opinion based on the brand of a mega event and transfer its characteristics to a country. Therefore mega events sure can help to boost country's brand and attract more visitors. [Lee, Lee, Kim, Kim 2014:508 (Strub, Priest 1976)]

As argued earlier, large-scale marketing campaigns may not be the most efficient way to promote country's brand. Different events such as festivals will, however, promote destination through its channels and thus the promotion is multiplied. Due the increase of marketing events in the private sectors, public sector has started to use events to promote itself and thus events and festivals have become more valid tools to be used in the branding as well more and more countries and destinations are being recognized and associated by the events. (Karabag, Yavuz, Berggren 2011:450) The success of events stems in the possibility to interact with the visitors face-to-face and, as demonstrated earlier, peer-to-peer contact are most efficient, because visitors will tell about the country to their peers and the image is being validated by the brand of an individual telling a story.

Festivals will connect and generate new ideas in the networks for the industry professionals who are the driving force in festival's audiences. Due the international scale of festivals, they will provide a platform for different cultures to share participants' cross-culture ideas. The platform for sharing knowledge is one of the important aspect of festivals, because in case of film festivals they will facilitate a dialogue between

audiences, actors, film makers and other professionals, but as well play important role in cultural diplomacy due festival's ability to showcase different values and cultures through moving images and visual means. (Fagarasan 2014:1-2) Events provide for a country a platform where to present and broadcast their ideas and values directly or indirectly as well the program, theme or focus can be determined by the funding institutions. Different festivals are collaborating with foreign partners that can be artists, embassies or other public bodies that will provide financial assistance to their country's representation at a specific international event and thus project country's culture. Thus, cultural events are creating positive impressions and the country will be projected more or less positively. Positive coverage increases the knowledge of a country, which leads to potential investments or increase in trade that is benefiting the economy and helping country to achieve its ultimate goals.

## 5. The analysis of the brand of Estonia

### 5.1 The brand of Estonia – encoding the message

Before studying the coverage of Estonia in the foreign media, one has to understand the current brand of Estonia, because the brand is bearing a message that is being encoded and after that the outcome of decoding process can be analysed. The brand of Estonia was developed in 2002 under the slogan of "Well-known Estonia" which aimed to introduce Estonia in international markets in order to increase tourist flow, attract investments and create hostile environment for Estonian export brands. In 2008 the concept was redeveloped and the new brand "Positively Surprising" was launched. Today the slogan is "Welcome to Estonia. Positively surprising". The brand of Estonia has developed four different approaches that depend on the subject - education, internal tourism, tourism and business. The foundation of the brand of Estonia stems from the historic developments of Estonian people and land - the influence of the North, the influence of the East, stability/locality and progress. The brand of Estonia is focusing on the content marketing and story-telling rather than advertising campaigns. There has been developed a brand manual that points out the focus points of the brand of Estonia and is meant to be a guide for anyone wishing to use the brand of Estonia. The part of slogan "Positively surprising" is explained that Estonia is small, but proud country who is integrating old and new, stable and fast, cold and warm thus being controversial country that is full of surprises. The values and symbols are communicated through contrasts, because the fundamental idea of brand of Estonia is based on surprises and it is expected that contrasts will create surprise. (Enterprise Estonia 2015a, 2015b:17, 30, 2015h)

The influence of North is explained by the geographical position, where Estonia is located in the Northern hemisphere and is struggling with harsh climate. Also, the location in the North is associated with unspoiled nature, white nights and dark days. The brand sees that the climatic aspects have been transformed to the nature of Estonians - strict discipline caused by the cold climate, clear thinking, fast acting, but also oppression and inward-facing nature of Estonians that is caused by long winter and short summer. The brand summarises that such conditions have caused sustainable management and bearing tomorrow in the mind. The influence of North is expressed to values of purity, Nordic,

untouched, crispiness, quality, strength, clarity, naturality, elegance and simplicity and through symbols of the nature of Estonia, ecology, design, architecture, visual arts, sports, sustainable thinking, music, health care, national cuisine, flag and anthem, genus of birds and animals, and experiences yet to be experienced. (Enterprise Estonia 2015b:20-21)

The stability or locality tells the story of Estonians who have been true to their land for thousands of years that is exceptional and phenomenal in the world, because there has been several natural disasters, rulers, wars and climate, but the Estonians have survived. Such history lies in the backdrop of Estonians that is unique and tells the story of heroic, yet romantic Estonians with unique language and tradition, but also makes Estonian aware and deliberate. The stability/locality is expressed through set of values such as history, language, traditional culture, naturality, heroism, romance, traditions, heritage and civilization. The brand is expressed with the symbols of people and culture, folklore, folk music, handcraft, national epic story, traditional religion, religion in wider context, Estonian and Livonian history, Estonian language, structure of the settlement, old town, agriculture, marine culture, forestry, hunting culture, military, constitution, tourism farmsteads. (Enterprise Estonia 2015b:22-23)

The influence of the East is explained through the eastern heritage of Estonian people and that there has been great addition to the population of Estonia from the East. The brand aims to demonstrate that although Estonians are ancient and inward-facing there are a world full of surprises and exotic things. The following traits are claimed to be influenced by the East - moderately hospitable, education, understanding of civilized East and the internationality. The influence of the East is expressed to following values - availability, adventurous, exotic, surprising, hospitable, multicultural, tempting. The symbols are - trade, services, entertainment, education, spa, Russian heritage, city tourism, connected to the world. (Enterprise Estonia 2015b:24-25)

The progress is explained by that Estonia is geographically difficultly located, but yet connect sea, land, forest and different cultures. Throughout the history Estonia has had to adapt different influences and restrictions and thus Estonians have become adapters and thus new technologies (such as e- and m-services) have been implemented smart and fast. Estonians are pioneers to implement effective and new approaches fast and thus something common in Estonia may be future fantasy for some other. The progress is

expressed through values of first, fast, infrastructure, business environment, adaptive nature, creativity, modern, smart and through symbols of science, economic environment, technological applications, IT, Internet, e- and m-solutions, value-adding, fast implementing, innovation, smart industries, openness to the new, infrastructure.(Enterprise Estonia 2015b:27-28)

The above-mentioned values and symbols are characteristics of the brand of Estonia, but as implied earlier, the brand of Estonia has four target groups of which the tourism is important in the case of this thesis. The sections of tourism of the brand of Estonia is divided into four categories – city-breaks, cultural vacation, nature vacation and health vacation (Enterprise Estonia 2015c). The guide of tourism of the brand of Estonia tells the story of Estonia as a country that is the best kept secret in the Scandinavia and the brand aims to introduce Estonia as new, memorable and full of emotions destination. (Enterprise Estonia 2015d:3) The focus of city-break tourism aims to showcase the city of Tallinn, the capital of Estonia, because it has old town and quality infrastructure from where tourist can start additional trips due Tallinn's great geographical position that is close to Stockholm, Helsinki, Riga and Saint Petersburg. The focus point is that the city of Tallinn has connected the old and new that supports the contrast-approach of the brand. (Enterprise Estonia 2015d:9) The cultural vacation theme aims demonstrate the traditional culture and is divided into four sub-categories - architecture, traditional culture, contemporary culture, food. (Enterprise Estonia 2015d:11) Since the culture is focus of this thesis, then this is further explained. The traditional and contemporary culture are emphasizing the nation and traditions today and yesterday. Those two topics aim to focus on tourist with great interest in culture and demonstrates the ability of a small nation to create many different cultural activities and phenomenon. (Enterprise Estonia 2015d:13) The focus of nature tourism aims to demonstrate Estonia's Nordic-like climate and closeness to nature, but as well wildlife, bogs, coast, sea, lakes and islands - all that is available in one country, unlike anywhere else, with four seasons. (Enterprise Estonia 2015d:17) The focus of health vacation claims Estonia to be spa-kingdom of the world due the wide variety of relaxation facilities, but as well recreational areas and hiking trails accompanied with many sporting events. (Enterprise Estonia 2015d:19)

As this thesis aims to study the influence of events then more thoroughly is explained the branding concept of cultural vacation and as well city vacation, because mostly events

take place in urban areas. The traditional culture is divided into two, first is the tangible and the other is intangible. The tangible culture is about the dancers in traditional dress or traditional art, while intangible culture is like a state of mind and beliefs and customs of Estonians that is expected to provide input for the brand of Estonia. The focus symbol is the song and dance celebration of Estonia due its ability to demonstrate the tangible and intangible aspects of Estonia's traditional culture. Other symbols are customs and traditional holidays such as mid-summer's eve that can provide material for marketing due its ability to showcase Estonia's culture through tradition. The national epic provides base for stories while traditional clothing is showing Estonia's culture through visual means. Three locations are important - Kihnu island that belongs to UNESCO heritage listing, Setumaa with distinctive traditional clothing and culture, and Tartu due its importance in Estonia's education. Other symbols are juniper tree, sauna and forges. (Enterprise Estonia 2015e:14, 17-18) The contemporary culture, on the other hand, is more fond of contrasts that can be created through the modern events in historic settings. The symbols for communicating the contemporary culture are the composers and conductors that Estonia has several - Arvo Pärt, Eduard Tubin, Veljo Tormis, Tõnu Kaljuste, Eri Klas, The Järvis. The important are festivals that are central theme of this thesis. The brand of Estonia emphasizes that there are more than fifth large music festivals over the spectrum throughout the year, as well there are many festivals taking place in the nature and film festivals that have become on of the most important festivals in the world. The cultural infrastructure is important as well - the national opera or art's museum. The other symbols are Estonia's animation, Eduard Wiiralt, city of Tartu and large sporting events. (Enterprise Estonia 2015e:24, 27-28)

