

Art and Brand Identity: Turning Art Into Business

Construction of brand image for Aeffe Moncco

André Monteiro Cocco

Degree Thesis
International Business
2019

DEGREE THESIS	
Arcada	
Degree Programme:	International Business
Identification number:	18928
Author:	André Monteiro Cocco
Title:	Art and Brand Identity: Turning Art Into Business
Supervisor (Arcada):	Christel Willför
Commissioned by:	Christa Tigerstedt
<p>Abstract:</p> <p>This thesis research was conducted in order to construct the brand communication image and implementation for the company Aeffe Moncco. The necessity appeared due to the difficulty found to enter the Finnish art market, while the artist not being a Finn or not having a degree in arts from a Finnish institution, would have problems to participate in the main art events and exhibit in the main galleries in Finland. Therefore, this research is directed to find different ways of promoting and communicating the Aeffe Moncco brand in Finland and globally that does not depend or rely on exclusively taking part in Finnish art events or exhibiting the art in Finnish galleries. The theory research framework used was of secondary research, and amongst the authors' literature used, are David Aaker and Philip Kotler, which are some of the main authors in marketing and branding. From Kotler was approached and studied the marketing communication tools, marketing communication channels, and other aspects of marketing. The structure used from David Aaker are the foundations of branding and brand communication, such as brand identity, brand essence, brand image, brand perspective and a branding system implementation. The method chosen for this thesis is the one of case study, which was chosen given the fact that this was a research with a holistic and unique background, since when dealing with art companies and artists, there is no guideline to follow, every artist and art company are different and have their own characteristics, therefore, the case study isolates the subject of the research, Aeffe Moncco, and enables the analysis of the company and its individuals necessities and differentiators, while addressing the aim of the research and the questions proposed for it. The results reached are of social channels as the main vehicle to promote and communicate the brand; it is a tool that has global reaching power and it is simple to use and adjust according to the necessities of the users, since the users themselves are the ones who choose the content and create the brand image through it. The other result achieved with this thesis was the creation of a portfolio of Aeffe Moncco, which has all brand elements imbedded in it, while clearly stating the brand core values and identity, moulding the brand image while doing so and achieving the aim of the research, which was to construct an image and identity for the brand Aeffe Moncco.</p>	
Keywords:	Art, Brand, Identity, Business, Portfolio, Marketing, Branding, Communication.
Number of pages:	58
Language:	English
Date of acceptance:	24.04.2019

CONTENTS

1	Introduction	7
1.1	Background information	7
1.2	Problem statement	7
1.3	Aim of the study	9
1.4	Research questions	9
1.5	Limitations	9
2	Theoretical framework	9
2.1	Marketing communications	9
2.1.1	<i>Marketing communication mix</i>	10
2.2	What is a brand?	12
2.3	Brand identity	14
2.3.1	<i>Brand identity</i>	14
2.3.2	<i>Brand identity planning model</i>	18
2.4	Key elements of a brand	20
2.5	Target groups	20
2.6	Brand communication	25
2.6.1	<i>Brand communication and brand building</i>	25
2.6.2	<i>Brand communication and brand building online</i>	28
2.7	Brand equity	28
3	Method	30
3.1	Case study	31
3.2	The methodology for Aeffe Moncco's brand	33
4	Aeffe Moncco's case study: Brand portfolio	34
4.1	Brand aspects	35
4.2	The brand Aeffe Moncco	36
4.3	Creating effective brand identity systems	38
4.4	Aeffe Moncco's brand identity	39
4.4.1	<i>Brand identity</i>	39
4.4.2	<i>Brand essence and core</i>	40
4.4.3	<i>Brand image and brand perception</i>	40
4.5	Aeffe Moncco's portfolio	40
5	Future steps for Aeffe Moncco as a brand	50
6	Conclusion	51

References	53
Appendix 1	55

FIGURES

Figure 1 Artwork of Aeffe Moncco.....	8
Figure 2 “Examples of the Eight Common Communication Platforms”. (Kotler, P. and Keller, K. 2016, p 583).....	12
Figure 3 “Creating Effective Brand Identity System”. (Aaker, D. A. 1991. p 51).....	15
Figure 4 “Brand”. (Aaker, D. A. 1991. p 52).....	17
Figure 5 “Strategic brand analysis”. (Aaker, D. A. 1991. p 44).....	19
Figure 6 “Segmentation and strategy”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 117).....	21
Figure 7 “Segmentation”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 125).....	23
Figure 8 “Customer pyramid”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 126).....	24
Figure 9 “Target marketing continuum”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 128).....	24
Figure 10 “Brand-Building Tasks”. (Aaker, D. A. 1991. p 263).....	26
Figure 11 “The Customer Relationship Model”. (Aaker, D. A. 1991. p 265).....	27
Figure 12 “Brand equity”. (Aaker, D. A. 1991. p17).....	30
Figure 13 Aeffe Moncco's Instagram account's screenshot.....	34
Figure 14 “Aeffe Moncco's Portfolio”.....	42
Figure 15 “Aeffe Moncco's Portfolio”.....	43
Figure 16 “Aeffe Moncco's Portfolio”.....	43
Figure 17 “Aeffe Moncco's Portfolio”.....	44
Figure 18 “Aeffe Moncco's Portfolio”.....	44
Figure 19 “Aeffe Moncco's Portfolio”.....	45
Figure 20 “Aeffe Moncco's Portfolio”.....	45
Figure 21 “Aeffe Moncco's Portfolio”.....	46
Figure 22 “Aeffe Moncco's Portfolio”.....	46
Figure 23 “Aeffe Moncco's Portfolio”.....	47
Figure 24 “Aeffe Moncco's Portfolio”.....	47
Figure 25 “Aeffe Moncco's Portfolio”.....	48
Figure 26 “Aeffe Moncco's Portfolio”.....	48
Figure 27 “Aeffe Moncco's Portfolio”.....	49

Figure 28 “Aeffe Moncco’s Portfolio”	49
Figure 29 “Assume”. Aeffe Moncco, 2017.	55
Figure 30 “Man-Bird”. Aeffe Moncco, 2017-2018.	56
Figure 31 “Rough Parrot”. Aeffe Moncco, 2017.....	57
Figure 32 “Solitude”. Aeffe Moncco, 2016.....	58

1 INTRODUCTION

1.1 Background information

This thesis has been developed in order to create a brand image and identity for the company of the author. The business' name is Aeffe Moncco and it is an art company in Finland. Therefore, understanding upon how one can build a brand from art works, turning the business profitable, is the main objective of the thesis. I have been involved in the study of different fields besides marketing, including Exterior Commerce, Civil Engineering and Arts. The company is a tool created to sell his art works and other goods from his brand, seen that the Finnish art market is very difficult to enter, especially for a non-Finn, when you are not in the existing network.

1.2 Problem statement

My artistic input began in my childhood; I was exposed to art works, museums and exhibitions from an early age, not only by having art books and art pieces at home, but also visiting the most renowned museums in the European capitals and historical cities in Europe. By the age of eight, I was enrolled to clay sculpturing and oil painting classes, as the years passed, it was added photography, drawing, spiritual awareness through arts and jewellery design to the courses I took. Art became a matter of expression, and tool to put on an external media, my thoughts, feelings and perceptions on the universe and life in society, at the same time, a document to the happenings in my life.

My art has many influences from the artistic movement in the 1920's in Brazil; I work with colours and facial expressions mostly, depicting what lays behind the eyes and the emotions that we as human beings go through in our lives. My most usual media are the canvas and cotton paper, but I also work with wood pieces, clay, metal and fabrics. Some of my pieces are more graphical oriented and the colours come through, as other show more feelings and have an immediate connection with the viewer. My aim is to bring beauty and move the viewer in some way, change something about the way they see a certain object or a certain feeling.

As the years passed, I lived in Helsinki a couple of times, fell in love with the city and the country that grew dear to my heart. In Brazil, I studied Exterior Commerce and Civil Engineering, which I followed through for almost seven years, but never giving up on the artistic side of me. In 2014 I decided to come back to Helsinki and follow my dream of living as an artist, and having that as my profession. I enrolled to the International Business course to learn more about the market in Finland, and how could I approach the segment, how it behaves, and to gather knowledge to open my own business here. Following are some of my work.



Figure 1 Artwork of Aeffe Moncco.

1.3 Aim of the study

The aim of this study is to create a brand communication scope for the company Aeffe Moncco, going through the characteristics of the brand identity and essence, and understanding the market and brand the artist.

1.4 Research questions

This study aimed to answer to the following research questions:

RQ1: What are the characteristics of *Aeffe Moncco* that I want to communicate?

RQ2: What are the key elements that set the brand identity for *Aeffe Moncco*?

RQ3: How can *Aeffe Moncco* utilise their brand in their marketing communications?

1.5 Limitations

The analysis of this thesis will be limited to the products of visual arts of Aeffe Moncco. This thesis has been limited to the extent of analysing how to brand and market paintings of the artist Aeffe Moncco.

2 THEORETICAL FRAMEWORK

2.1 Marketing communications

In this section, is defined what marketing communication are, how they affect the company and the consumer. It depicts ways the brand can connect with its niche and why it important to reach out to consumers and potential consumer.

Marketing communications are the ways a company has to communicate to its potential consumers, informing what the company is and what are products the company sells. It can be used directly and or indirectly. Through marketing communications, a company can establish a dialogue and therefore a relationship with its consumers, which by doing so, consumer loyalty can be built and from that, contribute to customer equity. (Kotler & Keller, 2016)

Marketing communication can be also used to teach or inform the consumer on how, why, when, by who, and where the product can be used. It can teach the consumer about the company and brand, its ideals, philosophy and values, which can then influence consumers and trigger the need for testing the products. It allows companies to link their products and brands to other brands, experiences, feelings, things, places and events. These factors help to construct memorable brand and an image for the brand, which will contribute to construct brand equity, which can direct the sales and affect the company's value. (Kotler & Keller, 2016)

It can also be defined as a target interaction, using all sorts of media, such as direct mail, television, radio, outdoor media, magazines, telemarketing and the Internet. It is a part of the marketing mix, which defines the 4Ps of marketing, price, place, product and promotion; Promotion is precisely marketing communications. (Olujimi Kayode, 2014)

The marketing communications' environment has been changing with the technological advances in everyday life, in the 1960's, a TV commercial could reach 80% of the female population in the U.S.A., by being broadcasted for 30 seconds in three different channels, now, for the same effect to be accomplished, the ad should be broadcasted in 100 different channels. This is the new reality, since now we have ways to skip ads, skips commercials, chose what we want to see and watch and when, whereas before, we only had what the television would broadcast. To address the issue, marketing companies, such as AKQA, have become specialized in reaching consumers in the digital era. (Kotler & Keller, 2016)

2.1.1 Marketing communication mix

(Kotler & Keller 2016) go through the eight major models of communication in marketing:

1. **Advertising**-Any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor via print media (newspaper and magazines), broadcast media (radio and television), network media (telephone, cable, satellite, wireless), electronic media (audiotape, videotape, videodisk, CD-ROM, Web page), and display media (billboards, signs, posters).
2. **Sales promotion**-A variety of short-term incentives to encourage trial or purchase of a product or service including consumer promotions (such as samples,

- coupons, and premiums), trade promotions (such as advertisements and display allowances), and business and sales force promotions (contests for sales reps).
3. **Events and experience**-Company-sponsored activities and programs designed to create daily or special brand-related interactions with consumers, including sports, arts, entertainment, and cause events as well as less formal activities.
 4. **Public relations and publicity**-A variety of programs directed internally to employees of the company or externally to consumers, other firms, the government, and media to promote or protect a company's image or its individual product communications.
 5. **Online and social media marketing**-Online activities and programs designed to engage customers or prospects and directly or indirectly raise awareness, improve image, or elicit sales of products and services.
 6. **Mobile marketing**-A special form of online marketing that places communications on consumer's cell phones, smart phones, or tablets.
 7. **Direct and database marketing**-Use of mail, telephone, fax, e-mail, or Internet to communicate directly with or solicit response or dialogue from specific customers and prospects.
 8. **Personal selling**-Face-to-face interaction with one or more prospective purchasers for the purpose of making presentations, answering questions, and procuring orders." (Kotler & Keller, 2016, p 582)

In Figure 2, (Kotler & Keller, 2016) exemplify on which channels these eight elements can be used.

Examples of the Eight Common Communication Platforms							
Advertising	Sales Promotion	Events and Experiences	Public Relations and Publicity	Online and Social Media Marketing	Mobile Marketing	Direct and Database Marketing	Personal Selling
Print and broadcast ads	Contests, games, sweepstakes, lotteries	Sports	Press kits	Web sites	Text Messages	Catalogs	Sales presentations
Packaging-outer	Premiums and gifts	Entertainment	Speeches	E-mail	Online marketing	Mailings	Sales meetings
Packaging inserts	Sampling	Festivals	Seminars	Search ads	Social marketing	Telemarketing	Incentive programs
Cinema	Fairs and trade shows	Arts	Annual reports	Display ads		Electronic shopping	Samples
Brochures and booklets	Exhibits	Causes	Charitable donations	Company blogs		TV shopping	Fairs and trade shows
Posters and leaflets	Demonstrations	Factory tours	Publications	Third-party chat rooms, forums, and blogs		Fax	
Directories	Coupons	Company museums	Community relations	Facebook and Twitter messages, YouTube channels and videos		Catalogs	
Reprints of ads	Rebates	Street activities	Lobbying				
Billboards	Low-interest financing		Identity media				
Display signs	Trade-in allowances		Company magazine				
Point-of-purchase displays	Continuity programs						
DVDs	Tie-ins						

Figure 2 “Examples of the Eight Common Communication Platforms”. (Kotler, P. and Keller, K. 2016, p 583)

2.2 What is a brand?

In this section will be disclosed what is a brand, what constitutes it and the elements that are intrinsic to the branding mechanism.

According to Slade-Brooking (2016), the branding mechanism or idea is not a new method. It has been used since early man, when they would make their tools individual by setting a mark on them, stating ownership, or that they would belong to a certain clan, a certain group. It went to the extent of denoting their power in the politics or religion. This method went on passing by the ancient Egypt and many other societies, where marks could be found in constructions and monuments.

