The Role of Culture in Branding Places in Human Settlements: Insights from a Literature Survey

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Abstract

The places where we live in always produce a culture from the existence of the people. The same goes for place branding, which will always find a way to spectacle that culture for the others including the tourists. Place branding includes nations, cities, villages, urban villages, and even abandoned places like slums. However, how we interpret those cultures depends on how we think, understand, believe, and act in those environments. Therefore, there are always differences in how people interpret culture, and within the framework of knowledge, these differences can create tension in the relationship between culture and place branding. This research explores the differences in interpreting the meanings of culture to understand the role of culture in place branding.

It uses a literature survey as a research method. Samples of previous research articles using the Scopus-indexed repository database were obtained. 23 selected articles were analyzed using the thematic analysis method employing Atlas-ti software.

Findings show that culture has different meanings and roles. Several previous studies indicate some tensions between culture and place branding. This paper proposes propositions relating culture through place branding, including 'culture in—,' 'culture for—,' and 'culture of—' place branding. It presents these findings in a conceptual framework: the role of culture through place branding.

Keywords: Culture, Role of Culture, Place Branding, Literature Survey, Thematic Analysis, Conceptual Framework.

Introduction

Place branding is a phenomenon in the issue of global competition between places in all human settlements Indeed, it is the most relevant strategy for gaining popularity and benefits

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from a brand created in a place (Anholt, 2003; 2010). The phenomenon does not only work in destination branding but also nation branding (Anholt, 2003), city branding (Kavaratzis, 2004), rural branding (Shen & Chou, 2022). Even areas that were previously unimaginable to adding a brand, such as slum branding (Shang. et.al, 2022; Dyson, 2012), also known with the name neighborhood branding (Masud & Bookman, 2016; Willer, 2021) have now come into being.

Places actively promote their brands through various promotional programs, image identity initiatives, and arts and cultural events to attract more tourists and encourage them to visit and enjoy the shows. At this point, culture becomes more crucial for the place branding program and, in short, has a pretty good relationship. However, there is time for this relationship become poor; it is when a culture is interpreted as an economic asset and only used to increase the number of tourist visits. Moreover, in the worst cases, it is exploited by place managers, authorities, or elites to prioritize their interests compared to the interests of the general public, especially communities who are marginalized, left behind, and alienated by place brand construction.

The emergence of the terms 'Hijacking Culture' (Kavaratzis, 2014), 'International Beauty Contest' (Boland, 2013), and 'Commoditization Culture' (Ulldemolins, 2014) are some terms relevant for rethinking the role of culture in place branding and the bounding relationship between the two, in several previous studies.

This research examines differences in cultural meaning and roles through several previous studies that have reported place branding in several cases. Furthermore, these differences can create tensions between culture and place branding. Based on these assumptions, several research questions (RQ) are posed as follows:

- RQ.1. How is culture interpreted in place branding?
- RQ.2. What is the tension between culture and place branding?
- RQ.3. What is the role of culture in place branding?

Based on these research questions, this research has the following objectives:

- Identifying the cultural meaning of place branding from several previous studies
- Identifying the tension between the role of culture and place branding in several previous studies
- We propose propositions and relationships between culture and place branding and present them in a conceptual framework for the role of culture through place branding.

Theoretical Framework

Williams (1983) notes that the notion of culture is widely employed across various scientific disciplines and diverse knowledge systems, rendering it a complex word to interpret clearly. In general, we can associate at least four meanings of culture. Quoting Inglis (2005), the primary meaning of 'culture' today is:

- 'High culture,' a meaning related to the words 'art' and 'civilization';
- Personal refinement, such as when discussing a 'cultured person.'
- Cultural objects and products such as books, films, and TV shows;
- The 'whole way of life' of a given group. It is a way of thinking, understanding, believing, and acting that is a 'characteristic' of a particular group.

Regarding the culture of a place, Inglis (2005) quotes Raymond Williams's three levels of culture in exploring culture and everyday life, as follows:

- 'Lived culture' of a particular time and place
- 'Recorded culture' of every kind, from art to the most everyday facts; the culture of the period
- 'Culture of the selective traditions.'

Accessing 'Live Culture' is the most challenging among 'recorded culture' and 'traditional selective cultures.' It requires exploring the two other levels with a skeptical attitude toward cultural facts that immediately appear naturally. Therefore, understanding 'Live Culture' is essential when discussing the role of culture in a place.

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Turning into place branding theories, which developed from place promotion to place marketing to place branding, has quite strong roots in management and marketing sciences (Yanada & Salamah, 2014). Therefore, place branding is more commonly referred to as the most relevant strategy for gaining popularity in a place (Anholt. 2010). Regarding the role of culture in place branding, the meaning of place branding cannot force the culture to become a part of a strategy toward gaining popularity. Culture is not a tool for gaining popularity; it is a part of human life that carries out and maintains a better life.

Scaramanga (2012) identified cultural meanings related to place branding as Cultural goods, Cultural industry products, and Heritage. He also uses terms such as 'cultural resources' and 'cultural planning.' Cultural planning is a tool to achieve cultural resources.