The theme of vacation in city stems from the idea that Tallinn as the capital and the largest city is most important city in Estonia and often one cannot leave Tallinn aside when visiting Estonia. When telling a story about Tallinn in branding of Estonia several focus topic are present. Tallinn is the hub in Estonia due its geographical position and density. On the other hand, Tallinn is a new destination, because is the least known in the Baltic Sea region, but yet with the most interesting and longest history while being in constant development and thus has become modern urban settlement. Due the historical reasons Tallinn is considered as destination with low prices, but the quality of services is at the level on the Nordics. Tallinn is small compared to other capitals, but on the other hand

nature is close - either sea or forest. There are several landmarks and districts that benefit the brand of Estonia. The most important is the old medieval town, but the Song Festival Grounds is great architectural masterpiece as well the venue for song and dance festivals. The Open Air Museum in the district of Rocca al Mare represents the traditional values and culture through the history. Other great architectural masterpiece is the art museum KUMU that has received several awards. Important districts are Kadriorg where one can see the baroque architecture and park and Pirita district where the regatta of the 1980 Olympic Games took place. Apart the fancy districts the brand emphasizes some newer districts such as Nõmme, Õismäe, Mustamäe, Lasnamäe, Kalamaja, Kopli, Kassisaba and Lillküla that are representing the life of the 19th and 20th century during the suburbanization. (Enterprise Estonia 2015f:3-4, 7-8, 11)

As implied earlier there is a common slogan for these above-mentioned stories - "Welcome to Estonia" with "Positively surprising". This is the visual representation of the brand of Estonia that accompanies the badge ("Welcome to Estonia"), name of the country ("Estonia") and the slogan ("Positively surprising"). There has been developed different visual representations that are dependent on the targeted market based on language. There are several colors in which the brand logo can be used and these colors are dependent on the topic and targeted audience. Black-and-white is allowed, but expected to be exceptional. The logo is usually accompanied with a pattern shaped like cornflowers. A special font type has been developed as well while exceptional use of more common font of Arial is allowed. (Enterprise Estonia 2015g:4-5, 8)

However, it must be noted that the current brand of Estonia will be renewed by 2018. It has been found that the "Welcome to Estonia" needs updating to cover modern aspects of Estonia and to be adjusted for the needs for exporting entrepreneurs due their low interest in the brand. The new brand will be developed with the help of the Estonian public and entrepreneurs. The focus points of the new brand has been suggested to be "e-government/state" and "digital", but also "smart", "wise", "innovative" or "flexible". (Kuusk 2015) New brand is expected to launch in 2016 (Enterprise Estonia 2015i)

This chapter provided information how and which messages of the brand of Estonia are being encoded. The following chapter will analyse how the messages have been decoded.

## 5.2 Research design and methodology

Moilanen and Rainisto propose that people's observations about brand are called brand contacts that can be divided into four categories – planned messages (ads, print), product messages (features), service messages (contacts during the process) and unplanned messages (a friend, newspaper, independent sources). The majority of contacts are coming from sources that the brand organizers do not have influence on and it must be noted that not all four categories are equally important. It is suggested that the importance of unplanned messages is greater than planned messages. (Moilanen, Rainisto 2009:15-16) Print media is perceived as trustworthy and authoritative source of information (Pike 2009:300). No less important is the cost-effectiveness of media coverage and credibility of media. (Pike 2008:288) Therefore the study will be based on the events and their communication and coverage. Due the high importance of the unplanned message it is important to understand how newspaper articles will decode the brand message of Estonia. The brand of Estonia is also designed to benefit the most out from the unplanned messages. The Enterprise Estonia who is managing organization of the brand is providing different support and grants for events and in return is expecting events to promote Estonia and use the brand of Estonia.

## 5.3 The brand of Estonia – decoding the message

### 5.3.1 Research design

This chapter will study how the brand of Estonia is decoded based newspaper articles. The priority markets of the brand of Estonia are Finland, Latvia, Russia, Norway, Sweden, United Kingdom and Germany (Ministry of economic affairs and communications of Estonia 2013:9). In this study United Kingdom and Germany are included, because they are the largest and have considerably larger population among the priority markets and thus will provide sufficient amount of data for this study. There will be twenty two keywords in this study (See below) which will included in the searches. The keywords will be based on the focus topics and keywords of the brand Estonia (see above) and there are included relevant keywords to the chosen events (see explanation below). The events will be following – Tallinn Music Week 2015 and Tallinn Black

Nights Film Festival. Those are largest events in their respective fields. The monitoring time-frame is divided into two – the first analyses the findings in the one month time-span where a week after the event is included in the time-frame and the start of the time-frame is four weeks prior to that date. The second analyses the findings over the course of time with no specific restriction. For the Tallinn Music Week the time-frame would be 9.03-5.04.2015 (the time of the event 25.03-29.03.2015) and for the Tallinn Black Nights Festival the time-frame would be 9.11-6.12.2015 (the time of the event 13.11-29.11.2015).

Tallinn Music Week (TMW) was started in 2009 and it is a indoor music showcase festival with industry conference. The festival was attended by 24 000 people, there were 206 acts from 26 countries on 70 stages. (Tallinn Music Week 2015) The Tallinn Black Nights Film Festival (PÕFF) was started in 1997 and it is a film festival, but also hosts industry meetings. In 2015, the festival was attended by 80 000 people for 650 movies from 80 countries at 900 screenings. (Tallinn Black Nights Film Festival 2015)

The selection of newspapers is based on the monthly amount of visitors of the online website for news. For the United Kingdom, five most visited online news pages were Mail Online (dailymail.co.uk), The Guardian (theguardian.com), Telegraph (telegraph.co.uk), Mirror (mirror.co.uk) and the Independent (independent.co.uk) (Mousetrap Media 2015)

Before going on with the methodological explanations it must be noted that when the data collection under the above-described criteria was started it appeared that using search option on the most visited news website in the United Kingdom did not return any matches on the most popular events in Estonia. Although that the largest events in Estonia are not covered by the most visited news site in the United Kingdom is interesting result, in the context of this study it does not help to achieve the aims of this study on the brand of Estonia and therefore the research must be redesigned.

### 5.3.2 Research questions

The new approach is to use Google advanced search option for each event. The study learns how many results will be found on Google search when using the keywords and event's name together. This analysis will show how often the keywords of the brand of Estonia occur together with event's name over the specific period of time. There will be ten sub-sections that aim to find

- (1.1) how often the name of the event occurs in the media and websites of the United Kingdom in the given time-frame,
- (1.2) how often the name of the event occurs in the media and websites of Germany in the given time-frame,
- (1.3) how often the name of the event occurs in the English-speaking media and websites in the given time-frame,
- (1.4) how often the name of the event occurs in the German-speaking media and websites in the given time-frame,
- (1.5) how often the name of the event occurs in the media and websites of the United Kingdom over the course of time,
- (1.6) how often the name of the event occurs in the media and websites of Germany over the course of time,
- (1.7) how often the name of the event occurs in the English-speaking media and websites over the course of time,
- (1.8) how often the name of the event occurs in the German-speaking media and websites over the course of time,
- (1.9) how often the name of the event and each keyword occur in the media and websites of the United Kingdom in the given time-frame,
- (1.10) how often the name of the event and each keyword occur in the media and websites of Germany in the given time-frame.

### 5.3.3 Acknowledgements before the study

Before researching on Google there must be some things to be acknowledged. It is crucial to understand how Google search works and how it influences the results. Google ranks search results based on the popularity and authority of a page as well how often search terms are appearing on the page. If one uses a country version (for example, google.ee) a priority is given to local content. Therefore it can be said that search results are personalized and based on the location, past searching history and browsing history, but as well influenced by the searcher's activity in other Google company websites (for example, Youtube or Blogger) and device used for search. To de-personalize one's search one has to switch to incognito browsing, but this does not remove country specific results. (Chilvers, Scutt 2015:4-6) Therefore, for this study a search on Google is done by using incognito browsing It must be also highlighted that the results of this thesis may not be reproducible by different people at different times due the above-mentioned reasons, but also that Google is constantly changing its algorithms that are used to generate results (Chilvers, Scutt 2015:15).

### 5.3.4 Keywords for the research

Based on the concept of the brand of Estonia a further study will be conducted where according to the main topics keyword will be selected. Main topics are:

1. Influence of the North, Influence of the East, Stability/locality, Progress – the foundation of the brand of Estonia.
2. Cultural vacation and city vacation – tourism sub-category of focus topics of the brand of Estonia.
3. Cultural events and city of Tallinn – the sub-themes of sub-categories of cultural vacation and city vacation.
4. The slogan and logo of the brand due their visual presence.

Based on the symbols and values presented above a number of keywords will be selected based on their potential relevance to event and category respectively. There will be five keywords per topic except the first that has ten due the large array of topics, twenty two

all together. Keywords will represent the aims of the focus points and this thesis. The keywords are following:

1. In English - Nordic, simple, sustainable, experience, handcraft, technology, creative, modern, hospitable, international. In German – Nordisch, Einfach, nachhaltig, Erleben, Handwerk, Technologie, kreativ, modern, gastfreundlich, international.
2. In English - Tallinn, old town, architecture, contemporary, traditional. In German – Tallinn, Altstadt, Architektur, heute, traditionell.
3. In English - dance, UNESCO, development, music, film. In German – Tanz, UNESCO, Entwicklung, Musik, Film.
4. In English - positive, surprise, welcome, Estonia, contrast. In German – positiv, Überraschung, Begrüssung, Estland, Kontrast.

The above-mentioned has been chosen because of the relevance to the events and brand concept in the study.

- 1.1 Nordic – the general influence of Northern countries to Estonian culture.
- 1.2 simple – the specific influence of Northern countries to Estonian culture by shaping it towards minimalist approach, but also serves as an adjective or comparison.
- 1.3 sustainable – the idea of sustainable development and sign of a contemporary and modern country.
- 1.4 experience – the brand of Estonia aims to share experiences.
- 1.5 handcraft – part of the dimension of traditional culture of the brand of Estonia.
- 1.6 industries, benefits the brand.
- 1.7 creative – describes contemporary Estonia through the variety of creative activities and industry.
- 1.8 modern – part of the brand of Estonia, highlights the aim of the brand of Estonia of portraying Estonia as modern country with traditions, also contrasts the old town of Tallinn with modern cityscape.