The term brand, itself, is of a contemporary approach. It has being used to denote reputation, or to set it apart from competition. A brand brings with it individual values that functions as promises to its consumers, it is a label that it is believed to deliver certain aspects that the person buying it would expect, also a guarantee of satisfaction for the

product or service, setting a consistent quality for every purchase. (Slade-Brooking, C 2016)

Slade-Brooking, (2016) says that a brand is also used to connect with the consumers, emotionally also, creating then brand loyalty. As mentioned by Lindstrom (2011) in the book *BrandWashed*, brands are influencing society since before birth. A study was conducted in a shopping mall in Japan, where all elements were designed for the pregnant mothers to feel at home, calm and soothed. They would use music and scents to accomplish the matter. When the babies were born, the mothers would bring the now-born children and if the kids were throwing a temper, immediately when walking in the mall, they would stop and calm down. Lindstrom (2011) also says that the brands we use as children are the brands that most likely will be with us for a good part of our lives, for decades at least. It reminds us of home, family, security and those feelings are attached to the brand, creating the brand loyalty.

Murphy (1998) indicates that the branding mechanism can also be used not only for the consumers to remember their products and company, but also for the consumers to indicate it to another person. Lindstrom (2011), conducted an experiment in the U.S.A. in which he hired a family to play the part of influencers in their neighbourhood. He and his team rented a house in a suburb to test how effective peer's influence can dictate and influence purchases. The family was chosen, and cameras were installed in the house, so that they could follow the everyday life, in which they would hold parties for their neighbours and get together in general, such as barbecues and pot-roast gatherings. The experiment had as principle to have all the members of the "hired family" to tell their peers about toys, jewellery, and other products and see how they would react to it. All the members were involved, including the children. The results were astonishing, since all the products that were suggest, were bought by the peers. Lindstrom (2011) concluded with the experiment that peer's influence is stronger and is more important than advertises with hidden messages, or the advertises that triggers the brain in many aspects thus activating emotions and memories in order to help with the decision or impulse to try a new product or brand.

Murphy (1998) goes on to say that with time, services have also been recognised as brands, legally included, meaning that they are also protected under the same laws as

tangible products. With the inclusion set, it was understood that brands have value, not only to its customers, but also financial value.

Slade-Brooking (2016) states that the creation process of a brand has become essential to the success new merchandise, service or venture. Branding is not used to simply sell a product anymore, but the product is being used to fortify the success of a brand, which is done by designers, ad agencies and digital influencers.

Murphy (1998) states that for a brand value to maintain its position and relevance in the market, it has to be able to renew itself amongst today's quick-changing society. The power of a brand lays in its capability of change without losing its core values.

2.3 Brand identity

In this section what is brand identity and how it can affect the products and the company are explored, the values that are behind the brand identity and how to build it.

2.3.1 Brand identity

Wheeler (2012), explains that brand identity is what brings different elements together, turning into one integrated system, "Brand identity is tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and make big ideas and meaning accessible". (Wheeler, A, 2012, p4)

According to Wilson & Blumenthal (2008), the brand identity should reflect organically what the company is and what values are at the core of it. If this is achieved, then there is the possibility of maintaining the growth through the years sustainably, which added to differentials in the brand elements and identity can guarantee brand equity.

Aaker (2000) explains that the brand identity is what the company is strategically trying to achieve, maintain or create. "These associations imply a promise to customer from the organization members, (...), brand identity should have depth and richness". (Aaker, D. A. 2000. p 50) To reach the connection between consumers and the company, endorsers can be used, facilitating the link.

Aaker (2000) states that “there are twelve categories of brand identity elements organized around four perspectives – the *brand as a product* (product scope, product attributes, quality/value, use experience, users, country of origin), *organization* (organizational attributes, local versus global), *person* (brand personality, customer/brand relationships), and *symbol* (visual imagery/metaphors and brand heritage)”. (Aaker, D. A. 2000. p 50) All categories are important and relevant, but “no brand has associations in all categories”. (Aaker, D. A. 2000. p 50)

Aaker (2000) describes that the brand identity can be perceived through an analysis on eight aspects, which can be seen in the Figure 3.

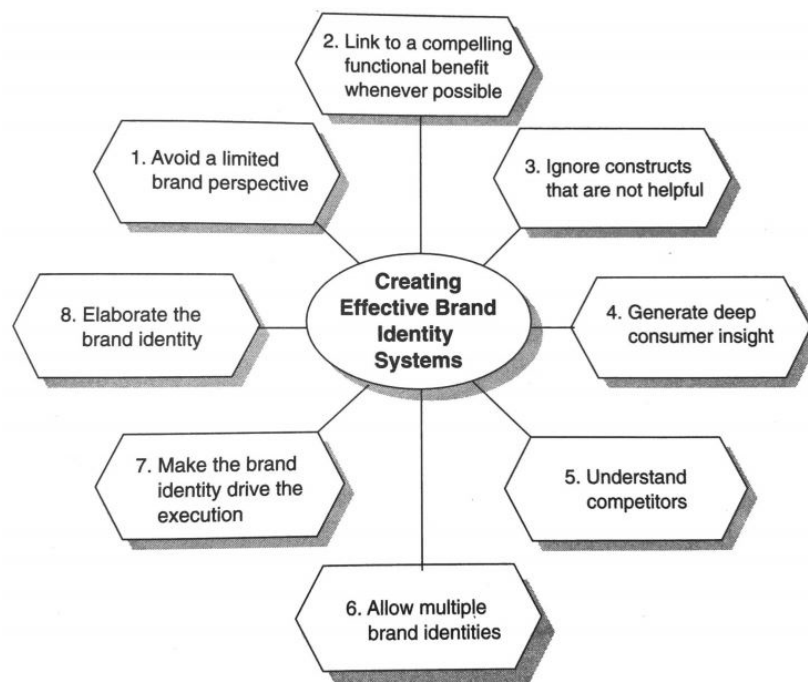


Figure 3 “Creating Effective Brand Identity System”. (Aaker, D. A. 1991. p 51)

1. **Avoid limited brand perspective** – The company should not limit itself to being perceived as too narrow. The complexity of a brand goes beyond phrases that would represent it.
2. **Link the brand to a compelling functional benefit whenever possible** – The brand should be associated not only with its products but also with a set of emotions and personality. It has to be more than simply functional.

3. **Use constructs that fit and help – ignore others** – The structures that are not helpful to the brand and or the company, should be avoided. The brand has to have its own structure and compels with its personality.
4. **Generate deep customer insight** – The understanding of the client has to go beyond surveys and research groups, it has to see what lays under those aspects and acknowledge the consumer thoroughly.
5. **Understand competitors** – It is important to know what competitors are doing, without losing track of the company's essence. Being aware of what is happening around, helps the company to locate itself and find new routes.
6. **Allow multiple brand identities** – There has to be the possibility of the brand being represented and seen through many aspects, not fixating to only one perspective, but broadening the overview that will apply and connect to different types of consumers.
7. **Make the brand identity drive the execution** – The brand identity perception has to work in resonance with the implementation model, meaning that what is decided regarding brand identity has to be properly implemented and accompanied through the process of implementation.
8. **Elaborate the brand identity** – There can be ambiguity in the brand identity, since it has to reach not only clients, but also the staff and collaborators of the company. It is helpful therefore, that the brand has more than one compelling factor.

Aaker (2000) explains the difference between product and brand, the product qualifies in characteristics and values, quality and image, whereas the brand has those attributes, but still goes beyond that perception. The brand is the product and more. Figure 4, exemplifies how to understand the relation between brand and product.

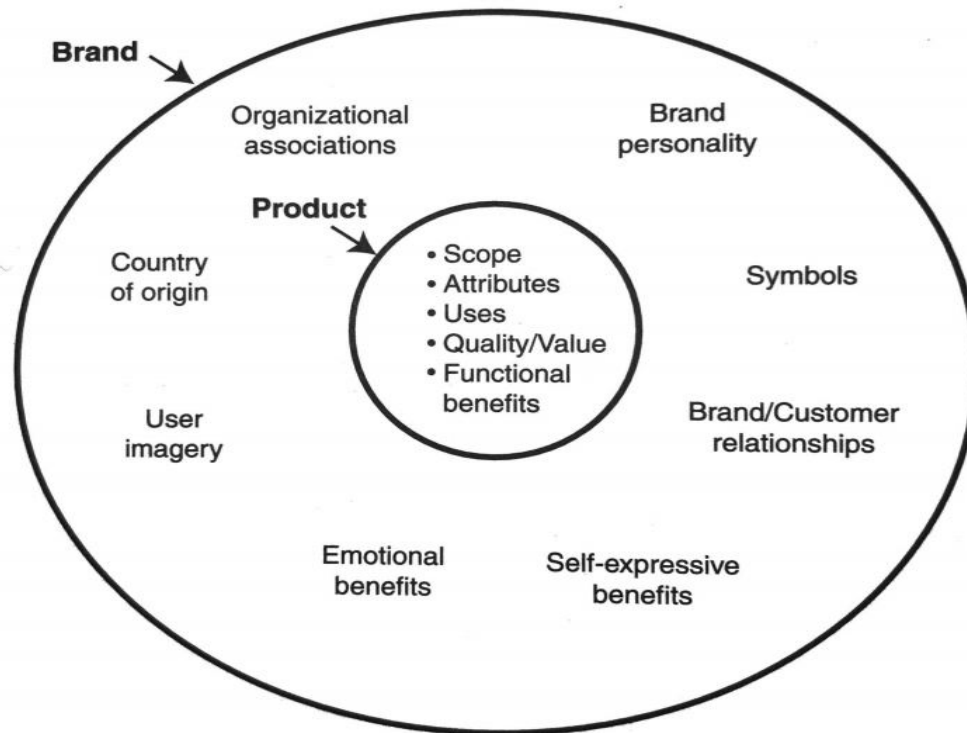


Figure 4 "Brand". (Aaker, D. A. 1991. p 52)

Aaker (2000) describes the brand as having eight elements that base the structure of it, and the product lays within those aspects and still, portraying its own functional system, which represents its own identity within the brand. The brand elements can be perceived as the examples below:

1. **User imagery** – People who wear certain clothing brands, a brand that represents what they wear, and not simply wearing it because it is a piece of clothing.
2. **Country of origin** – Countries that have specific products related to them when regarding excellence in manufacturing, for example France with perfumes or Germany with cars.
3. **Organizational associations** – Innovative guidelines and innovation regarding a company, e.g. Apple with tablets and phones.
4. **Brand personality** – Lush stands out in the market for having vegan products and that are not tested on animals.
5. **Symbols** – Louis Vuitton and their trunks for travel.
6. **Brand/customer relationship** – it is happy to eat at McDonald's with all family united, supposedly.

7. **Self-expressive benefits** – Leonardo da Vinci is seen as one of the most important artist, scientist and engineer of the Renaissance.
8. **Emotional benefits** – Consumers that feel proud to buy products of sustainable origins (e.g. recycled, reforestation, etc.)

2.3.2 Brand identity planning model

Aaker (2000), describes a brand identity planning model, which can be used when a company wants to maintain or change the way consumers see the brand. It is different from brand image, which denotes how the brand is seen at the moment. He denotes the importance of the branding team being involved with the brand, saying that they “(...) should be able to articulate the brand identity and care about it (...)”. (Aaker, D. A. 1991. p 40)

The lack of those two aspects will lead into the absence of competitive tools in the market, which can result into a crashing brand, it can happens mainly when a brand do not state clearly what it stands for and the values behind it, which are the core of brand essence.

The brand essence constitutes materializing, in one word or thought, what that brand is and what it stands for, it can be prevailing and useful to certain brands, but not a necessary aspect that would work or that is useful for all brands. The brand essence should resonate with its consumers and provide a backing system to the values the brand delivers, it goes beyond gathering phrases, and it has to link the values and proprieties of a brand. A good brand essence is one that has many meanings to it in just one thought, it can be viewed by the consumers through different aspects and perspectives but should mainly and only portray good associations. (Aaker, 2000)

For a better understanding of the market, clients’ expectations and competitors, the management of a company can use of strategic brand analysis. That means that the company should be aware of who they are selling their products and services to, what competitors there are in the market and what the brand represents. This analysis has to be made seeing and analysing further than just impressions or what it is said in surveys, it has to be intrinsic and involve the system and its mechanisms that propel the brand. (Aaker, 2000)

To implement the results and knowledge achieved with these analyses, a brand identity implementation system can be used. The brand identity implementation system can be viewed on Figure 5.

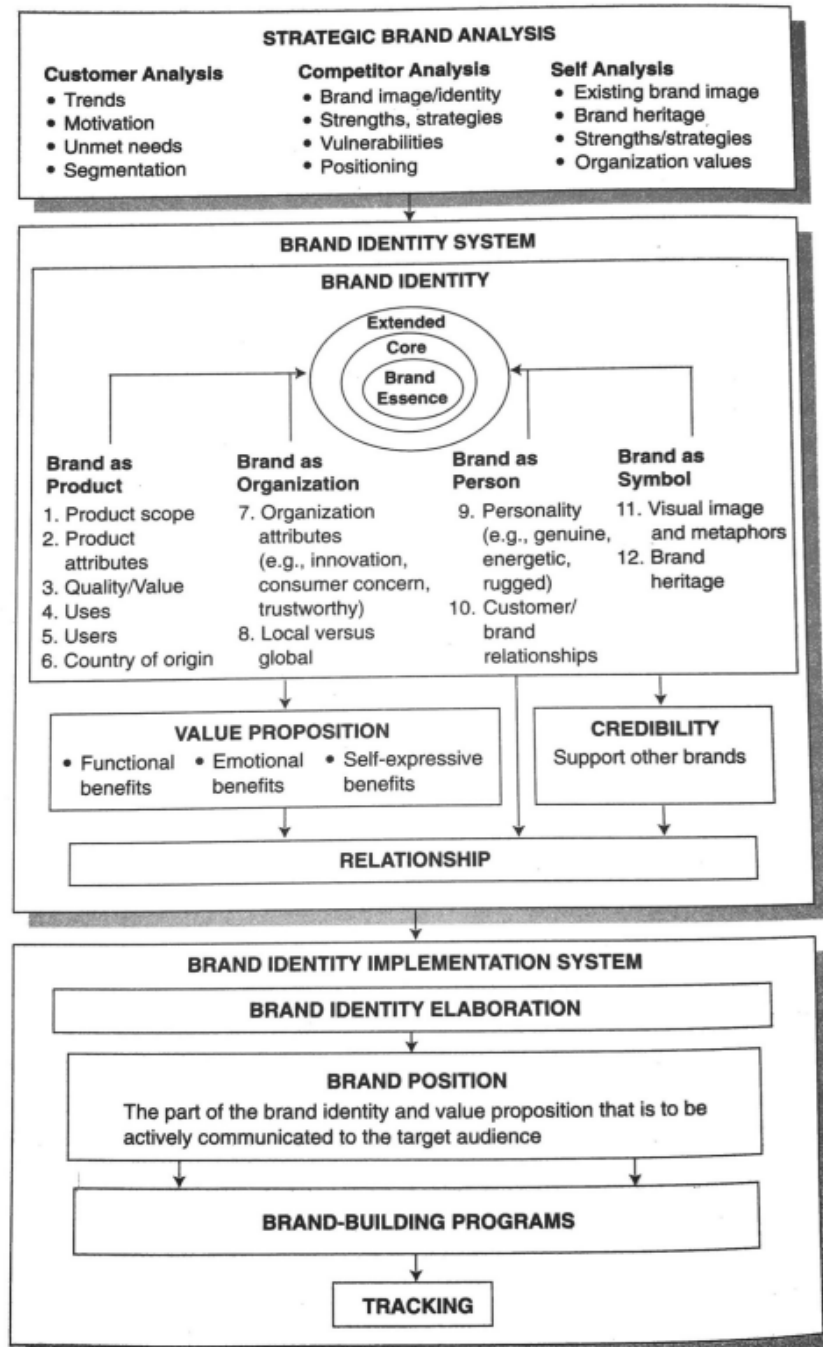


Figure 5 "Strategic brand analysis". (Aaker, D. A. 1991. p 44)

2.4 Key elements of a brand

In this section is disclosed which elements are at heart of a brand, which characteristics drive it and how to use them.