Developing places, infrastructure, essential events, arts, and culture packaged in city branding efforts are risks of ignoring local culture and creating a standard global city image. Such circumstances can induce feelings of isolation among residents, potentially leading to long-term harm to the city's image (Riza, 2015).

Ashworth and Kavaratzis (2014) propose rethinking the role of culture in place branding. Furthermore, Kavaratzis and Ashworth (2015) use the term Ccultural Hijacking' to describe the tension between culture and place branding and propose a conceptual framework to mitigate the relationship. Nursanty et al. (2023) propose a conceptual framework to address the tension between place branding and authenticity: focus on uniqueness and authenticity, Citizen and stakeholder engagement, Balance between the need for branding, and continuous evaluation and adjustment.

Research Methods

This research uses a literature survey method. It collects relevant previous studies on a specific research topic. Data collection uses a systematic data search procedure.

It searched data using the Scopus repository database via the Scopus website (https://www.scopus.com). The search begins by determining the keywords 'place branding' and 'culture.' Next, identification and sorting process using the limitation facilities provided by the Scopus web search engine is carries out. Limitations are employed: article document types, social sciences, and arts and humanities subject area, and use English. We call these limitations the Inclusion Criteria. Of the 65 results found, only 33 data met these criteria. In the final stage, Exclusive Criteria include document eligibility process by checking the availability and accessibility of data documents in various provider sources. In the final data, 23 articles met these criteria, and the researchers used them as sample articles. The following are the data search string and data collection procedures used in this research.

Fig.1: Search string and collecting data procedure
Source: Author

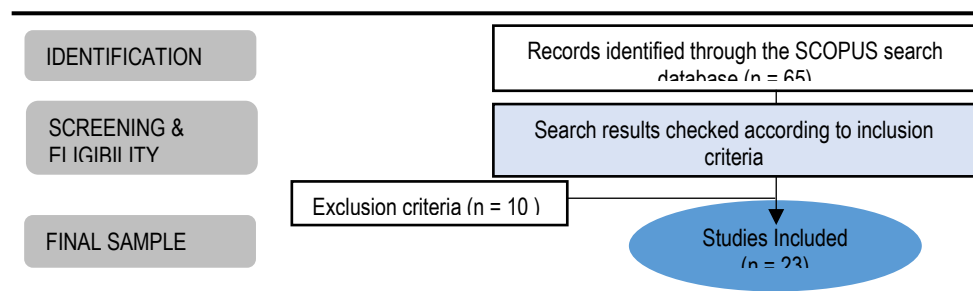| Databases	Search Strings	Results
SCOPUS	(TITLE-ABS-KEY ("place branding") AND TITLE-ABS-KEY ("Culture") AND (LIMIT-TO (DOCTYPE, "ar") AND (LIMIT-TO (SUBJAREA, "SOCI") OR LIMIT-TO (SUBJAREA, "ARTS") AND (LIMIT-TO (LANGUAGE, "English")	65 results

Table. 1: List of previous studies (research data)
Source: Author

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No	Author	Title
1	(Bieńkowska, 2022	Historical & Cultural Conditioning of Building City's Image & Brand–The example of Łódź (Poland)
2	(Vanolo, 2008)	The image of the creative city: Some reflections on urban branding in Turin
3	(Boland, 2013)	Sexing up the city in the international beauty contest: The performative nature of spatial planning and the fictional spectacle of place branding
4	(Kavaratzis and Ashworth, 2015)	Hijacking culture: The disconnection between place culture and place brands
5	(Ulldemolins, 2014)	Culture and authenticity in urban regeneration processes: Place branding in central Barcelona
6	(Carlo et al., 2009)	Moving Milan towards Expo 2015: Designing culture into a city brand
7	(Maheshwari et al., 2011)	Place branding's role in sustainable development
8	(Hassen & Giovanardi, 2018)	The difference of 'being diverse': City branding and multiculturalism in the 'Leicester Model'
9	(Shen and Chou, 2022)	Rural revitalization of Xiamei: The development experiences of integrating tea tourism with ancient village preservation
10	(Giovanardi, 2011)	Producing and consuming the painter Raphael's birthplace
11	(Radosavljević and Ćulafić, 2019)	Use of cultural heritage for place branding in educational projects: The case of Smederevo and Golubac fortresses on the Danube
12	(Sang, 2021)	Reconstructing the place branding model from the perspective of Peircean semiotics
13	(Li and Feng, 2022)	Nation branding through the lens of soccer: Using a sports nation branding framework to explore the case of China
14	(Oh, 2020)	From concrete walls to digital walls: transmedia construction of place myth in Ihwa Mural Village, South Korea
15	(Hoyng, 2014)	Place Brands, Nonbrands, Tags and Queries: The Networks of Urban Activism in the Creative City Istanbul
16	(Markley and Sharma, 2016)	Keeping Knoxville scruffy? Urban entrepreneurialism, creativity, and gentrification down the urban hierarchy
17	(Katsinas, 2019)	The international face of Thessaloniki: The "Greek crisis," the entrepreneurial major, and mainstream media discourses
18	(Giannakopoulou and Kaliampakos, 2020)	Social transformations of cultural heritage: from benefaction to sponsorship: Evidence from mountain regions in Greece
19	(Lemarié and Domann, 2019)	Branding Huntington Beach, Surf City USA®: Visitors, residents, and businesses
20	(Bono, 2020)	Ethnic communities in the time of urban branding
21	(Purcell and Moore, 2019)	Selling southern places: An examination of delta's sky magazine city profiles
22	(Molho, 2020)	Modeling diversity: Cultural district policies in Doha and Singapore
23	(Collins, 2020)	Moreover, the winner is…Galway: a cultural anatomy of a winning appointee