- 1.9 hospitable – describes the nature of Estonians as friendly and welcoming people, part of the brand.
- 1.10 international – describes the geographical location of Estonia as well the aim of internationalization of Estonia
- 2.1 Tallinn – the capital of Estonia, central theme of focus topics of the brand
- 2.2 old town – the core of the capital of Estonia as well central theme of focus topics of the brand
- 2.3 architecture – represents the diversity of Tallinn’s cityscape
- 2.4 contemporary – similar to keyword “modern”, but describes the culture of Estonia apart the traditional.
- 2.5 traditional – contrasts to keyword “contemporary”, part of the brand
- 3.1 dance – describes the nature of selected events
- 3.2 UNESCO – indicates the backbone of marketing of Tallinn and Estonia
- 3.3 development – indicates the rapid growth and development in Estonia
- 3.4 music – describes the nature of selected events
- 3.5 film – describes the nature of selected events
- 4.1 positive – brand phrase
- 4.2 surprise – brand phrase
- 4.3 welcome – brand phrase
- 4.4 Estonia – brand phrase
- 4.5 contrast – foundation of the brand

## 5.4 The analysis of the data

### 5.4.1 The frequency of event's name in the media and websites of the United Kingdom and Germany

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom	14	14	106	80
Germany	12	5	105	126

*Table 1. The frequency of event's name in the media and websites of the United Kingdom and Germany, specified time-frame and over the course of time*

It appeared that the Tallinn Music Week (TMW) and Tallinn Black Nights Film Festival (PÖFF) had both the same amount of results in the United Kingdom (14) while the difference between the United Kingdom's and Germany's results is great. TMW scored 14% less than in the United Kingdom while PÖFF has 64% lower coverage in Germany compared to the United Kingdom.

When analysing the results over the course of time, it appeared that TMW has been successful addressing both markets almost equally and there is only a small difference (0,95%) between the results of the United Kingdom and Germany. As expected, the amount of overall results are considerably higher than compared to time-specific results. While PÖFF had considerably lower amount of results in Germany in the specific time-frame, it has considerably higher (37%) amount of results in Germany over the course of time compared to the United Kingdom, but as well compared to TMW.

From this data analysis it can be concluded that both events are addressing the chosen priority markets in accordance to the brand of Estonia and not only English-speaking audience and therefore it can be said that the events of Estonia are contributing to achieve the brand of Estonia's aims and goals in the foreign markets, but it must be also noted that the amount of coverage in the priority markets are low and some of them do not account to a sufficient coverage.

#### 5.4.2 The frequency of event's name in the English-language and German-language media and websites

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
English-language	117	125	116	122
German-language	10	9	122	128

*Table 2. The frequency of event's name in the English-language and German-language media and websites, specified time-frame and over the course of time*

When the country-specific results demonstrated more equal results then the language-specific results show that there are considerably more English-language results than German-language results in the specific time-frame, but on the other hand the results over the course of time are quite the same in both languages. The amount of results is also relatively similar in all cases. In the country-specific results in the specific time-frame TMW performed better than PÖFF, but in this case the PÖFF has more coverage in the specific time-frame, while TMW performed better in the category of over the course of time.

It is interesting to see that both events have had better results over the course of time in German-language markets than in English-speaking markets. Yet, there is one anomaly – the amount of results over the course of time resulted in lower amount of results than in the specific time-frame, but also the difference between country-specific results and language-specific results is not as great as expected. Most likely it can be explained by the formulas of Google search that cannot be modified using public search tools. Nevertheless, the results provided sufficient amount of data that can be used to draw conclusions.

It can be concluded that both events are addressing both language-specific groups well, but according to these results the German-speaking audience is addressed considerably less than English-speaking audience in 2015, but overall, German-speaking audiences have been addressed slightly more than English-speaking media. On the one hand it is welcoming that non-English-speaking audiences have been addressed to, but yet,

focusing more on English-speaking audiences (as the analysis of last editions of event show) will be more cost-efficient due English language’s ability to be more conventional and global language than German and thus reaching to wider audiences. All in all, the communication of both events are addressing in accordance to the brand of Estonia priority markets and supporting the Estonia’s aims and goals in the international arena.

#### 5.4.3 The frequency of keywords of the brand of Estonia and event’s name in the media and websites of the United Kingdom and Germany

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - Nordic	1	4	53	26
Germany - Nordisch	0	0	4	2

*Table 3. The frequency of the keyword “nordic/Nordisch” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “nordic” in English and German has non-existent or close to non-existent presence together with event’s name in the specified time-frame in the United Kingdom and Germany. The zero results occurred in Germany for both events, while in English there is some presence. The greater associations are there when analysing the presence over the course of time. The presence in Germany is very low, while in the United Kingdom it is higher. TMW has considerably more results than PÖFF in the United Kingdom. The reason for the greater presence of TMW in the United Kingdom may be that most of the music that is being showcased in the festival has a Nordic influence and one of the leading festivals in the Nordic-Baltic region and therefore the connection to the keyword “nordic” is greater than PÖFF’s which is not as genre-specific as TMW and thus has lower connection to the keyword “Nordic”.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - simple	1	5	49	49
Germany - Einfach	1	0	42	41

*Table 4. The frequency of the keyword “simple/Einfach” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “simple” has low appearance in the specific time-frame, but PÖFF has more results than TMW in the United Kingdom, while zero in Germany. The results over the course of time are better and TMW slightly more covered along with the keyword in the Germany’s market than PÖFF while the result in the United Kingdom is the same for both events over the course of time. There is no clear reason for such tendency as it is hard to align the keyword specifically to the events. Yet, it shows how the brand message of simplicity is being communicated and although it has not been successful in the specific time-frame, it has similar success rate for both events in both markets.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - sustainable	0	0	19	22
Germany - nachhaltig	1	0	13	7

*Table 5. The frequency of the keyword “sustainable/nachhaltig” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “sustainable” has almost non-existing appearance in the specified time-frame, but some appearance over the course of time, where TMW has reached to wider

audience than PÖFF in Germany, but on the other hand PÖFF has slightly greater reach than TMW in the United Kingdom. The keyword has no direct link to the events and thus the tendency is hard to explain, but the similar results in the United Kingdom may imply that there is some presence of the keyword in the communication that introduces the country and brand in the wider context.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - experience	7	0	74	46
Germany - Erleben	2	0	43	41

*Table 6. The frequency of the keyword “experience/Erleben” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “experience” has non-existing result in the case of PÖFF in both markets in the specified time-frame, but has solid or close results compared to TMW over the course of time. TMW has many results related to the keyword over the course of time and some in the specified time-frame. The reason why there are more matches for TMW may be that TMW has many different venues and often unconventional venues while PÖFF takes place in the cinema. The movies indeed are able to create experiences as well are musical acts, but the greater number of results of TMW may be because of the symbiosis of the venues and musical acts, because the majority of PÖFF’s screenings take place in the conventional cinema halls and thus the environment has lower impact in the case of PÖFF, but the environment plays great role in creating great experiences. Therefore, PÖFF has been unsuccessful to communicate experiences during the last edition, but has achieved some success over the course of time while TMW is more persistent with this communication.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - handcraft	3	1	31	13
Germany - Handwerk	0	0	18	8

*Table 7. The frequency of the keyword “handcraft/Handwerk” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “handcraft” has non-existing results in the specified time-frame in Germany, but has some results in the United Kingdom, where TMW has more results. Slightly more presence can be seen over the course of time, where TMW has considerably more appearance in both countries than PÖFF. The cause of this is unclear, because both events have little connection to traditional culture and are rather contemporary events. Nevertheless, the traditional culture of Estonia has been communicated to the audiences to some extent.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - technology	1	5	64	34
Germany - Technologie	0	0	52	45

*Table 8. The frequency of the keyword “technology/Technologie” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “technology” has zero results in Germany for both events, but has some presence in the United Kingdom where PÖFF has considerably greater reach. Yet, the results of PÖFF in the United Kingdom are lower than TMW’s when analysing the results

over the course of time. Lower are the results of PÖFF as well in the Germany where TMW has some-what more results. The reason why TMW has greater amount of matches over the course of time may be that the event is supported by the different start-up and IT companies and this is present in the communication as well. Therefore, PÖFF has been able to communicate technology better during the last edition while TMW has been more successful over the course of time.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - creative	4	12	57	38
Germany - kreativ	0	0	21	28

*Table 9. The frequency of the keyword “creative/kreativ” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The presence of the keyword “creative” is non-existing in Germany, but to some extent in the United Kingdom in the specified time-frame. PÖFF has three times greater amount of results in the United Kingdom than TMW, but on the other hand the presence over the course of time of TMW in the United Kingdom is greater than PÖFF’s. The reason why PÖFF has greater amount of result in the specified time-frame may be that movies may provide more praise among the audiences than a musical act. The reason why TMW has greater amount of results in the United Kingdom, but not in Germany remains unclear. Therefore, PÖFF has been able to communicate creativeness better during the last edition while TMW has been more successful over the course of time.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - modern	1	4	57	48
Germany - modern	0	0	50	50

*Table 10. The frequency of the keyword “old town/Altstadt” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The results of the keyword “modern” has no results in the Germany in the specified time-frame, but has some in the United Kingdom where PÖFF has reached wider audience than TMW. Yet, there are more results of TMW in the United Kingdom over the course of time than PÖFF while both events have the same amount of results in Germany. Therefore, PÖFF has been able to communicate the modernity during the last edition while TMW has been slightly successful doing this over the course of time. The reason why there is such results remain unclear, because for example TMW has more potential to communicate the modernity than PÖFF due the wide range of different venues and modern acts, but the difference between event’s results in not significant.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - hospitable	1	0	23	3
Germany - Begrüssung	0	0	2	0

*Table 11. The frequency of the keyword “hospitable/Begrüssung” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “hospitable” is not frequent and has only resulted in TMW’s communication in the specified time-frame. PÖFF’s result in the United Kingdom is zero

as well both event's results in Germany. There are more results over the course of time, where PÖFF's results are rather modest while TMW has reached to some extent. The big difference between both event's results may be that the TMW has larger amount of industry professionals from abroad and thus TMW may be perceived more welcoming than PÖFF, but only due the number of foreign industry professionals.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - international	3	12	74	75
Germany - international	1	3	69	107

*Table 12. The frequency of the keyword “international/international” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “international” has coverage to some extent in the specified time-frame. PÖFF has greater amount of results in both priority countries in the specified time-frame as well over the course of time. The high number of results is most likely caused by the international dimension of both events, but the higher number of PÖFF's results is most likely caused by the reason that PÖFF has been around for longer time and addressed itself to the international audiences for longer period of time and thus there are more results than TMW.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - Tallinn	12	14	106	78
Germany - Tallinn	14	5	103	126

*Table 13. The frequency of the keyword “Tallinn” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “Tallinn” has decent amount of results, although one would have suggested more results, because both events have the keyword in their names. The keyword has similar amount of results for both events in the United Kingdom and for TMW over the course of time. PÖFF has been able to communicate the keyword in Germany considerably more unsuccessfully than TMW, but on the other hand has been more successful in Germany over the course of time. The reason for these results remain unclear, because it would have been suggested that as the keyword is part of event’s names it will reach further away and a similar results were expected for both events, but it is complicated to explain why PÖFF does not have similar results to TMW.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - Old town	1	0	57	21
Germany - Altstadt	0	2	25	13

*Table 14. The frequency of the keyword “old town/Altstadt” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “old town” in English and German has non-existent or low appearance together with event’s name in the specific time-frame. PÖFF together with the keyword is mentioned only in Germany while TMW is mentioned only in the United Kingdom.

