

Johanna Virtanen

HOW TO CREATE A FLOURISHING BUSINESS:
A PERSONAL BRAND AND A BUSINESS MODEL
FOR A VISUAL ARTIST

Master's degree programme in
Business Management and Entrepreneurship
2016

HOW TO CREATE A FLOURISHING BUSINESS: A PERSONAL BRAND AND A BUSINESS MODEL FOR A VISUAL ARTIST

Virtanen Johanna

Satakunta University of Applied Sciences

Master's degree programme in Business Management and Entrepreneurship

April 2019

Number of pages: 67

Appendices: 2

Keywords: personal branding, communication, business model, visual artist

This thesis presents an authentic personal brand, a frame for the future brand communication and a realistic business model for a visual artist of the case. The purpose of this study was to find ways to grow artistic work to a successful business and entrepreneurship in a small town outside the metropolitan area of Finland. There were two main questions to be answered: "How to brand a visual artist's business to successful entrepreneurship" and "How to change passive visibility to an active conversation between an artist and her audience using different marketing tools and channels". A personal branding process is an interdisciplinary process and it is challenging to combine art and marketing: this study took a business economics approach to both.

This study was a practical development work that had three primary objectives. The first objective was to create a holistic and genuine personal brand for a visual artist. The second objective was to develop a brand communication strategy and the third was to sketch a blueprint for visual artist's business model. The study aimed to develop the artist's business idea, find suitable operation models for marketing and to create a new phenomenon of the case artist. The set goals of this study were achieved.

The research for the theoretical background was conducted by studying the literature and academic studies on personal branding, branding and marketing strategies as well as communication. Expert articles, different internet sources and YouTube videos were also used as sources of this study. This study aimed to turn theories to practice and practices to theory. In an empirical part of the work, the author acted as a coach and implemented a consulting working method with the mandator of this thesis.

The identity of the visual artist, a personal brand and brand building tools were discovered in workshops using different self-assessment analysis and exercises; theme interviews brought understanding about an art business and helped to find competitive advantages; and action research and desk study delivered customer segments, defined customer relationships and brand communication channels. The research also included a survey to ensure discovered research results and it gave valuable information for a brand building.

The research process of this thesis required an unconventional approach to the subject, broadminded thinking and continuous communication between the mandator and the author of this thesis, and the project itself was a great learning experience for both parties.

CONTENT

1	INTRODUCTION	6
2	THE PURPOSE OF THE STUDY AND CONCEPTUAL FRAMEWORK.....	10
2.1	Purpose and objectives of the study	10
2.2	Conceptual framework and theoretical background of the study	10
2.3	Research and development methods and boundaries of the study.....	11
2.4	Data collection of the study	13
2.4.1	Workshops	13
2.4.2	Interviews	14
2.4.3	Online videos	15
2.4.4	Questionnaire and on-line test	16
3	PERSONAL BRANDING AND IDENTITY	17
3.1	Personal branding phenomenon	17
3.2	Composing the personal brand.....	18
3.3	Self-knowledge and self-assessment.....	19
3.4	Personal branding tools: discovering identity.....	20
3.4.1	SWOT analysis	20
3.4.2	Competence puzzle.....	21
3.4.3	Values and interests	22
3.4.4	Career goals and SMART objectives	23
4	STRATEGIC APPROACH TO THE PERSONAL BRANDING.....	24
4.1	Different interpretations of the brand and branding	24
4.2	Corporate branding approach.....	25
4.3	Selecting and mirroring key partners	27
5	BUILDING A STRONG PERSONAL BRAND AND IMAGE	28
5.1	Brand elements and choice criteria	28
5.2	Name and photographs	28
5.3	Slogan	29
5.4	Logo and visual elements.....	29
5.5	Brand mantra.....	30
6	CONNECTING WITH CUSTOMERS AND AUDIENCE	31
6.1	Designing a customer-driven market strategy	31
6.2	Identifying market segments.....	31
6.3	Identifying target market.....	33
6.4	Establishing differentiation and positioning by storytelling.....	33
6.4.1	Points-of-difference (PODs) and points-of-parity (POPs)	34
6.5	Emotional branding.....	35

6.6	Channels and ways to connect with customer	35
6.6.1	Social media channels and other platforms	35
6.6.2	Social selling in establishing B2B-sales	36
6.6.3	Meeting customers in real life	37
7	RESULTS FROM THE DEVELOPMENT PROJECT	38
7.1	Self-knowledge and self-assessment of the case	38
7.1.1	SWOT analysis of the case	39
7.1.2	Competence of the case	42
7.1.3	Values and interest of the case	43
7.1.4	Personality of the case	44
7.1.5	Career goals and SMART objectives of the case	48
7.1.6	Identity/brand of the case	48
7.2	Branding of the case	50
7.2.1	The name	50
7.2.2	The registered trademark	51
7.2.3	The photographs and the appearance	51
7.2.4	The slogan and the brand mantra	52
7.2.5	The logo and other visual elements	52
7.3	The brand communication of the case	53
7.3.1	Differentiation and positioning	53
7.3.2	Selected channels	53
7.3.3	Analysing the efficiency of communication	54
7.3.4	Meeting audience and customers	55
7.4	Business Model Canvas of the case	56
8	CONSIDERATIONS FOR THE FUTURE BUSINESS	58
8.1	Copyrights and registered trademark	58
8.2	The advantages and disadvantages of the digital era	58
8.3	Pro-bono work and halo effect	60
8.4	The best tips for the personal brand building	61
9	SUMMARY AND CONCLUSIONS	62
	REFERENCES	64
	APPENDICES	

1 INTRODUCTION

A visual artist, a part-time entrepreneur, ordered this thesis. A mandator of the thesis has been working as a part time artist since 2009, first as a writer and then as a visual artist. As moving ahead in her artistic work, she needs a profound personal brand and a business concept to create a profitable business of her artwork. The mandator is planning to work as a full-time visual artist and entrepreneur within five years, so the timing is ideal to start a developing of a personal brand and business concept.

The goal of this thesis is to find ways to grow artistic work to a successful business of bread and butter without grants and allowances in a small town outside the metropolitan area of Finland. Ideas and creative thinking are the currency of an artist. The challenge is to change these ideas and creativity to an income that pays the bills and creates a profitable business.

Work as an artist is a way of life and it has the features of entrepreneurship though many artists do not conceive themselves as entrepreneurs. Finnish visual artists think that they do not fulfil a definition of entrepreneurship since their motive to work emerge from art itself and the goal of the work is not to earn money or income. (Sjöberg 2010, 38-40; Mayow 2013; Thurén 2016.) The mandator of this thesis has a passion for creating art but she also wants to make a profitable business of her artistic work. The Mandator aims to earn her living as a visual artist and entrepreneur. The business-oriented approach does not mean, in this case, that the primary objective of the mandator is the public-at-large and economic benefit of artistic work (commercialized creativity). More likely, the goal of the mandator is to express herself as a visual artist and at the same to make an effort to find her audience (peer-oriented creativity). The mandator sees that her timeline as an artist is too short to aim to high artistic career and to pure self-oriented creativity. (Hirschman 1983, 49.)

The Finnish art scene has been living on the edge of the attitude change the last decade when it comes to combining visual art, strategic marketing and business. There has been a general fear that marketing and business-like thinking would lessen the value of art and that marketing indicators start to guide the content of art production (Sjöberg 2010, 11-12; (Mayow 2013). The change in attitude is happening. The new generation is adopting modern strategic operation models, new values and brand concepts. The younger generation is less critical towards marketing than old school artists are and they are willing to put marketing actions to work for them, not against them. They have found out that a self-marketing and a personal brand are needed tools to make a career for oneself in art. (Sjöberg 2010, 9; Varis, personal communication on 11.12.2018; Mitikka, personal communication on 17.12.2019.)

There are still many artists on the other extreme and they are in principle against branding and productisation (Sjöberg 2010, 9). A traditional art scene in Finland talk about “pure and commercialised art” (Sjöberg 2010, 55). They see that “The fundamental concept in traditional marketing – meeting the need of the consumer – does not apply in high art” and arts marketing (Colbert, 2013). However, a revolution of social media has changed an operating environment of marketing communication and has made it possible to take advantage of inbound marketing strategies that rely on customer attraction. In Europe art scene talk about “good or bad art” (Sjöberg 2010, 55): taking the same theme along to Finnish discussion could accelerate the change to a more tolerant attitude towards marketing.

It is challenging to succeed in the art market. Artists have a better chance to succeed and find work opportunities if they have a vision of a personal brand, a coherent marketing strategy and a business model that supports their work as an artist (Sjöberg 2010, 6). Market research shows that there are people, who would like to buy visual art but find a purchasing process too tricky and complicated (Eskola 2014). The goal of this thesis is to develop a brand communication strategy that will reach these possible future customers and customer segments.

A self-marketing can bring work opportunities for an artist. There are cross-cutting, multisectoral projects that bring work opportunities for visual artists. Welfare technology projects are an excellent example of these new openings. The increasing need for

visuality in any form of communication today works on behalf of all visual artists. To grasp these opportunities, visual artists need skills and the ability to market themselves.

Trends are showing that there is an increasing need for creative people and they are becoming a backbone of the economy in many ways. "Although the number of creative people is much smaller than the number of working-class people, their role in society is increasingly dominant". (Kotler, Kartajaya & Setiawan 2010, 18.) Visual artists are educated graduates of art, professionals of visuality who are trained to think with a global approach. There is a need for professional skills of this kind in the business world and public sector. (Sjöberg 2010, 35; Mayow 2013.)

The mandator enjoys her privacy. The personal brand will help an artist to control the publicity. It may be difficult for an artist to define boundaries between the public and private person. The artists face the audience that is often very curious about artist herself and fountainheads of inspirations.

The author is not working for the mandatory of this thesis. The author acts as a coach-trainer and mentor during a development process and in the practical part of the study. The study was over a one-year process from the first workshop to writing the results of this research. Both, the mandator and the author agreed that this study needed all the time spent and a shorter timeline would have lessened the outcome. This work is about a person and personal growth that needs time to develop to blossom. The research process required the unconventional approach to the subject, broadminded thinking and continuous communication between the mandator and the author.

The mandator of this thesis is a professional in communication and marketing; she knows the importance of strategic planning and understands marketing communication. The mandator of this thesis has followed a development of brand thinking and brand work of the other art fields like music, literature and theatre. The interest and idea to create her own personal brand as a visual artist emerged initially from this phenomenon.

The mandator adopted and implemented several outcomes of the research successfully during the research and writing process of this thesis. These implementations have

advanced the recognition of the mandatory as a visual artist and have already brought in a few new opportunities. Business economics and a marketing oriented approach to advance awareness of the personal brand and artwork sales serve the set goals and a business outlook of the mandator.

2 THE PURPOSE OF THE STUDY AND CONCEPTUAL FRAMEWORK

2.1 Purpose and objectives of the study

The study looks for the conclusion for "How to brand a visual artist's business to successful entrepreneurship". The study seeks to change passive visibility to an active conversation between an artist and her audience using different marketing tools and channels. The mandator as an entrepreneur needs an outside consultant to create her brand, to bring in a new perspective and build a sustainable brand communication strategy.

This thesis is practical development work and an action-based study that has three primary objectives:

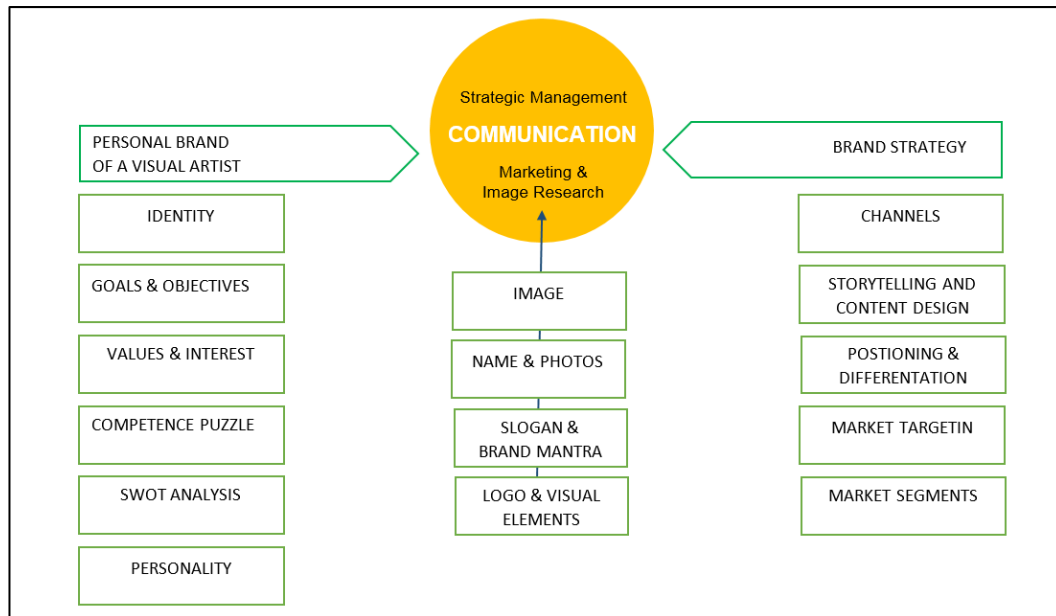
- To create a holistic and genuine personal brand to increase the recognition of the artist and her artwork.
- To develop a brand communication strategy, that supports the brand and emerge business.
- To sketch a blueprint for the future business model.

2.2 Conceptual framework and theoretical background of the study

Theories of branding and marketing communication were used as a theoretical framework for the study (Picture 1). The central concepts of this thesis are personal branding and brand communication. The research for the theoretical background was conducted by studying the literature on personal branding, branding and marketing strategies and marketing communication, using different internet sources, reading articles and exploring other studies.

The personal branding phenomenon has existed for long but still it does not have space in academic marketing literature. The personal branding is still implemented by apply-

ing to people the same marketing and branding principles developed initially to products and corporations (Shepherd 2005, 1). This study aims to overcome this challenge and turn theories to practice and practices to theory.



Picture 1. The theoretical framework (Adapted. Fill, 2013, 377; Kotler & Armstrong, 2016, 222-247; Foster & Oldenburg, 2017, 19-81).

2.3 Research and development methods and boundaries of the study

This research is a qualitative research. The research strategy was an action-based study "design research", where the author acted as a participatory observer. Design research is a combination of research and development process. The term "design research" is used in the English language of research that aims to develop something. The term "development research" cannot be used for the term refers to different concepts. (Kananen 2013, 20.) This thesis is a developing process of branding and marketing communication and the author chose to use the term "design research".

The author participated in personal branding and acted as a coach. In an empirical part of strategy work, the author participated as a team member in designing brand elements, creating a brand communication strategy and business concept with the mandator. The advantage of participative observation is that the researcher gets into the core of the research phenomenon efficiently. (Kananen 2013, 106.)