After collecting the data, we used Atlas-ti software to assist the qualitative data analysis process. In the data analysis process, we started by coding each article document and checking several phrases and keywords related to 'culture,' 'cultural,' 'place,' 'branding,' and 'place branding,' then read them carefully. The discussion is to identify the type of cultural meaning implied and written in the body of the data article. We carry out this stage to answer RQ 1: "How is culture interpreted in place branding?" We use four cultural definition variables as proposed by Raymond Williams, quoted in Inglis (2005), including (1) High-pop Culture, (2) Personal Refinement, (3) Cultural object/product, and (4) The 'Whole way living culture.

By identifying cultural meanings, we also identify tensions between culture and place branding that emerge from several research data. We carry out this stage to answer RQ 2: "What is the tension between culture and place branding?"

The next step in the analysis is to group the coding results, including the cultural meaning and tensions, and place branding into a theme, often called the Thematic Analysis Method. Clarke and Braun (2013) explain that the Thematic Analysis Method is a method for identifying patterns and constructing themes through an in-depth study of relevant literature.

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This step will answer the final research question RQ.3: "What is the role of culture in place branding?" We develop a cultural proposition in place branding and present it in a conceptual framework—the role of culture through place branding.

Finding and the Discussion
Types of Culture Meaning

The following is an identification of the four types of cultural meanings found and a discussion of each of these cultural meanings:

Table. 2: Types of Culture Meaning
Source: Author

No	Author	Types of Cultural Meaning			
		High-pop Culture	Personal refinement	Cultural objects/products	The 'Whole Way of Life.'
		(1)	(2)	(3)	(4)
1	(Bieńkowska, 2022)		v		
2	(Vanolo, 2008)	v			
3	(Boland, 2013)			v	v
4	(Kavaratzis and Ashworth, 2015)	v		v	
5	(Ulldemolins, 2014)	v			
6	(Carlo et al., 2009)			v	
7	(Maheshwari et al., 2011)	v			
8	(Hassen & Giovanardi, 2018)				v
9	(Shen and Chou, 2022)		v		v
10	(Giovanardi, 2011)	v			
11	(Radosavljević and Ćulafić, 2019)			v	
12	(Sang, 2021)		v		v
13	(Li and Feng, 2022)	v			
14	(Oh, 2020)	v			
15	(Hoyng, 2014)			v	
16	(Markley and Sharma, 2016)			v	
17	(Katsinas, 2019)			v	
18	(Giannakopoulou and Kaliampakos, 2020)				v
19	(Lemarié and Domann, 2019)			v	v
20	(Bono, 2020)				v
21	(Purcell and Moore, 2019)			v	
22	(Molho, 2020)				v
23	(Collins, 2020)			v	

Meaning of Culture 1: High – Pop Culture

Vanolo (2018) reports the involvement of culture in Turin City branding. In this case, a 'high culture' is demonstrated through city arts and cultural infrastructure development. Meanwhile, a 'popular culture' is displayed through new arts and cultural events that market commodities such as chocolate, wine, and books, which is then called 'cultural policy' and 'commoditized culture.'

The culture born from street art in the Raval district of Barcelona, as reported by Ulldemolins (2014), shows the role of culture in representing the narrative of cultural 'authenticity' of the local community, which is symbolic and multicultural. This role of popular culture opposes cultural standardization, raising concerns about local community culture's

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authenticity. This type of popular culture thus counterbalances high culture, often leading to a generalization of the city's cultural image.

According to Maheswari (2020), Historical, artistic, and cultural heritage, such as the Beatles band, Liverpool football club, and the port heritage, are part of the culture maintained and preserved in Liverpool's city branding. The term cultural heritage refers to a type of 'high culture.'

According to Giovanardi (2011), Narratives of art and culture in a place can produce a good image of the place, for example, local artistic figures. Using the term 'Circle of Culture,' Giovanardi explained that art and culture, both the work and the artists themselves, can be capital to produce a quality city image and good promotion for the city of Urbino.

Li and Feng (2022) also report on culture related to 'civilization' in China's national branding case study. Football culture gives shape to national identity, culture, and government.

