Branding Artists and Arts organizations

Turn your brand into a destination you want to be.

SIBELIUS-AKATEMIA

ABSTRACT

× Thesis
☐ Written work

Title	Number of pages
Branding Artists and Arts Organisation	100

Author	Semester
Zhanna Vilpponen	Spring 2009

Degree programme	Programme option
Master Degree Programme in Arts Management	

Abstract

The objectives of this thesis was to find out if branding theory from commercial sector can be modified and applied to an arts sector without compromising artistic integrity. It also emphasise on encouragement of arts institution, arts managers and individual artists to apply branding principles in to their own organization or an individual art project.

To justify to the arts community that branding is a very beneficial marketing tool that can explore their opportunity to enjoy the rest of their artistic life. To provide guidance on how and why to brand arts through good case examples about distinctive artists such as pop icon Madonna, great arts institution Victoria& Albert museum and former Finnish opera house the Alexander Theatre .

To let arts organizations, art mangers and individual artists to understand why branding is important and how they can really apply it into practice. Brand is also an intellectual property and a financial asset, example of a great Finnish composer Jean Sibelius brand as an intellectual property whose wealth inherited by his family after death of the composer had been also introduced.

The analytical research method of my study was qualitative. In my thesis I was not providing any statistical generalization of my findings within the frames of this project. The theoretical framework was based on branding literature which reflects the theory of branding process proposed by five different scholars of branding concepts, such as D. Aaker, D.Knapp, J.Kunde, T.Gad, D.Andrew, D.B.Holt and Keller. I studied and analyzed different approaches and theory proposition of the branding processes models of mentioned above authors, which helped me to construct the framework of comparison, co-relation of these models and its practical application into various arts organizations and individual artists in a case study form. In addition the theoretical frameworks was also constructed as a combination of several branding issues, its analysis and elaborate explanations of brand identity, core and extended identity, brand as an organization, brand as a person, Iconic and cultural brands, brand strategy proposition, brand as an intellectual property and financial asset and so on. I also answered the questions of what is brand, why to brand it and how to brand it in the art sector.

In conclusions, the results of the study indicated that branding theory, models and its concepts are really applicable into the arts sector, and can be really encouraged to be used by arts organizations, arts managers and artists themselves.

Keywords: Branding, cultural icon, brand identity, brand architecture, brand portfolio, brand equity, brand models, brand promise, brand blueprint, brand strategy

Additional information: Storytelling, brand as an intellectual property and financial asset.

Table of contents

Introduction

The starting point of this thesis intention is about branding arts organizations and individual artists. The objectives of this thesis is to find out if branding theory derived from commercial sector can be modified and applied to an arts sector and how Arts Management professionals can apply branding tools into arts organization's brand management.

Branding in the arts sector is not a phenomenon, but a new paradigm that can be analyzed, used and developed as a useful tool for artists and/or arts organizations. There is not much theory and models that have been developed for branding arts. Even though that arts sector is very sensitive field and cannot be applied the same way as it is done in a business organization, there are still possibilities to modify and apply certain branding models by using a slightly different approach in more careful way that can be used in the arts sector.

It should be mentioned, that in the creative arts the objective is typically not so much to create or to invent a brand (as it already exists) but to discern or to discover the brand elements that are already present, and then to use those elements in support of future promotion. The idea is to define the promise, describe the means for elevating it to an experience, and to ensure consistent delivery to the target audience. In today's rapidly changing environment, whether it a business and /or arts organization, it cannot decide to like or to dislike branding any more than can decide to like or to dislike 'sleeping'. It's a universal constant that's going to be present whether someone appreciates it or not. Embrace it and use it to an organizational or personal advantage, branding or sleeping.

Most arts organizations such as theatres, opera houses, museums are all fighting for the audience as well as for funds. Competition is intense. There are so much alternative options around in the entertainment industry. How to differentiate among competitors that brings audience or cultural consumers into your door? Branding might be a one solution. Building a strong brand identity; communication of uniqueness about your organization, or something special about your arts product and/or arts institution that differentiate you from your competitor, can in fact occupy a 'mind space' of your audience, customers, perhaps 'politicians', that enable your organization be a leader in the arts market economy. An artists and arts organization's brand must stand for something that differentiates them from the competition-now and in the future. Values must carry unique messages. If they do, they can push through the media noise and achieve staying power in the minds of cultural consumers.

In the future, building strong market positions in the arts sector will be about building arts organizations with a strong brand personality and soul, which enable them to transfer artistic missions, vision and values.

Based on the above mentioned thoughts, I come up with the following research question that will help me to construct my theory and methods to be used during the research process.

Research question:
How to brand in the arts sector without compromising artistic integrity?
Sub questions:
What is branding?
Why to brand arts?
How to brand artists and/or arts organizations?
How to measure the success outcomes of the brand's performance?

The research question of the thesis is the element, which will determines the material and methods to be used, and therefore will operate as the starting point of empirical research in question. The research approach of this project is qualitative; Vanhala (1985, 10) has divided the researches to two groups, of which I have chosen the phenomenological approach aiming to understand the research objective in its natural context.

The structure of the thesis

This thesis is divided into five chapters. **Chapter one** builds the theoretical framework for empirical study. It defines brand, provides different branding concepts and strategy. **Chapter two** provides analysis of existing brand models from various brand literature sources which are adapted into the arts sector, especially to the arts organizations. **Chapter three** gives detailed description of methods used in conducting this research, and helps to analyze the data into meaningful information. This chapter also approaches the question of validity and reliability of my study. **Chapter four** as an empirical part includes findings of information from existing arts organizations and artists as well as adaptation of brand models presented in a case study form in the light of theoretical framework presented in chapter one and two. **Chapter five** summaries the study and presents my conclusions and recommendations for further research.

1. Branding and the arts

1.1. What is brand?

The term "branding" has become a media buzzword. In the process, it has morphed into a fuzzy concept, referring to everything from identity to logos to advertising campaigns.
It seems that everybody says brand this and brand that. When you ask people what a brand is, the answers vary. Some might think it is a name, trademark and image, the other refers it to a product. In some degree these people may be correct.

According to an American marketing Association, a brand is "a name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition" (Keller 1998, 9). This definition puts emphasis on brand elements, like name, design etc. However brand is much more than just the sum of different visual elements. Consider a new product that a company has just introduced. Although product has a name, a trademark logo, unique packaging and other unique features-all aspects that we intuitively think of as the brand-the brand does not yet truly exist. Names, logos, and designers are the material markers of the brand. Because the product does not yet have a history, however, these markers are empty (Holt 2004, 2).

Author of The Brand Mindset Duane E. Knapp defines what he calls 'genuine brand' as "the internalized sum of all impressions received by customers and consumers resulting in a distinctive position in their mind's eye based on perceived emotional and functional benefits (Knapp 1994, XV).
Brands provide a number of valuable functions to both-customers and companies themselves. Among other factors brands take special meaning to consumers. Because of past experience with the product and its marketing program over the years consumers learn about brands. They learn which brands satisfy their needs and which do not. As a result, brands provide a shorthand device or means of simplification for consumers' product decision (Keller 1998, 7).
A brand is essentially something in a person's mind - a set of memory patterns that link various emotions, experiences and attributes to a particular brand. It is a powerful yet intangible asset. Brand is the promise.

According to Knapp's doctrine "The Brand Promise™ serves as the 'Guiding Star' for everything an organization does. If an organization has a relevant mission or vision statement, or even list of appropriate values, they may be compatible with a promise. Key ideas from a mission or vision statement could become part of the promise or the brand's principles, thereby eliminating separate mission or vision as organization embrace the 'Brand Mindset' concept" (Knapp 2000,75). Hence, brand promise should be realistic and achievable. Empty words in the promise do not mean anything. The promise carries unique messages which organization's brand mean to deliver what it promise to the customer and /or the outside world. Brand is also about making an emotional connection. People fall in love with brands (note! they may also hate certain brands). But let's stick with the positive image of brands, people tend to trust them, develop strong relationships and become a loyal customer of those brands. The brand is shorthand: it stands for something and demonstrates it every day.

The other author Walter Landor (1913-1995) best remembered as a pioneer in the field of branding and in the use of consumer research. His legacy lives on in the work of Landor Associates, the company that he founded in 1941, and that today has integrated brand consulting and design offices all over the world. According to Walter Landor quote mentioned in Landor association web page:" products are created in the factory; brands are created in the mind" (W. Landor in www.aiga.org/content.cfm/medalist-walterlandor).

 Branding is not about creating a rigid set of rules that inhibit creativity, it is about understanding and releasing an individual energy and attitude that makes an emotional connection with those we want to influence. The aspect of consistency and 'rules' comes in to ensure that the end delivery of a product/experience/art is in a form that will continue to strengthen, and not weaken, that emotional connection. In very simplistic terms, the analogy of a company needing to ensure that all of its business cards are in the same styling, would be the same as an individual artist providing specific instructions for hanging or exhibiting an artwork in the correct way, to ensure it is not damaged, and it is seen as it is meant to be seen.

It also doesn't mean that an artist is always committed to produce the same type of art; it could be delivered in a number of ways. The brand essence provides the ultimate benchmark for the experience that will be delivered, and this should provide a continuing creative challenge to the artist.

Branding is all about creating an emotional engagement between the audience/customer and the arts brand. We need to see the passion that lies behind every brand, the real people that make it happen. This human dimension not only bonds customers with brands, it raises customers' empathy levels, making them more patient and understanding when things do go wrong. For example no matter how badly Britney Spears damaged her image by her personal life mess up and bizarre public behavior; she still remains as a brand (even though a negative example of brand).Her fans still believe in her and waiting that things may turn back to normal. For instance all her fans from her hometown at Louisiana saying: "I cry every time I see another story about her in television", "I think she needs to come home and we'll get her right again. Everybody here loves her. We believe in her" (Tabloid, 2008) Brands are not necessarily a positive image brands. Since brand create an emotional connection, whether is positive or negative, it is also responsible for moral issues which reflecting on people's mind.

 I would like to remind here, that brand can be anything: product, service, band, orchestra, individual person, city, country, name of the organization etc. And it can carry either positive or negative image and still remain its iconic status no matter what, because they are still in the mind of so many people, generation after generation. Think of negative brand names of an individual people like Adolf Hitler, Joseph Stalin etc. Will they ever be deleted from people's mind? Its majesty Time will show that.

 Brand and its role

Fundamental role of brands for organizations is the purpose of identification of their product. Investments in brands can link a product with unique association and meaning that will result in high customer loyalty. Production process and product design may be easily duplicated; lasting impressions in the minds of customers from years of brand experience may not be easily reproduced (Keller 1998, 9).

Thus to arts organizations, brand represent enormously valuable piece of legal property, capable of influencing audience or/and customer behavior, providing the security of sustained future revenues to the art institution.

The best arts organizations brands stand for something—a big idea, a strategic position, a defined set of values, a voice that stands apart. Meaning inspires the creative process because it is an idea that is conveyed through a symbol, a word, or an action. It's the DNA of brand identity, where form is imbued with rationale and assigned deeper meaning.

1.2. What are cultural icon and/or an iconic brand?

Brand icons are also cultural icons. We saw and knew them before and know them today. They deserve to be called cultural icons, because they survived through time, they have a history and passed through one generation to another. These icons can be fictional characters as well as real people and even some cultural institutions, for example: W.A. Mozart, J.S. Bach, Leonardo Da Vinci, Madonna, princess Diana, Gianni Versace, Beetles, Opera House La Scala, Louvre museum in Paris, Oxford University, you name it. They are not just cultural brands, they are an Iconic brands, because they survived time, they have a history and great reputation; people from one generation to another admire them. People tend to trust them, they believe in what they did. It feels that they have existed always. Time goes on, century after century, but they are still here, present in our minds. Today, the culture industries- such as film, music, television, journalism, magazines, sports, books, advertising, and public relations-are bent on cultivating and monetizing these icons. Think about pictures of Marilyn Monroe or music albums of the Beatles, reproduction of Leonardo's Da Vinci paintings etc. All of them still sell today.

The Oxford English Dictionary defines a cultural icon as 'a person or thing regarded as a representative symbol especially of a culture or a movement; a person or an institution considered worthy of admirations or respect'. More generally, cultural icons are exemplary symbols that people accept as a shorthand to represent important ideas (Holt 2004, 1).
It means that the person or the thing regarded as the most compelling symbol of a set of ideas or values that a society deems important. Iconic brands address acute contradictions in society. They provide extraordinary identity value because they address the collective anxieties and desires of a nation (ibid).

For instance, The David Brown's book "Da Vinci Code" and later Hollywood produced movie story based on this book; raised lots of contradictions in society, especially among Christians, who have strong faith, religious values and believes based on teaching through the Holy Bible. Catholic teaching and Gnostics ideas, as well as other religious forms which derived from Christianity over time, had also raised lots of contradictions and unanswered questions. However, these controversies had been existed since Da Vinci time himself, which forced him and other renaissance scientists and art painters to code messages in their art works.

To code them so, that later it won't make them a victims of the inquisition censorship that could cost them their life. Based on decoding of Leonardo's arts work, today, we look at his paintings with totally different perspective and vision, because it's not a taboo anymore to talk about these ideas, no matter how controversial it may sound still today.

Another example is a pop music queen and star that deserves to be called Iconic brand Madonna. She has been always a controversial artist through all her entire artistic life. Starting her journey from 'Like a Virgin' and/or 'Material girl' with sexual appeal by stating the message of empowering woman's sexuality as a beauty, and later growing to a spiritualist inspired by her latest interest in Kabala (Kabala as a science derives from Judaism). However, her latest works also represent political statement for instance in her album 'Confession on a dance floor' and/or "Let me tell you a secret". I will present Madonna in detail in the empirical part section of the thesis (more from branding perspective).

The academic disciplines that study mass culture-anthropology, sociology, history, mass communications, and film criticism- have analyzed why cultural icons take on such intensive and pervasive meaning in society. These studies consistently indicate that icons come to represent also a particular kind of story-an identity myth-that their consumers use to address identity desires and anxieties" (Holt 2004, 8).

Hence, according to Holt (Holt 2004, 8) brands become iconic when they perform identity myths: simple fictions that address cultural anxieties from afar, from imaginary worlds, rather than from the worlds that consumers regularly encounter in their everyday lives. The aspirations expressed in these myths are an imaginative, rather than literal, expression of the audience's aspired identity. Halt claims that Identity myths are useful fabrications that stitch back together otherwise damaging tears in the cultural fabric of the nations. In their everyday lives, people experience these tears as personal anxieties. Myth smooth over these tensions, helping people create purpose in their lives and cement their desired identity in place when it is under stress" (ibid).

The foundational premise of the cultural branding model-that iconic brands perform national identity myths that resolve cultural contradictions-is informed by a variety of scholars who have studied the role of myth in modern societies. Based on these, the academic research has demonstrated that the extraordinary appeal of the most successful cultural products has been due to their mythic qualities-from Horatio Alger's rags-to-riches dime novels of the nineteenth century, to Shirley Temple's depression-era films, to John Wayne's post war Westerners, to Harlequin romance novels, to the action-adventure films of Willis, Schwarzenegger, and Stallone. (Barthes 1973, Slotkin 1998)

According to Holt (2004) "people who make use of the brand's myth for their identities forge tight emotional connections to the brand. Identity myths are usually set in populist worlds. Populist worlds exist at the margins of society. What unites people in a populist world is that they act the way they do because they want to, not because they are being paid or because they seek status or power. Thus the myths performed by iconic brands draw from populist worlds as source materials to create credibility that the myth has authenticity, that it is grounded in the lives of real people whose lives are guided by these beliefs".
 For example, for Christians a Jesus Christ and Mother Mary are holy and sacred, for Muslims is Mohammed. Another example is a spiritual leader Dalai Lama or Mother Theresa, perhaps also a Princess Diana among those identity myths whom people admire.

 "After a brand myth established, what happens next? To extend a powerful myth, the brand's communications must steer a path between two traps: milking the myth to capitalize on its popularity, and abandoning the myth entirely to pursue the next big trend. A sure way for a brand to destroy its myth is to milk it; it's much like Hollywood studio treats a hit movie" (Holt, 189) Think of Steven Spielberg and James Cameron movie new version 'Titanic' with Leonardo Di Caprio staring for instance. The other recent example of 'milking' is the pop star vocal group 'Spice Girls' who decided to reunite (after a long split) for their worldwide tour performances, the purpose of which is just to generate new income without creating anything new; hence milking it. In fact some of them have already own carrier in totally new directions, having own new brand identity (e.g. Victoria Beckham as a wife of a football star David Beckham, and having her own fashion design brand). Spice Girls reunion have no visionary artistic intentions but rather more commercial, especially that most of singers are out of shape from the long break.

Another example of milking is troubled pop star Britney Spears, who started successfully and ended up by destroying her brand image due to personal crises and bizarre public behavior, shaving her head publicly, just to get the last glimpse of attention. However she might get back to normal, since her fans still believe in her.

Some less worthy celebrities use scandalous stories about their troubled personal life as a way to get more publicity. On the other hand, we may blame paparazzi for that as they can damage an innocent brand artist by recovering sensitive issues from an artist's private life. As one great celebrity actor Brad Pit said: 'being a celebrity is a bad karma".

By using scandalous stories, we can call it also a new kind of PR (Public Relations) technique which is widely used in celebrity circle nowadays. Some celebrities get extreme attention of media through scandalous stories they involved in, which of cause generate huge publicity in all tabloids. Some of them simply do it in order to boost their brand awareness and get more media attention. You may wonder how long it lasts.

These brands come and go and ultimately disappear. For instance, by not creating anything new, one celebrity Paris Hilton earned fortune from just being in jail several days and also wrote a diary about it which sold out with a remarkable sum of money. She was really annoying for so many people with all silly stories about her in the media. Others continue using the same tricks as a chain reaction. Suddenly everybody got tickets by parking in the wrong place, driving under alcohol consumption, or doing illegal U-turn, and then ending up also in jail. Usually these kinds of artist's brands like Paris Hilton come and go and people hardly remember them after all. All these milking PR tricks keep them surfing on the surface for a while because there is nothing to offer but all silly things and behavior which annoys many of us. Surprisingly, people really fall for these kinds of stories. Media likes scandals, because it sells.

If the brand was going to avoid killing the myth, it has to find new creative ideas, just like Madonna does. She reinvents herself by following and/or even creating cultural new trends in time over and over again, which makes her unique, admirable and impossible to imitate personality. She commits to her work, she stands strong for her values and creative ideas, and she is the brand ambassador of her own brand. She is the real Artist and her work is a work of art. Someone may argue this statement, never mind, I do respect that too.

According to Holt, Iconic brands function like Holt says "cultural activists, encouraging people to think differently about themselves. The most powerful iconic brands are prescient, addressing the leading edges of cultural change. These brands don't simply evoke benefits, personalities, or emotions. Rather, their myths prod people to reconsider accepted ideas about themselves. To build iconic brands, managers not only must target the appropriate contradiction in society, but also must develop a compelling myth to address this contradiction" (Holt 2004, 92).

'For Iconic brands, the conventional arguments come from emotional branding: Loyalty is produced by the customer's relationship with the brand. As customers fall into a relationship-which often mimics interpersonal relationships with intimacy, reciprocity, loyalty, and so forth-they are less likely to switch, as doing so would violate the relationship' (ibid).

Madonna brand builds that relationship with her admires, first of all she reinvents her brand over and over again, her fans unlikely to switch. She always surprises them. It seems she has multiple personalities combined under one brand 'Madonna'. She is first of all an artist, singer, dancer, actress, writer, composer of great lyric songs, fashion designer, producer, business woman, film director you name it.

Let's go further and take some arts organization. Suppose it's a theatre, the arts manager of a theatre require knowledge about their brands they present and their audience (customers) in order to develop brand strategy. For cultural branding, this knowledge differs dramatically from the standard kind of brand and consumer knowledge that manager now rely on to guide their branding efforts.

According to Holt, "cultural knowledge focuses on the major social changes impacting the nation, rather than on clusters of individuals. Further, cultural knowledge views the brand as a historical actor in society. It views people holistically, seeking to understand what gives their lives meaning, rather than as customers of category benefits. It also seeks to understand the identity value of mass culture texts, rather than treating mass culture simply as trends and entertainment.

Cultural knowledge is critical for building iconic brands, yet is sorely lacking in most managers' arsenal. This knowledge doesn't simply appear in focus group reports, ethnographies, or trend reports, the marketer's usual means for getting close to the customer. Rather, such knowledge requires that managers develop new skills. They need a cultural historian's understanding of ideology as it waxes, a sociologist's charting of the topography of social contradictions, and a literary expedition into the popular culture that engages these contradictions. To create new myths, managers must get close to the nation-the social and cultural shifts and the desires and anxieties that result. This means looking far beyond consumers as they are known today "(Holt 2004, 215).

However, we need always to remember, that there are no specific formula or model exists to build strong cultural brand to its iconic status. Iconic brand emerge itself, whether it is an artist, some individual, arts institution, group or movement. For instance W.A. Mozart, he never planned to build any iconic status of himself. He was gifted by God to create his genius music at the age of six. People love and admire him still today, he is an Icon. His music untouchable, and unique, it's classic. If we remember from the music history, he was buried in the mass grave among poor, unknown and abandoned people. Another example is J.S. Bach's. His music was not understood at his time when he was alive, but only been recognized as genius hundred years later. His music had been called music of the future. Did Mozart or Bach knew or planned that they become a cultural Icons of all worlds' generations today?