This research applied the practice to a theory and the theory to the practice. The study had a blended abductive approach to objectives. According to Kananen (2013, 20), "Design research does not produce only text but also solutions that work in practice" and this was a principle of this study. The thesis aimed to develop the artist's business, find suitable operations models for marketing and to create a new phenomenon with the following methods (Picture 2):

- The personal brand, values, goals and key activities and interests of the visual artist were discovered in workshops.
- Action research delivered right customer segments, defined customer relationships, right channels and product lines.
- Interviews and observation were used in purpose to study and understand an art business, to find a competitive advantage and to discover partners.



Picture 2. The combination of research methods.

The research result is a change of a research object starting from the beginning stage of research. The design research is looking for solutions and aiming to find out which factor or factors can be used to influence the phenomenon. (Kananen 2013, 22-25.) Intervention is the first tool of design research (Kananen 2013, 89). In this thesis, the interventions meant different approaches to segmentation, content design or channels, or pointing out the personal strengths and encouraging using them as a competitive advantage.

The study did not handle the form of business, accounting or other administrative responsibilities nor matters. The study did not handle advertising. A personal branding process is an interdisciplinary process: this study took a business economics approach to it.

2.4 Data collection of the study

In an empirical part of the study, the data was assembled by workshops, interviews, participative observation and desk research. In addition, a questionnaire and an online personality test were conducted. Social media data gave the instant indicators of effectiveness of different actions and the data was exploited in a brand communication strategy.

2.4.1 Workshops

Workshops of the mandator and the author this study were the most important tool in establishing a personal brand, the future business model and creating a strategic approach to brand communication (Table 1). The mandator and the author also held regular telephone meetings between the workshops.

Table 1. Workshops of this study.

Date	The theme or topic	Method or tool	Main Results
19.12.2017	Zero hour and the first meeting	Discussion	The work plan
06.01.2018	SWOT analysis	Blueprint drawing	Base of the SWOT
10.01.2018	Building a questionnaire	Online workshop	Chart of the identity
13.01.2018	Interest, attributes and values	Assignments and exercises	Chart of the identity
14.01.2018	The appearance and the name	Online workshop	Chart of the PB
20.01.2018	Designing of the business Modell	Discussion	Product ideas Segmentation Differentiation
08.04.2018	Online personal test	Online workshop	Chart of the identity
10.04.2018	Designing of the strategic approach	Discussion	Mapping, theory
14.04.2018	Forming the personal brand	Questionnaire`s feedback	From Identity to PB
08.07.2018	Slogan, name, gallery, segmentation and target group	Discussion and collected data analytics	Summary
17.07.2018	Designing of the business Modell	Workshop	Summary
11.10.2018	Fine tune of the brand communication strategy	Workshop	Summary
17.2.2019	Summary of research results	Skype workshop	PB and Business Model Canvas

2.4.2 Interviews

A primary data for this study was collected by using in-depth theme interviews. Qualitative research favours unstructured or semi-structured interviews because of their nature. Unstructured and semi-structured interviews are more informal and conversational and the researcher can ask clarifying questions during the interview. In semi-structured interviews, the researcher also uses a list of questions to be covered in every interview. (Saunders, Lewis & Thornhill 2003, 246-247.) A theme interview is a suitable method in one to one interviews, but it can be challenging for groups. The group interview requires the ability to interview so that the opinions and thoughts of everyone are equally considered (Kananen 2013, 110-111). A non-verbal communication and

reactions of the respondents can also give additional information in face-to-face and group interviews. Telephone, e-mail or Skype can also carry out One to one interviews. (Saunders, Lewis & Thornhill 2003, 247; Kananen 2013, 114.)

For this study, interviews were conducted as one to one theme interviews by Skype or telephone; except for the first interview, that was a group interview of two artists during their art exhibition in Pori.

The author interviewed three visual artists who are making a living purely on artwork, an expertise who has experience mentoring young artists and an art student (Table 2). These interviews were conducted informally and as an informant interview. The same themes guided interviews. The goal of these interviews was to gather the conceptions of research subject, opinions, good practices and understanding of the art business. The interviews also aimed to find possible competitive advantages and partnerships for the future.

Table 2. Conducted interviews for primary data of this study.

Interviewee	Occupation	Type	Date
Mitikka Marjaana	Photographer and blogger	Telephone interview	17.2.2019
Mäkelä Markku	Visual Artist	Group interview	21.3.2018
Rouvinen Kirsi Iggy	Digital Visual Artist	Skype interview	29.9.2018
Varis Katriina	Art Student, Bachelor Degree	Telephone interview	11.12.2018
Vesanen Jussi	Visual Artist	Group interview	21.3.2018

2.4.3 Online videos

Online videos gave additional information and supplemented the interviews of the national artists and experts of the art field (Table 3).

Table 3. Artist and experts of the art field, the supplementary online videos (YouTube).

Artist/Expert	Occupation	Headline/ Topic/Theme	Published
Baumann Stefan	Visual Artist	How To Price Your Paintings and Market Your Art	02.05.2016
Baumann Stefan	Visual Artist	Painting What's Your Niche And How To Sell It!	23.01.2017
Guillebeau Jolie	Visual Artist	Building an artist's life	08.05.2014
Gough Jennifer	Visual Artist	Stepping Out And Growing an Art Business	30.10.2013
Trujillo Jose	Visual Artist	How to Sell Art - High End vs Low End Market	11.12.2016

2.4.4 Questionnaire and on-line test

The research included a questionnaire that was conducted to the immediate circle of the artist and produced data gave an outside view for the self-branding process (Appendix 1). The questionnaire included nine questions of which three questions were open ones. The visual artist shared the online questionnaire to her friends, co-workers and clients via e-mail and social media. The questionnaire was opened 28.2.2018. It collected responses for a period of fourteen days and it delivered 81 responses. The gathered data was used to evaluate and collate results of other parts of the research such as the SWOT analysis and the online personality test. The questionnaire also gave valuable feedback and indicators of the artistic work that the visual artist have already produced and published.

The visual artist did also Myers–Briggs Type Indicator (MBTI) personality test online for the personal branding process to mirror other results. The MBTI test indicates how people perceive the world and make decisions. MBTI theory includes sixteen different personality types of different combinations of principal psychological functions that sensation, intuition, feeling, and thinking. (Wikipedia, Myers–Briggs Type). The online test was provided by website "16 Personalities.com" by NERIS Analytics Limited (United Kingdom). 16 Personalities.com approach differs from other MTBI-theories since it offers the fifth dimension (result) called "Identity."

3 PERSONAL BRANDING AND IDENTITY

3.1 Personal branding phenomenon

Tom Peters wrote an article "Brand Called You", published by Fast Company.com more than twenty years ago in the year 1997. Peters was the first ones to bring out a phenomenon of personal branding, as it is understood in the business world today. Peters wrote that regardless of age, position or field anyone can be a brand and that "Our most important job is to be the head of a marketer for the brand called You" (Peters 1997). "Brand Called You" was published at the time when competition grew in a labour market, experts were forced to fight for their jobs, and they needed marketing tools for job-hunting. Personal branding is an individualistic approach, "a marketing concept related to the marketing strategies that person adopts to promote himself in the market" (Khedher 2015, 2) and builds up his reputation (Wheeler 2012, 90).

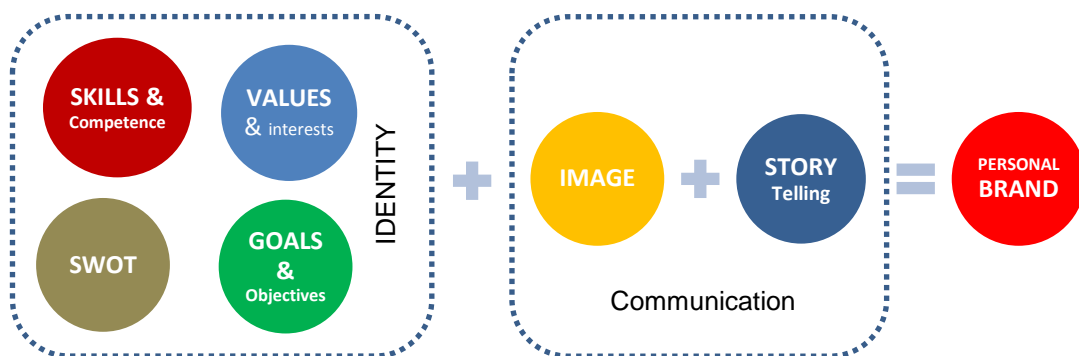
A personal brand phenomenon is a valid tool for sales, marketing and brand building. Salespeople and experts are adopting social selling in business-to-business sales. To succeed in social selling, first one must create a personal brand in a professional context, a professional brand where the brand is focussed on professional skills and views. (What is Social Selling.....2016; Social selling, Wikipedia.)

Influencer marketing method is commonly used in a brand building. The influencer marketing exploits personal brands such as bloggers, vloggers and public characters to influence potential consumers and buyers. Both, social selling and influencer marketing are marketing oriented methods that also deliver additional value to a buyer through the personal brand. In social selling professional personal brand shares profound knowledge of his or her field while introducing products and services. The well-performed influencer marketing is advocacy and an influencer, the personal brand, speaks out for a product or service because they want to, not because they paid to do so. Celebrity endorsement is often attached to influencer marketing though it is not (Gerardo, 2017).

Both social selling and influence marketing are authentic approaches where a personal brand is a marketing tool but not in a traditional commercial way. Both approaches are suitable for advancing an art trade of the visual artist.

3.2 Composing the personal brand

In this thesis, the idea of a personal branding process is to divide a person (an artist) into parts and after that compose a personal brand from those parts (Picture 3). The goal is to bring out the best of an artist and create an exciting and attractive personal brand that also creates real value for the audience. The personal brand like this is an empowering tool for marketing communication and it will create a chance of success and possibilities to artistic work. The personal brand should resonate, be distinguished and characterise the talent and uniqueness of the artist. It can be challenging to emerge the brand since there is a thin line between too mild and too extreme. A process requires boldness and an experimental approach until the best shades of the personal brand are found. The correct balance can be found with right channels, thinking outside of the box –attitude and even with the unconventional creation of marketing content.



Picture 3. The combination of the personal brand of a Visual Artist.

Personal branding is not about using the right words to describe oneself. The brand should be based on skills, professional integrity and then presented with an appropriate story that reflects a competence and a character of one's brand (Hagenbuch 2017).

A strong brand has three characteristics: clarity, consistency and constancy. Communication has a vital role in branding work yet the foundation of a brand should be formed of competencies and character (Hagenbuch 2017).

3.3 Self-knowledge and self-assessment

It is vital to discover who is a person who forms a personal brand, and create the personal brand on a solid base of self-knowledge and conscious of oneself. When a person is branded in an organic, authentic and holistic way, the brand will automatically attract others. The personal brand should emerge from one's identity and meaning in life and reflect one's real character. It should also be built on one's values, strengths, uniqueness and genius. (Rampersad 2010, 402.) Creative work is a combination of different professional skills and techniques, knowledge, experience and understanding of the surrounding world and trends. In artistic work, it can be difficult to draw the line between the private and public self. A Visual artist puts a piece of her personality in every work. Sometimes this means revealing very private matters and autobiographic content of her experiences and insights. It is essential that the outcome of a brand is genuine and sincere and it reflexes the visual artist's personality and the way of life. Otherwise, the personal brand is too hard to keep up with and it will eventually fail.

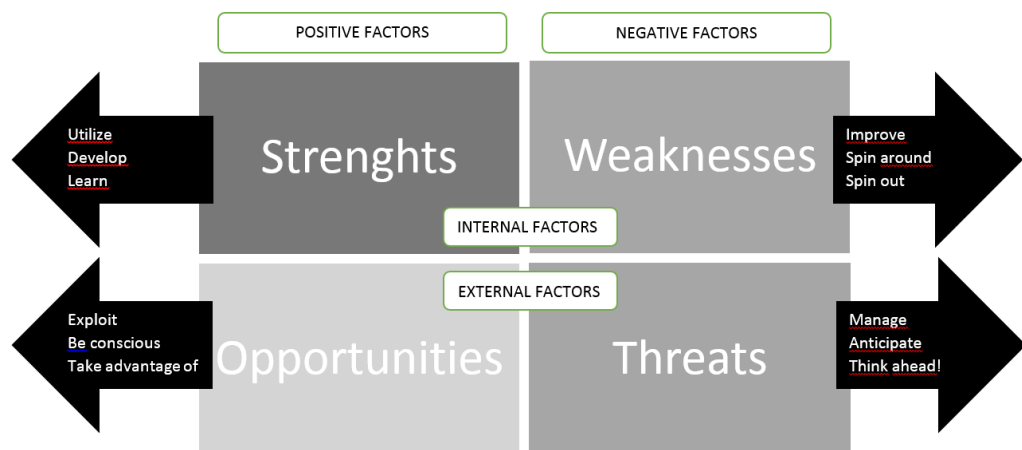
A personal brand should be built inside out. Self-assessment is the base of a personal branding process. Knowing "You" is the most important part of the self-branding. Construction work starts from a personal inventory. It is important to understand own personal uniqueness and value that sets us apart from the crowd (Fried 2015). The authentic personal brand is what attributes and what values can separate one from the crowd (Rampersad 2010, 403). Personal branding is about personal development and it is an ongoing process. Strategic personal branding aims to provide a holistic perspective on what is the brand. The branding process is discovering, creating and re-creating or reaffirming who one is. (Foster & Oldenburg 2017, 10-11.) Personal branding is also staying connected to "the real me" (Fried 2005) and a good self-assessment is a key factor in staying true to oneself.

3.4 Personal branding tools: discovering identity

3.4.1 SWOT analysis

A SWOT analysis is a strategic planning technique and it is used to evaluate organisation's or a person's strengths (S), weaknesses (W), opportunities (O), and threats (T). SWOT analysis aims to identify the internal and external key factors that form the subjects' competitive advantage and success factors that aim to exploit the positive factors and manage the negative factors in a branding process. (Kotler & Armstrong 2016, 79-80.) A person is imperfect being. There are positive and negative aspects of every person. The SWOT analysis is the first step in a self-discovery process to find out things one has never known or to confirm facts that are already known. (Foster & Oldenburg 2017, 34.) The SWOT analysis should also produce realistic and achievable goals.

It is possible to analyse in which stage a person is and what kind of a strategic approach should be taken next by looking at each part of the SWOT individually (Picture 4). Strengths are internal capabilities and positive factors that a person already has and can help to achieve to set goals. Weaknesses are internal limitations or other negative factors that may interfere in person's performance. Opportunities are good factors or favourable trends in an external environment that work for the person's favour. Threats are unfavourable factors or trends that may present challenges to performance. (Kotler 2016, 79-80.)



