Federal State-Funded Educational Institution of Higher Professional Education

St. Petersburg State University

Institute "Graduate School of Management"

The Customer-Based Brand Equity for museums:

the Manege Central Exhibition Hall

Prepared by

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Saint Petersburg

2022

ЗАЯВЛЕНИЕ О САМОСТОЯТЕЛЬНОМ ХАРАКТЕРЕ ВЫПОЛНЕНИЯ ВЫПУСКНОЙ КВАЛИФИКАЦИОННОЙ РАБОТЫ

Я, Элеонора Тереза Виттория Джудичи, студент второго курса магистратуры направления «Менеджмент», заявляю, что в моей магистерской диссертации на тему «Брендовый капитал, ориентированный на клиента, для музеев: кейс Центрального выставочного зала "Манеж», представленной в службу обеспечения программ магистратуры для последующей передачи в государственную аттестационную комиссию для публичной защиты, не содержится элементов плагиата. Все прямые заимствования из печатных и электронных источников, а также из защищенных ранее выпускных квалификационных работ, кандидатских и докторских диссертаций имеют соответствующие ссылки. Мне известно содержание п. 9.7.1 Правил обучения по основным образовательным программам высшего и среднего профессионального образования в СПбГУ о том, что «ВКР выполняется индивидуально каждым студентом под руководством назначенного ему научного руководителя», и п. 51 Устава федерального государственного бюджетного образовательного учреждения высшего образования «Санкт-Петербургский государственный университет» о том, что «студент подлежит отчислению из Санкт-Петербургского университета за представление курсовой или выпускной квалификационной работы, выполненной другим лицом (лицами)».

31.05. 2022

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I, Eleonora Teresa Vittoria Giudici, (second) year master student, program «Management», state that my master thesis on the topic «The Customer-Based Brand Equity for museums: the Manege Central Exhibition Hall case», which is presented to the Master Office to be submitted to the Official Defense Committee for the public defense, does not contain any elements of plagiarism. All direct borrowings from printed and electronic sources, as well as from master theses, PhD and doctorate theses which were defended earlier, have appropriate references. I am aware that according to paragraph 9.7.1. of Guidelines for instruction in major curriculum programs of higher and secondary professional education at St.Petersburg University «A master thesis must be completed by each of the degree candidates individually under the supervision of his or her advisor», and according to paragraph 51 of Charter of the Federal State Institution of Higher Education Saint-Petersburg State University «a student can be expelled from St.Petersburg University for submitting of the course or graduation qualification work developed by other person (persons)».

31.05.2022

АННОТАЦИЯ

Автор	Элеонора Тереза Виттория Джудичи
Название ВКР	Брендовый капитал, ориентированный на клиента, для музеев: кейс Центрального выставочного зала "Манеж"
Факультет	Высшая школа менеджмента Санкт-Петербургского государственного университета
Образовательная программа	Менеджемент

Год	2022
Научный руководитель	Сергей А. Старов
Описание цели, задачи основных результатов	*Цели:* ● предложить углубленную концептуализацию и разработку основанных на потребителях концепций справедливости бренда применительно к музеям ● оценить и изучить значимость показателей справедливости бренда, основанных на потребителях, по отношению к Центральному выставочному залу "Манеж", предлагая надежные рекомендации по справедливости бренда для музея, чтобы улучшить и

	продвигать его услуги и художественные впечатления наиболее эффективным способом.

Задачи:

- Изучить ранее существовавшие модели CBBE, чтобы выявить их ключевые аспекты
- определить характеристики CBBE музеев в контексте существующих моделей
- Определить, какая модель применима к данному конкретному тематическому исследованию, и внести некоторую модернизацию, адаптируясь к текущему музейному рынку
- Анализ конкурентов, макро- и микросреды музея
- Применять смешанный подход: тематическое исследование, подкрепленное опросами на английском и русском языках, проведенными на страницах социальных сетей, посвященных искусству и туризму
- Провести статистический анализ на основе полученных данных
- Выделить, какие элементы подверглись критике в ходе анализа, и предложите решение по их улучшению, основанное на CBBE музеев
- Показать ограничения и обсуждение для дальнейшего анализа |

	Результатом диссертации станут конкретные рекомендации для музеев относительно создания солидного капитала бренда и различных элементов, которые необходимо учитывать для его достижения.
Ключевые слова	капитал бренда, брендинг, маркетинг, модели капитала бренда, ориентированные на клиента, модель пирамиды Келлера, капитал бренда музея, идентичность бренда музея, опыт работы с брендом музея, ассоциации брендов, некоммерческие организации, доверие к бренду, конкурентоспособность за счет солидного капитала бренда.

ABSTRACT

Master Student's name	Eleonora Teresa Vittoria Giudici
Master Thesis Title	The Customer-Based Brand Equity for museums: the Manege Central Exhibition Hall case
Faculty	Graduate School of Management

Main Field of Study	Management
Year	2022
Academic Advisor 's Name	Sergey A. Starov

Description of the goal, tasks, main results	*Goals:* ● to offer an in-depth conceptualization and framing of customer-based brand equity constructs applied to museums ● to measure and examine the significance of the customer-based brand equity dimensions in relation to Manege Central Exhibition Hall, offering solid brand equity recommendations for the museum in order to improve and promote its services and art experiences in the most efficient way. *Tasks:* ● examine the pre-existent CBBE models to detect their key aspects ● identify the characteristics of museums CBBE in the contest of existing models ● identify which model is applicable to this specific case study and brind some modernization, adapting to the current museal market ● analysis of the competitors, macro and micro museal environment ● Apply the mixed approach: case study supported by surveys in English and Russian conducted on social media pages concerning art and tourism ● Conduct a statistical analysis based on the data obtained

	● Highlight which elements showed criticism during the analysis and offer solution to improve them, based on the CBBE of museums ● Present limitations and discussion for further analysis The *result* of the thesis will be concrete recommendations for museums concerning the creation of a solid brand equity and the various elements to take into consideration to reach it.
Keywords	brand equity, branding, marketing, customer-based brand equity models, Keller's pyramid model, museum brand equity, museum brand identity, museum brand experience, brand associations, non-profit organizations, brand credibility, competitive value through a solid brand equity.

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Introduction

In the last few decades, the definition of brands, brand identity and brand equity have acquired an important role for For-Profit and Non-profit Organizations. Brands are often described as an intangible and competitive asset based on their ability to generate different advantages and, in addition, easy transferability among different products and situations. The increasing growth of brands is directly connected to the fact that many consumers nowadays are becoming more conscious of the products they need to purchase and have the chance to compare prices and reviews about items using digital platforms so, consequently, the firm with an established brand image will have a bigger opportunity to reach success.

A brand is the complete expression of an entity, namely a company, a product, a person, which is communicated through the creation of an experience for the audience, both rational and emotional (Belenioti, Vassiliadis, 2019). Therefore, each element which produces an interaction with the public, creates the brand and the factors establishing this bond can involve:

- the visual appearance of the company, like the name, the logo, the colors, or the identity.
- the user's experience related to any product, namely interaction design, visual design, industrial design, or packaging.
- the relationship of any employee with the audience
- customer care involving speed in response to claims, kindness, effectiveness.
- debates originated in the media, both traditional and social (Belenioti, Vassiliadis, 2019).

So, that said, the main motivation of this research is born from the concept that branding is day by day more essential in the performance of services or products and, for both FPOs and NPOs, the principal aim of this process is to differentiate by creating a unique identity for the consumers. Moreover, even though there are innumerable studies about what brand image and brand equity are for For-Profit organizations, about non/profit organization like museums, the topic was not analyzed in depth yet (Belenioti, Vassiliadis, 2019) so, it is definitely worth highlighting that the foregoing study also implies the necessity to encourage a further analysis of museum's branding and especially the case of Manege Central Exhibition Hall, since it is a museum full of potential that is often not considered as it should, due to the dominant competitors playing in the same field.

Fair to mention that the paper was written in collaboration with professor Starov of the Marketing Department in GSOM SPBU and the PR Manager of the Manege Central Exhibition Hall, Aleksandra Kovaleva. Furthermore, the elaborate will cover different fields of study such

Branding, Consumer Behavior, Museum Marketing, reason why it can be seen as a cross-disciplinary study.

Indeed, the main object of the study is the customer-based brand equity for museums from a starting point which is the Manege Central Exhibition Hall case study. After the analysis of the conceptual framework for the topic of brand equity and the most relevant empirical studies developed in this field during the last few years together with the most meaningful models for the evaluation of the customer-based brand equity, there were identified different research gaps, emerged in the analysis:

While the CBBE model has been applied many times to FPOs, conversely art organizations' brand equity has been previously considered in a limited number of research. Moreover, no common agreement was found about museums' brand equity and there is scarcity of studies on it with a direct focus on the CBBE framework (Belenioti, Vassiliadis, 2019). Hence, a special research should be conducted in order to identify how Brand Equity works for museums and how it can enrich them.

The main goal of this paper is to offer an in-depth conceptualization and framing of customer-based brand equity constructs applied to museums and also to measure and examine the significance of the customer-based brand equity dimensions in relation to Manege Central Exhibition Hall. Moreover, the intended goal would be to offer solid brand equity recommendations for museums in order to improve and promote their services and art experiences in the most efficient way.

Therefore the main research questions could be formulated as follows:

● How can the customer-based brand equity model be applied in order to strengthen the competitive position of museums?
● How do museums generate value to customers, both locals and internationals?

In order to achieve the previously mentioned goals, it is essential to tackle the following objective:

1. Examine and highlight the most relevant pre-existing CBBE models to detect their key aspects and have a basis to start from.

2. Prove the validity of the chosen CBBE model for further analysis, explaining the variations made to it to adapt to the current museal market.

3. Identify the museum for the case study with valid motivations and analyze its competitors

4. Conduct online surveys and statistically analyze the results obtained.

4. Develop guidelines for the Manege Museum firstly, and in general for art organization later on, based on the findings.

5. Make recommendations to museums on how to measure their Brand Equity and how to strengthen it in order to reinforce their relationships with customers, their attractiveness and their competitive advantage.

Over and above that, the reached aim will also help to find new margins of improvement for other museums CBBE models through the analysis of the Manege example, seeking a deep comprehension of the customer-based brand equity and establishing its relevance for museum organizations.

Chapter 1: Theoretical background of the Customer Based Brand Equity Models

1.1. Branding in the museum industry

Between the end of the Eighties and the beginning of the Nineties of the Twentieth Century, the first efforts by museums to acquire a coordinated image are to be placed. This is due to the fact that the museum is no longer just a place used for the conservation and protection of cultural heritage, but has become a center for the provision of services (Mocchi, Sacerdote 2021).

As to what refers to creating brand identity in this kind of environment, Pusa and Uusitalo supported the claim that brand identity involves four different dimensions: product, person, symbolic and organization related ones presented in the Fig 1 below (Pusa, Uusitalo 2014):

Figure 1. Brand identity in art museums

BRAND IDENTITY IN ART MUSEUMS

BRAND IDENTITY IN ART MUSEUMS			
Brand as product	**Brand as person**	**Brand as symbol**	**Brand as organization**
Collections, exhibitions	Personality	Visual imagery	Organizational characteristics
Scope	User imagery	Metaphors	Organizational associations
Perceived quality	Artists	Brand name	
Services and premises	Museum manager	Brand inheritance	
	Professionals	Building	

↓

BRAND'S VALUE PROPOSITIONS: FUNCTIONAL, EMOTIONAL, SELF-EXPRESSIVE AND SOCIAL BENEFITS

↓

MARKETING PRACTICES

↓

ART MUSEUM IMAGE

Firstly, the museum could be seen as a product, which means that it has to be considered the following aspects: the core product, namely the exhibition itself and the augmented product, embodying the museum shop or extra activities. Also, relating these features with the perception of the museum as a product, it can determine some key aspects that will be crucial to create a solid brand equity: the museum's aim and the museum's different services (Pusa, Uusitalo 2014).

Secondly, visitors could evaluate the museum as a person: a lot of international galleries have started to highly evaluate their audience's imagery in order to personalize their identity. Moreover, it suffices to think that in many art places, a specific painting style or a specific artist are able to gather groups of visitors with similar tastes and thoughts.

Infact, the third dimension highlighted by Pusa is the creation of brand identity through symbolism: when a museum becomes itself the icon of a specific art movement or artist, it becomes a symbol for spectators. The "symbolic" aspect also entails an emblematic logo or a relevant historical background which make that specific museum extremely recognizable.

Fourthly, the museum is undoubtedly an organization: this will lead the analysis to appraise all the important administrative aspects related to the museum identity mostly because in this branch, it is pivotal to share the same brand identity with users, media, employees and partners (Pusa, Uusitalo 2014).

In conclusion, to have a clearer vision of what is the creation of a brand equity for museum, it is worth reporting Hankinson and Rochester's (Hankinson, Rochester, 2005) definition of branding for non-Profit organizations, namely the deliberate and active management of a bundle of perceptions, both tangible and intangible in order to communicate consistent and coherent messages to visitors.

This characterization will be the starting point in analyzing the different customer-based brand equity models applied to modern art museums and highlighting the reasons why Keller's one was chosen to be applied to the Manege Central Exhibition Hall.

1.2. The definition of brand equity

The concept of brand equity has gained popularity in the early 80's and, pertaining to it, a variety of definitions have been formulated over the years in the field of academic research: one of the most important approaches related to this subject was offered by David A. Aaker, who provided the following interpretation of brand equity: "A set of brand assets and liabilities linked to a brand, its name and symbol, that adds to subtract from the value provided by a product or service to a firm and to the firm's customers" (Aaker, 1991). Furthermore, it is essential to highlight another important contribution offered by Kevin L. Keller in 2001: inherent in his theory, brand equity is based on the different reactions customers could have dealing with a brand and the key points of this are brand's favorability and awareness and, nevertheless brand uniqueness in the consumers' perceptions (Busacca, Ostillio, Keller, 2021).

Advancing with brand equity's definitions' analysis, during the same year, Simon and Sullivan offered a financial definition of the same concept, describing it as the augmenting cash flow related with products owning a brand over unbranded products (Simon, Sullivan, 1993). Further on, it is useful to mention an additional definition of the concept which, according to Wulfsberg, may be distinguished into 3 macro-groups:

In the first one, the focus addresses the psychological elements of consumer behavior like it was previously mentioned from Aaker and Keller's definitions (Hörisch, Wulsfberg, Schaltegger, 2020).

The second one is an economic-based model represented by Sullivan and Simon's definitions: considering that this research proposal is based on non-profit organizations whose revenue mainly derives from donations, this definition was not evaluated as appropriate to be considered as a basis for this research proposal (Simon, Sullivan, 1993).

Lastly, the third group is related to complex approaches concerning brand equity, namely a generalized method of moments to analyze both financial and societal aspects of the firm: to answer specific questions, this method requires precisely quantified parameters to be compared. In our case, the factors considered will be quite subjective and emotional- based so, more likely they will not be suitable to be analyzed through this method (Sharma, Sengupta, Lichtenthal, 2019).

1.3. CBBE conceptual framework

Hence, brand equity is associated with various conceptions: as it was previously introduced while describing the research gaps, the lacking agreement regarding the concept of branding is strong, so this study will take a precise direction, bringing up the customer brand equity model linked with the customer's perception as the main topic of the research proposal because, in the cultural branch, the visitors are a key element to develop a legitimate brand identity. Besides, due to the fact that previously this theme was not examined in detail, as it was already mentioned, also for museums is becoming a key priority creating and managing a strong brand because it brings various financial and other rewards (Belenioti, Vassiliadis, 2019) so, further on, it will be examined how do museums, and especially the Manage, could generate value for their customers through brand equity.

Concerning this matter, in the following paragraph it is going to be presented a comparison between two different CBBE models, namely Aaker and Keller's ones, with the purpose of choosing between one of them for supplementary analysis.

It is clear that these two models are not the newest ones but they were chosen to be presented in the paper because they offer an overall approach to brand building, taking into account both the internal understanding of what a brand is and how people perceive it (Steenkamp, 2019). Additionally, the brand equity frames created recently were conducted in a specifically field-oriented manner so they result to be applicable to a narrow field related to personalized cases. For NPOs, the attention was never strongly driven towards museums, so this is the reason why it was considered logical to take into consideration well known generic models and make the necessary changes for this specific case (Çifci, S., Ekinci, Y., Whyatt, G., Japutra, A., Molinillo, S., & Siala, H. 2016).

1.4. Aaker's model

The brand acquires an identity value at the precise moment in which it conveys strong sensations and memories to the customer: from a simple property's identifier sign, it is developed by creating a substrate of ethics and other varied values.

In the 90's, a famous American economist, David Aaker, examined the concept of customer-based brand equity and he defined it as the set of intangible elements, the "assets" associated with the brand, which can amplify or reduce the value of the product/experience offered to its customers. Also, these assets are dissected in five categories such as brand loyalty, name awareness, perceived quality, brand association and other proprietary brand assets (Farquhar, 1990):

1. *Brand equity:* these assets mainly enrich or deduct value for users. They can gather, develop numerous data about the brand and its offer. In addition, they may influence customers' trust during the purchasing process. According to Aaker, it can offer a sense of familiarity and commitment, so it is essential because it can affect the potential customer's brand consideration, influencing the purchasing choice. Also, brand awareness is important because it is directly related with the recognition of the brand and the perception of its quality and reliability (Aaker, 1991).

2. *Brand loyalty* is a dimension which relies on the concept of loyal customers' base because they assume a superior quality for branded products, moreover, they can suggest it to friends or other customers, according to the mouth-to-mouth effect (Lieven and Barlow, 2018). Furthermore, in different markets there is a flat apathy among purchasers so, the customers' fidelity decreases the competition which is often vulnerable. Competitors could be demotivated to spend money with the aim of attracting contented purchasers (Aaker, 1991). Especially in the NPOs environment, attracting new customers is much more costly than retaining the existing ones; this is the reason why this element plays a main role for brand equity's definition.