However, in modern time some people or companies claim they can plan and build its iconic status. Take Coca-Cola for instance who strategically built it status where it is today, a global cultural icon. Cultural icon can also emerge by accident, good example of it a Harley Davidson motorcycle brand. In the beginning, the Harley Davidson company did not plan to be associated with a gangster bikers 'Hells Angels", however it where the story begins. In the history of HD image development some owners of the legendary bikes belonged to this so called gangster club, and from that moment it had been associated in some degree to the 'Hells Angels" still today. Even though owners may vary from ordinary person to an executive, HD built its iconic status not by the company but rather more by the owners of the HD bikes.

Harley Davidson Company did not even plan something like this; they had totally different agenda and planned image for the HD in mind. Luckily it turned out positively, and HD today is a well respected multibillion cultural icon and brand all over the world. Therefore the brand icon creators can also be customers, just like Harley Davidson bikers owners did.

1.3. Why branding the arts?

The brand of certain art or artist is something that already exists. It is either something that one is already doing, or one's objective for planned future activities. Either way, in the creative arts the objective is typically not so much to create or to invent a brand as it is to discern or to discover the brand elements that are already present, and then to use those elements in support of future promotion. Why then branding the arts? The answer is that branding means more allowing you as an artist to be recognizable and to stick in people's minds. I am my brand, my work is my brand, my look is my brand and my name is my brand, because art is so personal I think it applies to everything I do. If I want to stand out then I need to make sure my work, myself and my materials are recognizable. Art sales are often enhanced by the image of the artist as a whole. Customers aren't buying a piece; they are buying a piece of an artist.

Most of artists think that brand is an idea and the word itself comes from the business world. And it is true, but some of these artists reject the business world in some or all measure. Let's not throw the baby out with the bathwater. The concept and practice of branding captures the way people are living these days. For artists who do want to connect with audiences, spectators and patrons, it's about inviting them in the world of your art, it's a generous connection. Brand is the quality of relationships we build with our various audiences - making the human emotional connection. Our identity is the blueprint of what we are and who we are. Our brand is created by setting out to engage and inspire others with our vision. We can be the most fantastic, unique arts institution or talented individual, but the branding process can help to explore new ways of understanding, and connecting with others.

While most of the artist reject the business world and everything what it associated with, another artists on the other hand, see branding as an opportunity to market their art work. According to Fillis and Rentscher, some artists show strong corollaries with the owner/manager in business, where a set of creative entrepreneurial marketing competencies gives the individual the opportunity to establish a tailor-made mode of marketing.

Many of the most successful artists have also been identified as successful business people. For example, Pablo Picasso, Salvador Dali and the Australian artist Marian Ellis Rowan developed their particular brands of art and artistic philosophies, which they then used to creative a profitable relationship with their patrons as customers (Fillis, Rentschler 2006, 40).

The main thing is to grasp when discussing branding in relation to art is not only an artist action to find way to his audience but also the need for the arts consumer also to find some emotional connection to the art or artist. It's a two way process towards each other (between artist and its audience) which happens most of the time. In my personal experience when deciding on what art to purchase - be that going to the theatre or buying a painting, you are far more likely to buy something that has a 'story' or 'feeling' connected to the piece. From my marketing background I learned that people want something they can tell friends about at dinner and 'boast' about their latest acquisition (e.g.CD of great artist or paintings, being in the concert of Madonna) - people feel that by being 'owners' of the art (e.g. if it's an original painting) they themselves possess some of the characteristics or quality of the work.

However, brand becomes farce if it doesn't have integrity. It becomes manipulation and not communication. It may help an arts organization or artists to make short-term sales but does not stand the test of time. That is probably what turns artists off the concept - the impression is that branding equals some kind of image-mongering, falsehood and manipulation.

I see the process as simply becoming crystalline about your own self-understanding and then, becoming an expert at communicating that. Not generating something that you think will sell (although it could be argued that doing that is a necessary adjunct for many artists in order to survive) but looking into the diamond kernel of who you are and the core truth of the art you make, and being able to tell people concisely what those wonderful truths are. The essence of an art brand can be a feeling, an attitude, and an emotion (which ultimately has to be of value or of benefit to someone if it is to be a strong brand). It's the difference between BA-British Airways (which is an airline) and Virgin (which is an attitude). I think that what confuses many in the arts world when they think of the concept of "brand" is that they quickly associate it with corporate commercialization, and then immediately dismiss the concept as inherently shallow.

While much of corporate branding is intentionally directed to a lowest common denominator demographic in order to maximize sales volume, that is not the sole purpose of paying attention to brand. Branding is not about creating a rigid set of rules that inhibit creativity, it is about understanding and releasing an individual energy and attitude that makes an emotional connection with those we want to influence.

The aspect of consistency and 'rules' comes in to ensure that the end delivery of a product/experience/art is in a form that will continue to strengthen, and not weaken, that emotional connection. In very simplistic terms, the analogy of a company needing to ensure that all of its business cards are in the same styling, would be the same as an individual artist providing specific instructions for handing or exhibiting an artwork in the correct way, to ensure it is not damaged, and it is seen as it is meant to be seen. It also doesn't mean that an artist is always committed to producing the same type of art; it could be delivered in a number of ways. The brand essence provides the ultimate benchmark for the experience that will be delivered, and this should provide a continuing creative challenge to the artist.

If we think as an artist to move on and join forces with other brands, you may get lots of opportunities too. I want to add at this point one example from what a pop music queen Madonna does. For instance, part of her famous song 'Hung Up' was featured on a global advert for Motorola's new mobile phone, and became a master ringtone.

"Madonna is a woman fierce engaging with her public, making the most of branding opportunities with MTV as well as Motorola and iTunes. 'I am a businesswoman' she said. 'The music industry has changed. There's a lot of competition and the market is glutted with new release-and new 'theses and that's'. You must join forces with other brands and corporations. You're an idiot if you don't 'she reassured the naysayers by announcing: 'I don't need to be going on about the war in Iraq. I made a lot of political statements… I don't want to repeat myself, so I moved to another area and that's "God, I really feel like dancing right now" (O'Brian 2007, 324).

Ultimately, in order to get starting branding your art and you as an artist, start asking yourself the following questions: What differentiates you from the rest of the crowd? What is it about your art that offers your audiences something different than anything else available to them? What words and phrases do audiences use most often to describe your art? How would you compare what's unique about your art to what's unique about your nearest competitor?

Whether it's an individual artists or arts management professionals branding his/her own organization, they should address these questions seriously and face the reality in order that their organization, or if it's a personal art (in case of individual artist) to be recognized, seen and admired if they'd like.

1.4. Brand as an intellectual property and financial asset

Art can create enormous wealth – for artists, dealers, collectors, and investors as well as via tourism and cultural development. Paintings consistently rank among the world's most valuable objects, exemplified by Sotheby's recent sale of Picasso's Boy with a Pipe for $104.2 million (Hughes 2004, 16). The art market is all about money, value, and investment, and artists – at least most of the well known examples – are tremendously occupied with successfully selling their images. Art, then, has become an emerging asset class (Clayton 2004, 4).

Therefore brands are financial assets to the brand's owner. Many brands are valued in billions of dollars outstripping tangible assets that defines brand as a powerful brand. The astonishing contribution of a strong brand to shareholder value arises from the ability of brands to provide strong residual cash flows over sustained periods of time. Kodak and Coca Cola have been sector leaders for over 100 years. Celebrities, like Nicole Kidman, Tom Cruz, Brad Pitt, Michael Schumacher etc are benefiting in monetary forms in millions from various deals by endorsing other brands of big corporations.

Taking into consideration an artist's brand, let's take Madonna again as a good example. Madonna is widely regarded as the world's highest-earning female singer and best-selling female artist of all time, with over 200 million albums sold throughout the world and 58 top ten UK hit singles (O'Brien 2007, 171).

Madonna generated sales for Warner of over $1.2 billion in the first decade of her career, shifting 70 million albums (ibid). While Forbes magazine estimated her worth at 325 million US dollar in its ranking of the wealthiest women in entertainment, behind chat show queen Oprah Winfrey, Harry Potter creator J.K. Rowling and lifestyle guru Martha Stewart. (www.forbes.com). In Guinness Book of records Madonna listed as the most successful female musician in the world, and her live shows remain a potent draw; her 2006 tour ranked up ticket sales of US$86 million in North America alone(www.gulfnews.com/tabloid.

Artists' and/or arts Brand as any other brands are also an intellectual property of the owner and are legally protected. For example, Michael Jackson owns 'Beatles' record collection rights.

Some family members of a certain artist inherit the artists brand rights. Some individual who purchased the brand rights of a certain artist benefiting in financial terms even after an artist's death. For instance Jean Sibelius a Finnish composer, his family members control and owns the Sibelius brand after his death. In fact Sibelius brands are facing a dilemma nowadays.

According to a Finnish national newspaper Helsingin Sanomat "the composer's copyright protection expires in 2027, 70 years after his death. (Helsingin Sanomat, 2008).

The composer's estate has a five-person committee who handle all issues from permission to arrange Sibelius's music to the use of his name. Sibelius ties, Sibelius scarves, Sibelius pens, Sibelius manicure sets... The composer genius turns to all kinds of items. Sibelius sparkling wine is already an established bottle on the Finnish state controlled 'Alko' shelves. Now various kinds of business gifts are flowing into the market as well. To control later items in the market Jean Sibelius committee board established for that purpose a Jean Sibelius Marketing. Jean Sibelius Marketing is a brand team that commercializes the Jean Sibelius trademark through license agreements. The aim of Jean Sibelius Marketing is to promote the demand of products and services relating to composer Jean Sibelius (www.jeansibeliusmarketing.com/us)

1.5. Brand Identity

Everybody aware that the customer could be anyone from a person buying tickets to the theatre over the internet to a family buying its first home in the suburbs, from a business manager responsible for hiring a new accounting firm to an urban developer looking for an architect. Compelling brand identity can present any organization and/or arts institution, any size, anywhere with an immediately recognizable, distinctive, professional image that positions it for success. An identity helps manage the perception of an arts institution and differentiates it from its competitors. A smart system conveys respect for the customer and makes it easy to understand features and benefits. For example a new production, amazing performances, friendly environment and good facilities in the theatre can delight a customer and create loyalty.

Strategic brand identity works across diverse audiences and cultures to build an awareness and understanding of an arts institution and its strengths. By making intelligence visible, effective identity seeks to clearly communicate organization's unique value proposition. Why is it so important to be intentional about defining brand identity as an arts institution and/or artist? Because it is also defines your audience, your patrons and all your other relationships. Those relationships define your success.

At this point, let's define what brand identity means. Aaker for example defines Brand Identity as a 'unique set of associations; a brand aims at creating and maintaining durably in consumers' minds. Brand identity represents the values a brand is standing for. Brand identity helps to establish a relationship between on the one hand the brand itself and on the other hand the consumer, since brand identity implies that the brand is making a valuable promise to its customers '(Aaker 1996, 68). Aaker points out the fact that a brand can be added with value related to organizational attributes: some characteristics of the organizations being then so meaningful that they can add value to the brand (Aaker 1996, 115). Kunde especially highlights the fact that a strong brand can only be the result of a company that has a strong personality, and soul (Kunde 2000, 10).

Further, I like the distinction drawn by branding experts Alycia Perry and David Wisnom in their book 'Before the Brand'. The authors separate out brand identity from brand image. 'Brand identity refers to who you are, and brand image refers to how you project that identity out into the world (name, logo, color, typography, tagline, etc.) (Perry, Wisnom 2003)

While art speak to the mind and heart, brand identity on the other hand is tangible and appeals to the senses. Brand identity is the visual and verbal expression of a brand. Identity supports, expresses, communicates, synthesizes, and visualizes the brand. It is the shortest, fastest, most ubiquitous form of communication available. You can see it, touch it, hold it, and hear it. It begins with a brand name and a brand mark and builds exponentially into a matrix of tools and communications. On applications from brochures and name cards to websites of an arts institution, from advertising campaigns to fleets of planes and signage, brand identity increases awareness and builds relationship. A logo is the point of entry to the brand. However, it is important to remember that brand does not exist if it has no history. Especially if it's a fake art trying to present itself as a work of art. Bold logos, symbols and fake images do not stand longer and people tend to forget about them soon. An arts organization's brand identity usually earned through time, and evaluated by the art it produced, images and reputation it projects and so on.

In the appendix 2 of the thesis I included logos of some very well known Arts institutions that project their visual identity. (e.g. Tate, Bolshoi, Louvre, La Scala , Museum of Fine arts Boston, Savonlinna Opera Festival, Guggenheim museum, Ateneum Art museum, Finnish opera house, Alexander theatre etc) as well as some individual artists like Madonna, Chick Corea, Santana, George Michael, Michael Jackson etc)

The best brand identity systems are memorable, differentiated, meaningful, authentic, sustainable, and flexible, and have value. Recognition becomes immediate across cultures and customs. Brand identity is a tool that is powerful and ubiquitous. Brand identity is an asset that needs to be managed, nourished, invested in, and leveraged. Done well, it is the consistent reminder of the meaning of the brand. Building awareness and recognition of a brand is facilitated by a visual identity that is easy to remember and immediately recognizable.

Visual identity triggers perceptions and unlocks associations of the brand. Vision, more than any other sense, provides a person with information about the world. Through repeated exposure of certain brand identities, symbols become so recognizable that brands of these symbols speak for themselves, for instance Apple Macintosh 'apple' symbol, James Bond '007', Mercedes. When you see the sign or symbol of Mercedes ( ), you know it's a car and you know what it stands for and what brand image it represents. Brand like Mercedes has space in our mind as well as other brands which occupy our mind as well. (Figure 1) All depends how well and strong these brands project themselves outside the world. It should be so, that when we see them we already know them.

Figure 1. Brand recall (Figure by the author)

The figure above represents all kind of brands images which are imprinted in our minds. All of us have a certain image of certain brands which occupies our mind. For instance if we hear someone talks to us about Sibelius Academy, we all tend to picture it in our mind how does it looks like (e.g. logo) or maybe it's just remind us some person who works there, or maybe it is a certain musician that left an image imprint in our mind.

It may be as it seen in the Figure one just a logo of the institution which comes first in our mind when we think or being reminded about certain artist or art organization. These strong images which already exist in our mind we call a 'brand recall', because we recognize them so easily. (See also examples in appendix 3)

Core and extended identity

As strong symbol can provide structure to an identity and make it much easier to gain recognition and recall. Aaker highlights three types of symbols: visual imagery, metaphors and the brand image (Aaker 1996, 78). These elements allow a higher brand recall and recognition and add clarity and meaning to it. They also are rooted in the brand identity structure, i.e. the brand core identity and the brand extended identity (Aaker1996, 85).

The core identity of a brand represents its essence (Aaker1996, 86). For brands like Alexander theatre for example, a close correspondence between the values of the organization and the core identity is essential.

For instance Alexander's theatre core identity could be identified after answering the following questions: What is the soul of the Alexander theatre Brand? What are the fundamental beliefs and values that drive this theatre? What are the competencies of the organization behind the Alexander theatre Brand? What does the organization behind the brand stands for? For example the Alexander theater slogan "Teatteri Kaupungin sydämessä" translated as 'theatre in/at the heart of the city' captures a big part of Alexander theatre core identity (www.aleksanterinteatteri.fi).

The brand core identity is completed by the extended identity, which represents all the elements that are added to the core identity in order to portray what the brand actually stands for in a more detailed way. On the contrary to the core identity, the extended identity of a brand can be changed, some elements being then added or taken away, some being more or less emphasized, depending on the brand geographical or product scope development as well as on the market challenges the brand is facing (Aaker 1996, 88).

1.5.1. Brand identity attributes

In the following section I describe one part of one of the Aaker's model called "Brand Identity system" (Aaker 1996, 79). The model bellow is a "brand identity" as an extended core derives from "Brand Identity system" model, which contains attributes: brand as a product, brand as organization, brand as person, and brand as symbol. (Also look figure 4 page 42 "brand identity planning model" entire model.)

BRAND IDENITY

Brand as Product	Brand as organization	Brand as Person	Brand as symbol
1. Product scope	1.Organization	1.personality	1.Visual imagery
2. Product attributes	attributes	2.brand customer	2.Brand heritage
3. Quality/value	2.Local vs global	relationships	
4. Uses			
5. Users			
6. Country of origin			
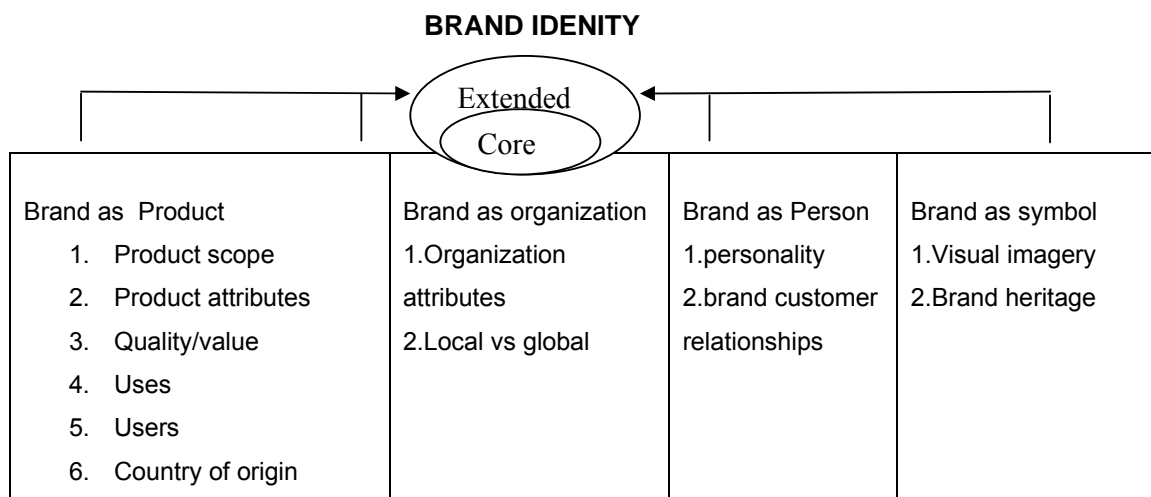
Figure 2, Brand Identity/Extended core, from Aaker "Brand Identity system" model (Aaker, 1996, 79)

Brand as a product

The Brand as a product perspective focuses on product-related associations to build the brand identity. If product attributes have lost of their key importance in the purchasing process, they still have a certain importance since they have a direct influence on the brand use experience.

According to Aaker (1996, 78) brand as a product consists of six elements: the product scope, the product attributes, the quality, the uses associations and finally the link to the country of origin. The latter attribute (country of origin) is irrelevant in the arts sector. Instead we may use it just the word 'origin' of the art product. For example the origin of a particular painting belongs to a Renascence period to an unknown artist.

Let's take another example of a product attributes, for instance it's a Sony brand. Sony designs and manufactures the *best quality* of electronic devices. It offers a *wide range* of products and it has a wide *product scope* since it produces TV, Video recorders, camcorders, music centre etc. Top quality is communicated by higher prices than those charged by competitors. It strongly associated with the brand Sony '*made in Japan'* (country of origin), which is the world best for innovative technologies and/or electronics, hence represent high quality.

Brand as an organization

The Brand as an organization perspective emphasizes role of organization attributes, i.e. the characteristics that best describe the company, such as innovation, performance or concern for customers. Organizational associations also consider the question whether a brand should be a local or a global brand. If product associations directly come from the product itself – how it performs and what are its functional utility and quality – organizational associations entirely result from the culture, the heritage, the values, the programs and the employee of the company. Therefore, the Brand as an organization perspective has a great internal and external impact (Aaker 1996, 82).

To arts organization brands along with Aaker's Brand as an organization concept we can also apply Kunde's "Corporate concept". The corporate concept is based on three elements: the external image of the company, its culture and its wanted evolution in the future. It is the guide for every action taken by the company. It provides consistency and harmony to an organization (Kunde 2000, 56).

Both Kunde and Aaker argue that the organization and the brand must be consistent. This consistency communicates to both company's customers and employees' extra psychological value (e.g. trust) which directly influences brands' performance on the market (Dowling 2002, 13). For instance for an arts gallery main goal is to assure its clients a best quality of paintings and services in a personalized customized way.

"For brand owners that seek for example to build iconic brands, the challenge is to develop a cultural activist organization: a company organized around developing identity myths that address emerging contradictions in society; a company organized to collaborate with creative partners to perform myths that have the charisma and authenticity necessary to attract followers; a company that is organized to understand society and culture, not just consumers; and a company that is staffed with managers who have ability and training in these areas (Holt 2004,220).

For instance Teatro De La Scala had been long associated with primadonna Maria Callas (greatest soprano of the world),Giuseppe Verdi (genius Italian composer of all times) and his great operas 'Traviata', 'Othello' etc. Next are the best singers, composers, conductors and other musicians had worked in this theatre, which left the mark of outstanding performance and quality that turned these musicians into legends. Strong charismatic personality like Ricardo Mutti (great conductor) who had run La Scala over 20 years has been also strongly associated with the myth of the theatre as well.

Brand as a person

In this section, I describe brand as a person in relation to the product. However, in the case of an artist him/herself, it can be described as an individual artist brand personality.
The Brand as a person perspective provides the brand with human characteristics. The brand identity can then be described like an individual personality. The brand acquires a human face and as a consequence it becomes easier to establish a strong customer relationship since consumers can identify themselves to the brand (Aaker 1996, 83).
David Ogilvy, one of the founders of modern advertising, introduced the idea, that consumers do not buy products, rather they buy products with a personality, "brands". (Ogilvy1983). Ogilvy's idea that brands have a personality reflects the fact that people buy many products and services not only for what they can do, but also for what they mean to the person.