Over the course of time, TMW addresses more the United Kingdom while PÖFF addresses German audience. Over the course of time, Tallinn Music Week has been associated more with the keyword than Tallinn Black Nights Film Festival. The keyword together with TMW may have been mentioned more, because TMW’s venues are located across the city and most of them in the old town while PÖFF takes place mostly in the multiplex cinemas and thus the direct link to the Tallinn’s old town is weaker than TMW’s.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - architecture	4	5	48	25
Germany - Architektur	1	0	31	27

*Table 15. The frequency of the keyword “architecture/Arhchitektur” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “architecture” in English and German has low results in the specific time-frame, but considerably more present in the United Kingdom than in Germany. Over the course of time TMW has been referred together with the keyword considerably more in the United Kingdom and slightly more in Germany. TMW also has greater reach in the United Kingdom, while PÖFF is addressing the Germany’s audience similar to the United Kingdom’s. The considerably larger amount of associations with TMW to the keyword may be caused due the event’s many venues and pop-up stages that are found throughout the city of Tallinn and thus more different architecture is displayed to the audience.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - contemporary	3	5	71	56
Germany - heutig	0	0	16	6

*Table 16. The frequency of the keyword “contemporary/heutig” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “contemporary” has low or non-existing results in the specified time-frame, but are more present in the United Kingdom. Over the course of time TMW has been more successful communicating the keyword while PÖFF has been more successful in short-term. There is also a great difference between the United Kingdom and Germany, which may be the result of phrasing the keywords, because word “heutig” has more limited variety of meanings in German than the “contemporary” in English. The reason why TMW represents more contemporary approach may be that the topics of movies vary over different periods of history while the program of TMW is about the current popular artists and thus TMW may be perceived more contemporary than PÖFF:

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - traditional	3	6	64	34
Germany - traditionell	1	0	30	25

*Table 17. The frequency of the keyword “traditional/traditionell” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “traditional” has similar results as the keyword of “handcraft” due its relevance to traditional culture that is not present in both events. Nevertheless, over the course of time, there are results that imply that TMW has been able to communicate the traditional nature better than PÖFF and compared to other keywords relatively well. The reason why both events have been able to communicate traditions may be that both feature some folklore or traditional culture aspects in their programmes and thus they may be associated with it. Also, PÖFF has been more successful communicating the keyword in short-term, but in the long-term TMW has been more successful.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - dance	5	2	68	36
Germany - tanz	0	0	35	28

*Table 18. The frequency of the keyword “dance/tanz” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “dance” has similar results as the previous keyword and is associated to traditional culture through the central topics of the brand. Both events have been unsuccessful in Germany, but TMW has been slightly more successful in the United Kingdom in the specified time-frame. Over the course of time TMW has been more successful than PÖFF in both markets. This may be because of that TMW has many parties during the festival while PÖFF has low number or no parties and there may be a link between parties and the presence of keyword.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - UNESCO	0	0	37	13
Germany - UNESCO	0	0	31	24

*Table 19. The frequency of the keyword “UNESCO” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “UNESCO” is usually accompanied with either keywords of “old town” or “Tallinn”, but has considerably lower results than those keywords. In the specific time-frame no association between the events and the keyword in both markets were not made. TMW is more successful on both markets introducing the keyword than PÖFF. The reason may be that TMW needs to attract greater amount of industry professionals and thus make them the destination more interesting and therefore the keyword may be included.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - development	2	10	59	41
Germany - Entwicklung	0	0	31	39

*Table 20. The frequency of the keyword “development/Entwicklung” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “development” has low number of results in the United Kingdom and zero in Germany in the specified time-frame, but has considerable amount of results over the course of time. It appear that PÖFF has been more successful in Germany while TMW

in the United Kingdom. The high number of the keyword over the course of time may be explained by that there has been rapid development over last decade and the constant development is being stressed in the communication. The reason why there are no result in the specified time-frame in Germany remains unclear.

	<i>Specified time-frame</i>		<i>Over the course of time</i>	
	<i>TMW</i>	<i>PÖFF</i>	<i>TMW</i>	<i>PÖFF</i>
<i>United Kingdom - music</i>	<i>14</i>	<i>12</i>	<i>105</i>	<i>49</i>
<i>Germany - Musik</i>	<i>5</i>	<i>1</i>	<i>72</i>	<i>87</i>

*Table 21. The frequency of the keyword “music/Musik” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “music” is part of the TMW’s name and thus it is expected to provide great amount of results. It sure does provide great amount of result, but interestingly so does PÖFF, but yet does not amount to TMW. TMW and PÖFF have similar results in the United Kingdom by TMW being slightly more present which is logical. The presence of TMW is considerably greater in Germany compared to PÖFF, but interesting is that PÖFF has greater amount of result over the course of time than compared to TMW in Germany, but the opposite in the United Kingdom. These interesting findings may be explained by that PÖFF has been taken place for longer period of time and thus has been able to link itself more to music than TMW.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - film	9	14	71	83
Germany - Film	3	5	67	130

*Table 22. The frequency of the keyword “film/Film” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “film” is part of the PÖFF’s name and thus it is expected to provide great amount of results. PÖFF has more results in specified time-frame as well over the course of time in both countries. TMW has also considerable amount of results, but the reason remain unclear.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - positive	1	3	32	24
Germany - positiv	0	0	37	37

*Table 23. The frequency of the keyword “positive/positiv” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword “positive” is part of the brand’s promise, yet not as present in the result as compared to some other keywords. The keyword is not present in Germany in the specified time-frame, but is present to some extent in the United Kingdom where PÖFF has slightly better results. Over the course of time the appearance in the Germany is the same for both event, but TMW is performing better in the United Kingdom. The reason why there is a difference between TMW’s and PÖFF’s results in the United Kingdom over the course of time remains unclear, but it can be concluded that TMW is communicating the keyword slightly better.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - surprise	1	2	51	30
Germany - Überraschung	0	0	28	33

*Table 24. The frequency of the keyword “surprise/Überraschung” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “surprise” is part of brand’s promise, but similar to previous keyword, not much present in the results. There is no presence in Germany in the specified time-frame and little presence in the United Kingdom. The presence of the keyword over the course of time in Germany is relatively similar, but considerably higher for TMW in the United Kingdom. The explanation for this can be drawn from the previous keyword, because the previous keyword and this usually go together in the brand communication.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - welcome	3	0	48	35
Germany - Begrüssung	0	0	6	1

*Table 25. The frequency of the keyword “welcome/Begrüssung” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “welcome” is part of the brand’s slogan and has similar results as previous two keywords. The presence of both events in the specified time-frame in Germany is zero, as well PÖFF’s presence in the United Kingdom. There is some presence in Germany over the course of time of two events, but considerable results occur

in the United Kingdom. The reasons behind such results are similar to previous two, because usually they are used together.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - Estonia	8	10	90	47
Germany - Estland	10	1	88	74

*Table 26. The frequency of the keyword “Estonia/Estland” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “Estonia” is usually communicated as the location of the event. Interestingly, this has not been communicated a lot in the specified time-frame, but are communicated considerably over the course of time in both markets. The reason behind this may be that the events have established themselves already in their respective target groups and thus the country of origin does not need to be explained anymore to larger part of the audiences.

	Specified time-frame		Over the course of time	
	TMW	PÖFF	TMW	PÖFF
United Kingdom - contrast	0	2	29	12
Germany - kontrast	0	0	24	29

*Table 27. The frequency of the keyword “contrast/kontrast” together with events name in the United Kingdom and Germany, specified time-frame and over the course of time*

The keyword of “contrast” is origin of brand’s promise, representing the idea of contrasting experiences and thus providing surprises. Therefore it was expected that there

are many results reflecting the keyword, but as it appeared it is non-existing in Germany in the specified time-frame as well in the United Kingdom in the case of TMW. PÖFF has been able to communicate the keyword in the specified time-frame. Both events have been more successful in both countries over the course of time. TMW has been more successful in the United Kingdom while PÖFF has been slightly successful in Germany. The reason why there is small presence of the keyword in the specified time-frame may be that the brand of Estonia has been there for more than a long period of time and thus is either not relevant or not needed for events to use this in the communication anymore.

