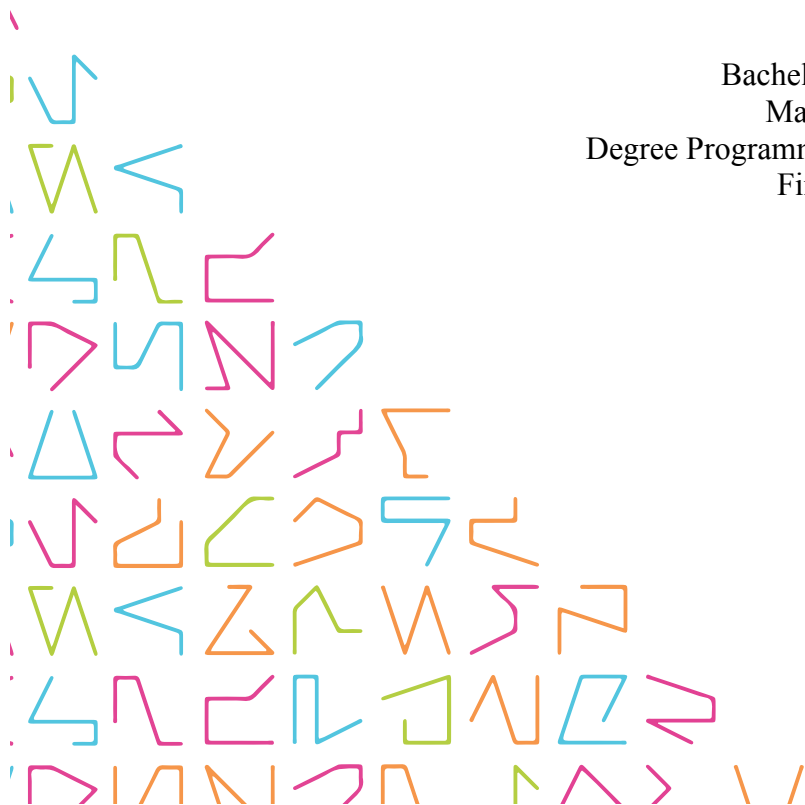




THE ARTIST AS A BRAND
Social media marketing techniques and strategies for emerging art professionals

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Bachelor's thesis
May 2017
Degree Programme in Media and Arts
Fine Art



ABSTRACT

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The Artist as a Brand: Social Media Marketing Techniques and Strategies for Emerging Art Professionals

Bachelor's thesis (71) pages,
Appendices (14) pages
May 2017

The ubiquity of Social Media has greatly shaped the way companies market their products, and above all, it has shaped the way potential customers and consumers relate to the brand itself. The element of trust has been added to the marketing equation, and brands cannot ignore the power of social media marketing.

The profession of the Artist has also evolved; artists work more and more as entrepreneurs, and they need to be proactive in promoting the knowledge of their work and their artistic practices, in order to build a lasting career in the field.

This study's objective was to assess which social media marketing techniques used by commercial brands can be taken in consideration by young artists while entering the professional field; and how to strategize an optimal brand-building course.

In order to reach conclusions, extensive visual research was undertaken; profiles and major social media campaigns brought on by established companies were analysed, as much as professional and non-professional artist's profiles and campaigns. Moreover, my own activities as social media manager (2015-2017) and event organiser for TAMK's new study path, Fine Art and as organiser and social media manager for TAMK's International Week annual event organizer (2017) were taken into consideration in order to prove the effectiveness of the theoretical sources provided within the text.

Moreover, my own artistic project "Vague" magazine was analysed in terms of on-line branding, and a possible strategy in this sense was formulated.

By analysing all of the aforementioned elements, this study showcases the trends and patterns which can bring the artist towards a more integrated, more successful social media marketing plan. However, as the social-media environment is in a state of constant development, further studies and visual research is advised. Moreover, it is believable that this topic should be developed already during education; in this way young artists would start their branding strategy before officially entering the work environment.

Keywords: social media, art, brand, strategy

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1 INTRODUCTION

There is an obvious connection in between art and branding; and this is not because the brand is wholly visual; but it's because the artistic approach to the image could bring, in the long term benefits for both the artists and the brand managers (Baumgarth & O'Reilly 2014) and create a bridge connecting the two fields. Traditionally there have been two types of artists; the "high" artists, whose primary objective is to create for themselves and only eventually sell, and the "low" artists, who creates to cater to an already - existent public (Rodner & Kerrigan 2014). This classification underlines the widespread belief that intellectual activities should not be openly interested in financial gains but be more concerned in the earning of symbolic capital; however, symbolic capital might as well, in time, translate in economic gain for the artist (Rodner & Kerrigan 2014).

The artist's work, the one of turning relatively cheap material (canvases, brushes, paper) into objects of a much higher value, is directly dependent from the skills of the artist to market themselves. And, however the romanticised idea of the artist who creates for the sake of intellectual satisfaction is still prevalent, as Schroeder (2005) states "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".

In order to monetise the symbolic capital, however, there are a series of steps to be taken into consideration; first and foremost, are there artists who successfully branded their name and practice to gain economically? And how do we translate their branding techniques into the digital environment which has developed steadily during the past ten years? And moreover: can artists use corporations and brands strategies, in order to enhance the possibilities of economic gain? Last but not least; which channels can be considered and used for this purpose in between the myriads of on-line possibilities?

But the related qualities of art and branding do not stop here; because a brand generates a meaning only in the cultural context it is placed (Schroeder 2005) it is undeniable that art currents and movements do shape the branding techniques of companies and influence brand managers in their decision. A simple example is how futurism first and cubism after influenced the branding in 1930's Italy (Fig. 1)



FIGURE 1. Cubism inspired “Campari” ad, 1930 ca

What Rodner and Thomson (2012) describe as the “Art Machine”, can be nowadays enlarged to include the internet, and social media with it in order to become more effective. The agents recognised by Rodner and Thomson are: in primis, the art school, here considered as a way to being officially recognised as an agent in the market (as pointed out, it is true that creativity is not born with education; art education is, however, necessary in order to learn the context and the techniques of artistic practice); and coming straight after, the art dealers and the gallery owners, whose own reputation validates their taste; as Rodner and Thomson go on to describe, these professionals are right now the direct link in between the art and its transformation from symbolic capital to economic gain. The next agent taken into consideration is the art critic; albeit their effective power is declining, the art critics have been for a long time the link in between the artist’s work and the general public. After this come the auction houses; thanks to their own branding and history, agents such as Sotheby’s and Christie’s are trustable sources of quality art. Collectors, albeit private investors, are important agents in the art machine and play an important role in the economic gain of the emerging artist, not exclusively because of the immediate monetary gain, but because of the recognition collectors have in the art field, which gets translated to artists whose works are in the collection.

Last but not least, art fairs and exhibition seal the skills and recognise the artists’ definitive weight in the art machine. Biennials and Triennials (such as i.e. Venice or *Dokumenta*) give to the artist excellent chances of international exposure (Schroeder 2005). What can be added to Rodner and Thomson’s *Art Machine* theory is the net; the exponential growth of social media can and must insert itself into the branding process; with most of the agents in the market already having a major presence on the net, artists should also exploit these channels to their fullest.

But how to translate these economic principles into practical strategies which emerging artists can put into place in the digital era? In this paper I want to analyse how, with a systematic approach to social media usage and branding, this process can be started already in the art school, and I want to analyse the branding strategy in connection to my own artistic practice and my developing project “Vague” magazine.

2 THE CONCEPT OF BRAND – HISTORICAL BACKGROUND AND CULTURAL DEVELOPMENT

The concept of brand, and branding, goes down a long way in history. First examples of branding as a describing agent come from the Romans and Greeks who used to scribble or etch small images on jars and vases in order for them to be easily recognisable by content. A small grape image would mean that the content of the jar was wine, for example (Moor 2007).

Another use was the marking of the property; marking the cattle, the weapons or garments with one's monogram would tell the community whose animals or property they were.

The idea of brand as we know it today (the intangible feelings the brand name evokes in the audience) however, did not start to develop until the 1880's and it developed at the same pace with the industrial society and packaging. Packaging played a huge role in brand development (Moor 2007) both in terms of transportation and in terms of brand concept. Due to the developments in printing, in fact, companies were for the first time allowed to promote their product simply by having it on the shelves of a shop. With mass production, and the first department stores, buying a product meant symbolically to be part of a group – the group whose status in society was defined by the consumption of a product.

Brands, however, are also defined by the cultural context surrounding them, and this is visible, in the British Empire case. In 1926 in fact, the Empire Marketing Board was founded, and the aim of this governmental body was of promoting, of course, the concept of British Empire, which was by then extending in four continents. To keep alive the support for the Empire, and awake feelings of belongings and support in the lower social strata, products started to be packaged and designed to showcase and boast the power and the greatness of the Empire (Moor 2007 and Novero 2015). In this way, the branding, the cultural identity of the products and the personal identity of the shopper was one with the identity of the British Empire (Fig.2, 3)



FIGURE 2&3. British Empire time ads.

The core idea, however, of company identity and branding developed further during the 70's, with a climax in the 1980's when mergers started to shape further the concept of design coordination. Up to that point, all the different parts of the company identity (the logo, the design of the product, the marketing) were developed separately; but the core idea of design coordination is that differently from the single product's marketing and seasonal trends, a corporate identity would have long-lasting effects on the consumer's mind; the consumer would associate a certain set of unmovable values to a certain brand, and trust them in the launch of new products (Moor 2007).

In this chapter I will exemplify the importance of brands in art history by using some recent and contemporary artists' methods and techniques.

2.2 Creating a brand from zero to mainstream – Filippo Tommaso Marinetti and the Futurism

One noteworthy historical example of the intertwining of art and branding comes from Italy, in the decades of 1910 – 1930; as the British case, because of the Empire (albeit Italy's Empire was nothing but a fraction of the British one) but above all, for the influences the movement of Futurism gave in primis, to the automobile brands and more in general to the whole advertising and branding sector in that period.

In the Manifest of Futurism, at the points 4 and 5, Marinetti (1909), states:

“4 - We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath—a roaring car that seems to ride on grapeshot is more beautiful than the Victory of Samothrace.

5 - We want to hymn the man at the wheel, who hurls the lance of his spirit across the Earth, along the circle of its orbit”

which makes it a perfect starting point for the advertising of the fast growing automobile industry, based in northern Italy. In fact, most of Marinetti’s ideology was shaped by his living in Milan, which was experiencing a rapid industrial growth and development at the time. But Marinetti is above all an interesting example for what concern his marketing strategies and brand management. Marinetti, as writer of the *Manifesto*, was the father of the whole movement, and not any kind of movement, one which openly opposed any intellectual ideology or institutions coming before it (Fogu 2011). As such, of course, it was initially opposed by intellectual elite of the time, who were surprised by the novelties of this current.

But Marinetti was, in his techniques, a precursor to the mass consumer philosophy; some of his tactics included flying planes on the city and throwing from the sky thousands of leaf-lets (long before the concept of leaf-let was known) with just one word, “Futurism” marked in flaming red letters, in order to awake curiosity in his public (Salaris 1994). Moreover, Marinetti was a precursor of the give-away fidelity technique; he distributed, at his own expenses, books and materials about the movement; his house in Rome, furnished with the finest Egyptian goods (collected by Marinetti’s father during the family’s time in Egypt, where Marinetti himself was born) was open to everyone; a simple plaque, reading “Futurism” was hanged to his door, for all to see (Salaris 1994).

Marinetti also engaged in what could be considered the precursor of Andy Warhol’s factory; although his primary field was poetry, and most of the connections he had in the beginning of futurism were poets, he soon started to surround himself with those who would become the shapers of the art scene in Italy; Umberto Boccioni, Carlo Carrà, Luigi Russolo, Gino Severini, Ardengo Soffici, Fortunato Depero, Enrico Prampolini, as well as the writers Aldo Palazzeschi, Corrado Govoni, PaoloBuzzi, Luciano Folgore, Francesco Cangiullo, and others. Moreover, Marinetti showcased a dedication to futurism, both in terms of energy and in terms of financing which, as put by Salaris (1994)

“Marinetti, in any event, employed his patrimony to finance Futurism with uncommon generosity and with a perceptive sense of how to create a more enduring kind of goods: today the works that his movement produced and the books that his publishing house

issued constitute an object of great value both in the world of culture and in the domain of the market “

Thanks also to Marinetti’s efforts, Futurism (and its evolution, modernism) became a very influential background for the brands developing in the Imperial and Fascist times; his advocating for war, novelty and drastic changes made this cultural current one advertisers and politicians could draw from (Fig 4&5).



FIGURE 4&5. Futurism inspired ads, Alitalia and Fiat, 1930’s

2.3 The mass consumerism, the artist and the brand – Andy Warhol

Another example, emblematic in his significance and relevance to the art world is Andy Warhol. Warhol started his career in New York in the advertisement field, but his ultimate objective was being famous (Schroeder 2005). And indeed he succeeded as Warhol’s pieces still fetch millions at auctions and galleries (www.christies.com) at more than 20 years from his death. Warhol business strategy was inclusive, innovative and smart. Some of the most important points are:

Warhol, having worked in advertising, knew very well what makes a product successful and he applied his marketing knowledge to his own artistic career, both in terms of the art itself (the Campbell Soup Can might have not reached the level of fame it did if the product wouldn’t have been already known to the viewers – Fig 6) and in terms of his own persona and working methods.



FIGURE 6. Warhol's famous Campbell Soup work Showcases the intertwining in between artistic activity and brands

Warhol himself WAS the brand; his name is, still nowadays synonym of pop-art, although there were few other artists at the time whose work was coherent with the framework of pop-art. He was famous not only for his art, but for his whimsical, witty remarks, which he would dispense thoughtfully to reporters and which were taken seriously by the population at large.

Warhol went as far to his branding strategy to extend it to his personal appearance; the plastic framed glasses, platinum wig and turtleneck shirt were part of his brand, as was The Factory, Warhol's own "production plant" where a series of different events (including hip parties) would take place at any given time of the day. In fact, Warhol, known to the most for his silk-screens, was active in different fields; he directed avant-garde movies, he launched a magazine, "Andy Warhol Interview" in 1967, he wrote several books, he was, in other words, hyper-active in the field. Warhol personally got to know most of his potential buyers, collectors and gallery workers in the scene. He attended gallery openings, talked to reporters, he was often quoted in article in the famous page six.

Warhol brand was so powerful that he merely needed to show up somewhere to generate hype. He wasn't afraid of the competition; as a matter of fact, he invited most of the talented people he knew to work with him at the Factory. Artists nowadays can replicate some of Warhol's techniques on social media, by branding themselves and potentially reaching their customers.

2.4 From the past to now – Magnum Photo, branding and the cooperative business structure

For those who are in the field of photography, it is impossible not to know the brand Magnum, whose structure could be taken as an example for many young artists, in organisational and branding terms. Founded in 1947 by a group of photographers (Robert Capa, David "Chim" Seymour, Henri Cartier-Bresson, George Rodger William Vandivert, Rita Vandivert and Maria Eisner) Magnum is one of the largest entirely artist-owned and artist-managed cooperatives; the members meet once a year in June, in Paris (where Magnum was founded) to solve management issues and review the portfolios of perspective members. Accepted portfolios will give way to a period of "trial" with no binding obligation on either part, called Nominee Membership which lasts two years; at the end of these two years, the perspective member can submit another portfolio to apply for associate membership; at this point the applicant is officially a member, but has to wait other two years before applying for full membership, thus to enter the Board of Directors and have voting and deciding rights. Once a photographer is accepted in Magnum as a full member, it is so for life. Photographers may choose to leave Magnum, but no photographer has been fired or excused from the company.

While Magnum was born as a photojournalistic agency (Capa's coverage of D-Day, Bresson's covering of the Spanish civil war are just two very known examples), it experienced a subtle but constant change which would shape what Magnum is today. During the 70's, in fact, albeit the demand for photojournalistic images grew, with it grew the "decorative" and "staged" conception of photojournalism; and that is the main reason why many Magnum photographers turned their heads towards galleries, museums, exhibitions and book making – the philosophy behind it evolved from the bare testimony of facts to the commentary of world happenings and social issues.

Today, Magnum's revenues come from a very wide range of activities; the Exhibitions, of which there are about 16 per half year/worldwide, book sales, print sales, cultural commissions, organisation of competitions, events and workshops and also from commercial commissions and advertising campaigns. Every element of Magnum brand is carefully chosen and considered; starting from their motto: "Magnum is a community of thought, a shared human quality, a curiosity about what is going on in the world, a

respect for what is going on and a desire to transcribe it visually” (H. Cartier – Bresson). This sentence is a perfect example of copywriting effectively for the arts; it is not elitist, reserved to the professionals only; it talks about shared human qualities which can easily help the viewers to identify themselves with the company itself; the word respect is also an eye-catcher, due not only to its power, but its amplified power in relation to contemporary social issues. The fact that the author of the sentence is Cartier-Bresson, one of the most internationally known photographers, with exhibitions constantly on tour (just last year Ateneum, in Helsinki hosted a solo exhibition of his work).