According to Kotler & Keller (2016), brand elements are distinctive characteristics of a brand that can be trademarked. An example of a brand with multiple brand elements is Nike. “Nike has the distinctive “swoosh” logo, the empowering “Just Do It” slogan, and the “Nike” name from the Greek winged goddess of victory”. (Kotler & Keller, p 331)

Kotler & Keller (2016) specify six criteria choices for the brand elements chosen. They are divided in two segments, the first three – memorable, meaningful and likable – which constitutes in the building of the brand. The second group is – transferable, adaptable and protectable – which are designed to help the brand if there are challenges, preserving brand equity. **Memorable** defines on how easy it is for consumer to identify the brand when buying it and when utilizing the product. **Meaningful** regards to the credibility of the brand, having in mind the inherited meaning in names. **Likable** is about the aesthetics quality of the element. **Transferable** brings awareness to the possibility of the element to create new products or line within the same brand. **Adaptable** goes into to the capability of adaptability of the element, e.g. brands that change and renew their logos through time. **Protectable** is about the legal rights to the element, more precisely how to avoid that a brand that becomes synonym to a product, becomes generic.

Kotler & Keller (2016) say that to develop brand elements is important that those elements are easy to recall, and that it should be thoroughly chosen, since it may be difficult to change it in the future, or to redirect the segment of the brand.

2.5 Target groups

In this section is pointed what target groups are, how to identify them and why they are important to the brand and company.

Ross et al. (2001) state that there is a process regrading marketing and the marketing structure, and that if there is no clear specification of the consumers that are intended to be reached, there is no full circle in the process. With no clear vision of the target mar-

ket, the product may be advertised to the wrong group and thus result in low and insignificant sales. Blythe (2008) evokes the understanding that the managerial segment of the company should define which group is at hand for targeting the segment. He goes on by saying that the chosen segment can be one that has more financial possibilities to it, meaning that there is a bigger market for the product thus resulting in possible greater sales and greater profit. At the same time, it has to be taken into account that not all products and or brands are destined for the grate masses, which is why market targeting has such an important role to the success of the company as to the success of sales.

Ross et al. (2001) claim that before deciding any type of segment, the company has to understand who would buy and or consume the product. For that they place the question: “who are our customers?” The groups can be identified and subdivided into new groups, thus creating the market segmentation.

Ross et al. (2001) suggest a diagram to identify and segment customers, as seen in Figure 6.

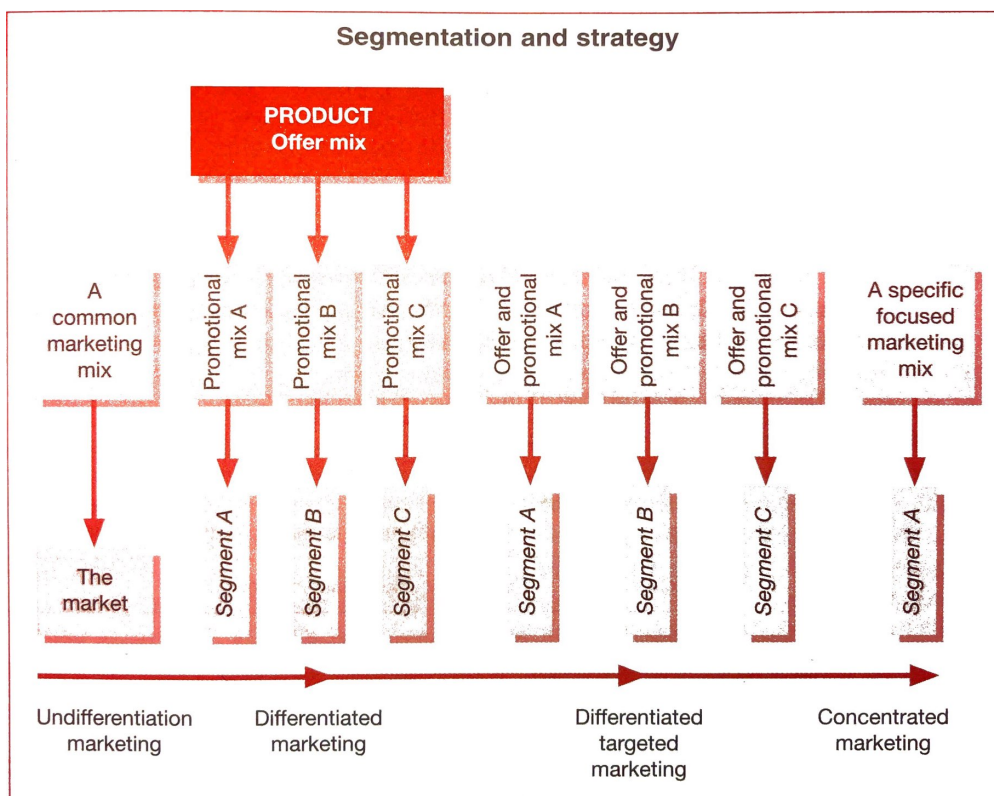


Figure 6 “Segmentation and strategy”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 117)

The process behind segmentation is fairly simple, it constitutes of identifying potential clients that would buy the product and put those into groups.

There are requirements that determines if a segment is usable, and they are defined by four elements that are **definable** – it has to be a segment that can be set homogeneous (to the possible extent) through common characteristics in the given segment. **Sizeable** – how big is the market and if it is big enough to generate profits to the company, taking into consideration also that there are different types of products and different targets that not necessarily demand a big market. **Reachable** – the consumers must be reachable both physically (when purchasing the product), and also reachable in the sense of knowing about the product, which can be done in many and varied ways. The fourth element is **relevant** – it is how relevant that segment is to company and brand, and it how long it will be the life cycle of it. Aiming consistently for a long life cycle and achieving it, should guarantee good results for the company. That is the most important of the four elements, but it does not function on its own.

Ross et al. (2001) continue to explain that within the segmentation, there are characteristics that should be defined in order to identify the segment thoroughly. Those can be analysed in two different fronts and the first front are **demographic, geographic and psychographic and lifestyle**. These are used to determine the characteristics of the buyer. **Demographic** segmentation – it is the most widely used method of classification, used by government's statistics and standard systems. It is composed by “gender, age, marital status, socio-economic classification and occupation”. With those there has additional information that are “family type and size, income levels, ethnic origin, education levels and stage in life cycle”. This information will guide the segmentation process into for example, knowing who the customer is what stage in their life they are, e.g. a young person who is getting married and has to buy a new home and furnish it. **Geographic** segmentation – it is the distinction of basic geographical characteristics, such as rural versus urban, warm versus cold, north versus south. It can be used to define and identify where the product can be sold, e.g. there is no point in trying to build a big market for winter northern jackets in localities that the winter time temperature is as high as 15 degrees. **Psychographic and lifestyle** segmentation – this element is used to define and identify the personality traits of the segment, possibly also linking lifestyle to it, the issue is that lifestyle is not something static, but rather organic and tend to change whilst the age changes and life-set changes. The usage of this element is to connect the segment with those of the brand/product personality.

The second front is used to identify and “focus on how the customers behave and the benefits sought by those customers”. The second front elements are **benefit** and **behavioural segmentation**. **Benefit** segmentation – it entails the benefit that a certain product would achieve to a certain consumer, e.g. someone buying their first car when they have a family of five, or someone buying a second car. The value to each consumer is different, because the purchase has a different effect on both cases. An example on benefit segmentation, regarding the toothpaste market, can be seen in the figure from Ross et al. (2001) as can be seen in Figure 7.

<i>Segment</i>	<i>Benefit required</i>	<i>Other characteristics</i>
Sensory	Flavour + product appearance	Usually children
Social	Sound bright teeth	Outgoing and active, young (sometimes also smokers)
Worrier	Decay prevention	Heavy users, families
Independent	Low prices	Predominantly male, little loyalty, bought brand on offer

Figure 7 “Segmentation”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 125)

Behavioural segmentation – it is the study that defines through lifestyle, the behaviour of the client regarding the purchase of the product. It identifies thus, the usage level of the product by the consumer, which can be defined by heavy users, medium users, light users, occasional user, non-users, never used brand and lapsed users of brand. The importance of this segmentation is to clarify who is the loyal client, and to understand the readiness the client has to purchase. Other behavioural criteria can include loyalty levels, purchase occasion, user status and readiness status, which clarifies to the company how they should approach the groups. For that, marketing organisations can use the customer pyramid, as can be seen in figure 8.



Figure 8 “Customer pyramid”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 126)

Another means to identify readiness is to use AIDA, which is, the client progressing from **Awareness** – making the consumer aware of the product or brand, through **Interest** – triggering the interest of the consumer in the product or brand, to **Desire** – the consumer now desires the product or brand, and **Action** – the consumer finally purchasing the product or brand.

After the process of segmentation is complete, it can now be used to build a connection between segment selection and product positioning, as seen in Figure 9.

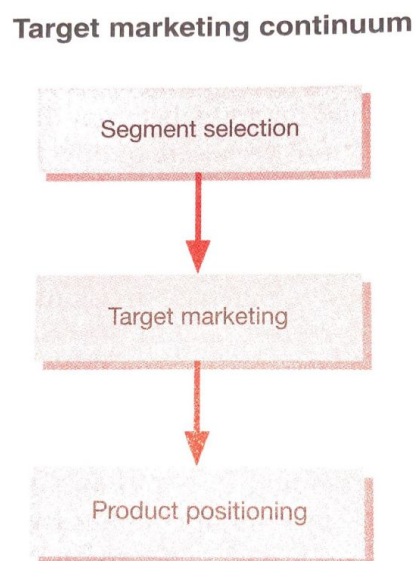


Figure 9 “Target marketing continuum”. (Adcock, D., Halborg, A. & Ross, C. 2001. p 128)

To achieve a complete segmentation and identification of the segment, all elements and criteria for segmentation as mentioned before should be used, generating thus a firm structure and guideline to deliver the proper product or brand to the right consumer. (Ross et al. 2001)

2.6 Brand communication

This section describes what brand communication is and how to achieve it in a sensible way to the consumer, also denoting how to do brand communication online and take advantage of its features and possibilities.

2.6.1 Brand communication and brand building

According to Aaker (2000), the brand position and identity are the forces that drive the brand-building of a company; creating brand association, visibility, and deep customers relationship are part of the implementation process of the brand, and it has to be in accordance with the brand identity.

The way customers and possible clients perceive a brand is due to the brand communication, how the brand wants to be perceived, what ideas and values are behind it and what affects these. When a brand has exposure to the masses, the company has to be aware of what image and message it is portraying to the public, focusing on recognition and memorability. Companies that grow stronger and bigger throughout the years, have to be constantly aware of their brand identity and brand essence, which are guidelines to what is promised to the consumer when purchasing the product or brand. The brand identity gears the brand association, meaning that the identity of the brand is what guides what will be associated with it, so the communication of the brand, is letting consumers know the brand at its core. (Aaker, 2000)

He suggests three elements that guide the building of a brand (see Figure 10).

Brand-Building Tasks

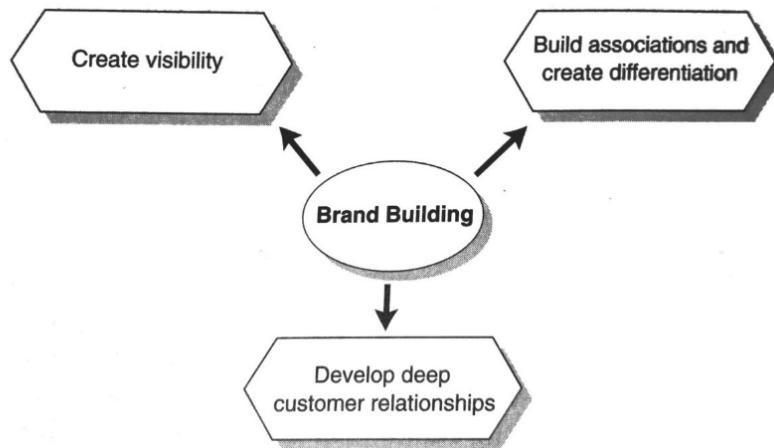


Figure 10 "Brand-Building Tasks". (Aaker, D. A. 1991. p 263)

As it can be seen in Figure 9, the three elements that usually guide companies on brand building are **create visibility** – make the brand noticed and work towards the goal of being made perceived by its audience, **build associations and create differentiation** – understand what in the brand differentiates it from the competitors and create associations of this differentiator, which will link the brand to its public. The third element is **develop deep customer relationships** – find means to connect deeply with the brands' audience, and for that it is utilized the brand essence, which are the values at core of the brand. (Aaker, 2000)

From these three elements, Aaker (2000) focus on the importance of the third element – **develop deep customer relationships**, and proposes a **customer relationship model** (see Figure 11) that clarifies how to build the connection with consumers.