Keyword	Result	Market
"Tallinn Black Nights Film Festival" + film	130	Germany
"Tallinn Black Nights Film Festival" + Tallinn	126	Germany
"Tallinn Black Nights Film Festival" + international	107	Germany
"Tallinn Music Week" + Tallinn	106	UK
"Tallinn Music Week" + music	106	UK
"Tallinn Music Week" + Tallinn	103	Germany
"Tallinn Music Week" + Estonia	90	UK
"Tallinn Music Week" + Estland	88	Germany
"Tallinn Black Nights Film Festival" + musik	87	Germany
"Tallinn Black Nights Film Festival" + film	83	UK
"Tallinn Black Nights Film Festival" + Tallinn	78	UK
"Tallinn Black Nights Film Festival" + international	75	UK
"Tallinn Music Week" + international	74	UK
"Tallinn Music Week" + experience	74	UK
"Tallinn Black Nights Film Festival" + Estland	74	Germany
"Tallinn Music Week" + musik	72	Germany
"Tallinn Music Week" + film	71	UK
"Tallinn Music Week" + contemporary	71	UK
"Tallinn Music Week" + international	69	Germany
"Tallinn Music Week" + dance	68	UK

*Table 28. Twenty most popular results of the study. The keywords, the amount of results, the country*

As appeared from the table above, the most popular search terms and keywords were of PÖFF's and in Germany (leaving aside search terms without any keyword). This is interesting, because there were 2500 results of the United Kingdom compared to 2000 of

Germany and one would assume that therefore the most popular keywords would be from the United Kingdom as well, but the first result from the United Kingdom is only fourth. In total, there are nine search terms of Germany in the top twenty most popular keywords compared to eleven of the United Kingdom. The most popular keywords are related to either event's name or the place (Tallinn or Estonia). The third keyword is about the internationality that indeed is different than the keywords that whatsoever will end up in communication, but one has to note that in the PÖFF's communication the keyword "international" is often used. Therefore, considering the brand communication and leaving aside the location and name based results there are some keywords that have been successful in the brand's communication and thus may benefit the further communication: experience, contemporary, dance.

In the other end of the table were 44 search terms that did not result any matches. This and other results imply that brand of Estonia surely is being reflected in the communication, but still there is a lot of work to do. Events are bearing the brand of Estonia and encoding this to their communication and activities, but largely this has not been recognized and thus decoded by the receiving audiences. Although it is hard to understand whether the amount of results is sufficient enough to claim the brand of Estonia and the events to be successful in other countries, the gap between results of keyword-related results and results of event's name demonstrate that often the brand is not recognized or associated with the events. It appeared that both events have different characteristics and therefore portraying different aspects of the brand. One learned that although there are several common keywords and characteristics they are being received on the different scale. It appeared that both events have distinctive preference of target market as well time-frame, but the image in different countries of one event is considerably different. It can be assumed that the majority of event's communication work is focused on other markets than the United Kingdom and Germany which is strongly affecting the outcome of this study. These conclusions can be only drawn solely based on this study, but these findings point out some directions for future developments.

## Conclusion

This thesis aimed to study the narrative of the brand of Estonia as the input for coding and how Estonia is being portrayed in the foreign markets as the output of the coding. The data for the study was collected using the Google search and the brand of Estonia was analysed based on the events' ability to promote Estonia in the United Kingdom and Germany. The study expected to find that the events of Estonia are promoting Estonia well using the brand of Estonia. It appeared that there is some links between the brand and events in the selected regions, but there is room for improvement since the connection between events and the keywords of the brand is average to low.

The study was divided into two and the first part aimed to understand the narratives of the brand of Estonia. It appeared that the brand of Estonia “Welcome to Estonia. Positively surprising”, launched in 2001 and redeveloped in 2008, has four different approaches – influence of the North, influence of the East, stability and locality, and progress. These four are the core foundation of the brand of Estonia and are divided into sub-topics with each of their distinctive keywords and focuses.

For the study, a set of keywords were defined based on the brand concept of Estonia. The keywords were used to conduct searches with the Google search and the results were used to analyse the success of the events in the country branding. The events were Tallinn Music Week and Tallinn Black Nights Film Festival which both are established international events that draw international attention to Estonia.

The study found, however, that there is room for improvement and the association between events and brand is average to low. The study found that the chosen events have been slightly more covered in Germany than in the United Kingdom. As the difference gap is not big then it can be said that events are benefiting the brand almost equally in the priority markets and there is no specific country that is preferred over the others. However, while events and Estonia are better covered in Germany there are significantly more portraying among English-language results than compared to German-language results. This shows that in the event's communication English is more preferred. The three most associated keywords were “film”, “Tallinn” and “international” and those were associated with the Tallinn Black Nights Film Festival in Germany. The first English-

language keywords were “Tallinn” and “music” and were associated with the Tallinn Music Week in the United Kingdom. It appeared that both events have different focus markets – Tallinn Music Week is more successful in the United Kingdom while Tallinn Black Nights Film Festival is more successful in Germany. Based on the most popular keywords it appeared that through events Estonia is most associated with location – “Tallinn” or “Estonia”, but as well subjective keywords as “international”, “experience” and “contemporary” and also “music” and “film”. Based on the study those keywords should be foundation of future developments of the brand and in the communication Estonia, because those keywords are perceived as characteristics of Estonia and as implied in the theoretical framework the brand must be believable in order to be successful. It appeared that although there are many keywords and focuses of the brand of Estonia, lot of them do not reach to the target audience (20% of search terms did not return any match and 10% of search terms did return half of the results) and thus another or more simple approach should be taken. Nevertheless, the study demonstrates that a small state can increase its international recognition and importance through cultural events and branding.

In 2016, a new brand of Estonia will be launched and hopefully this thesis will provide valuable input for the new development of the brand as well stimulate further studies on Estonia, its brand and the abilities of a small state to increase its importance in the international relations.

## Bibliography

- Anholt, Simon (2005) *Anholt Nation Brands Index: How does the world see america?* Journal of Advertising Research, Vol. 45, No. 3, pp296-304
- Anholt, Simon (2006) *Public diplomacy and place branding: Where's the link?* Place branding, Vol. 2, No. 4, pp271-275
- Anholt, Simon (2007) *Competitive identity. The new brand management for nations, cities and regions.* Palgrave Macmillan: Bodmin
- Anholt, Simon (2009) *The media and national image. Place branding and public diplomacy*, Vol. 5, No. 3, pp169-179
- Anholt, Simon (2010a) *Place image as a normative construct; and some new ethical considerations for the field*, Place branding & public diplomacy, Vol. 6, No. 3, pp177-181
- Anholt, Simon (2010b) *Definitions of place branding - Working towards a resolution.* Place branding and public diplomacy, Vol. 6, No. 1, pp1-10
- Anholt (2010c) *Places. identity, image and reputation.* Palgrave Macmillan: Chippenham
- Ashworth, Gregory; Kavaratzis, Mihalis (2015) *Rethinking the roles of culture in place branding in Branding. Comprehensive brand development for cities and region*, pp119-134 (editors Kavaratzis, Mihalis; Warnaby, Gary; Ashworth, Gregory) Springer: London
- Chilvers, Ian; Scutt, Cathy (2015) *Using Google for academic research*, [www.bodleian.ox.ac.uk/\\_\\_data/assets/pdf\\_file/0007/170944/Using-Google-for-academic-research-presentation.pdf](http://www.bodleian.ox.ac.uk/__data/assets/pdf_file/0007/170944/Using-Google-for-academic-research-presentation.pdf) (retrieved on 24.12.2015)
- Enterprise Estonia (2015a) *Eesti bränd*, <http://brand.estonia.eu/et/esileht/brand> (retrieved on 24.12.2015)
- Enterprise Estonia (2015b) *Üks maa, üks süsteem, palju lugusid*, [http://brand.estonia.eu/images/downloads/Yks\\_maa\\_yks\\_systeem\\_palju\\_lugusid.pdf](http://brand.estonia.eu/images/downloads/Yks_maa_yks_systeem_palju_lugusid.pdf) (retrieved on 24.12.2015)
- Enterprise Estonia (2015c) *Turism*, <http://brand.estonia.eu/et/esileht/brand/turism> (retrieved on 24.12.2015)

- Enterprise Estonia (2015d) *Vana maa säravas pakendis*, <http://issuu.com/eas-estonia/docs/3-vana-maa-saravad-pakendis?e=1268773/2995859> (retrieved on 24.12.2015)
- Enterprise Estonia (2015e) *Kultuuripuhkus*, <http://brand.estonia.eu/images/downloads/Kultuuripuhkus.pdf> (retrieved on 24.12.2015)
- Enterprise Estonia (2015g) *Eesti brändi kujunduspõhimõtted*, [http://brand.estonia.eu/images/downloads/Eesti\\_brandi\\_kujunduspohimotted\\_01\\_07.2011.pdf](http://brand.estonia.eu/images/downloads/Eesti_brandi_kujunduspohimotted_01_07.2011.pdf) (retrieved on 24.12.2015)
- Enterprise (2015h) *Eesti turunduskontseptsioon*, [http://www.eas.ee/et/eesti-tutvustamine/eesti-turunduskontseptsioon/eesti-turunduskontseptsioon-tutvustus/?utm\\_source=front](http://www.eas.ee/et/eesti-tutvustamine/eesti-turunduskontseptsioon/eesti-turunduskontseptsioon-tutvustus/?utm_source=front) (retrieved on 24.12.2015)
- Enterprise Estonia (2015i) *Mis on Eesti*, <http://estonia.eu/misoneesti/> (retrieved on 24.12.2015)
- Fagarasan, Silvia (2014) *The tradition of European film festivals and cultural diplomacy*, [http://www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2014-01-acd/Silvia\\_Fagarasan\\_-\\_The\\_Tradition\\_of\\_European\\_Film\\_Festivals\\_and\\_Cultural\\_Diplomacy.pdf](http://www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2014-01-acd/Silvia_Fagarasan_-_The_Tradition_of_European_Film_Festivals_and_Cultural_Diplomacy.pdf) (retrieved on 10.05.2015)
- Gertner, David; Kotler, Philip (2004) *How can a place correct a negative image?* Place branding; Vol. 1, No. 1, pp50-57
- Hall, Stuart (1973) *Encoding Decoding in television discourse*, Stencilled Papers, No 7, pp 128-138
- Holden, John (2013) *Influence and attraction*, <http://www.britishcouncil.org/sites/britishcouncil.uk2/files/influence-and-attraction.pdf> (retrieved on 10.05.2015)
- Hudson, Victoria (2015) *Forced to Friendship? Russian (mis-)understandings of soft power and the implications for audience attraction in Ukraine*, Politics, Vol. 35, No. 3-4, pp330-346
- Kaldor, Mary (2014) *Missing the point on hard and soft power?* Political quarterly, Vol. 85, No. 3, pp373-377