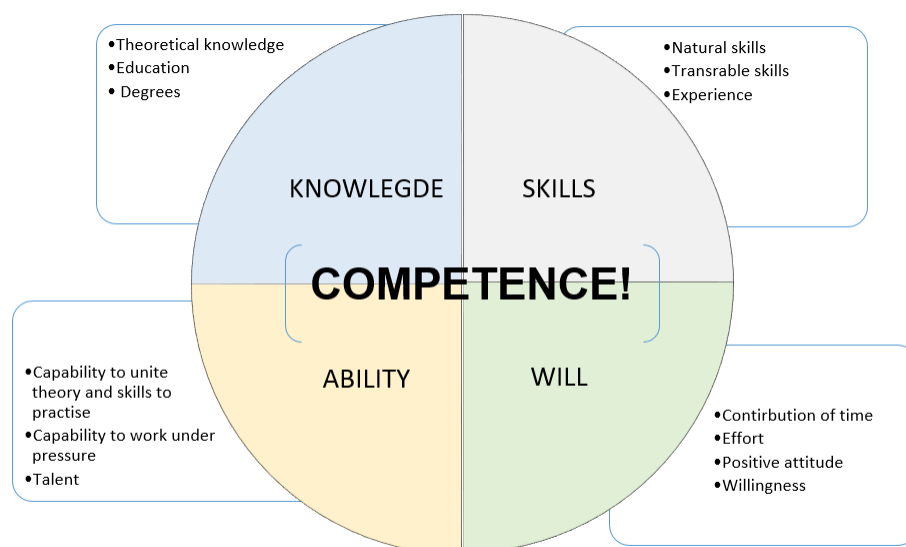
Picture 4. The SWOT analysis (Adapted. Foster & Oldenburg, 2017, 34).

The personal branding is about development. People have control over some weaknesses in themselves. The weaknesses should be faced as something that needs to be improved and can be "spun" around or out to a positive element of oneself. (Foster & Oldenburg 2017, 34.) SWOT analysis is a tool for discovering points that need improving and matters that need more attention and control in branding. While filling in each part of SWOT analysis, it is important that the right questions can be asked, and issues are discussed from different perspectives.

It is essential to make sure that the SWOT analysis matches up with the image of a person. A person might have an idea of oneself that is different from how other people see this person. In order to avoid wrong conclusions, it is necessary to carry out a survey or ask an acquaintance to confirm results. (Foster & Oldenburg 2017, 35-36.) If the results are not confirmed, they are just opinions of oneself, and they are not valid information.

3.4.2 Competence puzzle

A competence puzzle gives a better understanding and comprehensive overlook in person and brand-to-be (Picture 5). It is also an excellent addition to SWOT analysis.



Picture 5. Competence Puzzle (Adapted. Foster & Oldenburg, 2017, 54).

Knowledge is theoretical education that may include some practical elements and it is measured by degrees. "Skills, on the other hand, are learned or acquired talents", things that person can practice in order to be better (Clark, Osterwalder & Pigneur 2012, 58). Skills often come from work experience or other aspects of life and they have a strong impact on a personal brand. Such skills can be for example:

- People skills are ability to interact and deal with different kind of people.
- Communication skills are written, verbal, and non-verbal communication.
- Analytical skills are ability to process information and to make decisions based on that information.
- Emotional skills are ability to identify and manage emotions, emotional awareness and apply them to tasks.

(Foster & Oldenburg, 2017, 54-55.)

"Abilities are natural, innate talents: things that person does easily or effortlessly" (Clark, Osterwalder & Pigneur 2012, 58). Ability tells how a person is using gained education and gathered skills in various situation, with different people and under pressure. Ability is natural talent and capability that puts theoretical knowledge and skills in practice. "Some people can use their knowledge or skill in only a single setting or within a specific context" (Foster & Oldenburg 2017, 56). Therefore, people with good abilities have high competence. The competence puzzle is not complete without "the will" that means motivation, discipline and effort that one needs to reach set goals. The will is also a positive attitude, mind-set and passion. (Foster & Oldenburg 2017, 56-57.)

3.4.3 Values and interests

The personal brand needs a real value proposition. A successful personal branding process should also include one's values and interests that are also closely related to the competence since they guide the way one carries out tasks in daily bases beside ability and will. Values of the personal brand pass naturally into artist's business and interests and are the most valuable key resource of a person because they drive career satisfaction (Clark, Osterwalder & Pigneur 2012, 58).

3.4.4 Career goals and SMART objectives

People can have three kinds of goals in their life: professional, personal and private objectives. People who set clear goals for themselves achieve more than those who do not. Goals should be reachable and they should motivate a person to do better and develop personality and work. It is recommended to divide goals into short-term and long-term objectives since every reached objective increases the motivation to reach the next goal. Short-term objectives should support long-term objectives. Having realistic expectations for life helps to increase self-respect. It is good to notice that unrealistic self-expectations cost stress, self-blame and frustration. (Forster 2017, 65-68.) The career and life objectives of the visual artist can easily merge, and it is acceptable since it is difficult to draw a line between artistic work and personal life. The upright SWOT analysis produces professional goals.

Setting up goals and making a life plan is not an easy task and it needs self-awareness, honesty and common sense. Building objectives on the foundation of self-awareness provide a high level of motivation. There are goal-setting traps like having too many options and choices ahead. The SMART Objectives model is a tool for formulating objectives that are reachable and motivational and which move from ambivalence towards decision-making. The SMART objectives are Simple & specific, Measurable, Attainable, Relevant and Timely (Table 4). (Foster & Oldenburg, 2017, 68-69.)

Table 4. SMART objectives examples (Foster & Oldenburg, 2017, 68-69).

SMART objectives	WEAK	STRONG
Simple & specific	Become rich!	Better: Save money Best: Save 50 e/week
Measurable	Save as much I can!	Save 10% of my take-home pay each month
Attainable	Win the lottery; become a millionaire	I can afford to save 200 e/month
Relevant	"Save for a rainy day!"	Save towards specific goal for you or your family (house or car)
Timely	I will do this "When I get a chance" or "When I can"	I will do this each month; I will do this by a specific date

4 STRATEGIC APPROACH TO THE PERSONAL BRANDING

4.1 Different interpretations of the brand and branding

The words "a brand" and "branding" awake different interpretations and images. AMA (American Marketing Association) defines that a brand is "Name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers." (Website of AMA, 2018). AMA's definition has not changed over the years and it is traditional insight into branding. At its simplest, branding distinguish one product or service from another.

Today branding is more than a label. It has more dimensions. Brands evoke feelings and have identities and characters. A consumer can have personal attachment to a brand. Traditional marketing of brands may no longer be enough. New marketing environment with developing technologies, shorter product life cycles and rapidly changing trends require new approaches to marketing (Table 5). Today's customer has a role in branding. Branding is mutual communication with audience instead of one-way marketing messages from a company to customers. Brands have lost their control (Ruola 2019) and successful branding needs solid brand strategy, long-term development, transparency (due to the rise of social media) and consistent communication as well as use of all marketing mix variables. (Kotler, Kartajaya & Setiawan 2016, Chapter 4, From brand positioning...; Kotler, Keller, Brady, Goodman & Hansen 2016, 423.)

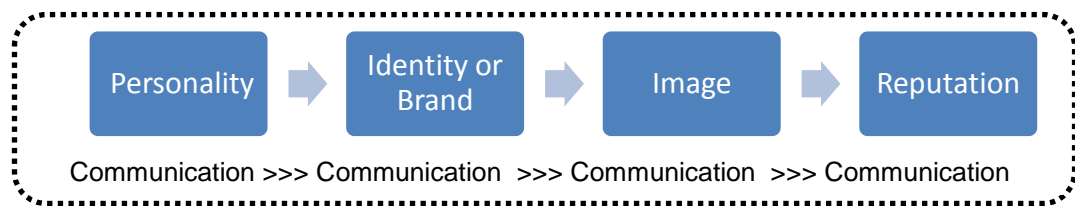
The meaning of a brand can be also be defined as follows: a brand is the same as a customer experience. The customer experience should be integrated into everything that a company or a person does. All functions should be led a customer orientated way and the customer experience should illuminate all parts of the organisation. (Ruola 2019.)

Table 5. Different approaches to brand and branding process (Wheeler, 2012, 6-7; Fill, 2013, 326, 336; Kotler, Kartajaya & Setiawan 2016, Chapter 4, From brand positioning...)

	Kotler at al.	Chriss Fill	Alina Wheeler
Key word	Customer Experience	Customer Promise	Awareness
Brand	A platform of company`s strategy. Everything that the company does or is associated with reflects on its brand.	Promise that frame the way a brand is positioned in the minds of stakeholders.	Tool to outpace the competition and the best way to reach customers.
Branding Work	Solid and concrete differentiation through its marketing mix.	Integrated marketing communication in all stages of branding work.	Disciplined Process to build awareness and extend customer loyalty.
Tools	The character (the brand's raison d'être) and code. - Brand positioning promise - Differentiation	3BPs+communication - Brand promises - Brand positioning - Brand performances	5-stage process map - Conducting research - Clarifying strategy - Designing identity - Creating touchpoints - Managing assets

4.2 Corporate branding approach

It is commonly seen that corporates have a personality, like a persona that reflects the inner spirit, heart and values. Corporate identity or a brand is how the organisation presents itself to all its stakeholders. It is good to note that all companies have a corporate identity but not all develop their identity to brand. (Fill 2013, 358, 360.) The corporate brand can be understood in this context as a personal brand. The corporate brand is developed by building a personality of the company to identity, from identity to image until it defines the corporate reputation (Picture 6). The linear development is implemented using communication although the linear presentation is not relevant in practice. (Fill 2013, 361.)

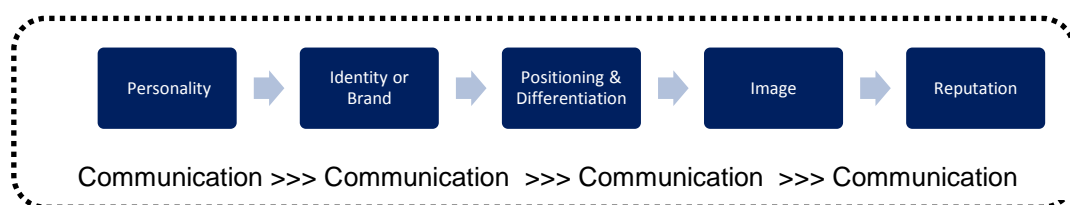


Picture 6. The building blocks of reputation (Fill 2013, 361).

There are apparent differences between corporate and product branding concepts. The corporate brand (Fill 2013, 359):

- is focusing on the whole organisation, not just one product,
- attracts the attention of multiple stakeholders (instead of customers),
- is a lifetime process instead of a short-term project,
- is strategic planning not a tactical function.

A corporate branding approach is a suitable framework for a personal branding process. The personal branding process has the same elements as corporate branding blocks. However, the personal branding of a visual artist requires a broader approach, at least first, because it is essential that the artist understands what kind of customers are interested in the artist's work. From the previous above it is clear that the artist should also be familiar with the basics of segmentation and targeting strategies in order to find and contact right customers and buyers for the artworks. There is another suitable three-step approach that could be applied to a personal branding process of a visual artist: The first phase of is to establish a brand identity, the second phase is to develop the brand's positioning, and the third phase is to evaluate a brand's image (Khedher 2015, 7). The suitable method for a branding of a visual artist emerges from Fill's and Khedher's views and adding differentiation to the picture (Picture 7).



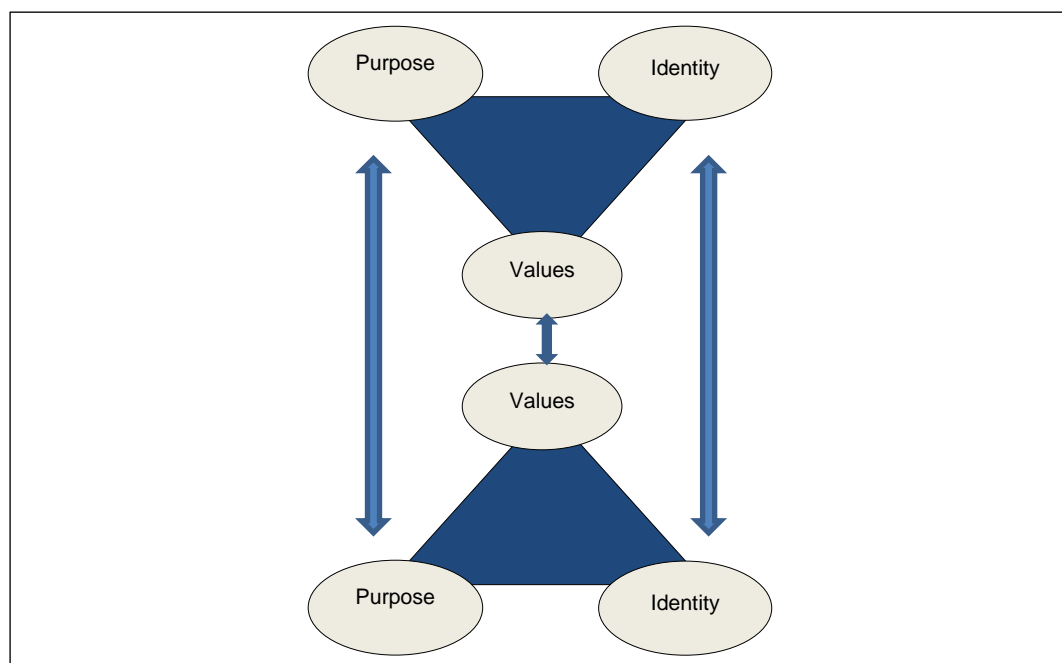
Picture 7. The building blocks of personal branding of a visual artist (Adapted Fill 2013, 361 & Kedher 2015, 7).

Like corporates, a visual artist should be conscious in a brand building that there might be a gap between the brand identity (what the artist think of herself) and image (what

other people think of the artist). The tools for managing the gap and the brand is continuous communication (Fill 2013, 367), self-awareness and keeping an eye on the market.

4.3 Selecting and mirroring key partners

A visual artist needs networks and partners to be successful. In the art business, the interpersonal relations are a success factor (Sjöberg 2010, 21; Mäkelä & Vesanen, personal communication on 21.3.2018.) It is recommended for a visual artist to seek broader co-operation with different artistic associations. It is also important that the visual artist is an active member of local communities. Yet, it is to be noted that the cooperation with different interest groups is mostly public and everything that the visual artist does or is associated with reflects on her brand. (Kotler, Kartajaya & Setiawan 2016, Chapter 4, From brand positioning...) In this context, all connections (personas, companies or cooperative societies and associations) can be seen as partners. The partner selection should be done with care and make sure that future partners have the same point-of-view of Purpose-Identity-Values triangle. The excellent way to implement the evaluation of a partner is to use the mirroring process that examines this combination (Picture 8). (Kotler, Kartajaya & Setiawan 2010, 91.)



Picture 8. Mirroring of future partners (Kotler, Kartajaya & Setiawan 2010, 91).