3. *Perceived quality* is measured by the perception of quality, which is in the mind of the customer (loyal or potential one). Based on Aaker's theories, perceived quality can influence brand loyalty and also the purchasing process, peculiarly when a customer seems to be unsure about the product. Additionally, this dimension could be the start for brand expansion, being related to the the main reason to buy a particular product: taking it into account, Aaker emphasizes that, to build a solid brand, the organization/the firm needs to offer a minimal perceived quality for low market competitors' environment or manage to provide an above average one for the others (Aaker, 1991).

4. *Brand associations* directly involve the use of a distinct product. Two different products or experiences can create a totally different effect because the brand association connected with them compellingly varies. The association of a context, personality or lifestyle can definitely influence and change the customer experience. Also, it is worth mentioning that some customers may develop an emotional or physical attachment to a particular product and, consequently, this solid brand association may create a competitive advantage because it will offer a strong basis for further extension of the brand image (Farquhar, 1990).

5. *Other proprietary brand assets* can be identified such as trademarks, patents or business relationships which may also create a potential competitive advantage for the brand (Vasilieva and Vasilieva, 2017). These assets can be present in different forms: for instance, a trademark assures brand equity from challengers who desire to attract clients with a similar name, packaging or advertising style. Also, a solid patent can avoid direct competition or a distribution channel for advertising can be managed by a brand due to a brand performance background in the Figure 2 presented below (Aaker, 1991)

Figure 2. Aaker's brand equity model, 1991
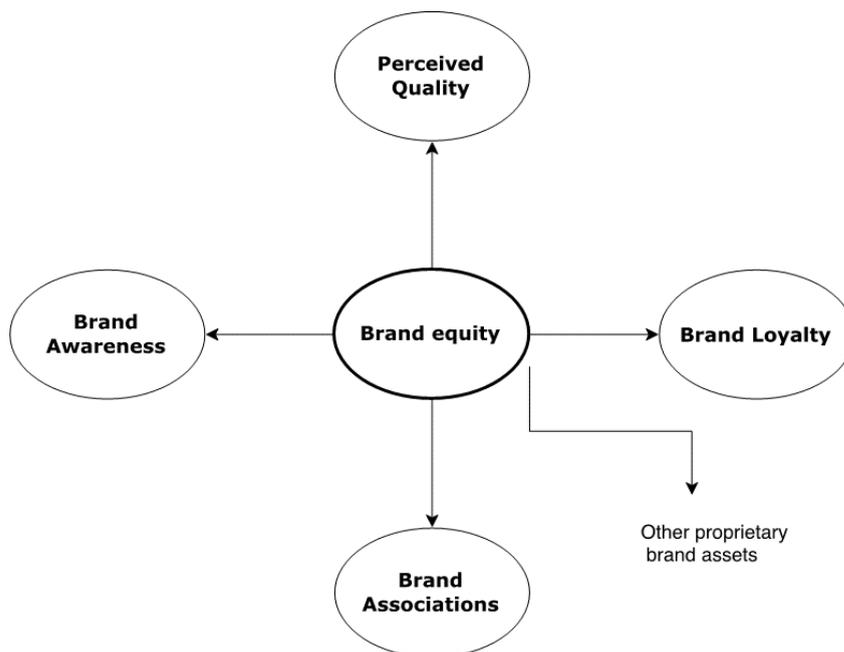
Concerning Aaker's model advantages, it is important mentioning that it provides deep insights to brands all over the world and it may identify in which field and how the brands currently take a position, which type of performance they provide in comparison to competitors, and the methodology they can use to differentiate them and positioning the brand higher. Also, this model is a descriptive theoretical framework, but it does not truly help the organization or the firm with measuring brand equity: it offers only descriptive indications regarding a set of items, the assets, but it is not extremely clear how and which of these should be combined to have a brand evaluation. Thereupon, in the museal environment, Aaker's model cannot be fully applied in its current form because its variables and other elements are not concretely applicable to the museum experience since Aaker offered a general vision for each dimension and non-pragmatic steps to follow to reach brand equity (Ovidiu, Moisescu 2016). It is possible to try to reshape this model for the museal

application, but it will probably bring inconsistency in further analysis: the new cultural brand equity assets hypothetically could be loyalty, namely a positive attitude towards a museum or the willingness to revisit it, brand values, brand image and perceived quality: as a matter of fact, the need of reshaping derives from indistinct and intangible identity of museums and the difficulty in building connections between the customer perspective and the commercial orientation (Andronikidis, Vassiliadis, Fotiadis, Priporas, 2008).

1.5. Keller's model

Based on Keller's theory, brand equity is born from the interrelation between the marketing strategy on a product obtained through the brand and the consequences that this will have on the consumer. More precisely, this differential effect is given by reactions that users have about a branded product compared to another similar without brand or with a fictitious one.

So, consequently, a positive brand equity is created when the audience favorably reacts not only to the brand, but also to the marketing mix factors, which they consider in their acquisition. In fact, the author contends that these factors can produce in the mind and in the memory of customers a series of associations through which they choose a branded product and/or service over another which is anonymous. Also, Keller repeatedly notes that the fundamental basis for a strong brand equity is knowledge: the brand's resources can generate value for the consumer, because they help to interpret, process and store products' information. In addition, they may decrease decision uncertainty safety, especially in the case of intangible products such as exhibitions and increase user's experience satisfaction, with reference to the brand quality values (Keller, Brexendorf, 2019).

Keller's Customer Based Brand Equity pyramid comprises four steps and conjointly six building blocks, which lead to a solid brand image and also a substantial brand equity. Thusly, the four main dimensions are:

1.   *Brand Identity* which is about creating a good brand salience (first of the six building blocks) with depth and breadth of brand awareness. Depth is the chance the brands have to remain etched in customer's memory, through recognition or recall, while breadth refers to how many different occasions or situations your brand appears in. Also, researching the market is essential to understand your customers diverse needs and how to meet them: the more the needs are met, the more the product is sold and the more a unique selling proposition is developed. By accomplishing this step, it should be possible to know whether the customers feel the brand as the firm wants to, or where there are some concrete problems to be solved (Farjam, Hongyi, 2015)

2.   *Brand Meaning*: as already mentioned, brand salience is a key point to form brand equity but it is not enough. Many customers' opinions reflect that elements like the image and/or the meaning of the brand play an important role. Due to this, generating brand meaning demands a well-grounded brand image. Although numerous brand interrelations can be created, brand meaning can be mainly branched in pragmatic and more abstract considerations. consisting of two building blocks (Keller, 2003): brand performance is formed by tangible factors, namely price and design of the experience/product, reliability, durability, serviceability, efficiency. Consequently, the second building block, the brand imagery, refers to external elements of the brand, like who is the typical user of the brand, where is it possible to buy the product or to see the exhibition, how is the customer journey, what are the brand values, history, and brand personality (Kashiv, Khanna, 2017).

3.   *Brand Responses* encompass two different building blocks: consumer judgments and consumer feelings. The first element answers the customers' questions, like, for instance, what does the brand do for me? Is it worth it? Why should I trust it more than other competitors? So, basically this branch involves the way visitors relate performance and imagery associations to create different perceptions. Concerning this, it is worth underlining four types of brand judgments: brand quality, brand credibility, brand consideration and brand superiority. On the other hand, consumer feelings are related to the emotional response the brand can provoke, namely which factors make the customers feel excited or depressed, the probabilities that the interaction with the brand can produce social approval and improved self-respect in the audience. Brand feelings are born in the brand-created social environment: which is the perception incensed by a specific marketing mix? How does the brand influence purchasers' relations? Gleaned from that, Keller discerned six types of brand-building emotions, particularly warmth, fun, excitement, security, social approval and self-respect (Keller, 2003).

4.   *Brand Relationships* comprise one building block named "brand resonance": the way the audience relates to the brand, starting with awareness and moving forward to differentiation, emotional connection, and complete resonance, which means that the customer feels to be on the same wavelength of the brand's principles. They can be concretely divided in two dimensions, such as intensity and activity: intensity defines how deep the bond with the brand is while activity is basically how often the purchaser utilizes the brand or engages in other occupations unrelated to expenditure. Additionally, a brand relationship could be defined as behavioral, attitudinal, recalling a sense of community or active engagement presented in the Figure 3 below (Keller, 2013).

Figure 3. Keller's brand equity model

Figure 1. Customer-Based Brand Equity Pyramid
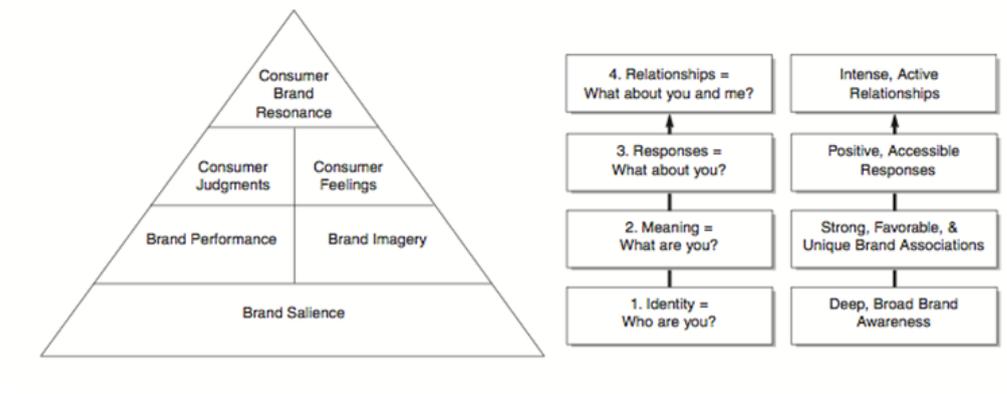
One of the main advantages of the CBBE model applied to the museal environment is that it is a pragmatic and scalable framework: this means that both new and established brands can analyze and dive deep into the whole frame or just part of it, according to the needs of the organization. Moreover, this model allows not only to analyze but also to concretely measure the brand equity of the firm or museum we want to examine.

On the other hand, it is not easy to apply the numerous elements Keller has taken into consideration to build and measure the brand equity so, furthermore, the margin of error is greater than using a simpler model with fewer factors (Aaker's one). Concerning the applications, these two customers- based brand equity models have been always applied to FPOs but, differently from Aaker's, Keller's one seems to be more applicable to the museal environment mainly for three reasons (Washburn, Plank, 2002):

● As stated before, the museum brand identity is intangible and subjective, and it is strictly related to the audience. Keller's model counts on the possible diverse customer responses to a marketing mix, considering the psychological sphere which is explored by the visitor during an exhibition.

● Keller's model is a complete model which includes not only assets but also building blocks which can help us to examine and measure in detail the brand equity of a museum.

● Dealing with the museal environment, it is essential to remember that the exhibition is not only a physical demonstration but mostly an emotional one: art in all forms has the main aim to involve the audience, please it or disappoint it. In other words, it has the need to evoke emotions, and this is another reason more why Keller's model is worth to be applicated to museums: it is mainly customer-centered, it pays attention to audience's feelings and feedbacks, and it commits to

examine with deep questions the customers' needs, struggling to comprehend how their experience can be improved (Washburn, Plank, 2002).

Conclusively, it is a must-say to repeat that the author is aware that the models compared before are not the newest around and that the situation of museum branding and the tools that were available at the time are surely different from the ones accessible now: consequently, it was decided to take into consideration Keller's model for the solidity and the great applicability to our research, highlighting that it was molded and modified with a special adaptation on the current museums market and a specific focus on the relation between brand equity and brand experience.

The main ground for involving brand experience, according to Ramawasan and Ozcan (2018), is that the building process of brand equity is directly related with visitors, who are definitely more discerning nowadays than before: this sounds like a valid point, based on marketers must collaborate to co-create brand experience with visitors as they become more powerful and connected. Additionally, they emphasize the value of exchange: participation in a creation network generates competitive value and visitors turn out to be the center of the value co-creation process. So, conclusively, it is possible to say that individual and community brand experiences must be realized and enhanced to establish a justifiable link between brand value and brand experience.

Also, delving into the close relationship between brand equity and brand experience, namely actually seeing or participating in a live or virtual event where a visitor obtains inspiration or information, it is also important to discuss that experience-related memories and the process can be included in the experience. Any action in which consumers see, hear, or experience anything, or any activity in which they see, hear, or experience something (Alan et al. 2016). As a result, experience can be seen as a set of interactions that take place between and among consumers, products, and services (Pentz and Gerber 2013).

In addition, this concept appeals to the cognitive dimension of brand equity (brand awareness/association, brand quality related to an effective brand experience): this means that connecting these two factors, it will be possible to spot an encouragement in brand loyalty, consumer consideration and feelings. So, following a brand experience, there should be a high level of consistency in beliefs and attitudes and depending on whether the brand has been experienced, the brand's equity may alter. Also, because visitors are more educated, prior to making an experience, obtaining information about the brand through personal experience, the brand is regarded as exceptional by consumers. Moreover, the audience positively rates an organization's perceived quality and brand identity through brand experience, according to Ding & Tseng (2015).

Ultimately, this relation between the two concepts will be essential to be analyzed for the paper's further research and empirical methodology.

1.6 Short summary of the most relevant CBBE theoretical models

Even though the research proposal has compared two main approaches for the customer-based brand equity model, it is important to provide a general overview of other major theories which contributed to the formulation and development of the brand equity concept to offer a complete panorama of the theoretical background.

As follows, the essential details about the theoretical frameworks of CBBE are presented in the Table 1 below (Tomilova, 2016):

Table 1. CBBE theoretical frameworks

Author	Theory Name	Years	Key concepts
Leutheusser	Brand equity: the halo effect measure	1988	Perceptions and opinions shared by the brand's audience with parent channel members. This helps the brand to increase margins more than if without a solid brand image.

Aaker			
	Aaker's brand equity model	1993	Assets of the brand equity frame, namely brand loyalty, brand awareness, perceived quality, brand association and other proprietary brand assets.
Kamakura and Russel	Measuring brand equity with scanner data	1993	Examination of the value attributed to a brand from a customer's perspective. In their research, they tried to measure a brand considering regular market conditions.
Keller	Keller's Brand equity pyramid	1993	Definition of the CBBE like the effect provoked

			by a specific marketing mix on visitors/ clients. Contrast between branded and non-branded products.
Lassar	Measuring customer-based brand equity	1995	CBBE is seen as a tool to improve the attractiveness and usefulness of a brand offer (product or experience).
Donthu, Yoo	Developing and validating a Multidimensional Consumer-Based Brand Equity Scale	2001	Consumer-based brand equity from an independent, single user. Measured with customers' questionnaires.

			Introduction of a multidimensional scale.
Vazquez	Consumer based brand equity: development and validation of a measurement instrument	2002	The general applicability of the model is the only key parameter for the customer. Brand name and product utility.
Baack, Clow	Integrated Advertising, Promotion, and Marketing Communications	2005	Examination of the key features that can make a brand attractive to customers.

Pappu and Quester	General theories about brand equity	2006	Focus on the store environment related to brand equity.
Swoboda et al.	Brand equity affection to store perception and evaluation	2009	Analysis of the purchaser involvement related to store equity evaluation.
Jinfeng and Zhilong	Retail brand equity	2009	The purpose was to find a relation between image and equity assets in stores.
Szőcs	Szőcs' Customer based brand equity	2012	The brand associations which can be found inside the brand are the starting step to create brand equity.

Vel Outsou et al.	Identification of brand equity components	2013	Four major dimensions: consumer behavior in relation with brand, affective response in relation with the brand, brand evaluation, and brand characteristics understanding.
Christodoulides et al.	Measuring brand equity in cross-cultural settings	2015	Mainly based on Aaker's principles.

Source: [Tomilova, 2016]

Chapter 2. Study Methodology

2.1. The Case Study approach

After the theoretical background, it was possible to proceed with the explanation of the chosen methodology and the main reasons which drove the author to select the case study approach, supported by a further quantitative analysis through online survey somministration.

In this paper, it is taken into consideration a specific museum, namely the Manege Central Exhibition Hall as a concrete example to apply the theoretical frame, even though the following hypotheses will be applicable also for the museal environment in general: this decision was mainly conveyed because the key purpose of the analysis is offering a solid structuring of the chosen customer-based brand equity model applied to museums, as well as measure and assess the relevance of customer-based brand equity dimensions in relation to art organizations.

A general exploration of the art field and broad hypotheses analysis will lead to findings which can be applicable and helpful to multiple realities in the contemporary artistic panorama and not only to the specific museum of choice. Furthermore, the Manege Museum was taken into consideration to have a concrete, step-by-step application of the CBBE model, so that it can be offered a starting point to exemplify how to build a solid brand equity profile and which factors play an essential role in this process.

Moreover, as follows, there will be illustrated the arguments in favor of the adoption of the case study approach and especially why the Manege was picked over different contemporary art museums.

In this case, it was seen fit starting with a qualitative research strategy, namely the case study, for three main reasons:

●   It was previously mentioned that the CBBE strategy for museums is lacking since there were not many studies about it. So, the qualitative approach has the potential to encourage the use of assumption-challenging queries to supplement gap-spotting techniques (Yin, 2009).

●   One aim is to empower visitors to contribute with their personal vision of the museum space, as well as comprehending the context and explain the procedures, by building a brand equity framework applicable to museums and, specifically, the museum under examination (Alveson, Sandberg, 2011).

●   Based on Yin, the case study method is essential when the goal is to study current events and to learn and apply something new, discovering a previously unexplored issue, like in this case (Yin, 2009).