The way customer describes brand's personality giving to it a certain human characteristics, even identifying it as similar to particular persons, shows the quality of brand-customer relationship. For example the founder of Virgin brand Richard Branson not only represents the Virgin brand but the company itself associates with Branson himself as a brand personality. Other example is Microsoft's Bill Gate or Versace of Versace himself.

Let's, take another example, for instance the concept of a Harley-Davidson brand personality-a macho, America-loving, freedom-seeking person who is willing to break out from confining societal norms of dress and behavior-provides a metaphor that helps to explain the Harley phenomenon. The experience of riding a Harley, or even the association that comes from wearing Harley clothing, is a way for some to express a part of their own personality. It can also create feelings of freedom, independence, and power that provide emotional benefit. For others, having a relationship with an organization and a product with a strong personality is satisfying and rewarding, as is bonding with a group that shares the same value and lifestyle (Aaker 1996, 141).

Brand as a symbol

According to Aaker "a strong symbol can provide cohesion and structure to an identity and make it much easier to gain recognition and recall. Its presence can be a key ingredient of brand development and its absence can be a substantial handicap. Elevating symbols to the status of being part of the identity and reflects their potential power" (Aaker 1996, 84). Therefore anything that represents the brand can be a symbol, would it be a theatre, opera house or any other arts institution.

'Symbols engage intelligence, imagination, emotion, in a way that no other learning does.' (Georgetown University Identity Standards Manual). In Appendix 3 at the end of the thesis I included the brand symbols examples of outstanding organizations and individual personalities. When you see well known to you symbols, you recognize them by their shape or certain color and you know exactly whom it represents. Let's take simple example the national flag of the Untied States of America or flag of Finland, would you recognize it easily? The same are with other symbols representing certain brand.
The next section is emphasized more on a visual attributes of a brand and it's continues discussions of present section.

1.6. Visualization of the brand

Visualization of a brand is one part of communicating the brand to the cultural consumers. In reference to D. Knapp's Brand strategy Doctrine Process the visualization of a brand results in constructing a communication a brand identity. In Knapp's model the definition of the brand's blueprint (figure 6, step 3) follows after the assessment of the brand and the creation of the brand promise.

The Brand blueprint defined as plan that includes methods to create and communicate a certain brand perception. With the use of the right determinants the brand blueprint can underline the brand's including its promises and values (Knapp 2000, 96).
Due to the wide range of different brands in today's world, the visual design of the brand is often the first aspect that influences the decision-making process of the cultural consumer. Therefore, the arts organization has to create a unique and distinctive brand blueprints.

There are different components that define the brand blueprint. Firstly there is the brand's name, then the graphic representations, the by-line, the tagline and finally the brand story. According to a survey with large companies in the United States and Europe three key factors determine the success of a brand strategy: The Strength of the brand logo and identity system, the effective use of visuals and imagery and finally the ability to capture the brand in a slogan (Knapp 2000, 110).

The brand's name should capture the brand essence and strengthen the value-building process. It identifies the product or service. Especially international organizations have to ensure that the name is acceptable in different languages and cultures. Using colors to design the brand's logo can support the communication of the product's and company's quality and (added) values.

According to Knapp, the by-line in the brand blueprint is the continuation of the brand's name that describes the business of the company more detailed than the brand's name itself. It helps the consumers to memorize the brand in the right context. The by-line can be considered as a descriptor of the brand (Knapp 2000, 118). For example BMG logo has a by-line 'music service' or MFA Boston logo has by-line "Museum of fine arts' (appendix 2). It exactly describes what these organizations are doing or what they offer.

A good tool to ensure a certain standard of visual brand communication is to create a brand manual that contains guidelines about implementing a brand to keep a certain brand identity communication consistent over a time.

The last component is the brand story, which tells the consumers something about the very beginning of the company and way how it became successful. The brand story's audiences are consumers, customers, employees of the organization as well as the shareholder and other stakeholders. More on the brand story is in the section 1.8 "Story telling" of this chapter.

1.7. Value proposition

In today's market place, to be granted a strong market position and to become a source of sustainable competitive advantage, a brand needs to make and deliver a distinctive promise to its customers. According to Knapp the promise a brand makes has "to create memorable value into consumer's consciousness" and it should "deliver on that promise consistently, eagerly, and at consumer's convenience" (Knapp 2000, 92). What Knapp describes as the brand promise is also called value proposition in branding literature (Aaker 1996, 95). Aaker include three attributes to this value proposition: functional, emotional, and self-expressive benefits (Aaker 1996, 79). As you remember from the figure 2 "Brand identity" (section 1.5.1, p 24) we discussed the brand identity attributes. Value proposition is also the next step after the mentioned in the figure 2 attributes of the 'brand identity system'. (Also see the whole Aaker's Brand Identity Planning Model in the chapter two, page 42)

Back to the promise/value proposition issue, the promise could be analyzed by combining both Aaker's (Aaker 1996) and Gad's 4D (Gad 2001) 4-dimension model (figure 7). The following sub-sections (see below) are example of this combination.

Emotional Benefits/Mental Dimension

According to Gad (Gad 2001, 96), the mental dimension is about personal transformation. It's about change and getting new insights about yourself….this has little to do with what other people think of you, and all to do with what you think of yourself (also see chapter 2 "branding models") The arts brand is associated with positive feelings and raises emotions in the audience mind. The use of the brand supports the individual mentality and can influence a customer's ideas and behaviors.

Emotional benefits add deeper meaning to purchasing and using the brand (Aaker and Joachimsthaler 2002, 49). Emotional benefits and strong positive feelings associated to brand in customer's mind results in a different use experience of stronger brand.

To create the brand that evokes such a strong feelings in customer is very challenging and represents ultimate goal for brand building efforts. However in the arts sector this emotional connection already exists since the moment of consumption. For example, listening music of your favorite musician you admire, or seeing a picture that leaves strong positive emotional mark on your mind. Let's say when you hear some lyrics of jazz singer Ella Fitzgerald; what association it brings to you and what feelings it creates in you? What about some paintings of Picasso, how does it make you feel when you see some of his paintings? Does name of these artists make you feel different from those which you don't know? Each piece of Art creates that emotional connection between you and artist who performs it, as much as a brand does.

Arts institution like theatre should emphasize the fact that audience's wishes should be respected and organization makes sure people's expectations are fulfilled. Therefore theatre should turn from being the presenter, who simply produces performances, to being a real partner, who really cares about you as customer and as an audience on emotional level, not just through presenting an art itself but on the other levels too.

Self-expressive Benefits/Social Dimension

According to Gad (Gad 2001, 95), in the social dimension the trademark, or the logo, itself becomes the symbol of the cult society that a brand ideally creates, very much like the flag of a country. Think of the eagle wings of Harley –Davidson for instance. The carrier of the symbol is easily identified and appreciated openly or silently by other members of this cult society. If you see someone running with the same brand on their vest as you have or someone stepping out of the same car as you have, you feel there is a bond-however sad this may be.

Social dimension plays an important part in the choice of, for instance best conductors or singers selected for a season in the Opera house that can boost a theatre's reputation, image and increase in a price value. On the other hand, a brand that provides its users self-expressive benefits becomes a mean for cultural consumers to express their personality but also to affirm their belonging to a certain group. Paintings bought by the arts lover represents an important and sort of symbolic step in a person's life, representing his cultural values his/her personal inner self.

Spiritual Dimension

Based on Gad's 4 D model, the spiritual dimension sounds somewhat religious. And some particular people are suspicious of matters sounding religious, Gad uses the word ''spiritual'' idealistically instead. He argues that "spiritual refers to the larger system of what we are all a part. Understand the spiritual and you understand the connections between the brand, the product or the company, and the bigger system" (Gad 2001, 98).

If a certain arts brand delivers spiritual benefits, it means then that the brand and the cultural consumer or arts appreciator are sharing the same fundamental values. In spiritual dimension it creates associations of doing well and making the world better place for everybody. It is more like the feeling you get when you purchase the brand and reflects brand's ethics and values to your personal ethics and values. If a brand delivers spiritual benefits, it means then that the brand and the consumers are sharing the same fundamental values. For example, buying a ticket for a 'Live 8' concert associates with a spiritual dimension (the concert was dedicated to a hanger and sick child of Africa and a political statements which had been addressed to a G8 summit members). By supporting this concert, you donate money to the hungry African child and his rights in order to make difference. It means you share same values with the organizers of the concert (movement) and it contributes you on a spiritual level of being a better person.

1.8. Storytelling

Holt argues that "brand emerges as various authors tell stories that involve the brand. Four primary types of authors are involved: companies, the culture industries, intermediaries (such as critics and retail salespeople), and customers. Brand stories have plots and characters, and they rely heavily on metaphor to communicate and to spur our imaginations. As these stories collide in everyday social life, conventions eventually form. Different stories widely circulate widely in society. Marketers often like to think of brands as a psychological phenomenon which stems from the perceptions of individual consumers. But what makes a brand powerful is the collective nature of these perceptions; the stories have become conventional and so are continually reinforced because they are treated as truth in everyday interactions (D.Holt 2004, 3).

Any arts organization's story telling is becoming an important tool of managing knowledge of that organization. It supports the learning process of the audience and it is used to increase the awareness of its institution or rather of its brand.

But like successful products, good stories don't end after the first iteration. After implementing the created organizational story its content has to be told, retold, shaped and reshaped permanently. An organization's story includes the ups and downs of the arts company, the way in which the arts organization solved the problem and the way that it wants to be in the future. Furthermore mentioning the arts organization vision and mission, which could be also a part of storytelling, is rarely implemented.

For example theatre La Scala has a following story about the organization "The Teatro alla Scala was founded, under the auspices of the Empress Maria Theresa of Austria, to replace the Royal Ducal Theatre, which was destroyed by fire on 26 February 1776 and had until then been the home of opera in Milan. The cost of building the new theatre was borne by the owners of the boxes at the Ducal, in exchange for possession of the land on which stood the church of Santa Maria alla Scala (hence the name) and for renewed ownership of their boxes…(www.teatroallascala.org)

Arts institution can also create or recall its own story about their organization, how it developed and so on, in order to communicate brand of the organization in its precise way with its audience or cultural consumer.

1.9. Brand architecture

For the brand architecture only Aaker's concept is introduced, as this is the best and all-embracing one. Aaker describes in his book ''Brand Leadership"brand architecture as a process, which organizes and structures the brand portfolio by specifying roles and the relationships among brands. The advantage of using brand architecture is the perceived clarity, synergy and brand leverage (Aaker 1996, 242). (Example of the brand portfolio applications can be seen in the empirical part section of the thesis)

Brand Architecture comprises brand portfolio structure. By portfolio means that brand has sub brands, for example 'Bolshoi theatre' is the main brand name of the organization, it has sub brands like different productions both operas and ballets under own branded name e.g. opera 'Boris Godunov' or ballets 'The Nutcracker' and 'Swan Lake'. And then own stars that are also brands: prima ballerina and the Icon of the classical ballet - Maya Plisetskaya.

According to Aaker at the top of the Brand Hierarchy is corporate and or organization's brand, which identifies the organization behind the product or service offering (Aaker 1996, 242).

For example La Scala opera theatre has a branded house venue; all arts productions offered by the theatre are centralized under one brand, La Scala brand. La Scala do have special sub brands like the names of the artists performing in the theatre, as well as the name of different productions (e.g. opera Traviata or 'Othello'). All productions are presented under the same brand identity -La Scala.

1.10. Measuring brand equity

In general, the goal of all public companies is to increase shareholder value. A brand, or a company's reputation, is considered to be one of the most valuable company assets. Not-for-profit organizations and/or arts institutions also need to build brand equity. Their future success is dependent on building public awareness, preserving their reputations, and upholding their value. A strong brand identity will help build brand equity through increased recognition, awareness and customer loyalty, which in turn helps make an arts institution more successful.

There are two general reasons for measuring brand equity. One is a financially based reason to estimate the value of a brand more precisely for accounting purposes. A second reason for studying brand equity arises from a strategy-based motivation to improve marketing productivity. In keen competitive environment arts managers or arts marketers need a more thorough understanding of 'cultural' consumer behavior as a basis for making better strategic decisions about target market definition and product positioning (Keller 1998).

Several methods of measuring brand equity have been suggested. Generally, they can be divided into two approaches: measuring sources of brand equity, where brand awareness and brand image are to be examined, and measuring outcomes of brand equity, where manager is approximating the possible outcomes and benefits that arise from the differential response that creates customer-based brand equity, which attempt to come up with estimates of the overall value of the brand. Based on information received from interviews will help the organization to examine sources of brand equity.

Perhaps an organization's most valuable asset for improving marketing productivity is the knowledge that has been created about the brand in consumers' minds. Financial valuation issues have little relevance if no underlying value for the brand has been created or if there is no plan how to exploit that value by developing profitable brand strategies. According to the definition of customer-based brand equity, no single number or measure captures brand equity. Rather, brand equity should be thought of as a multidimensional concept that depends on (1) what knowledge structures are present in the minds of consumers and (2) what actions a firm can take to capitalize on the potential offered by these knowledge structures (Keller 1993, 120).

It would be very useful for any arts organization to develop its own measurement system. Once something is measured on a regular basis people tend to track it and there is a good chance that they will try to improve measured performance. In the empirical part, I have presented a case about the brand measurement done by Victoria and Albert museum (Chapter 4, p 63), also see example at the end of the thesis in the Appendix 5.

At the end, I would like to say, that the measurement dilemma many organizations faces today, can be nicely summed up in the following sayings: "If you can't measure it you can't manage it." "Not everything that can be counted counts and not everything that counts can be counted (Albert Einstein).

1.11. Building a brand strategy

Branding strategies can be analyzed with the help of different approaches developed by Knapp (Brand strategy doctrine), Aaker (Brand Leadership strategy), Keller (strategic brand communication), Kunde (brand value chain) and Holt (Cultural branding)

Knapp sees brand strategy as a 'brand strategy doctrine process', which is the comprehensive action plan or roadmap used by an organization to define its essence the purpose of which is to create a paradigm shift to optimize overall brand equity (Knapp 2000, 32). See the "Brand strategy doctrine process" model (figure 6, chapter 2 'branding models).

Knapp sees branding process as the strategy process of building successful brands, and it has 5 steps. Knapp describes mainly the brand strategy cycle with the usual style where everything starts from analysis or brand assessment, leading to brand promise (what it promise it delivers), further communication of brand promises and message through the third step 'brand blueprint' and finally ends up with implementation or 'brand culturalisation' internally and externally, which follow-up procedures as brand advantage.

On the other hand Aaker points out, that ''the brand strategy should be influenced by the business strategy and should reflect the same strategic vision and corporate culture '' (Aaker 1996, 44). The brand identity should not promise what strategy cannot or will not deliver. There is nothing more wasteful and damaging than developing a brand identity or vision based on a strategic imperative that will get funded. ''An empty brand promises is worse than no promise at all'' (Aaker and Joachimsthaler 2002, 53).

For instance the key point in Aaker's brand leadership model is a 'brand Identity' as a driver of a strategy. Aaker's model is very well structured and provides more detailed approach of creating a good brand strategy. It has similarities with Knapp model by one key point that it starts the whole strategic process from brand analysis, the current situation before going further. The Knapp's model is more simplified than structured Aaker's model. Aaker's model does not emphasize the 'brand promise' concept, but rather concentrates on developing a unique brand identity.

Another model is developed by Kevin Keller. He defines strategy as "Strategic brand management which involves the design and implementation of marketing programs and activities to build, measure, and manage brand equity" (Keller 1998). The Keller's model is well structured. It suites for those companies which has several brands, so called brand portfolio. In the arts sector case, it can be more suitable for theaters or opera houses, which have several arts brands in their brand portfolio. For example most opera houses have brand portfolio. The main brand is the brand name of the organization itself, and then sub-brands under the same umbrella of the main brand. For instance 'Bolshoi' theatre as the main brand has artists who have their own names and own brands like prima ballerina Maya Plisetskaya. The ballet 'Nutcracker' or the opera 'Eugene Onegin' are not only a production names but brands name too, because they were composed by P.I. Tchaikovsky who is a Russian composer and a Brand Icon in Russian and world classical music history.

Another author who wrote about branding is Jesper Kunde. He offers interesting approach to Brand strategy development. He sees brand strategy proposition through the brand value chain, which optimizes the value of organizations' value position in the market or value economy (Kunde 2002, 292). Step by step starting from internal perception of the brand inside the company (Internal culture) to the external position of that brand through the value chains: One company, one brand, one brand culture, one core product program for the brand, one-brand relation, one–brand communication, one-brand value position (Kunde 2002,292).
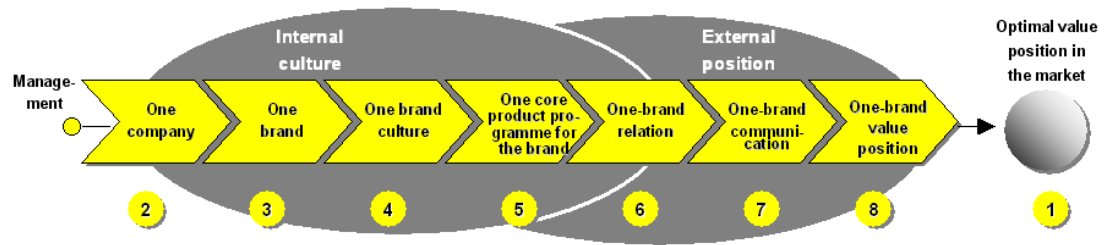
Figure 3. Value Chain (Kunde, 2002)

He suggests that by defining the company as a brand, you can create a corporate or organizations brand strategy and gain control over your brand value chain.

Forget about corporate business, and think over from an arts organizations perspective by applying same model concept. For example 'Wexford opera music festival', this is in Ireland. It has one brand name "Wexford festival opera", it has one product offering it's an opera (www.wexfordopera.com). According to Jerome Hynes a Metropolitan opera star "Wexford now has a niche in world opera: it has the place where you will see unjustly neglected opera. Their audience travels from overseas because they will see productions there of things that they will not see elsewhere". (Fitzgebon, 1996) Hence Wexford has one brand value position and uniqueness 'presenting unjustly neglected operas'. However, it would be difficult to present only one brand 'Wexford' alone, as the festival has its own stars singers and conductors who are also arts brands. But the main core of brand communication process here is that it communicates 'Wexford opera music festival' as a one brand.

According to Holt, "brand strategy, in the mind-share model, begins with identifying the brand's distinctive constellation of these abstract concepts in the consumer's mind. Managers must ensure that this brand essence is consistently evoked in every activity that carries the brand mark and remains consistent over time. Experts encourage managers to act as stewards of the brand's timeless identity (Holt 2004, 16). If the brand is timeless, abstract entity, then creating a brand strategy is a painless process.

Holt also proposes a 'Cultural branding strategy' as a plan. According to him ''cultural branding strategy is a plan that directs the brand toward a particular kind of myth and also specifies how the myth should be composed. A cultural strategy is necessary, quiet different from conventional branding strategies, which are full of rational and emotional benefits, brand personalities, and the like. The single most debilitating mistake that managers can make in regard to the long term health of an identity brand is to develop strategy so abstract that it yanks the brand out of its social and cultural context. Product design and benefits are the platforms on which myths are built. What then is a strategy for an identity brand? Cultural brand strategy must identify the most valuable type of myth for the brand to perform at a particular historical juncture, and then provide specific direction to creative partners on how to compose myth'' (Holt, 2004). The cultural branding strategy should include the following components: target the most appropriate myth market, compose the identity myth, extend the identity myth and reinvent the identity myth (ibid) For instance, the pop queen Madonna does that. She constantly creates a myth and reinvents herself.

The next chapter is about Branding models proposition from various authors who wrote on branding. Current section' building branding strategy' strongly linked to the next chapter as it discusses the same issues based on the presented above strategy models.

2. Branding Models

This section is the analysis which reflects the theory of branding process proposed by five different authors of various branding concepts, such as D. Aaker, D.Knapp, J.Kunde, T.Gad and D.Andrew. I studied and analyzed different approaches and theory proposition of the branding processes models of mentioned above authors, which helped me to construct the framework of comparison and co- relation of these models. By comparing author's models towards each other in terms of different attributes related to the perception of the brands such as: benefits, value proposition, brand identity, mission and dimensions. I categorized these attributes under sub themes or specific categories in terms of functional, emotional, self-expressive benefits and values in table 1 bellow (also see appendix 1). At the beginning of my analysis I describe each model of proposed authors separately, and compare them towards each other. At the end I also compare them according to functional, emotional, self expressive, mental and spiritual categories and propose my final comparison table of how I see the author's ideas, how each model co-relate to each other and how it can be applicable to branding arts organization or artist. Bellow is the figure of Branding processes which I come up with.