Oh (2020) reports that the mural culture of Ihwa village, South Korea, is also a type of popular culture constructed by place managers in the context of 'touristfication' of a place that has the potential to attract many visitors. Initially, the local community started this mural effort only for artistic activities. However, as tourist visits increased in this place, the government took over and enriched the mural paintings and continued to increase tourist visits. The arrival of many tourists then disturbed the residents because it caused a frenzy of tourist visits to where they usually lived peacefully.

Based on several identifications of the types of culture mentioned above, 'high culture' and 'popular culture' often coexist in several cases of place branding. On the one hand, 'high culture' is a culture constructed by the authorities through various infrastructures and celebrations with artistic and cultural nuances. On the other hand, local community movements shape 'popular culture' to defend the 'authenticity' of their culture and seek to challenge global stereotypes and standards of a place. The coexistence of 'high culture' and 'popular culture' characterizes the meaning of this culture.

Meaning of Culture 2: Personal Refinement 'Cultured People'

The following cultural meanings are related to knowledge built by a group of people and maintained to improve their quality of life in a place with all its advantages and disadvantages. According to Bieńkowska (2022), the involvement of history and culture, as narratives, myths, and local cultural symbols form, can build a city's image. The cultural knowledge of a place believed and maintained by residents is a resource to build an image and brand of a place.

The term 'agriculture' in the Xiamei Rural Revitalization case study reported by Shen and Chou (2022) refers to the knowledge brought by local people living in an agricultural environment, which can then be called the Cultural Landscape. For example, 'tea culture' in Xiamei represents symbolic and ritual knowledge and potentially revitalizes the rural environment.

Cultural knowledge born from residents differs from the cultural knowledge of place image managers, as Sang (2021) reported in a study of place branding model construction from the rural tourism case study of Dadong, Tibet. Knowledge originating from local communities is essential to understanding culture and its development in a place.

The cultural meaning of personal refinement or 'Cultural People' from the articles mentioned above refers to the knowledge of society that develops along with the development of a place to maintain life or improve the quality of life. So, this type of culture has an essential role in understanding the role of culture in place branding.

Meaning of Culture 3: Culture Objects/Products

Simultaneously, we recognize tangible and intangible culture. We can easily detect material culture through the presence of objects, buildings, historical relics, cultural artifacts, and art mediums such as paintings, theater, music, movies, and many more. Meanwhile, rituals, historical narratives, myths, and folklore are forms of intangible culture. In this research, we

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also discovered the role of culture as a tool or as an object of interest in the meaning of 'political culture.' Below, we will discuss several types of identification of cultural meaning.

Boland (2013) reports that the construction of arts and cultural facilities such as museums and arts and cultural buildings improves the tourist quality of the city of Liverpool. These buildings and facilities reflect Liverpool's image as a 'world-class' city, which Boland criticized as blurring the cultural representation of the local community. Collins (2020) also reports the same conditions and detects the culture produced and consumed to attract tourist visits.

Kavaratzis and Ashworth (2015) use the term 'Hijacking Culture' to explain a cultural phenomenon in the form of Greek plate artifacts exhibited in the USA as an effort to promote Greek tourism. Culture in the form of artifacts is explained as having the potential to market a place compared to the potential to maintain cultural knowledge.

Keywords such as 'cultural heritage,' 'cultural sites,' 'cultural resources,' 'cultural offer,' and 'cultural assets' in Carlo's (2019) article refer to types of culture as objects/products. In line with this, Radosavljević and Ćulafić (2019) also use the terms' Cultural heritage' and 'cultural site,' reporting on a project to design culture using tangible and intangible aspects of a historic building.

The role of culture as a tool or object of interest is seen in the research reported by Hoyng (2014), as culture is an object of governance that aims to maintain power. In line with this, Makley and Sherma (2016) and Katsinas (2019) report culture as an object with political nuances used by governments and elites to maintain interests in a place.

Meaning of Culture 4: The 'way of life' Culture

Culture, as the overall 'way of life' of people in a place, is a type of culture that is quite important and has become a source of concern for researchers regarding the role of culture and place branding. Boland (2013) highlights that the 'lived culture' tends to be disguised in place branding to fulfill the desire to gain fame in competition events such as the International Beauty Contest. On the other hand, Hassan and Giovanadri (2018) report the term' Leicester Model' as a place imaging model that accommodates the cultural diversity of different communities in celebrating festivals or cultural events according to the rituals and beliefs of each community group.

Shen and Chou (2022) also say that a culture representing the local community's way of life can support efforts to revitalize tourist areas without changing the community's cultural way of life. However, the culture that residents believe in and the culture that brand managers of a place interpret can be very different (Sang, 2021).

Del Bono (2020) reports that restrictions on Chinese ethnic culture in Sydney occurred due to a failure to understand culture as part of local community life, not merely an economic asset. Molho (2020) also stated that cultural restrictions on a group of people living in one place also occurred in developing cultural districts in Doha and Singapore.