- Karabag, Solmax Filiz; Yavuz, Mehmet Cihan; Berggren Christian. *The impact of festivals on city promotion: A comparative study of Turkish and Swedish festivals*, Tourism, Vol. 59, No. 4, pp447-464
- Kuusk, Hendrik (2015) *Eesti otsib 100. sünnipäevaks uut kuvandit*, <http://epl.delfi.ee/news/eesti/eesti-otsib-100-sunnipaevaks-uut-kuvandit?id=71360559> (retrieved on 24.12.2015)
- Lee, Yong Ki; Lee, Choong-Ki; Kim, Sally; Kim, Soon-Ho (2014) *The impact of a mega event on visitors' attitude toward hosting destination: using trust transfer theory*, Journal of travel and tourism marketing, Vol. 31, No. 4, pp507-521
- Ministry of economic affairs and communications of Estonia (2013) *Eesti turunduskontseptsiooni lisa*.  
<https://www.riigiteataja.ee/aktiilisa/3191/1201/3015/lisa.pdf> (retrieved on 24.12.2015)
- Moilanen, Teemu; Rainisto, Seppo (2009) *How to brand nations, cities and destinations. A planning book for place branding*. Palgrave Macmillan: Chippenham
- Mousetrap Media Ltd (2015) *Mail online on verge of reaching 200 million monthly visitors in december*, <https://www.journalism.co.uk/news/abc-mail-online-on-verge-of-reaching-200-million-monthly-visitors-in-december/s2/a563873/> (retrieved on 24.12.2015)
- Nye, Joseph (2004) *Soft Power*, Public Affairs: New York City
- Nye, Joseph (2008) *Public diplomacy and soft power*, Annals of the American Academy of Political and Social Science No. 616 pp 94-109
- Papadopoulos, Nicholas (2004) *Place branding: evolution, meaning and implications*. Place branding, Vol. 1, No. 1, pp36-49
- Pătrașcu, Christina (2014) *The politics of image and nation branding in post-communist countries. Branding policies in Romania*, Public administration and regional studies, Vol. 7, No. 1, pp40-48
- Pike, Steven (2008) *Destination marketing. An integrated marketing communication approach*, Elsevier: Oxford

- Same, Siiri; Solarte-Vasquez, Maria Claudia (2014) *Country branding and country image: insights, challenges and prospects. The case of Estonia*, *Baltic journal of European studies*, Vol. 4, No. 1, pp137-165
- Strezovski, Zoran; Gramatnikovski, Sasko (2013) *UTMS Journal of Economics. The Festivals as a tool on Ohrid tourism destination branding*, Vol. 4, No. 3, pp377-382
- Tallinn Music Week (2015) *Festivalist*, <http://tmw.ee/about> (retrieved 24.12.2015)
- Tallinn Black Nights Film Festival (2015) *Festivalist*, <http://2015.poff.ee/est/festival/festivalist> (retrieved on 24.12.2015)
- Wilson, Jeanne (2015) *Soft power: A comparison of discourse and practice in Russia and China*, *Europe-Asia Studies*, Vol. 76, No. 8, pp1171-1202
- Google search terms listed in the Annex 1

## Summary in Estonian

**PEALKIRI:** Riigi brändimine kui võimalus suurendada riigi rahvusvahelist tähtsust ja Eesti bränd

Käesolev magistritöö püüab mõista sihtkohta brändimise olulisust väikeriiki kontekstis ja uurida Eesti brändi „Welcome to Estonia. Positively surprising“ efektiivsust. Riigi brändimine on osa riigi avalikust diplomaatiast, mis omakorda on riigi üks pehme jõu instrumentidest. Sihtkoha brändi ja riigi avalikku diplomaatiat mõjutab kultuuridiplomaatia ja brändi efektiivsus sõltub vastuvõtjate dekodeerimisest.

Pehme jõud on kaasaja omapära, kus mittemateriaalsed omadused ja ressursid aitavad riigil muutuda võimsamaks nii, et neil on võimalik muuta teiste tegutsejate käitumist soovitud suunas. Riigil on võimalik saavutada oma eesmärged maailma poliitikas olles teiste riikide jaoks piisavalt atraktiivne oma väärtuste, eeskujude, näidete, rikkuse ja avatusega (Nye 2008:94). Pehme jõu olulisus on oluliselt kasvanud viimasel ajal seoses sellega, et klassikaline diplomaatia ei ole võimeline enam hakkama saama kaasaja väljakutsetega. Üks nendest väljakutsetest on just rahvusvaheline kommunikatsioon, mis on muutumas üha mitteformaalsemaks ja seega jääb välja klassikalise diplomaatia haardest. (Kaldor 2014:374) Selle põhjuseks on suuresti see, et kaasajal kajastatakse kõiki rahvusvahelisi sündmuseid reaalses ja seetõttu on just avalikul diplomaatial kohustus ja võimekus selgitada avalikkusele tagamaid. (Anholt 2007:13)

Pehme jõud on efektiivne ja eelkõige kuluefektiivne võrreldes nõrka jõuga. Mida suurem on riigi kultuuriline või ideoloogiline mõju, seda rohkem järgijaid sel riigil on ja seeläbi nähakse riigi tegevusi üha legitiimsemana ning seetõttu ei ole vaja riigil kasutada enam ressursimahukat sõjalist sekkumist. (Nye 2004:11) Kultuuridiplomaatia, mis on avaliku diplomaatia osa, võimaldab riigil suhelda mitte ainult teiste riikidega vaid ka nende elanikega otse (Nye 2008:95). Riigi kultuuridiplomaatia koosneb riigi välispoliitilistest huvidest, soovist omada positiivset kuvandit riigist, ajaloost ja pärandist, ideoloogiast, ressurssidest, keelest ja kultuurilistest ressurssidest (kunst, haridus, indiviidid, äri) (Holden 2013:3). Avaliku diplomaatia elluviimine on oluline, sest sageli vastuvõtva riigi avalikkusel ei ole kogemusi, teadmisi, harjumusi ega soovi mõista välisriigi valitsuse tegevusi ning seetõttu on sageli arvamust ja kuvandit riigist mõjutatud olulisel määral sellest kuidas riiki tervikuna tunnetatakse. (Anholt 2006:273, 2010c:98)

Avaliku diplomaatia elluviimist saab vaadata kui ka riigi turundusosakonda, kes vastutab brändi juhtimise eest. Konkurentsivõimeline bränd luuakse koostööd avaliku diplomaatia ja brändi

manageerimisega. (Anhoilt 2007:12) Riigi brändil on võimalik suurendada riigi ettevõtete atraktiivsust, suurendada turismi, toetada avaliku diplomaatia eesmärke, toetada eksporti, tugevndada inimeste identiteeti ja enesehinnangut (Moilanen, Rainisto 2009:1). Ühelt poolt on bränding oluline osa pehmest jõust kuid teisalt on see tihedalt seotud pehme jõu, avaliku diplomaatia ja kultuuridiplomaatiaga, sest brändil on võimalik aidata saavutada soovitud tulemusi avades nii erinevaid kanaleid erinevaks kommunikatsiooniks. Lisaks eelpoolmainitule on brändil võimalik toetada valitsuse tegevusi ekspordi suurendamiseks, kodumaiste ettevõtete kaitsmiseks, suurendada arengukiirust, saada eeliseid majandus-, poliit- ja sotsiaalvaldkonnas, aga ka rahvusvahelisel tasandil. (Papadopoulos 2004:36-37)

Bränd lubab midagi (Moilanen, Rainisto 2009:6) ning bränd koosneb brändi identiteedist ja pildist. Brändi identiteet on midagi, mis esindab seda kuidas riiki peaksid vastuvõtjad mõistma esitledes riiki sellisena nagu ta end defineerib ja mõtestab. Brändi pilt on aga see, kuidas riiki mõtestatakse lahti vastuvõtjate poolt ja sageli ei pruugi see kattuda brändi identiteediga, sest pilt sõltub vastuvõtja arusaamadest ja eelarvamustest.[Same, Solarte-Vasquez 2014:140 (Pike, Page 2014:211; Same 2012)] (Moilanen, Rainisto 2009:7) Brändi pilt on arusaamade kogum, mis loovad seoseid vastuvõtja peas.(Anholt 2010b:7-8). Seetõttu on oluline mõista, et brändi pilt on kontekst, milles võetakse brändi sõnum vastu ning ei pruugi olla brändi identiteet (Anholt 2006:272). Seega on bränd midagi, mille eesmärgiks on vähendada vahet identiteedi ja pildi ehk kodeeritud ja dekodeeritud arusaamade vahel ja bränd on edukas juhul kui need kaks pilti kattuvad. (Same, Solarte-Vasquez 2014:140-141).

Kultuuril on kanda oluline roll brändimisel, sest kommertstegevusi ja –tooteid on kasutatud varasemalt riigi brändimiseks ning see on tõestanud end kui kõige efektiivsema mudelina (Anholt 2007:15). Ühtlasi proovivad erinevad piirkonnad leida erinevaid meetodeid ja vahendeid selleks, et eristuda teistest, kuid tuleb tähele panna seda, et bränd ei ole vaid vahend millestki eristumiseks vaid see tekitab erinevaid arusaamu riigist, millega vastuvõtjad samastuvad (Moilanen, Rainisto 2009:3,6). Kultuuril on seevastu võimalus luua eristuvaid väärtuseid, sest kultuur on igal riigil erinev (Anholt 2009:97). Seetõttu on just kultuuriürituste roll väga suur, sest suudavad meeldida suurele hulgale inimestele. Ürituste korralduskvaliteet võimaldab demonstreerida riigi poliitilist pühendumist ja korraldajate oskusi ning luua seeläbi seoseid vastuvõtjate peades ürituste ja riigi vahel ning seetõttu sõltub riigi maine ka ürituste edukusest. (Ashworth, Kavaratzis 2015:124)

Käesolev töö analüüsib teemakohast kirjandust järgmistel teemadel: pehme jõud, avalik diplomaatia, kultuuridiplomaatia, riigi brändimine, ürituste roll pehmes jõus ja kodeerimisprotsessis. Töö käigus viiakse läbi ka uurimus, mille eesmärgiks on mõista Eesti brändi narratiivi ja seda kuidas bränd kommunikeerib Eestit maailmas. Uuringu eesmärgiks oli leida seda, et üritused turundavad Eestit Eesti brändi egiidi all hästi. Uuringusse kaasati kaks üritust – Tallinn Music Week ja Tallinna Pimedate Ööde Filmi Festival, mille levi uuritakse Suurbritannias ja Saksamaal, mis on ühtlasi kaks suurimat Eesti brändi proriteetset sihtturgu. Uuring viidi läbi Google otsingumootor abil ning uuringu käigus teostati 216 erinevat otsingut erinevate kriteeriumite alusel.