More specifically, there will be an exploratory case study, since it was planned to dedicate an empirical analysis of a particular phenomenon, namely the CBBE Keller's model, within its real-life application in the museal field, using different sources of evidence in a specific environment as the modern art museums' one. Moreover,   the exploratory case approach was selected for the following motives:

●   This paper attempts to explore unique phenomena typified by a lack of detailed previous research, particularly developed hypotheses that can be validated, and a distinctive study environment that restricts approach choice.

●   This type of approach allows the researcher to study information systems in a natural setting, learning about the state of the art, and generate theories from concrete practice.

- The method suits to comprehend the nature and complexity of the process occurring and, moreover, which valuable insights are emerging in the rapidly changing information systems field (Benbasat. Goldstein, 1997).

Proceeding over the reasons behind the decision to use the Manege Central Exhibition Hall, it is worthwhile to mention that searching for the "most visited modern art museums in Saint Petersburg, Russia" on Google.com and Yandex.ru, the Manege comes up at the 20th position (research done on 30.03.22), even though the location of the museum can be considered as central and the original exhibitions have driven a lot of visitors and popularity to this organization.

So, to keep the path simple, it is conceivable to define the Manege as a relatively small museum compared to the other modern art competitors we will examine later on. Indeed, the choice is a challenging step since there is a bigger chance of improvement in its brand identity, building a reinforced brand equity to optimize the promotion of its services, as well as having a large margin of development that leads this paper to have more noticeable results, since the starting base taken into account is not one of the most solid ones.

Instead, if the museum selected had been the Erarta Museum as the subject of the empirical analysis, it will probably would not have had much evidence to work on as the museum's popularity and brand equity are located at a remarkable level (in the previously mentioned research on Google and Yandex, Erarta has the 1st position as the most visited modern art museum in Saint Petersburg).

Therefore, in today's world the most problems for marketing arise precisely for the medium-small sized museums, where the flow of visitors is not huge and does not allow significant support for the museum itself. Moreover, balanced economic management related to a good brand equity profile has become a necessity for small museums and their budget as well as great communication and developed marketing tools.

On the other hand, it is known that when the "small" art organization, instead of enhancing their specificities, imitates the large, it risks adding to the own limitations of the small size, additional disadvantages and diseconomies and especially increases the psychological distance with the visitors (Riva, 2017) so, this is another valid reason to analyze a unique customer brand equity frame for the Manege.

So, conclusively the decision to mix a qualitative and a quantitative approach derives from the fact that it was shown how case studies can be useful when used in conjunction with a survey in a larger, more complex research design:

- As a source of rich detail to aid in the interpretation of quantitative survey findings (e.g. construct validation/internal validity and interpretation of observed associations)
- As a further means of triangulation, by testing propositions or patterns with the case sample as well as with the quantitative survey data.
- In cases when an idiographic research technique is used, as a test of the contextual relevance of variables of interest.
- As a tool for identifying alternative ex-poste models (e.g. rationale for discarding the link between Involvement and Success).

As a result, the decision to conduct case studies alongside a planned survey work will be influenced by the perceived scale of the benefits mentioned before, as well as the perceived magnitude of survey design flaws (Gable, 1994).

2.2 The Manege Central Exhibition Hall

The all-embracing environment of Saint Petersburg involves not only the ancient museums, traditionally correlated with the city itself, but also contemporary ones, namely modern art spaces, private exhibitions, festivals and events created by international artists.

Moreover, these unique spaces became artistic and historical leisure ones but also they gained a key role in the cultural industry (Braun, Mairesse 2018): the competition takes place not only within museums but additionally with other organizations where people are able to enjoy their free time, as at cinemas, interactive spaces, theaters etc.

Undoubtedly, it is worth highlighting that nowadays the aim of the museum is bringing to life a solid brand equity through the act of building external communications: this leads to a constant presence of the museum brand in the information field of the target audience. Therefore, the task of classical art museums and especially contemporary art galleries is finding a unique brand identity and model of positioning, also with the help of most profitable communication channels (video-source, The future of museums in a big data world | Angie Judge | TEDxAuckland, https://www.youtube.com/watch?v=EKBKqcaHOIg).

So, getting to the heart of the matter, one of the objectives of the research is to reinforce the brand equity of the Manage Central Exhibition Hall through the application of the Keller customer-based brand model: to do so, it is worth highlighting the main activity the museum is the hosting, both of art exhibitions related or additional events, particularly lessons, master classes, seminars on art and culture, film screenings and concerts. (Source: internal meetings with Aleksandra Kovaleva, The Manage Museum Pr Manager).

To be more specific, the Manege Central Exhibition Hall is considered an in-evolution art space in Saint Petersburg's city center, proposing inventive offers for art lovers to involve them in different activities: the exhibition hall is built from the historic riding stables of the regiment of the Horse Guards by the italian architect Giacomo Quarenghi in 1807.

After the modernization between the years 2013-2016, which included the installation of contemporary exhibition facilities and the update of its cultural program, Manege is currently one of Russia's most notable organizations for modern art visualization and it offers: unique museographical proposals that involve Russian and global art and different program for adults and children and special tours for elder ones. All this, together with the stunning location of Manege, has definitely made this museum a key space of attraction on the creative map of the city (https://manege.spb.ru/en/about).

Also, it is noteworthy that after the reconstruction, the Manege set the solid goal to become not just a city exhibition complex recognizable in St. Petersburg, Moscow and Russian cities, but also to reach the systematic organization of international exhibitions, to create a global network of contacts with institutions and cultural representors from other countries (Anastasiia 2018).

2.3 Situational analysis and competitive positioning

The choice of the frame and tools for promoting any service related to the concept of brand equity is always connected with a deep understanding of the target audience, the specifics of the promoted experience, the aim of the promotion (Anastassiia 2018). Within this paragraph, referring to the Manege Central Exhibition Hall, there will be highlighted the specifics of the exhibition space as a key basis for the application of the CBBE model. In addition, the museum's SWOT analysis has been done to identify advantages, disadvantages and possible risks for a particular exhibition and in order to characterize the specifics of the object within the goals and objectives of the model.

As the specifics of any exhibition space, first of all it is necessary to indicate that the basis of the model application can be both the exhibition complex as a whole or the events held in it, in particular because in the first case, a well-established brand equity will solve brand equity and brand image problems while, in the second, it will increase visits. Additionally, the brand equity of a museum is strongly influenced by macro environmental elements, especially after the pandemic in the Table 3 presented below:

Table 3. PEST analysis: Russian Museum Industry during and after pandemic

Political	Economic	Social	Technological
-possible changes in financial funds for museums or policies due to the pandemic and post pandemic scenario (namely, less donors for non-profit organizations, especially museums, which have to find other ways to be financed). - unpredictable changes in existing legislation (sudden lockdowns due to covid victims' rise brought Russian museums to be closed or to reduce their capacity, application of a	-changes in the local or national economy that affect like the negative GDP growth experienced in 2021[1] . This can affect the number or categories of potential visitors. - the creation of possible museum partnerships in order to increase the return on museum visits, as well as the quality of services offered.	-changes affecting the museum's audience (aging of the population, pandemic, closure of borders, war). -tougher competition for financial resources and visitors (the emergence of new types of entertainment and leisure, especially after the pandemic). - new market opportunities: the growth of virtual	-the growth of requirements and expectations from visitors, concerning standards for the presentation of museum collections and means of communication. -the widespread use of computerized systems and the creation of virtual live or non-live exhibitions like the virtual tour of "the new nature" exhibition[2]" and

[1] https://www.statista.com/statistics/1185456/forecast-gdp-growth-in-russia/
[2] https://manege.spb.ru/en/events/virtual-tour-of-the-new-nature-exhibition/

certain type of QR codes to have access to museum while before it was not needed)

-introduction of a new organizational structure for the museum (at the Manege, there were applied the following changes: right now, according to the website, it is possible to have access only with an electronic ticket to avoid the spread of Covid-19. Also, it was inserted in the museum structure a special program for senior visitors to help them not to be isolated in these conditions) | | tourism, the exchange of exhibitions.

- the increasing role of the museum in solving social problems (for example the Manege Central Exhibition Hall offers a program named "Manege Junior" which is aimed to provide a deep art education and practical suggestions about future careers in the art branch). | the virtual tour of the "utopia saved" exhibition[3]. |

Proceeding with further analysis, to better comprehend existing competitive factors in the museum industry for the Manege museum, it was formulated a five Porter's forces analysis with the aim of inspecting the current rivalry between Saint Petersburg's museums and to establish the key

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[3] https://manege.spb.ru/en/events/a-3d-tour-for-utopia-saved-exhibition-2/

points, which should be considered regarding the Manege general business strategy and competitive positioning in the table 4 presented below:

Table 4. 5 forces

Threat of new entrance - low-	Buyer power -high-	Supplier Power -low-	Threat of substitution -medium-	Competitive rivalry -medium-
-due to the current political situation involving Russia and Ukraine, it is clear that there won't be any additional regulation supporting the foundation of new museums.	-Available substitutes -some products that Manege offers are already present in different museums -buyers are conscious and know well the product	-suppliers are not concentrated into a specific area -switching costs are medium to low, considering the modern art exhibitions present in other art spaces (ERARTA,	-the strength of Manege is always varying exhibitions, artists, genres and the location is definitely tourist-favorable. So, it is not easy for customers to find a substitute product. Conversely,	-there is a limited number of museums which offer such a different and not fixed panorama of showcases. -there is not a clear market topper

Also at the moment it seems really difficult to build a solid distribution network from scratch.		ArtMuza, some itinerant installations at Hermitage). -works of art can be highly price sensitive	allocated out from the city center, it is known that in Saint Petersburg there is ERARTA, which is one of the main Manage competitors, which offers different contemporary exhibitions.	-The industry is growing at a slow rate due to the geopolitical and social conditions (2019-2022). -Exit barriers can be considered as medium since the museum could leave the industry but, due to the bureaucracy, it will probably incur an important loss.

Furthermore, since there were mentioned Manege competitors, to be able to give suggestions and emphasize the creation of the Manege brand equity, it is pivotal to deeply describe them.

The starting point of the situation is that the Manege Central Exhibition Hall is one of the essential players in Saint Petersburg's highly competitive culture environment, so this competition is very specific. Exhibition centers compete not only with each other, but also with alternative institutions where people spend their spare time: theaters, concert halls, interactive spaces, cinemas. The distinction of competitors which could help in this case is Philip Kotler's one (Kotler, 1990): the first category consists of different ways of "at home" free time, namely watching television or reading a magazine while the second type of competitors involves active recreation like, for instance, visiting restaurants, shops, theme parks, cinemas, sports events, picnics in nature. The last branch Kotler highlights is made up of cultural and educational events (excluding museums) and the fourth type comprehends other museums (Kotler, 1990).

Moreover, in this paragraph, the aim is not to conduct a fully-fledged marketing competitors research but a focus on the competitive analysis of the fourth group to investigate the brand equity of other museums.

To determine the direct competitors of the Manege Central Exhibition Center in the offline space, three relevant criteria:

- The first is the nature of the event or the exhibition taking place at the museum: it is the main element of choice considered by visitors which can be attracted by common interests. So, consequently, examining which type of event is organized, it will also identify the target audience (G. L. Tulchinsky, S. V. Gerasimov, T. E. Lokhina. 2010).
- The second criterion is the website analysis. According to this factor, there were taken into consideration those spaces where contemporary masterpieces are exposed, design vernissages with music, or anything else which cannot be considered as a classic exhibition by the visitor. Website and social media traffic is directly related to the target audience and, if deeply inspected, it could help the museum to offer a unique experience to its audience and to improve the customers' experience (Belenioti, Vassiliadis, 2019).
- The third is the scale of the complex and its events. There are many exhibition halls in Saint Petersburg that could be designated competitors of the Manege central exhibition hall according to the first selection criteria, but an important segmenting factor is the character of the exhibition hall. It is not logical to evaluate in the same way an historical state exhibition space and a private small gallery designed for exhibitions of contemporary art by emerging artists (Brovkina, 2019).

So, having outlined the range of criteria according to which competitors of the Manege Central Exhibition Complex were designated, it was possible to establish the following list of

competitors; Floors Loft project, Erarta, Lumiere Hall Creative Space, the General Staff Building of the Hermitage .

Starting from the first criteria, it was decided to chose these four specific art spaces for the common style of events which are hosted there: the Floors Loft project (https://www.loftprojectetagi.ru) hosts many creative events and initiatives of a similar style of the Manege, namely "Bronze" by Timur Yusupov or also, national emerging artists' exhibitions like "The Big city art festival of artists" in order to help them to be known by the population. Moreover, for the same reason, Erarta (www.erarta.com) was chosen as a competitor: the well-known museum is always looking for innovative, contemporary art projects which involve not only paintings, but also sculpture and photography: in fact, recently, it was installed the Helmut Newton controversial photography exhibition as well as the William van Weeghel 's kinetic sculptures. In addition, it can be mentioned the Lumiere Hall (https://www.lumierehall.ru/) which creates a unique visitor experience, offering exhibitions that mix live music and paintings/ sculptures/ images as the concert of Pavel Chizhik e Denis Kirillov with the space images projected on the background. In conclusion, it can be briefly mentioned the famous General Staff Building of the Hermitage (https://www.hermitagemuseum.org) which is a theater of diverse contemporary exhibitions, permanent and not.

So, according to the second criteria, it will be listed below some of the website metrics taken into consideration to better understand the competitors positioning of the Manege Central Exhibition Hall (the analysis was conducted in 14.03.22):

Firstly, as follows it is provided a general overview of the Manege metrics, examined in March 2022 in the Figure 4, 5, 6, 7, 8 presented below:

Figure 4. Marketing Channels analysis-1.
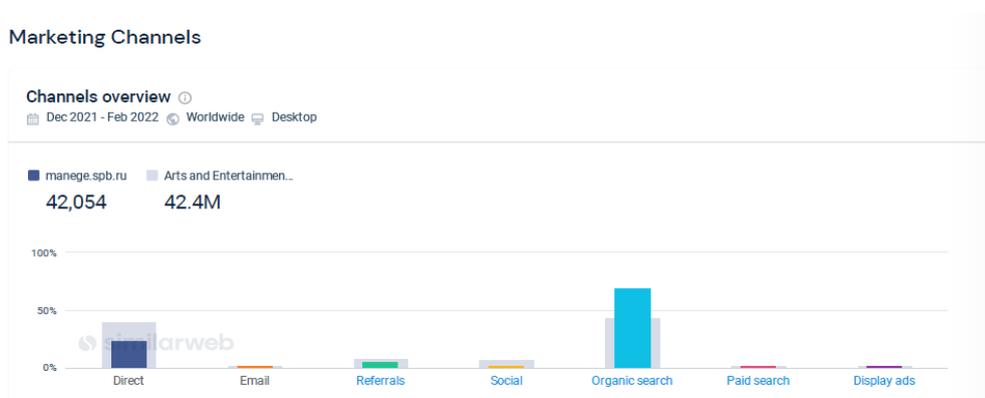
Source: [Seoanalyzer.me]

Figure 5. Top Organic Search Terms-1
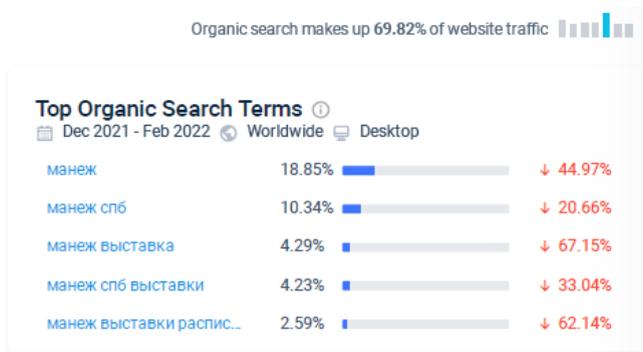
Source: [Seoanalyzer.me]

Furthermore, as follows it is presented the four competitors analysis:

Figure 6. Marketing Channels analysis-2.
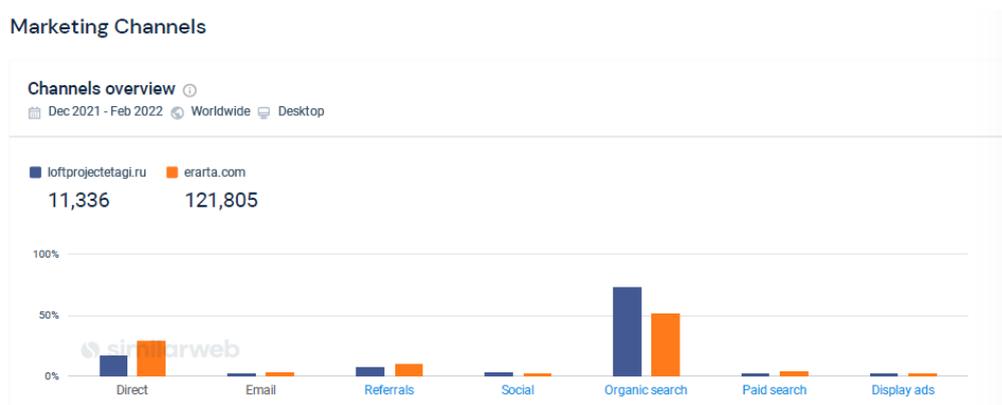
Source: [Seoanalyzer.me]