Tensions between Culture and Place Branding

Table. 3: Tension between Culture and Place Branding
Source: Author

No	Tension	Authors
1	Tension between High Culture and Pop Culture.	Vanolo, 2018
2	Culture is produced not to generalize but to maintain the authenticity of the place's culture.	Ulldemolins, 2014
3	Popular culture starts from the bottom up and from a spirit of resistance to cultural construction by the managers of a place.	(Oh, 2020)
4	Cultural narratives such as myths and symbols need to be paid attention. Good myths about a place produce positive image perceptions and vice versa. Likewise with the harmony between myths and local community knowledge	(Bieńkowska, 2022)

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5	Culture as an object, especially infrastructure and arts and culture festivals, often obscures the culture lived by most people.	(Boland, 2013); (Collins, 2020)
6	Cultural piracy by place branding is motivated by the view of culture as merely a cultural asset and has the potential for acts of piracy.	(Kavaratzis and Ashworth, 2015)
7	Culture as an object of power or political culture is an imbalance of problems between place managers and the general public.	(Hoyng, 2014); (Markley & Sharma, 2016); (Katsinas, 2019)
8	Understanding the culture that is lived is the primary capital of planning a place's image.	(Sang, 2021)
9	The lived culture is often used as a tool by place branding managers to limit the culture and interests of the general public.	(Bono, 2020); (Molho, 2020)

Various kinds of anxiety arise from cultural understandings of local communities and place managers or branding managers (Hoyng, 2014; Markley & Sharma, 2016; Katsinas, 2019). Tensions also arise related to the understanding of culture, which, from the start, was positioned as an economic asset (Bono, 2020). Tensions also exist between high culture and popular culture (Vanolo, 2018; Oh, 2020). Efforts to blur the lived culture or culture that maintains 'authenticity' is a tension that is quite dominant among several researchers (Ulldemolins, 2014; Boland, 2013; Collins, 2020). However, among the tensions and anxieties that emerged in several studies analyzed, some also seek to loosen this tension (Kavaratizis and Ashworth, 2014, 2015; Nursanty et al., 2023). Moving on to the next stage, we propose a proposition on the role of culture and place branding.

Proposition Culture and Place Branding

In line with Kavaratzis and Ashworth (2015), who proposed a relational relationship between 'culture' and 'place' using the propositions 'in,' 'for,' and 'of,'. In this research, we propose a similar proposition, namely: 'culture in place branding,' culture for place branding,' and 'culture of place branding.' An explanation of these propositions as follows:

1. **Culture in place branding** is related to the opportunities presented by place branding in a location. These opportunities directly relate to what tourists and residents perceive, enjoy, offer, and consume in place branding. It also includes a commercial or commercially oriented culture, such as cultural events, celebrations, heritage, and tourist destinations integrated with cultural elements.
2. **Culture for place branding** focuses on creating, delivering, or disseminating meaning in a community in a particular place. It aims to interconnect various elements (including culture) within a community, thus bridging residents and tourists in the context of place branding. Significant examples include designs, recommendations, and ideas related to place branding, such as city branding strategy and design culture.
3. **Culture of place branding** refers to the characteristics the audience perceives as unique 'attributes' of a place, uniting it as a community. This culture implies an established or historically rooted nature, suggesting a connectedness to place. Significant examples are city community, ethnic culture, and multiculturalism.

Table. 4: Propositions Culture through Place Branding
Source: Author

No	Author	Prepositions Culture through place branding		
		Culture in Place Branding	Culture for Place Branding	Culture of Place Branding
		(1)	(2)	(3)
1	(Bieńkowska, 2022)		v	
2	(Vanolo, 2008)	v		
3	(Boland, 2013)			v
4	(Kavaratzis and Ashworth, 2015)	v	v	v

5	(Ulldemolins, 2014)		v	
6	(Carlo et al., 2009)		v	
7	(Maheshwari et al., 2011)			v
8	(Hassen & Giovanardi, 2018)			v
9	(Shen and Chou, 2022)		v	v
10	(Giovanardi, 2011)	v	v	
11	(Radosavljević and Ćulafić, 2019)		v	
12	(Sang, 2021)		v	v
13	(Li and Feng, 2022)		v	
14	(Oh, 2020)	v		
15	(Hoyng, 2014)			v
16	(Markley and Sharma, 2016)		v	
17	(Katsinas, 2019)		v	
18	(Giannakopoulou and Kaliampakos, 2020)	v	v	
19	(Lemarié and Domann, 2019)		v	
20	(Bono, 2020)			v
21	(Purcell and Moore, 2019)	v		
22	(Molho, 2020)		v	
23	(Collins, 2020)	v		

Culture in Place Branding

Collins (2019) shows that the creative city image implemented by the city of Galway has two forms of culture, namely Cultural Production or Cultural Making, and Cultural Consumption or Culture taking. We can then define both in terms of culture in place branding.