Comparison structure on branding processes

Aaker's model	Andrew model	Knapp model	Gad's	Kunde
External &Internal brand building process	**'Brand Values hierarchy'**	**Brand strategy doctrine process**	**4D model 4Dimensions**	**Corporate Religion**
Categories	**Categories**	**Categories**	**Categories**	
-Functional benefit	-Functional values	-Functional benefit	-Functional Dimension	
-Emotional benefit	-central values	-Emotional benefit	-Mental Dimension	
-Self expressive benefit	- Expressive values	-brand promises	-Social dimension	
-value proposition	-mission, vision	-value	-Spiritual dimension	

Table1. Table by the author of the thesis, "comparison structure on branding processes"

2.1. Aaker's 'Brand Identity Planning model'

Aaker's model (figure 4) considered to be the earliest branding model presented among branding theory professionals. And it is often the basis for the other model's development where those creators have added and focused more on their own ideas. It's a starting point of research and discussions on branding processes model development. This model meant for building brands in business or commercial sector, however it can be also adapted to some art's organization brand building process, as arts organizations is also an organization and not much different from any other business company, simply that it is also employs people, stand for its missions, perhaps values and also does business but arts business, why not? The difference is the product itself. Arts organization if it's not for a profit, driven by commitment to art and integrity, while commercial organization on the contrary seemed to be all about profit and sales. Nowadays commercial businesses are not selling product itself, they are selling brands, which consequently brings profit and generate good sales. Brand is a valuable intangible asset of any organization that deems to keep their business alive; it's a difference between two, e.g. 'British Airways is an airline (product), Virgin is an attitude' (brand). Mr. Revlon CEO of Revlon cosmetics also said "we are not selling cosmetics, we are selling hope".

Aaker's model bellow (figure 4), starts with a strategic brand analysis, where customer/competitor analyses are highlighted. After analyzing force the brand identity system definition starts, where brand identity can be build based on the position it wants to be. The categories that describe identity can be seen as a process of seeing brand as a product, as organization, as a person and as a symbol (see in detail Chapter 1 section 1.5 'brand identity'). Brand Identity system includes the value proposition, which is created by the brand identity. In addition to functional benefits, the value proposition can include emotional and self expressive benefits. According to Aaker (Aaker 2002, 49) an *emotional benefit* relates to the ability of the brand to make the buyer or user of a brand feel something during the purchase process or use experience. A *self-expressive benefit* exists when the brand provides a vehicle by which a person can proclaim a particular self image.

Many brand-customer relationships emerge when the brand is considered as an organization or as a person, rather than as a product. For example organizational association might translate into a respect, liking that forms or prestige that forms the basis for a relationship. Relationships between a brand and customers can be based on a host of positive feelings (such as admiration, friendship, having fun, and being part of the same community) that cannot be accurately conceptualized in terms of value proposition. After conceptualizations of brand identity, the value proposition and brand customer relationships, the focus turns to implementing the identity and value proposition by developing a three step brand identity implementation system. The first step is a brand position statement that specifies what part of the identity is to be actively communicated; the second step is the execution of the communication program, which includes the selection of media to be used and creation of actual advertisements or programs. Finally the communication program is monitored during a tracking stage (ibid, 176).

Brand Identity Planning Model

STRATEGIC BRAND ANALYSIS

Customer Analysis	Competitor Analysis	Self-Analysis
• Trends	• Brand image/identity	• Existing brand image
• Motivation	• Strengths, strategies	• Brand heritage
• Unmet needs	• Vulnerabilities	• Strengths/capabilities
• Segmentation		• Organization values

BRAND IDENTITY SYSTEM

BRAND IDENTITY

Extended
Core

Brand as Product	Brand as Organization	Brand as Person	Brand as Symbol
1. Product scope	7. Organization attributes (e.g., innovation, consumer, concern, trustworthiness)	9. Personality (e.g., genuine, energetic, rugged)	11. Visual imagery and metaphors
2. Product attributes			12. Brand heritage
3. Quality/ value		10. Brand– customer relationships (e.g., friend, adviser)	
4. Uses	8. Local vs. global		
5. Users			
6. County of Origin			

VALUE PROPOSITION

• Functional benefits • Emotional benefits • Self-expressive benefits

CREDIBILITY

• Support other brands

BRAND–CUSTOMER RELATIONSHIP

BRAND IDENTITY IMPLEMENTATION SYSTEM

BRAND POSITION

• Subset of the brand identity and value proposition
• At a target audience
• To be actively communicated
• Providing competitive advantage

EXECUTION

• Generate alternatives • Symbols and metaphors • Testing
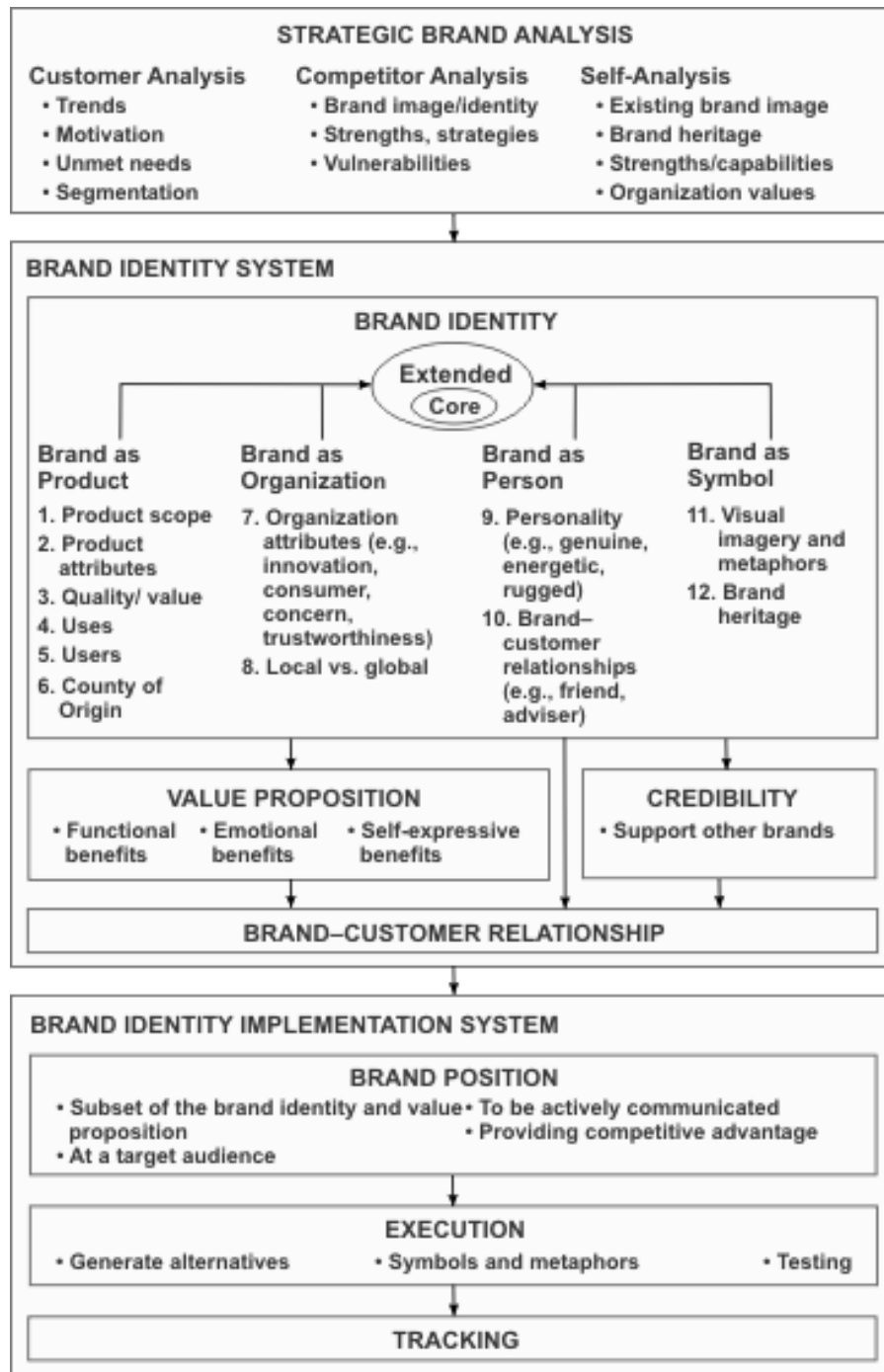
TRACKING

Figure 4, Brand Identity Planning Model, Aaker 2000, 44

Aaker's model above (figure 4) is rather simple but still more theoretical. It overlooks mostly the organizations internal workforce sight. It strongly concentrates to customer and competitor analysis where Aaker discusses customer needs and those drivers for the branding process and competitor analysis with benchmarking to find out own strengths and weaknesses.

From his point of view, this should be enriched with internal analysis or internal brand building processes, where values, visions and missions are to be considered. Here is the question of internal brand building process and external brand building process which has to reach brand equity between two. So called internal branding inside the organization for own employees should be emphasized the same way as it is done to external, because simply internal staff are brand ambassadors of their own organizations' brand. If organization concentrates only on external sight of branding (external means- branding to the customers and/or to outside the organization people), it will not reach the brand equity between internal and external sight. What if people inside organizations does not share the same values with the organization they work for, what brand messages then can carry then to the outside world, to the customers of the arts organization?

2.2. Andrew's 'Brand Values hierarchy' model

Andrew's model (figure 5) concentrates on brand values hierarchy where brand process starts from visions and mission identification. The following steps are values which expressed in three terms as central, expressive and functional values. Central values reflect what the buyer and the brand share in fundamental terms as philosophically, morally and behaviorally (e.g. brands of Body Shop 'not on animal tested'). Expressive values reflect the nature of the purchaser type, sex, characteristics, personality, status, etc. Functional values (benefits), what kind of product or service the brand offers and/or what functional benefits it provides to the consumer like composition, use, effect, appearance, cost, etc. For example, when we go to the opera house to see and hear an opera, by functional benefits we mean additional benefit. First intention of cause is to see and hear opera performance, next is expectation of good services which can make the whole experience be enjoyable and memorable. For example, nice and inviting atmosphere, smiling and helpful lobby staff, available parking space next to the theatre, good restaurant nearby, well designed brochures, CDs of artists performing in that night etc. Bellow is the model of 'the value chain of a brand'

Product service	functional	expressive	central
Does it look or feel good?	Does it function as I require?	Does it reveal the messages I want to send on my personality?	Does it bring added value to my life?
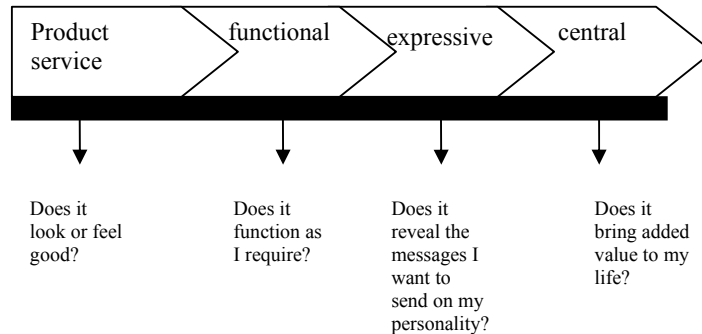
Figure 5. The value chain of a brand, Andrew, David, 1998, p184

2.3. Knapp 'The brand strategy doctrine process' model

Knapp as been mentioned in chapter one in the section 'branding strategy' , sees branding process as the strategy process of building successful brands, and it has 5 steps presented

in the Figure 6. Knapp describes mainly the brand strategy cycle with the usual style where everything starts from analysis or brand assessment, leading to brand promise (what it promise it delivers), further communication of brand promises and message through the third step 'brand blueprint' which means visual communication and finally ends up with implementation or 'brand culturalisation' internally among internal staff or employees and externally (to customers, shareholders, partners etc), which follow-up procedures as brand advantage. This model can be

Figure 6: Knapp's model for branding process is called "the brand strategy doctrine process" Source*: Knapp, Duane 2000. The Brand Mindset. New York:*

applicable to branding artists as well as arts institutions. More in detail see in the Empirical part.

2.4. Gad's 4 D model, Brand Mind Space™

Gad's 'brand mind space' model or 4 D-Four dimensions model (figure 7) was thought to be more modern and creative, which also goes deeper and evaluates more on customer point of view. His 4-D model has four dimensions: functional, social, mental and spiritual dimensions. His idea for the model is that brand has to create more benefits and value for the customer.

Functional dimension is rather clear and its benefits come from the product or service functioning well and having expected quality, for example buying a CD of your favorite band or singer attributes to a functional dimension. Does the quality of the CD, sound and cover page meets the expectations?

 Social dimension creates status symbols out of the branded product or service and gives the meaning and value through other people's appreciation, for instance attending an Art exhibition of some distinctive artist or attending a classical concert.

Mental dimension answers to question like: How does product/brand affect me personally? Am I better person associated with this brand? For example, the chair, where the chair is ugly, but I do not care what others think of it, because I personally like it.

 Spiritual dimension is more difficult to understand and to separate from *mental dimension*. It creates associations of doing well and making the world better place for everybody. It is more like the feeling you get when you purchase the brand and reflects brand's ethics and values to your personal ethics and values. If a brand delivers spiritual benefits, it means then that the brand and the consumers are sharing the same fundamental values. For example, buying a ticket for a 'Live 8' concert or buying a painting of your favorite artist which can contribute you spiritually.

Functional dimension

Brand Mind Space

Social dimension   **Mental dimension**

Spiritual dimension
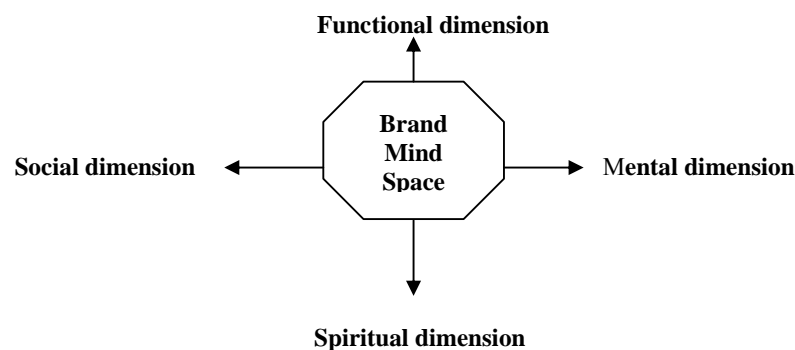
Figure 7. Brand Mind Space™, Knapp, Duane E. 2000, p69

2.5. Duane E. Kunde 'Brand as Corporate religion' model

Kunde has created well visualized concept around the branding process. He claims to focus more on organizational level of the branding. He discuss about the hurdle race as steps to complete the branding process (figure 8) although the hurdle race will be everlasting since the constant follow-up and update is required to maintain the brand. He sees the mission of the corporate brand as a religion created internally within the company. From building successfully brand internally it communicates this brand values externally to the customers. While having built brand as a corporate religion both internally and externally it suppose to lead to the 'Brand Heaven'. (Figure 8) Kunde defines it in relation to the brand oriented organization, "Corporate religion as a philosophy that spans many disciplines. It is a structured approach to building a strong market position…" Kunde sees that with the four-step Brand Development Cycle which is surrounding the corporate religion in the core of a circle (Figure 8 upper left) Those 4 steps are: Brand Value Chain Analysis (who are we and what do we want?); Brand Strategy &Concept Development (Who do we believe in?); Brand Implementation (What do we want to be known for?); Brand Enrolment &Communications (What unique value position do we want to own?)
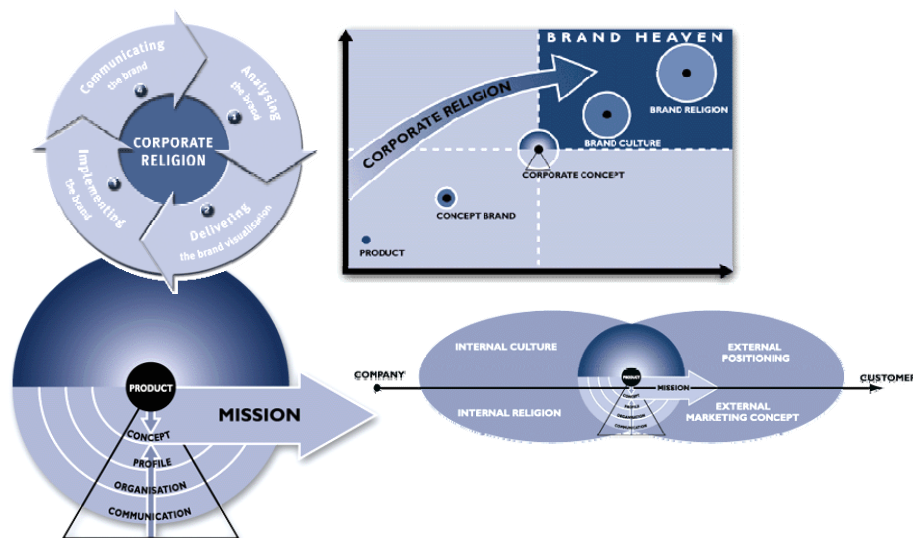
Figure 8. Kunde's Corporate Religion model for the branding process.
Source: http://www.english.kunde.dk / Corporate Religion: building a strong company through personality and corporate soul.

By applying it to an arts organization, we can see it in the organization like Opera La Scala; it's an icon of all opera houses in the world. By working for such institution as an artist it feels like a 'dream came true and I am part of this arts institution which has a history, values, iconic image etc' Internal employees are cherish this house and the Iconic Brand status of it, by being there and performing in the stage where Caruso and Maria Callas were performed at last century. This internal Brand Image transforms to the external Brand image hence to its audience. Who also share same opinion, values and trust on Brand of La Scala. People buy tickets to attend La Scala year ahead of the actual performance. People fly from other side of the world to attend an opera at that theatre, because it has a high status, it stands for its promises, because artists who perform there have a high caliber voices and professionalism.

2.6. 'Internal and external brand building process' model
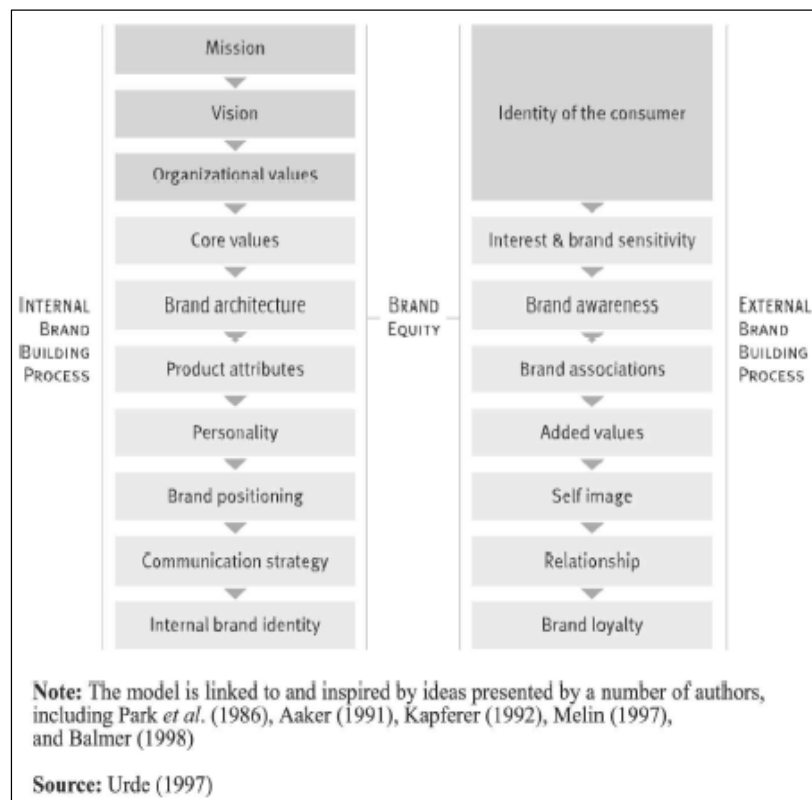
Figure 9. Internal and external core value-based brand building process based on series of companies.
Source: European Journal of Marketing,1 July 2003,vol.37, no.7-8,

The model above had been inspired by a number of authors, including Park et al (1986) Aaker (1991), Kapferer (1992), Melin (1997), and Balmer (1998) (source: European Journal of Marketing 2003, vol 37). It begins with brand identity and associations. It starts from defining organizations mission, vision, values and core values.

By building internal brand (internal means among own employees), it turns smoothly to the external brand building process among external stakeholders (customers, audience etc). By reaching harmonization between internal and external process, it reaches brand equity which can be a basis for a building strong brand. This model can be applied to a various arts organization as it helps to construct the idea of building internal and external branding processes. It also helps clearly to construct basis for entire process by defining mission, vision and organizational values, arts product attributes, strategy and internal brand identity. On the other hand it constructs the idea of external brand building process which has to match with the internal brand process in order to reach brand equity between both. In the external sight it defines clearly the identity of the cultural consumer, how organizational brand is associated and been aware in the mind of a cultural consumer. Do added values to the brand meet the expectation of the external customer? Does the image of the organization reflects with the image customer wants to be identified with. Does it create relationship between both the organization (internal) and the customer (external), would it keep him/her a loyal customer that hardly can switch to another brand? Both internal and external branding processes have to be well constructed by the arts organization and implemented in order to reach brand equity. In a stance it's a long way process, which require deep analysis of the organization and its customers as well as time and investment.

2.7. Conclusion on the branding models part

The models presented above have similarities by presenting the same ideas. The basic concept of different steps in branding process can be seen in most of the models but each one of them is named differently to highlight author's focus. Almost all of them start with building brand identity, by defining mission and visions.

Amazingly Aaker's and Kunde's models (Figure 4 and Figure 8) have many similarities and mostly describe the process the same way by using different approach. Both authors lived in different period of times. Aaker among the first authors who presented the branding theory, and Kunde is one of the latest, whose ideas widely shared today by many progressive corporate businesses in Europe.