Figure 7. Top Organic Search Terms-2
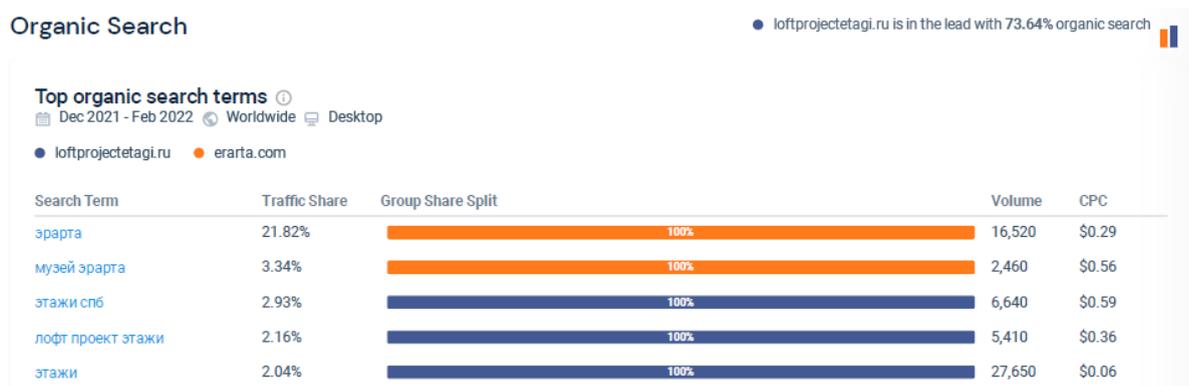
Source: [Seoanalyzer.me]

Figure 8. Top Organic Search Terms-3 .
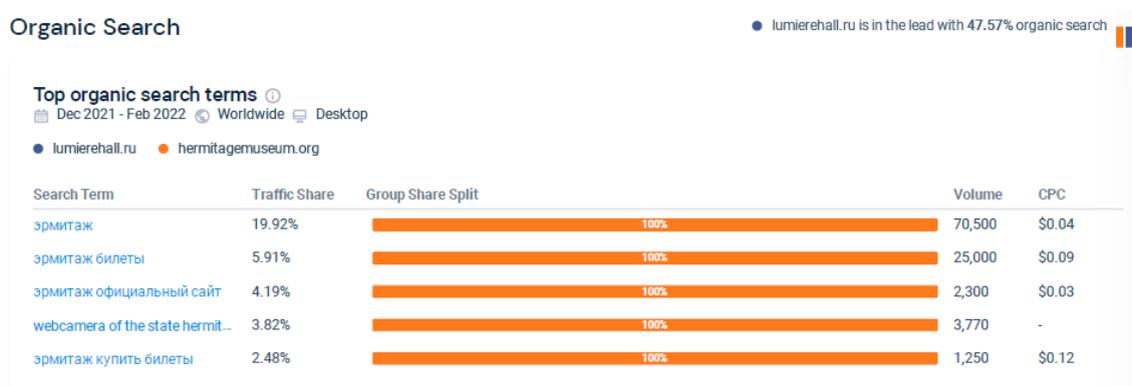
Source: [Seoanalyzer.me]

As it is visible from the chart above, it seems that the Lumiere Hall search terms are not present in the analysis: due to the fact that the two museums' sizes are really different and the tool (SeoAnalzyzer.me) does not comprehend more than five searches, the Lumiere Hall was not inserted so it was conducted a separate analysis of the museum's organic search terms to be shown in our overview in Figure 9 presented below:

Figure 9. Top Organic Search Terms-4 .
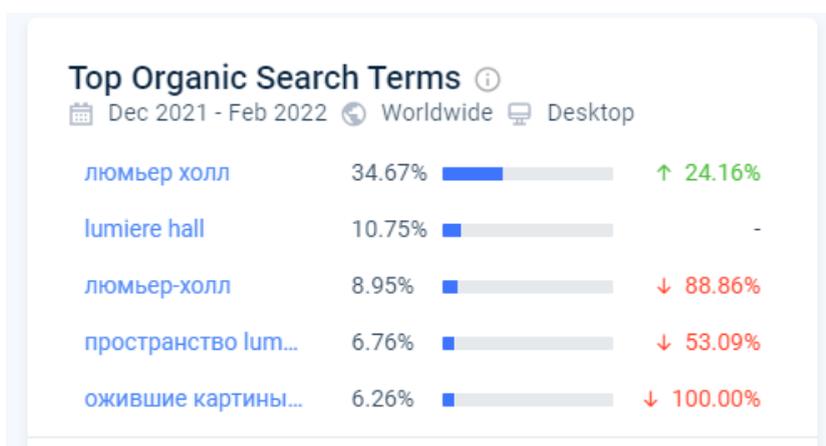
Source: [Seoanalyzer.me]

Consequently, concerning the third criteria, it is not necessary to delve deep into the considerations about it: it is clear that comparing Saint Petersburg private galleries like Anna Nova Art Gallery, Name Gallery, KGallery, Collector's Art Gallery Di Di, Art Flex Gallery (www.theculturetrip.com) with state museums would have created mistaken perceptions and results

in the further analysis because the parameters involved are totally different, bearing in mind the important fact that often private galleries are funded and maintained but an individual while the museums mentioned before, are managed through donations.

Also, to resume all the internal and external factors that can affect the creation of brand equity for the Manege Central Hall, it will be provided to this extent the SWOT analysis of the museum which was done under the precious feedback of Aleksandra Kovaleva, PR manager of the museum itself, in the table 5 presented below:

Table 5. Manege SWOT analysis

Strenghts:	Opportunities:
- A well-developed educational program - Brand awareness at the federal level - The possibility of attracting foreign artists and curators to participate in projects - The functionality of the hall (the possibility of creating very diverse architectural concepts), - Location (city center). - Special educational programmes for all ages	- New cooperations with educational institutes, book centers, cultural and non-cultural firms to create more attractive content and help forming new audiences. - Finding stable partners and donors who can allow a development in the marketing strategy - More detailed and interactive social media strategy to attract generation Z towards

Weaknesses:	Threats:
- Lack of permanent sponsors - Lack of a permanent budget for advertising and promotion. - Aggressive national competitors (Hermitage, Russian Museum etc)	- Poor financial donation from majors and the government - Bitter competition among museums to attract donors. - Big changes in audiences: the population grows older and it is crucial to attract new generations.

2.4 Hypotheses

The hypotheses which were formulated based on Keller's model are strictly connected to the independent variables we have taken into consideration to conduct our further analysis.

Firstly, there will be presented the independent variables as follows, based on the elected model and the modernization changes previously mentioned in order to adapt the solidity of an historical model to the quickly developing museal environment:

1. Salience: it is the set of elements that allow the identification of the brand, as easily be recognized (brand recognition) and remembered (brand recall) following external stimuli.
2. Performance: the set of ways through which a brand manages to intercept needs of individuals and to satisfy them.
3. Imagery: it represents the ways in which a brand manages to meet the psychosocial needs of individuals.

4. Quality: identifies the overall judgment that individuals give to the brand, based on opinions relating to the satisfaction of the overall needs of them.

5. Credibility: understood as trust, suitability, possession of skills and attributes useful to meeting the needs of individuals.

6. Consideration: represents how relevant the brand is to individuals.

7. Superiority: reasons why the Manege is superior to the other competitors.

8. Feelings: the set of emotional responses that the brand manages to elicit in individuals.

9. Loyalty: consumer loyalty in the relationship with the brand.

10. Attachment: the attitude of individuals in accepting the stimuli of the brand.

11. Communality: set of fans who fully identify with the values of the brand.

12. Engagement: indicates the degree of engagement that the brand is able to generate in individuals.

14. Brand Bond: it represents the bond between the museum and the visitors, taking into consideration of their emotional intelligence.

15. Brand Trust: a visitor can trust a brand even though he doesn't feel loyal to it. Usually, an organization earns it, doing good things for its community, sharing values, giving decent services, and generally engaging in the marketplace with good intentions. Brand trust can also be improved by branding activities and decisions, such as the use of imagery and language that represents how they want prospects, customers, and others to see them. (Vaccarella, 2019).

In addition to these variables which are strictly to Keller's model, there were involved other six variables which are attributed to the more general questions in the survey:

16. Gender: male or female

17. Age: <18, 18-25, 26-35, 36-50, 51-64, 65+

18. Museum visits: once per year, once per six months, once per several months, once a month.

19. Favorite museum type: anthropology and ethnographic museums, art museums and galleries, historical and archeological museums, science and technology museums.

20. Museum Manage frequency of visits: the visitor could have chosen between the

following options, namely "I have heard about it but I have never used its services",

"from time to time I attend exhibitions there", "Sometimes I attend art exhibitions

there", "Often I attend art exhibitions there", "I regularly attend art exhibitions there".

21. Language of Questionnaire: Russian, English.

Furthermore, the dependent variable (in the data set was named as V13 and includes V13_1, V13_2, V13_3, V13_4, V13_5, V13_6, V13_7, V13_8) which has been chosen for further analysis is "Brand Equity": as above stated, this variable was slightly modified from the traditional point of view of Keller. The questions related to it in the survey place emphasis on brand equity interconnected with brand experience since, according to many studies, people tend to examine the meaningfulness of an event or a brand, eliciting emotional responses. Emotions take various forms and originate as a result of the cognitive assessment process. So, in the context of brand consumption, visitors are thrilled if they believe the brand can assist them in achieving their consumption goals. This is why to create a solid brand equity, brand experience is considered a subjective occurrence that prompts customers to rate a brand (Soscia 2007, Milanski 2010).

That said, it was possible to formulate the hypothesis to test as the the following ones:

H1: A strong brand salience positively affects the museum brand equity

H2: A solid brand performance positively affects the museum brand equity

H3: A solid brand imagery positively affects the museum brand equity

H4: A great brand quality positively affects the museum brand equity

H5: A high brand credibility positively affects the museum brand equity

H6: A solid brand consideration positively affects the museum brand equity

H7: Superiority of the brand positively affects the museum brand equity

H8: Positive feelings for the brand significantly affect the museum brand equity

H9: Loyalty positively affects the museum brand equity

H10: A strong attachment to the brand positively affects the museum brand equity

H11: Communality positively affects the museum brand equity

H12: Visitors' engagement positively affects the museum brand equity

H13: Brand Bond positively affects the museum brand equity

H14: Brand Trust positively affects the museum brand equity

To sum up, it is proposed to use the theoretical framework of Keller's CBBE to relevate and signal

which elements can build and increase the Manege's Brand equity, according to visitors' survey answers.

2.5 Research Design and methodology

Design research is the arrangement of conditions for the collection and analysis of data in a way that aims to combine relevance for the purpose of research with economics involved in the procedure (Durrheim, 2006). Indeed, research design can be differentiated into an exploratory and conclusive approach: the first one is primarily used if there is a few, general information about the chosen field and there is the need to analyze new ideas and consequently provide hypotheses for further analysis. Thus, exploratory research is essential when the data is unstructured, and the research pattern results to be flexible. Conversely, conclusive research is meaningful for the analysis of already existing associations of factors and testing hypotheses through the gathered data using quantitative methods.

In this case, conclusive research design was chosen to be applied for the following reasons:

- It is often used when the research needs to describe the features of relevant groups, namely audience in the museal environment.
- It can define the level to which variables are associated with each other so it will help in the quantification of brand equity, considering Keller's pyramid frame.
- It is useful when establishing the frequency of events and subjective perceptions in consumer behavior (Tanveer, Lodhi, 2005).

In order to test the hypotheses which were aforenamed, a quantitative method was elected: the structured survey together with a non-probability sampling approach, specifically the convenience one, for these main reasons:

- The questionnaire allows the researcher to gather a representative sample of the target audience in a reasonable time, offering a solid approach in data collection (Vanderstoep, Johnson 2013).
- Generally speaking, the non-probability sampling has several advantages concerning a great flexibility and the chance to produce a more representative sample.
- Due to the latest geopolitical issues, the access to a full population is limited: in the first place, it was planned to publish the surveys on social media channels but, since currently many people are experiencing censorship in the Internet community, it is possible that the survey couldn't reach a certain group of visitors. Moreover, being online, the survey was

available only for people who have a Facebook, Vk, Instagram: as well-known, not all visitors of the museum, especially the older ones, have a social media account.

- The predetermined sample size was thought to be approximately 200 respondents for each questionnaire but, during the process of data collection, it was possible to notice that the surveys would have been a pilot ones, namely due to the social-geopolitical conditions, in the end it was more likely to distribute the survey to a smaller sample compare to the predetermined one in the beginning (Vanderstoep, Johnson 2013).

Moreover, the resulting questionnaire, conducted between February and April 2022, was created using Google Sheet platform and was published on social network groups devoted to tourism and art in FB *(Saint Petersburg for You, Любите ли Вы искусство?, World of Russian Art, Saint Petersburg for Foreigners, Travel Russia, Современное искусство modern art)*, and VK *(Posterino | искусство плаката, pro искусство, Студенческий совет Академии Штиглица, Polotno, Ν c к у с с т в o)* in two different languages: in English and in Russian.

This was crucial for the analysis because it gave the chance to highlight how different the perception of the same museum brand equity is from the locals and the international tourists' point of view.

The survey was organized in the following manner: firstly, a block of sociodemographic closed questions has been presented to gather information about sex, age and general cultural habits of the respondents. Secondly, 38 questions about CBBE from the Manege Central Exhibition Hall. based on the determined one dependent variable, namely the Manege Brand Equity and 14 independent ones previously mentioned.

It should be recalled that the dependent variable in examination is based and focused on the concept of brand experience in relation to brand equity, as originally stated. Therefore, the survey questions related specifically to it, will be different from the classical ones which are traditionally reported for Keller's brand equity.

Concerning this last topic, all the questions, excluding the sociodemographic ones, have been presented as a 5-item Likert scale: since the questionnaire was published exclusively online, we have agreed also with the PR Manager of the Manege that a 5-items Likert scale would have been more user-friendly than a 7's one: in this way, the respondent has not to scroll left or right to visualize the entire range of possible answers.

Cronbach's Alpha and Factor Analysis

Before any deeper analysis, it was conducted a Cronbach's Alpha test because, especially when a survey/questionnaire contains many Likert items that create a scale like in this case, it is essential to monitorate if the scale is dependable. Moreover, Cronbach's Alpha can be defined as a statistical indicator with values between 0 and 1 that is able to show the reliability of data, measured by the survey questions. It takes a value of 1 in case of perfect consistency between items and 0 in case of zero consistency. In general, values above 0,7 represent a good level of consistency (Morgan, Barrett 2019).

As follows, there are presented preliminary results of Cronbach's Alpha test to all the variables presented in Fig 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24 below:

Figure 10. Salience: V1_1, V1_2

Reliability Statistics

Cronbach's Alpha	N of Items
0,810	2

Figure 11. Performance: V2_1, V2_2, V2_3

Reliability Statistics

Cronbach's Alpha	N of Items
0,864	3

Figure 12. Imagery: V3_1, V3_2, V3_3, V3_4, V3_5

Reliability Statistics

Cronbach's Alpha	N of Items
0,778	5

Figure 13. Quality: V4_1, V4_2

Reliability Statistics

Cronbach's Alpha	N of Items
0,688	2

Figure 14. Credibility: V5_1, V5_2

Reliability Statistics

Cronbach's Alpha	N of Items
0,497	2

Figure 15. Consideration: V6_1, V6_2

Reliability Statistics

Cronbach's Alpha	N of Items
0,784	2

Figure 16. Superiority: V7_1, V7_2

Reliability Statistics

Cronbach's Alpha	N of Items
0,784	2

Figure 17. Feelings: V8_1, V8_2, V8_3, V8_4, V8_5

Reliability Statistics

Cronbach's Alpha	N of Items
0,320	5

Figure 18. Loyalty: V9_1, V9_2

Cronbach's Alpha	N of Items
0,890	2

Figure 19. Attachment: V10_1, V10_2

Reliability Statistics

Cronbach's Alpha	N of Items
0,800	2

Figure 20. Communality: V11_1, V11_2, V11_3

Reliability Statistics	
Cronbach's Alpha	N of Items
0,874	3

Figure 21. Engagement: V12_1, V12_2, V12_3

Reliability Statistics	
Cronbach's Alpha	N of Items
0,854	3

Figure 22. Brand Equity: V13_1, V13_2 , V13_3, V13_4, V13_5, V13_6, V13_7, V13_8

Reliability Statistics	
Cronbach's Alpha	N of Items
0,934	8

Figure 23. Brand Bond: V14_1, V14_2

Reliability Statistics	
Cronbach's Alpha	N of Items
0,751	2

Figure 24. Brand Trust: V15_1, V15_2, v15_3

Reliability Statistics	
Cronbach's Alpha	N of Items
0,870	3

In general, it is noticeable from the preliminary verification that the majority of the items offer a great Cronbach's Alpha value but it is worth highlighting that two of them, namely the variables "Credibility" which involves two items and presents a Cronbach's Alpha of 0.497 and "Feelings" which represents five items and presents a Cronbach's Alpha of 0.320, appear to have a mediocre trustability.

In addition to computing the alpha coefficient of reliability, the examination proceeded to investigate the dimensionality of the scale, using the factor analysis through the ANOVA method.

This approach was selected because, since there are multiple groups in this particular research analysis, one-way ANOVA helps to check if there is difference between the averages of two or more groups. Also, this analysis was approached because when different categorical independent variables and one dependent variable have been gathered, to reach a good result in the statistical analysis it is crucial to know if the dependent variable changes when the independent variables change (Morgan, Barrett 2019).

In order to proceed, the following steps were conducted:

-It was verified that the numerical variable analyzed in the various groups has normal distribution.

-It was conducted a Levene's test for homogeneity of variances and it was spotted a p value of 0.07: this means that the groups are statistically similar and it is possible to go further with ANOVA.

Then, in Spss the author stepped forward with the following passages to have one-way ANOVA results: after having indicated with "k" the number of groups and with "n" the number of subjects per group, it was calculated the deviance of between Dev, namely the sum of the squares of the scraps of the averages of the individual groups m1, m2 ,..., mk, from the total mean. The deviance between groups divided by k-1 gives you exactly the variance between groups. Furthermore, it was found the deviance within Dev which can also be explained as the sum of the squares of the scraps of the individual observations i.., k,=.., n compared to the average mean of the group to which they belong. Deviance within groups divided by n-k gave as a result the variance within groups.