Vanolo (2008) shows similar conditions in Turin, Italy. Visual, physical, artistic, and cultural performances from Turin's image of a 'creative city.' Even though Turin has a rich cultural heritage, the city still relies on commercialized cultures, such as the 'Cioccolato' festival, which commercializes chocolate commodities. Cultural commercialization thus has a more critical position than cultural heritage.

Purcell and Moore (2019) have shown several forms of commercialization in airline magazines that profile various places in the United States. In this case, culture is a part of a textual phenomenon (visual elements such as photos). The use of culture, in this case, is interpreted as 'Southern culture,' which refers to culinary culture, quality of life, and lifestyle.

Oh (2020) reports that culture initially only intended to improve the environment through artistic activities by the community can turn into a commercial culture and attract many visitors, as in the case of Ihwa Mural village, South Korea. This condition could cause internal conflict in the local community.

Culture for Place Branding

Cultural dynamics and meanings thrive when individuals or groups engage in communal interactions. In place branding, cultural meanings reflect the creation, delivery, or dissemination of meanings by individuals or community groups in a place's shared life.

According to Ullodemolins (2014), culture and authenticity are integral to urban regeneration, exemplified in the case study of Raval, a district in Barcelona. This observation entailed constructing cultural institutions and infrastructure, such as museums, cultural centers, art education, theaters, design studios, and art galleries, forming an essential idea in urban regeneration.

De Carlo (2009) remarks on 'Designing Culture' in proposing a city branding concept for Milan with the EXPO 2015 event. The aim was to create a culture for tourists. Radosavljević & Ćulafić (2019) report on historical cultural heritage sites proposed for tourist visits in Danube City.

Bieńkowska (2022) has shown the significance of accurate cultural and historical knowledge in enhancing the image of the place. Inaccurate use of cultural data can lead to a

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negative image, showing the importance of preserving the history of place and cultural heritage in image-building. Moreover, Li and Feng (2021) stress the crucial role of football as a subculture in constructing China's national identity in the framework of nation branding.

Markley and Sharma (2016) show that entrepreneurial creativity and the history of Knoxville in East Tennessee construct local identity through cultural marketing, an effort driven by culture.

Katsinas (2019) shows the role of international media in shaping Thessaloniki, showing Greek culture as an essential facet. The city image demanded a transformation away from perceived negative cultural traits, depicted as 'underdog culture,' prevalent in international media.

Lemarie and Domann (2019) report that potential conflict can occur between a lived culture from a place's authenticity and the culture created, such as the surfing lifestyle in the surfing tourist area of Huntington Beach, Surf City, USA.

Molho (2020) shows the development of cultural districts in Doha (Qatar) and Little India (Singapore), which city governments use as a cultural policy to cultivate a 'cultural' city.

Culture <u>for</u> & <u>of</u> Place Branding

Shen and Chou (2022) show how culture could revitalize rural environments, referring to cultural landscapes or those originating from natural conditions as significant production assets. Culture is crucial in disseminating meanings to residents and tourists as part of rural environmental revitalization efforts. The preserved culture in the Xiamei area, China, such as ancestral worship ceremonies and religious rituals, deeply intertwines with the lives of the local community, contributing to the image of the place.

Sang (2021) proposes a place branding model using Pierce's semiotic framework, framing culture as a sign phenomenon. The study further showed the disparity between the culture produced by the Destination Marketing Office (DMO) and the culture lived by local communities. In this case, place branding created and disseminated by the DMO is a facet of culture for the place. However, the divergence from culture believed or experienced by local communities further facilitated the role of culture of place branding.

Culture <u>of</u> Place Branding

Del Bono (2019) advocates redefining an ethnic community not as a collective group solely bound by identity similarities by examining Sydney Chinatown. Del Bono challenged the notion of an ethnic community serving as a component of place branding, showing that the complexity of community culture did not only simplify the cultural landscape.

Hoyng (2014) has shown discrepancies and discontinuities between the political culture and the image of a 'creative city.' In this context, culture refers to the community's specific cultural norms and values, contrasting the 'creative city' policy.

Boland (2013) stresses the city branding phenomenon in Liverpool as a world city beauty contest, a landscape shaped by building constructions, such as shops, hotels, apartments, recreational facilities, museums, and other tangible projects. The study found that the dramatic transformation in city branding resulted in a discrepancy between the constructed image and the actual lived experiences of particular disadvantaged city residents.

Hasen and Giovanardi (2018) remark on the relationship between city branding and multiculturalism in Leicester, known as the 'Leicester model.' various ethnic groups' activities, festivals, and events demonstrate multiculturalism, tolerance, and inclusivity. In this context, culture signifies community groups' diverse way of life, beliefs, customs, and traditions, which are openly celebrated and expressed.

Culture <u>in</u> & <u>for</u> Place Branding

Giovanardi (2011) has shown the marketing efforts of Urbino, a small town, leveraging the life story of Raphael, an indigenous and famous painter. The promotional event dedicated to Raphael spurred various cultural activities that significantly impacted the place's image. This event, manifesting as art, was an initiative fostered by the artistic community. In this context,

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culture can be perceived as a culture of place branding, relating the Urbino art community to others. Meanwhile, the commercialization effort of Raphael's art designed for tourists, reflected in place branding, shows a distinct 'Raphaelian' nuance associated with culture in place branding.