 Aaker, rather suggests his own idea, and mainly has more theoretical stance. Kunde is more life and passionate about brands. His model suggests something to believe in as it would be in religion, that's why he calls his book 'Corporate religion'. The process in his model starts internally within the company among internal customers (internal customers means own employees). When values and/or believes of own brand organization is established, it gradually spreading or linking to an external environment, to external customers (actual customers who buy branded products). When both, internal and external brand believe process reach mutual equity or the unification it ultimately reaches so called 'Brand Heaven' which Kunde talks about (Figure 8, up right).

Andrew's idea has some reflections in terms of central, functional and expressive values which also reflected in Gad's 4 D model. But Gad calls it dimensions: functional, mental social and spiritual. He reflects in his dimensions not only values, but rather everything what might relate to each category of brand perception. Gad sees it as a 'Mindset' or 'DNA code' established in our brain which certain brand occupiers in our mind. And he suggests the technique how to position your brand in the mind of consumers that will meet their values and believes. And what and how they associate themselves with certain brand. Andrew rather concentrates more on values by basically meaning the same thing as Gad in his dimensions.

There is a relationship of the same ideas of Gad's 4 dimension models (functional, social, mental and spiritual) and Aaker's Value proposition in brand identity model (functional, emotional and self-expressive). Gad calls it dimensions, Aaker calls it benefits. Both mean the same principles (See also appendix 1 and chapter 1 in section 1.7 'value proposition').

Knapp on the other hand sees the branding process as strategy process. It has similarities with Kunde's idea of 'corporate religion' which has also circle steps: analyzing, delivering, implementing, and communicating (Figure 8). Knapp basically propose same way in his 5 steps: brand assessment, brand promises, blueprint, culturalisation, and advantage (Figure 6).

Both, Kunde and Knapp start with brand analyzing or assessment. But before moving forward, Knapp emphasizes to the strong message which brand has to promise for its current or future owners. And only after that it starts communicate it. Kunde moves straight to delivering and implementing steps and then communicating. Knapp on the other hand particularly emphases on the promise concept. If brand cannot prove what it promises for, then eventually it can destroy the brand loyalty of a consumer. Knapp talks about 'culturalisation of a brand' which leads to the brand advantage. Customer has such a believe for certain brands that it makes him/her almost automatically to buy particular brand without hesitance, as he/she has so strong believe in it that it almost culturalised and stacked into his/her mind.

 Kunde call it 'brand religion', Knapp call it 'culturalisation'. Kunde's last step leads to 'Brand heaven', in Knapp approach to 'brand advantage'. In Appendix 1, I present a summary of presented models as a comparison and co-relation towards each other in terms of functional, emotional, expressive…. etc categories.
The last model which was inspired by the various authors including Aaker has a good stance of internal and external branding process proposition (figure 9), which has similarities with Kunde's idea on internal external branding process. This model will be used as a base model application in the empirical part of the thesis in the V&A museum case study (Chapter 4).

3. Research Methodology

3.1. The selection of the research approach

The research approach of this project is qualitative; Vanhala (1985, 10) has divided the researches to two groups, of which I have chosen the phenomenological approach aiming to understand the research objective in its natural context.

A research method is a strategy of inquiry which moves from the underlying philosophical assumptions to research design and data collection. The choice of research method influences the way in which the researcher collects data. Specific research methods also imply different skills, assumptions and research practices (Myers1997,5). According to Myer, there are four research methods: action research, case study research, ethnography and grounded theory. In my case I used two methods: grounded theory and case study research. Grounded theory is a research method that seeks to develop theory that is grounded in data systematically gathered and analyzed. Grounded theory approaches are becoming increasingly common, because the method is extremely useful in developing context-based, process-oriented descriptions and explanations of the phenomenon (Orlikowski, 1993). According to Martin and Turner (1986, 7), grounded theory is "an inductive, theory discovery methodology that allows the researcher to develop a theoretical account of the general features of a topic while simultaneously grounding the account in empirical observations or data." The major difference between grounded theory and other methods is its specific approach to theory development - grounded theory suggests that there should be a continuous interplay between data collection and analysis.

Branding in the arts sector is not a phenomenon, but a new paradigm that can be analyzed, used and developed as a useful tool for artists or arts organizations. I use the term grounded theory here, because there is not much theory and models had been developed for branding arts. Even though that arts sector are very sensitive and cannot be applied the same way as it is done in a business organization, there are possibilities to modify certain things by using a slightly different approach in more careful way that can be used in the arts sector too. Therefore I call my theoretical proposition as a grounded theory because branding models from commercial business sector can also be applied into an arts sector.

See examples of Madonna as an artist brand and Victoria& Albert museum as an arts organization brand (empirical part, Chapter 4).

The next approach I used in my study is a Case study approach in the empirical part of my study.

The term "case study" has multiple meanings. It can be used to describe a unit of analysis (e.g. a case study of a particular organization) or to describe a research method. The discussion here concerns the use of the case study as a research method. Case study research is the most common qualitative method used in information systems (Orlikowski and Baroudi, 1991; Alavi and Carlson, 1992). Although there are numerous definitions, Researcher Robert K. Yin (2002) defines the scope of a case study as follows: investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used (Yin, 2002).

The advantages of the case study method are its applicability to real-life, contemporary, human situations and its public accessibility through written reports. Case study results relate directly to the common reader's everyday experience and facilitate an understanding of complex real-life situations (1997 Myers).

Many well-known case study researchers such as Robert E. Stake, Helen Simons, and Robert K.Yin have written about case study research and suggested techniques for organizing and conducting the research successfully. This introduction to case study research draws upon their work and proposes six steps that I used in my study:

-Determine and define the research questions

-Select the cases and determine data gathering and analysis techniques

-Prepare to collect the data

-Collect data in the field

-Evaluate and analyze the data

-Prepare the report

A key strength of the case study method involves using multiple sources and techniques in the data gathering process. Tools to collect data can include surveys, interviews, documentation review, observation, and even the collection of physical artifacts.

In my research, I used multiple sources of data and selected document examination, gathering and study of organizational documents such as administrative reports, agendas, letters, brochures, and news clippings and other written material describing the organization and its purpose. In my theoretical part I also used a Cross-case analysis, while describing and comparing different branding models. I investigated and examined these branding models, categorized the similarities and differences in each pair of models and proposed how they should be used in the arts sector.

3.2. Data collection method

The qualitative material needed for this project can be roughly separated into two groups: qualitative 'field-material' and qualitative 'desk-material'. The research problem, resources available and availability/access to material will influence the selection of material. It will be crucial to avoid obsolescent information.

In anthropology and sociology it is a common practice to distinguish between primary and secondary sources of data. Generally speaking, primary sources (field material) are those data which are unpublished and which the researcher has gathered from the people or organization directly. Secondary sources (desk material) refer to any materials (books, articles etc.) which have been previously published.

Therefore, during my research, the *qualitative field-material* gathered and analyzed are:
Correspondence and unstructured interview with existing arts organizations, key players in arts sector, visit to various arts organizations and discussion forums. In this case I had used the information gathered from consultant Jane Wentworth who had played a role in developing and rebranding campaign for the V&A museum. We have met in Global Arts Forum 2008 during the contemporary visual arts fair 'Arts Dubai' organized by DIFC (Dubai International Financial Centre) in co-operation with Financial Times. We had a brief unstructured interview plus correspondence after the event.
Visit to the Alexander theatre organization and internship opportunity in this theatre helped to observe and analyze the information gathered from the field.

The qualitative 'desk-material' gathered and analyzed are:

Observations and studies of branding processes in existing arts organizations, written material (books, articles) on branding in business and arts sector; arts organizations annual reports, advertisement, press releases and other relevant written materials about various arts organizations and artists; newspapers, business/branding/arts journals, books and websites.

By demonstrating the branding case about pop icon Madonna in my empirical part, I used written material such as an official biography written by Lucy O'Brien ''Madonna like and icon", other books written about Madonna, articles from various newspapers such as tabloids, information gathered from video and audio sources such as DVD of world tour of Madonna and audio CD of her music.

Books on branding written by various authors helped me to construct an idea how to brand it in the arts sector, or more precisely how to apply various branding models from the commercial business sector into an arts field. Branding books of D Aaker, J Kunde, D Knapp, Andrew, Holt, and Gad had been used.

In a practical sense analysis based on the branding theories and guidelines given within the frames of Sibelius Academy various courses of Arts management and arts marketing, as well as experience, observations of arts organizations and courses on branding acquired by me earlier in previous studies and work from different institutions.

3.2.1. Context of data collection

It is very difficult to audit the data of one's own qualitative research. Some other group may also have interpreted the data in a different manner. I cannot provide any statistical generalization of my findings within the frames of this project. I also cannot test it across larger segment. It must be mentioned that findings of this project are a result of context. The range of context has been made clear in theoretical part. I tried to avoid much generalization of data beyond its own range.

3.2.2. Validity and reliability of the analysis

When scholars talk about the general reliability and validity of a research, they mean that research data is valid or that the research and its results as a whole are valid. The level of accuracy on different occasions depends on the character of the phenomenon as well as the expected result of the research (Hirsjärvi&Hurme1980, 57, 58).

The key question in validity is not what kind of – or how valid – maters give the results, but one should rather consider what kind of research strategy is valid. The research method itself does not lead to the validity but the method should be appropriate for gathering the required data (methodix.com).

My project is focused on branding in the arts sector, whether it arts organization or an individual artist. I believe that validity and reliability test can be passed by demonstrating transparency in the project process. As long as this can be achieved the insights and understandings gained can be considered meaningful.

4. Case studies

In this section as an empirical part, I will present the application of the branding model to the arts organizations, artists based on the models provided in the theoretical part of the thesis. I will closely present artist Madonna as an Iconic brand, arts organization V&A museum as an international brand arts institution and propose the brand building process idea for the Alexander theatre. All analysis will reflect the theory in practice.

4.1. Branding Arts Organizations

By branding arts organizations it should be enriched with internal analysis or internal brand building processes, where values, visions and missions are to be considered.
In the chapter two, I discussed several branding models proposition, the 'internal and external branding process' model, which begins with brand identity and associations. It starts from defining organizations mission, vision, organizational values and core values. This leads to the construction of brand architecture.

 By building internal brand (among own employees), it turns smoothly to the external brand building process among external stakeholders (customers, audience etc). By reaching harmonization between internal and external process, it reaches brand equity which can be a basis for a building strong arts brand organization. In the following section I try to present V&A museum brand in the light of theory presented in chapter one and apply one of the branding models presented in the same chapter, part two.

4.1.1. Victoria and Albert museum Brand

V&A is one of the world's greatest museums of art and design. Not long ago, it has undergone an extraordinary transformation over the last five years and is now recognized as the world's number one museum of art and design. Recently, director of Public Program at the V&A, Damein has rebranded the organization, launched the widely acclaimed V&A Magazine and more than doubled attendance figures (www.communicatingthemuseum.com).

According to V&A strategy report, V&A services and brand are in increasing demand as museums and galleries worldwide work in cooperation internationally, governments and commercial companies seek partners in major cultural developments (V&A International strategy public report, 2006).

Branding is a very important part of the marketing process, and based on what museum stating "branding is one that the V&A is currently making a major priority" (marketing the V&A www.vam.ac.uk/about_va/marketing/index.html). In their definition " Brand is a shorthand term for the process of examining; what the V&A does, what the V&A stands for, what the V&A means to different people, with a view to establishing and communicating clear goals, both internally and externally (ibid).

V&A Mission statement

The Museum's previous mission statement has been reviewed in order to produce a new one. By looking closer to this new V&A *Mission Statement*, it reflects the V&A museum's brand promise and answers the questions: who we are? What do we do? And how do we do it?

This new mission statement is : "As the world's leading museum of art and design, the V&A enriches people's lives by promoting the practice of design and increasing knowledge, understanding and enjoyment of the designed world" (www.vam.ac.uk).

Let's see how above mission statement answers all these questions mentioned earlier. It seems, the mission statement clearly stated by the organization.

-Who we are? 'The world's leading museum of art and design". Note! It also reflects V&A museum's Brand Promise to be what it claims to be. -What the V&A does? 'V&A enriches people's live '. And last one 'How do they do it? '…they do it by promoting the practice of design and increasing knowledge, understanding and enjoyment of the designed world.'

Brand promise and Vision

The brand promise of the V&A clearly reflects the image it wants to project to the outside world. It's not a bold stated promise, its things which is in fact implementing. What it promise it promise "To be a world brand for the study and understanding of design"
The promise closely corresponds with the Vision of the organization.

The V& A vision expressed as being "national and international resource for research, learning, and creativity – a force in society and in the lives of many millions of people worldwide. It is not just an organization, but an important part of an active cultural system". This vision of V&A is, in fact, as museum states it ''a return to the vision of our nineteenth century founders, who conceived the Museum as integral to a network of cultural, educational and commercial institutions. To implement fully this vision, we need, among other things, to make our resources, including our collections, available much more coherently at an international level, so that (for example) a Japanese researcher on arts and crafts can find useful distinctive material on our website, without having to rely on a trip to London" (International strategy report, public, 2006, p 2, section 1.2)

What V&A are really up to is that they want to bring this vision of being ''world's best international museum and bring a thrilling transformation of the 150 year old museum over the next ten years'' which expressed in the V&A strategy (see in the V&A strategic plan section).

Values of V&A

In the V&A strategic plan report for the next 10 years (2007 -2012) museum stating their core values as: Generosity, Imagination, Coherence and Rigor. While it's organizational values stands for promoting equality and diversity (International strategy report, public, 2006).

The V&A strategic plan

The Victoria and Albert Museum overall strategy is "Over the next ten years V&A Future Plan will bring about a thrilling transformation of the 150-year-old Museum" (International strategy report, public, 2006).

On the other hand V&A board and management also have specific Strategic Plan objectives for over ten years ahead. It calls a strategic plan 2007-2012 which identifies four broad strands of activity and strategic objectives that the Museum will work towards. 'The Plan does not aim to describe all aspects of Museum activity: it concentrates on those activities that move the museum towards its corporate goals.
 (http://www.vam.ac.uk/about_va/reports_plans/index.html)

The Museum's key strategic long term objectives

Based on the Strategic plan 2007-2012 report of the V&A museum, long term objectives of the organization are:
-*Access and Audiences* - To provide optimum access to collections and services for diverse audiences, now and in the future.
-*National and International* - To be acknowledged and respected as the world's leading museum of art and design.
-*Creative Design* - To promote, support and develop the UK creative economy by inspiring designers and makers, and by stimulating enjoyment and appreciation of design.
-*Efficiency and Effectiveness* - To operate with financial and organizational efficiency.

These objectives seem to be not only a strategic plan but also a promise what V&A going to achieve. It is also highlights it's vision for the future of being a leader in the international arts market.
In the strategic report it also states its marketing objectives which are described below.

V&A Marketing objectives: To increase visitor numbers, to build the V&A's brand (the values that the V&A wants to be known for), to increase public awareness of services and events, to increase revenue through temporary exhibitions, to attract new audiences

V& A Brand identity

Visualization of a brand is one part of communicating the brand to the cultural consumers; it results in constructing a communication a brand identity.

'The V&A has recently refreshed its visual and verbal identity (tone of voice) to create a clear brand identity which evokes a feeling about what the museum stands for and the way it behaves (the values it promotes). Everything that the visitor experience is also a manifestation of the brand - from the exhibitions they attend, to the members of staff that they speak to, to the sandwiches they eat. Brand development and management is an ongoing process, but one of the most important of all' (www.vam.ac.uk).

According to V&A International strategy report, they state "the V&A brand express our core identity by defining our unique role and contribution at an international level. It is our ambition for this core identity to be:

-Committed to commercial partnerships worldwide, consistent with museum's original aim of inspiring excellence in design and manufacture.

-Eclectic, multi-faceted, multi-dimensional.

-Strategic and committed to sustainable relationships.

-Presenting and interpreting contemporary design as well as historical arts.

-Creative and actively fostering creativity for individuals and organizations.

-Sensitive to the intellectual, political and cultural forces that shape museum practice in different countries.

-Thinking internationally, taking new ideas across national boundaries.

-Ethical, committed to cultural participation and excellence for all users.

(V&A International strategy report, public 2006, p8)

V&A Brand association

As we remember from chapter one, section 1.5.1, the brand as an organization perspective emphasizes role of organization attributes, i.e. the characteristics that best describe the company, such as innovation, performance or concern for customers. Organizational associations also consider the question whether a brand should be a local or a global brand. If product associations directly come from the product itself – how it performs and what are its functional utility and quality – organizational associations entirely result from the culture, the heritage, the values, the programs and the employee of the company.

Therefore, the Brand as an organization perspective has a great internal and external impact (Aaker 1996, 82).

According to the V&A, the brand association is that V&A tends to be an international brand and it reflects in the way how it sounds 'As the world's leading museum of art and design'. It also reflects in the museum strategic objectives to be not only national but also international world's leading museum. (www.vam.ac.uk). It reflects in the V&A long term strategy to sustain and develop V&A publications in foreign languages, in order the international audience has access to what V&A offering.

The V&A has a strong track record of international activity in the fields of sharing expertise and conservation technology as well as lending works and touring exhibitions. In the year 2007 alone eight major exhibitions including Surreal things: Surrealism and Design; a century of Olympic posters and masterpieces in ceramics-have toured 16 venues in Canada, the USA, Australia, Japan, Korea, China, Italy, The Netherlands and Spain. By developing partnerships with Black, Asian and Minority Ethnic organizations, has been just one strand of the V&A's ambitious program of events and activities aimed at increasing interfaith and intercultural understanding (V&A Annual review 2007/2008).

V&A Brand portfolio

One major part of brand architecture is a brand portfolio. By analyzing V&A Brand portfolio (from Aaker's perspective) it consists of: the museum at South Kensington, the V&A Museum of Childhood at Bethnal Green, and the archives and stores at Blythe House, Kensington Olympia.

 V&A South Kensington: "V&A South Kensington is the world's greatest museum of art and design, with collections unrivalled in their scope and diversity. Discover 3000 years' worth of amazing artifacts from many of the world's richest cultures including ceramics, furniture, fashion, glass, jewelry, metalwork, photographs, sculpture, textiles and paintings (www.vam.co.uk).

Museum of Childhood: "The Museum of Childhood in Bethnal Green is home to one of the world's largest and oldest collections of toys and childhood artifacts. The collection, which dates from the 16th century to the present day includes dolls, teddy bears, toy soldiers, train sets, model cars, puppets, rocking horses, costumes, board games, and some of the first jigsaw puzzles ever made"(ibid).

Theatre Collections Online: "The V&A's Theatre Collections have now moved from the Theatre Museum building in Covent Garden, and new theatre and performance galleries at South Kensington will open in 2009 (ibid).

According to V&A international strategy report, it has to be noted, that V&A should be thought of as not just a group of three buildings with collections and experts. It is also a national and international resource for research, learning, and creativity – a force in society and in the lives of many millions of people worldwide. It is not just an organization, but an important part of an active cultural system (International strategy public report, 2006).

Brand Old Image versus New image

According to the Jane Wentworth the brand consultant for the V&A museum, attendances at V&A were falling in the beginning of new millennium and negative perceptions prevailed. Its image was dowdy and confused, the various parts of the museum felt disconnected and a vast range of communications material was being produced without any clear guidelines or defined standards. J. Wentworth Associates (branding consultancy) have been working with the museum since 2002 to address this problem. They began by repositioning the membership scheme followed by a program to refresh the visual identity built around the existing V&A mark, a classic designed by Alan Fletcher in the 1980s. For the last three years they have been working closely with the director and executive team to implement a major internal culture change program across the whole organization. Already membership has increased by over 50% and visitor numbers exceeded 2.7 million last year. Recent exhibitions such as Surreal Things and Couture have attracted both record crowds and high critical praise. The museum was voted Visitor Attraction of the Year in 2004 and again in 2007. Design: Pentagram/Wolff Olins (J. Wentworth, 2008 Global Arts Forum, Dubai) In addition, director of Public Program at the V&A, Damein has rebranded the organization, launched the widely acclaimed V&A Magazine and more than doubled attendance figures. (www.communicatingthemuseum.com).

It has undergone an extraordinary transformation over the last five years and is now recognized as the world's number one museum of art and design.

Museum gained also a good publicity "The V&A has matured into one of our city's world-class museums – the magisterial yet accessible one we take visitors to when we want to show off what London is made of" (Time Out, June 2007)

Measuring V&A museum brand equity in practice

In chapter one, section 1.10 'Measuring brand equity', I mentioned that "there are two general reasons for measuring brand equity. One is a financially based reason to estimate the value of a brand more precisely for accounting purposes. A second reason for studying brand equity arises from a strategy-based motivation to improve marketing productivity (Keller, 1998). Then it was suggested that several methods of measuring brand equity can be done. Generally, they can be divided into two approaches: measuring sources of brand equity, where brand awareness and brand image are to be examined, and measuring outcomes of brand equity, where manager is approximating the possible outcomes and benefits that arise from the differential response. V&A brand is more appealing to a broader audience: users and potential users are more aware of what the V&A offers: Access, Inclusion & Diversity Strategy (ref National & International)

By looking to the V&A International strategy report we can see how exactly this has been done and shows in practice how their brand equity had been measured in terms of precise strategy implementation and outcomes it produced.