5 BUILDING A STRONG PERSONAL BRAND AND IMAGE

5.1 Brand elements and choice criteria

Brand elements are critical factors in branding where the elements identify and differentiate the brand. The visual artist should be recognised and recalled from the brand elements that form the image. The most crucial brand elements of the personal brand are the name and photos. The name and photos are complemented by visual and verbal elements that describe and write the words of the creativity and style of the artist. The ideal goal is that these elements become a trademark of an artist. (Kotler, Keller, Brady, Goodman & Hansen 2016, 432.)

5.2 Name and photographs

A name is a choice. The natural choice of the personal brand is to use his or her name, but sometimes it can be better to come up with a professional name or stage name. It is worthwhile to consider the name choice because it affects URL, a name of the website, a logo or another symbol and it brings awareness and associations. (Kotler et al. ... 2016, 432-433.)

The photos and portraits of the visual artist are an essential part of a personal brand. The photos should reflect the inner spirit and personality of the visual artist. The web is an impersonal place and photos make one real for the audience (Jacobs 2016). The photos have a crucial role in delivering the personality of the brand primarily in online communication. The artist should invest at least in a professional headshot and use the same headshot across all social media channels, email and personal website to build recognition. The style of the photos, the clothes and facial expressions should be well thought since they deliver perception and the first impression of the visual artist. (Laurinavicius 2017.) The photos should also present genre and the attitude of artistic work. The photos can have even unrealistic atmosphere when it comes to visual artist's personal brand (Rouvinen, personal communication on 29.9.2018).

5.3 Slogan

A slogan should be something that summarises, translates the core of the brand in words (Kotler et al. ... 2016, 433), and brings out the attitude and whole being of the visual artist. The slogan or a tagline helps fans, art collectors and buyers to develop emotional attachments to the brand (Kotler et al. ... 2016, 433). The slogan of the personal brand could be a personal motto or a metaphor, which represent the brand in the abstract concept through colourful language. The slogan should be simple and authentically describe the work and lifestyle of the visual artist. A possible internationalisation should be taken into account as well in slogan design.

5.4 Logo and visual elements

The visuals increases. People are swamped with information overload and visual communication is easier and faster to understand and recall. In fact, many today regard visual identity as the only real element of corporate identity and say that symbolic communication and visual artefacts are the most important elements of corporate culture (Fill 2013, 371).

The identity of an organisation is the main element of communication and brand strategy and a logo has an essential role in this. The organisation has to be understood by the public through a graphic symbol at one glance. For a visual artist, the symbolic elements are important elements of the branding work: while the name and photos are on the front line of the brand, the visual elements create credibility of the artist. A good logo is legible, acknowledge, memorable, coherent, timeless and it has a personality.

There are three types of logos (Adîr 2015):

- Iconic or symbolic logo (a symbol, a sign and an object),
- Logotype (letters, numbers, words),
- Complex logo that is an integrated concept of two logotypes mentioned above.

The logo of a visual artist can be as simple as the signing of the artist or it can be a visual metaphor of a slogan or tagline.

5.5 Brand mantra

A brand mantra is a three- to five-word articulation that keeps the branding work on track. A good brand mantra clarifies the uniqueness of the brand. It is simple, memorable, inspiring and it describes the essence and core promise of the brand. A brand mantra is a useful tool for the internal use of the brand owner; it keeps branding work in line, highlights points-of-differences and keeps the brand story in a track. A good brand mantra communicates what the brand is and what it is not. It is good to notice that the brand mantra is not a slogan that is used in external communication to engage customers to the brand. (Kotler & Keller 2016, 307.) There are three key criteria for designing brand mantra: communicate, simplify and inspire. The effective brand mantra defines the category of business, it has vivid meaning and it is meaningful as well as relevant. (Kotler et al. ... 2016, 435.)

The visual artist works mainly alone, but the art business involves a lot of different players and networks like managers, curators and societies. They are often attached to branding work indirectly or directly. All players should understand the brand same way and the brand mantra is a good tool for that. A brand book is another tool to secure brand safety and pure continuousness.

6 CONNECTING WITH CUSTOMERS AND AUDIENCE

6.1 Designing a customer-driven market strategy

A customer-driven market strategy aims to find answers to two questions: The first question is “which customers shall we serve?” Moreover, the second question is “how we will give a better value proposition to our customers than competitors do?” The answers to these questions can be found by the simple means of customer segmentation and targeting, deciding on a value proposition by differentiation and positioning and creating a customer-driven market strategy.

A market strategy is probably the biggest obstacle to many artists because they think that their artwork should attract buyers and it should happen without any coherent marketing strategy and plans (Sjöberg 2010, 8-9). The fact is that a tactical approach hardly ever brings in a profitable business in a long run. Visual artists can identify possible customer segments and can have a compelling targeting strategy without they sell their souls to “the Devil of marketing”. Strategic marketing and a business approach furthers possibilities to find and connect with the right audience, to reach more buying art lovers, and increase the income. Like in any business, it is easier to work and innovate with positive cash flow.

6.2 Identifying market segments

Market segmentation is a tool for finding the right target markets for marketing actions. Market segmentation divides large heterogeneous markets into smaller segments, the group of customers, which are more likely to be interested in products and services the company is selling. There are different ways to segment the market, but the goal is always the same, to create more value for customers than competitors do. (Kotler & Amstrong 2016, 222 – 223.)

There are four major variables in the segmentation process for consumer markets. The first is a geographic variable that tells where and in what kind of surroundings customers live. The company may decide that it targets the customer focus locally even though it operates nationally, and vice versa. The second demographic variable gives factors like customer's gender, age, income and education. The third, psychographic variable describes a customer's lifestyle and social class and the fourth behavioural variable divides customers into segments based on their knowledge, attitudes and responses of the product. The demographic variable is mostly used in segmentation, because it brings needs and wants and it is easier to measure than other variables, but many marketers believe that behavioural variables create the best base for segmentation. (Kotler & Armstrong 2016, 224 – 228.)

The segmentation process requires useful segmentation criteria. The segments must be (Kotler et al. ... 2016, 353-354):

- Measurable (purchasing power can be measured)
- Substantial (profitable enough to serve)
- Accessible (can be reached)
- Differentiable (genuinely different from each other) and
- Actionable.

The art trade has stress on individual one-to-one marketing. The best segmentation strategy is to use an appropriate mix of demographic and behavioural segmentation and to take advantage of behavioural variables such as occasions-variable that distinguish buyers according to occasions when they develop a need to purchase art. The buyer-readiness stage converts people from one stage to another until buying by awareness-building efforts and could work well in art trade (Kotler et al. ... 2016, 348-349).

During the segmentation process, it is also good to pay attention to decision-making roles in the buying process and identify who makes decisions and has an influence on the art acquisitions in families (Kotler et al. ... 2016, 348; Baumann 2017). Geographic variable is worth to notice if the artist decides to act and build reputation first through a local market. In digital and online art trade, geographic variable has no such a value in segmentation process because of worldwide markets (Trujillo 2018; Rouvinen, personal communication on 29.9.2018).

6.3 Identifying target market

Targeting means the evaluation of identified segments and making a strategic decision of which segment or segments are selected for target marketing. “Target market is a set of buyers sharing common needs or characteristics that a company decides to serve” (Kotler & Armstrong 2016, 233). Targeting can be implemented on different levels from a broad mass marketing to a small local or individual marketing. Between broad and narrow strategies, there are segmented marketing and niche marketing strategies that are opposites. Segmented marketing targets on several segments and designs separate marketing for each segment, “it goes after a small share of the large market”. Niche marketing instead “goes after a large share of one or few smaller segments” and it offers a possibility to create a strong market position. The niche marketing strategy brings a company closer to the customer interface and provides information about consumer needs and wants. (Kotler & Armstrong 2016, 234.)

6.4 Establishing differentiation and positioning by storytelling

The competitive advantage is built with differentiation and positioning. The visual artist should identify a value of differences; find out what features make her unique and how her artwork stands out from the crowd. The personal brand of the artist is a key tool in differentiation, finding the competitive advantages and the right positioning strategy.

Instead of analysing markets, consumers and competitors, the positioning of a brand can be established with less-structured and qualitative approaches. A storytelling and brand narrative are alternatives for current brand positioning (Kotler & Keller 2016, 313) and the approach is suitable for artistic business. A small business can take advantage of the internet, social media and mobile marketing in brand positioning through storytelling with fewer resources and a small budget. (Kotler & Keller 2016, 315.) Storytelling is a modern approach in a digital era and a powerful strategy for establishing a brand differentiation and position, and it suits art business. “Brand happens in the minds of customers” (Kotler & Armstrong 2016, 238).

Storytelling is the best way to strengthen the brand of the visual artist. The best stories are not just made up. The best stories are out there in everyday life. It is a talent and a success factor to spot the available ones and own them. The real stories sound and feel relevant. (Kotler, Kartajaya & Setiawan 2010, 61.) Without a story all names, logos and designs are just markers of the brand (Holt 2004, 2-3). The visual artist can write compelling stories about the ideas and art, engage with people's emotions and attach them around the artist's brand (Kotler, Kartajaya & Setiawan 2010, 59).

People are interested in the ordinary life of the artist; they want to know bits and pieces of work and leisure time and sometimes just funny detail make a good story. Making an effort of telling the stories of personal life has a positive effect on the art trade. Implementing continuous storytelling brings more audience and buying customers to different channels and platforms. (Ornamo 2014; Mäkelä, personal communication on 21.3.2018; Rouvinen, personal communication on 29.9.2018.) Sharing the stories of the lifestyle and happenings naturally create differentiation of the visual artist and give competitive advantage especially when the artist seeks new customers and fans. Auto-biographical storytelling transfers to artwork and increases a customer value proposition.

6.4.1 Points-of-difference (PODs) and points-of-parity (POPs)

Even though the visual artist uses an alternative approach to positioning instead of a structured model based on a consumer, a company and competitive analysis, it is worth to look at points-of-difference (PODs) and points-of-parity (POPs) to make sure that a brand positioning has both rational and emotional components and the right positive attributes in them. Points-of-difference are features or benefits that make a brand more desirable and make a difference from the other competitive brands. Points-of-parity are features that consumers find "good enough" and something that is similar to the other brands.

6.5 Emotional branding

People remember the messages that resonate. The combination of a reason and an emotional impact is an unbeatable combination in marketing and it is an ideal approach to branding the visual artist. The customer is not only buying a piece of art but a piece of the lifestyle, conception and intuition of the visual artist. The artwork can present a memory or a dream for the customer. Emotional branding seeks a way to blend functional or rational and emotional message. In emotional branding, it is increasingly important that the brand is authentic and genuine. (Kotler & Keller 2016, 307.)

It is worth to make a note that a consumer culture is changing and people do not buy only for functional or emotional satisfaction, “consumption becomes meaning-based and people express themselves, their identity, through their brand choices” (Kotler et al. ... 2016, 426). This change of consumption can be a big advantage to the visual art trade when the artist seeks new customers over the ordinary customer base.

6.6 Channels and ways to connect with customer

6.6.1 Social media channels and other platforms

A variety of different channels and possibilities on the internet is vast. A channel selection, where a person or a company is present, is a strategic decision. A count of chosen channels depends on the chosen target market and on the resources of communication: designing and producing the content for different channels. On Social Media, one post can be shared and communicated on different channels, but still, every channel needs individual, identified and modified implementation. Different channels may have the same audience, but a character of each channel defines an angle and core of the post.

It is better to select fewer channels and take care of the continuous presence in selected channels. Social media can be a time-consuming task, and it is good to notice that it can also be a distraction from artistic work. A good plan for content producing and storage of general posts keep communication and possible chaos in hand.

6.6.2 Social selling in establishing B2B-sales

Companies, organisations and public administration can be major buyers of visual art and contract work subscribers. Some twenty years ago, business sales were a significant source of income of visual artists until the economic recession in 1990`s and it has not picked up since then (Mäkelä & Vesanen, personal communication on 21.3.2018). Social selling can be a new way or even opportunity for visual artist to approach or to be noticed by the opinion leaders and trendsetters of business life.

Social selling means building trust and awareness of oneself as expertise in networks and social media platforms where potential customers are and can be connected. Social selling concentrates mainly on business-to-business (B2B) sales, and the personal branding phenomenon is firmly hooked to it. Tim Hughes, a social seller pioneer, says that today in enterprise sales having a personal brand is as important as having a mobile phone (Hughes 2016, 44).

Social selling and buying is becoming increasingly common. It worth of noticing in all fields. Hubspot`s Sales blog (Brudner 2017) gives the following statistics saying that:

- More than 70% of B2B buyers conduct more than half of their research online and they are already 60% through the purchase process before sales professionals even speak to them.
- More than 60% of sales professionals report that Social Selling has become important for closing new deals and 65% of the buyers feel that the vendor`s content in social media had an impact on their final purchase decision.

Tim Hughes presents 4-1-1 rule, originally popularized by Tippingpoint Labs and Joe Pullizzi. The 4-1-1 rule for sharing in social media states that:

- One should share four pieces of relevant content written by others.
- One self-serving content about company or products.
- One personal content that shows "you" are a human being.

The rule was designed for Twitter, but it also works in other channels engaging followers in a conversation without being too pushy or too "me" focused. (Hughes 2016, 94-95.)

6.6.3 Meeting customers in real life

A new customer base can also be found among other hobbies and passions of the visual artist. The successful artists of the fine art are often specialised in the subject area that is also close to them in the other parts of life and that talent usually separates them from the pack, from other artists. (Baumann 2017.) For example, the visual artist of the case is interested in yoga and spirituality: themes transform into her artwork and can bring prospects from those circles.

The trend to “consume the culture” on the internet has created phenomenon besides the online consumption. People visit live concerts and cinemas more than before. (Hageraats et al.... 2018, 7.) Statistic of Finnish Galleries shows that galleries had 750 000 visitors altogether the year 2017 (Taidegalleriatilasto 2017). The growing trend is that people like to participate and meet in real life instead of online. Visual artists meet customers and fans in galleries and exhibitions, which are dominated by art society. Some may find these occasions too hermetic and challenging to approach. To find new customer base artist should create occasions of a lower threshold for more audience and new segments to take a part of activities and enter the world of art (Oranamo 2014).

Today being present in social media and meeting people face to face go hand in hand. The best way to achieve interaction and wake up a conversation with audience is to innovate a project that to combine online and real life interactions. It is not easy to find and implement campaigns that engage and allow art fans to participate in the work, but it is worth to try. Investing in creativity will pay back the effort and is not a waste of time.