The Customer Relationship Model

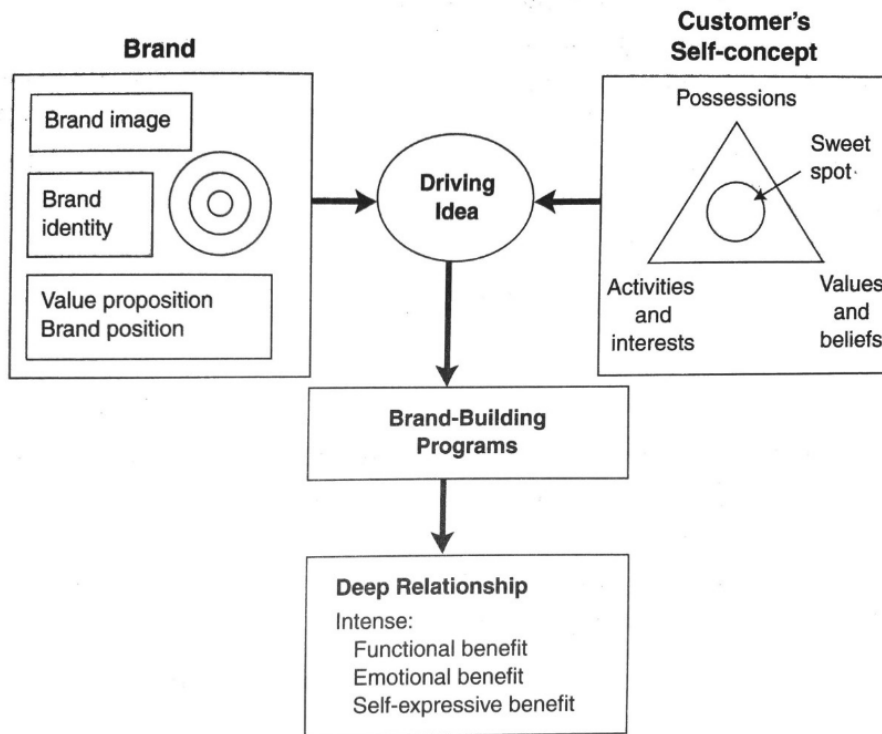


Figure 11 "The Customer Relationship Model". (Aaker, D. A. 1991. p 265)

As Figure 10 shows, in order for the company to achieve a deep relationship with its customers, they have to be aware of the **customer's self-concept** and add it to the **driving idea** of the brand. The **driving idea** is crucial to develop a deep customer relationship and the driving idea consists of a central concept that the company will build and develop from, and aims three aspects: resonate with clients, break out of clutter and create visibility, associations and a good relationship. (Aaker, 2000)

The driving idea can be inspired the **consumers' sweet spot**, which is the heart of a triangular relation between **possessions**, **activities and interests** and **values and beliefs**. These four, are elements that constitute the customer's self-concept proposed by Aaker (2000). **Possessions** – things that we have and that we believe that describe us and our personality and lifestyle, **activities and interests** – defines what are the customer's interests in life, their hobbies and activities that they like to do, which if connected to the brand, can strengthen the connection with the brand by using the product frequently. **Values and beliefs** – is a set of elements and characteristics that are the essence of the client and what they stand for. (Aaker, 2000) With all these four elements combined, the brand can communicate themselves with consumers, and state clearly who they are,

their essence and values, and connect deeply with its audience, which will in time, generate brand loyalty and brand equity.

2.6.2 Brand communication and brand building online

Chaffey & Smith (2013) denotes the internet as a tool that companies have to, not only build, but also fortify their brand, and raises the question on what can a company create online experience-wise that would be representative of the brand. It can be tools, such as virtual settings that allow the consumer to build on screen their personalised product, or some function within apps that will give the user an experience that will remember them about the brand and its values.

“The brand is affected by both reality and perception” Chaffey & Smith (2013), reality is what the consumer experiences, good or bad, when utilising a brand and the perception is what is associated to the product itself. The perception of the brand or product is something built the company, and there are many ways to build it, from advertising campaigns to exhibitions, and the Internet is now a platform of crucial importance. With the easy access to the Internet worldwide, companies are now one click away from its consumers and potential consumers, so the platform is used strongly to build a strong and cohesive perception of the brand. (Chaffey & Smith, 2013)

The experience that consumers online expect, is of the same quality as if they would be in a store, with the same quality in the services provided, in the Internet it means that the communication channels should be efficient and fast, and the website or app should have not only satisfying visual appeal, but also should be functional. (Chaffey & Smith, 2013)

2.7 Brand equity

In this section is disclosed what brand equity is, what composes it and why it is important. It is addressed also, how a company can achieve brand equity.

Aaker (1991) explains that branding equity is one of many traits. It involves different aspects of a brand, and it is influenced by a diverse number of assets. Aaker (1991) gives the example of brand identity on the case of Procter & Gamble (P&G). He goes

on telling about the story behind the soap Ivory, from the company at hand, explaining that the inspiration for the product name came to the one of the founders (Harley Procter) in 1879, while listening to a sermon in church, the term ivory got stuck in his mind, and he used it to launch their first soap. The soap had different aspects that separated it from the soaps at the time, being good for baby skin, not staining clothes and the fact that it would float on water.

P&G launched the ad for the soap in 1881, in a religious journal. In 1882, the company made a bold move by investing \$11,000 in the national campaign with a new, still holding on to and stating the aspects that differentiated the product amongst others in the market. For that time, it was a large investment in advertising, which was the “start toward high brand awareness, and customer confidence that the manufacturer was backing the product and would stand behind it”. (Aaker, D. A. 1991. p4)

This is a good example of creating brand equity and maintaining it also. Aaker explains that brand equity is a varied amount of aspects and assets of a brand, which are linked to it and can be in many sectors of a brand, such as name, logo, slogan; it is the elements that add value to the product and or service provided by a company, which strengthens the customers’ base and structure and also generate brand loyalty.

Aaker (1991), denotes that when there are changes made to the name or logo of a brand, the brand equity can be affect by it. Brand equity can vary from context, but he grouped the essential five aspects, which are:

- “1. Brand Loyalty
2. Name awareness
3. Perceived quality
4. Brand associations in addition to perceived quality
5. Other proprietary brand assets—patents, trademarks, channel relationships, etc.”

(Aaker, D. A. 1991. p16)

The five aspects of essential brand equity should add value both to the consumer and to the company and are explained in Figure 12.

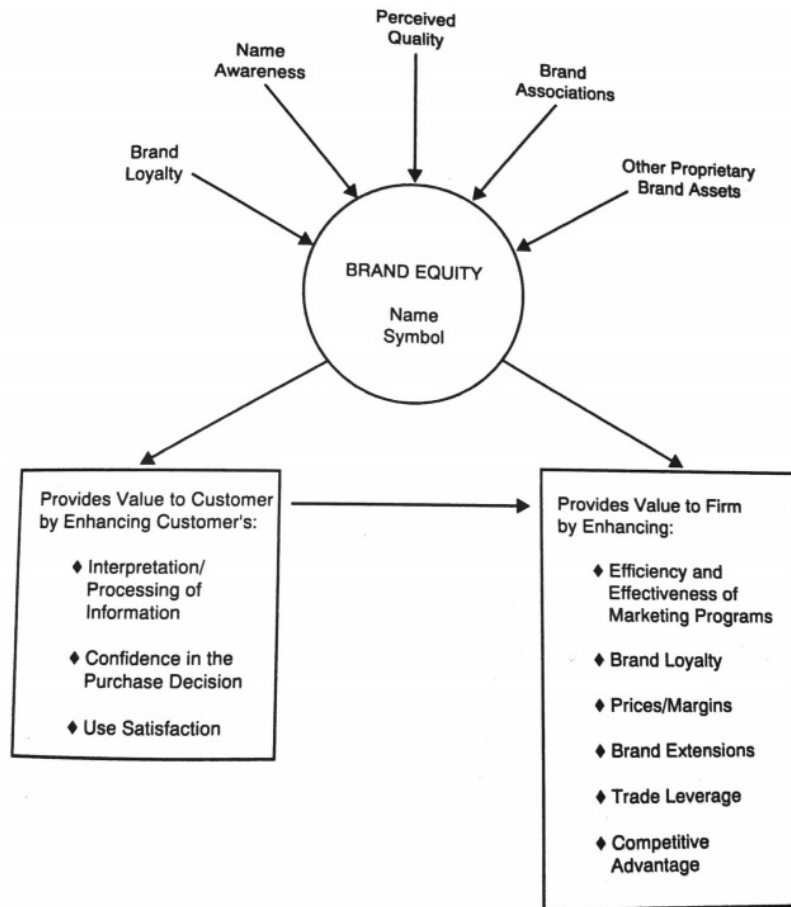


Figure 12 "Brand equity". (Aaker, D. A. 1991. p17)

The base of the brand-equity assets lays in generating value to the consumer. Brand equity when combined with product quality can affect and change how they feel about the brand and improve the purchasing experience. This is possible due to past experiences or familiarity to the brand added the brands characteristics.

Kotler & Keller (2016) define brand equity as being the added value that a brand brings with its products and services. It can drive the thinking mode, feelings and behaviour of a consumer towards the brand.

3 METHOD

In this section of the document is displayed the method of research chosen for this thesis, which is the case study method. It is described what the case study method is and how to apply it.

Case study method functions by isolating a small sample – geographically, or individuals to be studied, thus enabling the analysis of real-life issues, and all connections that are tangled into it. (Zainal, 2007)

Within the case study method, it is possible to acquire in-depth answers using for example, the longitudinal examination of a case or event. It is the analysis through a long period of time of events, data, outcomes and everything that is involved in the matter of the case chosen to be studied. (Zainal, 2007)

Zainal (2007) goes on to say that a case study is very useful when the matter at hand researched is one directed to a holistic investigation that cannot and should not be limited to a quantitative research. Researchers were not achieving in-depth answers and results using quantitative research methods when trying to understand e.g. poverty, drug use, illiteracy etc. Through case study, the researcher is able to see the situation from the actor's point of view, the behaviour background of the matter at hand. By doing so, answers and explanations can be reached through seeing what the actor is doing and why the actor is doing so. (Zainal, 2007)

3.1 Case study

In order to a case study deliver, with depth, compelling answers and conclusions on a subject, it is vital and essential that a design is chosen. The designs to be chosen can be of a **single-case study** or a **multiple-case study**, conditional to the subject at hand. When handling a single-case study, it is important to understand if the matter being studied has been approached before and how it has been used, realizing if it can be used for another study or not. That is, due to the fact that since there are no direct guidelines that suits all case studies, the researcher has to design a study that will be relevant and function well with their questionings, subject and case. To gather more understanding into the subject, other statistical methods can be combined and triangulated to acquire even deeper results. (Zainal, 2007)

When talking about multiple-case study, many individuals can be used in the data collection and analysis, since it is not a unique happening. To augment the cohesion and level of accurateness of a finding, the results of multiple subjects being studied in the case, can be crossed and that will not only be compelling to study, but also can be used

to confirm the results previously found in each subject, thus generating concrete answers to the study. (Zainal, 2007)

According to Tellis (1997), case studies should be designed thoroughly and ought to address and demonstrate that:

1. “It is the only viable method to elicit implicit and explicit data from the subjects.
2. It is appropriate to the research question.
3. It follows the set of procedures with proper application.
4. The scientific conventions used in social sciences are strictly followed.
5. A “chain of evidence”, either quantitatively or qualitatively, are systematically recorded and archived particularly when interviews and direct observation by the researcher are the main sources of data.
6. The case study is linked to a theoretical framework.” (Tellis, W. M. (1997). Introduction to Case Study. The Qualitative Report)

Yin (1984) states that there are three categories of case study, **namely exploratory, descriptive and explanatory**. **Namely exploratory** is the investigation of something that is relevant to the researcher, questions that they want answers to (it comes before the study questions). They are used to break ground into the issue, and initial data gathering can be done to understand what else lays in the matter. **Descriptive** is used to understand the happenings that occur in the data. The researcher has to create a theory of why the phenomena is happening, and follow with it, crossing the data acquired from multiple-cases and sustaining the theory. **Explanatory** is used for the researcher to analyse the data outside and inside, with depth and on the surface.

There are advantages and disadvantages of using the case study method. According to Zainal (2007) there are three advantages that should be taken into consideration:

1. The subject has to be studied in the natural environment and context of the phenomena. (Yin, 1984)
2. “Variations in terms of intrinsic, instrumental and collective approaches to case studies allow for both quantitative and qualitative analyses of the data. Some longitudinal studies of individual subjects, for instance, rely on qualitative data from journal writings which give descriptive accounts of behaviour”. (Zainal, Zaidah. 2007 p2)

3. It can be used to describe real life happenings that cannot be analysed in full context in surveys or experiments. (Zainal, 2007)

Zainal (2007) states also that there are three disadvantages for the case study method, which are:

1. Case studies are seen as a practice that does not deliver substance to the matter being studied.
2. Case studies cannot be generalised in other studies, since they are, usually, individual happenings.
3. Case studies are seen as being too long, challenging to manner and requires more documentation. (Yin, 1984)

Overall, it is a valid method and should be used for specific cases that other methods do not reach full results with.

3.2 The methodology for Aeffe Moncco's brand

The methodology for Aeffe Moncco's brand will not be tested on any subjects. The communications tools and brand communication will be constructed and done, but it will not be tested. That was chosen due to the fact that it is an organic process that should mirror the artist brand itself, and should not suffer alterations on its structure due to outside opinion. The study case will allow the brand to be constructed so that the consumers can connect with the brand, but any alterations could mean moving from the artist's idea and vision, which could compromise the process of creation.

All conclusions from the case study were based on the material of Aeffe Moncco and the aesthetic of the artist, the believes and values that are the essence of the artist and what he wants to express as his brand values to consumers.

The case study in this matter is then a study of the gathering of the existing art produced by Aeffe Moncco, and how to brand it in order to sell it. Going through the common identity through the artwork produced and how it can be communicated in an organic and cohesive manner.

4 AEFJE MONCCO'S CASE STUDY: BRAND PORTFOLIO

In this section is displayed the portfolio created for the brand Aeffe Moncco – which was the aim of the thesis, to create a brand image and identity for the brand – as the case study, the choices made for the brand communication and its motivations.

The choices made for the brand portfolio were based on the proposed schemes by Kotler & Keller, 2016 (see Figure 2 - “Examples of the Eight Common Communication Platforms”), and Aaker, 1991 (see Figure 3 - “Creating Effective Brand Identity System”, and Figure 4 - “Brand”). These choices are based on these authors because they are compelling with the creation and communication of a brand.