Consequently, an F Test, based on testing the null hypothesis and alternative hypotheses with a special consideration of this formula:

F = [Devb / (k-1)] /[Devw / (n-k)]

Later on, in the paragraph "Results", after having fixed a significance level α and then calculated the critical value Fα(k-1, n-k) it was possible to keep or reject the established hypotheses based on the p value.

Regression Analysis

Regression analysis was used to put the hypotheses to the test since this statistical method identifies the association between variables that were part of the hypotheses proposed and it allows

the analysis to be deeper and more accurate since permits to accurately identify which elements are most important, which may be overlooked, and how these factors interact with each other (Morgan, Barrett 2019).

So, the procedure has been the following one:

Once it was calculated the arithmetic means, the variance of X and the covariance, through the software Spss it was possible to determine the regression coefficient B1 and the intercept B0. So, having the linear equation, it was worth verifying the coefficient of determination or R2. In the case presented here, as it will be seen in the paragraph of results, the index exceeds the 0.5: this is considered a good value for the linear regression model.

Survey Sample

The survey sample which was analyzed consists of 258 respondents: 128 internationals who filled the English version of the survey and 130 Russian speakers. In the case of international visitors, it is worth mentioning that 88 respondents were females and 40 males while for the Russian questionnaire, 82 females and 48 males. Moreover, it is interesting to report the age clusters which came out after the survey administration and their museum habits which are presented in the figures 25a, 25b ,25c, 25d below:

Figure 25a. Gender

Gender						
Questionary			Frequency	Percent	Valid Percent	Cumulative Percent
English	Valid	Female	88	68,8	68,8	68,8
		Male	40	31,3	31,3	100,0
		Total	128	100,0	100,0	
Russian	Valid	Female	82	63,1	63,1	63,1
		Male	48	36,9	36,9	100,0
		Total	130	100,0	100,0	

Figure 25b. Age

Age			Frequency	Percent	Valid Percent	Cumulative Percent
Questionary						
English	Valid	<18	1	0,8	0,8	0,8
		18-25	41	32,0	32,0	32,8
		26-35	51	39,8	39,8	72,7
		36-50	18	14,1	14,1	86,7
		51-64	9	7,0	7,0	93,8
		65+	8	6,3	6,3	100,0
		Total	128	100,0	100,0	
Russian	Valid	<18	4	3,1	3,1	3,1
		18-25	71	54,6	54,6	57,7
		26-35	33	25,4	25,4	83,1
		36-50	14	10,8	10,8	93,8
		51-64	2	1,5	1,5	95,4
		65+	6	4,6	4,6	100,0
		Total	130	100,0	100,0	

Figure 25c. Museum time Visits

Museums Time Visits			Frequency	Percent	Valid Percent	Cumulative Percent
Questionary						
English	Valid	Once per year or less	16	12,5	12,5	12,5
		Once per 6 months	28	21,9	21,9	34,4
		Once per several months	51	39,8	39,8	74,2
		Once a month	33	25,8	25,8	100,0
		Total	128	100,0	100,0	
Russian	Valid	Once per year or less	35	26,9	26,9	26,9
		Once per 6 months	35	26,9	26,9	53,8
		Once per several months	33	25,4	25,4	79,2
		Once a month	27	20,8	20,8	100,0
		Total	130	100,0	100,0	

Presenting the museum visits' habits of international and Russian visitors, it is worth pointing out that for internationals 39.8% attend exhibitions once per several months while Russians are the 25.4 %.

Figure 25d. Museum Manege

Museum Manege						
Questionary			Frequency	Percent	Valid Percent	Cumulative Percent
English	Valid	I have never heard about it	24	18.8	18.8	18.8
		I have heard about it but I have never used its services	18	14.1	14.1	32.8
		From time to time I attend exhibitions there	26	20.3	20.3	53.1
		Sometimes I attend art exhibitions there	28	21.9	21.9	75.0
		Often I attend art exhibitions there	15	11.7	11.7	86.7
		I regularly attend art exhibitions there	17	13.3	13.3	100.0
		Total	128	100.0	100.0	
Russian	Valid	I have never heard about it	6	4.6	4.6	4.6
		I have heard about it but I have never used its services	17	13.1	13.1	17.7
		From time to time I attend exhibitions there	37	28.5	28.5	46.2
		Sometimes I attend art exhibitions there	16	12.3	12.3	58.5
		Often I attend art exhibitions there	27	20.8	20.8	79.2
		I regularly attend art exhibitions there	27	20.8	20.8	100.0
		Total	130	100.0	100.0	

Also, taking into analysis the frequency of museums visits, especially in the case of international visitors, it is noticeable that, considering the valid percentage, the majority of respondents namely 21.9 % selected the option "sometimes I attend art exhibitions there" while for the Russian audience 28.5 % declared they from time to time attend exhibitions at the Manege Museum.

Chapter 3: Empirical results of the study

3.1 Research results

In this section, there will be shown the main results from the questionnaire administration in the form of the descriptive statistics, linear regression, and factor analysis. Based on analysis of these results, recommendations in paragraph 3.2 will be developed in the first instance for the Manege Central Exhibition Hall and then for museum organizations, overall.

Beginning to report the results, it is presented the starting model summary in Fig 26 below:

Figure 26. Model Summary

Model Summary

Questionary		R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
English	1	0.727	0.529	0.525	0.34979	
	2	0.813	0.661	0.655	0.29792	
	3	0.852	0.725	0.718	0.26949	
	4	0.863	0.745	0.736	0.26062	
	5	0.874	0.763	0.753	0.25236	
	6	0.880	0.774	0.762	0.24771	2.121
Russian	1	0.874	0.764	0.762	0.47224	
	2	0.918	0.843	0.841	0.38612	
	3	0.936	0.877	0.874	0.34379	
	4	0.943	0.889	0.886	0.32739	
	5	0.946	0.896	0.891	0.31910	1.511

The table shows R and R^2 values: the R values represent the simple correlation between variables so, knowing that it has a range of -1.0 to +1.0 and the more closely the variables are related, the closer r is to +1 or -1. Furthermore, if r is near to 0, no relationship exists between the variables and if r is positive, it indicates that while one variable grows, the other grows as well. So, it is visible that the R values obtained are all quite high values and indicate a satisfying degree of correlation between the variables taken into consideration (Morgan, Barrett 2019).

Moving on to the adjusted R^2 values which are supposed to increase when a new term improves the model more than would be predicted by chance. When a predictor improves the model by less than expected, it declines. The corrected R-squared is usually positive, not negative. It is never greater than R-squared: indeed, there were highlighted the most significant results represented by the 6th group of variables for the English survey, namely a value of 0.762, while for the russian survey it should be noticed the R squared of the 5th group of variables which is 0.891.

Moreover, there are reported ANOVA results in Fig 27a, 27b below:

Figure 27a.

ANOVA

Questionary			Sum of Squares	df	Mean Square	F	Sig.
English	1	Regression	16.354	1	16.354	133.659	0.000
		Residual	14.560	119	0.122		
		Total	30.914	120			
	2	Regression	20.441	2	10.220	115.150	0.000
		Residual	10.473	118	0.089		
		Total	30.914	120			
	3	Regression	22.417	3	7.472	102.890	0.000
		Residual	8.497	117	0.073		
		Total	30.914	120			
	4	Regression	23.036	4	5.759	84.789	0.000
		Residual	7.879	116	0.068		
		Total	30.914	120			
	5	Regression	23.590	5	4.718	74.083	0.000
		Residual	7.324	115	0.064		
		Total	30.914	120			
	6	Regression	23.919	6	3.987	64.970	0.000
		Residual	6.995	114	0.061		
		Total	30.914	120			

Figure 27b.

Russian	1	Regression	92.414	1	92.414	414.389	0.000
		Residual	28.545	128	0.223		
		Total	120.959	129			
	2	Regression	102.024	2	51.012	342.154	0.000
		Residual	18.935	127	0.149		
		Total	120.959	129			
	3	Regression	106.067	3	35.356	299.148	0.000
		Residual	14.892	126	0.118		
		Total	120.959	129			
	4	Regression	107.561	4	26.890	250.883	0.000
		Residual	13.398	125	0.107		
		Total	120.959	129			
	5	Regression	108.333	5	21.667	212.784	0.000
		Residual	12.626	124	0.102		
		Total	120.959	129			

Paying attention to the column "Sig.", it is noticeable values highlighted in green which represent the regression model's statistical significance. A value of p 0.0005, or less than 0.05, shows that the regression model statistically significantly predicts the outcome variable overall (i.e., it is a good fit for the data) so, in this case, the author obtained all significant outcomes for the Museum Manege (Morgan, Barrett 2019).

Furthermore, since from ANOVA test results it was possible to claim the rejection of the null hypothesis, it was also built a significant linear regression model in the further analysis. In the following tables, there are presented the results of it in Fig 28a, 28b below:

Figure 28a.

Coefficients

Questionary			Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Correlations			Collinearity Statistics	
			B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
English	1	(Constant)	2.198	0.158		13.939	0.000	1.885	2.510					
		Credibility	0.475	0.041	0.727	11.561	0.000	0.393	0.556	0.727	0.727	0.727	1.000	1.000
	2	(Constant)	1.672	0.155		10.787	0.000	1.365	1.979					
		Credibility	0.315	0.042	0.483	7.475	0.000	0.232	0.399	0.727	0.567	0.401	0.688	1.453
		Superiority	0.298	0.044	0.438	6.786	0.000	0.211	0.385	0.708	0.530	0.364	0.688	1.453
	3	(Constant)	1.159	0.171		6.768	0.000	0.820	1.498					
		Credibility	0.252	0.040	0.387	6.310	0.000	0.173	0.331	0.727	0.504	0.306	0.626	1.597
		Superiority	0.229	0.042	0.338	5.488	0.000	0.147	0.312	0.708	0.452	0.266	0.621	1.611
		Brandtrust	0.245	0.047	0.307	5.217	0.000	0.152	0.337	0.669	0.434	0.253	0.679	1.472
	4	(Constant)	1.323	0.174		7.590	0.000	0.978	1.668					
		Credibility	0.230	0.039	0.352	5.829	0.000	0.152	0.308	0.727	0.476	0.273	0.603	1.658
		Superiority	0.206	0.041	0.303	5.004	0.000	0.124	0.288	0.708	0.421	0.235	0.599	1.670
		Brandtrust	0.228	0.046	0.285	4.981	0.000	0.137	0.318	0.669	0.420	0.233	0.669	1.495
		Museum Manage	0.162	0.054	0.160	3.017	0.003	0.056	0.268	0.524	0.270	0.141	0.779	1.283
	5	(Constant)	1.387	0.170		8.151	0.000	1.050	1.724					
		Credibility	0.176	0.042	0.270	4.169	0.000	0.092	0.260	0.727	0.362	0.189	0.492	2.033
		Superiority	0.183	0.041	0.269	4.492	0.000	0.102	0.263	0.708	0.386	0.204	0.576	1.736
		Brandtrust	0.198	0.045	0.248	4.364	0.000	0.108	0.288	0.669	0.377	0.198	0.636	1.572
		Museum Manage	0.169	0.052	0.167	3.242	0.002	0.066	0.272	0.524	0.289	0.147	0.778	1.286
		Communality	0.101	0.034	0.184	2.952	0.004	0.033	0.169	0.669	0.265	0.134	0.529	1.892
	6	(Constant)	1.223	0.181		6.740	0.000	0.863	1.582					
		Credibility	0.175	0.041	0.268	4.214	0.000	0.093	0.257	0.727	0.367	0.188	0.492	2.033
		Superiority	0.172	0.040	0.254	4.298	0.000	0.093	0.252	0.708	0.373	0.191	0.569	1.757
		Brandtrust	0.142	0.051	0.178	2.795	0.006	0.041	0.242	0.669	0.253	0.125	0.490	2.039
		Museum Manage	0.163	0.051	0.162	3.198	0.002	0.062	0.265	0.524	0.287	0.142	0.776	1.288
		Communality	0.095	0.034	0.174	2.833	0.005	0.029	0.162	0.669	0.256	0.126	0.526	1.902
		Brand Bond	0.119	0.051	0.136	2.315	0.022	0.017	0.220	0.584	0.212	0.103	0.576	1.736

Figure 28b.

Russian			B	Std. Error	Beta	t	Sig.	Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
Russian	1	(Constant)	0.776	0.139		5.597	0.000	0.502	1.051					
		Attachment	0.797	0.039	0.874	20.357	0.000	0.720	0.875	0.874	0.874	0.874	1.000	1.000
	2	(Constant)	0.654	0.114		5.719	0.000	0.428	0.881					
		Attachment	0.452	0.054	0.496	8.441	0.000	0.346	0.558	0.874	0.600	0.296	0.357	2.800
		Engagement	0.406	0.051	0.472	8.029	0.000	0.306	0.506	0.869	0.580	0.282	0.357	2.800
	3	(Constant)	0.264	0.122		2.163	0.032	0.022	0.505					
		Brandtrust	0.270	0.046	0.268	5.849	0.000	0.178	0.361	0.792	0.462	0.183	0.464	2.155
		Attachment	0.321	0.053	0.352	6.090	0.000	0.217	0.425	0.874	0.477	0.190	0.292	3.419
		Engagement	0.353	0.046	0.410	7.693	0.000	0.262	0.444	0.869	0.565	0.240	0.343	2.912
	4	(Constant)	0.284	0.116		2.441	0.016	0.054	0.513					
		Brandtrust	0.266	0.044	0.264	6.048	0.000	0.179	0.353	0.792	0.476	0.180	0.464	2.156
		Attachment	0.261	0.053	0.286	4.941	0.000	0.156	0.365	0.874	0.404	0.147	0.265	3.775
		Engagement	0.279	0.048	0.324	5.811	0.000	0.184	0.374	0.869	0.461	0.173	0.285	3.514
		Loyalty	0.144	0.039	0.185	3.733	0.000	0.068	0.221	0.802	0.317	0.111	0.361	2.767
	5	(Constant)	-0.145	0.193		-0.754	0.452	-0.526	0.236					
		Brandtrust	0.243	0.044	0.242	5.575	0.000	0.157	0.329	0.792	0.448	0.162	0.447	2.235
		Attachment	0.276	0.052	0.303	5.336	0.000	0.174	0.378	0.874	0.432	0.155	0.262	3.819
		Engagement	0.256	0.048	0.298	5.387	0.000	0.162	0.350	0.869	0.435	0.156	0.276	3.625
		Loyalty	0.113	0.039	0.145	2.877	0.005	0.035	0.191	0.802	0.250	0.083	0.332	3.016
		Feelings	0.226	0.082	0.103	2.753	0.007	0.064	0.389	0.626	0.240	0.080	0.597	1.675

Underlined in green, it is possible to see the significant variables: all the values are to take into consideration since it is clear that the null hypothesis can be rejected.

Then, concerning the russian-language survey results which, for the majority of variables, can be considered acceptable even though the value highlighted in red, namely 0.452, is not significant so, it is unworthy of consideration.

Moreover, in yellow there were highlighted the most significant results for the VIF test: when two or more predictor variables are significantly correlated, they do not give distinct or independent information in the regression model, which is known as multicollinearity in regression analysis. When the degree of correlation between variables is strong enough, it might present issues with fitting and interpreting the regression model. So, the variance inflation factor (VIF) is a metric

that evaluates the correlation and intensity of connection between predictor variables in a regression model (Morgan, Barrett 2019).

Basically, a value of 1 shows that there is no correlation between any of the model's predictor variables: a score between 1 and 5 shows moderate correlation between a given predictor variable and other predictor variables in the model, but not severe enough to warrant concern and, in the end, a score of more than 5 indicates a possibly severe correlation between one predictor variable and the other predictor variables in the model (Morgan, Barrett 2019).

In purple, it was pointed out which are the beta coefficients that are statistically significant, namely coefficients that have p-values less than alpha. If alpha is set to 0.05, coefficients with a p-value of 0.05 or less are statistically significant: so, in this case, it is an additional confirmation that the null hypothesis can be rejected and proceed with the analysis.

In addition, it is constructive to delve into the reason why there were obtained for the international survey in English six different groups of variables while for the Russian one only five:

This comes from the stepwise regression method which was conducted in Spss. It basically consists in beginning the test with all available predictor variables, then removing one variable at a time as the regression model develops, namely the variable with the lowest "F-to-remove" score is taken off from the model at each phase. In this way, it was easier to find a set of independent variables that significantly influence the dependent variable and it allows it to easily cope with a large number of potential predictor variables (Morgan, Barrett 2019).

Also, after having gathered these results, namely the fact that all the hypotheses were tested and it demonstrated the positive relation between the Manege Brand Equity and the customer-based perceptions as well as the essential relationship between the visitors' feelings and the brand, we have decided to prosecute with a further analysis of the variables: since the analysis is based on Keller's pyramid which has different layers constituted by various elements, it was conducted a series of linear regressions in Spss in which there were compared the elements of each level of the pyramid in order to see which was the most significant and non-significant for Manege:

- The first level from the top of the pyramid is "Resonance": for this step, it was conducted a linear regression analysis putting in relation the variables representing the questions concerning Resonance, namely V9_1, V9_2, V10_1, V10_2 , V11_1, V11_2, V11_3, V12_1, V12_2, V12_3, V14_1, V14_2, V15_1, V15_2, V15_3 with the dependent variable V13 called "Brand Equity".

