

the activities of the foreign missions and the latter by further developing and giving priority to e-marketing tools.

INTERNATIONAL SALES PROMOTION

The order of priorities for activities in the B2B markets is

- organising study tours to Hungary for the travel trade;
- professional cooperation: joint promotions;
- workshops and road shows with the aim of involving new areas and partners in sales, and bringing domestic service providers and foreign business partners together;
- participation at trade fairs;
- offering professional trainings.

The order of priorities for activities in the B2C markets is online, web communication; social media; traditional media channels; organizing media study tours to Hungary; organizing travel trade study tours to Hungary.

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VISUAL BRAND COMMUNICATION ON INSTAGRAM: CONTENT ANALYSIS OF THREE SMALL BRANDS FROM YEKATERINBURG

Abstract. This report aims to understand the visual communication strategies on Instagram of three small brands of Yekaterinburg – Russia in different market segments. The assumption is the world is becoming spectacularized because of the excesses of images produced during the interaction processes (Debord, 1997). Then, this research tries to identify as the photographs posted in social networks can help to build a brand according to the content explored in the image.

Keywords: Visual communication; branding; Instagram; Society of the Spectacle; social media

Introduction

Digital social networks are not a new phenomenon in the world of internet, but each new communication tool that comes alters the entire configuration of the interaction between network users. In other words, social networking sites not opened a new communication but changed communication processes, reconfiguring the relationship space-time and how things organization in the world. According Recuero [6], social networks are "a consequence of the ownership of communication tools computer mediated by social actors". Therefore, these sites have more visibility and projection is a network of social contacts that has always existed outside the online context. Instagram is an example of digital social network that was initially appropriated by ordinary users and later became a powerful propaganda tool for organizations and their brands, given that organizations are also social actors [5] and therefore also appropriate these tools strategically.

Instagram is a digital social network that presents itself as a diary of photos and short videos. The basic idea of this tool, as well as other social networks, is to attract the attention of the network actors. Brands use the same principle of platform use and seek, through visual strategies, awakening the users interests for the content that is generated.

In fact, the brand starts to make sense to other social actors when they begin their perception, especially visual, after all, "the vision system provides data more immediately and at higher rates than do the other senses." [3]. Requena agrees with this proposition in affirming that "the gaze shows us then, in all cases, as the king felt like that about which the person is constituted in the spectator." [7]. Therefore, the visual perception is essentially an experience of sense to organize and interpret something present in the surrounding of the interpretant person. It is important to remember that the construction of meaning is obviously a result of the relationships and exchanges, but also on how the content is being served.

Organizations are using projections of themselves day by day more symbolic. This phenomenon and its manifestations deflagrate a visible gap between a sensory world and another, imaginary.

The evidence of the symbolic world in contemporary times is noted in the official communication strategies of organizations. The use of common resources from media's shows such as the written of storylines for the brand, that seems storylines of TV novels or Hollywood blockbusters scripts, helps to make the brand's speeches even more attractive, seductive, spectacular and therefore also superficial.

Guy Debord published in the text "The Society of the Spectacle," his most famous phrase to try explaining this highly symbolic period of the world. He states that "the spectacle is not a collection of images, rather, it is a social relationship between people that is mediated by images." [2], it is clear the preoccupation of this author with the social phenomenon in which "seem" is more important than "having" and "being".

Instagram is presented as a space of voyeurism, one place to look what others seem to be. In this situation, it becomes image, and the images become reality. Thus, the more the user of this social network is recognized himself in the images are presented as a matter of necessity consumption, less he understands his own existence, his own desire and their wishes. Therefore, the more he recognizes the images as a ready fact, less sense he gives for his existence.

In the search for visibility, organizations seek to project themselves positively submitting manufacturing and maintenance of image, through persuasive speeches in a game of appearances, mirrors and masks promoted by the logic of consumption [9]. The context described here seems to converge to the idea of omnipresence of the image, and when it looks in practice this occurrence, it is clear the highlight image is gaining at the expense of other forms of production of meaning.

The images and their use by organizations

Market professionals have called "branding" the action of using several communication tools, including visual, to build and strengthen a brand identity. Therefore, as individuals bring with them an identity, organizations also strive to develop a brand identity for their products and services, which will guide the organization's strategies and their relationship with the different publics. This explains the growing importance that companies nowadays have given the job of communicating, particularly the efforts to build the brand images [4].

According to Van Riel [8], the organization designed to society relevant attributes of its identity through three dimensions: behavioral, communicational and symbolic. Each of these elements has its importance in the process of projection of the identity. The behavioral dimension is the most effective channel by which the identity of an organization is designed, it is through this dimension that the relationship groups can judge the actions of an organization. The communicational dimension is the process of choice of the attributes to define the identity of the organization. This is the most flexible dimension, after all there are no guarantees in this process. Finally, the symbolic dimension is the use of images (brands, photographs, illustrations ...) that support the communication process. The symbols are intended meanings and therefore have information about what the company believes. They contribute to confer singularity among organizations.

Almeida [1] believes that understanding the process of identity construction is essential for the organization to manage aspects under which it has some control. The author emphasizes that there is an intention in the organizational speech that reflects the way of being of the company through symbolic content that give sense for the existence of the organization.

Visual brand communication on Instagram: content analysis of small regional brands

Ekaterinburg is the fourth most populous city in Russia and the administrative center of the Sverdlovsk region and the Urals Federal District. Founded as a fortress in 1723, Ekaterinburg covers an area of 114,289 hectares and it is 1667 km distance to Moscow. The population of Ekaterinburg is 1 million 461 thousand 372 people. The main areas of the city's industry are machinery, metal processing, and ferrous and non-ferrous metallurgy.