The brand Aeffe Moncco is designed now for reaching customers, consumers and potential clients through online platforms, e.g. website, e-mail, search ads, third-party online influencers, Facebook, Twitter and Instagram. This means that the message to be passed across is one of directness and cohesion, since the person online has to glimpse the images of the brand and get interested immediately. It will be helpful in this content the strong colours used in most of the art pieces produced, which will catch the viewers' attention and provoke them to learn more about the brand and the products. The main channels for advertising the brand are Instagram – Aeffe's Instagram (see Figure 13) and third-party's Instagram. The instagram account was tested, and it acquired 20 followers in two days after posting some of the artwork online.

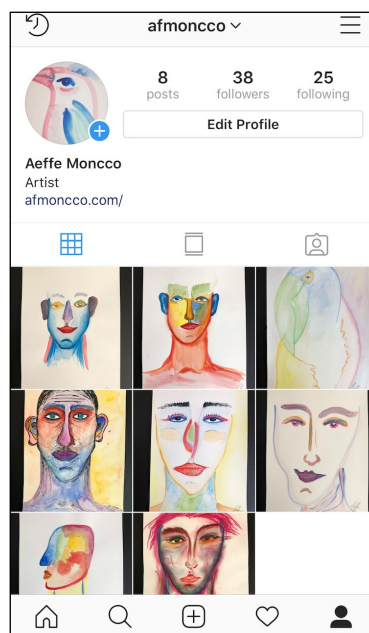


Figure 13 Aeffe Moncco's Instagram account's screenshot.

These first chosen medias are so due to the fact that is easy to portray the brand image through photos of the products, which are easily posted through Instagram and have the ability to reach consumers worldwide, giving the brand visibility and awareness, making it possible to communicate the brand and its essence to its viewers.

Through the creation of the portfolio, which can be accessed online and will be displayed in social media channels, the consumer will gather the concept of the brand and the products it offers, including the values behind the facade.

4.1 Brand aspects

Kotler & Keller (2016) accrue that there are six aspects that should be reached and covered when creating a brand. As displayed in the theory session of this thesis, the six aspects are: memorable, meaningful, likable, transferable, adaptable and protectable. For Aeffe Moncco, these features are:

1. **Memorable** – The brand is strong on faces and birds in technics that are easily identifiable and that connect the consumer with the brand. The strong colours and strong traces drawn are memorable.
2. **Meaningful** – The brand is credible, specifically because it is extremely clear in what it promises the customers, which is beautiful artworks that will illuminate the consumer's house and rooms. The values behind the company support the meaning of the brand, which is to communicate and portray humanity and its emotions.
3. **Likable** – The characters in the artworks are very much likable, the face expressions and birds specially. They bring to the brand the connection with the customers and aggregate to the brand, likeability.
4. **Transferable** – The artwork produced in Aeffe Moncco's brand are very transferable, there is the possibility to use the pictures and paintings into other products such as prints, posters, design products and others. The brand can expand and reach even more clients in different market segments.
5. **Adaptable** – The brand Aeffe Moncco is organic, which means that its logo and elements can change easily and naturally through time depending on the perspective and direction that are chosen for a certain moment or project, adapting

to the necessity of the products being produced and the clients that are being aimed for.

6. **Protectable** – Aeffe Moncco’s brand is protectable, since it is not creating products that can be copied. The art production is unique and even if someone inspires themselves with the products, the artwork is protected under intellectual copy write.

These features are identified by the artist himself and may be tested in the future with consumers, but for the moment, this analyses is restrained to the artist perspective.

4.2 The brand Aeffe Moncco

According to Aaker, 1991 (Figure 4 - “Brand”), there are eight aspects a brand should cover and have clear in their scope, they are: user imagery, country of origin, organizational associations, brand personality, symbols, brand/customer relationship, self-expressive benefits and emotional benefits. Then, Aaker (1991) displays five elements for the products itself.

For the brand Aeffe Moncco this aspects are covered as such:

1. **User imagery** – The customers of the brand Aeffe Moncco can connect with the products and style of the brand, since the brand is driven to connect people through emotions, for seeing beyond facades and valuing what lays behind visual structures: what do you feel when you see the artwork? Why does it motivate you to acquire this painting? The consumer of the brand is one that sees beyond pre-concepts and is able to connect with emotional displays.
2. **Country of origin** – The country where the pieces are produced is Finland, and it is known for great design and influential artists. Although I have been living in Finland for many years now, and lived here already other times when a child, I was born in Brazil. My family is derived from other six countries and established themselves in Brazil in the early 1900’s, which gave me a differential perspective towards the world. The countries of influence are Portugal, France, Spain, Italy, Lebanon and Syria. I was raised amongst all these cultures adding Brazil to the background, which enhances the influence of all the pieces produced and mixing

many interesting countries and cultures to my vision therefore the brand vision and image.

3. **Organizational associations** – It is naïve to say that there is innovation regarding the arts that the brand offers, the brand is offering a unique perspective of art, but at the same time, it does aim on being a company recognised for a grate innovative product.
4. **Brand personality** – The brand personality of Aeffe Moncco can be described as organic and natural. It is about portraying society feelings, nature and aspects through visages that depicted in the artworks. That is an aspect that the brand can be identified for and remembered.
5. **Symbols** – The brand have faces and birds that are easily recognisable, which creates cohesion and an identification force that can be used to connect with the clients and can be also used for the clients to know that the main characters of the brand are the birds and faces.
6. **Brand/customer relationship** – It is expressive to own a piece of art from Aeffe Moncco, shows that you are emotionally connected and that you have good taste, still holding on to whimsical aspects of life and humanity.
7. **Self-expressive benefits** – Aeffe Moncco brand is known for expressing feelings and beauty. The customer that acquires a piece of work from the brand, know that it is a special unique work that goes beyond the “pretty visage”. Art is not just prettiness, there is beauty in the ugly too.
8. **Emotional benefits** – Consumers feel proud to have works from Aeffe Moncco, because the values of the brand connect to their values and there lays the satisfaction of having something a product of the brand.

For the products of Aeffe Moncco, the aspects are displayed as such:

1. **Scope** – The products of the brand Aeffe Moncco are unique and self-explanatory, they are pieces of art that can embellish an environment and also triggers emotions and reactions from people.
2. **Attributes** – The attributes of the brand’s products are of colourful design and strong brush strokes and lines.
3. **Uses** – The products can be used for display in rooms, offices or anyplace that suits the consumer.

4. **Quality/Value** – The quality of the paintings and others products are described in the form not only of the art work itself, but also due to the fact that all primary materials used in production are of best quality.
5. **Functional benefits** – The functional benefits of the brand, with the products now available, are of decoration and owning something that the customer feels connected to.

4.3 Creating effective brand identity systems

According to Aaker, 1991 (see Figure 3 - “Creating Effective Brand Identity System”), there are eight steps that should be covered in order to accomplish a compelling and appealing brand identity. For the brand Aeffe Moncco, these aspects are such:

1. **Avoid limited brand perspective** – The brand has the potential to produce many sub products derived from the main artwork, such as posters, prints, design objects and others, which takes the company out of a narrow perspective, and emanates potential for growth in different markets.
2. **Link the brand to a compelling functional benefit whenever possible** – Aeffe Moncco as a brand can be linked to beauty and self-expression. The elements of the brand allow the consumer to see emotional attributes that puts the brand in display for being valuable in different and compelling manners.
3. **Use constructs that fit and help – ignore others** – The brand compels with its own values and aspects, therefore the constructs used are those that fit the company, for example setting the company in Finland, which may narrow the market segment, but at the same time, through online platforms, the world can be reached.
4. **Generate deep customer insight** – The customer understanding in Aeffe Moncco goes through an inverse direction. Instead of the company researching what clients and possible customers are searching for, the brand presents itself and its products, which will allow the customers to purchase the artwork, meaning the consumers of the brand are those that are interested in the essence and identity of Aeffe Moncco; this way, the consumer can be immediately identified and connected with.

5. **Understand competitors** – There are many competitors for the brand if evaluating the number of galleries in Finland that sell artwork and hold exhibitions, nevertheless, they are not direct competition due to the fact that the brand is mostly online.
6. **Allow multiple brand identities** – There are many brand identities that the consumers of Aeffe Moncco’ brand can relate to. It can be simply for pretty images and bright colours, or for deeper meanings and connections such as emotional expression and description of society and nature. The customer have a myriad of choices and paths to identify with the brand.
7. **Make the brand identity drive the execution** – The brand identity implementation of Aeffe Moncco is always in resonance with the brand identity, all decisions regarding brand implementation are those to fulfil the image and essence of the brand.
8. **Elaborate the brand identity** – The brand identity, essence and image of Aeffe Moncco are clear and cohesive. This allows the company to know which direction to follow and keep its essence and base structure through the process.

4.4 Aeffe Moncco’s brand identity

This scope was created based on the literature of David Aaker, as seen in the theory section of this thesis, and it embeds the analyses proposed by Aaker.

4.4.1 Brand identity

The brand identity of Aeffe Moncco is clear and yet complex. Clear because it states beauty, regardless where it is found, it may be in a beautiful image (clear), or finding the beauty in an “ugly” image, and there lays the complexity.

The brand identity is to see things beyond superficial perspective, meaning that for example, there is a reason why a person has a certain face expression, and what is behind that facial expression.

The brand’s identity is directly connected to the unseen, but yet felt. A person may not identify what they are feeling, but still they are feeling regardless of identifying such emotion. The emotion triggers a reaction of the person. That is identity of the brand, to

trigger emotions and connections that are beyond visual perception, but doing so through visual perception when someone looks at one of the artworks.

4.4.2 Brand essence and core

The brand essence is soul, spirit and body. It is more than society and mankind as being part of the gear that drives our everyday life, it is humankind as a being that is more than the physical perception we see and touch. The essence is to move people from the inside. It is freedom of expectation, and the welcoming and allowing of love, pleasure, respect and fruition. It is a state of being, mind, spirit and soul. It is the consciousness and awareness of self and others. It is the interaction between what you see, feel, want and desire.

4.4.3 Brand image and brand perception

The brand image and perception of Aeffe Moncco, aims to be the same. The brand wants to be seen as something that trespasses 3D associations, and dive into the unseen, yet felt. It is the feeling that a person have when seeing an artwork, it may be pleasant or sometimes it may be unpleasant, but still, there is connection and interaction which allows the consumer to hold the artwork dear to them. The image and perception aimed, is of the embracing of feelings and breaking through the facade we see. It is going deeper into the rabbit hole, and feeling what is on the other side of it. Aeffe Moncco is feeling and emotion through visual efforts and images. It is also the understanding that pass-through cultural values, we function the same way, we feel and need to express ourselves; that perception is given by my own multicultural background.

4.5 Aeffe Moncco's portfolio

The brand communication tools/channels chosen for the brand Aeffe Moncco were two, as seen previously in this chapter, Instagram account was one of the choices made, and that is due to the facility that it offers to anyone who wants to let the world know about something through images. With Instagram, the brand can achieve global recognition, without the necessity of me personally going anywhere other than Helsinki, which broadens my reachability of the market segment.

The second element chosen for the brand communication of Aeffe Moncco is a portfolio, which contains some of the artwork I have produced, and it is a good channel to deliver to the target groups a visual perception of the brand and the brand identity itself. It contains the image that I want to be perceived by viewers and it has the feeling of what the brand is, its essence.

For the construction of the portfolio, many factors were taken into consideration. There are different elements that compose a brand, as seen before in this document, they are used to communicate to the consumer or possible client/audience, what are the main keys of the brand. Not only when talking about values, but also visual perception that will then build emotional connection with the clients, and they are:

1. **The logo** was made by hand and then typeface added to the conjunction, so at the same time that it shows organic construction, it also allows the viewer to see structure due to the typeface chosen. The colour red was used to give edge to the brand, since red is a colour that emanates energy and radiates.
2. **The colours** chosen for the portfolio were black and white. I did it this way so that the artwork could have the main role in the pages, the colours and lines can be seen clearer, therefore there is more attention directed to them. The colour for the brake-pages is black, and it was used so that there would be a clear separation amongst the different characters in the portfolio that are divided into **Nature and Birds, Faces, Hybrid and Black and White**. The colours in the brake-pages combined with the chosen typeface, depicts strength and power, which is allowing the viewer to feel compelled to trust the brand.
3. **The images** were set in a simple black frame, which allows the pictures to pop and have the focus of the viewer on them, without having distractions on the page. The only elements in the pages with the images are information text, and they are small and discreet.
4. **The typeface** used, was chosen to portray clarity and steadiness. It is so, due to the fact that it is a clean typeface, easy to read and that does not disturb the eyes when viewing the portfolio.
5. **The introduction texts** were set in the portfolio so that the consumer can understand and identify the brand and identify and connect themselves with it, and for that reason, many aspects of the brand essence, identity and image are described in the first pages.

6. **The target groups** aimed through this portfolio are any person older than twenty years old, interested in arts, and that have the means to purchase the artwork. There is no limitation when it comes to target groups regarding arts. Many people can feel connected to art, or like it, for many different reasons, which make it unlikely to group them as into demographics.
7. **The portfolio** was made while having in mind that the brand Aeffe Moncco wants to connect with consumers through it. The scope designed is one of structure, lightness, boldness and that can upraise the artwork in it, and at the same time clarifying what the brand is.

All of these elements can be seen in the figures bellow, which are screenshots of the portfolio itself.

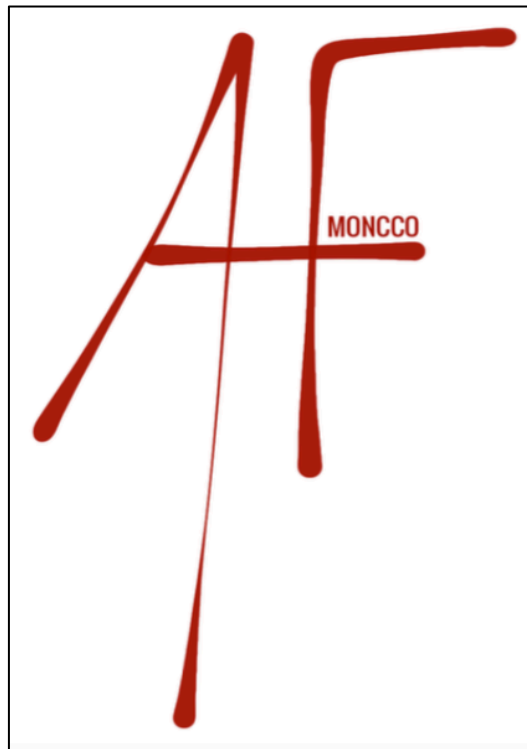


Figure 14 "Aeffe Moncco's Portfolio".