Over the past ten years, the V&A international licensing and publishing businesses have expanded worldwide, particularly in Japan, extending awareness of the Museum and its brand, and turning over £75m in gross sales annually. This awareness of brand and its substantial financial benefits to the Museum depend on recognition of the V&A and its activities to an international audience. (V&A International strategy report, public, 2006)

By following the data about overseas visitors to the V&A in London alone report says:

''In the financial year 2004-5, the V&A's 2,008,000 audience came from the following geographical origins. [Source: V&A Visitor Data Summary Sheet]:

Greater London	30%	609,000 people
South East England	13%	255,000 people
Rest of UK	20%	405,000 people
Europe	13%	255,000 people
North America	16%	323,000 people
Rest of World	8%	163,000 people

Of the total of 741,000 overseas visitors to the V&A in 2004-5, 133,000 were students; 129,000 were creative industry professionals; and 72,000 were in family groups. Almost all the rest were non-affiliated adults. Among European visitors, the largest single audience category (54,000 individuals) other than non-affiliated adults was creative industries professionals. North American tourists are strongly represented among overseas visitors to the V&A. They make up 43% of all overseas visitors to the V&A in 2003-4. Europeans, on the other hand, are 70% of tourists to the UK, but only 35% of V&A overseas visitors. In addition the website currently attracts over 10 million visitors each year, of whom over 60% are from overseas (International strategy report, public, 2006, p 14, section 5).

By looking to the other figures taken from V&A Strategic report, it makes very impressive how V&A museum had managed to attract such amount of visitors and boost brand awareness and brand image both nationally and internationally. "2006/07 closes as the most successful year ever for the V&A in terms of audience – 2.87 million visits to the V&A at South Kensington, the V&A Museum of Childhood and the V&A Theatre Museum; 19.4 million visits to our websites and 0.54 million visits to V&A exhibitions on tour throughout Great Britain and internationally. (V&A strategic plan 2007-2012; 2007/08)

V&A has own measurements system. Brand awareness, image evaluation and performance reflected in V&A Balance scorecard. One of the indicators from BSC to measure brand awareness can be seen bellow. Other example of performance indicator can be seen in the Appendix 5 (Measurement example at V&A and/or KPI (Key Performance Indicator).

V&A Measure (example):

KPI26 Number of users (actual + web + outreach)

KPI27 Number of UK visitors from lower socio-economic categories attending Museum Sites

KPI28 Number of UK black and ethnic minority visitors attending Museum sites

KPI29 Number of visits to V&A touring exhibitions and co-operative exhibitions

KPI30 Scope of partnerships with regional museums (qualitative and quantitative)

KPI31 Number of visits to Museum sites by school pupils

KPI32 Progress towards more diverse Museum personnel

(Source: V&A Strategic Plan 2007–2012: 2007/08)

'External and internal brand building process' application to V&A

Making research through the extensive reports material at the V&A museum online database, I analyzed the brand building process at the V&A, the process of which has similar building process that had been introduced in the model "external and internal brand building process" (chapter 2, p 47). By applying it, I come up with the following description of the processes in this model.

(F**igure 10,** model applied by the author of the thesis based on "external and internal brand building process" see page 47, figure 9)

Mission 'As the world's leading museum of art and design, the V&A enriches people's lives by promoting the practice of design and increasing knowledge, understanding and enjoyment of the designed world.'

Vision - to be national and international resource for research, learning, and creativity. "Over the next ten years V&A FuturePlan will bring about a thrilling transformation of the 150-year-old Museum

Organizational values- Equality and diversity

Core values- Creativity, imaginations, coherence, regour

Brand architecture: South Kensington, Museum of Childhood, stores at Blythe House Kensington Olympia, Theatre collecitons

Product attributes:, touring, education, research, V&A's permanent collections and galleries, major exhibitions, contemporary programme and a wide range of displays, events, activities and courses

Personality- Educating art institution

Brand positioning " to be a world brand for the study and understanding of design"

Communication strategy
Access, Inclusion and Diversity strategy

Internal brand building process

Internal brand identity
-Committed to commercial partnerships worldwide
-Eclectic, multi-faceted, multi-dimensional.
-Strategic and committed to sustainable relationships.
-Presenting and interpreting contemporary design as well as historical arts.
-Creative and actively fostering creativity for individuals and organizations.
-Sensitive to the intellectual, political and cultural forces that shape museum practice in different countries.
-Thinking internationally, taking new ideas across national boundaries.
-Ethical, committed to cultural participation and excellence for all users.

V&A Brand equity

External brand building process

Identity of the customer: non affiliated adults (creative industries professionals) ; students, singles, children , culturally diverse audience, people with disability I(Source: V&A Visitor Data

Brand loyalty
Web based resourses, engagement through various projects and events, professional courses or educaiton for everyone

Interest & brand sensitivity.
Creating projects , events, cources and themed exhibition to generate interest. High image reflects in the brand sensitivity of customers who select V&A as a best musuem brand

Brand awareness among International and national audience, creative industry professionals, overseas visitors, tourists, students, children

Brand association
-world's leading museum of art and design
-portal for national and internaitonal resource for research, learning and creativity

Added values: Availability, free access, free guided tours inclusion, online museum. Education: Increased capacity for digital resources, practical workshop studio sessions,new seminar rooms and auditorium
Community and inclusion programs Dance/film performances, acquisition, displays of work, art workshops.Participative intercultural festivals – carnival, Vaisakhi, Chinese New Year etc.Work with community groups and partners such as East Potential (national charity that supports vulnerable young people to independence), Mencap, music and club scene, GLA
Technicla integration of electronic services: Subject Databes and image downloadable, multilingual info and services online

Self image
Creative industry professionals and those who wants to become one

Relationship
-Developing partnerships with black, Asian and minority ethnic organizations.
-dveloping international relationships thorugh licensing and touring agrrement
-engaging creative industry profesionals and students trough variouse courses and diploma programs
-building relaitonship with overseas audience

The process starts from the internal analysis of the organization and construction of internal brand building processes, by defining mission, vision and organizational/core values of the V&A museum. It defines brand architecture, brand identity of the museum, communication strategy, product attributes and brand positioning statement. On the other hand internal brand building process goes hand in hand with the external brand building process. As I mentioned earlier internal means branding among internal staff of the organization and external means people outside of the organization (customers, audience, sponsors, politicians-state funders etc). In external process, it defines clearly the identity of the museum customer, how organizational brand is associated and been aware as a brand in the mind of that group of customers. It identifies added values which perceived by the customer and the image which V&A projects. It also shows what kind of relationship links between both the V&A (internal) and its customer (external), by implementing and monitoring both processes its visible what kind of harmonization it produces between internal and external brand building processes to reach brand equity.

4.1.2. Alexander Theatre Brand

Alexander theatre's brand reflects in its positioning statement " In the heart of Helsinki and in Helsinki´s heart" In the next section I will describe Alexander theatre as an arts organization brand starting from the history, what theatre presents today, its core and brand identity. I also try to apply Gad's 4 dimension model to the organization, as this model is most suitable for a theatre brand building process. However, Alexander theatre should build its own branding model to communicate its unique value propositions. Every arts organizations should have unique value propositions that cannot be copied by the others, and communicate it not only visually, but in the all levels too, in a presentable way that theatre can strategically compete in the arts market to gain more audience and funds from state organizations (cultural office, ministry of culture) or a private sponsor.

Story telling

In chapter one, section nine; I mentioned that a brand emerges as various authors tell stories that involve the brand. Brand stories have plots and characters, and they rely heavily on metaphor to communicate and to spur our imaginations. But what makes a brand powerful is the collective nature of these perceptions; the stories have become conventional and so are continually reinforced because they are treated as truth in everyday interactions.

Organization's story telling is becoming an important tool of managing knowledge of that organization. It supports the learning process of the audience and it is used to increase the awareness of a company or rather of its brand (Holt 2004, 3).

Arts institution like Alexander theatre actually has its own story about their organization, how it developed and so on, in order to communicate brand of the organization in its precise way to its audience or cultural consumer. Furthermore, mentioning the arts organization vision and mission, which could be also a part of a storytelling, is rarely implemented by most arts organizations. The suggestion here, that Alexander theatre should communicate these vital parts as mission and vision to its audience which can contribute in the building process of its brand identity system which Aaker's proposing in his building a strong brands book (also see chapter one, section 1.5.1)

History of Alexander Theatre

The history of the Alexander theatre dates back to the beginning of the 19th century. In the early decades of the 1800s, theatre troupes from Sweden, Estonia and Russia and also from Italy and Germany visited Helsinki. But this changed when Nikolai Adlerberg became the Governor General of Finland and established a Russian Theatre with a grant he organized from the Tsar's funds. Construction began in April 1876 and was completed in 1879. Originally the Alexander Theatre was to serve the local Russian garrison. The bricks for the decorative building were transported all the way from Åland. The National Theatre and Opera companies moved to the building in 1918 and the Finnish National Opera remained on the premises until 1993, when they moved to the new Opera House on the Töölö bay. For this reason, Alexander Theatre, the Old Opera House, is an important part of Finnish cultural history.

After Finnish National Opera moved out to the Töölö bay, the building of the Alexander theatre had been handed over to the Cultural Office. Signed in 1993, the rental agreement on the building was concluded for ten years, and the building is now used for guest stage performances, both theatre and dance. Some of the productions are Cultural Office productions, but others may be brought from as far away as Asia. The Sibelius Academy puts on a couple of opera productions there every year too (http://www.aleksanterinteatteri.fi).

Alexander theatre today

 Alexander theatre today functions as a venue for a local and international theatre and dance productions shows from abroad. It has a 500-seat auditorium, a technically fully equipped stage and an intimate foyer with refreshment facilities. Theatre's building hosts small arts organizations on the rent bases scheme. Most of these organizations are set by the small production companies established by individual artists like Tero Saarinen Company, Muusikko Antti Vauramo and etc. The theatre building also houses the administration of the Cultural Office, rehearsal facilities, the Sibelius Academy Opera Studio, and the junior classes of the National Opera's ballet school.

Core identity

The core identity of a brand represents its essence (Aaker 1996, 86). For brands like Alexander theatre for example, a close correspondence between the values of the organization and the core identity is essential.

Alexander's theatre core identity could be identified after answering the following questions: *What is the soul of the Alexander theatre Brand? What are the fundamental beliefs and values that drive this theatre? What are the competencies of the organization behind the Alexander theatre Brand? What does the organization behind the brand stands for?* For example the Alexander theater slogan "*Teatteri Kaupungin sydämessä*" translated as '*In the heart of the city'* captures a big part of Alexander theatre core identity. (www.aleksanterinteatteri.fi)

Alexander theatre should emphasize the fact that audience's wishes should be respected and organization makes sure people's expectations are fulfilled. Therefore theatre should turn from being the presenter, who simply produces performances, to being a real partner, who really cares about you as customer and as an audience on emotional level, not just through presenting an art itself but on the other levels too.

The brand is associated with positive feelings and raises emotions in customer's minds. The use of the brand supports the individual mentality and can influence a customer's ideas and behaviors. Emotional benefits and strong positive feelings associated to brand in customer's mind results in a different use experience of stronger brand. To create the brand that evokes such a strong feelings in customer is very challenging and represents ultimate goal for brand building efforts.

However in the arts sector and especially in the Alexander Theater, this emotional connection already exists since the moment of consumption. For example, when the audience sees the performance, they simultaneously experiencing 19th century historic atmosphere in the walls of the theatre. But this does not justify that the building don't need any improvements of the facilities. For instance, theatre should upgrade the stage to host more challenging contemporary shows or performances as well as rehearsals rooms and other service facilities (physical access for the handicapped people who is in a wheelchair) that plays a vital part of total experience for the cultural consumer.

Theatre should build a brand identity that Alexander's brand stands for. Highlight its mission, vision and a brand promise. It has to communicate the values of the organization, that theatre would be considered not just a simple venue or building for renting possibilities for various dance organizations, but has a strong brand identity as an art institution to be deserved to call a professional theatre. Its understanding that theatre don't have own created productions, but rather have only visiting theatres productions. But theatre's vision for the future can recreate the idea of having own produced high caliber production shows. This is a very challenging task, as it requires extreme financial investments in order to hire artists and artistic director who will produce the show on behalf of the theatre. However, nothing is impossible. That's why nowadays it is more cost efficient to invite a ready show production from elsewhere and use theatre as a simple stage for visiting theatre productions.

Lack of state financial support turning theatres into a self managed entities which has to switch from being a true theatre (true means has own production) to a more sounding commercial entity of just being a venue or building for visiting artists. However, to fight such an image, theatre tries to package visiting production under its own themes, an example 'Russian season', Nordic music days etc. Which is a very good idea, and a very handful marketing tool to attract audience. If theatre prefer to remain its image of being just a historical venue without own produced productions, then in the theatre's **mission statement** this should be well communicated.

I propose the following sounding mission: '*Alexander Theatre is the city's best venue which presents various national and international theaters and dance productions while providing historical atmosphere dated back to the 19 century…"*

On the other hand the **Vision** of Alexander theatre would be: "*to be **the city's best** national and international venue for world class performances and productions*" It requires lots of investment to keep such a promise to the world. But it's achievable.

Brand identity

Several models have been proposed to understand the concept of brand identity. In theoretical part (chapter 2) in my opinion, the most appropriate models for Alexander theatre as an arts organization brand – the company name equals the brand name and the company has one brand only - could mainly consist of Aaker's Brand Identity System (Aaker 1996) and Kunde's Corporate and Brand Religion model (Kunde 2002). Indeed, those two models emphasize on the corporate dimension as being a big part of the brand identity. Therefore, I suggest that God's 4 dimensions model would be more suitable for the Alexander theatre; however Aaker's model also can be applied.

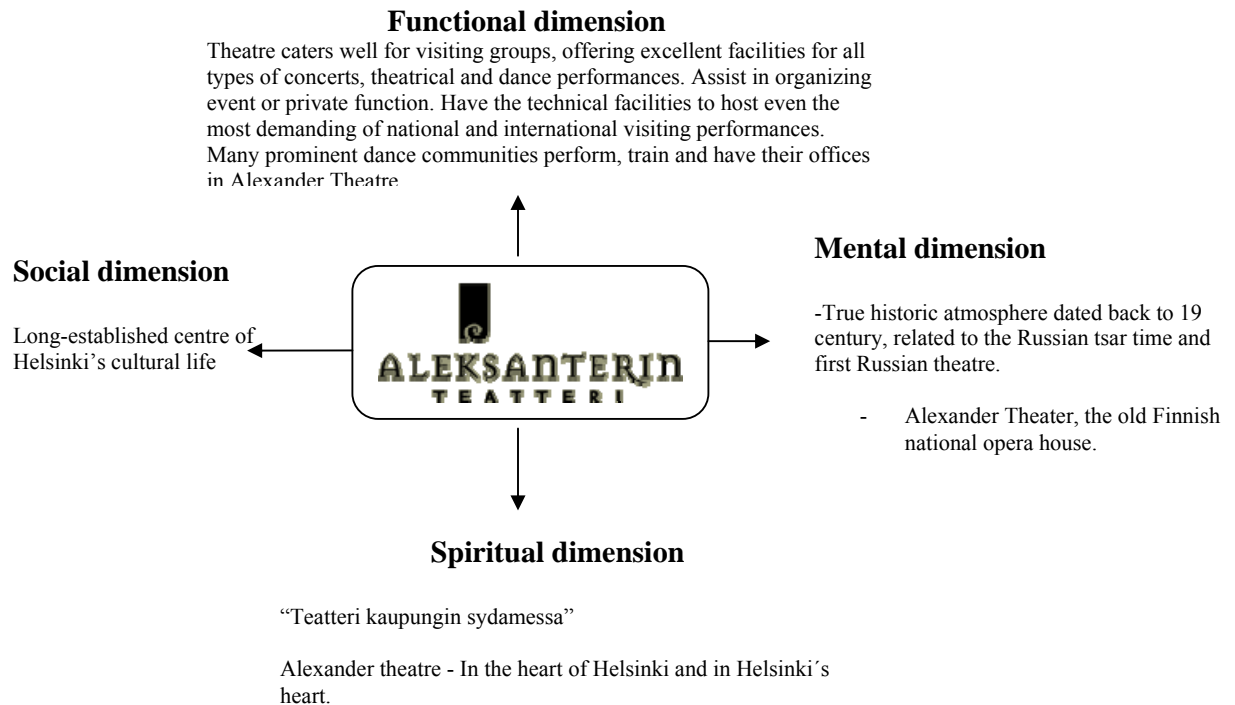*God's 4 D brand model application to the Alexander Theatre*

Functional dimension
Theatre caters well for visiting groups, offering excellent facilities for all
types of concerts, theatrical and dance performances. Assist in organizing
event or private function. Have the technical facilities to host even the
most demanding of national and international visiting performances.
Many prominent dance communities perform, train and have their offices
in Alexander Theatre

Social dimension

Long-established centre of
Helsinki's cultural life

Mental dimension

-True historic atmosphere dated back to 19
century, related to the Russian tsar time and
first Russian theatre.

- Alexander Theater, the old Finnish
national opera house.

Spiritual dimension

"Teatteri kaupungin sydamessa"

Alexander theatre - In the heart of Helsinki and in Helsinki´s
heart.

Figure 11, God's 4- D application to Alexander Theatre. (Application by the author)

Functional dimension is rather clear and its benefits come from the product or service
functioning well and having expected quality, for example buying a CD, DVD or brochure of
your favorite artist or production show presented in the Alexander theatre, attributes to a
functional dimension. Does the quality of the CD, sound and cover page meets the
expectations?

Mentioned above attribute can be done as an additional to what theatre already offering.

'Theatre caters well for visiting groups, offering excellent facilities for all types of concerts,
theatrical and dance performances. Assist in organizing event or private function. Have the
technical facilities to host even the most demanding of national and international visiting
performances. Many prominent dance communities perform, train and have their offices in
Alexander Theatre.

Social dimension creates status symbols out of the branded product or service. For instance attending of one of the theatrical shows of the Alexander theatre identify the cultural consumer with a certain social group and status as well as gives the meaning and value through other people's appreciation. Theatre as a long established centre of Helsinki's cultural life can attribute to a social dimension of the theatre too.

Mental dimension answers to question like: How does product/brand affect me personally as a cultural consumer? Am I better person associated with this brand? For example, some theatre production, where things are too controversial that may jeopardize my reputation by being seen in such a show, but I do not care what others think of it, because I personally like it.

On the other hand it can be other association with an Alexander theatre in a mental dimension state, such as: True historic atmosphere dated back to 19 century, or The history of the theatre relates to the Russian tsar time and the establishment of first Russian theatre in Finland, or Alexander Theater had been the old Finnish national opera house building.

Spiritual dimension is more difficult to understand and to separate from *mental dimension*. It creates associations of doing well and making the world better place for everybody. It is more like the feeling you get when you purchase the brand and reflects brand's ethics and values to your personal ethics and values. If a brand delivers spiritual benefits, it means then that the brand and the consumers are sharing the same fundamental values. For example, buying a ticket to one of the great productions show presented in Alexander theatre may or may not contribute you spiritually.

On the other hand Alexander's theatre slogan or brand position "Teatteri kaupungin sydämessä" which translated as "In the heart of Helsinki and in the Helsinki´s heart" can also be considered as spiritual dimension of the theatre by being a sort of precious historical cultural stone in the heart of Helsinki.

4.2. Branding Artists

It is recommended, that an individual artist should have a vision of him/herself as a "brand". Branding in the personal world means ensuring that people understand what it is you truly have to offer, and they understand what and how you can do for them. Artist as a brand, are competing for attention, time, money, and other scarce resources with other artist working in the same field. If you're interested in working with great people, you're one of many interested in that same thing. If you believe that your art work is worth to be appreciated, there are several hundred (thousands) people who feel they have a great art work as well. Branding yourself means more allowing you as an artist to be recognizable and to stick in people's minds. I am my brand, my work is my brand, my look is my brand and my name is my brand, because art is so personal I think it applies to everything I do. If you want to stand out then you need to make sure that your work, yourself and your materials are recognizable. Art sales are often enhanced by the image of the artist as a whole. I think pop singer like Madonna does understand that pretty well, and worth to be portrayed as a great model of artist's brand.

4.2.1. Madonna as an Iconic Brand

"I've been working my ass off for years... I've worked for everything that I've got and I worked long and hard so when I got it I thought I deserved it. I always knew it would happen' Madonna. (O'Brien, 2007)

"I am not a pop star, I am a performance artist" she stated in one of her interviews for a TV (O'Brien 2007, 293)

"Though I have fears, I think truthfully I 'am going to live to be a very old age. If what I've gone through hasn't killed me yet, nothing's going to. That's my (bleeping) opinion" said Madonna, to Vague, Oct 1996

Who is she? Let's look through some facts first:
Madonna is a Pop icon, Global Brand Artist. According to a Guinness World reviews, she is the world's most successful female recording artist and the top earning female singer, with an estimated worth of $600 million.

She is one of the bestselling pop stars of all time, having shifted more than 250 million albums and enjoyed more number one singles than any other recording artist in the UK alone (Los Angeles Times-Washington Post, August, 2008).

Madonna is the chameleon of shifting identities and she is an amazing person who comprises so many talents of being first of all an artist then a singer, a dancer, a lyric song writer, a film and show producer, an actress and a film star, a businesswoman, a children's book writer, you name it. She is a very controversial artist, and reinventing personality. She is never the same, as she simply does not repeat herself and her art. Always in a great physical shape, with new and fresh ideas presented in her music, growth of state of mind and spirit, she has been always admired by her fans and became an inspiration for women of all ages. Nobody believed she would last so long, but in fact she did. This year she celebrated her 50th birthday and long lasting life career in the show business. Some hates and criticizes her, some really love and admire her. You may or may not argue this. It's only one's own choice.