Uuring jagati kaheks. Esimene osa selgitas ja analüüsis Eesti brändi narratiivi, mis loodi 2001 aastal ja muudeti 2008 aastal, on neli erinevat fookusteemat – Põhja mõju, Ida mõju, stabiilsus ja progress. Need neli moodustavad Eesti brändi tuuma ja nurgakivid ning jagunevad omakorda mitmeks erinevaks alateemaks koos oma erinevate märksõnade ja fookustega. Teise osa jaoks defineeriti hulk Eesti brändi iseloomustavaid märksõnu, mis lähtusid brändi kontseptsioonist. Läbiviidud uuringu eesmärgiks oli analüüsida ürituste ja brändi ühist edu sihtturgudel.

Läbiviidud uuringust selgus, et leiduvad mõned seosed Eesti brändi ja ürituste vahel valimis olnud riikides, kuid arenguruumi on veel küllalt, sest seosed on pigem väikesed. Selgus, et üritustel on veidi rohkem kajastusi Saksamaal, kuid saab öelda, et mõlemad üritused kommunikeerivad oma tegevusi mõlemas riigis enamvähem võrdselt. Teisalt on oluliselt rohkem tulemusi inglise keeles kui saksa keeles ning see näitab seda, et brändi ja ürituste kommunikeerimisel eelistatakse pigem inglise keelset publikut. Enim vasteid toonud märksõnad olid „film“, „Tallinn“, ja „international“ ning neid seostati Tallinna Pimedate Ööde Filmi Festivaliga Saksamaal. Populaarseimad inglisekeelsed märksõnad olid „Tallinn“ ja „music“, mida seostatakse Tallinn Music Weekiga Suurbritannias. Seega on kumbagil üritusel oma fookusturud ning enim seoseid tekitasid erinevad kohtadega seotud märksõnad koos Eesti brändi ja üritustega.

Uuringutulemustele tuginedes saab öelda, et need märksõnad peaksid olema uuenenud Eesti brändi nurgakivideks, sest neid mõistetakse kui Eestit defineerivaid märksõnu ning lähtudes teooriast, siis peab bränd olema usutav ja kooskõlas tegelikkusega selleks, et olla edukas. Teisalt selgus, et paljud märksõnad (20%) ei jõua sihttarbijateni ning pooled

vasted luuakse vaid 10% otsingumärksõnade poolt ning just seetõttu tuleks Eesti brändil võtta veidi lihtsam ja selgem lähenemine. Sellegi poolest näitavad uuringutulemused, et väikeriigil on võimalik suurendada brändi ja kultuuriürituste abil oma rahvusvahelist tuntust ja tähtsust.

2016. aastal lansseeritakse uus Eesti bränd ning loodetavasti annab käesolev töö sisendi uue brändi loomisele ning stimuleerib edasisi uuringuid Eestist, Eesti brändist, sihtkoha brändimisest ning väikeriigi võimalustest end rahvusvahelisel areenil enda tähtsust kasvatada.

## Annex 1

event	location	language	keyword	time-frame	search term	RESULT
pöff	de	-	-	9.11-6.12.2015	"Tallinn Black Nights Film Festival"	5
pöff	de	de	-	9.11-6.12.2015	"Tallinn Black Nights Film Festival"	9
pöff	uk	-	-	9.11-6.12.2015	"Tallinn Black Nights Film Festival"	14
pöff	uk	-	-	-	"Tallinn Black Nights Film Festival"	80
pöff		en	-	-	"Tallinn Black Nights Film Festival"	122
pöff		en	-	9.11-6.12.2015	"Tallinn Black Nights Film Festival"	125
pöff	de	-	-	-	"Tallinn Black Nights Film Festival"	126
pöff		de	-	-	"Tallinn Black Nights Film Festival"	128
pöff	uk		old town	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + "old town"	0
pöff	uk		old town		"Tallinn Black Nights Film Festival" + "old town"	21
pöff	de		Altstadt	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Altstadt	0
pöff	de		Altstadt		"Tallinn Black Nights Film Festival" + Altstadt	13
pöff	uk		architecture	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + architecture	5
pöff	uk		architecture		"Tallinn Black Nights Film Festival" + architecture	25
pöff	de		Architektur	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Architektur	0
pöff	de		Architektur		"Tallinn Black Nights Film Festival" + Architektur	27
pöff	de		Begrüßung	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + begrüßung	0
pöff	de		Begrüßung		"Tallinn Black Nights Film Festival" + begrüßung	1
pöff	uk		contemporary	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + contemporary	5
pöff	uk		contemporary		"Tallinn Black Nights Film Festival" + contemporary	56
pöff	uk		contrast	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + contrast	2
pöff	uk		contrast		"Tallinn Black Nights Film Festival" + contrast	12
pöff	uk		creative	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + creative	12
pöff	uk		creative		"Tallinn Black Nights Film Festival" + creative	38
pöff	uk		dance	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + dance	2
pöff	uk		dance		"Tallinn Black Nights Film Festival" + dance	36
pöff	uk		development	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + development	10
pöff	uk		development		"Tallinn Black Nights Film Festival" + development	41
pöff	de		Einfach	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Einfach	0
pöff	de		Einfach		"Tallinn Black Nights Film Festival" + Einfach	41
pöff	de		Entwicklung	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Entwicklung	0
pöff	de		Entwicklung		"Tallinn Black Nights Film Festival" + Entwicklung	39
pöff	de		Erleben	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + erleben	0
pöff	de		Erleben		"Tallinn Black Nights Film Festival" + erleben	41
pöff	de		Estland	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Estland	1
pöff	de		Estland		"Tallinn Black Nights Film Festival" + Estland	74
pöff	uk		Estonia	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Estonia	10
pöff	uk		Estonia		"Tallinn Black Nights Film Festival" + Estonia	47
pöff	uk		experiences	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + experience	0
pöff	uk		experiences		"Tallinn Black Nights Film Festival" + experience	46
pöff	de		Film	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + film	5
pöff	uk		film	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + film	14
pöff	uk		film		"Tallinn Black Nights Film Festival" + film	83
pöff	de		Film		"Tallinn Black Nights Film Festival" + film	130
pöff	de		gastfreundlich	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + gastfreundlich	0
pöff	de		gastfreundlich		"Tallinn Black Nights Film Festival" + gastfreundlich	0
pöff	uk		handcraft	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + handcraft	1
pöff	uk		handcraft		"Tallinn Black Nights Film Festival" + handcraft	13
pöff	de		Handwerk	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Handwerk	0
pöff	de		Handwerk		"Tallinn Black Nights Film Festival" + Handwerk	8
pöff	de		heutig	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + heutig	0
pöff	de		heutig		"Tallinn Black Nights Film Festival" + heutig	6
pöff	uk		hospitable	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + hospitable	0
pöff	uk		hospitable		"Tallinn Black Nights Film Festival" + hospitable	3
pöff	de		international	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + international	3
pöff	uk		international	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + international	12
pöff	uk		international		"Tallinn Black Nights Film Festival" + international	75
pöff	de		international		"Tallinn Black Nights Film Festival" + international	107
pöff	de		Kontrast	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + kontrast	0
pöff	de		Kontrast		"Tallinn Black Nights Film Festival" + kontrast	29
pöff	de		kreativ	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + kreativ	0
pöff	de		kreativ		"Tallinn Black Nights Film Festival" + kreativ	21
pöff	de		modern	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + modern	0
pöff	uk		modern	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + modern	4
pöff	uk		modern		"Tallinn Black Nights Film Festival" + modern	48
pöff	de		modern		"Tallinn Black Nights Film Festival" + modern	50
pöff	uk		music	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + music	12
pöff	uk		music		"Tallinn Black Nights Film Festival" + music	49
pöff	de		Musik	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + musik	1
pöff	de		Musik		"Tallinn Black Nights Film Festival" + musik	87
pöff	de		nachhaltig	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + nachhaltig	0
pöff	de		nachhaltig		"Tallinn Black Nights Film Festival" + nachhaltig	7
pöff	uk		Nordic	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Nordic	4