Magnum strategy doesn't stop to the exploiting of the huge fame its founder members have. On their webpages, there are a series of resources which make the page an appealing page, where to go back to in order to get content. What makes Magnum's model so successful is, in first instance, the differentiation of page content to appeal to different audiences; be it agents operating in the art market, potential commercial partners, or general audiences. More in details; Magnum's home page is <https://www.magnumphotos.com> . There the target audience (which is reasonable to expect being the photography enthusiast) can find quality content to satisfy their need of free-time casual education in the section “Theory and Practice” which is a collection of essays, some of them written by Magnum photographers on the theme of their projects, some about the fundamentals of photography and some related to contemporary social issues.

The section “Photographers” provides an overview of all the professional photographers working for Magnum, and insights on their portfolios and reportages. “Arts and Culture” includes information on upcoming exhibitions, essays and photo stories, and eventual prizes/competition in which Magnum is a patron. In “Newsroom” is easy to find the core of what Magnum was based on; the coverage and visual commentary of political, social and socio-economical contemporary issues. There is then of course the “Shop” section, where is possible to purchase Magnum products, books, prints (vintage, contemporary, signed, unique, contact sheets) and even stationery, such as notebooks and travel journals.

Magnum however, has also developed “Magnum Pro” which is the designed interface to target possible collaborators. While the main page makes extensive use of white as breathing space, Magnum Pro has a more business outlook; the sections are more field specific, such as Editorial, Commissions (under this title all the cultural events,

workshops and screenings are presented), and even a special section signalling the position of Magnum photographers in the world (helps potential customers to choose a photographer based on the location they are). In regards to the photographers, this site has both a “Photographers” section and a “portfolio” and “commercial” sections, showcasing in this way both the Photographers own style, with the portfolio section, and an overview of all of Magnum’s commercial commitments.

Magnum differentiation strategy and on-line branding doesn’t stop here though; in 2004 it launched “Magnum In Motion” a digital platform whose aim is specifically to create multimedia digital stories and digital content, including screenings for museums, festivals and workshops. One innovation introduced with “In Motion”, are the video essays. Video essays, although mounted as a video, are still composed by photographs – and therefore they are coherent with the brand, and offer a different way of enjoying Magnum photographic material; considering how social media algorithms privilege the posting of videos than the one of still images, it is believable that this product was born to cater to social media users and audience. Another product of Magnum In Motion are podcasts; they are on the theme of photography and contemporary social issues.

As for social media are concerned, Magnum has both a Facebook page and Instagram profile. The strategy for the both channels is similar; Magnum posts own material (such as links to own website, essays and news) and moreover posts regularly photos taken by Magnum photographers, always quoting their name, name of the work, and a link to their portfolio and/or original source of the photo. Magnum’s on-line strategy reflects a systematic and practical approach to the audience; quality content makes the audience come back, and the brand prosper, with contemporary photographers being valued and backed in their commercial and artistic careers. Magnum, notwithstanding the long tradition and the brand-names who founded, grew and developed the concept is not a static enterprise living off their glorious past; it is a brand in constant evolution, appealing to both expert audiences and the general public.

2.5 The Newbie – LensCulture

Contrary to Magnum's long history, LensCulture (www.lensculture.com) was founded in 2004; in a little more than ten years it has become one of the most authoritative source of visual information, photographic content and one of the widest open to everyone networking platforms. It is no coincidence that the founder, Jim Casper, comes from the branding and communication field (prior to LensCulture he was head of Casper Design Group). Of all the LensCulture board, surprisingly no one is a practicing photographer; but they all have worked in start-ups operating in different field. While Magnum's photographers are all professionals, LensCulture opened its networking services to all kind of photographers; students, hobbyists, professionals, albeit their visual content is of the utmost quality. Moreover, contrarily to Magnum, whose objective is related to a particular use of the photographic medium in contemporary society, LensCulture's visual interest comes from every field of photography, spanning from Fine Art to Photojournalism through Documentary. LensCulture is a fully digital platform, which branches out to the tangible world thanks to cooperation started with photo festivals around the world, and other agents operating in the field of visual storytelling.

LensCulture products span from a magazine, to the huge amount of portfolios and stories published on their website and social media, and freebies, such as guides and manuals. LensCulture target audience is basically anyone who's interested in visual culture, and as such, LensCulture visual identity, while being well defined in itself by i.e. the colour coding (yellow and grey) and fonts, has a very open approach; the motto "Contemporary Photography" is generic yet specific enough to attract interest; from this element only we know it's photography, and we know it's by active, alive photographers. This is enough to attract subjects interested in any kind of visual culture, independently from gender, knowledge of the subject or specific area of interest.

While Magnum's strategy was field specific, LensCulture approach is an open one; anyone can join the LensCulture network, which gives the right to on-line exposition of the work, plus a sort of fast-forward lane to get reviews from experts (the idea is that members would receive the reviews in 30 days instead of the canonical 90), and the chance of entering five photography competitions for free. The entrance to the network

is actually the only service subjected to a fee, and the only service which is (however not advertised openly as such) catered to the professionals, or the perspective professionals. A part from the network, LensCulture's strategy is based on showcasing *quality visual content*. LensCulture focuses on contemporary visual storytelling and this can be seen from the content posted on various social network; high-frequency (one post every three hours on average) crossposting from LensCulture website to its social media channels. Differently from Magnum, however, LensCulture doesn't post single photographer's shots, it posts links to the story on their website. This is in order to get more traffic on the website specifically, and this difference can be due to the fact that while Magnum can rely on a legendary name, LensCulture is relatively new, and it needs to get more widely known by the non-focused onlooker.

Moreover, by directing every viewer who clicks on the link, they can get more audience for what is another core element of LensCulture's on-line marketing strategy: the give-aways. LensCulture always offers to the visitors of the website free manual downloads; the latest (available on the website at the time of writing, April 2017) is "Wear Good Shoes – Advice from Magnum Photographers", 60 pages full of theoretical principles, practical advice and visual examples. Yes, Magnum – it is no surprise the two agencies teamed up. And their cooperation doesn't stop there, as there is also a "Magnum Photo Award" organised and judged by exponents of the two agencies.

A big part of LensCulture's brand is in fact, the cooperation with other agents operating in the field. Listing them all in this paper would be impossible, but in between the most recognised, there are: ICP – International Centre of Photography in New York, FORMAT International Photography Festival, Voies Off Arles, Krakow Photomonth, Brighton Photo Biennial, Copenhagen Photo Festival, Photomed, Athens Photo Festival, Backlight Photo festival. In between the professionals who cooperate with LensCulture, there are editors of Magazines such as Sunday Time, TIME, D la Repubblica, Stern, and many more. LensCulture strategy brought it to the spotlight in a little more than ten years; its activities greatly help developing the community and are of international significance in the field of visual culture.

2.6 It's more business than art – Tärähtäneet Ämmät / Nutty Tarts

Tärähtäneet Ämmät is a Helsinki based artist duo, composed by Katriina Haikala and Vilma Metteri and I had the chance of seeing them live and listening to their own branding techniques (albeit they did not refer to them as such) during TAIDE – ART seminar, organised in Mediapolis on 26th of April 2017.

As deductible from their website, <http://www.shaken-not-blurred.com>, Tärähtäneet Ämmät specialise in social impact artworks. There are few elements which concur to their branding; first and foremost, their background as art educators makes for their artworks to always have an educating purpose. This fact, under the branding point of view, helps to establish the framework of the niche market they are working within. Then, like Warhol, their appearance is also part of the brand; their well-defined personal style (visible also from their Instagram channel) easily catches the eye of the onlooker and stays in their minds – and this is always a good attribute for a brand, to stay in the mind of those who come into contact with it.

What is most interesting in the framework of this research, though, is the fact that T.Ä's work has been often on-line and in public spaces, and it's exactly the publication of their works on-line which brought them world fame, in the specific in the case of Monokini 2.0 project (<http://www.monokini2.com>), which according to what Katriina explained rose to fame thanks a post on Reddit, a social news aggregation, content rating US based website. When the work was posted on Reddit, the two artists experienced, in their own words, a world interest in their works. They were interviewed by Radios and networks all over the world, and ended up on Upworthy, website for viral content which gives special attention to stories with a political or social background. Thanks to all of this media exposure (which albeit did not concretise itself in monetary gain for the artists) the duo managed to stage a derivative work of the photographic project; a catwalk in Helsinki in 2015.

According to the artists, the catwalk's costs would have rose to about 85.000/90.000 euros; but due to the fame their project achieved on-line, they set up the show with a budget of about 17.000 euros, as it was easier for them to get sponsors for the show, starting from the location, the historical pool in Yriönkatu, in Helsinki, to the slippers the guests had to wear (it was after all a swimming pool where it is forbidden to use shoes

inside). A very interesting aspect of their practice in relation to this research, is the way both of the artists have stated during the workshop repeatedly that the business aspects often take over the purely artistic ones. Their cooperation started in fact with the project “Hairy Underwear” (<https://hairyunderwear.com>) for which they had to establish themselves as entrepreneurs, and set up a Limited Company (Oy in Finnish). They both agreed on saying that the grant system is outdated and favours the same kind of artists, and that there is a need for a new economic model for artists and cultural workers, which would not be based on grants and funds from the state or privates. In this sense, they both asserted that art should be outside of the galleries and out on the net, which they recognised as an open space for art to thrive, compared to merely survive.

2.7 Conclusions

The aim of this chapter was to introduce the concept of brand and analyse successful branding techniques used and created by artists; and it has demonstrated that while the qualities of image management and value creation could be used by the brands and brand managers in order to improve their strategies (Schroeder, 2005) existing branding strategy and even more so digital branding strategies could be used by artists in order to establish themselves as agents in the *Art Machine*. The digital revolution called for new approaches to consumerism, and it could in the long run, change the art market, too. With an increasing number of art agencies, auction houses, galleries and museums being present on the net, a systematic approach to on-line branding for artists is needed – and this is what this paper wants to give, new digital strategies, for emerging artists and the way these strategies could be implemented already from the art school.

3 THE INTRINSICAL POWER OF SOCIAL MEDIA IN MODERN SOCIETY – AN OVERVIEW

In this chapter, I will analyse the basics of social media marketing, the principles coming into play when using social networks in order to make one's brand known, and not only as a communication tool. I will highlight how social media, albeit in a virtual space, deeply influences what is colloquially referred to as “real life”.

Social media changed irreversibly the field of mass communication, by creating new behavioural patterns and creating a relatively “anarchic” method of spreading information. The way social media permeates into information stream effectively can be exemplified by the gone-viral invite to Rubi Ibarra's fifteen birthday party(www.telegraph.com, 2016)when an invite erroneously set on “public”(fig.7) attracted thousands to the small town of La Loya, Mexico



FIGURE 7. Rubi Ibarra's wrongly set on “public” invitation, with 1.3 million people participating

And if Rubi's party ended up being a hassle to Rubi's family and the small Mexican town, in some cases the visibility of social media has been favouring the least advantaged party – it is in fact the case of painter Aaron Westenberger and his unfortunate meeting with Fazi Editore. In December 2016, Fazi editore, Italian publishing House, (<https://fazieditore.it>) used Westenber's painting on the cover of one of his books, “Il Caso Maurizious” by Jakob Wasserman without asking for permission or paying the author,

albeit they did credit him on the back cover of the book. When a friend of the painter, while being in Italy on vacation, noticed the painting and contacted Aaron, he tried to contact Fazi Editore, who went on to ignore the protests of the painter, until he took the matters into his hands, and out on social media. Following Aaron's post, outraged sparked in between the (mostly) Italian readers; they reported the copyright infringement to Amazon, where the book was on sale, and complained directly with the publisher (www.facebook.com, 2017) which was obliged, eventually, to publicly credit the artist and excused themselves for their behaviour, although their official position was the one of a "misunderstanding occurred".

The publishing house, which until that point had completely ignored Westenberger was obliged to meet his (and the public's) demands (Fig 8). In this case the fact that Westenberger had a wide following on social media brought him some evident and immediate monetary return; his digital branding helped him to get results he would not have achieved without his followers.

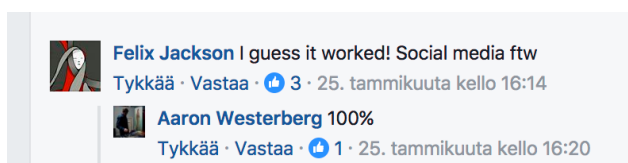


FIGURE 8. Westenberger confirms to his followers the victory over the copyright of his own painting

Social media has profoundly influenced society in the sense that everyone potentially has a voice in the current discourse, and reveals itself as a powerful tool in the hands of the common citizen, and even more so for brands and professionals.

However, considering the basic economical principle of scarcity, where the value rises as the availability decreases, this surplus of information could be a problem – because the roles are reversed and the scarcity manifest itself in scarcity of attention, not of offer (Rafaeli et al 2005). This is why targeting and branding one's artistic activity on social media is becoming a matter of the utmost importance.

3.2 Marketing and its evolution through social media

Social media has not only influenced the news and communications sectors; it also has brought on a deep change in the field of marketing. In fact, corporations and brands had to shift from their broadcasting strategy in the early years of the internet, towards a more socially oriented kind of strategy; in other words, "to change the

organization's message from being perceived as a commercial source of information to being perceived as a social source" as Kilgour stated (2015). This process is commonly referred to as the social media transformation process. Advertisements switched from the obvious billboards to subtler ways; the so called "influencers" are shaping the way marketing is done by appealing to costumers whose trust in advertising has hit an all-time low, above all in the Generation Y, also known as the "Millennials" (all those born in the 1980s and 1990s).

These consumers in fact, show a high distrust to regular ads and are therefore to be targeted with different strategies (89% of the people interviewed by Kissmetrics, (www.kissmetrics.com), 2017), are more likely to believe to peer endorsements more than to the brand's claim).

Moreover, there are statistics directly linked to social media and increase on sale (Funk 2013):

- 74% of costumers have a better image of the company after interaction on social media;
- The likelihood of purchase increases after a "like" in 51% of the cases;
- The likelihood of sharing information about the company is three times higher in the case of social media users than in the case of non-users;
- In 83% of the cases, where users complained about a product or service on social media, they "loved" or "liked" a response from the company;
- 90% of the users trust reviews from people they know, 70% of the users trust reviews from people they don't know;
- 40% of the users "like" a company's page in order to get discounts or special deals;
- Facebook fans are likely to spend twice as much on a brand than non-fans.

The technique of the influencers is based exactly on the aforementioned statistics – the influencers are nothing more than regular people, who are popular on social media, who get contacted by brands to sponsor their products in otherwise spontaneous posts.

As stated in the scholarly article Social Media Influencers (or SMI) (Freberg et al, 2010) these influencers "represent a new kind of third-party endorsement" and that's why their work is more likely to appeal to a part of the population who does not trust traditional

advertising; the product is not related to the brand as much as it is related to the style of life of the SMI itself.

An example of successful personal branding as SMI is Jerina Kivistö, TAMK Interactive Media student and illustrator. Kivistö's profile, under every aspect, is an effective example of personal branding in the creative field (Fig 9).

Influencers are nowadays integrated part of the marketing strategy of most companies; they offer a wide range of services, such as the writing of sponsored blog posts, sponsored posts on other SoMe channels, presentation of coupons, special discounts, special offers, "casual" review of products (by posting apparently unrelated posts where the product happens to be casually there, as shown in figure 10).

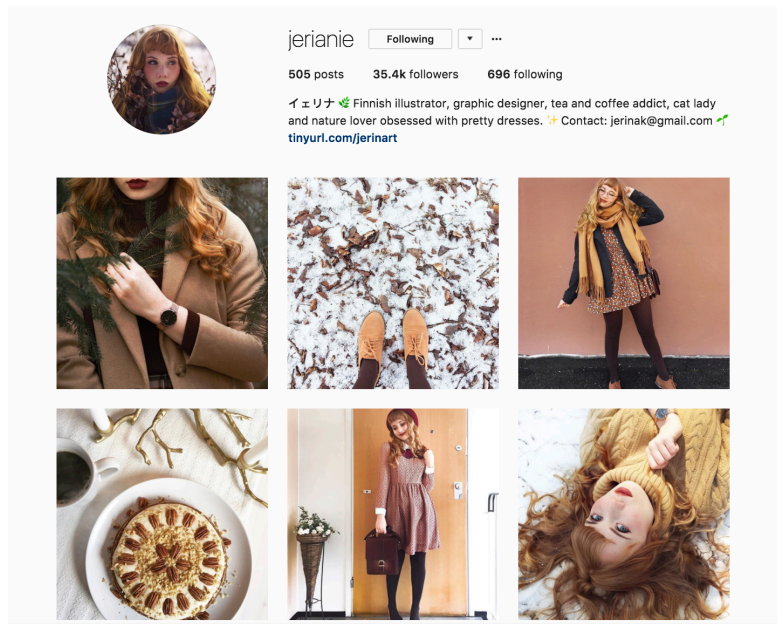


FIGURE 9. Overview of a professional in the creative field brand on Instagram



FIGURE 10. The same professional as SMI, in a promoting post.