Giannakopoulou and Kaliampakos (2009) observed the preservation of cultural heritage from a funding perspective, exploring the shift from 'benefaction' to 'sponsoring' concerning cultural heritage in Greek mountain regions. The transition reflected the cultural gap between modern and traditional communities, categorized as culture in place. However, the evolution from culture initially preserved without commercial inclinations by a group of funders, later transitioning to tourism-driven profit motives, necessitates considering from the perspective of culture-in-place branding.

Culture in, for, of Place Branding

This study aligned with Kavaratsiz and Ashwoth's (2015) perspective on understanding the relationship between culture and place. It aimed to address tensions between culture and place.
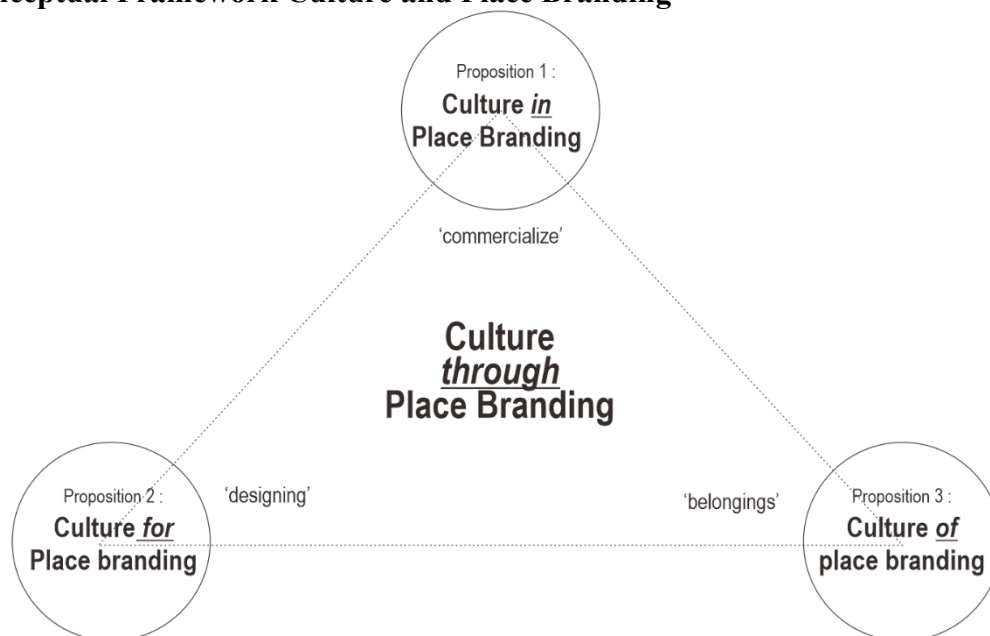
Conceptual Framework Culture and Place Branding

Fig. 2: Propositions Culture through Place Branding
Source: Author

In the proposition of 'culture in place branding', the role of culture refers to a place's ability to produce and consume culture. This ability includes producing cultural events, labeled celebrations, and various efforts to commodify culture. According to stakeholders and the general public, this role is perceived as having the lowest significance and often leads to cultural detachment, segregation, identity crisis, and other negative impacts.

In the proposition of 'culture for place branding', the role of culture revolves around creating, disseminating, and providing meaning in the community of place, including residents, tourists, and interactions. This role comprises ideas, proposals, recommendations, and designs for developing areas (regeneration, revitalization, beautification) closely tied to place branding activities. Despite reported conflicts, primarily in the critical analysis frameworks, the proposition positively impacts culture and place branding. It necessitates attention from designers, planners, places, and communities residing in place branding areas. Moreover, culture for place branding presents broad opportunities to study cultures, especially those connected to various stakeholders.

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In the last proposition, the 'culture of place branding' signifies being 'owned' by the place. The vulnerability of the relationship between place branding and place itself plays a crucial role in this context. It is essential to consider whether place branding truly represents the culture of a place or is disconnected. Several studies investigated the relationship between culture and place branding, rendering branding reasonable for the place and the local community. On rural revitalization through cultural landscapes, Shen and Chou (2022) have shown the simultaneous occurrences of cultural propositions for and of place branding. Xiamei maintained ancestral worship, religious practices, and tea-drinking traditions, while visitors became more enthusiastic about experiencing the significantly branded place. However, Sang (2021) has shown different perspectives between managers and the local community, which could have been more beneficial to the community, including visiting tourists.

Giovanardi (2011) has shown the intersection between culture and place branding. 'Art for art' significantly differs from art for visitors, making the relationship between the two crucial. Similarly, social shifts related to 'benefaction' and 'sponsorship' show the importance of considering different relationship propositions between culture and place branding. Lastly, the effort of Kavaratisiz and Ashworth (2015) to relate propositions and propose a framework for place branding signifies the role of culture in place branding.