pöff	uk		Nordic		"Tallinn Black Nights Film Festival" + Nordic	26
pöff	de		Nordisch	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Nordlich	0
pöff	de		Nordisch		"Tallinn Black Nights Film Festival" + Nordlich	2
pöff	de		positiv	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + positiv	0
pöff	de		positiv		"Tallinn Black Nights Film Festival" + positiv	37
pöff	uk		positive	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + positive	3
pöff	uk		positive		"Tallinn Black Nights Film Festival" + positive	24
pöff	uk		simple	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + simple	5
pöff	uk		simple		"Tallinn Black Nights Film Festival" + simple	49
pöff	uk		surprise	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + surprise	2
pöff	uk		surprise		"Tallinn Black Nights Film Festival" + surprise	30
pöff	uk		sustainable	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + sustainable	0
pöff	uk		sustainable		"Tallinn Black Nights Film Festival" + sustainable	19
pöff	de		Tallinn	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Tallinn	5
pöff	uk		Tallinn	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Tallinn	14
pöff	uk		Tallinn		"Tallinn Black Nights Film Festival" + Tallinn	78
pöff	de		Tallinn		"Tallinn Black Nights Film Festival" + Tallinn	126
pöff	de		Tanz	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + tanz	0
pöff	de		Tanz		"Tallinn Black Nights Film Festival" + tanz	28
pöff	de		Technologie	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + Technologie	0
pöff	de		Technologie		"Tallinn Black Nights Film Festival" + Technologie	45
pöff	uk		technology	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + technology	5
pöff	uk		technology		"Tallinn Black Nights Film Festival" + technology	30
pöff	uk		traditional	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + traditional	6
pöff	uk		traditional		"Tallinn Black Nights Film Festival" + traditional	34
pöff	de		traditionell	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + traditionell	0
pöff	de		traditionell		"Tallinn Black Nights Film Festival" + traditionell	25
pöff	de		UNESCO	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + UNESCO	0
pöff	uk		UNESCO	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + UNESCO	0
pöff	uk		UNESCO		"Tallinn Black Nights Film Festival" + UNESCO	13
pöff	de		UNESCO		"Tallinn Black Nights Film Festival" + UNESCO	24
pöff	uk		welcome	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + welcome	0
pöff	uk		welcome		"Tallinn Black Nights Film Festival" + welcome	35
pöff	de		Überraschung	9.11-6.12.2015	"Tallinn Black Nights Film Festival" + überraschung	0
pöff	de		Überraschung		"Tallinn Black Nights Film Festival" + überraschung	33
tmw		de		9.03-5.04.2015	"Tallinn Music Week"	10
tmw	de	-	-	9.03-5.04.2015	"Tallinn Music Week"	12
tmw	uk	-	-	9.03-5.04.2015	"Tallinn Music Week"	14
tmw	de	-	-	-	"Tallinn Music Week"	105
tmw	uk	-	-	-	"Tallinn Music Week"	106
tmw		en			"Tallinn Music Week"	116
tmw		en		9.03-5.04.2015	"Tallinn Music Week"	117
tmw		de			"Tallinn Music Week"	122
tmw	uk		old town	9.03-5.04.2015	"Tallinn Music Week" + "old town"	1
tmw	uk		old town		"Tallinn Music Week" + "old town"	57
tmw	de		Altstadt	9.03-5.04.2015	"Tallinn Music Week" + Altstadt	2
tmw	de		Altstadt		"Tallinn Music Week" + Altstadt	25
tmw	uk		architecture	9.03-5.04.2015	"Tallinn Music Week" + architecture	4
tmw	uk		architecture		"Tallinn Music Week" + architecture	48
tmw	de		Architektur	9.03-5.04.2015	"Tallinn Music Week" + Architektur	1
tmw	de		Architektur		"Tallinn Music Week" + Architektur	31
tmw	de		Begrüssung	9.03-5.04.2015	"Tallinn Music Week" + begrüßung	0
tmw	de		Begrüssung		"Tallinn Music Week" + begrüßung	6
tmw	uk		contemporary	9.03-5.04.2015	"Tallinn Music Week" + contemporary	3
tmw	uk		contemporary		"Tallinn Music Week" + contemporary	71
tmw	uk		contrast	9.03-5.04.2015	"Tallinn Music Week" + contrast	0
tmw	uk		contrast		"Tallinn Music Week" + contrast	29
tmw	uk		creative	9.03-5.04.2015	"Tallinn Music Week" + creative	4
tmw	uk		creative		"Tallinn Music Week" + creative	57
tmw	uk		dance	9.03-5.04.2015	"Tallinn Music Week" + dance	5
tmw	uk		dance		"Tallinn Music Week" + dance	68
tmw	uk		development	9.03-5.04.2015	"Tallinn Music Week" + development	2
tmw	uk		development		"Tallinn Music Week" + development	59
tmw	de		Einfach	9.03-5.04.2015	"Tallinn Music Week" + Einfach	1
tmw	de		Einfach		"Tallinn Music Week" + Einfach	42
tmw	de		Entwicklung	9.03-5.04.2015	"Tallinn Music Week" + Entwicklung	0
tmw	de		Entwicklung		"Tallinn Music Week" + Entwicklung	31
tmw	de		Erleben	9.03-5.04.2015	"Tallinn Music Week" + erleben	2
tmw	de		Erleben		"Tallinn Music Week" + erleben	43
tmw	de		Estland	9.03-5.04.2015	"Tallinn Music Week" + Estland	10
tmw	de		Estland		"Tallinn Music Week" + Estland	88
tmw	uk		Estonia	9.03-5.04.2015	"Tallinn Music Week" + Estonia	8
tmw	uk		Estonia		"Tallinn Music Week" + Estonia	90
tmw	uk		experiences	9.03-5.04.2015	"Tallinn Music Week" + experience	7
tmw	uk		experiences		"Tallinn Music Week" + experience	74
tmw	de		Film	9.03-5.04.2015	"Tallinn Music Week" + film	3
tmw	uk		film	9.03-5.04.2015	"Tallinn Music Week" + film	9
tmw	de		Film		"Tallinn Music Week" + film	67

tmw	uk		film		"Tallinn Music Week" + film	71
tmw	de		gastfreundlich	9.03-5.04.2015	"Tallinn Music Week" + gastfreundlich	0
tmw	de		gastfreundlich		"Tallinn Music Week" + gastfreundlich	2
tmw	uk		handcraft	9.03-5.04.2015	"Tallinn Music Week" + handcraft	3
tmw	uk		handcraft		"Tallinn Music Week" + handcraft	31
tmw	de		Handwerk	9.03-5.04.2015	"Tallinn Music Week" + Handwerk	0
tmw	de		Handwerk		"Tallinn Music Week" + Handwerk	18
tmw	de		heutig	9.03-5.04.2015	"Tallinn Music Week" + heutig	0
tmw	de		heutig		"Tallinn Music Week" + heutig	16
tmw	uk		hospitable	9.03-5.04.2015	"Tallinn Music Week" + hospitable	1
tmw	uk		hospitable		"Tallinn Music Week" + hospitable	23
tmw	de		international	9.03-5.04.2015	"Tallinn Music Week" + international	1
tmw	uk		international	9.03-5.04.2015	"Tallinn Music Week" + international	3
tmw	de		international		"Tallinn Music Week" + international	69
tmw	uk		international		"Tallinn Music Week" + international	74
tmw	de		Kontrast	9.03-5.04.2015	"Tallinn Music Week" + kontrast	0
tmw	de		Kontrast		"Tallinn Music Week" + kontrast	24
tmw	de		kreativ	9.03-5.04.2015	"Tallinn Music Week" + kreativ	0
tmw	de		kreativ		"Tallinn Music Week" + kreativ	28
tmw	de		modern	9.03-5.04.2015	"Tallinn Music Week" + modern	0
tmw	uk		modern	9.03-5.04.2015	"Tallinn Music Week" + modern	1
tmw	de		modern		"Tallinn Music Week" + modern	50
tmw	uk		modern		"Tallinn Music Week" + modern	57
tmw	uk		music	9.03-5.04.2015	"Tallinn Music Week" + music	14
tmw	uk		music		"Tallinn Music Week" + music	105
tmw	de		Musik	9.03-5.04.2015	"Tallinn Music Week" + musik	5
tmw	de		Musik		"Tallinn Music Week" + musik	72
tmw	de		nachhaltig	9.03-5.04.2015	"Tallinn Music Week" + nachhaltig	1
tmw	de		nachhaltig		"Tallinn Music Week" + nachhaltig	13
tmw	uk		Nordic	9.03-5.04.2015	"Tallinn Music Week" + Nordic	1
tmw	uk		Nordic		"Tallinn Music Week" + Nordic	53
tmw	de		Nordisch	9.03-5.04.2015	"Tallinn Music Week" + Nordlich	0
tmw	de		Nordisch		"Tallinn Music Week" + Nordlich	4
tmw	de		positiv	9.03-5.04.2015	"Tallinn Music Week" + positiv	0
tmw	de		positiv		"Tallinn Music Week" + positiv	37
tmw	uk		positive	9.03-5.04.2015	"Tallinn Music Week" + positive	1
tmw	uk		positive		"Tallinn Music Week" + positive	32
tmw	uk		simple	9.03-5.04.2015	"Tallinn Music Week" + simple	1
tmw	uk		simple		"Tallinn Music Week" + simple	49
tmw	uk		surprise	9.03-5.04.2015	"Tallinn Music Week" + surprise	1
tmw	uk		surprise		"Tallinn Music Week" + surprise	51
tmw	uk		sustainable	9.03-5.04.2015	"Tallinn Music Week" + sustainable	0
tmw	uk		sustainable		"Tallinn Music Week" + sustainable	22
tmw	de		Tallinn	9.03-5.04.2015	"Tallinn Music Week" + Tallinn	12
tmw	uk		Tallinn	9.03-5.04.2015	"Tallinn Music Week" + Tallinn	14
tmw	de		Tallinn		"Tallinn Music Week" + Tallinn	103
tmw	uk		Tallinn		"Tallinn Music Week" + Tallinn	106
tmw	de		Tanz	9.03-5.04.2015	"Tallinn Music Week" + tanz	0
tmw	de		Tanz		"Tallinn Music Week" + tanz	35
tmw	de		Technologie	9.03-5.04.2015	"Tallinn Music Week" + Technologie	0
tmw	de		Technologie		"Tallinn Music Week" + Technologie	52
tmw	uk		technology	9.03-5.04.2015	"Tallinn Music Week" + technology	1
tmw	uk		technology		"Tallinn Music Week" + technology	59
tmw	uk		traditional	9.03-5.04.2015	"Tallinn Music Week" + traditional	3
tmw	uk		traditional		"Tallinn Music Week" + traditional	64
tmw	de		traditionell	9.03-5.04.2015	"Tallinn Music Week" + traditionell	1
tmw	de		traditionell		"Tallinn Music Week" + traditionell	30
tmw	de		UNESCO	9.03-5.04.2015	"Tallinn Music Week" + UNESCO	0
tmw	uk		UNESCO	9.03-5.04.2015	"Tallinn Music Week" + UNESCO	0
tmw	de		UNESCO		"Tallinn Music Week" + UNESCO	31
tmw	uk		UNESCO		"Tallinn Music Week" + UNESCO	37
tmw	uk		welcome	9.03-5.04.2015	"Tallinn Music Week" + welcome	3
tmw	uk		welcome		"Tallinn Music Week" + welcome	48
tmw	de		Überraschung	9.03-5.04.2015	"Tallinn Music Week" + überraschung	0
tmw	de		Überraschung		"Tallinn Music Week" + überraschung	28