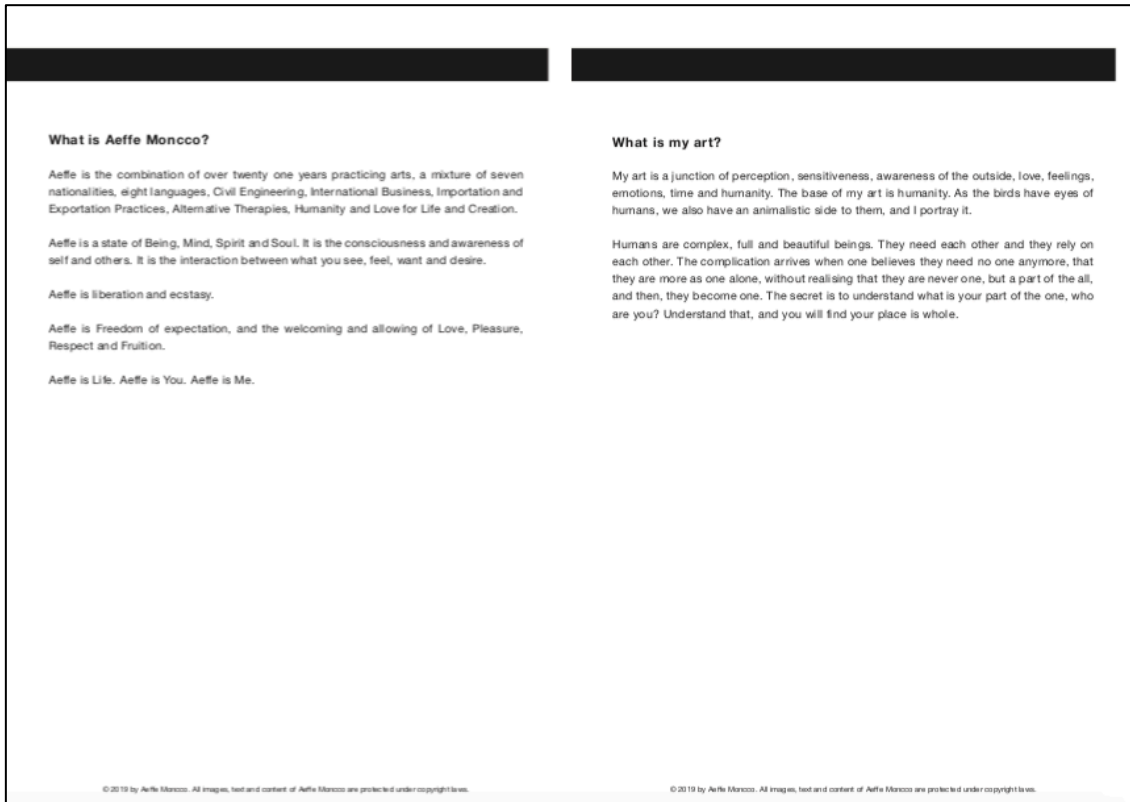


Figure 15 "Aeffe Moncco's Portfolio".



Figure 16 "Aeffe Moncco's Portfolio".

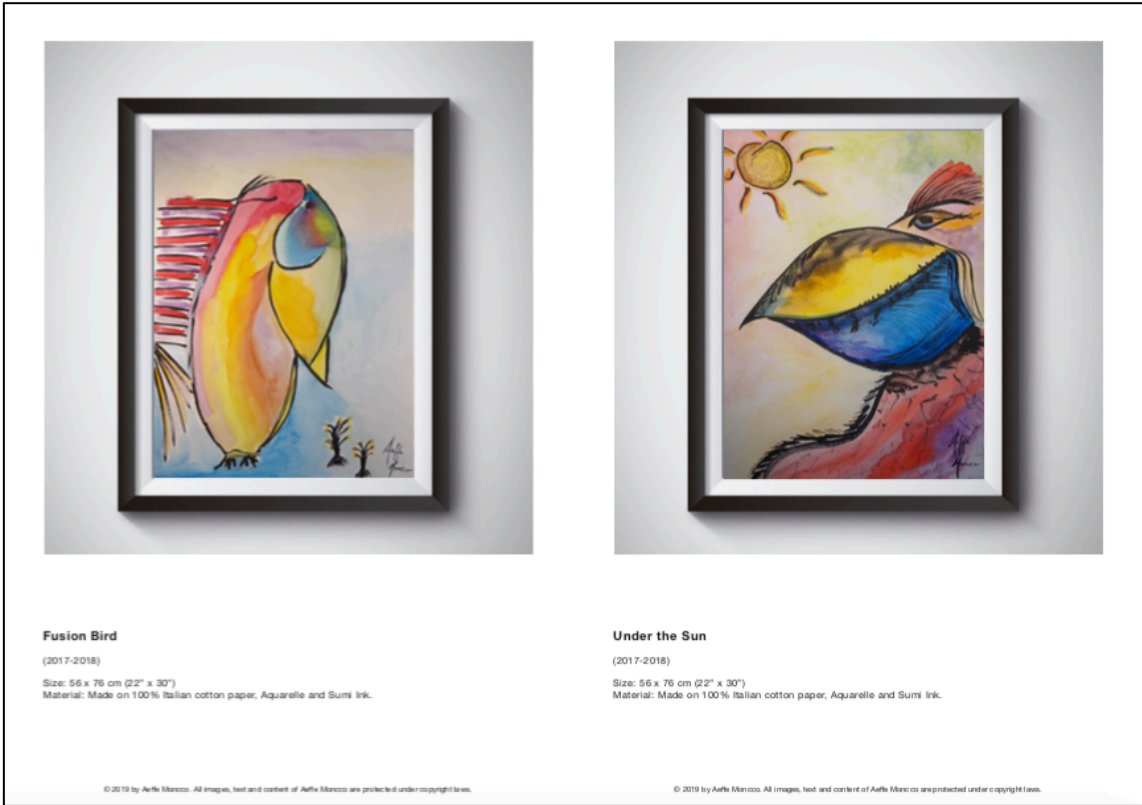


Figure 17 "Aeffe Moncco's Portfolio".

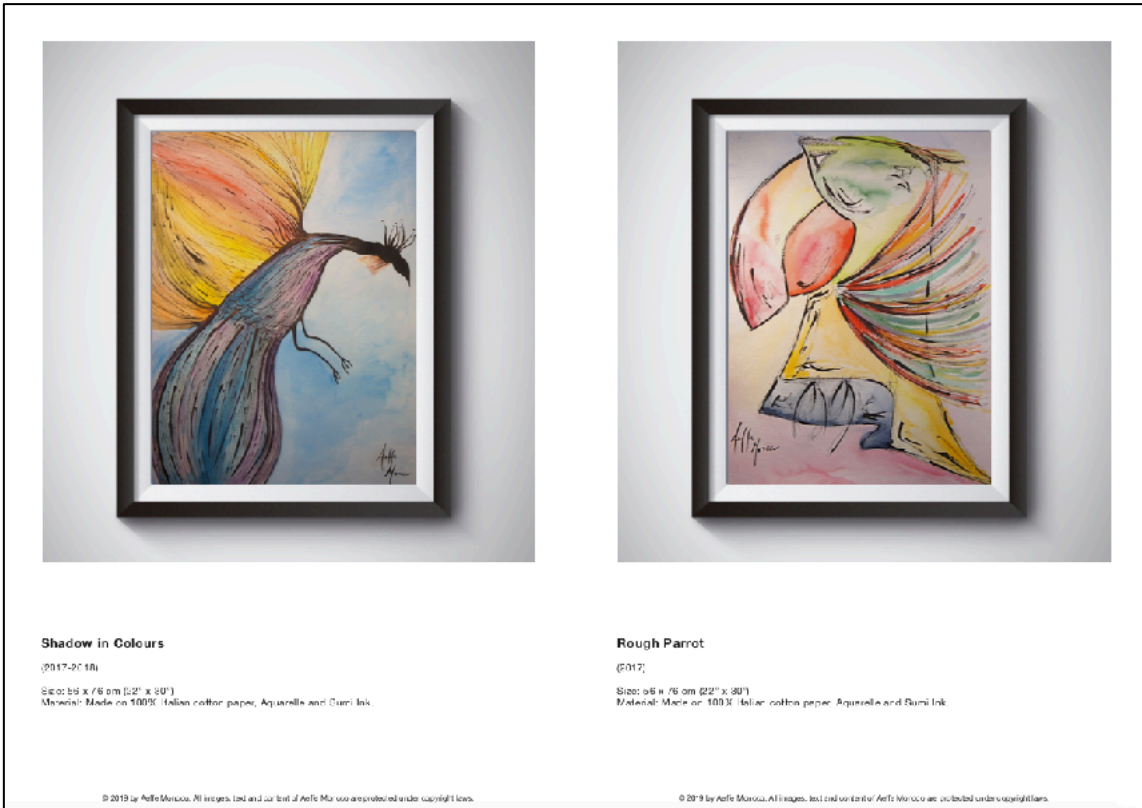


Figure 18 "Aeffe Moncco's Portfolio".

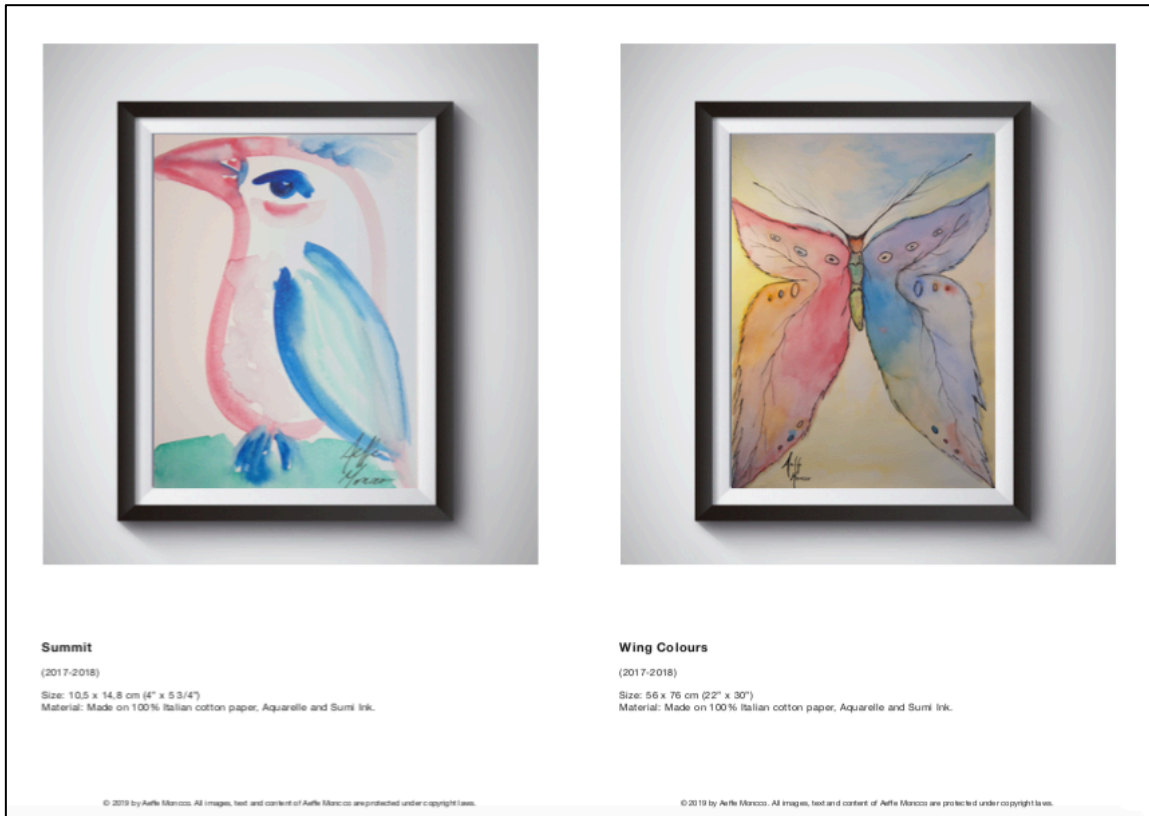


Figure 19 "Aeffe Moncco's Portfolio".

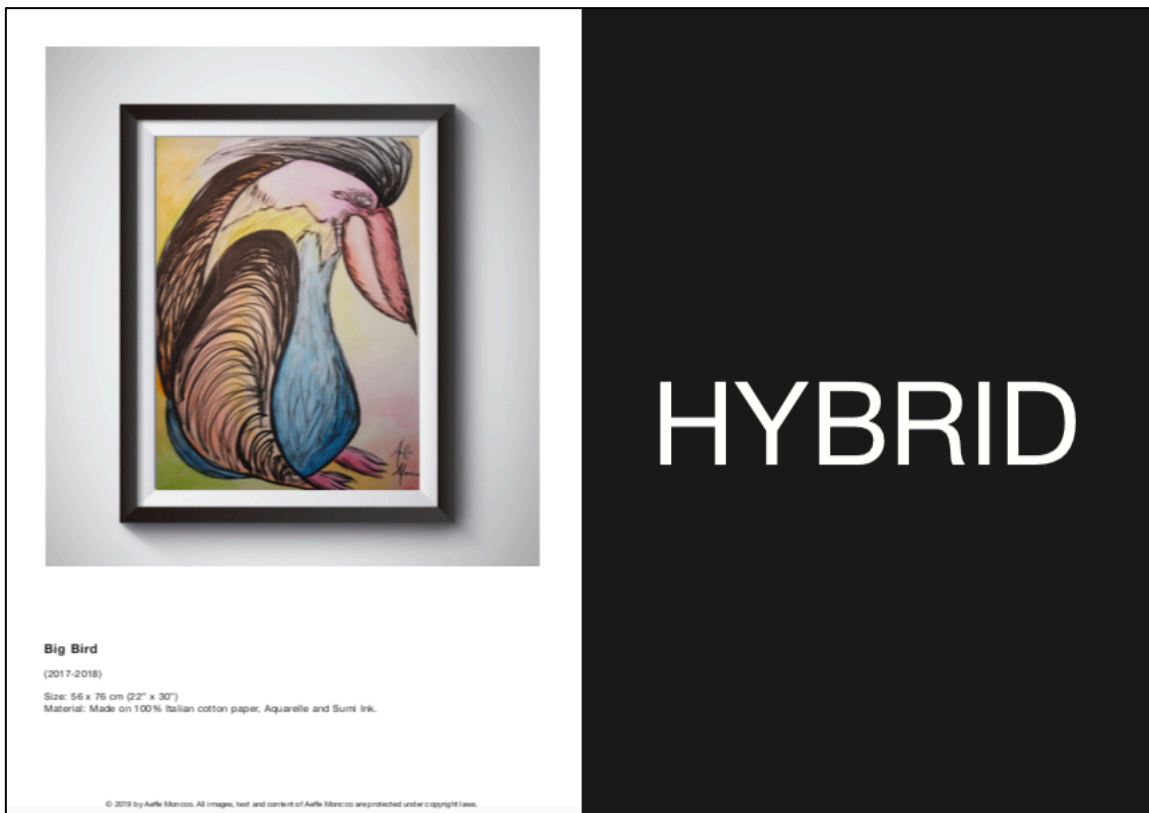


Figure 20 "Aeffe Moncco's Portfolio".