SMI can be celebrities, popular Youtubers, bloggers, social media experts; the core point being that they are already recognised and trusted sources for information in a market niche. There are, however, a series of steps that a brand needs to take in order to choose the perfect SMI; first on the line comes their personality; does the SMI narrative fits into the brand's image? It's fairly straightforward to start by checking all the profiles an influencer may have, focusing on finding references to political ideology, the provocativeness of their content, the use of profanities and/or shock factor content; everything the influencer posts needs to fit with the brand's image.

One significant element is, obviously, the traffic their content generates. What is not that obvious, however, is that huge numbers might not always be the smartest choice for a brand, as what really makes the difference in sales is not the number of unique visitors, but the number of users who regularly come back, comment and share the SMI's content. In other words, a smaller, but loyal following circle is better than a huge one, captivated by some clickbait expedient.

Another aspect to take into consideration is the posting frequency; a brand wants a SMI who posts regularly high quality content. In regard to the sponsored content, and this might not be so obvious, is that less is more. When a SMI constantly posts reviews and showcases products, there is the risk that the audience's attention drops, as the influencer might not be seen any more as a peer, but it could transform itself in a spokesperson for the company – and without authenticity, the influencing techniques have no effect, as what is defined as “perceived credibility” drops (Guadagno and Cialdini, 2009). A range of companies have been created in order to help brands to connect to the most relevant influencers, such as Upfluence (<http://search.upfluence.com/>) and TapInfluence (<https://www.tapinfluence.com/>) who analyse the company's profile to match it with the best possible SMI.

In terms of artistic careers, the way SMIs manage to attract the attention of the public by just “being themselves” is of the utmost interest; it is relatable to the artists' whose aim is for people to like their personality, in order to increase the audience for their art; the way SMIs reach into their niche market and then commercialise, in a not so hidden way their image can be taken as an example by the artists who are trying to get a following.

3.3 On line marketing principles for commercial brands

There are few principles in basic social media marketing for B2B companies (Funk, 2013), and they are:

- **Brand Engagement, Advocacy and Loyalty**
- **Lead generation**
- **Customer's service**

Brand Engagement, Advocacy and Loyalty – includes all the activities related to raising brand awareness. The first step for companies is to set up their accounts on social media. Depending on the field, brands might use different social media; the most common are Facebook, Instagram, LinkedIn, Google+ and Twitter. It is advised to use a consistent name, visual identity and content across all platforms. To decide which social media to use companies need to know their market, their potential customers (E.g. google+ is favoured by science and technology professionals, Facebook is an extended visit card, LinkedIn works well for B2B professionals etc) and they need to tailor their content to the preferences of the audience. It is important, even in the case of multiple accounts, to decide on which social media the company will be more active – the leading social media (E.g. a photography cooperative might be better off by concentrating on Instagram content than LinkedIn's).

In addition to selecting the social media channel, companies can choose to raise awareness by using the inexpensive marketing tools offered by social media channels, such as Facebook sponsored content (more in on this in chapter 4). Another element related to Social media marketing is the brand story: the content should be scheduled and thought beforehand in an organic narrative; in this way it is easier to develop a brand identity. Once these steps are taken, another way to raise brand awareness is by being active in the own field on social media, by sharing posts who have to do with the brand, liking personalities in the field, following other brands/personalities in the field. And although it is obviously not smart to follow one's direct competitors, there are a huge number of bloggers, academics and related industries who might be putting up great content and be available to engage in public with the brand.

In regard to raising brand awareness, it is useful to use a Social Media Managing tool. There are multiple web-sites offering these services; an example is Hootsuite (<https://hootsuite.com>). They are very useful for brands, as they allow the users to manage multiple social media accounts from a single dashboard, they offer insights and analytics, and offer different plans, even free ones, so they are definitely affordable even for the young artist with little economic means.

Brand Advocacy is a great way to make a brand more trustworthy on the net, and it can basically be considered as free advertising, as it's based on the idea that satisfied customers will share their trust to their peers. Brand Advocacy implies that the customers, after having liked your brand, will keep on coming back to your brand's profile and will eventually advise other users to like your profiles. Brand Advocacy can be created through a series of measures, such as interesting content; surveys and polls directed to the customers; contacting directly the most active costumers for reviews, sponsorships, opinions; and more advanced techniques include creating forums where users can share opinions about the product, seek and give help (note: forums need to be moderated, also, so that's a great responsibility for the brand).

Lead Generation – After a brand is on social media, it needs to post and share with their audience interesting, informative and exciting content for which the audience will come back; this is called generating a lead. In order to achieve this, the brand needs to engage people with original content, such as videos about the company, insights on the company's culture, notes about the field and your solution for improvement. It is good practice to remember that images always have a better response compared to plain text; so it is important to remember, that the brand will need a well sized stack of images ready to go on social media. Another good practice for brands on social media in order to gain lead customers is by participating in the community, not by directly sponsoring the product/service, but by participating to the general discussion with meaningful and helpful insights on the theme. When a brand shares knowledge and is helpful in general, people are more likely to recognise the brand itself as a competent agent on the market and therefore more likely to use their products/services.

3.4 Brands which have successfully conquered Social Media

It is important, according to Forbes, leading business magazine, that the brand be associated with a concept, a mental image, and in the past few years there are brands who have successfully managed to do so, and have great social media presence, be it on twitter, Facebook or Instagram. Social media accounts need to mirror the personality of the owner, they need to tell the public what kind of a person the owner is and what does he believe in. Some examples (images related to these brands are in Appendix 1):

Dove sells beauty products, and they made their campaigns more effective by embracing social issues, in the specific, women's image in the media. They decided to go against the current and NOT use conventionally beautiful models, in order to gain trust from their customer – the average woman. They went as far in this concept that they created a website (<http://www.dovehaveyoursay.com/>) where anyone could use Dove quotes to respond to sexist remarks found elsewhere in the internet. This is real commitment to a cause! What can artists learn from Dove? That the causes one is committed to are points of strength, and they need to be shared with the audience, because people are more prone to follow someone they can identify with.

Who doesn't know *Lego*? Everyone knows Lego, the building blocks beloved by children. But if the average social media user is not a child, how can Lego have almost two million followers on Instagram alone Lego decided NOT to target children and adults different. Their feed screams, "hei, we're a bunch of people who love Lego, come and join, it's fun!" The way they use their product in picture, by creating funny scenes is relatable and pleasant, even for people who do not play with the plastic blocks anymore. What can be brought into the artist own branding from Lego? Don't be exclusive, don't be snob. Although every artist has an own artistic personality and finding and appealing to your own niche market is good practice, it's important not to forget the general public. It's a good strategy to also have images which appeal to common experiences and shared feelings – it is material the general public can relate to immediately, and creates an audience.

L'Oreal is another beauty products brand; they have adopted a very smart strategy in relation to their social media (much like google); they created the tag #lifeatloreal, and they invited their own employees to post spontaneous content on their social media with

this tag. They give a positive image of the brand by showing they treat their employees well. Most of the artists don't have a full staff at their dependency of course – but behind the curtain pictures are a great way to tell the public about one's identity. These kind of pictures feel “private” and open a direct network of communication between the poster and the viewer; they are the artistic equivalent to boudoir photos – they give an insight on something that'd be otherwise private. What could artists learn from this? People respond to quality content, but to gain more followers it is smart to showcase also some private moments/behind the scenes photos, as people do not only like the art, they want to like the person, too. In the case of the artist this strategy could be replicated by sharing photo of the studio, which as stated by Sjöholm and Pasquinelli (2014) is a pillar of the building of an artistic identity, and an area of interest for the onlooker.

Of course *Coca Cola*, like Lego mentioned above, is a world-wide known brand, but we are taking into consideration here is their collaboration with popular British YouTubers Jake&Manny on what's known as “coke-tv”

(<https://www.youtube.com/channel/UCxUbZCieC8BWtciReS4oi2w>) and created a whole new content based channel, which appeal to the original followers of the popular duo and at the same time advertises their products. But Coke is not new to this approach; they have a long story of successful media integration (Kaplan, Heanlein, 2009). In 2006, in fact, when a popular video of kids mixing mentos and coke to obtain an explosive chemical reaction hit youtube and went viral, coke jump at the opportunity of sharing the video in their own channels, and this action resulted in sales increase. What can be taken for the artists' feed from this? Do not fear competition, but embrace it. Collaborations are a great way to gain more followers.

Red Bull has a very smart marketing strategy, one that allows them to not even having to post images of their products and still being hyper-famous (7million people follow Red Bull's Instagram, 6 million follow RedBull's Youtube and a staggering 47 million people follows Red Bull on Facebook). Red Bull's marketing is all based on the events/athletes they sponsor; and they sponsor a wide range of sport events, such as motorbike racing, car racing, surfing, snowboarding, swimming etc. Red Bull has become, in the minds of those watching, synonym with sport, and even more, synonym with high-energy/extreme sports. In the artists' feed this could be translated in – it doesn't matter your product, when people like the personality. A feed with quality artwork but no passion is harder to promote.

Burger King is a popular fast-food chain, and wants to appeal to younger customers, and they use a few tricks helping them doing this. First of all, they publish jokes, and stunts which are bound to go viral (it is the case of the “Whopper toothpaste” April’s fool joke 2017, or the “McWhopper” video. Moreover, they regularly repost users’ posts, they answer to messages, and are very active in the community. In this way they keep interest awake – by engaging the community. They’re not only posting images related to their products, but they actively interact with users. For the artist this is also important – showing awareness towards the framework and the field they’re working within.

Zara is a clothing company which boasts close to eighteen million Instagram followers. *Zara* uses a unique narrative approach to their feed; at a glance it looks like a fashion magazine, more than a company, and that’s why its strategy has been a winning one. People like *Zara*’s profile because it does not feel or look like publicity; it looks like a catalogue, a place where to check the current and upcoming trends with high quality photoshoots and tasteful style. This might also be a winning approach to social media for the artist; keep your feed informative, do not merely showcase pretty images – the narrative of the feed is the story of the brand, too.

3.5 Conclusions

Could brands’ visual marketing principles be adapted to artistic branding, considering the core differences in between the practice, in the sense that brands use visual material in order to sell a product, while artists’ products are their images? Notwithstanding the differences, yes, it can be said that branding for commercial purposes would well adapt to the artists’ career, as social media promotes a personal branding rather than a classical one. It is believable that many of the strategies used by brands on social media would work also for the artist, in order to gain likes and followers. It’d be smart to be aware of the latest tendencies terms of branding and adapt them to the artistic careers.

4 THE EXTENDED, ON LINE BUSINESS CARD: FACEBOOK AND LINKEDIN

In this chapter the very basics of in-line branding will be analysed; because of their size, and the number of daily users, it is believable that having an account on Facebook and LinkedIn is the starting point, not to say the very bare minimum of personal branding on the net. Here below some core elements of the two social media will be analysed.

Facebook is simply too big to ignore. According to the social media itself (Statistics on Full Year 2016) there are 1.23 billion daily active users for December 2016, and 1.15 billion active daily mobile users (respectively +18% and +23% point percentages on the previous year). Monthly active users, also on a steady +17% growth on the past year, stand at 1.86 billion. Due to its nature, Facebook is apt to be used as a networking tool; an extension of one's visit card.

Facebook was founded in 2004 by a group of students at Harvard University, USA. Initially a social network dedicated to the prestigious universities in US's Ivy League, it has grown rapidly, and touched the billion mark in active users in 2012 (Fig 11), while keeping on a track of steady growth (Fig 12)

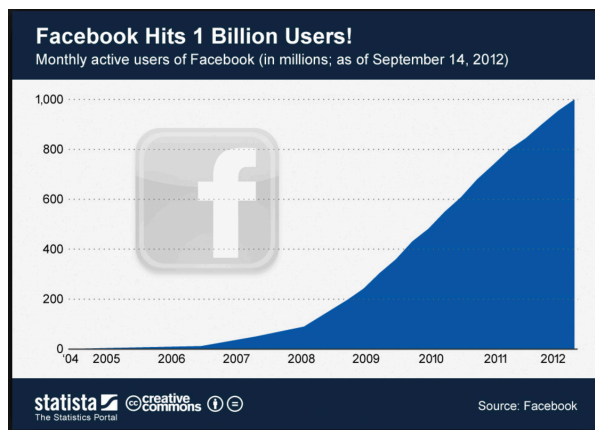


FIGURE 11. Facebook hits a billion users in 2012 in 2016

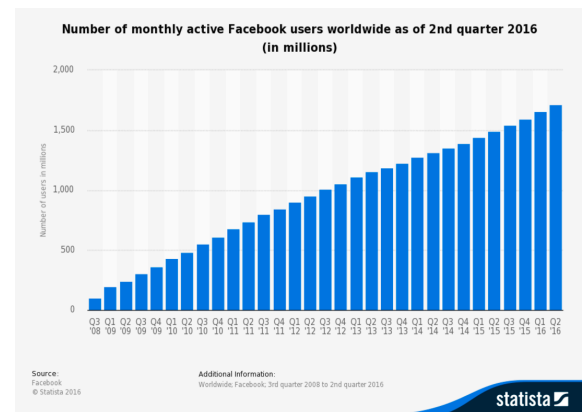


FIGURE 12. Facebook growth

Facebook offers the user a series of features which make the service more appealing; some of them are Messenger, an instant messaging application through which users can communicate, even by making video calls, a classified ads service, and buying services.

However, most of Facebook revenue stream comes from advertising (Figure 13) and in the specific, mobile advertising, as the mobile market is for Facebook the one growing more rapidly (Figure 14) than most.

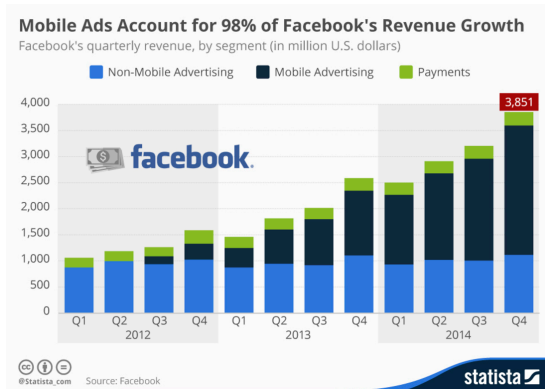


FIGURE 13. Facebook revenue in 2016

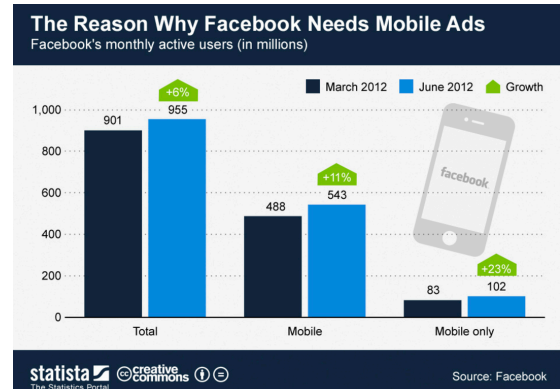


FIGURE 14. Mobile ads stats

In addition to this facts, it is relevant to note how Facebook owns Instagram (albeit they promised to develop Instagram independently), popular messaging application What's App, and a series of other companies operating in the field of virtual reality.

4.1 Facebook core facts: the user profile as an online visit card

Networking has always been a very important factor for artists; showing up at gallery openings and art events is a very important part of the artist's branding techniques. With Facebook, the possibilities for networking have greatly increased; by asking for friendship to key players in the field, the artist can add value to its own personal branding. The Facebook profile elements are, the user name, which can be either the birth name of the artist or the pseudonym (artistic name) the artist chooses for himself; a profile photo, which is normally a photo of the artist, and which is extremely important as it's the image which will be connected to all the posts and comments that profile makes; and a cover photo, which will set the tone for the whole profile. These last two elements are automatically set on public as far as the privacy settings are concerned; that's why the artist who wants to network through Facebook needs to pick them out carefully. As for the timeline content, it is at the artist's discretion what to share; however, if Facebook is used with the intent of networking in the field, the content needs to be curated to fit the

artist's brand. Photos of parties and drunken nights might be fun for a strictly personal profile, but they might not fit the narrative of a socially aware artistic practice.

The Facebook timeline offers a series of features and works through an algorithm, which is in constant development; it is then important to keep updated on the changes and upcoming improvements, and Facebook as a constantly growing company, is putting lots of efforts into constantly developing their timeline features. Some changes which are now being developed include, (source, Facebook) in March 2017, Facebook mobile application introduced the feature "stories" taken from another popular social media, Snapchat. The stories are short videos or photos which appear at the top of the timeline and disappear after 24 hours; it's a new feature, therefore not yet fully explored as a networking tool; however, it can be said that they retain a big potential in terms of networking, as the artist can share in real time what he/she is doing, which events he's attending, or small previews of art works. It can add to the personality of the artist without interfering with the main personal brand's narrative.

Other notable developments include, in August 2016, the slight change to the algorithm which will predict with more accuracy which kind of content might engage the viewer, and will show more posts based on the users' engagement patterns. Moreover, always in August 2016 Facebook took responsibility for the "click-bait" articles, and vowed to reduce them. This policy was respected and developed and, in November 2016 Facebook banned what are referred to as "fake news companies" from using the advertising services.