- The second level consists of "Judgements" and "Feelings": for this step, it was done a linear regression putting in relation the variables representing the questions concerning these two aspects, namely for "Judgements" V4_1, V4_2, V5_1, V5_2 V6_1, V6_2, V7_1, V7_2 and for "Feelings" V8_1, V8_2, V8_3, V8_4, V8_5 with the dependent variable V13.
- The third level consists of "Performance" and "Imagery": for this step, a linear regression was done, putting in relation the variables representing the questions concerning these two aspects. For "Performance" V2_1, V2_2, V2_3 while for "Imagery" V3_1, V3_2, V3_3, V3_4, V3_5 with V13.
- The fourth level consists of "Salience" which is represented by the independent variables V1_1, V1_2 which were put in relation to the V13.

The model summary and the ANOVA table are presented as follows and they were analyzed with the same parameters of the previous model summary analysis and the ANOVA table in Fig 29a, 29b reported as follows:

Figure 29a.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0.912	0.832	0.828	0.34231	1.789

Figure 29b.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	145.623	6	24.271	207.125	0.000
	Residual	29.412	251	0.117		
	Total	175.035	257			

For the Resonance level, the R value of 0.912 is considered a good value for the regression since it indicates a high degree of correlation between the variables. Also, the R Square of 0.832 is significant since values > 0.7 are generally considered strong effect size ones (Morgan, Barrett 2019). Additionally, the Adjusted R square of 0.828 is for the same reasons a significant value for the model.

As it is visible, the ANOVA analysis has resulted to be significant so it was possible to build a significant linear regression and, proceeding with the Coefficients table, it is noticeable that all of the variables can be considered significant except from "Communality" in Fig 30a as follows:

Figure 30a.

Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Correlations			Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	0.485	0.104		4.671	0.000	0.280	0.689					
	Brand Bond	0.175	0.041	0.177	4.280	0.000	0.095	0.256	0.744	0.261	0.111	0.390	2.565
	Brandtrust	0.246	0.039	0.258	6.341	0.000	0.170	0.323	0.776	0.372	0.164	0.406	2.464
	Engagement	0.193	0.043	0.249	4.503	0.000	0.108	0.277	0.823	0.273	0.117	0.219	4.576
	Loyalty	0.092	0.030	0.134	3.052	0.003	0.033	0.151	0.722	0.189	0.079	0.347	2.883
	Attachment	0.152	0.036	0.186	4.198	0.000	0.081	0.224	0.791	0.256	0.109	0.342	2.927
	Communality	0.054	0.039	0.067	1.392	0.165	-0.023	0.132	0.760	0.088	0.036	0.286	3.494

This means that for the museum, the variable "Communality" hasn't significantly predicted the outcome, namely it hasn't played a strong influence on the museum's Resonance and it has to be improved.

Conclusively, a regression was also conducted for each variable of the same group (for instance, V9_1 and V9_2) to be more precise and detect which was inside of the same group the most significant sub-variable. As shown in the following tables, the obtained results which can be interpreted like the previous ones in Figure 30b, 30c, 30d reported as follows:

Figure 30b.

Model Summary

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
0,723	0,523	0,520	0,56988	1,610

Figure 30c.

ANOVA

	Sum of Squares	df	Mean Square	F	Sig.
Regression	89,859	2	44,929	138,343	0,000
Residual	81,842	252	0,325		
Total	171,700	254			

Figure 30d.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	2,161	0,101		21,307	0,000	1,961	2,360					
Loyalty_Part_Of_Manege	0,226	0,045	0,368	4,986	0,000	0,137	0,315	0,685	0,300	0,217	0,347	2,883
Loyalty_Additional_Effort	0,273	0,051	0,393	5,318	0,000	0,172	0,374	0,690	0,318	0,231	0,347	2,883

Briefly, from the Coefficients outputs it is clear that both Loyalty_Part_of Manege variable, related to the survey question " I feel part of the Manege museal organization" and

Loyalty_Additional_Effort, related to the question "I feel ready to make an additional effort to support the Manege" are both significant at the same level so none of them prevail on the other in influencing the Brand Equity.

Concerning the sub variables of the variable "Attachment" the results are presented as follows in the Figure 30e, 30f, 30g:

Figure 30e.

Model Summary					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,795	0,632	0,630	0,50159	1,739

Figure 30f.

ANOVA					
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	109,951	2	54,975	218,506	0,000
	Residual	63,906	254	0,252		
	Total	173,856	256			

Figure 30g.

Coefficients												
	Unstandardized Coefficients		Standardized Coefficients			95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
Constant)	1,341	0,119		11,257	0,000	1,107	1,576					
Attachment_Appreciate_Museum	0,411	0,041	0,511	9,945	0,000	0,330	0,493	0,750	0,529	0,378	0,548	1,824
Attachment_Absence_Closure	0,253	0,037	0,356	6,931	0,000	0,181	0,326	0,699	0,399	0,264	0,548	1,824

It is deductible from the Coefficients outputs that both the sub-variables of Attachment are significant at the same level: Attachment_Apprec_Museum is related to the survey question " I appreciate the Manege Museum" and the Attachment_Absence_Clos is related to " I will miss visiting the Manege Museum in case of absence/closure of it".

Regarding "Communality", it was already pointed out the presence of an issue so, delving into the statistical analysis, it was possible to understand which sub variable embodies the problem in the Figure 30h, 30i, 30j below:

Figure 30h.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,767	0,588	0,584	0,52848	1,838

Figure 30i.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	100,615	3	33,538	120,084	0,000
	Residual	70,381	252	0,279		
	Total	170,996	255			

Figure 30h.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients			95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,872	0,112		16,780	0,000	1,653	2,092					
Communality_Belong_To	0,240	0,046	0,324	5,164	0,000	0,148	0,331	0,694	0,309	0,209	0,414	2,415
Communality_Followed_By	0,068	0,047	0,089	1,456	0,147	-0,024	0,160	0,610	0,091	0,059	0,442	2,263
Communality_Connection	0,283	0,042	0,428	6,705	0,000	0,200	0,366	0,723	0,389	0,271	0,401	2,491

In this case, all the sub-variables are significant except the second one, which shows the evidence that a museum community probably exists but the communication between its members should be improved and strengthened:

-Communality_Belong_to is related to the question "I feel that I belong to a community made up of people who appreciate the Manege".

-Communality_Followed_by is related to the question " I think that the Manege Museum is followed by people like me"

-Communality_Connection is related to the question "I feel a strong connection with other Manage's art community supporters."

Moving further and taking into account the Engagement variables group, there were obtained the following evidences in Figure 30k, 30l, 30m:

Figure 30k.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,828	0,686	0,682	0,46329	1,834

Figure 30l.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	117,507	3	39,169	182,486	0,000
	Residual	53,875	251	0,215		
	Total	171,382	254			

Figure 30m.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,473	0,108		13,636	0,000	1,260	1,686					
Engagement_Talk_To_Other	0,314	0,039	0,454	8,142	0,000	0,238	0,389	0,782	0,457	0,288	0,403	2,479
Engagement_Info	0,198	0,041	0,260	4,870	0,000	0,118	0,278	0,721	0,294	0,172	0,438	2,282
Engagement_Interaction	0,131	0,030	0,212	4,315	0,000	0,071	0,191	0,674	0,263	0,153	0,519	1,927

The group of Engagement variables showed the same significance for each sub-variable:

-Engagement_talk_to corresponds to the survey question " I like talking to others about the Manege".

-Engagement_info corresponds to the survey question " I feel interested in knowing about events, exhibitions, and information from the Manege".

-Engagement_Interaction corresponds to the survey question " I closely interact with the Manege (mail in list, social media, website)"

Indeed, proceeding with the Brand Bond sub-variables linear regression results, there are presented below in Figure 30n, 30o, 30p the findings:

Figure 30n.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,752	0,565	0,562	0,54801	1,458

Figure 30o.

ANOVA

	Sum of Squares	df	Mean Square	F	Sig.
Regression	98,305	2	49,153	163,669	**0,000**
Residual	75,680	252	0,300		
Total	173,985	254			

Figure 30p.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,174	0,151		7,770	0,000	0,876	1,471					
Brand Bond_Delighted	0,462	0,044	0,545	10,463	0,000	0,375	0,549	0,717	0,550	0,435	0,636	1,572
Brand Bond_Sorry	0,263	0,048	0,284	5,461	0,000	0,168	0,357	0,613	0,325	0,227	0,636	1,572

The group of Brand Bond sub variables resulted to be statistically significant:

-Brand Bond_Delighted is associated with the survey query "I am delighted with this Manege Museum brand"

-Brand Bond_Sorry is associated with the question query "I would feel sorry if this museum brand suffered from investment loss or support from visitors"

In the end, there were put in relation the sub variables of the Brand Trust group in the Figure 30q, 30r, 30s presented below:

Figure 30q.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,800	0,640	0,636	0,49792	1,559

Figure 30r.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	111,612	3	37,204	150,059	**0,000**
	Residual	62,726	253	0,248		
	Total	174,337	256			

Figure 30s.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,012	0,151		6,699	0,000	0,714	1,309					
Brandtrust_Positive_Feelings	0,415	0,042	0,516	9,963	0,000	0,333	0,497	0,756	0,531	0,376	0,530	1,886
Brandtrust_Visits_Often	0,295	0,057	0,357	5,224	0,000	0,184	0,406	0,703	0,312	0,197	0,305	3,279
Brandtrust_Visits_Again	0,355	0,061	0,464	7,132	0,000	0,298	0,119	0,602	0,481	0,196	0,347	2,882

Also here there is an analogue situation to the Brand Bond group since all the sub variables resulted to be significant at the same level:

-Brandtrust_Positive_Feeling is connected to the question " I share positive feelings about this museum brand with friends, family"

-Brandtrust_Visits_Often is connected to the question " I would like to visit the Manege more often"

-Brandtrust_Visits_Again is connected to the question "   I would like to visit this museum again in the near future"

Concerning the second level of Keller's pyramid, the results obtained are the following Figure 31a, 31b, 31c:

Figure 31a.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0.709	0.502	0.495	0.58668	1.466

Figure 31b.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	87.955	5	21.989	63.885	0.000
	Residual	87.080	253	0.344		
	Total	175.035	257			

Figure 31c.

Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Correlations			Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	0.268	0.224		1.196	0.233	-0.173	0.709					
	Quality	0.316	0.078	0.277	4.067	0.000	0.163	0.470	0.632	0.248	0.180	0.423	2.362
	Credibility	0.233	0.070	0.228	3.329	0.001	0.095	0.370	0.623	0.205	0.148	0.418	2.391
	Consideration	0.176	0.071	0.160	2.470	0.014	0.036	0.316	0.582	0.153	0.110	0.471	2.125
	Superiority	0.177	0.063	0.167	2.794	0.006	0.052	0.302	0.549	0.173	0.124	0.549	1.822
	Feelings	0.970	0.096	0.532	10.064	0.000	0.780	1.160	0.532	0.532	0.532	1.000	1.000

In this case, the R squared and the Adjusted R squared show medium-to-weak values while the ANOVA result is significant. Regarding the Coefficient outputs, it can be seen that all the variables are significant even though " Consideration" presents a lower significant value, namely 0.014, compared to the others: this means that, for this level, "Consideration" is the variable which has a lower influence on the Brand Equity and need to be increased through specific initiatives.

As for the first level, here again there was a linear regression analysis for the subgroups of variables to spot which one was the most or less significant internally at the same branch. So, let's start from the variables related to the element "Judgements", namely Quality, Credibility, Consideration and Superiority. For Quality, there were gathered the following results presented below in Figure 31d, 31e, 31f:

Figure 31d.

		Model Summary		
R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
0,632	0,400	0,395	0,64416	1,423

Figure 31e.

	Sum of Squares	df	Mean Square	F	Sig.
			ANOVA		
Regression	69,375	2	34,688	83,597	0,000
Residual	104,150	251	0,415		
Total	173,525	253			

Figure 31f.

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	0,863	0,224		3,844	0,000	0,421	1,305					
Quality_Valid_Space	0,391	0,060	0,376	6,545	0,000	0,273	0,509	0,559	0,382	0,320	0,724	1,381
Quality_Personal_Needs	0,338	0,056	0,348	6,055	0,000	0,228	0,448	0,545	0,357	0,296	0,724	1,381

From the output tables, it is deductible that both the ANOVA and the Coefficients results in the Quality Subgroup can be considered statistically significant:

-Quality_Valid_Space is in relation to the survey question "   I consider the Manege a valid art space"

-Quality_Personal_Needs is in relation to the survey question " The Manege satisfies my personal visitor's needs"

Proceeding with Credibility, the findings which were gathered from the statistical analysis are shown as follows in Figure 31g, 31h, 31i:

Figure 31g.

Model Summary				
R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
0,625	0,390	0,385	0,64851	1,306

Figure 31h.

ANOVA					
	Sum of Squares	df	Mean Square	F	Sig.
Regression	67,520	2	33,760	80,273	**0,000**
Residual	105,562	251	0,421		
Total	173,082	253			

Figure 31i.

Coefficients												
	Unstandardized Coefficients		Standardized Coefficients			95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,479	0,212		6,977	**0,000**	1,061	1,896					
Credibility_Qualified_Space	0,254	0,055	0,245	4,645	**0,000**	0,146	0,361	0,419	0,281	0,229	0,876	1,141
Credibility_Support_Initiatives	0,360	0,038	0,495	9,402	**0,000**	0,285	0,436	0,581	0,510	0,463	0,876	1,141

Also in this case, the sub variables of the branch Credibility are all statistically significant:

-Credibility_Qualified_Space relates with the survey query "The Manege is a qualified modern art space"

-Credibility_Support_Initiative relates to the survey query " I feel comfortable donating to the Manege in order to support its initiatives"

Furthermore, for Consideration the results are presented below in Figure 31j, 31k, 31l:

Figure 31j.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,590	0,348	0,343	0,66488	1,252

Figure 31k.

ANOVA

	Sum of Squares	df	Mean Square	F	Sig.
Regression	59,737	2	29,869	67,567	0,000
Residual	111,842	253	0,442		
Total	171,579	255			

Figure 31l.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,226	0,223		5,494	0,000	0,787	1,666					
Consideration_Recommend	0,428	0,065	0,438	6,593	0,000	0,300	0,555	0,569	0,383	0,335	0,583	1,714
Consideration_Relevant	-0,090	0,023	-0,014	-0,520	0,600	-0,090	0,096	0,256	-0,023	-0,013	0,660	1,248

In this case, the sub variable Consideration_Recommend, which is linked with the survey question " I feel I want to recommend others to visit the Manege." is statistically significant while the Consideration_Relevant, linked with "I find the Manege a relevant museum." is not so, it should be improved by the museum.

Concerning Superiority, the tables below show the findings of the linear regression analysis in the Figure 31m, 31n, 31o:

Figure 31m.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,549	0,302	0,296	0,69234	1,420

Figure 31n.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	52,587	2	26,293	54,854	0,000
	Residual	121,751	254	0,479		
	Total	174,337	256			

Figure 31o.

	Unstandardized Coefficients		Standardized Coefficients			95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
Coefficients	B	Std. Error	Beta	t	Sig.	Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,527	0,213		7,165	0,000	1,107	1,946					
Superiority_Distinctive	0,337	0,067	0,344	5,005	0,000	0,204	0,469	0,512	0,300	0,262	0,583	1,715
Superiority_Differ_From	0,246	0,065	0,261	3,794	0,000	0,118	0,374	0,482	0,232	0,199	0,583	1,715

Also for the sub variables of Superiority, the values obtained are all statistically significant at the same level:

-Superiority_Distinctive which is represented by the survey question " In my opinion, the Manege is a distinctive museum."

-Superiority_Differ_From which is represented by the survey question " In my opinion, the Manege Museum differs from other similar museums."

Regarding Feelings, the results pointed out all significant values except from one sub variable in the Figure 31p, 31q, 31r presented below:

Figure 31p.

Model Summary					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,751	0,565	0,556	0,53778	1,628

Figure 31q.

ANOVA						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	93,427	5	18,685	64,610	0,000
	Residual	72,012	249	0,289		
	Total	165,439	254			

Figure 31r.

	Unstandardized Coefficients		Standardized Coefficients			95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
Coefficients	B	Std. Error	Beta	t	Sig.	Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,494	0,230		6,507	0,000	1,042	1,947					
Feelings_Serenity	0,313	0,040	0,402	7,863	0,000	0,234	0,391	0,633	0,446	0,329	0,670	1,493
Feelings_Curiosity	0,181	0,051	0,190	3,522	0,001	0,080	0,282	0,554	0,218	0,147	0,603	1,658
Feelings_Boredom	-0,300	0,058	-0,272	-5,207	0,000	-0,414	-0,187	-0,393	-0,313	-0,218	0,641	1,560
Feelings_Disappointment	0,098	0,072	0,074	1,366	0,173	-0,043	0,240	-0,307	0,086	0,057	0,594	1,685
Feelings_Surprise	0,183	0,038	0,236	4,850	0,000	0,109	0,258	0,514	0,294	0,203	0,739	1,354

In this case, the sub variable "disappointment" is not considered as a significant one which is concretely positive for the museum brand since it can be not taken into consideration for further analysis. On the contrary, the fact that the sub variable "Boredom " has resulted to be significant means that some of the visitors felt not entertained while participating at some Manege's exhibitions. In this case, the museum should offer interactive activities to the audience to emotionally and physically entertain them during an art tour. In the Recommendation section, there will be insights to increase attractivity of the museum, too.

Analyzing the linear regressions results for the third level of the pyramid, it has been gathered the following presented in Figure 32a, 32b, 32c below:

Figure 32a.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0.608	0.370	0.367	0.65875	1.432

Figure 32b.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	64.718	2	64.718	149.135	0.000
	Residual	110.225	254	0.434		
	Total	174.943	255			

Figure 32c.