7 RESULTS FROM THE DEVELOPMENT PROJECT

7.1 Self-knowledge and self-assessment of the case

The self-knowledge and consciousness of one's personality are a construction base of authentic identity and personal brand. The SWOT analysis and other exercises were implemented to discover the identity of the visual artist. The results were re-evaluated using the knowledge that was produced via a survey and a personality test. The survey was done to the immediate circle of the visual artist (Appendix 1) to make sure the visual artist's self-image corresponds to the idea of how the other people view the visual artist. The visual artist completed the personality test online to confirm her own idea of her identity. The online test was provided by the website "16 Personalities.com" by NERIS Analytics Limited (United Kingdom). The survey and personality test confirmed the results of the SWOT and made sure that the outcomes reflected the overall true image of the visual artist.

In the chapter seven "Results from the development project", henceforth, the visual artist is referred to as The Artist.

7.1.1 SWOT analysis of the case

The SWOT analysis of the Artist was implemented in the workshop 6.1.208 (Table 6). The results of the SWOT analysis were used to define the identity and the brand of the Artist.

Table 6. The SWOT analysis of the Artist.

Strengths (to use) <ul style="list-style-type: none"> • Creativity • Multiple cross-cultural knowhow • Multiple education • Professional communication skills • Good personal economics • Courage • Broad-minded 	Weaknesses (to turn or swop) <ul style="list-style-type: none"> • Time management • Selling skills • Strong hold of personal and private life • Doubts of own skills and doing • Trusting on own doing
Opportunities (to take advantage of) <ul style="list-style-type: none"> • Lifestyle • Independence • Professional network • Day work (lookout spot) • Digital art • Trend of welfare, artistic possibilities • Trend of active elderly persons, artistic possibilities 	Threats (to manage) <ul style="list-style-type: none"> • Disperse of the focus • Day work, for several reasons • Age and coping • Distortion of a personal brand

The first listed strength of the SWOT was creativity. The Artist believes that she has intense creativity. Next strengths were multiple cross-cultural knowledge, education and excellent communication skills that are significant advantages and even competitive advantages as well as success factors in developing an artistic work.

- The survey confirmed these outcomes of the SWOT since 80% of the respondents saw strong creativity in the being of the Artist. In addition, one respondent stated, "The Artist is an expert in visual art and communication, and that is an unbeatable combination". Another respondent wrote, "The Artist has solid experience of the marketing communication and versatile skills of fine arts."

In the SWOT, the Artist noted that a good state of finances will secure her work as an artist and makes it possible to carry out projects. Solvency creates freedom and independence. The Artist listed courage and broadmindedness as her strengths. The courage is a very subjective quality, and the Artist tells that her courage can appear in unexpected situations, she has made bold decisions in her personal life and business.

- The results of the survey showed that her immediate circle and audience did not recognise courage as a quality of the Artist. This departure can be used as a competitive advantage in the future in different executions as a surprise element. The personality test confirmed that the Artist is an open-minded personality (Mediator-type).

Weaknesses were the most challenging part of the SWOT because of anxiety that self-analysis caused. Weaknesses are often silent personal and private matters. The Artist listed the following weaknesses in the SWOT: time management skills, organising ability, selling skills and doubts about her artistic work.

- The survey confirmed that the Artist should better her time management skills, organising ability and selling skills. The Artist should make a plan to develop these skills.
- According to the survey, the Artist should not worry about her possibilities to success in the art business. Some of the respondents said that they are already interested in buying and gave the following comments.
 - “Master of colours!” “Fascinating colours.”
 - “Her art wakes feelings that I have hidden even from myself.”
 - “Her art speaks to me.”
 - “Sensitive and beautiful.” “Please the eye.” “Serene, but strong.”
 - “Art that I could buy and hang on my walls.”
 - “I am interested in buying her pieces.”
 - “Individual style.” “Unexpected style.” “Insightful.”
 - “Polymorphic.” “Awakening.”

In the SWOT of the Artist, there are influential factors that can be interpreted as opportunities. The Artist has an independent lifestyle, day work and professional network that all support well her goals to be a successful artist. Independent lifestyle makes it possible for the Artist to devote herself to create art and to art business as an entrepreneur. Digital art and channels are creating new opportunities and a niche market: the Artist knows how to use and take advantage of new media and different channels. A

trend of eastern well-being and yoga-culture creates many possibilities and is a potential niche since they are an interest of the Artist. Activities for older adults can create artistic business opportunities in many ways. Seniors are also potential buyers and a considerable target group for art lessons, activity workshops and such.

The SWOT analysis discovered that the most significant threats of the Artist are somehow related to the Artist's actions and so can be managed with planning. The daily work of the Artist can also cause issues even though it was also listed as a strength. The age of the Artist is one risk, but the general opinion is changing and today the age of a person is not seen as an obstacle to work and success. A healthy life style and regular yoga exercise support well-being and coping of the Artist. The Artist should make sure that there is a balance between her work and leisure time. On the other hand, the Artist told that working with art is rewarding and it brings her a positive attitude towards life itself and increases her well-being.

The distortion of a personal brand is a significant threat and can cause missed opportunities, projects of wrong kind or false offers. At its worst, it can lead to a situation where communication and other efforts are targeted to very wrong segments and target market.

The threat of distortion can be managed with the following actions:

- To make sure that all pieces on galleries (real life and virtual) present the stylistic tendency of the Artist.
- The Artist chooses her key partners and representatives with care.
- The cooperation projects support the brand.

The current threats to the distortion of the personal brand are:

- The Artist is selling her artwork at a shop that is profiled as a hobby based traditional craft or handiwork shop. Since the Artist is aiming for more, a professional and modern approach and a brand image this can be considered as a threat.

- The Artist is a visible member of the co-operative group of craft artist. This society does not support fine arts. If the Artist is profiled as an artisan in local markets, the distortion of the image easily reflects in nation-wide markets.

A concept of an art handicraft evokes a different image than a concept of unique design art. Customers who are looking for the unique design art are not interested in an art handicraft and the other way around. (Rikkinen & Malmström 2014, 5)

7.1.2 Competence of the case

The competence of a person is a puzzle of knowledge, skills, ability and will. The Artist made an inventory of her skills and expertise (Table 7) for the future business and came up with the following overview of the pros and cons of her competence:

- “I am excellent in combining different things. I like to visualise and experiment. I have intuitiveness and extensive experience in writing.”
- ”I should learn more about the techniques of art. I have to do more work that is practical and develop myself as a visual artist. I need self-confidence and trust in my work; I should be brave and create my own vision. Digital work needs continuous learning.”

Table 7. Inventory of the Artist`s skills.

People skills	"I get along with different kind of people well also with people I do not know before. I see myself as the unprejudiced person. I am diplomatic, I think, but too much diplomacy is a weakness too."
Communication skills	"I am a better writer than speaker. I do well speaking in public if I am in the right mood and a matter inspires me. I am in trouble in front of a big audience, and I find it difficult to be spontaneous."
Analytical skills	"I can get a good idea of a vast store of knowledge and crystallise it. This skill is related to my writing experience, and I find it easier to adopt big entireties than trivia."
Emotional skills	"I believe I have a good sense of other people`s feelings and I have emotional intelligence. People say that I am sometimes too "cool", but I calm down a situation when needed. I am not easily drawn into the emotions of other people."

A will is an integral part of the competence puzzle of a person. The will is about effort, attitude and willingness to reach out for the set goals. Things that motivate and inspire strengthen the will of a person to go on. The Artist named three significant things that produce extra fuel and energy to her work (Table 8).

Table 8. The things that the Artist finds motivational or inspirational.

Motivational / Motivate	Inspirational / Inspire
To try new things that are not work-related.	The right kind of people, a group or a community.
Gamble and adventure.	New experiences, places, incidents, nature, galleries, artistic impulses.
To feel free and independent.	The idea to become a recognised artist.

7.1.3 Values and interest of the case

The theme of the fifth workshop (13.1.2018) was a personality of the Artist. The workshop started with an exercise that is presented in the book "Branding You" (Foster & Oldenburg 2017, 40-43). The idea of the exercise was to find the qualities of the Artist by picking up a set of words that describe the Artist`s character and values. The goal of the workshop was to select three to five words for the following categories: Interest, attributes and values (Table 9). Values-column was the most challenging and needed

more consideration and time than other categories. These values also define the values of the Artist`s business.

Table 9. The interest and values of the Artist.

Interest	Values
“What do you like to do”	“Career/Personal values”
Collaborating & Networking	Passion
Communication & Marketing	Trust
Producing & Writing	Independence
Coaching	
Predicting	
Developing	

The interests of the Artist will guide work and the project themes in the future. The first chosen interest “Collaborating and networking” is an important factor. The Artist needs connections to step out and to create recognition. Collaboration is vital for any artist in means of being connected with society as well as reality. Collaboration with different parties will also nourish the creativity. Communication and working with people are important to the Artist since she is marketing wise. The values of the Artist support her interests and form her being.

7.1.4 Personality of the case

The Artist selected the following attributes to describe herself: creative, cooperative, flexible, broad-minded, tactful and loyal. This selection of the attributes was compared with the results of the survey that was done to the immediate circle of the Artist (Picture 9): How other people describe and find the Artist. Comparing these two selections made it possible to find the first insight of a possible gap between the identity and image (Fill 2013, 367).



Picture 9. Attributes that describes the Artist according the immediate circle of the Artist.

The immediate circle agrees with the Artist opinion of herself:

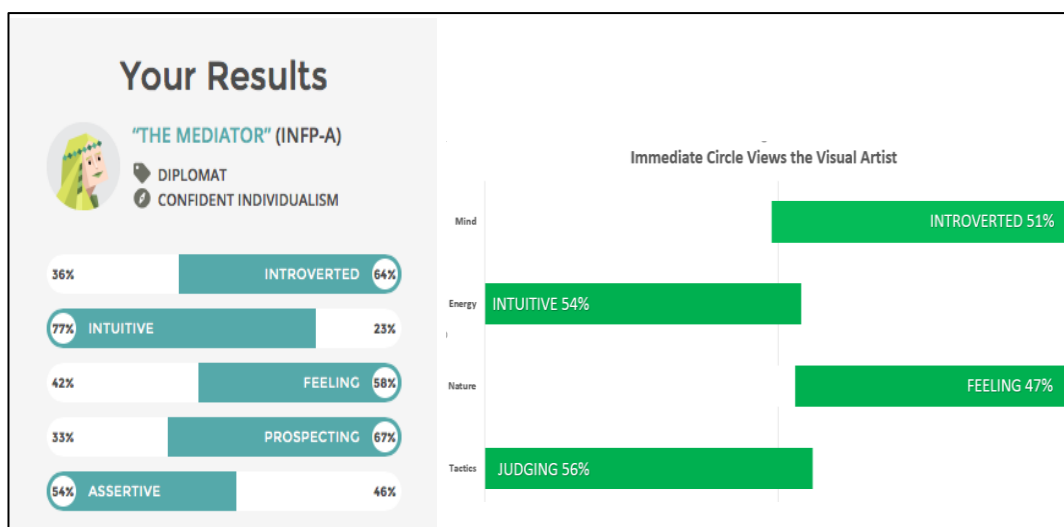
- Creative (80%), reliable (77%), committed (62%), motivated (62%) and cooperative (42%).
- According to research results, the image of the Artist is a talented, solid and trustworthy working companion when a target group is varies interest groups.
- In addition, 40% of the respondents used attributes like "honest", "doer", "enthusiastic" and "responsive" in the survey.

These test results support the Artist`s idea of herself.

The immediate circle disagree with the Artist`s identity: the gap between identity and image:

- The Artist saw herself as a liberal and opened minded person, but less than 20% of the respondents saw her this way. On the other hand, many of the respondent saw her as "a responsive person" that gives some support to artist's opinion of herself.
- The Artist describes herself with words "Flexible" and "Tactful", but only less than 9% the respondents used these words to describe her.
- The Artist says she is loyal and every fifth respondent (22%) used this attribute in the survey, but many respondents saw her very reliable and committed to her work, so this bias is not significant in the analysis.

The Artist made a Myers–Briggs Type Indicator (MBTI) personality test online. According to the online personality test, the Artist personality type is "the mediator" (INFP-A). The results of the test were compared with results of the survey that was done to the immediate circle of the Artist (Picture 10). The Identity aspect (assertive) underpins all others, showing how confident people are in their abilities and decisions. According to test, the Artist is right in the middle of "assertive" and "turbulent". The survey did not include this aspect.



Picture 10. The online personality test results by NERIS Analytics Limited (left) were compared to results of the survey (right). Visual presentation.

Table 10 presents Myers–Briggs Type Indicator (MBTI) personality test results in four categories: mind, energy, nature and tactics. To find a possible gap between the identity and image (Fill 2013, 367), the results were compared with results of the survey that was done to the immediate circle of the Artist.

Table 10. The results of the personality test compared to results of the survey that was done to the immediate circle of the Artist. Descriptive presentation.

Mind	Energy	Nature	Tactics
Introverted/Extraverted	Intuitive/Observant	Feeling/Thinking	Prospecting/Judging
Shows how people interact with surroundings	Determines how people see the world and process information	Determines how people make decisions and cope with emotions	Reflects approach to work, planning and decision-making.
64% Introverted	77% Intuitive	58% Feeling	67% Prospecting
"Prefer solitary activities and get exhausted by social interaction. "Tend to be quite sensitive to external stimulation in general."	"Very imaginative, open-minded and curious." "Prefer novelty over stability and focus on hidden meanings and future possibilities."	"Sensitive and emotionally expressive" "More empathic and less competitive than Thinking types and focus on social harmony and cooperation."	"Very good at improvising and spotting opportunities." Tend to be flexible, relaxed nonconformists who prefer keeping their options open."
Survey's results 51% (33% middle)	Survey's results 54% (26% middle)	Survey's results 47% (24% middle)	Survey's results 14% (30% middle)
Confirmed (Blip 16%)	Confirmed (Blip 20%)	Confirmed (Blip 29%)	Unconfirmed (Bias 56%)

In the fourth aspect called "Tactics", the immediate circle saw the Artist differently as 56% of the respondents found artist a judging individual. Thirty per cent of the respondents placed her in the middle. Only 14% viewed the Artist as a prospecting individual. In other words, most of the respondents think that the Artist is decisive, thorough and highly organised and that she values clarity, predictability and closure, preferring structure and planning to spontaneity.

7.1.5 Career goals and SMART objectives of the case

The Artist has set one goal for herself: To earn enough to work as a free visual artist without any other income or allowances. The Artist supplements the goal with SMART objectives (Table 11), and she has a short-term and long-term plan that will encourage and help to achieve the set goals.