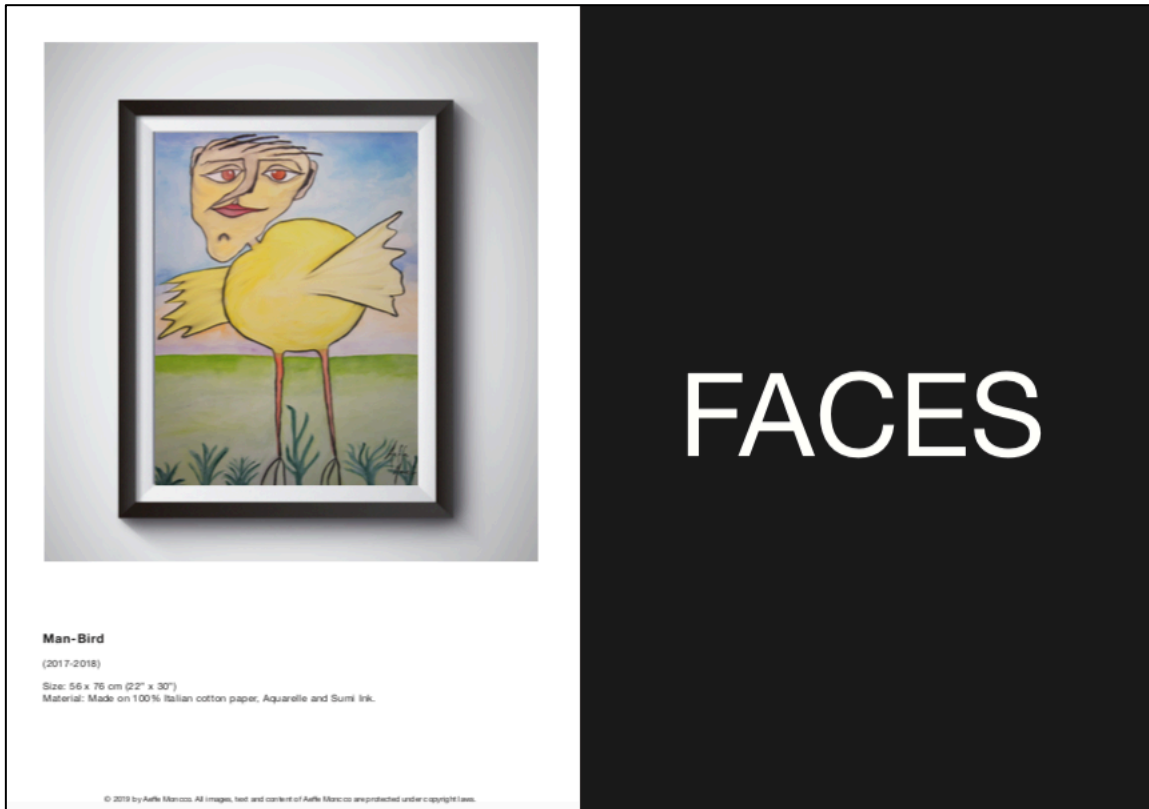


Figure 21 "Aeffe Moncco's Portfolio".

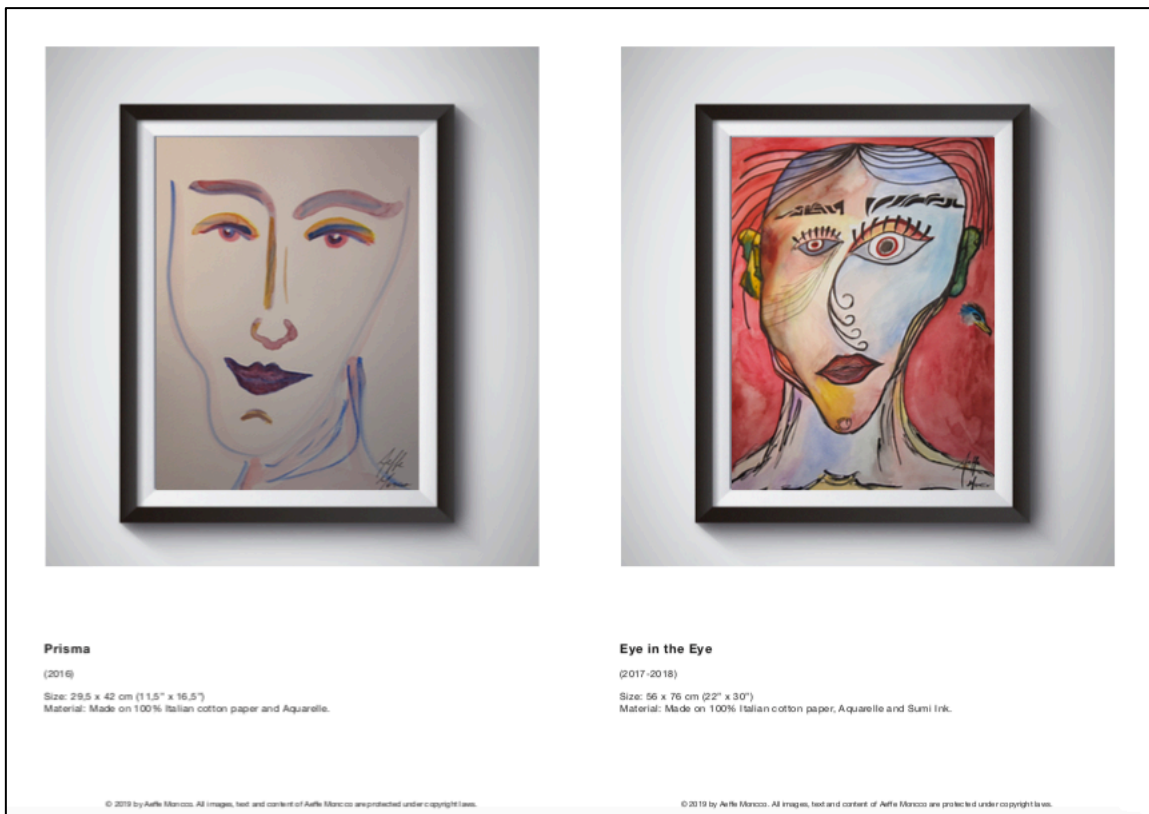


Figure 22 "Aeffe Moncco's Portfolio".

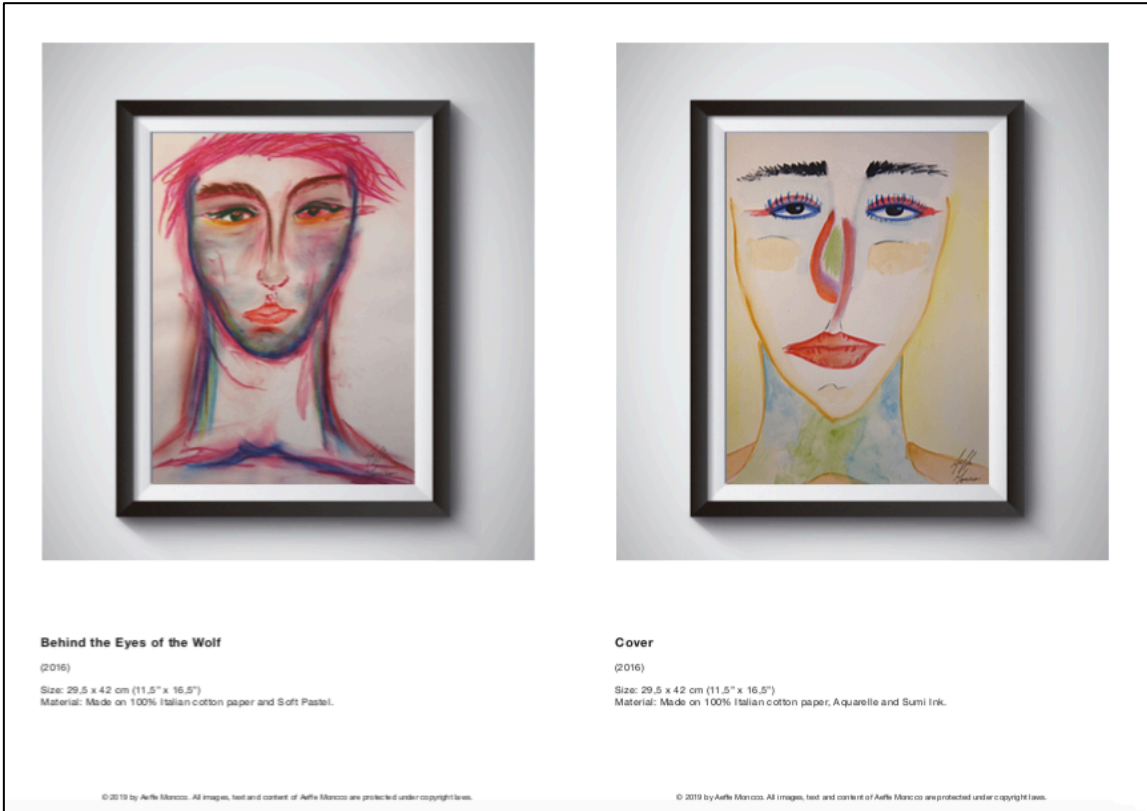


Figure 23 "Aeffe Moncco's Portfolio".

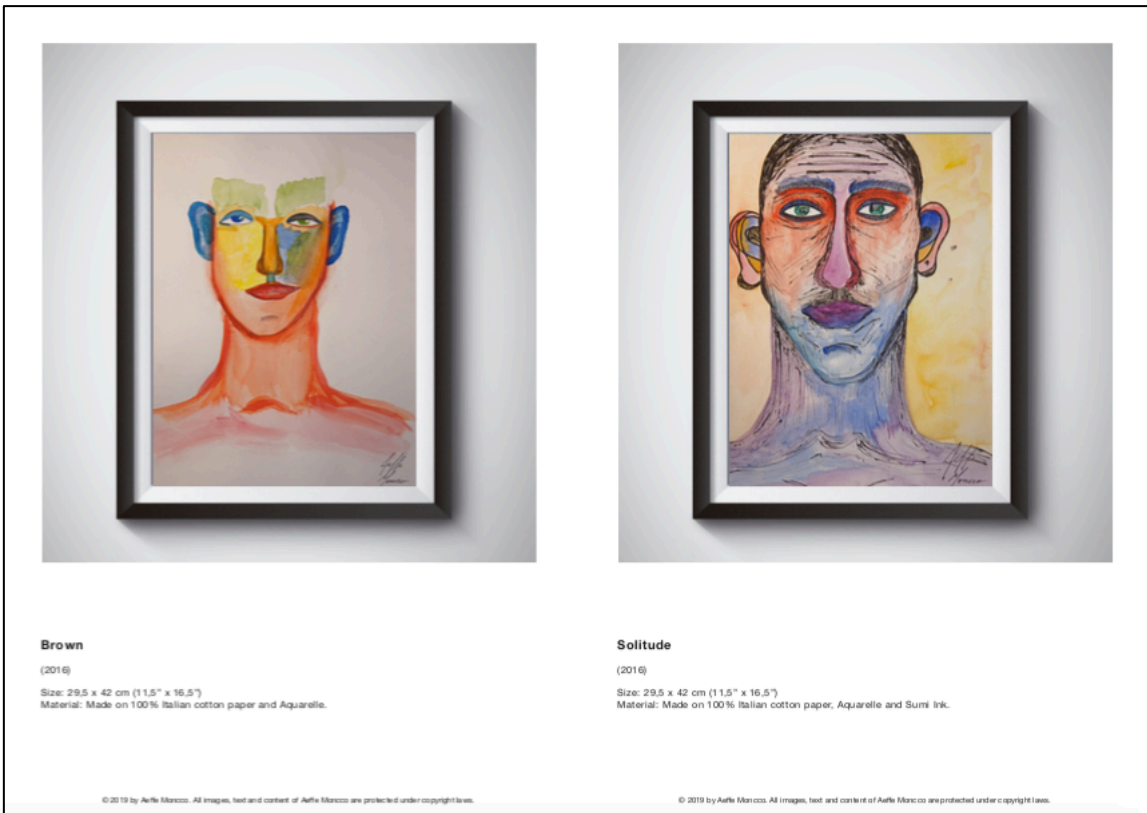


Figure 24 "Aeffe Moncco's Portfolio".