Coefficients

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.	95.0% Confidence Interval for B Lower Bound	Upper Bound	Correlations Zero-order	Partial	Part	Collinearity Statistics Tolerance	VIF
1	(Constant)	1.218	0.208		5.855	0.000	0.808	1.627					
	Performance	0.657	0.054	0.608	12.212	0.000	0.551	0.763	0.608	0.608	0.608	1.000	1.000
	Imagery	0.647	0.061	0.554	10.643	0.000	0.527	0.767	0.554	0.554	0.554	1.000	1.000

For this level of the pyramid, the R value of 0.608 suggests a moderate but significant correlation between variables while the R square of 0.370 is considered a low value, meaning that the model in this particular case is not satisfactory explaining the variance in the dependent variable in the sample presented here.

Despite these results, the ANOVA test is significant as the outputs in the Coefficient table: this means that, for this level of Keller's Pyramid, there is no evidence of variables " Performance" and "Imagery" which do not influence the Brand Equity of the Museum.

Delving into the sub variables for "Performance" and "Imagery", the gathered results are presented as follows in Figure 32d, 32e, 32f:

Figure 32d.

		Model Summary			
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,606	0,368	0,360	0,64645	1,507

Figure 32e.

		ANOVA				
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	60,235	3	20,078	48,047	0,000
	Residual	103,638	248	0,418		
	Total	163,873	251			

Figure 32f.

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,351	0,212		6,368	0,000	0,933	1,769					
Performance_Community of visitors	0,178	0,071	0,179	2,496	0,013	0,038	0,319	0,491	0,157	0,126	0,496	2,018
Performance_Uniquechar	0,060	0,080	0,061	0,755	0,451	-0,097	0,217	0,495	0,048	0,038	0,387	2,585
Performance_Museum_Char	0,381	0,069	0,426	5,552	0,000	0,246	0,516	0,585	0,332	0,280	0,432	2,314

Looking at the Coefficients outputs for the sub variables of Performance, there is Performance_Community_of_Visitor, related to the question "The Manege meets the needs of its community visitors in a positive way." which shows a significant value as well as Performance_Museum_Characteristics, related to the question "As a visitor, I like the Manege Museum's characteristics, based on the museal space itself and the museum's exhibition I have seen.". On the contrary, the sub variable Performance_UniqueChar, related to the question "The Manege has unique characteristics as a contemporary art space.", is not significant so it is one more step forward that the Museum has to take towards the customers in order to offer them a unique experience with no competitors.

Moving on with the analysis, the Figure 32g, 32h, 32i present the results for the variable "Imagery":

Figure 32g.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,608	0,369	0,357	0,65381	1,549

Figure 32h.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	61,600	5	12,320	28,821	0,000
	Residual	105,157	246	0,427		
	Total	166,757	251			

Figure 32i .

Coefficients

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
(Constant)	1,134	0,227		4,997	0,000	0,687	1,580					
Imagery_Wellkknown	0,085	0,050	0,109	1,709	0,089	-0,013	0,182	0,415	0,108	0,087	0,629	1,591
Imagery_Contemporary	0,130	0,061	0,147	2,153	0,032	0,011	0,250	0,467	0,136	0,109	0,547	1,826
Imagery_Interesting	0,261	0,063	0,280	4,152	0,000	0,137	0,385	0,522	0,256	0,210	0,562	1,779
Imagery_National	0,199	0,048	0,245	4,168	0,000	0,105	0,294	0,460	0,257	0,211	0,742	1,349
Imagery_International	-0,011	0,045	-0,014	-0,250	0,802	-0,099	0,077	0,256	-0,016	-0,013	0,801	1,248

Taking into account the different sub variables for "Imagery", it is deductible that they are all significant except for the element "Wellknown" and the element "International": this means that the Museum needs to put its attention and efforts on being more popular and publicize its activities at the international level. So, in the Recommendations, there will be given suggestions to improve these issues.

Conclusively, pointing out the results for the fourth and last level of the pyramid, the SPSS linear regression analysis has shown these results presented below in Figure 33a, 33b, 33c:

Figure 33a.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0.598	0.358	0.355	0.66393	1.179

Figure 33b.

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	62.624	1	62.624	142.070	0.000
	Residual	112.404	255	0.441		
	Total	175.028	256			

Figure 33c.

Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	2.233	0.131		17.100	0.000	1.976	2.490					
	Salience	0.485	0.041	0.598	11.919	0.000	0.405	0.566	0.598	0.598	0.598	1.000	1.000

In this case there is no comparison between independent variables since "Salience" was represented by one singular variable: anyway, it is possible to see that in the model summary the R value, R squared value and Adjusted R squared represent low to moderate values for the model. Moreover, the results of the ANOVA for the fourth level have shown a significant value in the end as the Coefficients output.

Delving into the sub variables' comparison, the linear regression which was conducted in the Salience group ended up with the following results in 33d, 33e, 33f presented below:

Figure 33d.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	0,618	0,382	0,377	0,64249	1,274

Figure 33e.

ANOVA

	Sum of Squares	df	Mean Square	F	Sig.
Regression	63,559	2	31,780	76,987	0,000
Residual	102,785	249	0,413		
Total	166,344	251			

Figure 33f.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B		Correlations			Collinearity Statistics	
	B	Std. Error	Beta			Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
Constant)	2,288	0,129		17,689	0,000	2,033	2,543					
Salience_Visits	0,420	0,052	0,547	8,017	0,000	0,317	0,523	0,614	0,453	0,399	0,533	1,876
Salience_Comeup	0,070	0,048	0,098	1,435	0,152	-0,026	0,165	0,472	0,091	0,072	0,533	1,876

Focusing the attention especially on the Coefficients table output, it is interesting to see that the sub variable Salience_Visits, connected with the survey question "I frequently think of visiting the Manege" demonstrates to be significant while the Salience_Comeup, represented in the survey by the question " I often come up with the Manege Museum as a contemporary art museum" is not statistically significant: this can be read as the fact that visitors do not see visiting this specific museum as a priority and so they don't think about it often. This issue is definitely connected with all the non-significant sub variables that were presented before so, it is clear that the Recommendations will be a 360 degree panoramic of highlights, hints and concrete plans to overcome the Manege concerns about Brand Equity.

So, conclusively it is possible to state that from the two steps of the analysis it was outlined that:

- The variables "Credibility" and "Feelings" resulted to have a low Cronbach Alpha so this means that they have a mediocre trustability probably related to the survey questions which were considered by the respondents not completely clear or were just too few for the item tested. Anyway, during the further analysis it was decided to take them into consideration to have satisfactory suggestions for the museum situation.
- The hypotheses that were planned to be analyzed were all positively tested: this means that all the elements taken from the Keller's model and modernized, play an important role in the museum brand equity.
- Delving into the different levels of Keller's pyramid, it was highlighted that certain variables and sub-variables were not significant. This is the starting point on which the following practical recommendation will focus.

So, taking into account the results, in the following section there will be given to the Manege some specific propositions on how to proceed to improve and then, there were also gathered some general implications in the light of the findings.

3.2 Recommendations

Basic recommendations for the museum Manege and for the museal organization in general will be presented in this section. In order to support the strategy, suggestions for the Manege Central Exhibition Hall about visitors and how to improve and consolidate a strong Brand Equity will be prepared.

There will also be proposed some general highlights for art organizations which plan to improve their Brand Equity, based on the analysis conducted in this paper.

3.2.1 Recommendations for the Manege

Concerning the Manege itself, since the hypotheses were proven, it is certain that this museum could work in a variety of directions to build and strengthen its Brand Equity in order to create competitive value and augment customers satisfaction together with the museum's attractiveness so, the following recommendations pertain to the implementation of internal activities that can grasp the visitors' deepest needs in order to please them and raise brand equity perception, such as co-creation of exhibitions, improvements in the way exhibitions are presented on social media, loyalty initiatives and other hints mentioned below in Table 5:

Table 5. Recommendations for the Manege

Element which needs improvement	Activity
At the Resonance level, it was spotted an issue concerning the variable "Communality" with a particular attention of the sub variable,concerning a perceived similarity of personas between the followers of the Manege.	To increase the feeling of pertainance of Manege visitors to the visitors community, the suggestions are the following: 1)Communality programs help to involve people more in different events, give a sense of community, encourage them to participate in events. It consists of a card which can include free admission to exhibitions, discounts, priority reservations for events, special events and other privileges throughout for card holders. Also, during the year, card owners could receive free priority access to exhibitions in the company of a friend, the opportunity to buy the latest novelties from leading publishers and original gifts in a bookstore at a discount, enjoy culinary discoveries of a cafe chef at

special prices, visit artists' workshops and private collections of contemporary art in Russia.

The Manage Museum Community program could have different levels that allow the visitor to choose the one that suits him and identify him in the right age group (for instance, "student card", "individual card" "family card", "friends card", "over 60s".

2) Offer community events such as painting/ photography/ sculpture master classes and other events right in the museum so that visitors feel part of what is happening. Art breakfasts and art brunches with the organizers could also be a great moment to meet other Manege followers and create relationships with who the visitor feels more similar to.

3) Co-creation projects: Co-creation is the process of involving people in the development of anything a museum can generate, including item interpretation, displays and exhibitions, educational tools, artworks, websites, tours, events, student workshops, and festivals. Individuals, community groups, or other organizations may be involved, but they are not members of the museum's staff or governing structure. Also, co-creation can be seen as a survival strategy: by listening to people's needs and immersing them in active involvement because, doing so, the museum remains relevant to current and potential audiences and the visitors feel part of a concrete and supporting community. Additionally, the value of co-creation can extend beyond audiences and ownership. The concept

	of the 'democratic museum,' in which the museum is seen as a space for discourse (rather than a 'temple,') arises when a larger range of individuals are involved in the museum's outputs. Co-creative practice can aid in the development of new skills, confidence, and self-esteem, enhancing the museum's ability to operate as a social change agent.
At the Judgment and Feelings level, the variables in general were considered significant but there were two issues highlighted: the first one with the Consideration sub variable "Consideration_Relevant". This means that the Manege has problems in being considered relevant.	To increase the relevance of the Manege, there were detected different points to work on: 1) Encourage the smartphone culture, installing QR codes near the paintings or masterpieces which can be scanned and offer the visitor additional information about the author, the style, the epoque, some peculiarities and some interactive games for the children 2)Take advantage of the valuable partnerships that the museum has: from the Manege Museum website it is clear that it has established incredibly powerful partnerships with organizations like Ministry of Culture of the Russian Federation, St. Petersburg Committee for Culture, Gwangju Biennale, Qatar Museums, Tama Art University in Tokyo and many others. Unfortunately, there were never organized bivalent events between the Manege and these partners: conferences, host-meetings in Saint Petersburg, host exhibitions, especially from the international ones (Qatar, Japan, Italy etc). All these events will be better

	to be organized in order to develop a great relevancy of this art space
	3) promotion of local influencers and young local artists: many Russian museums have a robust public relations arm that sends out press releases and contacts local newspapers and television stations as part of their institution marketing. While these sources are essential for mass broadcasting, museums may be overlooking audiences who learn about events and activities in a variety of ways. So, to become more relevant in the younger visitors' community, Manege can look for community events on local blogs and websites and also, instead of traditional radio broadcasts, try running advertising on online radio like Yandex Music while trying to invest in social media ads to promote events. Also, opening the Manege doors to young artists of the city to help them get credibility and acknowledgement through personal exhibitions will definitely help raise the relevancy of the museum.
Also at the same level, regarding the Feelings, it was revealed that the sub variable "Boredom" was significant, meaning that some visitors felt not truly entertained	To make the Manege more proactive and entertaining, the following initiatives can be followed: 1)Animo is a fun-to-use interactive application for generating audio-visual animations, starting from art pieces. It was created by a group of people that characterize it as a learning tool that uses a modern language and adapts to any age of user while maximizing their creativity. Its many wonderful

while participating at Manege exhibitions.	advantages include making the working process engaging and enjoyable by allowing audio-visuals to be built around the topics being worked on in a short amount of time, fostering teamwork, and utilizing technology in a cross-disciplinary manner. 2) create a sort of Manege Traveling Museum: this project would aim to open doors and bring the museum outside of its walls to all people who want to experience, learn about, and work with what the museum has to offer but can't attend in person. Despite the differences in subject areas, getting a firsthand look at the project was really intriguing and beneficial. Introducing the subject, stimulating people's interest, curiosity, and desire to know and learn, promoting active critical learning, enhancing communication skills, participating in a group process of discovery, evaluating and respecting the material, enjoying the activities, and having fun are just a few initiatives that can result in fun for visitors.
At the third level of Performance and Imagery, some issues appeared connected with the sub variable "Performance_Unique Characteristics" which resulted to be non significant.	For these issues, the previous recommendations will definitely help to create a unique museum profile for Manege and confer it a special socio-environmental identity

At the same level, Imagery showed non-significant values for the sub variables "Imagery_Wellknown" and "Imagery_International"	1)In order to become more known, the Manege should definitely improve its social media strategy: The social media pages of Manege haven't been that active lately and this is not helping the popularity to grow. So, starting from the Instagram page which is basically inactive, the Manege should create quality content with posts, reels and stories which can spread awareness about the museum itself but also involve visitors. Also, call-to-actions and interactive quizzes in the stories will definitely be a great starting point to get known. In addition ,it is becoming popular through art organizations' Facebook and VK pages to create some funny images and/or memes with figures represented in the painting or sculpture: this move is going to help the young community to share the content and be also entertained. 2)the Manege can apply the following tactics to go more global: -firstly, add some language options for the website since for now it presents just English and Russian -Secondly, a welcome program could be beneficial, after having spotted the big number of visitors from a specific international market who are attracted to Manege. Small efforts can make a great impact in a museum experience, from fun fact sheets tailored toward specific international groups to language-specific maps and guides, as well as sensitivity training for personnel, along the lines of "how to provide a nice experience for international visitors," -Host international journalists and moreover, to interact

	with non-Russian visitors, is an idea to build displays that speak to certain audiences in their native language in order to make them feel welcomed.
At the fourth level, namely Salience, an issue concerning the sub variable "Salience_ComeUp" appeared	In order to solve it and to make Manege a museal priority for visitors, the museum should become more recognizable. The current logo is pretty anonymous and doesn't help that much the Museum to be remembered since it's free of associations: МАНЕЖ The proposal which was created instead consists of changing a bit of graphics in order to create emotional and mental associations between the visitor's mind and the logo: МАНЕЖ The writing is maintained the same but, instead of the black bars above the museum name, it was added this one-line horse because it can be an easy association for the visitor who will better remember the Manege logo:

	since in the past, this space was a riding hall, it seemed coherent for us to insert the horse-shaped symbol which is a pretty straight-forward association for visitors' minds and could help the visitor to come up with the museum more often.

3.2.2 General recommendations for museums concerning Brand Equity

Overall speaking, considering a wider museal environment which is not only limited to Russia but also worldwide, there will be presented some common suggestions:

To improve factors like salience, performance, imagery and loyalty which are directly linked with the participation and the involvement of the visitor who can think, express and evaluate what he feels, attending an exhibition, it is recommended to use the Crowdriff App, which works simply involving fny content made and shared voluntarily by individuals, fans, or consumers of a brand who are affiliated or not with that brand. This could range from social media posts to a third-party website review. Putting the community at the center of the museum priorities with user-generated visuals, the attraction and the engagement will augment as well as the factors we have mentioned before. Museums are opening their doors to the public, curating not only art and artifacts, but also these visitor (user-generated) images. These collections are then transformed into visual narratives about their displays, culture, and visitor experiences. Since museums are often short in budget, Crowdriff is a great solution: using this free tool, the art organizations could add a unique touch to special events with real-time social media displays, providing opportunity for people to learn about and explore the experiences of other guests and creating a sense of belonging, community, and accessibility (https://crowdriff.com/).

Moving towards the attachment, brand bond and brand trust towards the museum, the main suggestion is offering more interactive experiences and tours for visitors, especially after the pandemic period, depending on the museum style and audience: inserting interactive QRcodes near the most important masterpieces which a detailed explanation of the author, the painting style and

some curiosities about the epoque will help the visitor to feel more emotionally involved in the exhibition which is taking place

3.3 Managerial Implications

The CBBE model analysis for museums provides a variety of management conclusions concerning the impact of Brand Equity factors on various aspects of the museum branding identity and customers' attractiveness.

From a managerial point of view, the findings show that a brand's consumer-based equity is related to both macro and micro factors of a branding system. Marketers have traditionally focused on improving the country's reputation for product quality. So, brand managers may focus on levels managing their marketing mix more in detail in order to create and/or improve brand equity of the organization. Also, the fundamental objective of museum brand managers should be to optimize and exploit brand equity in order to increase brand value. The proposed framework gives these brand managers a better knowledge of the components than what has previously been offered in the research literature.

The primary implication is that certain elements of Keller's CBBE model have an impact on the museum brand equity among customers more than others while there are certain factors which were outlined to be not so strongly influencing . Also, the impact of elements like Salience, Performance, Imagery, Quality, Credibility, Consideration, Superiority, Feelings, Loyalty, Attachment, Communality, Engagement, Brand Bond and Brand Trust positively influence the overall brand equity of museums. So, this highlights the value of the Customer-Based Brand Equity framework in terms of customer relations and retention and also museum attractiveness for marketing managers.

Although the majority of the CBBE model elements has been seen as influential, conversely, especially Communality, Consideration and Imagery were found to be less significantly in affecting museum brand equity at the general and the sub-variables level (determined from regression models) since visitors seemed not satisfied with it. As a result, it is plausible to conclude that in today's world, focusing especially on Communality, Consideration and Imagery factors in the process of creating/strengthening a museum's brand equity is crucial for boosting customers participation, credibility in the brand and also involvement into the art community.