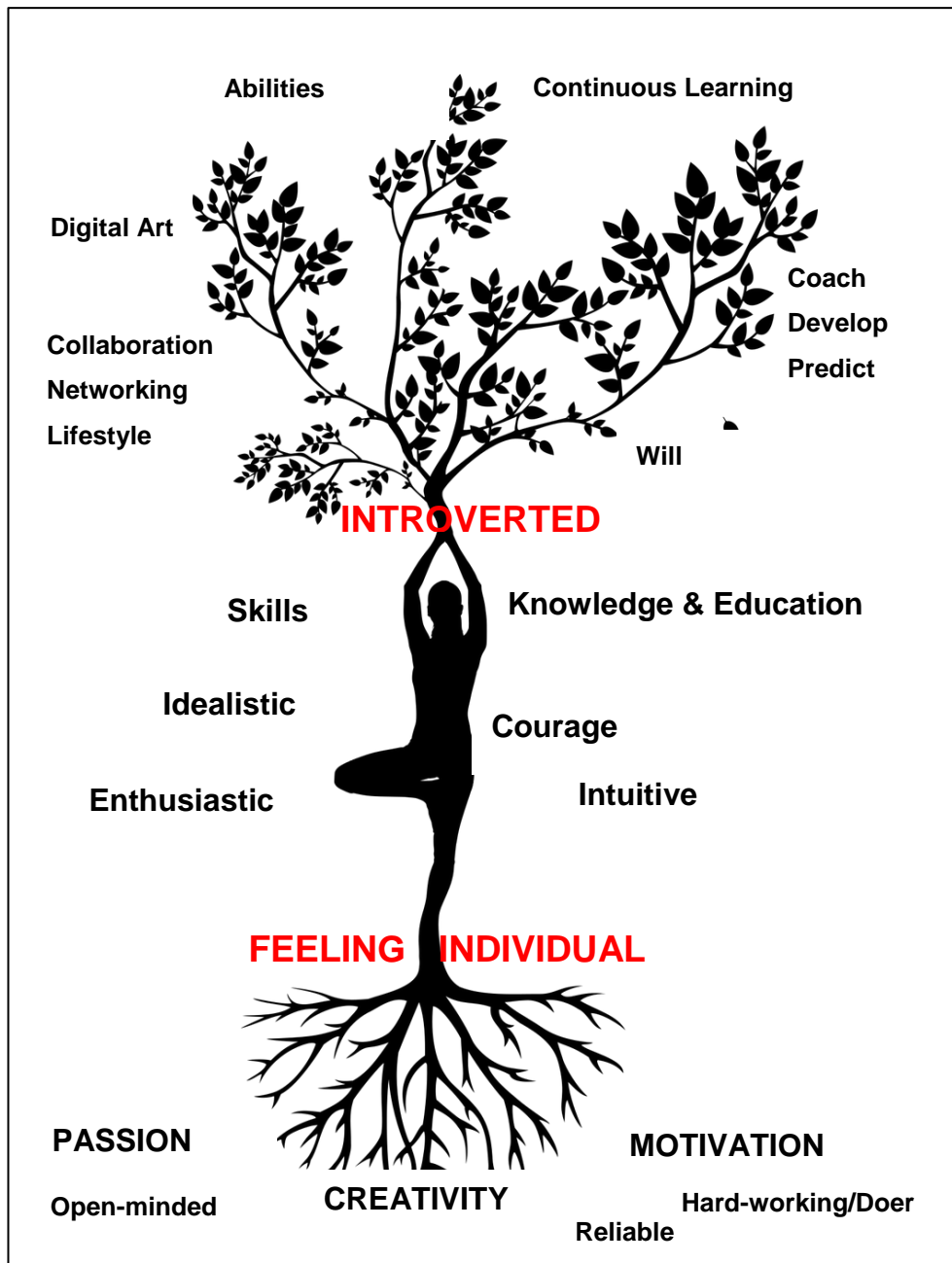
Table 11. The SMART objectives of the Artist (Foster & Oldenburg 2017, 68-69).

SMART objectives	OBEJECTIVES OF THE ARTIST
Simple & specific	Create artworks by-products for sale through different channels
Measurable	Level of income covers the basic cost of living after variable expenses of artwork.
Attainable	Create artwork and by-products of high artistic value and quality. Create and learn about Digital Art (channels and possibilities)
Relevant	To follow professional medium-term and development plan
Timely	The timeline is five years following a personal project schedule.

7.1.6 Identity/brand of the case

Picture 11 presents the identity of the Artist that was discovered using the research results of the workshops, survey and online personality test. The Artist has creativity, passion and motivation to become an artist and she is hard working and committed to succeed in an artistic work. The competence of the Artist is high and continuous learning is part of her lifestyle. A positive and open-minded attitude towards developing knowledge and skills is widely a remarkable competitive advantage in artistic business.

The Artist already has the image of a talented, reliable and trustworthy working companion. This image matches the identity of the Artist. To an audience, the image of the Artist should be edgier and spicy to attract people. The Artist is an introverted personality, feeling individual and has natural mystique. These characteristics of personality can be highlighted in brand identity. Mysteriousness and surprising courage of the Artist creates an exciting combination to the construction work of the identity and brand.



Picture 11. The identity and brand of the Artist.

The summary of “16 personalities.com” personality test (Table 12) supported other research results and formed identity and brand of the Artist.

Table 12. The summary of online personality test analysis by website "16 Personalities.com" by NERIS Analytics Limited (United Kingdom).

Career of Mediator	Strengths of Mediator	Weaknesses of Mediator
"To work with creativity and consideration."	Idealistic	Too idealistic
"High-pressure salespeople they are not."	Seek and value harmony	Too altruistic
"To find a job that resonates with values and is more than just a job."	Open-minded	Impractical
	Flexible	Dislike dealing with data
	Very creative	Take things personally
	Passionate	Difficult to get to know
"To look for meaningful work."	Energetic	
	Dedicated	
	Hard-working	

7.2 Branding of the case

7.2.1 The name

The Artist chooses to use her real name "Valtokivi" and only her last name. The Artist's name is distinct, powerful and straightforward. The name is a unique Finnish family name. This choice makes a modern and robust statement. It is also an asexual choice. The name works well as URL. The decision on the name was easy to make, but still, it was preceded by a workshop and discussion of different choices.

During the branding process, the Artist bought a business premise to establish an art studio and a bohemian home. The property's nickname is "Pirtulinna" based on the historical story of Pori (Pori is a medium-sized town in western Finland). The name of the art studio is based on the property's nick-name and it will be used beside the name "Valtokivi" in brand and marketing communication. The art studio and artist name both work well also in international connections and trade.

The Artist will use the personal name and the art studio name together in communication to ensure possible extensions of the business model. The other way round the double name also ensures the continuation of the brand in case the Artist decides to give up the art studio for some reason in the future. The hashtag Pirtulinna (#pirtulinna) is already collecting fans and it is used as a bait to attract the publicity.

7.2.2 The photographs and the appearance

The Artist should invest in a professional headshot and use them in all social media channels, emails and personal websites. At first, the Artist should choose just one photo and use it as a profile photo on all channels. The plan and visual story for future photos were prepared in a workshop and a professional photographer will produce the photo collection. The personal inventory helped the Artist to realise that the photos have to reflect her true personality. This insight transferred straight to practise on social media channels and has already created a positive wave in storytelling.

The Artist has an interest in fashion and a good sense of style and this is an advantage in branding. A personal style and appearance are differentiation factors for a personal brand. A successful personal brand is often connected with an identifiable style and clothing. A personal touch in the way of dressing can be a particular hat (social media persons Johanna Janhunen and Pauliina Mäkelä), necktie, scarf, hairstyle and makeup (writer Sofi Oksanen) or moustache (media person Juhana Helmenkalastaja). Some public figures always wear the same style of the outfit in public appearances. The Artist has made a note of this aspect of branding and is planning her future public appearance with care.

7.2.3 The registered trademark

The Artist registered the trademark “Pirtulinna” due to the recommendation of this study. The registered trademark prevents distractions of the trade and protects the future business. The Artist is allowed to use the ®, and ™ symbols in communication. The trademark has to be renewed every ten years in case the trademark is not established by 2028. (Finnish Patent and Registration office website, Trademark Act 1964/7.)

7.2.4 The slogan and the brand mantra

In this case, to keep it simple, the chosen slogan or tagline will serve both, the Artist and the art studio. The slogan should be in English to attract possible international connections online even though internationalisation is not an interest of the day.

The Artist decided to use her motto as a slogan: “Let Things Happen!” (“Anna asioiden tapahtua!”). The slogan is simple and authentically describes her art, work and lifestyle today. The slogan also serves as her mantra. It is an unusual choice but acceptable. It works for the Artist. For example, BMW has a brand mantra, which is also used as a brand slogan, “The Ultimate Driving Machine” (Kotler et al. ... 2016, 435). In this case, the Artist understands the brand mantra as her power of the phrase, that has an empowering as well as encouraging effect on her work and entrepreneurial activity.

7.2.5 The logo and other visual elements

In this case, the Artist designed a logo text of her name with the Art Studio`s name “Valtokivi Art, Pirtulinna” (Picture 12). Since there is a need for another visual element, the Artist decided to use her signature as one. The signature can be detached the logo design, or it can be used as a separate element in social media and blog header photos or for example as a front page of a brochure or a backer of a business card.



Picture 12. The logo design of the Artist in the window lettering of the art studio.

7.3 The brand communication of the case

7.3.1 Differentiation and positioning

Stepping out of a crowd is the first step towards the recognition of the personal brand. the Artist will find the right position in the market and create differentiation by storytelling. The storytelling requires a strategy, a storyline and a thread. Successful stories usually emerge from everyday life and dreams. The Artist collects topics and themes for her blog posts and social media channels. Topics and themes tell about her daily life, and she has already started developing her story in her Instagram during the writing process of this study. Stories have already found a new audience and raised the curiosity of the media.

In this case, the differentiation is a key factor of brand communication. To reach the right audience, the Artist needs boldness and an adventurous approach to topics.

Finding and defining points-of-difference (PODs) and points-of-parity (POPs) of the Artist's brand was challenging and will need evaluations after launching. The right positive attributes of Points-of-difference, both rational and emotional, should be a constant part of brand communication. The POD attributes should tell and describe what is special and unique about the Artist and her artwork. These attributes can be communicated by using the selected hashtags and tags in brand communication.

7.3.2 Selected channels

A personal brand emerges from continuous communication in selected channels. The following channels are recommended at this point of publicity work:

- A blog is the main channel. It will serve as a webpage of the Artist of the case. The blog will have two URLs, both valtokiviart.fi and pirtulinna.fi and both are directed to the blog.
- Facebook is the best channel to communicate with a large group of everyday people and build recognition. The Artist should also exploit Facebook Story

and use Facebook Marketing Tools to achieve more visibility locally. The marketing actions will also boost Instagram account at the same time.

- Instagram is the best channel to reach the target market of the Artist and it will allure fans. Instagram should contain nine to fifteen the most essential photos that describe the Artist being, artwork and give an instant insight. The ordinary everyday life of the Artist can be presented in Instagram Stories that can be connected with Facebook Stories and have identical content.
- Twitter is the best channel to reach out for potential buyers, business opportunities and international connections.
- LinkedIn is the best channel to present expertise, build possible B2B sales, and reach potential buyers.

The Artist is also considering a YouTube channel in the near future. The channel or a Vblog can also be a joint project with a friend or colleague. The YouTube channel is planned to be a fun piece of the communication pack.

7.3.3 Analysing the efficiency of communication

Evaluating a content design and followers using analytics tools is essential to develop content production. The shared content should authentically interest audience and eventually increase the number of followers on different channels. To find the right content design strategy happens by evaluating the efficiency of shared content. A useful method for content development is also mirroring and following other players off the field and find differentiation tools by analytics.

Data should control content production, but it should not suppress creativity and joy from work. Analysing the data should not be a time-consuming work phase but an efficiency factor that spur production. The easy way to start analysing the efficiency of communication is to do it by combining WordPress statistics with social media data.

Recommendations for webpage and social media tracking/analyse:

- Google offers tools for analytics. It is recommended to take Google analytics in use even all properties would not be in active use from the very beginning and start collecting data that can be used as comparison material in the future.
- WordPress offers analytics tools for the webpage (the blog). WordPress analytics give quick guidance and information, and it is easy to follow daily bases. Basic information is the number of visitors added with some information about visitors' behaviour.
- Most of the social media channels offer their analytics. The number of followers, likes, shares and posts are the obvious indicators but too shallow as they are in professional use. Facebook page offers a possibility to compare one's own personal success to chosen pages of counterparts or competitors. Instagram gives additional data if a profile is defined as a business account. YouTube offers excellent data for users in developing video production.
- There are different applications and tools to measure and manage social media channels and to understand the audience. The challenge is that these platforms are in continuous change and it is difficult to give a certain recommendation for this category.

7.3.4 Meeting audience and customers

The Artist of the case is interested in yoga and spirituality: themes that transform into her artwork and can bring prospects from those circles (Ornamo 2014; Baumann 2017). Projects that combine somehow well-being and art are generally good opportunities to make the Artist better known to the public. Well-being is a theme that often interests media. The well-being art projects and activities can also be a good source of income if there is a possibility to find project funding (Aromaa 2015).

The Artist is an active member of art societies in western Finland and this may advance the future business. The Artist should also seek non-artistic networks that may advance awareness and the brand recognition of the Artist (Ornamo 2014).

For example, the Artist of the case is going to implement a one-year art project with her audience. The art project happens online and face-to-face. The project aims to produce 52 individual pieces of art. (Guillebeau 2014.) The Artist will donate the pieces that she will produce during the process to the participants. The Artist will publish and exploit these artworks of the project in digital form on different occasions and exhibitions after the production year.

People are buying art a different way than before and art buyers do not go to galleries any more (Worth 2012). There are people in a market that would like to buy visual art, but at the same time, they find the actual purchasing process too complicated and unfamiliar (Rikkinen & Malmström 2014, 20). The Artist of the case is looking for new ways to get the hold of these people and sell art to them. A plan for human and down-to-earth selling method to prospective new buyers was created during the workshops. The selling method is a continuous development process that utilises digital and traditional channels.

7.4 Business Model Canvas of the case

The Business Model Canvas is a visual tool for sketching a blueprint for a strategic business plan (Website of Strategyzer). The research results of several different workshops were gathered on the canvas that presents the big picture of the future business model of the Artist: The Business Model Canvas of Valtokivi Art, Pirtulinna (Appendix 2).

The building blocks of business strategy for the Business model canvas are customer segments, a value provided, channels, customer relationships, revenues, key resources, key activities and key partners (Clark, Osterwalder & Pigneur 2012, 33). The canvas will help the Artist to focus on the right functions, develop her business model and evaluate the possible extensions of the business model in the future. The possible extensions of the business model are not included in this canvas.

- The business model is targeting a niche market, specific customer segments. The current data of social media was analysed and results indicated the prime target groups for future marketing actions. (Osterwalder & Pigneur 2010, 21.)
- The qualitative value proposition offer design, inspiration and status for the customers (Osterwalder & Pigneur 2010, 24).
- The selected channels aim to raise awareness of the Artist and her artwork mainly through own direct channels (Osterwalder & Pigneur 2010, 26–27).
- The customer relations are personal and aim to customer retention. The goal is to achieve a steady collector and customer base. The co-creation relationships to engage customers in art projects are possible in the future. (Osterwalder & Pigneur 2010, 28–29.)
- Revenue streams are mainly one-time payments of artwork (asset sales). The pricing mechanism is dynamic and usually based by negotiation. Fixed pricing can be used in work input billing. Brokerage fees are possible in the future. (Osterwalder & Pigneur 2010, 31–33.)
- A cost structure is value-driven. The business model is focused on premium value creation and high-degree of personalised service. (Osterwalder & Pigneur 2010, 41.)