Conclusions

Differences in the meaning of culture influence the role of culture in place branding in several previous research cases (RQ.1). The diversity of cultural meanings identified through this research includes:

- High-pop culture 'art/civilization';
- Personal refinement 'cultured person';
- Cultural object/product;
- The 'way of life' culture.

As Raymond Williams (1983) states, the diversity of cultural meanings in each research case is a consequence of the understanding of culture in the development of diverse disciplines and knowledge systems. Likewise, the development of knowledge related to place branding is multidisciplinary.

The diversity of cultural meanings in place branding has the potential to create tension between culture and place branding in several research articles (RQ.2). Some forms of tension include:

- Tension between high culture and popular culture;
- Tensions in cultural understanding by local communities and by managers, authorities, government, or elites;
- The tension between a global, general, standard form of place image and a place image that maintains the 'authentic' culture of a place;
- There is tension between efforts to celebrate the city's cultured, majestic, and elegant image and disguising the cultural image lived by the local community.
- In this research, we propose a proposition and conceptual framework to place the role of culture in place of branding. The central proposition proposed is the role of culture through place branding, consisting of: 'Culture in place branding,' 'Culture for place branding,' and 'Culture of place branding.'

In the conclusion, this research formulates three Cultural roles in Place Branding (RQ.3), as follows:

- The role of culture as a place branding asset
- The role of culture as a place branding idea
- The role of culture as authenticity in place branding

In order to provide an overview of the work of the proposed conceptual framework, we link these three roles with adjectives:

- Balanced: Connects culture as an asset and culture as an idea in place branding. We cannot avoid cultural commercialization in place branding, but we must

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balance it with developing the culture itself. Culture serves not only as a commercial asset but also as an asset for the sustainability of a place.

- Aligned: Connects culture as an asset and culture as the authenticity of place branding. Commercialized culture should not conflict with the cultural authenticity of the culture lived by the local community. On the other hand, local culture's authenticity is a branding asset worthy of commercialization.
- Inherent: Connects culture as an idea with culture as authenticity in place branding. The idea of designing culture is an effort needed in place of branding. However, designers must truly understand and feel the culture lived by the local community. The complementary relationship here determines the sustainability of place branding.
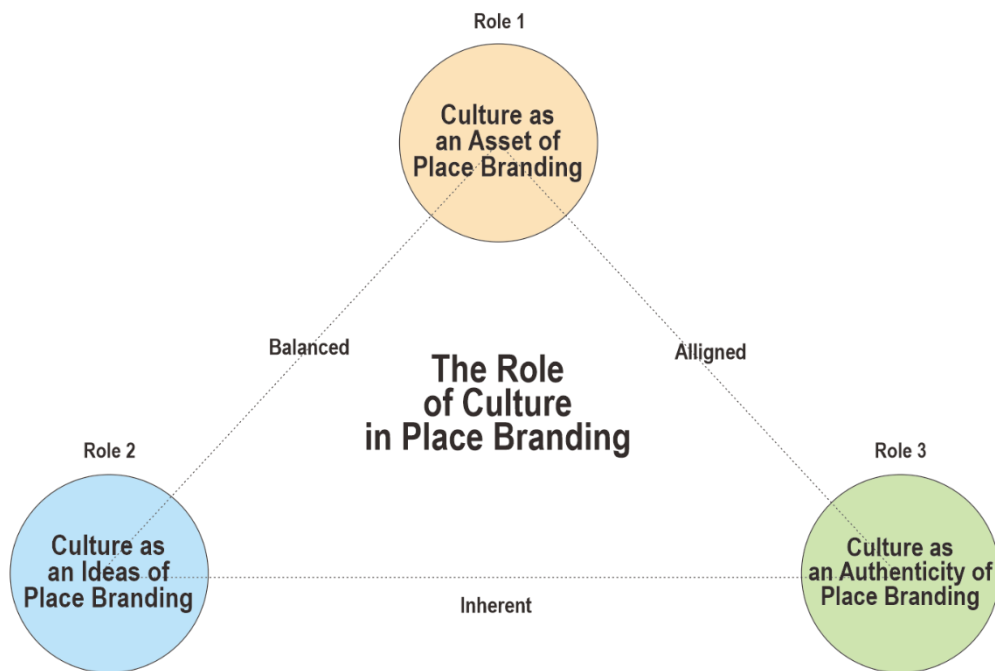

Fig. 3: Conceptual framework: the role of culture in place branding
Source: Author

Research in the form of survey literature is always limited. The scope of the data sources used is the most visible limitation. SCOPUS is just one of a variety of research repository database providers; at least some providers, such as Taylor & Francis, WoS, DOAJ, and Google Scholar, have the opportunity to provide richer data. The following limitation is that each Conceptual framework always requires a testing process in the field with specific case studies, considering that each place will have a different context. However, through this research, opportunities for further research regarding the role of culture in place branding cases based on evidence in the field, for example, branding 'kampong,' can provide supporting evidence and rethinking of this research.

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