More major developments include the introduction of videos and the January 2017 update to the algorithm which prioritises videos in the newsfeed. The principle behind it is that if the user watches all or almost all of a video appearing on the timeline, then videos similar in content will be prioritised on that user's timeline. Another interesting update in terms of marketing is the March 2017 update on how Facebook calculates the engagements – reactions will now weight more than likes in Facebook statistics. Reactions were introduced in March 2016 and offered an alternative to the classic "like". The reactions implicate the correlation in between a post and what the user "feels" about it; in fact, users can choose in between a different set of emotions to show approval or disapproval for a post.

Facebook also introduced the “live video” feature; meaning that users can go “live” and try to attract audiences by using their physical presence on-line. For the artist, this could be a good way to market themselves – by broadcasting live videos of their working practices for example.

4.2 Facebook core elements: The Page

The easiest way for an artist to use Facebook to its full potential is by setting up an artist’s page. A page is a very useful and inexpensive tool to cater to new audience and to keep interest in one’s work alive.

The basic elements are the same as the profile; the profile photo, the cover photo and the timeline. Pages, however, have a series of statistics and marketing tools which help businesses boost their on-line presence and reach.

Figure 13 shows which kind of content and which kind of actions can be taken to improve the page’s profile, reach and engagement.

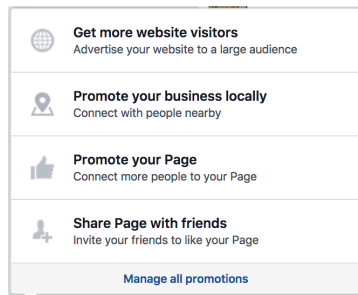


FIGURE 15. the diverse ways Facebook’s ads help while promoting a page

Every post can in fact be “boosted” in order to reach more audience. This service is relatively economical (Facebook promises more than a 1000 reaches and engagements with as little as five euros), and allows to choose your demographic (Fig16), broken down by gender, age, place and interest.

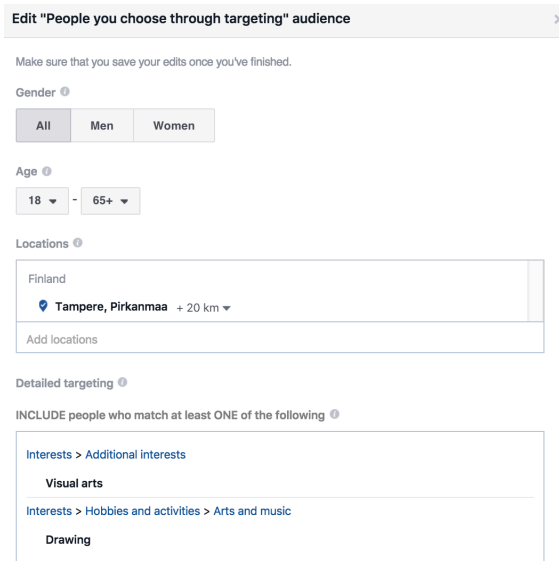


FIGURE 16. Facebook allows to target the audience demographically

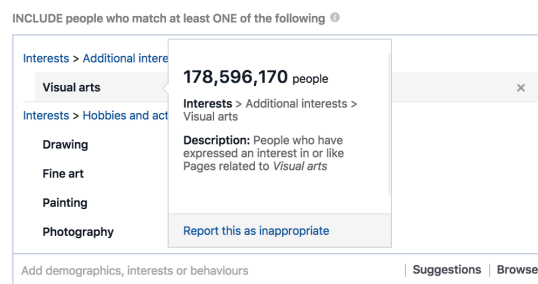


FIGURE 17. Facebook's set of data on users allow the ads to be extremely efficient

Facebook, due to the nature of the terms of service accepted by every user while registering to the service, owns a set of data on every user which makes their targeting the audience for posts extremely effective (Fig 17). Facebook offers a series of statistics for every post; the demographics of who liked the post, how many people were engaged further (clicked on the post, on the page, on the website of the company) how many of the people whom the post reached were from organic followers and how many from Facebook boosting; it even shows how many people were instead annoyed by the posts and decided to hide the post and/or the page from appearing on their timelines. Every page offers a very simple overview on the right side, with how many likes and new likes the page reached for that week.

Setting up a page is relatively easy, there are just few steps to take; the first of this is choosing the page category. Facebook offers a series of pages' templates, in between which the user can choose in order to better represent their activities. It would seem

obvious that for the artist the “business” layout would be the best; however, seen also the similarity in between some of the non-profit marketing techniques and the artist’s techniques. The second step to take is the description; Facebook allows 155 characters for this. In line with copyrighting principles (Shaw, 2013) this caption needs to summarise what your brand is about, in easy, catchy words.

Other elements which could help in categorising the page are the location (if the artist has a studio space which people can visit) and of course, the profile picture (which is square, so this can be taken into consideration while editing the chosen photo) and the cover photo which, as mentioned before, will set the mood for your page. Optimal dimensions are 851 x 315 pixels, adding any photo smaller than this will result in a fuzzy image on the page, which is not advisable. A useful tip regarding the cover image is that every cover image uploaded will appear on the timeline as an update, and by clicking on that photo from the timeline, one can add a description for the photo, a place and eventual other people present. This is a great way for a bit more of short-term marketing, by captioning the cover photo in a smart way, using the tones and core ideals of the brand on the most prominent image on the feed.

Once the page is published, additional information can be added, just by clicking on the “settings” tab and then “page info” – information such as start date (for the artist this section could include the education received, for example), the address (if the artist works in an open studio setting, this is useful in order to get people to “check-in” to the studio (every time somebody checks in to a place the action is recorder and shows on the page), the contact information, which needs to be updated if it changes, and one of the most important elements, the long description and mission. This section is particularly important as gives the chance of describing the brand and the artistic mission in length, in more than the 155 characters allowed in the general description. This part, especially for the artist, is of the utmost importance, as it allows the artist to give insights and explain the core elements of his artistic practice.

Tabs are little squares which appear on the right side of the page, right under the “About” section. There can be a maximum 10 (with a maximum of four being the top tabs), and they can include photos (the tab photos is always the first one), likes to other pages, affiliated pages, events, location. They need to engage the public, so they need to be well-thought.

Once the page has reached 25 likes, a custom url can be unlocked. It looks like *facebook.com/yourbrandname*, and it's really useful in case the page needs to be linked from other social media, and moreover, it's what is going to appear on web-engine searches (as Facebook is indexed) (i.e. Instagram or LinkedIn).

4.3 The core elements of Facebook: the content.

There is a wide range of content which can be posted on Facebook, but the most important fact to take note of while posting is that visual content reaches and engages more people than text based content only. Moreover, considering the updates to the timeline algorithm, the artist needs to remember that video content and live video content will be given priority in showing in users' feeds.

A good rule to keep in mind while posting Facebook content, is that posts need to be scheduled and they need to follow a narrative, in terms of your brand. Linking articles related to the industry, current topics and informative material are always a plus. If the artist has a blog, or a YouTube channel, for example, Facebook is a great way to share that kind of content in order to obtain more traffic on the other channels. If the profile is composed exclusively of purely marketing material, fans will lose interest. For the artist, this could be achieved by scheduling the posting of different artworks cyclically during the week, so that fans will get one update about every artwork every week, and not a full week with information on the same artwork. Another useful tool for the artists are the events; every exhibition, public talk and in general public activity should have a dedicated event. Events not only allow to invite all the fans of the page, but they can also be reposted on the personal profile, in order to reach even more people.

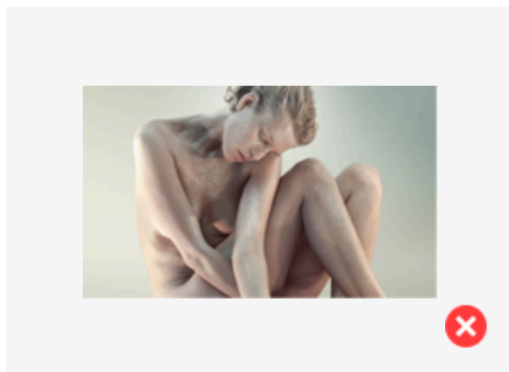
One way businesses on Facebook use in order to gain more audience is by directly engaging the audience by posing questions, creating or polls and more in general offering audience something more than the classic posting of promotional materials. One practice which could involve more the audience would be to regularly hold special meetings in one's studio (Sjöholm and Pasquinelli, 2014) offering prints or small works for free, or publishing informative content on the techniques used (or the gear, if the artist is a photographer, for example). All of these "extra" activities do contribute to the personal artistic brand – the more people know you as a person, the more they'll likely participate to opening events and the more likely they'll be to buy the products or purchase the services offered.

Good practice to keep the audience following you is also replying fast to messages; the Page shows to the users the response rate and the average time for the answer. Replying to the followers swiftly is a good way to show your interest in them, and to give them trust.

4.4 The core elements of Facebook: advertising policies

Facebook receives thousands of complaints a day, related to breaches of contract/inappropriate content.

Due to the nature of artistic work, some images might be refused by Facebook terms of use; such as, the prohibition of posting nude images, even if the meaning underlined is artistic (Fig 18), the prohibition to use posts which refer to gender differences, races, religions, and moreover the content cannot be *controversial*; in the sense that controversial societal issues cannot be exploited for the sale of products.



This image shows artistic implied nudity and is non-compliant.

FIGURE 18. Facebook advertising policies could impair the possibilities of the artists to showcase their works

This is not an issue if the artist is not directly selling on Facebook, but it could become one. The full list of advertising guidelines is available on Facebook at <https://www.facebook.com/policies/ads>. Under Facebook terms the user is also obliged not to share with third parties any data concerning the audience – this includes the targeting criteria, the likes received and in general, any info regarding users who interact with the Page.

As for the license granted to Facebook while posting on the page, it is a non-exclusive, transferable, sub-licensable, royalty-free, worldwide license to use any IP content that is posted on or in connection with Facebook (IP License). This IP License ends when the IP content or the account is deleted unless the content has been shared with others, and they have not deleted it.

4.5 LinkedIn: Overview and statistics

LinkedIn is one of the most popular social media channels, and counts, as of April 2017, 467 million users.

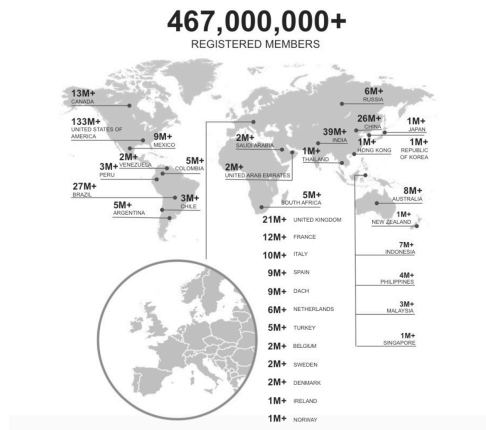


FIGURE 19. the distribution of LinkedIn users worldwide (source, LinkedIn)

LinkedIn user interface is very similar to Facebook's, with the exception that the whole social media revolves around careers and jobs. LinkedIn allows users to create new connections, be part of groups, post articles (written for LinkedIn only), see which open positions are available on the market, follow companies and free lancers, and more in general allows to grow one's professional network. At a first glance it would seem like there wouldn't be anything for the young artist there; and yet it is a great way to connect firstly, with companies who might be interested in free-lance artistic work secondly with colleagues and last but not least with potential buyers. A well curated LinkedIn profile can help in finding alternative revenue methods to the well-established grant-exhibition model.

4.6 Core elements of LinkedIn: the profile

LinkedIn profile is very similar to the one of Facebook; there is a profile picture and a cover photo, which are characterising of the user; there is a timeline where one can publish status updates, articles and photo material. More elements in the profile are the fields *education*, *work experience*, *skills (with endorsements)*, *achievements and interests*. It is extremely useful to fill in all the fields as it gives a more complete idea of who the person is; it is only a plus that LinkedIn has a Chrome extension which allows to create automatically a CV from the info one has in their profile (the extension is called "linkedin CV", and is available on chrome store).

Useful ways to personalise a LinkedIn profile are to get a custom url, a clean short one which is going to look better when attached as a link to other profiles or an own website; moreover, LinkedIn allows users to add keywords to any section in order to optimise one's profile for search engines, and allows to link one's Facebook page to their LinkedIn profile. Another advantage of LinkedIn is that the social media allows to add a wide range of media (videos, images, links, documents and presentations) to any section of user's profile, and since 2012, it has activated a service, called endorsements, which allows any of the user's connection to endorse a skill. LinkedIn also offers a *premium* feature; it is subjected to a fee and includes advantages such as possibility of sending messages to those who are not connections, special job offers, and more.

4.7 The core elements of LinkedIn: Pulse

A feature which makes LinkedIn extremely interesting, is LinkedIn's own publishing platform, Pulse; introduced in 2014, it allows users and companies to write and share articles. In the framework of building one's narrative and backstory in order to gain more trust from peers and (potential) customers and buyers, Pulse is a potentially indispensable tool for artists; as it gives the possibility to expand one's audience with writings and articles about one's own practice (<https://www.linkedin.com/pulse/discover>).

Pulse is divided into categories; the great majority are about business, but this shouldn't discourage the artists; the artistic profession requires the core skills of entrepreneurship, therefore it is not absurd to explore the net in that direction. Before publishing, it is useful to get accustomed to LinkedIn Pulse by reading and commenting other articles. Participating in the discussions next to the articles is also very useful for brand building on-line and widening circles. There are no special rules for writing a LinkedIn article but the obvious – spellcheck and grammar check before publishing are a must, the article needs to be clear and if posting data, have the references ready.

LinkedIn is at this moment still underdeveloped in between the artists' community; but it would make for a smart way to market the artistic and visual competences on the commercial circles, in order for the opening of new chances and possibilities for those who hold a degree in arts.

4.8 Conclusions

What would be the basics of personal branding on social media? Facebook and LinkedIn are a great way to start a personal on-line branding strategy; they are both great on-line visit cards and they allow to share and promote different kind of content from other platforms, and which offer great visibility to the artist – as they both are very popular in terms of both unique and recurring visitors. It is a smart personal branding strategy to invest in building strong profiles on these two social networks. In a situation where on-line self-branding practices would be started by TAMK as an institution; both the University and above all the students would benefit.

5 VISUAL NARRATIVE AND BRANDING TECHNIQUES IN INSTAGRAM

Instagram is a visual based social network; it allows users to share photos and gain popularity by persuading, through the mean of appealing images, other users to follow them. It is then wise, for the emerging artist, to learn how to use this visual tool as best as it can be used, in terms of personal branding; albeit it is believable that most artists, as users are familiar with Instagram, it'd be smart to learn how to use Instagram and its tools systematically, in the prospect of building an on-line professional presence. In this chapter the importance of Instagram, and how to use it to boost one's artistic careers will be analysed.

According to Instagram's own statistic centre, in December 2016 there were 600 million monthly active users (<https://instagram-press.com/blog/2016/12/21/600-million-and-counting/>) and considering the fact that Instagram was founded in 2010, and bought by Facebook in 2012 with just 30million active users

(<https://www.brandwatch.com/blog/37-instagram-stats-2016/>) we can conclude that this photo based social network grew 150% in a bit less than five years.

As for the Nordics, 39% of the adult population uses it regularly (www.statista.com , 2016) (Fig 19) .

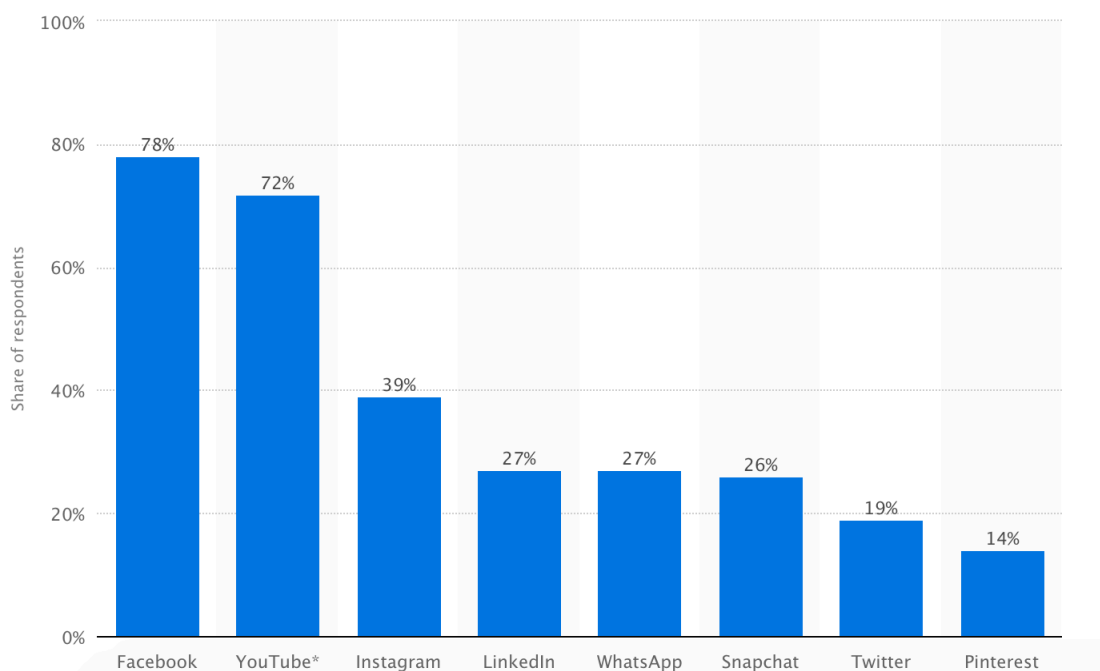


FIGURE 19. Social media usage statistics

Success on this social media is based on the quality of the content posted, the relevance into its reference niche market, and the posting frequency.