8 CONSIDERATIONS FOR THE FUTURE BUSINESS

8.1 Copyrights and registered trademark

An artist has copyright for all artwork and fine art created in all manners. The copyright provides the exclusive right to control work by reproducing it and by making it available to the public. (Copyright Act 1961/404, 1§.) A work is made available to the public if it is presented by wire or wireless means or a copy is offered for sale, rental or lending, or there is a purpose of gain. (Copyright Act 2§.)

A trademark is a symbol that distinguishes goods and services from other similar ones. The trademark can be a word or a set of words, a figurative element, a slogan, a sound or a combination of any of these. The best way for a new business to obtain an exclusive right to a trademark is to register it with the Register of Trademarks. The trademark can also be obtained without registration if the trademark has been established and it is commonly known as a distinct mark of the proprietor's goods in Finnish business or consumer circles. (Finnish Patent and Registration office website, Trademark Act 1964/7.) It is preventive risk management and a smart move to register trademark and protect the future business from misuse and free riders.

8.2 The advantages and disadvantages of the digital era

Any business that makes an income of individual and inimitable products is in the risk of piracy and violation of copyrights. Artists are generally worried about the misuse of their artwork. The concern is justified and current. The new era of a digital business environment has increased the risk of piracy and misuse of artworks, but at the same time, it has created many possibilities for individual artists to step out and to be well known. It is an excellent time to think how to spin the risks of digitalisation into an advantage of doing business in the digital environment of today.

The music business was in trouble over ten years ago. The possibility to download and stream music legally from Internet platforms like Spotify emerged from the battle against piracy, saved the music business, and changed it. (Apajalahti & Sotala 2010,

51-60; Sundqvist 2013; Somerpuro 2015.) At the same time research results directed that piracy (illegal file sharing) tend to have a positive effect on physical sales and they in fact increased demand (Andersen & Frenz 2007, 33; Hageraats, Poort, van der Ende, Yagafarova & Quintais 2018, 11). Publishing companies and writers discovered at the beginning of the decade that putting up a free download of a book on the internet the sales in bookstores raised significantly. (Apajalahti & Sotala 2010, 70-79.) Since then the eBook-publishing boom followed the same approach as music business with Spotify and today people can download books on the internet legally. Publishing companies also adopted the other online possibilities quickly like voice books. Today voice books have made their way to market and found their “readers” and many them through free trials.

Today, it is common to share knowledge, expertise, ideas and creative work online. It seems that giving something away free actually attracts new customers, increases demand and brings along new profitable income. The digital artist can take advantage of “online samples and gifts” and grow a customer base by sharing free content and pieces. The artist can make a strategic choice and raise demand via free content sharing like photographers who are using free galleries to allure paying customers at the same time. Photographers have been first to suffer from copyright and license violations on the internet and it is natural that they have a generally brisk attitude towards free sharing. Despite this, some photographers have made a choice to share their photos also free in social media saying, “Share and use this photo!” and every share increases their recognition locally and nationally.

Digital artist Iggy Rouvinen told following about piracy, “The piracy is out there, regular and recognisable. It is a waste of time and effort to get too upset about it. Piracy does not decrease my income because most of my customers are honest, and I believe that piracy brings some recognition too. Rouvinen also took a stand on free sharing of a work, “I share free content for my audience on regular bases. It is good for the business. Sometimes I put out the campaign of the art kits for the price of a coffee cup, lunch or customers may decide themselves on the price. These moves have brought positive feedback and visibility, and many are delighted of the humour aspect of the campaigns – Buy a Coffee for an Artist, get an Art kit free!” (Rouvinen, personal communication on 29.9.2018.)

Therefore, how a visual artist could exploit the growing consumption of digital culture and new trends of “free share” and grow the customer base at the same time. The increase in digital sales between 2014 and 2017, has led to net growth for total recorded music, audio-visual content, books and games. (Hageraats et al 2018, 7.) Visual artists should seek the way to get a part of that growth to a fine art. Any online presence will probably bring in efficiently a new customer base.

The visual artist of the case should find ways to work naturally also in the digital environment, make the most of digital revolution, and keep in mind an odd phenomenon of today: Give something free with no business, and it will come back greater and create business!

8.3 Pro-bono work and halo effect

Building recognition and the personal brand of a visual artist usually happens locally first. The process involves publicity work and taking apart of different occasions in the community. Charity and fine defined pro-bono work are good ways to come out and connect with the audience, get positive publicity and bring in naturally new business opportunities. Often people, who are attached to community and charity work, are also good prospects. (Gough 2013; Bauman 2017.) The segmentation process, setting the target market and a mirroring process of partners helps to find the right connection and projects that are suitable for the artist and worth to look at.

Taking a part of charity work and being a visible and active member of a community and other projects tend to create a halo effect, a positive impression, that builds visual artist`s reputation and brand as a creator of fine art. The social media channels have made it easier to tell the story and create a halo effect that is a powerful marketing tool today. Halo effect enhances the brand`s quality reputation, unique benefits and status value. When customers find that the brand delivers a powerful myth that is useful and makes their own identity stronger, it reflects a halo on the other aspects of the brand. (Holt 2004, 10.)

8.4 The best tips for the personal brand building

Emma Jacobs (2016) interviewed several top personal brand consultants for her article "Personal brands turn up the volume". In the article, personal brand advisors give tips to successful personal branding away. Table below presents the summary of the article (Table 13).

Table 13. Summary of the best tips for persona branding process (Jacob 2016).

Personal Branding Expert	The best tip	The view
William Arruda Personal brand consultant (The corporate branding of IBM)	"Use photos and videos in web communication. Photos make you real. Videos show up high in Google search and allow building an emotional connection with viewers."	Strong brands often repel as much as attract. If you try to please people all time, you inspire none. "The PB" is about being selectively famous. 500 Twitter followers is enough if they are the right ones.
Jennifer Holloway Personal brand consultant Yorkshire, England	"While social media has made it easier to raise profiles, there is also more noise: one has to shout louder!"	"A personal brand is like your signature dish that should not have too many ingredients. Too much is confusing."
Karen Lealand Personal branding adviser Silicon Valley	"Define the brand before hitting social media."	All Google searches should give a good impression.
Mel Carson The author of Introduction to Personal Branding Seattle	"Have empathy with people. Learn to listen, engage and create an experience where you are an authentic, trustworthy, go-to person."	"The biggest mistake that people make in personal branding is to think that it is all about broadcasting and self-promoting."

9 SUMMARY AND CONCLUSIONS

This study presented tools for discovering an authentic personal brand that supports creative work, a framework for a brand communication strategy and a practical business model for a creative worker or an artist. The study also congregated different possibilities and ideas that can be used in self-marketing and marketing artwork.

The study took a business economics approach to research subjects and a research project had three main aims: to create a holistic and genuine personal brand for a visual artist, to develop a brand communication strategy and to build up a business model for a visual artist of the case.

A literature and academic studies, expert articles, different internet sources and YouTube videos were sources of the theoretical part of this study. The empirical part of this study was performed in workshops and it included theme interviews and action research. The author's role in the empirical part of this study was to act as a coach as well as to guide and to support the development process of the study. The author implemented a consulting working method in the strategy work.

The research results were the authentic personal brand, the brand communication strategy and a blueprint of the business model. The business model emerged from the workshops and discussions and it was presented as the Business Model Canvas of Valtokivi Art, Pirtulinna. The main concepts of the business model are "make art", "sell art" and "continuous online brand communication via storytelling". Many of the research results were put into practice and the outcomes of these implementations have been positive. Experiments verified that chosen communication methods and channels were right for the moment.

The business model supports both brands: the personal brand of the visual artist of the case and the Pirtulinna brand. The visual artist's personal brand can be handled as one of Pirtulinna brand's products. Creating and building these two brands together does not mean switching hats or bouncing between these two brands. These two brands

work well side by side. The Pirtulinna brand will deliver more extensive business possibilities for the future and it will have resale value if the brand succeed. The Pirtulinna brand is also a significant differentiation factor in the art market.

Though this research was tailored for the visual artist of the case, all the research methods and theories can be applied to different cases of personal branding, self-marketing, designing a strategic brand communication and developing a business model for creative professionals and artists. Some research results and detailed conclusions gave the case business a clear competitive advantage. That information was left out from this report. Also, some results were considered too private for publishing. However, none of the omitted information was relevant to the overall outcome. The mandator of this thesis had access to all research material and results during the development project.

This project was over a one-year development task that required an ongoing conversation between the author and the mandator of this study, the shaping existing theories of marketing communication to practice and scanning of the field of art. A revolution of communication, rapid change of marketing channels and the digital era has changed a work environment and methods of the marketers. In the future, the most challenging task for marketers is to evaluate, predict and select the right communication channels. The wrong choices bring extra costs and consume time resources. A communication strategy and flexible plans are necessary to manage the current fragmented communication environment. The successful brand work and storytelling require meticulous planning that acknowledges quick turns of marketing communication.

This study created a strong base for the future brand communication and realistic business model for the visual artist of the case. Henceforward, the next steps are to create smart, efficient and engaging content to chosen channels and exploit gathered data of different sources to do so, and explore advantages of inbound marketing.

The mandator of this study told that the research project generated a clear vision of her personal brand and a strategic approach to brand communication has delivered confidence and trust to her work. The mandator will continue the work by developing her business model and service design of her start-up.

REFERENCES

- Adır, V. A. 2015. Graphic and meaning in logo design. *Journal of Industrial Design and Engineering Graphics*, 10. Referred 1.11.2018. <https://www.proquest.com>
- American Marketing Association (AMA). 2018. Marketing dictionary. Referred 6.5.2018. www.ama.org
- Andersen, B & French Marion. 2007. The Impact of Music Downloads and P2P File-sharing on the Purchase of Music: A Study for Industry in Canada. Department of Management Birkbeck, University of London. Referred 1.11.2018. <https://www.researchgate.net>
- Apajalahti, A. & Sotala, K. 2010. *Jokapiraatinoikeus: Pamfletti*. Helsinki: WSOY.
- Aromaa, J. 2015. Hyvinvointitaiteen rahoitus voimistuu Suomessa. YLE 2.3.2015. Referred 9.2.2019. <https://yle.fi>
- Baumann, S. 2017. Painting What's Your Niche and How to Sell It! Referred 1.11.2018 <https://youtu.be/bfYvGL6-vaM>
- Baumann, S. 2016. How To Price Your Paintings and Market Your Art. Referred 1.11.2018. <https://youtu.be/uPS5f5b26wE>
- Brudner, E. 2017. Suprising statistics on Social Selling. Hubspot Blog, sales. 13.8.2017. Referred 29.4.2018. <https://blog.hubspot.com/sales>
- Clark, T., Pigneur, Y. & Osterwalder, A. 2012. *Business model you: A one-page method for reinventing your career*. Hoboken, N.J.: Wiley.
- Colbert, F. 2003. Entrepreneurship and Leadership in Marketing the Arts. *International Journal of Arts Management*, 6(1), pp. 30-39. Referred 31.3.2019. <https://www.proquest.com>
- Copyright Act. 1961. 404/1961. Referred 1.11.2018.
- Eskola, H. 2014. Suomalainen taide kiinnostaa kansalaisia, taidepiirit ylenkatsovat. Kauppalehti 16.9.2014. Referred 16.2.2019. <https://www.kauppalehti.fi>
- Fill, C. 2013. *Marketing communications: Brands, experiences and participation*. 6th ed. Harlow, England: Pearson.
- Finnish Patent and Registration office website. Referred 1.11.2018. <https://www.prh.fi>
- Gerardo, A. 2017. What Is Influencer Marketing And How Can Marketers Use It Effectively? *Forbes* 14.11.2017. Referred 29.4.2018. <https://www.forbes.com>
- Gough, J. 2013. Stepping Out And Growing an Art Business | Artist Entrepreneur Jennifer Gough | AQ's Blog & Grill. Referred 1.11.2018. <https://youtu.be/NA3P1FYy5Sc>

Guillebeau, J. 2014. Building an artist's life. Referred 1.11.2018.
<https://youtu.be/WKXmw7uZc5U>

Foster, T., Oldenburg M. 2017. Branding you: How to market yourself in a competitive world. First edition. Lund: Studentlitteratur AB.

Fried, R. M. 2005. Building a brand called "you inc.". Machine Design, 77(13), 78. Referred 28.3.2018. <https://www.proquest.com>

Hagenbuch, D. 2017. The three C's of personal branding: Communication, competencies and character, Marketing news, AMA.23.5.2017. Referred 18.2.2018.
<https://www.ama.org>

Hageraats, M., Poort, J., Van der Ende, M., Yagafarova, A. & Quintais, J.P. 2018. Global Online Piracy Study. Referred 2.11.2018.
<http://dx.doi.org/10.2139/ssrn.3224323>

Hirschman, E. 1983. Aesthetics, Ideologies and the Limits of the Marketing Concept. Journal of Marketing (pre-1986), 47(000003), p. 45. Referred 31.3.2019.
<https://www.proquest.com>

Holt, D. B. 2004. How brands become icons: The principles of cultural branding. Boston: Harvard Business School Press.

Hughes, T. 2016. Social selling: Techniques to influence buyers and changemakers. London. Philadelphia: Kogan Page.

Jacobs, E. 2016. Personal brands turn up the volume. FT.Com. Referred 28.3.2018.
<https://www.proquest.com>

Kananen, J. 2013. Design research (applied action research) as thesis research: A practical guide for thesis research. Jyväskylä: JAMK University of Applied Sciences.

Kotler, P., Armstrong, G. 2016. Principles of marketing: Global edition. 16th edition. Boston: Pearson.

Kotler, P, Kartajaya, H, & Setiawan, I. 2016. Marketing 4. 0: From Products to Customers to the Human Spirit. John Wiley & Sons, Incorporated, New York. ProQuest Ebook Central. Referred 9.12.2018.

Kotler, P., Kartajaya, H. & Setiawan, I. 2010. Marketing 3.0: From Products to Customers to the Human Spirit. Hoboken: John Wiley & Sons, Inc.

Kotler, P., Keller K. 2016. Marketing management. 15th, global ed. Boston: Pearson.

Kotler, P., Keller K., Brady, M., Goodman, T., Hansen, T. 2016. Marketing management. 3rd edition. Harlow, England: Pearson.