The main focus of this research was to explore how three small brands from Ekaterinburg use Instagram to express their communication visual identity. It was selected three brands of different spheres, the purpose of understand more the use of this tool for brands of this city: Opera Shop [10] – shoes store (57 publications, 183 followers, 3189 following), Donna Olivia [11] – Italian restaurant (267 publications, 1358 followers, 4026 following) and Red Rabbit [12] – group of dancers (30 publications, 638 followers, 2264 following). This information was collected on 15 March 2016.

The choice of these brands was intentional from something in common between them. All of them started follow me after I posted some photos of Ekaterinburg in my personal account on Instagram. So, they use the strategy “I will follow you, maybe you will follow me”.

Two questions basically guide this paper. What the content those brands explore in their Instagram to increase the perceptions about their products or services? And is there a clear visual communication strategy of those brands or they use Instagram without think about target audience, aims, planning, brand identity etc...? For to answer these questions was used classical content analysis as research tool to understanding the visual strategy of analyzed brands.

After choosing the methodological tool, the three analyzed brands revealed by the occurrences of its contents three analytical categories: design production, attributes of the brand and content producer. Design production is defined by the aesthetic preoccupation and importance given for those publications with light, focus, filter, composition, plans, etc. Attributes of the brand refers to the occurrences that brand explores its attributes in the publications or not. And content producer is the category about the source of the publications, if they are made by the brand or repost from other accounts.

To facilitate the visualization of data, the table below were made:

Table 1

Result of content analysis

Title	Opera Shop	Donna Olivia	Red Rabbit
Publications with highlight in design production	82%	100%	80%
Publications without highlight in design production	18%	0%	20%
Publications which show attributes that the brand uses to define itself	100%	100%	77%

Table 1 continuation

Publications which don't show attributes that the brand uses to define itself	0%	0%	23%
Publications produced by the brand	95%	73%	63%
Publications produced by another accounts (repost)	5%	27%	37%

Reflections

Opera Shop really shows the essence of your brand through Instagram. In its profile it defines itself as "original sneakers". This is a way to highlight an advantage to its customers because in this segment there are many occurrences of the piracy. So, the brand explores this argument making posts with zoom effect on sneakers to show the originality of the product. It's possible to see that some photos were reposted because they have a watermark from another account, but even so these photos also explore the originality of the product with zoom effect. Lastly, 18% of publications without design production seems amateurs' photographs, for example, a hand holds a sneaker while the other hand shoots the photo.

Dona Olivia really knows what is its brand identity and it worries to express this in all your publications. It defines itself as "delicious and cheerful Italian restaurant" and it explores this information highlighting colors of Italian flag on photographs, posting imagens with high resolution and preoccupation with the composition of objects in the picture, showing images of children smiling and cooking and pictures of the furniture and of the decoration of the restaurant. Even it has a considerable amount of photos reposted from others accounts (27%), usually come from customers, it keeps a visual coherence. These publications reposted seem pass a selection for the visual identity of the brand is maintained.

Finally, Red Rabbits doesn't have a strategy to building your brand on Instagram. It seems doesn't preoccupation with its target audience, making a common mistake of some brands as have a social network just to be in it, without a visual interaction strategy. It reposts photographs from others accounts without criteria and does not explore the attributes of its brand "dance and youth" as it defines itself. There's no a coherence or a visual identity in its publications. Sometimes it publishes some images came from another media like a printed flyer without think that each media has its specialties.

The intention of this research was not to make a comparative study among these three brands analyzed. After all, they came from different market segments. The proposal was another which would make this comparison unworkable. The intention here is to highlight how the production of images has been an important tool in the society of spectacle, especially when linked as the imagistic media as Instagram. It seems clear that some brands can use this social media to contribute their visual identity while others do not care about the quality of publications or consistency between the published content and brand identity.

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LARGE-SCALE EVENTS: THE BEAUTIFICATION OF AN APPARENT UTOPIA

Abstract. The mechanism behind nation's development and sustainability has evolved and received lots of attention latterly, and almost everything entitled with a source on which it is possible to capitalize on, without affecting the social, environmental and governmental aspects, is going through a commodification. To qualify the phenomenon *Karl Marx* used the expression “*fetishism*” of commodities; or respectively for *Ricardo* and *Smith*, a way to retain or to gain new forms of *comparative advantage* or *absolute advantage*. Moreover, capitalism enhanced many areas such as technology, lifestyle and health via the supply and demand of goods from one country to another, but the involvement of politics, via *elite powers* has sometimes led to *monopoly capitalism* and some flaws, engendering economic issues and social inequalities, therefore altering the process of sustainable development. However, some powers with the aim to stand at the prestigious seat of developed countries or for some ideologies, are willing to undertake any initiatives for the quest of such utopia. These initiatives are numerous and can take any form, either via the political, sociocultural, economic, technological or environmental facets; thus from those perspectives large-scale events are often seen as a good platform for exhibition encompassing all of the previously cited facets. Therefore, following the same lens, without giving a detailed discourse or undertaking a dialectical method on the notions of capitalism, economy, fetishism or other concepts, I plan in this paper to highlight the foggy side of sportive large-scale events, with Russia as an example in that they will host the next edition of the FIFA World Cup 2018; and the reasons behind the attempt by large-scale promoters to beautify their legacy that, in many cases, I consider to be a dystopia.

Keywords: Large-scale events, Utopia.