5.1 Core elements in Instagram: profile overview

In order to achieve popularity on Instagram, users need to know the basics of Instagram functioning. The profile is the first element other users will get into contact with – it is therefore of vital importance that the profile be curated in a strategic way.

The main elements of a profile, the ones which will or will not convince other users to follow another user, are

The user name - it's basically the brand. It needs to be unique, as the ultimate goal is for people to remember the brand name. As an artist's name is essentially the brand, choosing first name and surname, or their simplified version if the spelling is difficult for an international audience (special characters not featured on international keyboards make you more difficult to find). Symbols, such as underscore, are more difficult to type on mobile, and that's why they should be avoided. It is best to use one username for all of the accounts related to the artistic practices, in this way it's going to be easier for people to follow the artistic activities across platforms;

the coherence of the materials posted – if the profile is the personal brand, one needs to be coherent with the type of material posted. There needs to be a full concept behind the profile; people need to understand at a glance if the profile fits their interests or not;

the user's bio is extremely important; it needs to tell the audience who that user is and what is he/she doing, and which kind of person they are. It can't be very long, but it needs to be precise. In the bio section Instagram allows to post changeable live links; this is a very useful feature, as the link can be the official website or specific links related to current projects. The formatting of the bio also plays a very important role; Instagram allows it horizontally or vertically, and the alignment can then be decided based on the text itself.

the caption under every picture can be considered the “short-term” communication and marketing (Shaw, 2009); while the username (the brand) is unchangeable, every caption under every picture can contain an own message/statement (in line with the brand's, but not identical). The caption needs to be witty, interesting, but not too long, because after

all, Instagram is a visual based social network. In marketing proper, writing for the brand entails being aware of the core message that brand wants to send; and even though captions have even a shorter life span than fliers, they are extremely important and they need to be consistent with the narrative throughout the whole profile.

Stories is a relatively new feature, introduced in late 2016; it allows users to post video/photo content which will disappear after 24hrs. It is a great way for the artist's brand to be able to post on-the-go content related to projects they're working on at the moment, events they attended, or previews of artworks. Due to the disappearing nature of these posts, one can post even slightly lower quality material without disrupting the full narrative of the profile (Fig 20).

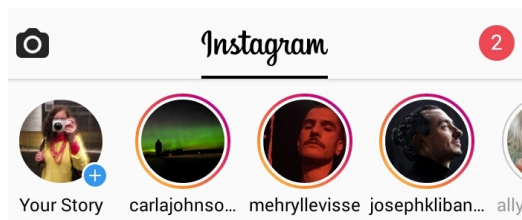
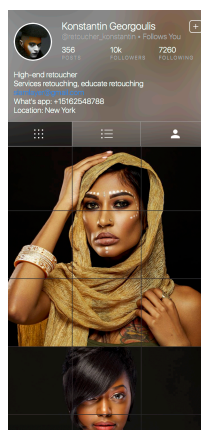


FIGURE 20. Instagram stories disappear after 24 hours; they are positioned at the top of the user's profile

In conclusion, it is good practice to keep the profile overview coherent. If heading and profile photo are of outstanding quality, so needs to be the content posted, in order not to break the trust with the viewer.



In regard to profile coherence, there is a posting technique which is based on the principle of posting parts of the same image as different Instagram posts; in this way the end image will be bigger in size and will give a more striking profile overview (i.e. Fig 20)

FIGURE 21 overview of a profile using the technique of posting pieces of the same image as different posts to achieve a more striking look.

5.2 Core elements of Instagram: post frequency

The social media constant dilemma; how much shall one post in order to get the maximum audience? Post too little, and the audience will forget who you are; post too much, and the audience will be nauseated by the number of posts and your profile will suffer of the effects of the surplus in advertising. There are countless studies regarding the optimal posting frequency on social media; but the truth is that posting frequency cannot be quantified for all brands and profiles, and that therefore the only way to decide how much to post per day/week is by scheduling your content and trying out new strategies until one is satisfied with the number of visits, likes, follows and the frequency with which they can get new material ready.

A smart strategy would be to first post twice a day for a month, and see the results; continue with 3 posts a day and so on, until one finds a balance. For the purpose of this study, data on posting content and frequency from 30 professional artists was collected from Instagram; and it's hereby presented in three groups; table one shows data for profiles with more than a hundred thousand followers, table two shows data for those profile with less than a hundred thousand followers but more than ten thousand and table three shows data regarding profile with less than ten thousand followers. For the links to these user's profiles, see Appendix 2.

PROFILE	FOLLOWERS	LINK TO WEBSITE OTHER MEDIA	OVERVIEW	AVERAGE NUMBER OF # USED FOR POST	POST FREQUENCY, POSTS PER DAY
Trophy Wife Barbie LOVES	162.6k	yes; website where prints can be bought	profile		4 2 to 3
Joseph Klibasky	220k	yes, website (Dutch only) yes, link to location	profile		3 1 to 2
PINK LEMONADE	234k	yes, email contact sponsored product link to website	profile possibly influencer	25, posted in comments not on caption	up to 5
Georgy Chernyadjev	134.2k	yes, links to facebook, VK(Russian version of facebook) phone number, website 500px profile	personal branding profile	20 to 30	up to 3
Bosslogic	414k	yes, link to a newspaper article presenting him	profile	10 to 18	up to 3 per day, some days none
Damien Hirst	189.2k	yes, link to website	profile Hirst is an established artist and some of his fame comes from galleries he exhibited in	0 to 5	3 to 4 per week
POP MY EYES	305K	NO	unclear - personal branding + curating	0 to 5	up to 3
PhatCharaPhan	133k	yes, link to website e-mail address	profile	5 to 12	up to 3 per week
Steve McCurry	2.5 millions	yes, link to website	personal branding profile special case - his name was made famous	none	up to 2
David Barrera	128k	yes, link to website	personal branding profile	0 to 12	up to 2

TABLE 1. Data related to Instagram accounts with more than 100.000 followers

PROFILE	FOLLOWERS	LINK TO WEBSITE OTHER MEDIA	OVERVIEW	AVERAGE NUMBER OF # USED PER POST	AVERAGE NUMBER OF POSTS PER DAY
Ben Hasset	34k	yes, website	branding profile	0 to 2	up to 2
ZenZ	26.5k	yes, website and e-mail	branding/portfolio profile	10 to 25	up to 5 per week
Sheridan's Art	34.5k	yes, website and e-mail	branding/portfolio profile	10 to 10	up to 2
Nathalie Christensen	25.2k	yes, website and e-mail	branding/portfolio profile	10 to 20	one
Marlene	18.5k	yes, website	branding/portfolio profile	10 to 25	up to 3 per week
Emily Garthwaite	15.8k	yes, website	branding profile	10 to 25	2 per day
Morten K. Soerensen	21.2k	yes, website	branding profile (also has a private personal profile)	10 to 25	2 per day
Angela Miller	43.3k	yes, website	branding profile	15 to 25	3 per day
Photo Lover	31k	yes, website	branding/portfolio profile	15 to 25	3 per day
Sergey Bermeniev	68.8k	yes, link to fb page	branding profile	10 to 20	3 per day

TABLE 2. Data related to Instagram accounts with more than 10.000 followers

PROFILE	FOLLOWERS	LINK TO WEBSITE OTHER MEDIA	OVERVIEW	AVERAGE NUMBER OF # USED PER POST	AVERAGE NUMBER OF POSTS PER DAY
Veronique Dumond	3624	yes, website	personal branding	15	3
KI TAEHO	1278	yes, link to fb page	personal branding	15	up to 5
Matt	7477	no	personal branding	20	1
CMYK dots	1468	yes, website	personal branding	12	up to 3
Tutku Bulutbeyaz	1342	yes, website	personal branding	20	up to 2
Aleks Krajinojic Studio	1622	yes, website	personal branding	20	up to 2
Antonio Rueda	1334	no	personal branding	20	2
Leni Smoragdova	1426	yes, website e-mail	personal branding product branding	20	5 per week
Barbara Von Enger	1341	yes, website	personal branding product branding	25	2
Theodosia Marchant	2162	yes, website	personal branding	20	up to 3 per week

TABLE 3. Data related to Instagram accounts with less than 10.000 followers

In regard to the time of posting, it is to be said that there are no absolute certainties; it is true, according to studies that generally speaking there are times which are more favourable than others, mostly because of the natural rhythm of human life. One thing to take into consideration is, of course, the work factor. During weekdays, roughly saying 9-17, the audience is at work, and the chances for them to see your posts are slimmer than let's say, 19 to 21, when the audience is most likely relaxed and can use their phone. A part from experimenting, there is another way to make for a better strategy; Instagram has made available to all users a priceless tool; the Instagram analytics tool. This tool allows users to get up to date statistics regarding their audience, and it's very useful to know how to use them in order to grow a good sized followers base.

The first feature taken into consideration here is *insights*; Instagram makes available the data regarding the engagement your post reaches, and it's broke down into three different data – Impressions, Reach and Engagement (Fig 22).

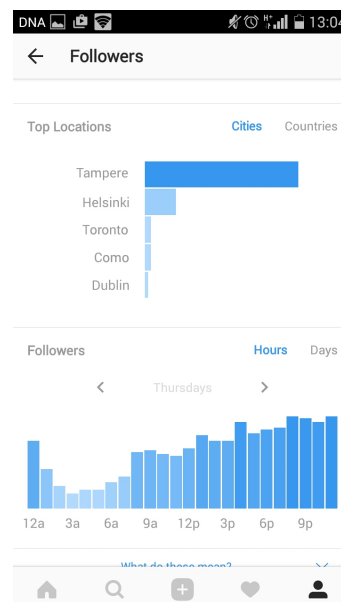
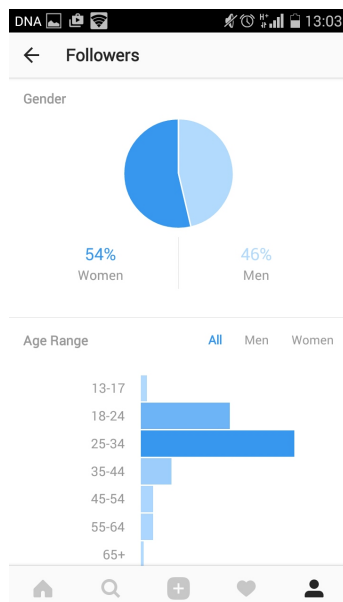
Impressions is the number of times the post has been seen, Reach is the number of unique accounts your post has reached and Engagement is the total number of likes and

comments the post received. This data is a very quick and easy way to compare posts and see which posts are the most successful in terms of visual resonance, and they are very useful in order to create a visual narrative for the profile.



FIGURE 22. Insights available to every profile user.

The second feature, and by far the most useful, is the followers' analytics. First of all, it gives insights on the gender and the age of the followers, and it displays even allows to break down the age by gender. Moreover, it shows the provenience of the followers, breaking it down by city, and finally, it gives the data regarding the times of the day, and the days, when the post received the most likes (Fig 23 & 24). By using this tool one can easily schedule the posting times and materials; cross-referencing the gender, age and activity time of the followers one can easily organise a social media profile in a profitable way.



FIGURES 23 & 24. Instagram analytics help to target the audience

5.3 Core elements of Instagram: the tag (#) system

In order to get more followers on Instagram, users have to learn how to use the # (hashtag) system, which help categorising and differentiating different kind of content. Wise use of the hashtag can make the difference in between a good personal branding strategy and an ill-conceived one.

Hashtags were born on Twitter, as a way to organize the posts into categories, due to the rapid growth of the social media (the first ever tweet was published by Jack Dorsey (@jack) in 2006; and by 2011 the social media counted 140 million tweets a day). In 2007, Chris Messina (@chrismessina) proposed the use of the hashtag as a categoriser; the other users agreed, and the rest is history – hashtags are the most common categorising elements in the net.

In regard to the hashtag system, another recognised business principle can be taken into consideration; “if you are the biggest, you’re not the best” (Gladwell, 2013). Historically this theory has been successfully used by the Impressionists, a group of painters active in Paris long before any hashtag was ever in use, in the late XIX century. The painters who would later be known as Impressionists, in fact, were often refused from the Salon (a notorious precursor of the art fair as we know it, held in Paris at that time) and relegated to Salon Des Refuses (literally the Salon of the Refused) where their paintings were mostly laughed at; but as the subsequent requests for another Salon Des Refuses were denied, they went on to found the “Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs” (“Cooperative and Anonymous Association of Painters, Sculptors, and Engravers) which exhibited, independently in 1874. Their idea was not to appeal to the general public who attended the Salon; their idea was to find their own niche market, who would appreciate and value their specific stylistic and artistic choices. Their method worked; and the rest is history, with Impressionism becoming one of the most popular pictorial current of all times, and Monet’s “Water Lilies” being one of the worldwide best-selling artistic reproductions on the market.

Hashtags are of vital importance in order to get more likes and followers; Instagram itself has published a guide on their blog on how to find the best strategy to use hashtags; moreover tools as hashtag’s analytics websites(such as www.hashtagify.me, whose services are mostly free of charge) give the opportunity of in-depth insights on the topic.

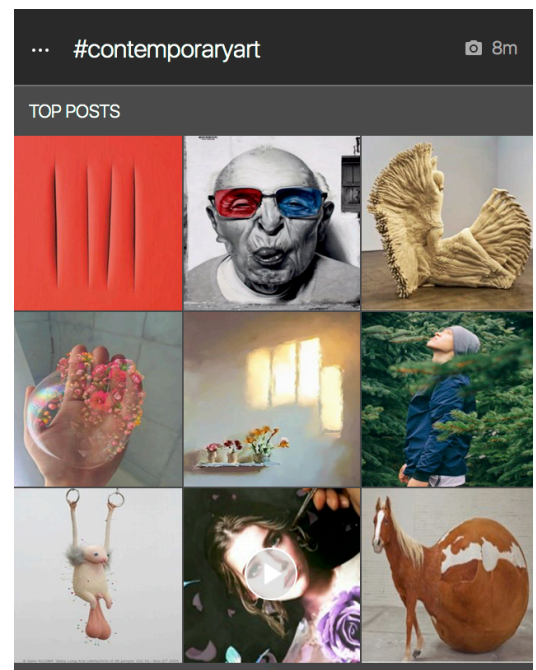
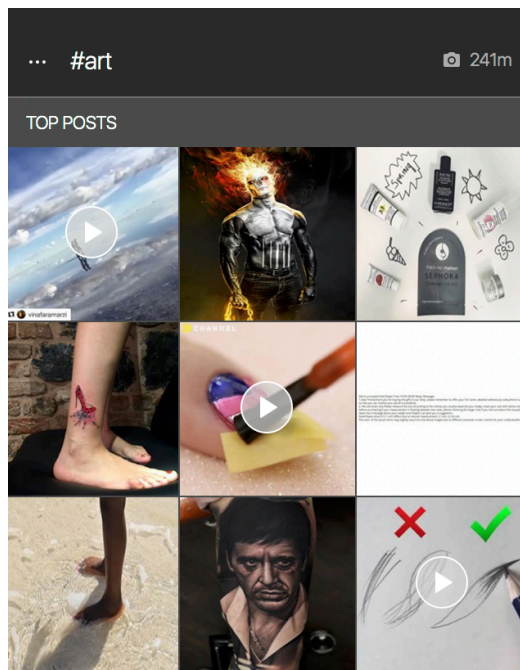
The first good rule comes with the theory of differentiation explained in chapter 1; as hashtags give the chance of making posts relevant to the targeted audience. Hashtags have a special relevance in the differentiation theory in relation to the differentiation theory, explained by Trout in his book “Differentiate or Die” (2008) which explains how brands operating in the same sector have been actively trying to differentiate themselves in order to appeal to different costumers; and this theory works also well for the artists as, as “In this environment, artists typically hope to make their work appeal to an appreciative audience and for the audience to recognise that their products are different from other products” like explained by Muniz (2012).

In this perspective, it is interesting to analyse the use of hashtags in relation to the art practice, using as case study #art (Fig 25) which is extremely popular and counts more than 140 million results;



FIGURE 25. #art results, 14.04.2017

Based on this number, one would be tempted to think that #art is a good choice for artists; while as a matter of fact, it's not. Hashtag art (#art) popularity comes in fact with a drawback – and that is, being so popular and overused, the content is not necessarily artistic, as shown in fig. 26, while for example #contemporaryart, which is less popular (about 8 million results) includes more professional content (Fig. 27).



FIGURES 26 &27. The difference in context for the top posts of #art and #contemporaryart, adjourned 9.04.2017

Moreover, by analysing the posters behind these top posts, we can notice that the posts tagged #contemporaryart refer to professionals or institutions directly related with the field of art, while #art is a conglomerate of aesthetically pleasing images.