 As we remember from the Chapter one, section two of the thesis, Iconic Brands address acute contradictions in society. They provide extraordinary identity value because they address the collective anxieties and desires of a nation (Holt, 2004).

Madonna as an artist is a challenging and controversial twentieth and 21st century icon. It all started in the beginning of her career back to 80th "where the traditional Virgin symbolized modesty and purity, this Madonna preached sexual empowerment and spirituality. In her album 'Like a Virgin' represented a major sexual awakening for Christian girls-Catholic girls, Protestant girls, Mormon girls, Baptist girls-bring 'em on (Camille Paglia, 1992). She is not just another manufactured icon, she is always herself. Don't repeat yourself, reinvent yourself, take it all or nothing, and be yourself. It sounds like her.

The biographer of Madonna, Lucy O'Brien in her book "Madonna like an Icon" wrote that "Madonna is so adventurous, her luck of fear, and the way she champions alternative culture and ways of being in her work-whether it was the S&M lesbians of the Sex book, her convincing pastiche of gay disco in Confessions on a dance floor, or kissing a black Christ full on the lips in the 'Like a Prayer' video, featuring a racially motivated murder. The Madonna with stigmata and tears of blood, and Madonna dancing in front of a field of burning crosses this was a bold, blaring statement about sex, race and religion. The video was banished to late-night MTV, and there was a storm of protest from religious groups condemning Madonna's 'blasphemy'.

Many praised her marketing acumen, seeing the video as a publicity stunt. But for Madonna, this was more than just commerce-she was interested in the nexus between art and commerce, about projecting a progressive message into millions of homes. Like a Prayer was about overcoming racism and overcoming the fear of telling the truth. Like a Prayer proved to be a turning point artistically for Madonna, and she gained a whole new audience. One of her most provocative images were standing in a Christ-like pose on a gigantic mirrored disco cross. Many felt it to be in poor taste, including some Jews, Christians and Muslims, who all complained at the way she played with the image of Jesus. 'Jesus would have loved it', she declared in an open statement to the press, and she invited Pope Benedict XVI to one of her shows in Rome. In her eyes it was a remarkable piece o Catholic kitsch, as vivid as the Sacred Heart statues in her mother's living room. Members of the city's Orthodox Standard bearers' Union in Moscow failed to see the humor, and burned a huge poster of the star outside her concert. But there were also some in the Catholic Church who saw her show as an endorsement of the faith. Whatever the shock value, it was an arresting visual image. As she sang 'Live to tell', above her cross was a screen with figures that started at zero and ticked up to 12 million, signifying the number of children who had been orphaned by the Aids epidemic in Africa alone". (Brian 2007, 336)

This state's somehow that she is in a sort of mission of urgency to save the world through actions. To tell the truth and once more open the eyes of people on what happening in the world today. By being so political in her shows 'American life' and in 'Confession tour" she is always in her style of being a controversial artist with brave and straight to the point messages. She is also doing a documentary about Malawi orphaned children. Mother of three, she herself adopted a sick child David Banda from Malawi and faced a storm of controversy over this adoption in 2006.

Madonna's Brand identity

Madonna's shifting identity is not a secret, but what interesting about her, is that chameleon like, it makes her a puzzle. Madonna shows different individuals in the same body. Also as a professional dancer she uses her body to make aware of subtle shapes she can create through posture or expression during her live shows. She pushes all buttons while she is moving. It's always re- invention within her and her art.

However, let's go back to the theory first. In the chapter one, I mentioned about Aaker proposition, who defines Brand Identity as a 'unique set of associations; a brand aims at creating and maintaining durably in consumers' minds. Brand identity represents the values that brand stands for. Brand identity helps to establish a relationship between on the one hand the brand itself and on the other hand the consumer, since brand identity implies that the brand is making a valuable promise to its customers '(Aaker 1996, 68). Madonna's valuable promise to her audience are always look young and cool, but also never stop to grow, surprise, inspire, look and think differently. "My drive in life is from this horrible fear of being mediocre" Madonna

Everybody knows her as a chameleon or a businesswoman, but she is also a great musician and artist. Every her live show is a piece of art. Always reinventing herself makes her so special. Her brand identity is exactly a unique set of associations, whether it's a production show, music, visual representation etc. Every piece of her music and show is very unique. She presents her art in a very intelligent way. It's not enough to get on the stage and sing a song, it's all about theatre and drama and suspense. Madonna does that!

Another interesting thing is that "she does not have the vocal greatness of Billy Holiday and Ella Fitzgerald, and she hasn't seared a generation with raw rock'n' roll like Janis Joplin or Patti Smith, but she is a towering presence in popular music because of her breathtaking range. Over the years many have criticized Madonna's vocal ability, saying she is a weak singer. Jon Gordon, a young producer and musical director of one of Madonna's show when she was twenty three years old at that time, had disagreed by saying: "Technically of course there are people who can sing rings around her. But she could grasp a song and present it in a catchy and intelligible way. She was very good at making her vocal limitations work for her. She's a strong interpreter and she doesn't over-embellish things" (Burchill J, 1986).

One of her produces Sigsworth also mentioned that Madonna had been underestimated as a musician. He pointed out that 'most singers want themselves as loud as possible till it's almost painful in the mix. Madonna's not like that. She likes to hear herself in the music, not on top of it. That shows a kind of self-knowledge. She has a very direct way of telling the tale; she knows limits and what she can do vocally. She'd be the last one to try and out-roulade Mariah Carey (O'Brian 2007, 258).

Madonna's Brand image and fashion

In chapter one, section six, I discussed the difference between brand identity and brand image. 'Brand identity refers to who you are, and brand image refers to how you project that identity out into the world (name, logo, color, typography, tagline, etc.) (Perry, Wisnom 2003)

Madonna transforms her image always on to a next level. You see her grow every time. She reinvents herself over and over. Her brand image projects in the way she look and talk, the designs of her CD and video albums, booklets, books, logo, world tour posters and live visual production, visual appeal and other garments, all of these have a great style and rich taste.

She went through many purposeful changes, from the peroxide vamp of the mid 80th True Blue era, to the smells, bells and dark-haired mysticism of Like a Prayer (Brian 2007, 11). True Blue took her away from the bubblegum image and presaged the dark tones of Like A Prayer. She sings of the burning power of past secrets and shame. Secrecy initiation and the gaining of knowledge were to become key themes in her work (ibid, 114).

Madonna's chameleon quality makes her also the embodiment of fashion. "No one else is able to do that reinvention, and that's what fashion is," says Lorraine Candy, editor of Elle UK magazine "Someone like Posh Spice (former Spice girl's singer Victoria Beckham and the wife of a football celebrity David Beckham) looks like the puppet of designers. The clothes wear her. Madonna on the contrary wears the clothes" (The Telegraph Group Limited, London 2008).

Madonna entered into a fashion world in a very unique way. Her relationship with Jean Paul Gaultier made her like the supermodels of the time. In her world tour 'Blond ambition' back in the 1990, she wore Gaultier shiny pink conical bra on the stage which projected the most iconic image of her. Like a totem, this admirable piece of fashion engineering was a foundation stone around.

Later, she also used Gaultier suits in her confession world tour. A huge Swarovski diamond-encrusted mirror ball descended from the ceiling and, like a beautiful alien exiting her space pod, out stepped Madonna, wearing Gaultier jodhpurs, cravat and horse-tail hat. This show was all about visuals, about emotions writ large, and inclusive, powerful statements. (O'Brian 2007, 334)

In the song 'Justify my love' of one of her live show final, Madonna was wearing Dolce & Gabana costumes, with top hats, crinolines and jackets of dove grey, white and black, they looked like a majestic Edwardian mural. As in her performance of 'Vague' in 18th century garb at the MTV awards, Madonna's talent for visual theatre came into focus with the tableau. Madonna was fond of Gianni Versace. A charismatic Italian who saw himself as a tailor rather than a designer, he was inspired by Andy Warhol and abstract art, and used Madonna as a muse for his creations (ibid 221). Madonna also designing a collection for retail Swedish fashion giant H&M. Further, her 2008 world tour 'Sticky and Sweet' where she presenting her new album 'Hard Candy' she features and intriguing mix of gangsta pimp, dominatrix and gipsy costumes. And with looks designed by Givenchy's Ricardo Tisci, shoes by Miu Miu, thigh-high boots custom-made by Stella McCartney and sundry items from Yves Saint Laurent and Roberto Cavalli, it lives no fashion stone unturned. (Gulf news /tabloid, august 24, 2008)

In her fashion involvement it's never a catwalk look, it's creating a whole new self, and exploiting cultural references to get this self talked about. In doing so, she transformed herself into a brand. Ultimately, her newly concerts were not just presenting songs it transformed into combination of fashion, Broadway, rock and performing arts.

Mission, vision and positioning statement

Madonna's mission, vision and positioning statement were always transformed her in to a new level, the same way as her image and identity. Chameleon like she moves on from material and rebellious girl to a grown up woman and spiritualist through her entire career. Despite the artistic disputes Madonna had a clear idea of what she wanted; even she wasn't sure how to get it. Like a cultural magpie, she has picked her influences from thousands of sources and funneled them into one vision. That in itself is a work of art. 'A am the work of art, I am the art. Je suis l'art', Madonna once said to Sebastien Foucan to a key dancer on her Confession tour (Confession tour, DVD 2007).

Her mission in the earlier day's career, she claimed, was to empower women and stimulate debate. 'Sexual repression is responsible for a lot of bad behavior' she declared (O'Brien 2007,173) Later her mission shifts to solder connection between sex and spirituality and this was the link that she was to make, over and over in her work, for years to come.

After her 'American life' album she switched to another statement 'I don't need to be going on about the war in Iraq. I made a lot of political statements… I don't want to repeat myself, so I moved to another area and that's "God, I really feel like dancing right now" (O'Brian 2007, 324).

By becoming a mother of three and her interest in Kabala, shifts her in to other dimension Spiritual self-empowerment "It's about God being in us all and not on a pedestal" Madonna. By staying in tune to this spiritual connection, she moves on with life and got a fresh idea of doing something new and different again. And this a new positioning statement as to 'Young –at heart' people with unfulfilled yearnings; Madonna is an icon who is always radical. Let's see it in detail. For who am I? For people who are young at-heart. What do I do? I entertain and inspire. Her Brand essence would be Radicalism. Who am I? I am an icon for coolness, for things hip, and for timeless youth.

Brand promise "My drive in life is from this horrible fear of being mediocre" One of Madonna's producer Kamins also recalled that 'She wanted to be a star. She'd do anything to be a star, she was on a mission and she never stopped' (O'Brian 2007, 64).

The whole transformation, identity shifts, mission, vision and positioning statement of Madonna summarized below (table 2).

Table 2. Summary of identity shift and transformation of Madonna through her career,
(Table by the author)

Time frame and cultural movement	Brand image	Mission and vision	Positioning statement	audience	Albums, songs, tours
80s	Bubblegum image, material girl	to solder connection between sex and spirituality	"Not to be ashamed-of who you are, your body, your physicality, your desires and your sexual fantasies".	Teenage girls	Like a Virgin, Who's that girl,
End of 80s	rebellious	Empower woman and stimulate debate	I'd rather be on people's minds than off	Female audience	Papa don't preach Like a prayer, True blue
90s Club culture, house music, techno	Controversy, conscious manipulator	Journey of revelation	Statement of sexuality, cross sexuality, the church	More adult, gays, lesbians, bi- sexual audience	The Immaculate collection Blond ambition, Erotica, Justify my love, Vague, Truth or dare
End of 90th	Mother of three, member of Kabala	Spiritual self-empowerment	"It's about God being in us all and not on a pedestal" Madonna	Curious about life adults, Mothers with children, spiritualists	Ray of Light, little star,
2000-dance culture, hip house music	Re-invention,		"God, I really feel like dancing right now". Madonna	Disco and night club audience,	Music, Re-invention tour,
2005	Social activist 'Malawi children'	Saving world trough actions	Together we can save the world	Grown adults, celebrities, politicians	Confession on a dance floor, let me tell you a secret
2008 Hip hop, rap	I am 50 but it does not matter, Pop Icon and Queen of Popo		Young –at heart' people with unfulfilled yearnings, Madonna is an icon who is always radical	Britney Spears and Timberlake audience. Young adult and surprisingly children too	Sticky and Sweet tour or Hard candy album

Madonna's Brand architecture

According to Aaker 'brand architecture as a process, which organizes and structures the brand portfolio by specifying roles and the relationships among brands The advantage of using brand architecture is the perceived clarity, synergy and brand leverage (Aaker 1996, 242). Bellow is Madonna's brand portfolio range which is summarized in the table below.
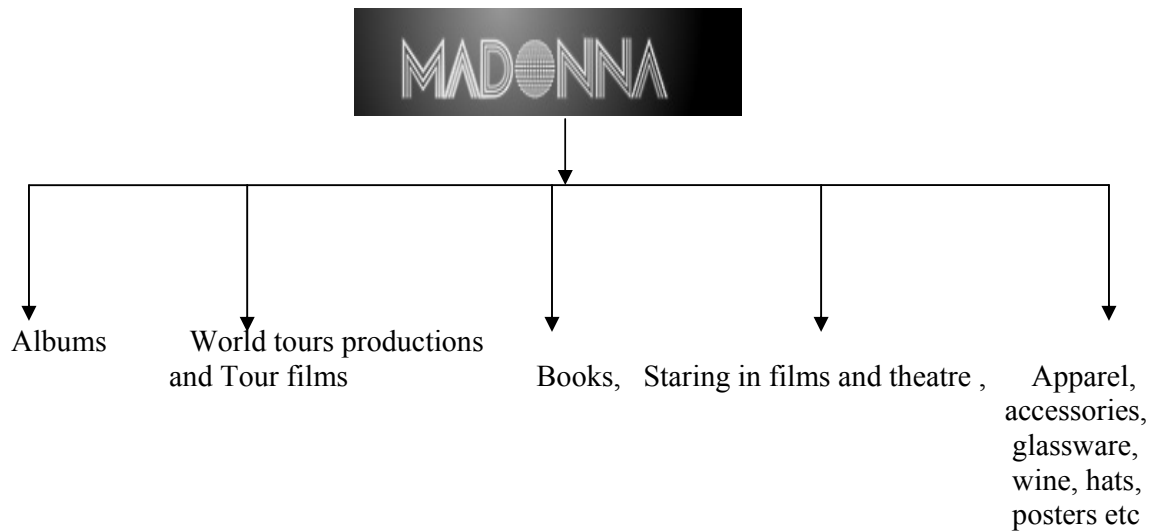

Albums   World tours productions and Tour films   Books,   Staring in films and theatre ,   Apparel, accessories, glassware, wine, hats, posters etc

Figure 12. Madonna's Brand Portfolio, model by the author.

Brand portfolio

Albums	World Tours and tour films	Books	Staring in Films and theatre
1984 Like a Virgin 1986 True Blue 1987 Who's that girl 1989 Like a Prayer 1990 The Immaculate collection 1992 Erotica 1994 Bedtime stories 1995 Something to remember 1996 Evita 1998 Ray of Light 2000 Music 2003 American Life 2005 Confession on a dance floor 2008 Hard Candy	1985 The Virgin tour 1987 Who's that girl? 1990 Blond Ambition 1993 The Girlie Show 2001 Drowned 2004 Re-invention 2006 Confession 2008 Sticky and Sweet	1992 Sex 1994 The Girlie Show 1996 The making of Evita 2003 X-STaTic PRO=CeSS 2004Nobody knows me 2003 The English Roses 2003 Mr. Peabody's Apples 2004 Yakov and the Seven Thieves 2004 The Adventures of Abdi 2005 Lotsa De Casha 2006 The English Roses-Too good to be true	1980 A Certain sacrifice 1983 Vision Quest, aka crazy for you 1985 Desperately Seeking Susan 1986 Shanghai Surprise 1987 Who's that girl 1988 Bloodhounds of Broadway 1990 Dick Tracy 1991 Truth or Dare, In bed with Madonna 1992 A League of their own 1992 Shadows and Fog 1993 Body of Evidence 1993 Dangerous Game 1995 Blue in the Face 1995 Four rooms 1996 Evita 1996 Girl 6 2000 Swept Away 2002 Die Another day 2005 I'm going to tell you a secret 2007 Arthur and the Invisibles 2007 Filth and Wisdom **Theatre** 1987 Goose and Tomtom (Lincoln Centre theater) 1988 Speed the Plow(Royal theatre) 2002 Up for Grabs (Wyndham's theatre London)

Table3. Table by the author "Madonna's Brand Portfolio" based on Aaker's Brand
Portfolio concept (Images in Appendices 3).

God's 4 Dimensions model

In the chapter two, I discussed about different branding models propositions which can be applied to the arts field. In this section I am going to apply God's 4D branding model to Madonna, as this particular model is more suitable for an individual artist.

Figure13. *Madonna 4D model based on God's 4D model (application by the author)*

Functional dimension

Reinventing herself. Multiple personality: artist, singer, dancer, actress, lyric song writer, producer, businesswoman, fashion model, children's book writer, social movement activist.

CD albums, Videos, Films, Books, World Live tour, theatre, fashion, Apparel, accessories

Cultural or pop Icon Queen of POP Mother of three children Social activist 'Malawi orphaned children' Member of Kaballah

Controversial, rebellious, somebody may say conscious 'manipulator'

Social dimension

1. Madonna has campaigned for years on issues like safe sex and Aids awareness, and has always been opposed to unfair discrimination, whether on the grounds of race or sex. E.g. in '**Like a prayer'**
2. Madge on a mission for the orphaned Malawi children, adopted herself a sick boy David Banda from the orphanage in Malawi

Mental dimension

"I'd rather be on people's minds than off" 'Je suis L'art' I am the art', Madonna said to Sebastien Foucan a key dancer in her 'Confession tour"

Spiritual dimension

Becoming mother she re-established connection with religion. Her interest to Kabala inspired in the album '**Ray of light"**

Functional dimension is rather clear and its benefits come from the product or service functioning well and having expected quality, for example buying a CD or the ticket for Madonna's live show, Or does the quality of the CD, sound and cover page meets the expectations? These features attributes to a functional dimension. The other functional attributes in this dimension would be also her multiple personality, she acting as an artist, singer, dancer, actress, lyric song writer, film and/or show producer, businesswoman, fashion model, children's book writer, social movement activist.

Social dimension creates status symbols out of the branded product or service and gives the meaning and value through other people's appreciation, for instance attending live concert of Madonna as a distinctive artist. Her status as a pop queen, cultural or pop icon gives some meaning for her admirers and funs. As a mother of three children and social activist for Malawi orphaned children and member of Kabala also highlight her certain social status.

Madonna hasn't been as political active as other major artists like Bono or Peter Gabriel; she has campaigned for years on issues like safe sex and aids awareness, and has always been opposed to unfair discrimination, whether on the grounds of race or sex. You could hear it for example in her 'Like a prayer' album. As the daughter of second-generation immigrants, she was keenly aware of social marginalization (O'Brien, 2007).

For example as a child of a 60s, Madonna in one of her famous song, turning 'Papa don't preach' into message song against racism and censorship.

Once Madonna herself said "In all my work, my thing has always been not to be ashamed-of whom you are, your body, your physicality, your desires, and your sexual fantasies. The reason there is bigotry, and sexism and racism and homophobia.... is fear" Madonna, 173 (Neil, op.cit)

Mental dimension answers to question like: How does product/brand affect me personally? Am I better person associated with this brand? For example her fun would say Madonna is always controversial, but I do not care what others think of her, because I personally like her. Madonna in a way also responds in her way by saying "I'd rather be on people's minds than off" (O'Brien 2007, 12) 'Je suis L'art' I am the art', Madonna said to Sebastien Foucan a key dancer in her 'Confession tour".

Music leaves a psychic imprint. In recorded sound there is the artist's world and the artist's mind. Early on, Madonna set up the subtext of pleasuring herself, planting the seed in people's minds that what she was doing was somehow illicit and forbidden (ibid, 52).

Despite the prevailing image of her as a conscious manipulator and conniving businesswoman, many woman responded to her humanity. It was as if Madonna was taking on the role of the Virgin, granting prayers and intercessions. I Dream of Madonna became a mass-market seller. One of Madonna's book editor Peggy Vance said: "She is in the fabric of people's lives…She has a religious facet for people, a sense of charm and blessing. Not in the traditional way, but an empowering way. I saw people reading her books on the tube, reading it everywhere' (ibid, 200).

Spiritual dimension is more difficult to understand and to separate from *mental dimension*. It creates associations of doing well and making the world better place for everybody. It is more like the feeling you get when you purchase the brand and reflects brand's ethics and values to your personal ethics and values. If a brand delivers spiritual benefits, it means then that the brand and the consumers are sharing the same fundamental values. Madonna's values somehow had been shared by her fans. Some of them acts like her or try to imitate her. Simply they adore her and the way she thinks, acts, sing and present her art. By moving towards spiritual dimension Madonna gained whole new audience who share the same values like her.

On the other hand also Madonna's values shifted from a Material girl to a grown up woman artist, a spiritual personality and a mother of three.