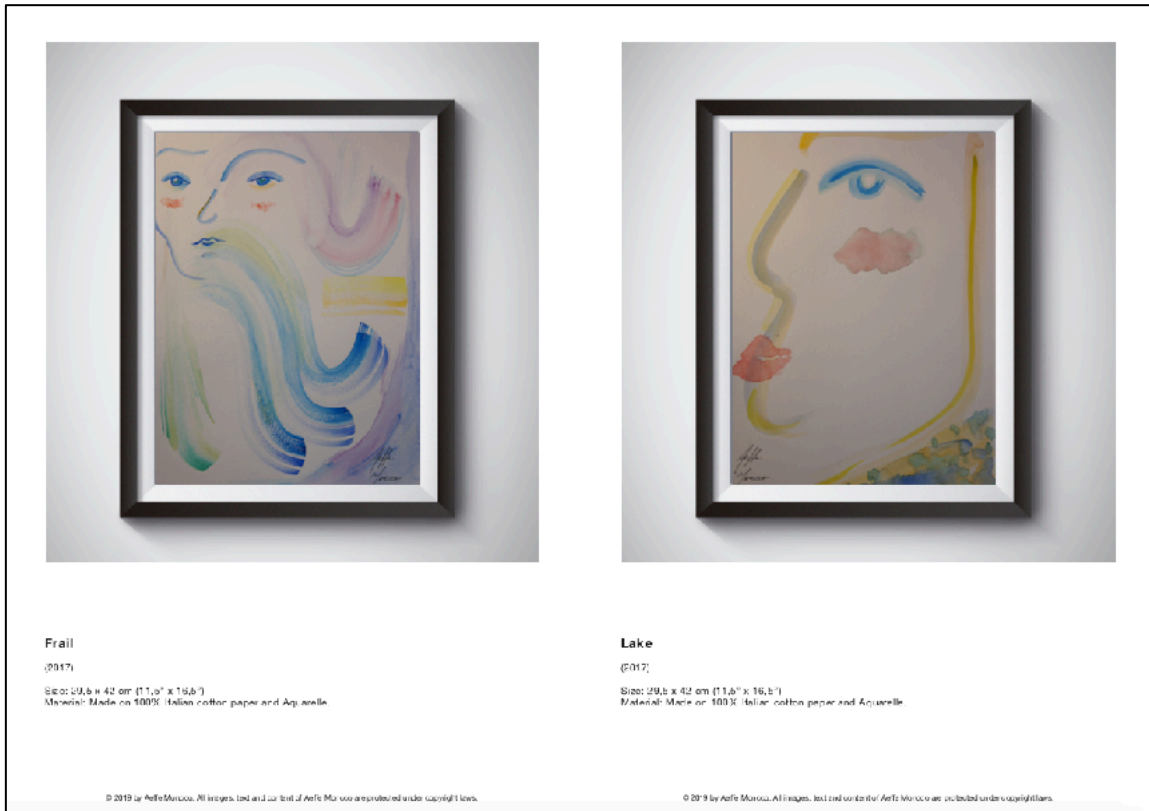


Figure 25 "Aeffe Moncco's Portfolio".

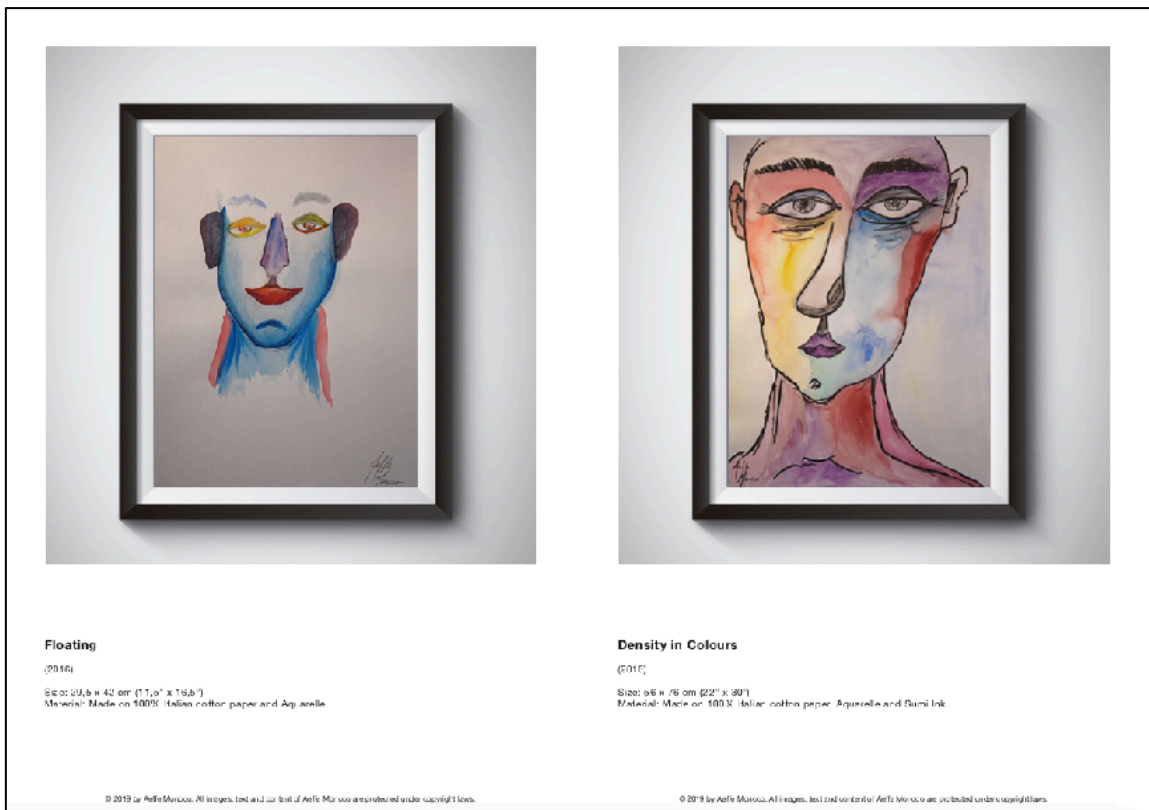


Figure 26 "Aeffe Moncco's Portfolio".



Figure 27 "Aeffe Moncco's Portfolio".

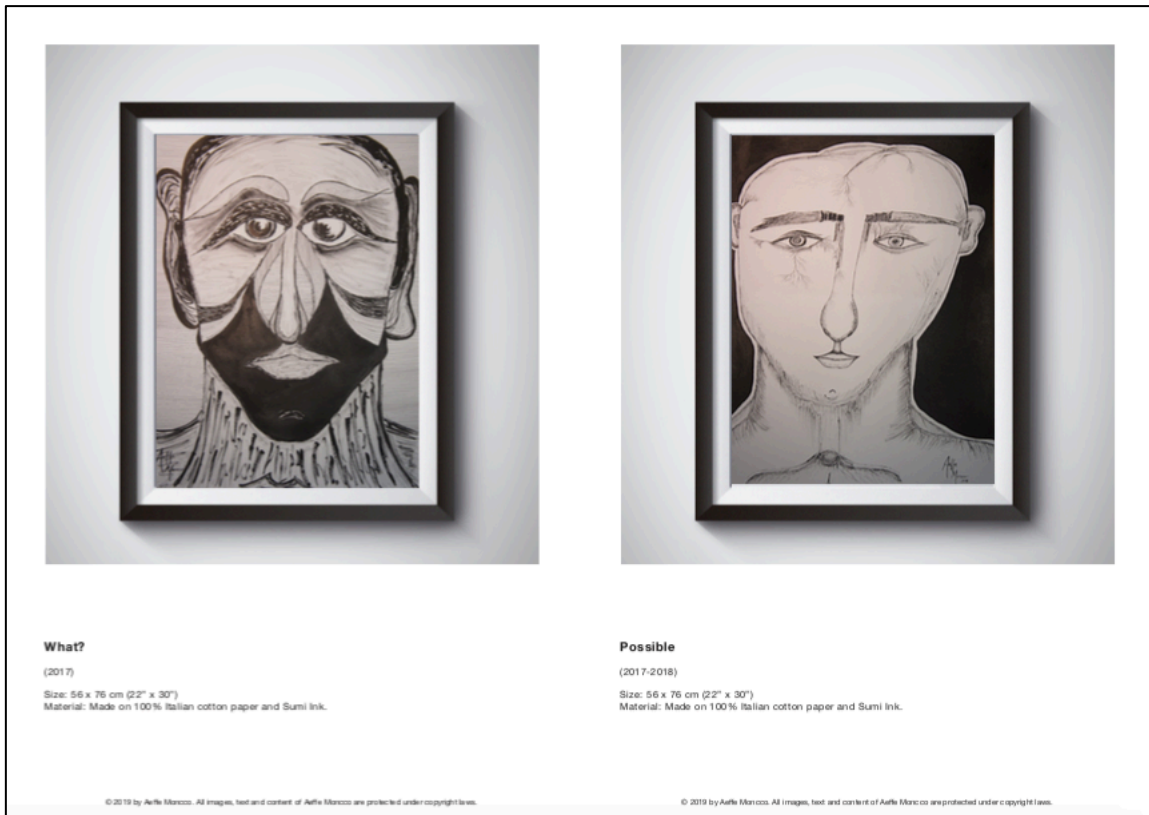


Figure 28 "Aeffe Moncco's Portfolio".

5 FUTURE STEPS FOR AEFJE MONCCO AS A BRAND

In this section the next steps for the brand Aeffe Moncco will be displayed.

The next steps for the brand Aeffe Moncco should be in alignment and cohesion with the steps taken so far, therefore the path to be followed next is to add online social platforms for the brand, and they are:

Facebook page – when using Facebook, just as when using Instagram, it is a gate for global recognition, thus an opportunity to reach new clients and possible consumers that will know about the brand and the artist through friends. Facebook is a good tool for sharing ideas and concepts found online, so if someone comes across the brand on Instagram, they can easily share it through Facebook to their followers and that will give more recognition to the brand. The sharing can also be done through Instagram in what is called “repost”, which means that a user can repost a post they saw. The difference between Facebook and Instagram is that although both are social medias, the public for them still differs somehow. Not all users that are on Facebook are on Instagram and vice-versa. Facebook can be used with more content (texts and links) than Instagram.

Pinterest – is an app that serves as mood boards for ideas and concepts, reaching a more artistic segment, people can see new ideas that are being used in the forma of an image, and they can save it so that others that follow them will be able to see it, and from that they can reach the brand through the other online platforms to gather more information of it.

Website – the website will be used to maintain an online gallery of works and new projects, with text and other contents than just the images. The communication with the consumer could be done already through Instagram and Facebook, but having a website denotes more credibility and professionalism when regarding a brand.

Online store – the online store will be used to sell the paintings and products of the brand. This is allow consumers globally to reach the brand and buy the artwork of their liking, without leaning their house or having to come to Helsinki to see them.

Galleries – the aim also for the usage of all social media is to get noticed, and therefore get the attention of art galleries in Helsinki. If the content becomes relevant and talked about online, there is the chance the galleries in Helsinki might offer exhibitions possibilities, which now has not been possible so far. Having exhibitions in Helsinki would

corroborate to the strengthening of the brand and the artist, new people could be reached through it, gaining the possibility of others channels that are not of online execution.

The future steps for the brand are all connected, each social platform complements the other and when used together will allow a greater reach globally for consumers and possible consumers. This can happen by having in mind at all steps the brand identity and essence, therefore expanding the perception of the brand without distorting it.

6 CONCLUSION

In this section the conclusion of the thesis will be displayed and all comments regarding the process and knowledge gathered will be approached.

The conclusion for this thesis is that even though I have found great difficulty entering the art market in Finland, due to the closed art groups and the necessity of Finnish degree in arts, there are still possibilities to show my work and let people know about it. There are other ways to connect with the consumer than simply having an exhibition. Although the exhibitions are a good way of making the artist noticed, it is still limited to how far one small exhibition in an unknown gallery can generate remarkability.

The process of this thesis through the theory research allowed and enabled the gathering of the knowledge and tools that are necessary to commercialise and turn art into business.

Using mainly the framework from Kotler, regarding marketing and brand communication, and Aaker on brand and brand management ideas, allowed the conjunction of elements that create a brand and how to communicate it, which is the aim of this thesis: how to create a brand out of artwork and how to communicate it. The research questions – What are the characteristics of *Aeffe Moncco* that I want to communicate? What are the key elements that set the brand identity for *Aeffe Moncco*? How can *Aeffe Moncco* utilise their brand in their marketing communications?) – were answered through the portfolio analyses and the brand *Aeffe Moncco*'s analyses in the latter section of this thesis.

It has been structured through this process what elements should be taken into consideration when making paintings into a product and what values should be behind it sup-

porting the artist as a brand. Those elements were brand identity, brand essence and brand core, mostly, the aspects of the artist that can be translated into a brand and thereafter be used to connect with consumers and generate sales.

The methodology portion allowed the art to be displayed as a brand by the construction of the portfolio and all aspects gathered in the theoretical content. The portfolio created generated a tool that can be used for consumers to notice the artist as a brand, and brings reliability. It is not anymore just artworks spread and separated in a folder, but elegant and cohesive groups of image that tell a story. All these elements learned are now being used in the direction of building a strong brand, respecting the artists' vision and values. This thesis has enabled the artist Aeffe Moncco to understand and envision the brand Aeffe Moncco, and set a stable foundation for the present and good possibilities for the future.

REFERENCES

Books

Aaker, D. A. 1991. *Managing brand equity: Capitalizing on the value of a brand name*. New York, N.Y.: Free Press.

Aaker, D. A. & Joachimsthaler, E. 2000. *Brand leadership*. New York: Free Press.

Adcock, D., Halborg, A. & Ross, C. 2001. *Marketing: Principles and practice*. 4th ed. Harlow: Pearson Education.

Armstrong, G. f. 2017. *Marketing: An introduction*. Thirteenth edition. Global edition. Boston: Pearson.

Blythe, J. 2008. *Essentials of marketing*. 4th ed. Harlow: FT Prentice Hall.

Chaffey, D. & Smith, P. R. (. R. 2013. *Emarketing excellence: Planning and optimizing your digital marketing*. 4th ed. Abingdon, Oxon; New York, NY: Routledge.

Hart, S. & Murphy, J. 1998. *Brands: The new wealth creators*. New York: Palgrave.

Kotler, P. and Keller, K. (2016). *Marketing management*. 1st ed. Boston [etc.]: Pearson.

Lindstrom, M. 2012. *Brandwashed: Tricks companies use to manipulate our minds and persuade us to buy*. London; Philadelphia: Kogan Page.

Olujimi Kayode, 2014, *Marketing Communications*. 1st ed. Olujimi Kayode & book-boon.com.

Slade-Brooking, C 2016, *Creating a Brand Identity: A Guide for Designers*, Laurence King Publishing, London.

Tellis, W. M. (1997). Introduction to Case Study. *The Qualitative Report*, Volume 3.
Wheeler, A 2012, *Designing Brand Identity: An Essential Guide for the Whole Branding Team*, John Wiley & Sons, Incorporated, New York.

Wilson, J. S. & Blumenthal, I. 2008. *Managing Brand You: 7 Steps to Creating Your Most Successful Self*. AMACOM.

Yin, R.K., (1984). *Case Study Research: Design and Methods*. Beverly Hills, Calif: Sage Publications.

Journal articles

Zainal, Zaidah. (2007). Case study as a research method. *Jurnal Kemanusiaan*. 9.

APPENDIX 1

Some of the artwork of Aeffe Moncco.



Figure 29 "Assume". Aeffe Moncco, 2017.



Figure 30 "Man-Bird". Aeffe Moncco, 2017-2018.



Figure 31 "Rough Parrot". Aeffe Moncco, 2017.



Figure 32 "Solitude". Aeffe Moncco, 2016.