In reference to these two hashtags, we can also get more in depth, up-to-date results, such as the related hashtags, which are a great way to discover which other hashtags to use (statistics say the optimal number of # for a post is 11). In relation to #art, we can note that the most commonly associated hashtags are also very popular and very generic (Fig 28) and therefore not making for a good differentiating tag. By looking at the data regarding #contemporaryart instead, it can be assumed that #contemporaryart is a better choice for professional artists (Fig 29).

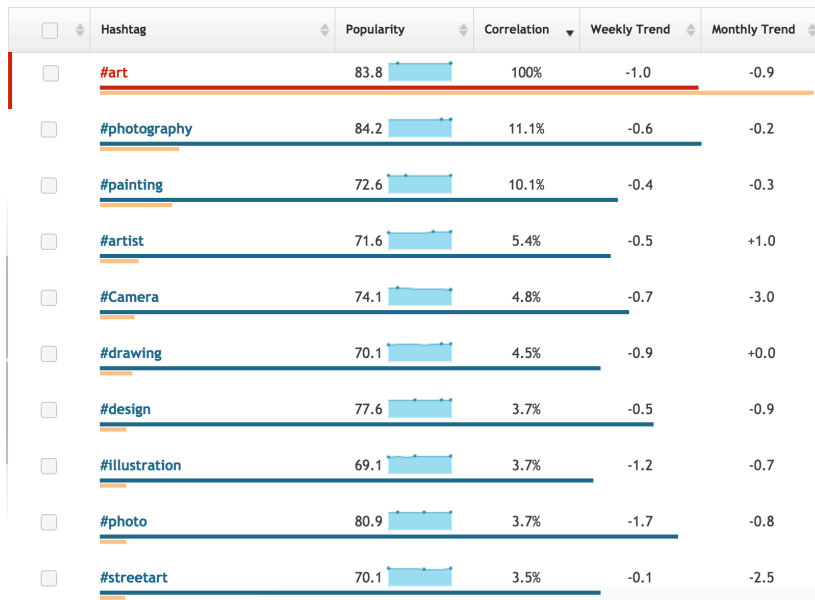


FIGURE 28. #art related hashtags (source, hashtagify)

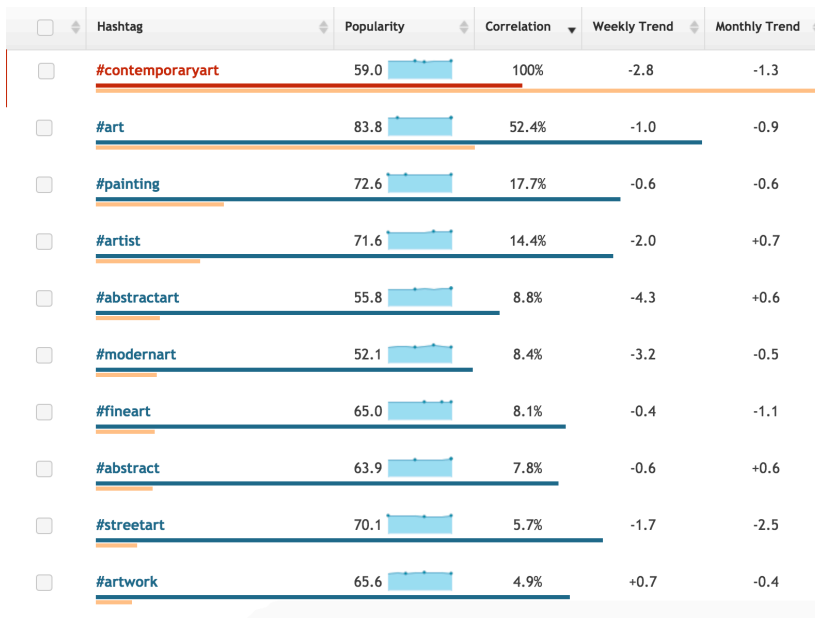


FIGURE 29. hashtags related to #contemporaryart

Another good practice in relation to the use of hashtags, is actively using the social network and taking note of what other people do – how do they use their hashtags, how many they use and in which language, as knowing the field is of the utmost important in order to be an active agent in the field itself. One more element to consider, is whether to use English language tags exclusively or to also use tags in the artist’s mother tongue. It is believable that using a mixed English/Finnish tagging system can be effective; because it is of course useful to widen one’s audience, but without forgetting that the closest buyers are local.

In Instagram the artist can also make use of those accounts which repost images if tagged; these accounts have a huge number of followers who trust them because of their quality visual content (Fig 30). Some examples are:

#archivecollectivemag #fisheylemag #subjectivelyobjective #noicemag #oftheafternoon #ifyouleave #ignantpicoftheday #onbooooooom #somewheremagazine #ourmomentum #lekkerzine #gominimalmag #phroommagazine #stopmagazine



FIGURE 30. Popular Instagram accounts feature one's photos if the user tags the magazine in their post

Another clever way to expand one's audience, is by having both a Facebook page and an Instagram profile; the two social media, in fact, give the possibility of promoting one's content across both platforms, if the user has both a Page and links it to one's Instagram profile.

5.4 Core elements of Instagram: legal notes on the terms of use

Instagram doesn't own the images users post but by posting on Instagram the user grants them a broad license rights; a non-exclusive, fully-paid and royalty-free, transferable, sub-licensable, worldwide license to use the content. Instagram, however takes the rights of the users very seriously, and if one user should find out that another user has been using or reposting images without consent they can use the copyright infringement tool and Instagram will take care of the situation, often taking down the stolen post.

One more element that can influence the way artists can use Instagram as a branding tool, is that Instagram rules and conditions prevent users from posting nudes, partially nude or offensive images. As art has a longstanding tradition in being outrageous, this might cause some issues for the artists who do this kind of work.

5.6 Conclusions

As demonstrated, with methodical and systematic practice, the emerging artist can easily boost his/her career on visual based social network Instagram. Due to its visual nature, Instagram is the perfect channel to market one's artistic career. The effort one has to undertake in order for it to be an effective marketing tool, however, is superior to those of other social networks (i.e. Facebook, LinkedIn). In any case, considering the visual narrative aspects of the channel itself, it is safe to consider that Instagram is a basic requirement for any serious artistic marketing strategy.

6 CASE STUDY AND PRACTICAL RESEARCH; TAMK'S OWN FACEBOOK PAGE ARTMEDIATAMK (2015 – 2017);

This case study wants to showcase the reactions of the public to artistic social media content and offer developments to increase the visibility of both the University and the artists to be, and want to examine the types of posts in relation to public reactions and the activities which would complement and complete a digital marketing strategy. The core question here is whether on-line branding practices could be implemented already in the art school, and specifically whether they could be implemented in TAMK's innovative teaching methods. The page ArtMedia TAMK was founded to market and promote the new Fine Art study path, in the international bachelor's degree program "Media and Arts" in TAMK (Tampere University of Applied Sciences) which started in 2014.

The opening of the new Bachelor's degree caused controversy in the art scene in Tampere as the new, international students will not have the qualification of "Visual Artists" but the qualification of Media Studies, and as the new study path has considerably less resources than the previous program (Fig 31&32).

Hanu rakastaa Tamperetta

Tuomi kertoo maalaavansa kokemustaan tamperelaisuudesta, koska on tamperelainen.

Tuomen *Hanu* kantaa päässään lippistä jossa lukee *I love Tampere*.

Tuomi on myös alun perin Tamkin kasvattaja, kuten muukin Rajataiteen jäsenistö.

- Tamkin kuvataiteen koulutuksen lopetus vaarantaa tamperelaisen taide-elämän kuvataiteen kohdalla, varsinkin nuoren ja uudistavan taiteen Tuomi sanoo.

Puheenjohtaja Karoliina Huuskosen mukaan yhdistyksessä on jo mietitty toimenpiteitä.

- Yhteistyötä voisi parantaa esimerkiksi Kankaanpään taidekoulun ja Oriveden opiston kanssa, Huuskonen sanoo.

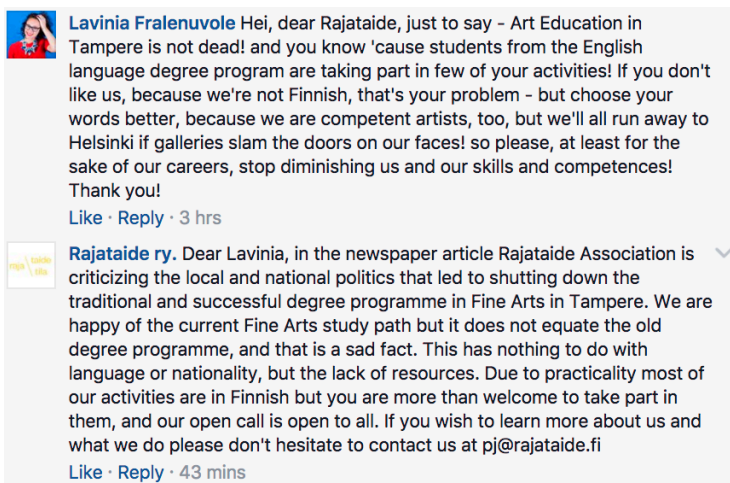


FIGURE 31. Article from Aamulehti 2.05, which keeps on following the storyline of art dying in Tampere

FIGURE 32. Tampere Rajataide ry responding to the article pointing out how the new study path does not "equate" to the old one.

As pointed out while explaining the functioning of the Art Machine, the Art School is the first step to recognition in the professional field; in this sense, the artists graduating from TAMK from now on will have the stigma of not being officially artists, in the city where the education takes place. Apart from newspapers and art professionals, the program is facing issues in between the art institutions; the first class to graduate is in fact currently in search of an exhibition space for their thesis exhibition; having been refused already by galleries which have preferred educational institutions from other regions, rather than TAMK's own graduating artists.

As it could be said, the storyline of the dying art education in Tampere is damaging the careers of the emerging artists graduating from TAMK; and moreover, under the branding point of view, is characterising the professionals as non-qualified enough. In this sense a rebranding strategy is necessary, not only for TAMK, but first and foremost for the emerging artists.

In this chapter I'll analyse the strategies (digital and non-digital) implemented in order to give a new start to the artists graduating from TAMK, some of which have been personally implemented by the author of this thesis. In this regard it is important to notice how my activities during the rebranding processes actually clashed with my identity and brand as an artist; brand managers and specialists need to still retain an impartial and politically correct viewpoint while as an artist, one could afford more poignant and partial viewpoints.

6.2 ArtMediaTAMK facebook page

The page ArtMedia TAMK (<https://www.facebook.com/artmediatamk/>) was founded in August 2015, and has as of April 2017, one hundred and eighty-one likes. The visual identity of the page is clear; it is all the activities related to the studies in Fine Art at TAMK University of Applied sciences. A group of students (3 from every class) manage the page and post and promote the school activities and the student's own activities.

As for the posting, the page has now nine administrators, of which the writer is one. Over 190 posts, 94 (49% in percentage) are from the writer, and in the next section we'll analyse which kind of posts they were and which kind of attention from public and from institutions they have received.

As shown by the images in appendix number 3 (all the best and worst performing posts I posted in the period 2015-2017), image based posts are the ones which receive most feedback, the most successful of all being a post from December, 2015; image based post about the opening of INTAC's exhibition "Desire", collected 2.4k views and about 30 likes. In general, based on the visual material available, it is deductible that reposts from other channels (be it images or events) do not perform well, while reposts of art competitions, open calls and festivals perform well. This might be related to the perceived authenticity of the poster – reposting visual content could mean *laziness* while reposting opportunities and events for artists is seen as *informative*. All posts with student activities, be it group photos or classroom routine, perform well, as they're seen also as authentic and personalising of the institution. Cross posting or tagging other institutions, however, brought benefits in two sense – on average those posts are popular both in between the audience of the page and they get liked back by those institutions, meaning that even though these institutions would not be following the page, the posts of the page would still show in their feeds.

In addition to regular and routine posting, the practice of setting up exhibitions in Mediapolis during the "International Week" (a week where teachers and students from partner institutions abroad and in Finland visit TAMK and all students and staff can take part in workshops, organised by TAMK and its teachers and have unique possibilities in terms of networking and have increased visibility in the city and abroad - <http://artmusicmediaweek.tamk.fi>) has been contributing to the rebranding of the Study Path.

In the last two years, art students have been actively participating, in terms of art branding in International week, but it's mostly this year that the management had a special eye for Arts branding and promoting (mostly because the producer was from the Fine Art study path). In 2016, art students from the first class to graduate had for the first time a full on exhibition in Mediapolis. In the setting of a television studio, the students set up the exhibition "New Beginnings" (Fig 33).



FIGURE 33. Facebook event for Mediapolis Exhibition “New Beginnings”

The name was chosen by me, as organiser and curator, in order to try and switch the storyline from the death of art education in Tampere to the idea of rebirth but in continuity, in the sense that the final result would be nothing different than what the finishing program was also offering, which is, quality artworks. Few curators and art agents from the capital Helsinki showed up; however, albeit invited, professionals from Tampere (neither representatives of art institutions nor journalists) did not come to the exhibition. The exhibition and subsequent portfolio review for students did get resonance in social media, and the post showcasing them got more than a thousand engagements in Facebook (fig. 34).

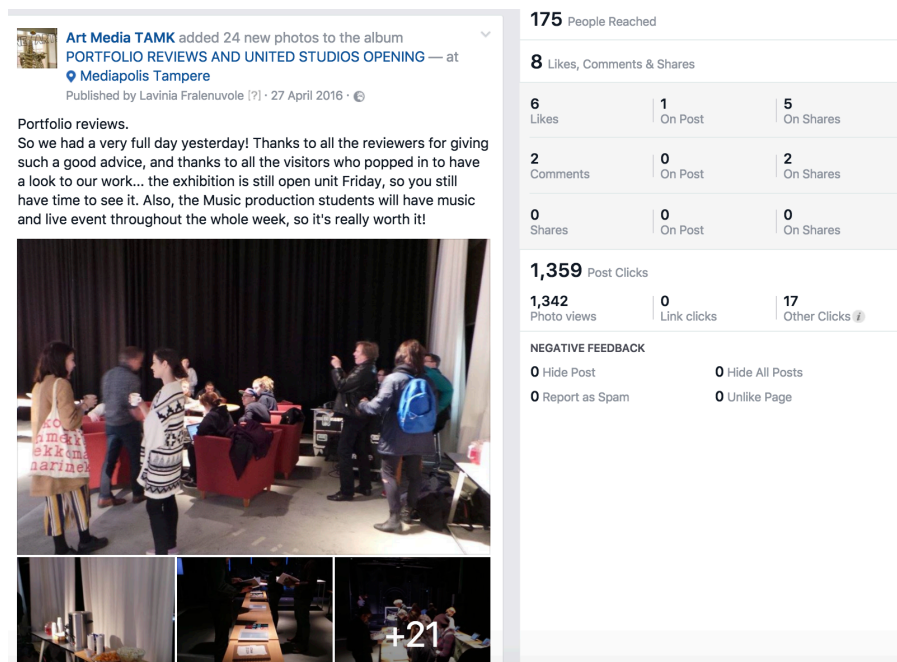


FIGURE 34. The post documenting the portfolio review in Tampere, 2016

Another issue in branding the new study path is the premises. Mediapolis, for decades a stronghold of YLE (the Finnish state broadcaster) now hosts TAMK’s Media and Arts

department, which moved there from the city centre to the area of Tohloppi, and this adds to the general suspicion towards the Fine Art study path.

In order to overcome this, in this year's International Week (which I was organising, and therefore was in charge of its promotion on social media) a screening and three different exhibitions were organised on the premises; and in addition to this, a portfolio review was organised for a selected number of students. Differently from the previous year, however, professionals from institutions from the city of Tampere (in the specific case Nykykaika gallery and Himmelblau gallery/ Finlayson Art Area event, both institutions having previously worked with the students in general and with me in particular) were available to come and interact with the students (Fig 35), and what is more important under the branding point of view, thanks to the portfolio review being placed on the same floor as the three exhibitions, they were able to see even more of the students works than what they were directly reviewing in the portfolios. I personally encouraged the students, who were taking part in the portfolio review to stand up and go with the reviewers to see their works, if they were in the exhibitions, so that at the same time, the professionals could have a view of the facilities which, although they are not as historically relevant to the art scene as the previous Finlayson location, are still perfectly apt to the education of artists.