Becoming a mother transformed Madonna into a new step in her life. It re-established a connection with religion. She experienced kind of resurrection, and part of this was her interest in Kabala. In Kabala she found system of belief that not only fitted her life, but transformed it. Kabala was to inspire her album 'Ray of Light'. Having spent several decades immersed in the material world, Madonna was ready to undertake a kind of spiritual rebirth.

With Ray of light Madonna achieved the thing that had eluded her since 'Like a Prayer'-full artistic credibility. For Madonna, 'Ray of light' was more than comeback; it was a resurrection (O'Brian 2007, 236).

Another example is in the song 'Lucky star' she sings for the first time about the angel as her spirit guide and protector. Madonna comment about her songs, that it wasn't just about love but also about spiritual self-empowerment. 'It's about God being in us all and not on a pedestal' she said (O'Brien 2007, 211).

It is the music, combined with an odd, luminous beauty, compelling energy and highly theatrical shows that have made Madonna a quasi religious icon. For example dubbed in her other album the 'Immaculate Conception' by actor friend Rupert Everett, she commands a kind of mass worship. There was an energy filed around her, like a wave that swept everyone up as it crashed into the room" (2007 Confession tour DVD)

What's next for Madonna as a cultural icon?

"What no for the icon as Madonna is in her fifty? It's an epic process for the woman, the artist, the icon. Maybe Madonna will move further into the political arena, using the power that she has with her mass audience. Presidential candidate Hillary Clinton is one of the few women alive that she looks up to, and Madonna makes no secret of her friendship with husband Bill and other prominent Democrat activist like Michael Moore. Madonna's Raising Malawi campaign has expanded her consciousness to such an extent that we could expect her, Bono-style, to become more involved in the global campaign against poverty. In the '80s and '90s her goal was to liberate women. Now, is seems she wants to be part of liberating the world. Madonna is a huge collector of visual art; she once said that when she was' very very old' she would like to be like Peggy Guggenheim, a patron of artists. According to cultural theorist Andrew Ross, she functions 'like what environmentalists call a charismatic mega fauna: a highly visible, and lovable, species, like the whale or the spotted owl, in whose sympathetic name entire ecosystems can be protected and safeguarded through public patronage' The world Madonna lives and breathes is her art. There is no doubt she will continue to make music, but where she will go as an artist?" (O'Brien 2007, 351)

In her exclusive interview for the celebrity magazine "Hello" she answered to the question of what does she still have to achieve? " Well, I'd like to become a better human being. I'd like to learn more than I already know. I'd like to be a better parent. I still have my children to rise and that is a big responsibility. I am not done with that. I'd also like to write and direct more films. I've only done one, so to me that is the beginning of that career. And I want to make more records because I love music" (Celebrity magazine 'Hello', exclusive interview, 21 June, 2008).

It seems that this is going to be her plans for the near future. Certainly she will stick to her mission of being a good mother and an inspiring example for women of all ages. Her involvement in a global campaign against poverty and making something better for this world through music or film whatever art form she chooses to use for that purpose, she will stay and remain as diva and cultural Icon of 21st century in the pop music history. Let it sound too much for those who always sceptical about it, but let history and his majesty time to decide it one day.

5. Conclusion

The analytical research method of my study was qualitative, and I have been tried to justify the validity and reliability of my study in question.

Branding concepts and its practical application had been studied, analysed and presented both in theoretical and empirical parts. Variety of branding models had been suggested into an arts sector. Elaborate description, explanation, comparisons and thorough analysis of suggested branding models had been applied into various arts organisations and individual artists, and been presented in both: theoretical and empirical sections in a case study forms. In addition I attempted to show how brand can be measured as a justification for shareholders that brand does actually pay.

In my thesis I was not providing any statistical generalization of my findings within the frames of this project. The theoretical framework was based on branding literature which reflected the theory of branding process proposed by five different scholars of branding concepts, such as D. Aaker, D.Knapp, J.Kunde, T.Gad, D.Andrew, D.B.Holt and Keller. I studied and analyzed different approaches and theory proposition of the branding processes models of mentioned above authors, which helped me to construct the framework of comparison, co- relation of these models and its practical application into various arts organizations and individual artists in a case study form. In addition the theoretical frameworks was also constructed as a combination of several branding issues, its analysis and elaborate explanations of brand identity, core and extended identity, brand as an organization, brand as a person, Iconic and cultural brands, brand strategy proposition, brand as an intellectual property and financial asset and so on. I also answered the questions of what is brand, why to brand it and how to brand it in the art field.

Branding in the arts sector is not a phenomenon, but a new paradigm that can be analyzed, used and developed as a useful marketing tool for artists, arts managers and arts organizations. Therefore, the results of the study during the research process indicated that branding theory, models and its concepts which has been mainly developed and defined in commercial sector can be modified and applied into an arts sector, and can be encouraged to be used both by arts organizations, arts managers and artists themselves. Even though that in the creative arts the objective is typically not so much to create or to invent a brand (as it already exists) but to discern or to discover the brand elements that are already present, and then to use those elements in support of future promotion.

In conclusion, it should be mentioned, that based on the branding theory and its various models presented, the arts organisations or individual artists should come up with its own uniquely designed or developed branding model. To make branding happening, the organisation should conduct deep research and analysis of its own organisation both internally (among own internal staff and inside the organisation) and externally (customers, audience, sponsors, donators etc). It should clearly define values, vision and mission and compare it to the image that can be projected the same way as organisation wants it to be perceived in the eyes of its audience. To implement that, both internal (among own employees) and external (audience, sponsors, donators etc) research analysis (audit) are required. The interviewing and/or surveying tasks (both internally and externally) should be carried on.

After analysis of the internal/external perception of the brand it followed by the implementation of external marketing/branding campaign. Observation and comparison of various arts organizations towards own organisation helps to define own market position in the arts industry and continuously assist in improvement, development and definition of own organisational mission, vision, values, image and reputation. However the reputation and brand image should be build developed further and sustained. Bold visual images and logos no matter how beautifully it designed, say nothing about the organisation, especially if the arts presented do not reflect the same things. It might be not art at all, and mistakenly can be considered as an art, because nice logo and greatly designed graphic representation showing so. It's not a brand and certainly not an art, but maybe rather fake things. Brand doesn't exist yet, it's only a brand element with no meaning. The great arts brand image should be build in the eyes of your audience, sometimes earned over years of hard work. Remember, great brands passed through the time, it has a history and it has it's built over years reputation and image. Therefore the brand image of the art institution should reflect in the same way as the artistic values and art itself. As an arts professional, you can't decide to like or to dislike branding any more than you can decide to like or to dislike sleeping. It's a universal constant that's going to be present whether you appreciate it or not. Embrace it and use it to your own advantage, branding or sleeping.

In conclusion, it should be mentioned that branding is a fascinating and exploring subject that can be developed and tools of which can be used by the arts management professionals to brand arts organisation or artists.

Branding for the arts in this thesis had been presented as a gate to an opportunity for arts institution, individual artists and arts management professionals to explore and discover marketing elements that can help them to be recognised, and make their art work be aware among arts appreciators. It also gives ideas and /or so called 'food for thoughts' to make things happen. The research in the thesis had been limited to the theoretical introduction to the branding science for an arts professionals and/or art managers in the field, by introducing various branding models possibilities and good case example about both individual artist and arts organisations. Eventually, the results of the study indicated that branding theory, models and its concepts are really applicable into the arts sector, and can be encouraged to be used by arts organizations, arts managers and artists themselves. However, the subject is wide enough and requires continues research, study and development in the field.

Sources:

Books:

Aaker A. David 1996. Building Strong Brands. The Free Press, New York.

Aaker A. David& Joachimsthaler Erich 2000. Brand Leadership. Paperback edition. Symon&Shuster UK Ltd.

Camille Paglia, 1992, p 11, 'Sex, Art, and American Culture; Viking, London and New York.

Carson David, Gilmore Audrey, Perry Chad and Gronhaud Kjell 2001. Qualitative Marketing Research, First Edition, SAGE Publications LTD, London.

Douglas B.Holt, 2004, How brands become icons, The principles of cultural branding.

Dowling Grahame 2002. Creating Corporate Reputations. Identity, Image and Performance. Paperback edition. Oxford University Press. New York.

Fillis Ian and Ruth Rentschler, 2006, p40, Creative Marketing, An Extended Metaphor for Marketing in a New Age, Palgrave Macmillan.
Hirsjärvi Sirkka & Hurme Helena 1980, Teemahaastattelu, Gaudeamus.

Gad Thomas 2001, Brand Mindspace. FT Prentice Hall 2000.

Hirsjärvi Sirkka & Hurme Helena 1980, Teemahaastattelu, Gaudeamus.

Keller, Kevin Lane, 1998, Strategic Brand Management, Building, Measuring, and Managing Brand Equity. Upper Saddle River, NJ: Prentice Hall.

Knapp Duane E. 2000. The Brand Mindset. The McGraw-Hill, New York. NY.

Kunde J. 2002. "Unique now or never".The Brand is the company driver in the new value economy. FT Prentic Hall.

Marc Gobe, 2001, Emotional branding: The new paradigm for connecting brands to people, New York: Allworth Press.

Ogilvy David 1983. Ogilvy on Advertising, Pan Books, London.

Orlikowski, W. "CASE tools are organizational change: Investigating Incremental and Radical Changes in Systems Development," MIS Quarterly, (17:3), 1993, pp. 309-340.

Paglia Camille 1992, p 11, Sex, Art and American Culture; Viking, London and New York.

Perry Alycia & Wisnom David, McGraw Hill-professional, 2003 ,Before The Brand Creating the Unique DNA of an Enduring Brand Identity.

Randall Geofrey 1997. A practical guide to Branding. Planning, Organizing and Strategy, Kogan Page Limited, London.

Randy J Taraborrelli, 2001, Madonna: An Intimate Biography; Sidgwick & Jackson, London.

Roland Barthes, 1973, Mythologies, New York: Noonday Press.

Richard Slotkin, 1998, Gunfighter Nation: The Myth of the Frontier in 20th century America, Norman, OK: University of Oklahoma Press.

Strauss Anselm, Juliet Corbin 1998, Basics of qualitative research. Sage publications, Inc., London.
Scott Bedbury with Stefen Fenichell, 2002, A new brand world, New York: Viking Penguin.

Vanhala Sinikka, 1985, Kvalitatiivisen tutkimuksen perusteet, Markkinointi-instituutin kirjasarja.

Yin, R. K. Case Study Research, Design and Methods, 3rd ed. Newbury Park, Sage Publications, 2002.

Internet sources

Alexander Theatre. http://www.aleksanterinteatteri.fi/briefly-in-english

AIGA http://www.aiga.org/content.cfm/medalist-walterlandor

Chick Corea home page http://www.chickcorea.com/

Comunicating the museum. http://www.communicatingthemuseum.com/previous-conferences.html

Fuel for Arts www.fuel4arts.com, Enchant the brand: a Jungian approach to arts branding, by Viviane Stappmanns, Australia, October 2004

Forbes www.forbes.com

Gulf News, www.gulfnews/tabloid, 15. 10.2007, page 20

Helsingin Sanomat, www.hs.fi, English edition, 'Branding Jean Sibelius', 07.11.2007

Jane Wentworth associates www.janewentworth.com

Landor Associates, Brand consultancy www.landor.com

Landor Walter says in www.aiga.org/content.cfm/medalist-walterlandor

Madonna home page www.madonna.com

V&A museum, www.vam.ac.uk (7.10.08)

V&A Marketing, http://www.vam.ac.uk/about_va/marketing/index.html, accessed 7.10.08

V&A Strategic plan http://www.vam.ac.uk/about_va/reports_plans/index.html

V&A museums: South Kensington, Museum of childhood, Theatre collections online http://www.vam.ac.uk/your_visit/va_museums/index.html

Video

'I am…L'art': The Confession Tuor-Live from London DVD, 2007

Periodicals, newspapers and Publications

Andrew Neil, 'Laid Bare: Unmasking Madonna', Sunday Times Magazine,18 October 1992. 'In all my work…afraid', op.cit

Alavi, M. and Carlson, P. "A review of MIS research and disciplinary development," Journal of Management Information Systems (8:4), 1992, pp. 45-62.

Burchill Julie 1986, 23 january, Time out

Clayton, H, 2004, "Just picture this: an emerging asset class", Financial Times, December 4-5, pp. M26.

Hughes, R. J, 2004, "Art market paints a masterpiece in sales tallies", Wall Street Journal, 3 January, pp. R16.

Martin, P.Y. and B.A. Turner. "Grounded Theory and Organizational Research," The Journal of Applied Behavioral Science, (22:2), 1986, pp. 141-157.

1997 Myers, M.,'Qualitative Research in Information Systems'*, MISQ Discovery, 2*

Tabloid 2008, 21 dec, Gulf News, "We believe in her" Britney Spears'home town want her to come home, p 2

V&A Annual review 2007/2008, pages 16-17

V&A International strategy report, public, 2006, p8, section 3. The V&A Brand identity and International role)

Global Arts forum

Global Arts Forum by DIFC (Dubai International Finlancial Centre) in association with FT (Financial Times) within the framework of Arts Dubai contemporary visual arts fair . Key speaker on branding: Jane Wentworth- key brand consultant for V&A museum in London, visited Dubai, 2008 March

Arts Dubai (my internship) Febriary, March 2008

Contributions

Saja Niisula, key producer , Alexander Theatre, Helsinki, 2007 (my internship at the theatre)

Laura Trelford- art's fair event producer and educaiton manager, Arts Dubai , Contemporary visual arts fair (through internship, Feb- March 2008)

Jane Wentworth Association, brand consultancy for variouse arts organisaitons in the UK, London, Dubai 2008

Appendix 1 Summary of branding models

Aaker	Andrew	Knapp	Gad
Functional benefit 'what brand is'	**Functional Values** 'what the brand does for the consumer'- composition, use, effect, appearance, cost. What kind of products/service do I want to have?	**Functional benefits** -what business is our brand is? -How and organisation wants the customer to feel?	**Functional dimension** Concern the perception benefits of product or service associated with the brand. Product or service functioning well and having the extended quality
Emotional benefit 'what brand does' Brand makes the buyer/user feel something during the purchase or use	**Central values** 'what the brand and the consumer share at the fundamental level' -philosophically, morally, behaviorally (e.g. Body Shop, Benetton, Nike, Virgin what kind of life do I want to lead)	**Emotional benefits** -What differentiates our products and services from the competition. -How an organisation wants the customer to feel? **Brand promise** **Purpose**, create& communicate a long-term value proposition with customer's perspective.	**Mental dimension** It is the ability to support the individual mentally. How does product/brand affect me personally? Am I prettier or better with the brand?
Self-expressive benefit 'what brand does' Brand provides a vehicle by which a person can proclaim particular self image	**Expressive values** 'What the brand says about the consumer'- type, sex, characteristics, personality, status(Marlboro, Porches, Armani) what kind of person do I want to be?	**Process**, what *business* is your brand in? What *differentiates* your products and services? How do you offer *superior value* to your customers?	**Social dimension**. Concern the ability to create identification with a group. This creates status symbols out of the branded product or service and gives me the meaning and value trough other people/s appreciation
Value proposition A statement of functional, emotional And self expressive benefits delivered by the brand that provide value to customers. An effective value proposition should lead to a brand-customer relationship and drive purchase decision	**Central values** 'what the brand and the consumer share at the fundamental level' -philosophically, morally, behaviorally (e.g. Body Shop, Benetton, Nike, Virgin what kind of life do I want to lead)	**Result**, provides the foundation for guidance, direction & expectations of customers, employees and stakeholders. Everyone understands hot to 'think like customers'	**Spiritual dimension** It is the perception of global or local responsibility. It creates associations of doing good and making the world better place for everybody, the feeling when purchased the brand and reflect of brand's ethics and values to your personal ethics and values
Brand identity Brand essence ↔ Core ↔ Extended **Brand as**: Product, organisation, person, symbol	**Mission,** Brand's unique view of itself or Its world-a new reality. **Vision**, Action obligation imposed by vision	**Value**= 'how much you get'/;how much you pay'. Customer pays in 3 ways: **time, money,** **feelings**	
Relative price can define competitive set. High price→ high quality, premium position.	**Area of competence** (scope), **Attributes** (functional	**Analyse**: strategic direction, key messages/themes Consistency of image, tone/personality	**Gestalt:** 'the whole is greater than the sum of its parts' to deliver exceptional perceived value

Appendix 2. Logos of Arts Institutions and Individual Artists
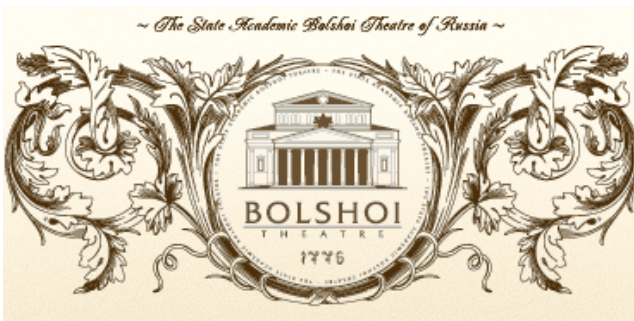
Appendix 3   Brand symbols
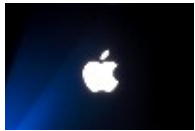
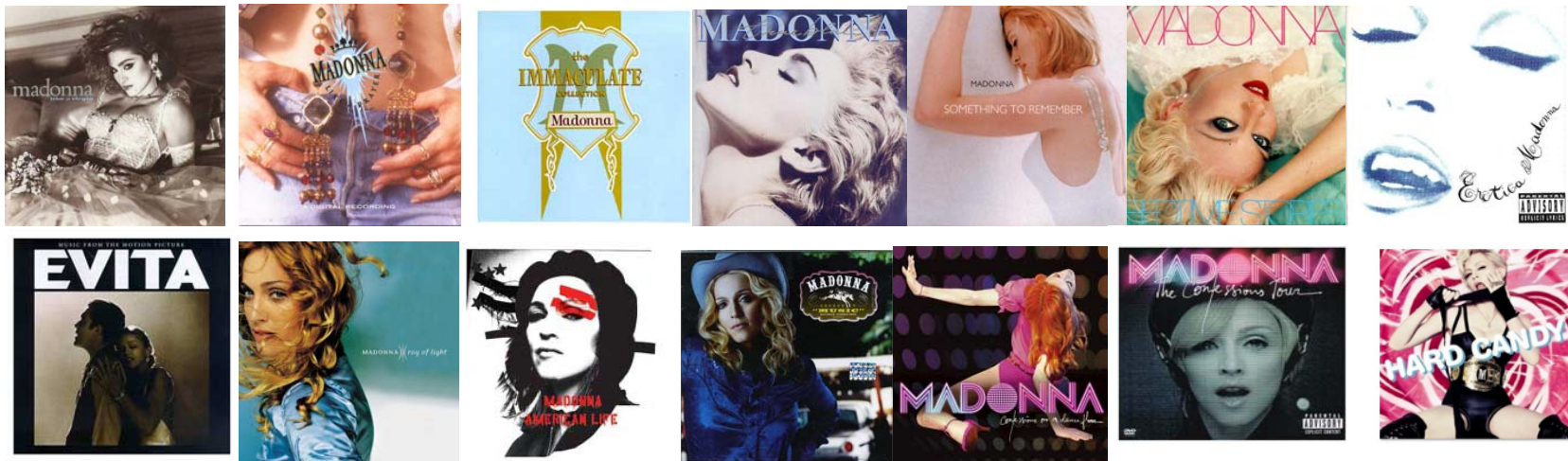**Appendix 4 Madonna's brand portfolio**

Some images of Albums and videos

Children Books

Appendix 5 Measurement example at V&A and/or KPI (Key Performance Indicator)

Table 2: Funding Agreement Core Targets (all figures in 000s)

		2005/06 result (actual)	2006/07 target	2006/07 result	2007/08 target
Total number of actual visits to Museum site/s (excluding virtual visits)		2,196	2,300	2,875	2,550
	SK	1,903		2,573	
	TM*	167		145	
	MoC**	123		154	
	Blythe House	3		3	
Number of children aged 15 and under attending the Museum site/s		251	245	300	320
	SK	156		201	
	TM*	29		29	
	MoC**	66		70	
Number of children aged 15 and under in on- and off-site organised educational sessions		119	123	148	170
	SK	59		77	
	TM*	13		30	
	MoC**	47		41	
Number of UK adults aged 16 and over from lower socio-economic groups attending the Museum sites (NS-SEC groups 5-8)		127	120	169	140
	SK	105		149	
	TM*	8		8	
	MoC**	14		12	
Number of web-site visits (user sessions)		11,581	12,000	19,398	14,000
Net income from trading ***		£ 2,769	£4,056	£4,977 (estimate)	£4,834
Efficiency savings (cash + non-cash)		£2,300	£3,500	£3,498	£3,900

Source: V&A Strategic Plan 2007–2012: 2007/08

V&A Strategic Plan 2007–2012: 2007/08

18   Exhibition ticket income

Income of £1,603k is derived from 3 main shows and total audiences of 340,000 in the year, broken down as follows:

Table 9: Breakdown of ticket income for 2007/08 temporary exhibitions

Exhibition	Visits				Income
	Full Price	Concession	Free	TOTAL	
Surrealism	75,000	37,500	37,500	150,000	£765,957
Golden Age of Couture	65,000	32,500	32,500	130,000	£663,830
Lee Miller	18,000	24,000	18,000	60,000	£173,580
TOTAL	158,000	94,000	88,000	340,000	£1,603,367