- Khedher, M. 2015. Brand for Everyone: Guidelines for Personal Brand Managing. *Journal of Global Business Issues*, 2015, 9, 1, 19-27. Referred 12.3.2018. <https://www.proquest.com/>
- Laurinavicius, T. 2017. Why your personal brand deserves high-quality photography. TNW website 9.4.2017. Referred 21.10.2018. <https://thenextweb.com>
- Mayow, L. 2013. Taiteilijan ja yrittäjän identiteetit on mahdollista yhdistää. *Helsingin Sanomat* 29.6.2013. Referred 17.2.2019. <https://www.hs.fi>
- Mitikka, M. 2018. Photographer, blogger. Telephone interview 17.2.2019. Interviewer Johanna Virtanen.
- Mäkelä, M. 2018. Visual Artist. Group interview 21.3.2018. Interviewers Johanna Virtanen and Hanna Valtokivi.
- Ornamo 2014. Räjätetään taidemarkkinat! Seminaaritehtävien avainlöydökset 06.10.2014. Referred 9.2.2019. <https://www.ornamo.fi/>
- Osterwalder, A., Clark, T. and Pigneur, Y. 2010. *Business Model Generation : A Handbook for Visionaries, Game Changers, and Challengers*. Hoboken, NJ: Wiley. Referred 2.2.2019. <https://lillukka.samk.fi>
- Peters, T. 1997. *Brand called You*. Fast Company. Referred 18.2.2018. <https://www.fastcompany.com/>
- Rampersad, H. 2010. Step by step to an authentic personal brand. *Training & Management Development Methods*, 24(2), pp. 401-406. Referred 18.2.2018. <https://www.proquest.com/>
- Rikkinen, A, Malmström, T. 2014. *Taiteen markkinatutkimus. Tiivistetty versio*. Helsinki. Ornamo. Referred 9.2.2019. <https://www.ornamo.fi>
- Rouvinen, K. 2018. Digital Artist. Skype interview 29.9.2018. Interviewer Johanna Virtanen.
- Ruola, E. 2019. Vaikuttavalla markkinoinnilla vaikuttavia tuloksia. *Alma Talk* 5.2.2019.
- Saunders, M., Lewis, P. & Thornhill, A. 2003. *Research methods for business students*. 3rd ed. Harlow: Prentice Hall.
- Shepherd, I. 2005. From Cattle and Coke to Charlie: Meeting the Challenge of Self Marketing and Personal Branding *Journal of Marketing Management*, 2005, 21, 5,6, 589-606. Referred 18.2.2018. <https://web-b-ebshost-com>
- Sjöberg, K. 2010. Nykyaikaisen markkinarakenteen, ansaintalogiikka ja uudet liiketoimintamallit. Referred 12.2.2018. <http://pienyrittyskeskus.aalto.fi>
- Sommerpuro, T. 2015. Hittien rooli korostuu digitaalisuuden myötä, sanoo Universal Musicin uusi toimitusjohtaja Kimmo Valtanen. *Kauppalehti* 24.8.2015. Referred 1.11.2018. <https://www.kauppalehti.fi>

Sundqvist, J. 2013. Vuosien alamäki päättyi - musiikin myynti kääntyi kasvuun. YLE 27.2.2013. Referred. 1.11.2018. <https://yle.fi>

Taidegalleriatilasto. 2017. Helsinki: Frame Contemporary Art Finland. Referred 2.11.2017. <https://frame-finland.fi/tietoa-alasta/tilastot>

Thurén, P. 2016. Taiteilija teki työstään kasvuyrityksen – valmisteilla Suomen ensimmäinen valoveistosten puisto. YLE 24.11.2016. Referred 17.2.2019. <https://yle.fi>

Trademark Act. 1964. 7/1964. Referred 1.11.2018.

Trujillo, J. 2016, How to Sell Art - High End vs Low End Market. Art Tips. Referred 21.10.2018. <https://youtu.be/cOYbKLhxrQ>

Varis, K. 2018. Visual art Student, Telephone interview 11.12.2018. Interviewer Johanna Virtanen.

Vesanen, J. 2018. Visual Artist. Group interview 21.3.2018. Interviewers Johanna Virtanen and Hanna Valtokivi.

Website of Strategyzer. Referred 27.12.2019. <https://strategyzer.com>

What Is Social Selling And How Do You Do It? 2016. Forbes 7.8.2016. Referred 1.5.2018. <https://www.forbes.com>

Wheeler, A. 2012. Designing Brand Identity: An Essential Guide for the Whole Branding Team. New York: Wiley.

"When branding gets personal: Big names who stamp identity on their companies". 2010. Strategic Direction. Vol. 26 Issue: 4, pp.28-3. Referred 28.3.2018. <https://www.proquest.com>

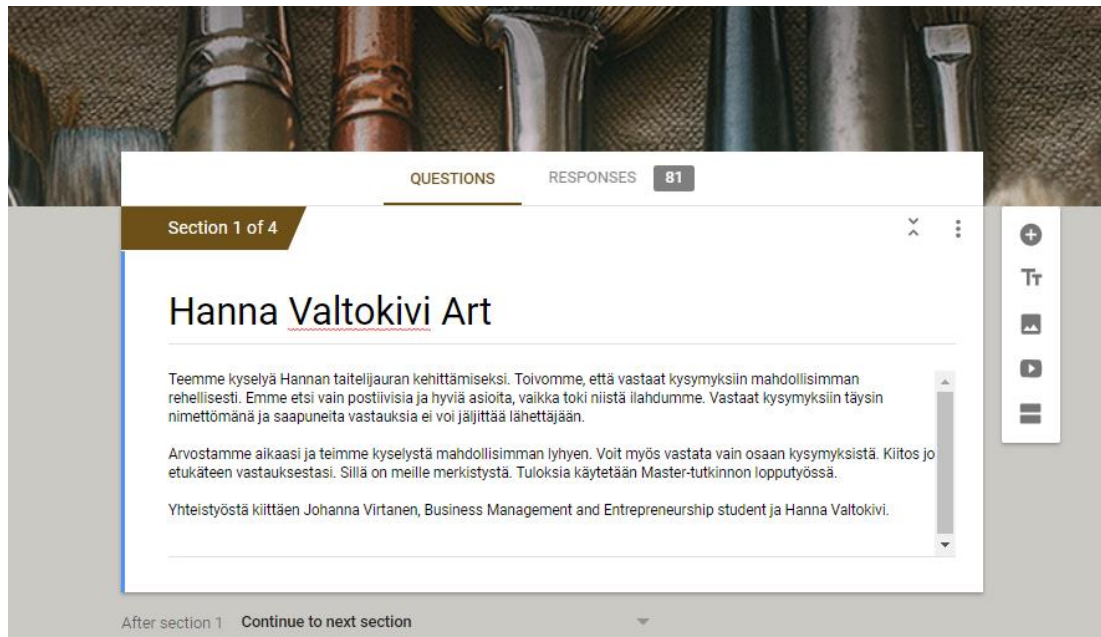
Worth, C. 2012, Defining Value in Today's Contemporary Art Market. Referred 1.11.2018. <https://youtu.be/XjcOhzBmLck>

Wikipedia. Myers–Briggs Type Indicator. Referred 8.4.2018. <https://en.wikipedia.org/wiki/MyersBriggsTypeIndicator>

Wikipedia. Influencer Marketing. Referred 1.5.2018. https://en.wikipedia.org/wiki/Influencer_marketing

Wikipedia. Social Selling. Referred 29.4.2018. https://en.wikipedia.org/wiki/Social_selling

16 personalities. Referred 9.4.2018. <https://www.16personalities.com>



Mistä tunnen Hannan?

1. Valitse paras vaihtoehto, *Check all that apply.*

- Työ- tai muu ammatillinen yhteistyö
- Valtokivi Art asiakas
- Vapaa-aika tai harrastustoiminta
- Muu

2. Ruksaa, jos piirre osuu Hannan persoonaan

Ruksaa kaikki sanat, jotka mielestäsi kuvaavat Hannaa siinä roolissa, missä hänet tunnet parhaiten. Voit valita useamman. *Check all that apply.*

- | | |
|------------------------|--|
| • Lojaali | • Sitoutunut, asialleen omistautunut |
| • Rehellinen | • Innostunut |
| • Luotettava | • Maalaisjärkeä (arjen järkeä) |
| • Huumorintajuinen | • Hauska |
| • Motivoitunut | • Sopeutuva / mukautuva |
| • Peräänantamaton | • Ennakoiva |
| • Herkkä | • Suunnitelmallinen |
| • Tavoitteellinen | • Inspiroiva |
| • Päättäväinen | • Oma-aloinen |
| • Strateginen | • Tasapaino työn ja vapaa-ajan välillä |
| • Paineensietokykyinen | • Ulospäinsuuntautunut (people person) |
| • Luova | • Joustava |
| • Hyvä itsetunto | • Organisoitukykyinen |
| • Yhteistyökykyinen | • Itsekurinen |
| • Taktinen | • Ennakkoluuloton |
| • Tekijä | |

Mielestäni Hanna suhtautuu elämään ja työhön ...

Valitse vaihtoehto, joka on lähinnä mielikuvaasi. Kolme on neutraali arvio janalla.

3. Ulkoinen maailma vs Sisäinen maailma

Ekstrovertti kiinnittää huomiota siihen, mitä vaikutusta itsellä on ulkoiseen maailmaan. Introvertti kiinnittää huomiota siihen, miten ulkoisen ympäristön muutokset vaikuttavat omaan itseensä. *Mark only one oval.*

Extrovertti 1 2 3 4 5 Introvertti

4. Faktat vs Havainnot

Tosiasiallinen keskittyy yksityiskohtaisiin tietoihin, joita saadaan aistihavainnoilla. Intuitiivinen kiinnittää huomiota asiakokonaisuuksiin, muutokseen ja kehitykseen. *Mark only one oval.*

Tosiasiallinen 1 2 3 4 5 Intuitiivinen

5. Ajatteleva vs Tunteva

Ajatteleva kiinnittää huomiota asioiden loogisiin suhteisiin. Tunteva asettaa eniten painoa omille ja muiden ihmisten tunteille. *Mark only one oval.*

Ajatteleva 1 2 3 4 5 Tunteva

6. Harkitseva vs Spontaani

Harkitseva pitää arviointien ja päätösten teosta. Spontaani tarvitsee lisätietoja, ennen kuin tekee päätöksen ja yrittää ymmärtää että sopeutua tilanteeseen. *Mark only one oval.*

Harkitseva 1 2 3 4 5 Spontaani

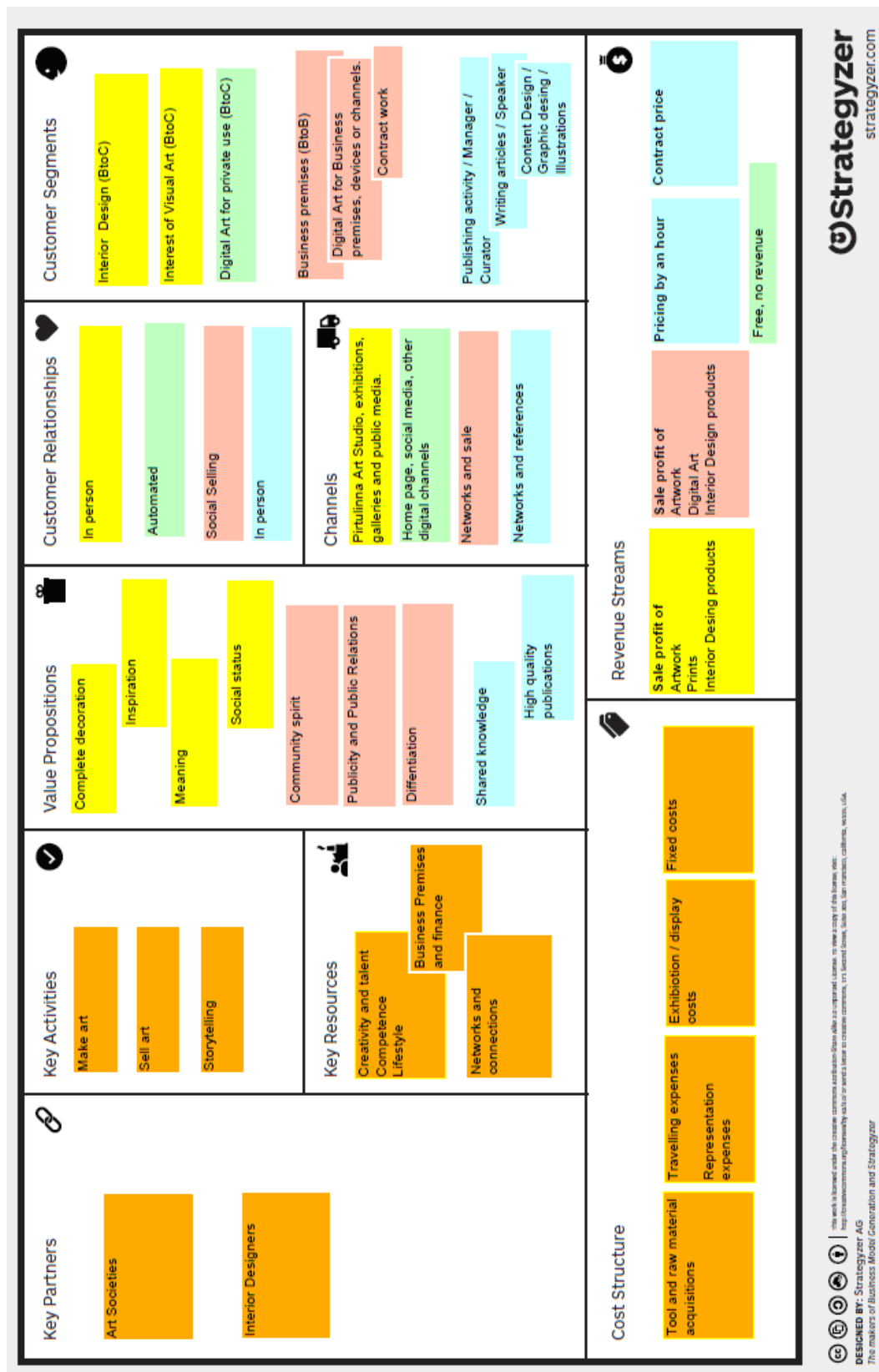
Vahvuudet ja heikkoudet

Tämä on varmasti kyselyn vaikein kohta, mutta myös meille tärkein. Käytä vapaata sanaa. Muodolla ei ole niinkään väliä vaan ajatuksellasi ja sisällöllä. Ranskalaiset viivat ovat ok.

7. 2 tai 3 lausetta/sanaa: Hannan vahvuudet?

8. 2 tai 3 lausetta/sanaa Hannan heikkoudet?

9. Miten kuvailisit Hannan taidetta -millaisia tunteita se sinussa herättää?



The Business Model Canvas of Valtokivi Art, Pirtulinna (Clark, Osterwalder & Pigneur 2012, 49; Website of Strategyzer).