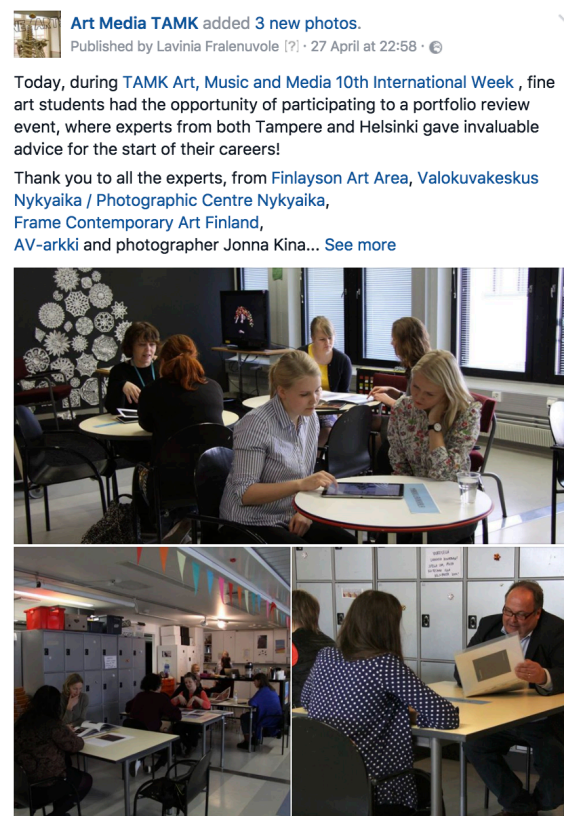
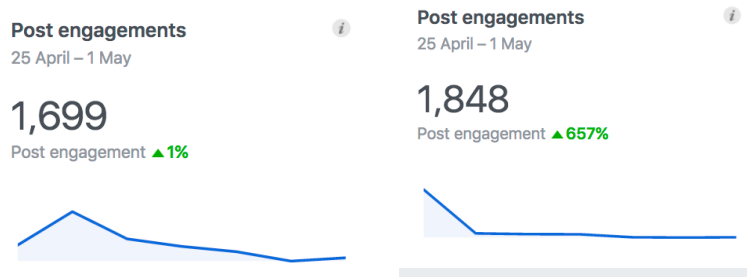


FIGURE 35. Activities where professionals from Tampere and Helsinki enter into contact with the students also allow for a stronger bond on social media

As for what social media are concerned, the International week was a success for art-related content, and gained exposure from art institutions and curators. The International Week's page (<https://www.facebook.com/TAMKartmusicmediaweek/>) grew from 284 to 353 likes, and most of the views were for the art students' works. In general, the post engagement grew exponentially for both pages, with ArtMedia Tamk even surpassing the engagement of the more popular International Week page (Fig 36&37)



FIGURES 36 & 37. ArtMedia Tamk(on the right) engaged more public for the same period than Int. Week page (left) .

Also in that page, for the period February – April 2017, with the exception of posts directly related to the event, the direct visual content posting has been more successful than external links. In particular, a surge in post views and engagements is registered in those posts where Fine Art student's work was displayed, with an evident return for those students who have a personal website or blog. And on another note, I have to say that for neither pages the paid services from Facebook were used; it's just the organic reach taken into consideration for this research.

Another very positive aspect of the student's marketing their work through a University channel, is the possible exposition to agents active in the market, such as curators and other organisations, as the institution, through the reputation of the lecturers teaching there being known professionals in the field is a trustable source for art professionals and casual onlookers.

However a series of issues were registered while trying to market student's works; one was the general lack of quality of the photographic material, which often would simply not be usable, in terms that the photos were blurry or pixelated as obviously taken with a mobile phone (except those students whose medium is video or photography) and the general reluctance of the students to give up images for marketing(except those who have own self-branding and on-line resources, who were eager to show their work).

In the case of branding in the framework of International Week, the painting students were the most difficult to reach; there was close to no material, which brought me to have to go and take photos of the artworks, edit them and painstakingly manually name them; and albeit I did it because my primary interest was to market the Fine Art study path in TAMK, it's not to be automatically expected that the next International Week social media manager will be as willing as me. Considering the organic engagement rates, art related content is the most popular, and the one which creates the visual narrative for both the school and the students; and as the two are intrinsically and irremediably related, it is in the interest of the students, too, that TAMK maintains its reputation in the art panorama.

6.3 Possible on-line branding techniques, cooperation and digital networking in relation to TAMK's study curricula: ArtDriven, student cooperative.

The Degree Program in Media and Arts includes moreover a semester long study minor, denominated "Working as an Entrepreneur" which includes theoretical classes and project working courses; the project courses are related to the activity of student cooperative ArtDriven, founded in 2015. As demonstrated with the example in chapter one, Magnum Photo, cooperatives can be extremely lucrative and a great starting point for an artist's career; moreover, the structure of a cooperative (ergo, a company in its own name, but still owned and managed by the artists themselves) allows for a relative freedom in terms of activities, and in terms of projects where reinvesting the revenues is concerned and agreed upon by all members.

The techniques and principles of on-line branding would well serve both the purpose of the study minor and the creation of new earning models for the emerging artist; *ad hoc* strategies could be implemented in order to facilitate the artists in terms of branding their art, and therefore to have a more successful career or at least, an easier start into working life. For this purpose, I'm using the feedback and experiences shared by the first students to take this study module; the sample and feedback given is from a class of 14 students, including the writer.

As experienced by the students, the major difficulty in the minor lies in the "project working in a cooperative" course, which is a hand on practical course where students should find customers and work on projects, was to actually find projects and customers;

and this mostly because they lacked the basics of self-promotion. Of the fourteen students in the course, only two have been doing regular work with the cooperative, one is the writer, who worked for the cooperative in relation to TAMK's study path promotion during both International Weeks and by doing some free-lance work, and Khalid Imran, who is effectively using the cooperative as a starting point of his whole free-lance activity, albeit all the commissions come from his own personal networking and branding. The development suggestion in this sense, based on the findings of the field research, includes introducing in this course the basics of branding and self-promotion.

The instruments suggested for this development are, firstly, the creation of a website, possibly in cooperation with web design students, in order also to increment cooperation between the departments (plus the designer would get quotes and recommendations on line, by the cooperative) and giving new perspectives on the possible developments in terms of applying one's artistic methods to working life; and in terms of personal branding and self-promotion, students should be encouraged to produce an on-line portfolio, in the specific both a commercial one and an artistic one, or just one of the two, depending from the inclination of the student, which should be published on the website. Another useful development for the students could be the creation of images specifically aimed to social media channels and images specifically created to represent the visual identity and narrative of the artist.

In this scenario, the activities of Magnum seem like activities which, in a smaller and more local scale could be implemented; workshops, exhibitions would be beneficial to both the students and the University to expand the knowledge of their works and work practices beyond the school walls (even in cooperation i.e. with the Tesoma local council; as that area is part of a wide requalification project from the city of Tampere, and therefore it is to be expected that cultural activities would be most welcome).

In this perspective, it'd also be useful to push students, for every work of art produced during courses at TAMK, to prepare a commercial and/or promotional image; in this way students, at the end of their 4-year school career, will be able to start professional life with a well-thought and developed visual narrative and a defined visual identity, which is a core element of self-promoting. As demonstrated above and in appendix NBR, while examining ArtMedia TAMK's Facebook page and its performance, visual based content gets more attention; and by encouraging students to produce social media content /digital

promotional materials, while at the same time promoting the content under the University's umbrella, both the University and the students' brand would benefit, as they are intrinsically and inherently related.

Understandably, there are reserves on the obliging students to publish on social media; it is in the belief of the writer, and deductible from the elements brought to the reader up to this point that being active in terms of branding on social media and on-line brings not only a likely economic return, but also helps in one's visual narrative and in establishing one's own artistic identity. The networking role played in the past by the artist's studio (Vasconcelos, 2014) can be substituted by the presence on social media. If the students are completely against publishing material, that doesn't mean that they can't produce the material anyway; it's in any case good practice for their upcoming careers.

6.4 Conclusions

Based on two years of management of the Page and one year as chairman of ArtDriven, whose full visual analysis is visible in Appendix 3, it is advised for the students to get acquainted with social-media marketing while studying, as art agents are actively following the University's channel; and that, it goes sans dire, greatly widens the chances of students in terms of artistic practice. Exiting the school with a defined self-promoting on-line strategy will give more chances to the students to be noticed; and will greatly help while going from sheltered environment of the art school to the working life. In addition, a guided approach in self-promotion in the working as an entrepreneur study module, will help the students not to feel "lost" while taking the minor, and it will help them to enter the entrepreneur state of mind which is so useful in order to have a successful artistic career. Therefore in this sense, it is possible to implement social media branding techniques in TAMK's learning environment, and it would benefit both the institution and the students.

7 CASE STUDY 2: ARTISTIC PROJECT – “VAGUE” MAGAZINE

In October 2017 I started a long term artistic project which due to its nature, could enhance and offer great possibilities in terms of personal branding strategy. In this chapter I will analyse the ongoing project and lay out possible actions to take in connection to this project, taking into consideration the elements of the project which could constitute pillars for my own ongoing personal branding.

7.1 Vague: commercial and personal context; statement.

Vague Magazine (Fig 38) is a fashion and lifestyle publication based on the more famous Vogue magazine, started in 1892 in the United States as a weekly publication; it counts nowadays more than 22 international editions, the latest addition being Vogue Arabia in 2016. Some of the most revered editions of Vogue include Vogue Paris, British Vogue and Vogue Italia, this last one known for being the least commercial edition of all.

Vogue Italia contains often provocative imagery and topics; famous is its stance against racism in the fashion world, which culminated in the July 2008 edition containing exclusively black models. Vogue Italia, being based in Milan, contributed to the city's reputation as one of the world fashion capitals; and it is symbiotically related to Italian fashion. Albeit being a fashion publication, Vogue does not refrain from making social or political commentary, having tackled issues such as BP oil spilling disaster in the Gulf of Mexico (2010) the war on terror (2006) and celebrities drug and substance abuse in the series “Rehab” (2007). It is for these qualities, and the artistic qualities of the visual content (Vogue Italia was defined the best fashion magazine in the world by the editor of British Vogue, who stated that “(Vogue Italia) goes beyond straight fashion to be about art and ideas”.

As for the personal background for Vague Magazine, there are few factors which influenced me in the choosing of the subject and in the form of realisation; last but not least the fact that like Vogue Italia, I also come from Milan, and as a person and an artist, I was deeply influenced by the fashionable and avant-garde atmosphere in the city. Twice a year Milano, known as one of the “Big Four” cities in the fashion world, hosts a fashion week; it is a week-long event during which the upcoming collections get showcased, witnessed by professionals in the sector, celebrities, and, with the digital age, fashion

bloggers. The “Big Four” cities (New York, London, Milan and Paris) get extensive coverage in the media; however, living the event as an inhabitant of the city is a different experience than merely read about it.



FIGURE 38. Vague Magazine cover

While the fashion week is on, in fact, the city of Milano, which is an already stylish and fashionable municipality, steps it up even more; celebrities and common citizens alike wear more extravagant, peculiar clothes; and even though the most people don't get to receive the famous "goodie-bags" (sometimes a single goodie-bag can have a value as high as few thousand euros) they still get the chance to receive free fashion magazines and books, handed out at the corners of the streets. This is how I got acquainted with Vogue Italia; when I was eleven or twelve, a girl in what looked like exorbitant high heels (little I knew soon I'd be also wearing those exclusively) handed out to me few copies of old Vogues; and since then I was never able to let go of fashion. As a teen-ager with limited economic independence, I tried to emulate the outfits and style I saw from Vogue. However, all the products and travel and more in general, the lifestyle promoted from Vogue are out of reach for the majority of the population; a "must-have" Hermes Birkin ("Kelly") bag retails for as high as 50.000€ (with the cheapest available at about 12.000€), so definitely not something which could be afforded by anyone but the wealthiest.

The big development for me in this sense, the one that would bring Vague to its existence, came for me when I moved to Finland; however more known for its design (be it furniture, textile or game design) than for its fashion (the weather plays a big role in the standard Finnish wardrobe) Finland offers majestic possibilities overlooked by the most; those being, the kirpputori (kirppis in short form), thrift stores which are everywhere around the city, and where the fashion conscious can rack up bargains which would be impossible to find anywhere else in Europe.

Finnish Kirpputori work in a way that people can rent a stall to sell their own unwanted goods; some others, like UFF, are instead a charity and work on donations. Being a relatively isolated country with little population, Finland has a huge amount of fashion heritage just floating around the country, waiting for it to be grabbed. Vintage Marimekko prints, garments from USSR or fifties made in England wasp-waisted gowns – it's a paradise for those who spent years getting to know fashion. The prices in Finland are so convenient that the collector can just afford buying garments for the sake of their significance in the history of fashion; my own wardrobe could be defined as a (small) piece of history of fashion and it is in this climate and with this state of mind, that I started Vague, a luxury lifestyle magazine, coherent with the themes of contemporary fashion, socially engaged and extremely cheap. The main difference between Vogue and Vague, in fact, is that Vague, like Vogue, loves fashion and contains fashion, but Vague, unlike

Vogue, calls for accessible fashion, which everyone can afford (Fig 39). Personal style is independent from one's economic possibilities; the art of well dressing and enjoying life has little to do with money, and more with one's creativity and state of mind.



FIGURE 39. "Vague", statement

7.2 Vague: content

Vague does not fully replicate Vogue; completely; albeit the content is consistent with the field. The first issue, due to be ready in September 2017, will be called "The Trash Issue".

The content will include:

- Editorial (a few words from the editor)
- Travel Section (traveling on a shoestring in Russia and Japan)
- Book recommendation (The Librarian's Book of the Month)
- Essay: Social issues – working as a woman
- Politics: Art in Tampere & The Upcoming Art Student Rebellion
- Culture: Finlayson Art Area 2017, Backlight 2017

- Young Artist Talk: Anniina Pasanen
- Beauty: Olive Oil, from the kitchen to the bathroom
- Fashion photoshoots – Kirppis Fashion

As for what concerns the fashion photoshoots, there will be five of them, all artistically conceived; “Very Eighties” (Fig 40) is an eighties themed photoshoot, both fashion wise and for what concerns the photographic point of view (in lightning and setting); “Spring is a Mental State” features original Scandinavian colourful prints in an otherwise grey environment; “Japan Inspired” contains vintage and designer Japanese elements; “Would you take me more seriously(if I dressed like this to work)” features young artists posing in full power-dressing outfits in front of their messy art workstations; and finally “Tales Lie (Where’s my happy ending?)” (Fig 41) features commentary on popular tales and their conception of “and they lived happily ever after”. In every photoshoot the garments are thought of and the collection is put together carefully; and this is the most difficult part of the work, as due to the ephemeral nature of available garments in kirppis, it can take months to rack up enough garments for a full shoot.



FIGURE 40. “Very Eighties” fashion spread



FIGURE 41. “Tales lie” fashion spread

7.3 Analysing Vague in terms of personal branding: on line and off line strategies

As for the personal branding strategizing, Vague offers me a wide array of possibilities. Before Vague and this thesis, I had not really personally thought of my own “commercial”

branding as an artist; I believed in the grant system and the possibilities offered by galleries. Vague, however, is different; it cannot be confined in between four walls (even though it'd benefit from the marketing which the gallery can provide), and to be effective as an art piece, it needs to be seen and commented by the general population. As for what the off line strategies are concerned, Vague will rely on a grant or sponsorship, above all for what concerns the printing costs of its first issue (and the production costs for the next issue). The grant I am pointing to right now is the one from Kone Foundation, which is known for financing new and upcoming projects, even those who would not be considered standard art works. In terms of personal branding, I am planning to actually have a performance "fashion week" style where I give out the magazines personally to the passers-by, talking to them and explaining what Vague is and why it exists.

As far as the on-line branding strategies, there are few ways in which Vague can contribute to my personal brand; first and foremost, by placing me in my own niche market, on the limit in between fashion and art, which is the framework I've been working in for a while now. I know this can cause some drawbacks, given the resistance of the art world towards works which could have commercial scopes/sides. I know that by working on Vague, I risk not to be recognised as a pure artist; as my work could have commercial derivatives and could place me in the commercial framework. However, and this is of course my own point of view, notwithstanding the aversion of the art world at large, this world would place me in a smaller market than both pure artists and pure commercial professionals, which is, my opinion, not only an advantage to myself, but also smart in the grand schemes of things, as I do believe that in the long run it'd be extremely beneficial (and lucrative) for artists if more artistic concepts and practices would be used in the commercial world.

Under this point of view, I believe the creation of a website for Vague is at the base of Vague's (and my) promotion. Core sections are going to be "From the kitchen to the Bathroom – Natural Beauty Tutorials" ; "What's on in Tampere" publicity and commentary on cultural/art events; "Seen in Kirppis – fashion this week" pieces found in the kirppis; a blog section – where mostly political and social issues will be discussed; and of course the current issue of Vague will be available (either in pdf or in a slideshow). Together with this, a Facebook account and a Instagram account for Vague will be set up, the Instagram featuring mostly "Kirppis outfit of the day" and the Facebook pushing itself as far as cross posting from the website and commenting on contemporary art and fashion

issues. Another platform which would be useful for Vague is Issuu (<https://issuu.com>) which is a digital publishing platform, where anyone can publish and follow other publications. Moreover, writing for Vague will allow me to publish on pulse, and gain even more audience.

7.4 Conclusions

Vague will be a possible platform to launch a career as an emerging artist; its themes are wide enough to have a wide resonance within both the art and the commercial world and moreover, its relatable to by the general population. In a world fast changing and going towards the extinguishing of the so called middle class, Vague places itself in a niche market which is mostly ignored by the contemporary publications, and therefore it is believable that it could become a characterising branding tool for myself as an emerging artist.