Secondly, regression models also showed that Salience, Performance and Feelings have presented in minor part some criticisms, concerning their relationship with museal brand equity based on visitors: thus, it might be a consequence at the managerial level to take singular

sub-elements of the CBBE model and examine in depth all the details involved, not only building their Brand Equity based on a macro-level but delving deeply into each small branch.

Consequently, another valuable observation from the study shows to museum marketers how step by step they can measure a Keller's re-adapted CBBE and it is possible to interpret the results, including many different initiatives they can perpetrate to increase the influence of factors and obtain a solid brand equity.

So, during the process of building a satisfactory museum brand equity, it is therefore advisable to pay attention to each singular element and sub-element of the CBBE model with a special recognition for the aspects which are revealed to be the most critical during the aforementioned analysis.

In conclusion, the findings of the study can be used by marketing managers to better understand the customers' museum habits and needs and how they influence the branding of a museal organization, allowing it to acquire competitive value.

3.4 Limitations and further research

From the standpoint of practical implications, the research carried out within this paper was useful, as well as to highlight the theoretical developments, to provide a deeper input for the study of a brand equity for NPOs, and specifically for museums.

The analysis of the Manege and the relationship between customers and its brand equity, although limited to the perception of different variables that make up Keller's theoretical framework, offered the vision of an extremely interesting customer-based brand which turned out to be pretty successful both for international and local visitors but that can always be improved. As said before, the case study of the Manege was taken as a concrete example to analyze but the results of this research can be inspirational for other museums and non-profit organizations around the world.

The analysis could be deepened, in my opinion, in the marketing department settings with the aim of broadening it to subgroups of other dependent variables, allowing to define a more complete picture on the perception of CBBE museums. Also, it is reasonable to suggest a further comparative analysis between different museums (it can be done by choosing a museum type in the same country or taking into consideration the same museum style but in a different country) in order to spot the different tendencies in branding a non-profit organization and which elements are common and which not in order to have comparison and more varied recommendations.

Pointing out the other side of research, there is always been awareness of the fact that the analysis could bring within some limitations due to the dimensionality of Keller's model and the survey biases derived from the language: it is probable that not all the international visitors who chose the english version were native english speakers and there will be the risk to answer without a full comprehension of the text. Also, since the author of the paper is a non-native speaker in Russian, although the questions were translated through the supervision of my russian referrer, there could be some biases, concerning some nuances of the language. Additionally, the sample size could have been larger but due to the current geo-political situation, not all the potential Manege's visitors had the chance to access Facebook and the other social media (some of them could have not familiarized with VPN, for example or others just do not have a Facebook or VK account).

Conclusively, the current research has focused more on the museum itself in relation with the CBBE model but it would be possible and interesting creating a broader analysis of the social media marketing strategy of the museum and directly see the implication on visitors in order to achieve a broader panorama of the elements which offer an impact for both customers and organizations.

Conclusion

The study paper covers a knowledge gap about research in the CBBE model for Non/Profit organizations, in particular museums through the specific analysis of a case study, namely the Manege Central Exhibition Hall. A variety of study objectives were specified in order to reach this goal, and all of them were met with success. Although there has been substantial research on museum customer-based brand equity, the argument over how it can be applied in order to strengthen the competitive position of museums continues. It enabled the author to provide study hypotheses and a research model that examines the nature of the relationship between various brand equity related items.

Similarly, the museal environment was investigated, confirming the hypothesis that Brand Equity is needed because it is directly connected with visitors perceptions and evaluation of the art space and the exhibitions proposed in it. As a result, the study's goal of analyzing the impact of such estimations through Keller's CBBE model elements is confirmed.

Theoretical and managerial implications were designed after the data was collected and analyzed, confirming that the research model proposed by the author is valid and can be used to test the validity and effectiveness of museum brand equity, based on customers' opinions and perceptions.

According to the findings, every element of the Keller's CBBE model effectively influences museum Brand equity but it was also outlined which sub-elements were not significant or showed lower significant values, so that the recommendations given were mainly focused on them.

Finally, the paper makes a significant contribution to future research in the field of museum marketing and customer-based brand equity, as it enables marketing professionals to learn more about how Keller's CBBE model works for museums and why it is so important to focus on this aspect.

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APPENDIX:

Appendix 1. The example of survey with related variables

1a) English Version

1) *Age*

   Please, select your age

2) *Gender*

   Please, select your gender

3) *Museum Time visits*

   How often do you visit museums?

4) *Favorite Museum Type*

   Which type of museum do you like more?

5) *Museum Manage*

   Are you familiar with The Manege Central Exhibition Hall?

   <u>(A five-point Likert scale was used (1 = "not at all", 5 ="very much")</u>

6) *Salience*

   I frequently think of visiting the Manege.

   I often come up with the Manege Museum as a contemporary art museum.

7) *Performance*

   The Manege meets the needs of its community visitors in a positive way.

   The Manege has unique characteristics as a contemporary art space.

   As a visitor, I like the Manege Museum's characteristics, based on the museal

    space itself and the museum's exhibition   I have seen.

8) *Imagery*

   Please rate which of the following attributes corresponds sufficiently well to the

   Manege using the following scale from "not at all" to "very much" (well known,

contemporary, interesting, national, international).

9) *Quality*

I consider the Manege a valid art space.

The Manege satisfies my personal visitor's needs.

10) *Credibility*

The Manege is a qualified modern art space.

I feel comfortable donating to the Manege in order to support its initiatives.

11) *Consideration*

I feel I want to recommend others to visit the Manege.

I find the Manege a relevant museum.

12) *Superiority*

In my opinion, the Manege is a distinctive museum.

In my opinion, the Manege Museum differs from other similar museums.

13) *Feelings*

Please rate how much the Manege provocates in you these feelings, using the following scale from "not at all" to "very much".(serenity, curiosity, boredom, disappointment, surprise)

14) *Loyalty*

I feel part of the Manege museal organization.

I feel ready to make an additional effort to support the Manege.

15) *Attachment*

I appreciate the Manege Museum.

I will miss visiting the Manege Museum in case of absence/closure of it.

16) *Communality*

I feel that I belong to a community made up of people who appreciate the Manege.

I think that the Manege Museum is followed by people like me.

I feel a strong connection with other Manege's art community supporters.

17) *Engagement*

I like talking to others about the Manege.

I feel interested in knowing about events, exhibitions, and information from the

Manege.

I closely interact with the Manege (mail in list, social media, website).

(A five-point Likert scale was used (1 = "strongly disagree", 5 ="strongly agree")

18) *Brand Bond*

I am delighted with this Manege Museum brand.

I would feel sorry if this museum brand suffered from investment loss or support from

visitors.

19) *Brand Trust*

I share positive feelings about this museum brand with friends, family.

I would like to visit the Manege more often.

I would like to visit this museum again in the near future.

20) *Brand Equity*

This museum brand makes a strong impression on my visual sense.

I found this museum brand interesting in a sensory way.

This museum brand stimulates my senses.

When I visit this museum, I feel happy and motivated.

When I'm reminded of this museum brand, I remember a nice experience I look

forward to repeating.

I engage in a lot of thinking when I encounter this museum brand.

When I think about this museum brand, I'm reminded of how it succeeds with its

creative exhibitions.

This museum brand stimulates my curiosity towards modern art.

1b) Russian Version

1) *Age*

Пожалуйста, выберите свой возраст

2) *Gender*

Пожалуйста, выберите свой пол

3) *Museum Time visits*

Как часто вы посещаете музеи?

4) *Favorite Museum Type*

Какой тип музеев вам нравится больше?

5) *Museum Manage*

Вы знакомы с Центральным выставочным залом "Манеж"?

(A five-point Likert scale was used (1 = "not at all", 5 ="very much")

6) *Salience*

Я часто думаю о посещении Центрального выставочного зала "Манеж".

Я часто ассоциирую музей "Манеж" как музей современного искусства .

7) *Performance*

Манеж хорошо удовлетворяет потребности своих посетителей.

Манеж обладает уникальными характеристиками как пространство современного

искусства.

Как посетитель, мне нравятся характеристики музея "Манеж", основанные на

самом музейном пространстве и музейной экспозиции, которую я видел-а.

8) *Imagery*

Пожалуйста, оцените, какой из следующих атрибутов достаточно хорошо соответствует Манеж, используя следующую шкалу от "совсем нет" до "очень много"(Общеизвестный, Современный, Интересный, Народный, Международный).

9) *Quality*

Манеж удовлетворяет мои личные потребности как посетитель.

Я считаю Манеж валидным.

10) *Credibility*

По моему, Манеж является квалифицированным и актуальным современным художественным пространством.

Я чувствую себя комфортно, делая пожертвования, чтобы поддержать инициативы Манежа.

11) *Consideration*

Я чувствую, что хочу порекомендовать другим посетить Манеж.

Я нахожу Манеж релевантным музеем.

12) *Superiority*

На мой взгляд, Манеж-уникален.

На мой взгляд, музей "Манеж" отличается от других подобных музеев.

.

13) *Feelings*

Пожалуйста, оцените, насколько Манеж вызывает у вас эти чувства, используя следующую шкалу от "совсем нет" до "очень много" (Безмятежность, любопытство, Скука, Разочарование, Сюрприз).

14) *Loyalty*

Я чувствую себя частью музейной организации "Манеж".

Я готов приложить дополнительные усилия для поддержки Манежа.

15) *Attachment*

Я ценю музей Манеж.

Я буду скучать по посещению музея "Манеж" в случае его отсутствия/закрытия.

16) *Communality*

Я чувствую, что я принадлежу к сообществу, состоящему из людей, которые ценят Манеж.

Я думаю, что за музеем "Манеж" следят такие люди, как я.

Я чувствую сильную связь с другими сторонниками арт-сообщества Манежа.

17) *Engagement*

Мне нравится говорить с другими о Манеже.

Мне интересно знать о событиях, выставках и информации из Манежа.

Я тесно взаимодействую с Манежем (почта в списке, социальные сети, веб-сайт.

(A five-point Likert scale was used (1 = "strongly disagree", 5 ="strongly agree")

18) *Brand Bond*

Я в восторге от бренда музея Манеж.

Мне было бы жаль, если бы этот музейный бренд пострадал от потери

инвестиций или поддержки со стороны посетителей.

19) *Brand Trust*

Я делюсь положительными впечатлениями об этом музейном бренде с друзьями, семьей.

Я бы хотел чаще бывать в Манеже.

Я хотел бы снова посетить этот музей в близком будущем.

20) *Brand Equity*

Этот музейный бренд производит сильное впечатление на мое визуальное восприятие.

Я нашел этот музейный бренд интересным в чувственном восприятии.

Этот музейный бренд стимулирует мои чувства.

Когда я посещаю этот музей, я чувствую себя счастливым и мотивированным.

Когда мне напоминают об этом музейном бренде, я вспоминаю приятный опыт и с нетерпением жду его повторения.

Я много размышляю, когда сталкиваюсь с этим музейным брендом.

Когда я думаю об этом музейном бренде, мне вспоминается, как он преуспевает со своими творческими выставками.

Этот музейный бренд стимулирует мое любопытство к современному искусству.

ACKNOWLEDGEMENTS:

Being a passionate Italian human being, I couldn't avoid writing the acknowledgements at the end of this incredible journey.

Words cannot describe my gratitude to my supervisor, Professor Starov and Aleksandra Kovaleva, PR manager of the Manege Central Exhibition Hall, for their unwavering patience and constructive criticism. I couldn't have made it this far without their help, their knowledge and expertise.

Furthermore, without the support of GSOM staff, especially from Olga Alkanova, Mustafa Dalman, Olesya Ustimenko and Yannis Christodoulou, who during these two years at the Graduate School of Management have always encouraged me to do better, motivating me when I thought I could not cope with obstacles and contributing to the fact that I have reached the end of this path without giving up despite the difficulties that I have encountered.

I am also extremely grateful to my classmates and cohort members who deserve special thanks for their editing assistance, late-night feedback sessions, and moral support every time this was needed. I remember how afraid I was starting this Management Course after a Bachelor in Languages: in addition, starting it remotely during the pandemic had really convinced me that it would be impossible for me to continue and make friends through the screen but instead, to my surprise, it turned out to be completely the opposite, in a positive sense.
I can't help but thank the members of my group of close friends Я-ложка:

Many thanks to you, Misha, for all the incredible dinners we have organized together, for your positivity and for the advice on taking life not seriously because "party never ends".

Many thanks to you, Vasya, for the evenings in which we sang together and you played the guitar, for your curiosity towards the world and for your huge love for my country, Italy: I promise you that once we will visit it together

Many thanks also to Vanya and Liza for their happiness which it is impossible to perceive: you are such a lovely couple and I wish you the best in all the aspects of your life.

Many thanks to Artem: my "caro" russian friend who speaks English better than the native speakers. You are an introspective and observant person: thank you for always listening to me and for teaching me why we should be optimistic, always.

Many thanks to Gabriel, mon marpione: an amazing, intelligent, wise and calm man who patiently directed me to the right intuitions. You are precious.

I am incredibly thankful to Havard: you are like my brother and the support you offered has been essential during these years. I cannot forget the grace and kindness with which you pointed out my mistakes to me and helped me resolve them. Moreover, I dare to tell you that the woman you have by Your Side, My Sweet Lola, is a miracle of nature as well as your greatest treasure: you are lucky to have found each other.

Many thanks to Joe, the англичанин of the group: thank you for letting me know that maybe, every now and then, you can allow yourself to be lost and you can joke and laugh at this. I know that deep down we have always kept an eye on each other, sometimes from afar, sometimes from close, but the important thing was to understand ourselves and understand the other. We made it

Many thanks to the beautiful gentlemen Viktor and Ilias, whom I had the pleasure of knowing for a short time but whom I thank infinitely for the sincerity and honesty they showed me.

Many thanks to my girls Jenia, Masha and Nastya:

Jenia, you were the first who welcomed me here in St. Petersburg with your sweet madness, your intelligence and your unique way of living life: you never denied me a hug or a glass of wine when it was necessary. I'll always be there for you.

To my Masha instead, I recognize the great generosity in her ways of doing, the fact that she has always been attentive to the needs of everyone and her passion for music shared with me: you are a pleasant discovery for me.

Nastya, with you it was never a matter of words but of a powerful connection: you have a colorful soul which is filled with love, compassion and tolerance and also you are such a great, talented photographer. You have the power to create art for this world and I wish you will do this for the rest of your life.

I would also like to thank the Italiani Group: Simone, Lewis, Adrien, Francesca, Claudio, Rebecca and Irina. Each one of you is a great friend of mine and has always been able to cheer me up and spend quality time with me. Always be curious as you are, never give up and see you soon: or in Russia, or in Italy, or in Spain or in China…who knows!

Additionally, nothing would have been the same without Viktoria, Darina, Valentina, Ivan, Dan, Nastya G., Liza P., Ferdinand, Chen Long, Kirill and his sister, Celine and Maria and also my marvelous "Moscow Team", formed by Lera, Liza, Rita, Tamila and Lesha: visiting museums, participating to jazz concerts, playing Macheng together, walking at 4 o' clock in the morning in Moscow were all unbelievable experiences that I will bring with me forever.

Also, my russian teach Anna played an important role in transmitting me the passion for Russian culture, which I love with all myself, and has been like a russian mother for me: reproaches, gratifications and speeches about Dostoevski were incomparable and unforgettable, at the same time.

Thanks to Donnagh, who demonstrated to be with me step by step despite the geographical distance.

Moving on to another country, my country of origin, I have to thank my friends of a lifetime, my sisters as well as great women Camilla, Martina, Lara and Camilla: thank you for guiding me with Love and Patience and being present in all the fundamental stages of my life so far.
You will always be the most colorful flowers in my garden.

Thanks also to my unique group of highschool friends: Valeria, Antonio, Chiara, Giulia, Martina, Sara and Stefano. You are my pillars, my certainties and my pride every day, being able to solve anything with a smile.

I am extremely grateful to Francesca, Giulia, Katia, Viviana and Elisa for the laughter they always make me do, for the nonconformist wisdom, for the effective advice and for the beauty that emanates from their eyes everytime I see them.

Thanks to my Baykal group. Jean Poussiere, Marta and Anna….you are such original human beings who have different visions of lives and, because of that, you enrich me with new insights and hints (especially with the "coup de théâtre" philosophy).

Moreover, I feel blessed to have found Marilena and Laura during my Bachelor's: you are extraordinary friends who make me want to be a better person, you are great examples to others, I know that you will always have my back, because that is the kind of person you are and I will try to do the same: your words during my dark period have been better than a medicine, I will always be by your side, ready to rejoice in your successes and to offer you my total support, in case of difficulties.

Thanks to Aurora, Marta and Matilde, three of the most noble souls you can find out there with a touch of strong determination and love for good cuisine, who provide me with genial suggestions about books, restaurants and Life, of course.

Conclusively, a special thanks to Alberto, Ekaterina, Yuri and Tatiana whom I consider my second italian- Russian family here: you have given to me great opportunities to learn new skills and different communication perspective, so I will always be thankful for that.

Last but not least, my sincere and heartfelt gratitude goes to my family for their unwavering support and hope.
This thesis would not have been conceivable without such a powerful encouragement:

to my dad and my mum who have never left my side and were,are and will be always my Polar Star, to my irreplaceable grandparents Nonnina, Nonno Pao, Nonna Sandra and Nonno Gianfranco who constantly offer to me their life experience hacks and love stories,
to my brothers Jacopo and Lorenzo, who do not speak that much but in silence have always been able to embrace with joy my choices,
to Elisa, Elena and Arturo, who cheerfully show to the world what is Love, Cordiality and Craziness at the same time and motivate me day by day to search for joy,
to Caterina, Chicco, Gabriella, Flavio, Beatrice, Isotta, Alessandra, Francesco, Pietro, Tommaso, zia Gabriella, zia Cuki who incessantly accompany me,

I love you, endlessly.