8 CONCLUSIONS

As the practice of Art and business are closely related, it is beneficial for young artists to be acquainted with personal self-promotion techniques since the studying time, and in this perspective it'd be of the utmost interest to both the institution and the emerging professional.

As shown by the numerous examples in chapter one, artists who embraced the brand concept and who acted like occluded brand-managers and entrepreneurs enjoyed international and national recognition, and went on to have successful careers. Branding and art are subjects which work well together; they both transform what we call symbolic capital into monetary value. Albeit there is a very developed grant system in place in Finland and in the Nordic countries, young artists cannot base their whole financial and economic planning on this system, which is already saturated and cannot cover everyone's livelihood; artists, moreover, are in between the lowest average paid professionals in Finland, and with careful planning and clever strategizing this fact could change in the near future.

As a category working on a budget, social media marketing and self-promotion is the tool for the young professionals to make a name for themselves; as a viral post, as seen in the case of Tärähtäneet Ämmät and Monokini 2.0, can make a difference and launch the artists career to a whole new level. After two years of (un)officially working for the rebranding or better said, branding of the new study path Fine Art, as demonstrated in chapter 6, that both institutions and the public are receptive to artistic content and, when a proper brand-ambassador role is taken by some of the most active students, those subjects are willing to directly interact on a practical level with the artists coming from a school they trust.

As shown, brands, with their own well-defined visual identities, get a long way in terms of appealing the general public. In this perspective, brands strategies should be considered by artists, too, as social media insights not only reach the public and widens the number of possible buyers, but, with the insights feature, also gives valuable data on the terms of what people are watching, what are the current topics in the discourse, and above all, how people react to one's work.

As shown in Chapters 4 and 5, Facebook, LinkedIn and Instagram are the basics of on-line branding and on-line presence; the creation of visual content for these channels should be implemented already during the attendance of the art school, in order to make for better prepared emerging professionals.

In conclusion, brands and artists are natural allies, due to the nature of their work, which on a subconscious level is all related to the mental image one has of the brand/artist; it'd be smart, for the artists, to take example from the strategies the brands are using on social media; but it'd be smart for the brands, too, to include artists in their content production teams, as artists are trained to work on culturally and historically adequate images.

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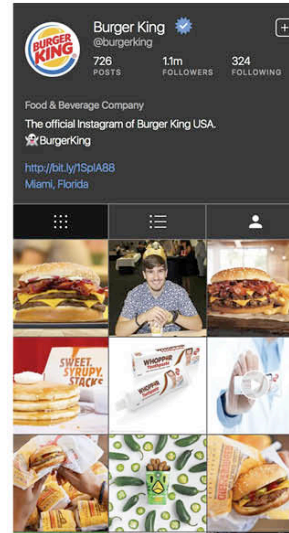
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APPENDICES

Appendix 1: Brands techniques in social media



Burger King



Coke

ALL EPISODES | #CokeTVMoment



CokeTV Highlights & Bloopers w/ Manny & Jake | #CokeTVMoment
CokeTV Great Britain & Ireland
1,852 views • 1 week ago



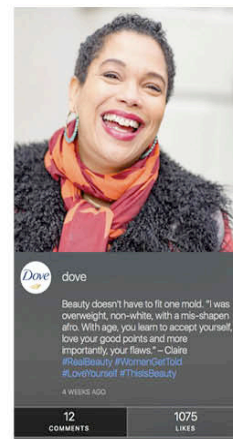
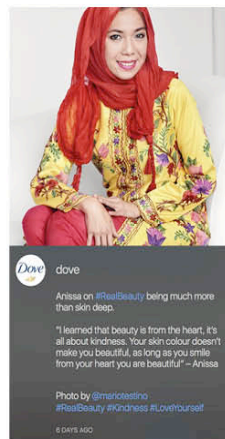
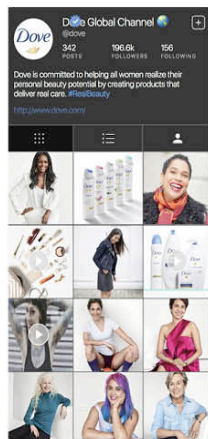
Manny & Jake's Epic Flying Experience | #CokeTVMoment
CokeTV Great Britain & Ireland
1,263 views • 2 weeks ago

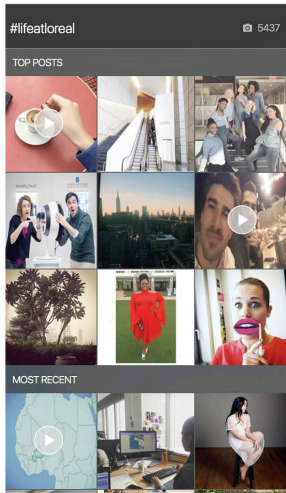


RC & Drone Racing Challenge w/ Manny & Jake Boys | ...
CokeTV Great Britain & Ireland
160,419 views • 3 weeks ago

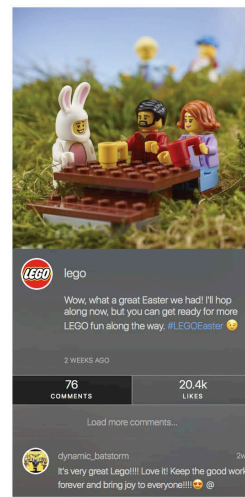
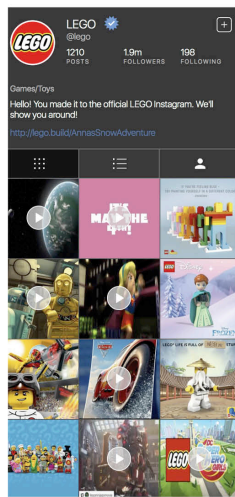


Dove

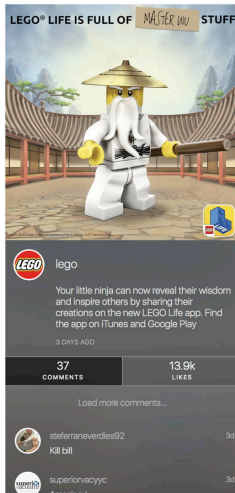


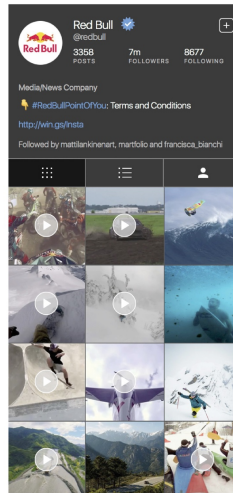
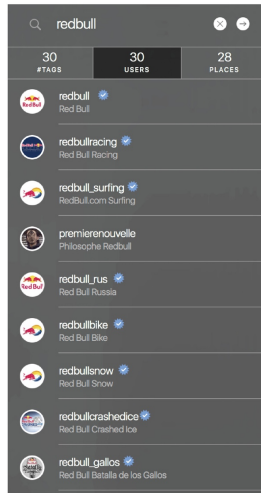


L'Oreal

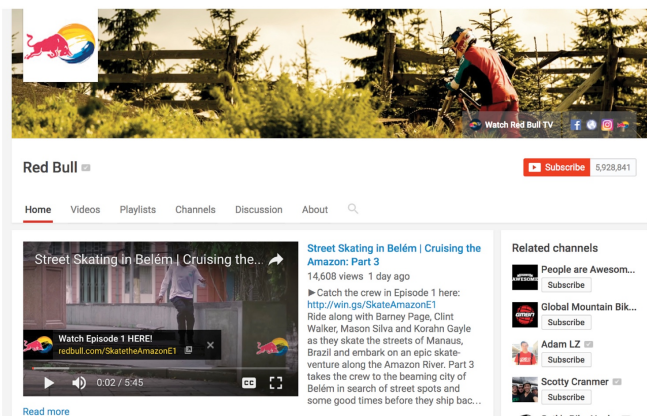
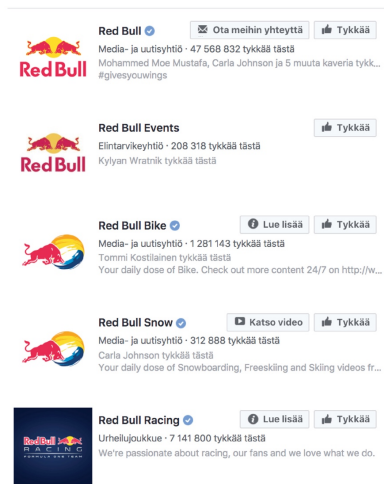
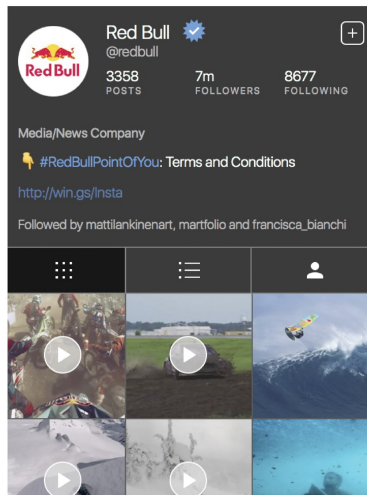


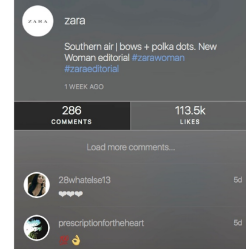
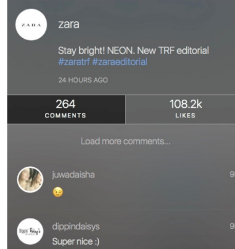
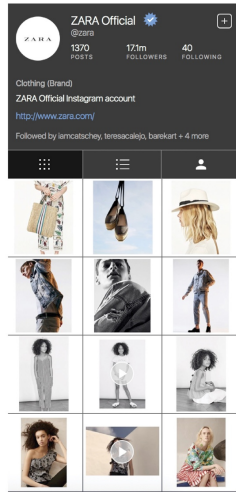
Lego





Red Bull





Zara

Appendix 2: links to user profiles used for the posting frequency statistic (chapter 5)

Users with more than 100.000 followers

<https://www.instagram.com/twbloves/?hl=en>

<https://www.instagram.com/josephklibansky/?hl=en>

<https://www.instagram.com/the.pinklemonade/?hl=en>

<https://www.instagram.com/georgychernyadyev/?hl=en>

<https://www.instagram.com/bosslogic/?hl=en>

<https://www.instagram.com/damienhirst/?hl=en>

<https://www.instagram.com/popmyeyes/?hl=en>

https://www.instagram.com/phatcharaphan_artist/?hl=en

<https://www.instagram.com/stevemccurryofficial/?hl=en>

https://www.instagram.com/david_barrera_tattoo/?hl=en

Users with more than 10.000 followers

<https://www.instagram.com/benhassett/?hl=en>

<https://www.instagram.com/zenzdesign/?hl=en>

https://www.instagram.com/sheridans_art/?hl=en

https://www.instagram.com/natalie_santafe/?hl=en

<https://www.instagram.com/reppink/?hl=en>

<https://www.instagram.com/emilygarthwaite/?hl=en>

<https://www.instagram.com/mortenksoerensen/?hl=en>

<https://www.instagram.com/angemillerart/?hl=en>

<https://www.instagram.com/photo.graphyte/?hl=en>

https://www.instagram.com/sergey_bermeniev/?hl=en

Users with less than 10.000 followers

https://www.instagram.com/3_ptits_points/?hl=en

<https://www.instagram.com/kitaehomoon/?hl=en>

<https://www.instagram.com/mattu1/?hl=en>

https://www.instagram.com/cmyk_dots/?hl=en

<https://www.instagram.com/tutkubulutbeyaz/?hl=en>

https://www.instagram.com/aleks_krajinovic/?hl=en

https://www.instagram.com/antonio_rueda/?hl=en

<https://www.instagram.com/smoragdova/?hl=en>

<https://www.instagram.com/barbaravonengerartist/?hl=en>

https://www.instagram.com/theodosia_marchant/?hl=en

Appendix 3: ArtMedia TAMK


Posts with positive reception from the public:

Post Details

Reported data may be obtained from what appears on posts.

Art Media TAMK
14 January 2019 · 0

It'sac starts again! We're all very busy and excited for this year's exhibition, which is going to be in Tampere in Nykyta Gallery. But besides the exhibition, many art and fun events are being organized by our international team!



197 people reached

8 Likes, Comments & Shares

8 Likes	0 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

83 Post Clicks

81 Photo views	0 Link clicks	2 Other Clicks #
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NEGATIVE FEEDBACK


0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details

Reported data may be obtained from what appears on posts.

Art Media TAMK
4 December 2018 · 0

Yesterday we had the opening in Berhanien Gallery in Berlin, with INTAC course. Here is a group photo of all of us, more photos and a video are coming soon!



2,652 people reached

125 Likes, Comments & Shares

108 Likes	35 On Post	73 On Shares
10 Comments	0 On Post	10 On Shares
7 Shares	5 On Post	2 On Shares

749 Post Clicks

440 Photo views	0 Link clicks	309 Other Clicks #
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NEGATIVE FEEDBACK


0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details

Reported data may be obtained from what appears on posts.

Art Media TAMK updated 4 new photos
24 November 2019 · 0

Studying at tamk is so great because here in Finland we have a really direct communication with our teachers! For the course "beyond working in a cooperative" we get divided in smaller groups and can get direct feedback with our coaches. Here you can see photography lecture and happen explaining how to use our beautiful photo studios. We even have an old-fashioned large format camera. Yet another reason to apply for TAMK Fine Arts program!



123 people reached

2 Likes, Comments & Shares

2 Likes	2 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

6 Post Clicks

6 Photo views	0 Link clicks	4 Other Clicks #
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NEGATIVE FEEDBACK


0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details

Reported data may be obtained from what appears on posts.

Art Media TAMK
1 November 2018 · 0

Intac course is well on the way, today we discussed the artwork project we're doing in cooperation with technopolis, and we checked all the project proposals...



160 people reached

160 Likes, Comments & Shares

1 Like	1 On Post	0 On Shares
1 Comment	1 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

64 Post Clicks

50 Photo views	0 Link clicks	5 Other Clicks #
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NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

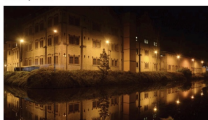
Post Details

Reported data may be obtained from what appears on posts.

Art Media TAMK updated 6 new photos
21 November 2019 · 0

So few of us had the opportunity to participate to Mienve Academy of Popculture's International week. We are taking part in the workshop "Urban Exploration". We roamed around the city and asked inhabitants about their desires for "Future Laeuvarden".

Photos by Larine



85 people reached

4 Likes, Comments & Shares

4 Likes	4 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

30 Post Clicks

3 Photo views	0 Link clicks	27 Other Clicks #
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NEGATIVE FEEDBACK


0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details

Reported data may be obtained from what appears on posts.

Art Media TAMK
25 August 2019 · 0

Every evening we get group feedback. Here is the photography group talking about their projects with lecturer Julia Suomalainen.



85 people reached

86 Likes, Comments & Shares

3 Likes	3 On Post	0 On Shares
1 Comment	1 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

76 Post Clicks

70 Photo views	0 Link clicks	6 Other Clicks #
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NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details Reported posts may be removed from what appears in posts

Art Media TANK 21 August 2018 · 6

We arrived early to Saari Island, in the Tuusula archipelago, and we went straight deep swim... ohm, exploring



63 People Reached

5 Likes, Comments & Shares

5 Likes	5 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

42 Post Clicks

Photo views	0 Link clicks	0 Other Clicks #
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NEGATIVE FEEDBACK


Hide Post	Hide All Posts
Report as Spam	Unlink Page

63 people reached [Boost post](#)

Post Details Reported posts may be removed from what appears in posts

Art Media TANK added 2 new photos. 21 November 2018 · 6

The International week in Lappeenranta is on: we are filming a movie in Academy of Pop Culture today!



138 people reached [Boost post](#)

138 People Reached

5 Likes, Comments & Shares

5 Likes	5 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

22 Post Clicks

15 Photo views	0 Link clicks	7 Other Clicks #
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NEGATIVE FEEDBACK


Hide Post	Hide All Posts
Report as Spam	Unlink Page

Like Comment Share

Post Details Reported posts may be removed from what appears in posts

Art Media TANK 21 August 2018 · 6

Welcome to the first year students! They started the semester with a visit to Filleyson Art Area & now they are white visiting the 3D exhibition!



439 people reached [Boost post](#)

439 People Reached

15 Likes, Comments & Shares

13 Likes	13 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
2 Shares	1 On Post	1 On Shares

122 Post Clicks

56 Photo views	0 Link clicks	25 Other Clicks #
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NEGATIVE FEEDBACK


Hide Post	Hide All Posts
Report as Spam	Unlink Page

Like Comment Share

Post Details Reported posts may be removed from what appears in posts

Art Media TANK added 6 new photos. 28 May 2018 · 6

TANK students are making the city colourful for Filleyson Art Area event



296 people reached [Boost post](#)

296 People Reached

18 Likes, Comments & Shares

15 Likes	4 On Post	11 On Shares
2 Comments	0 On Post	2 On Shares
1 Shares	1 On Post	0 On Shares

67 Post Clicks

5 Photo views	0 Link clicks	58 Other Clicks #
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NEGATIVE FEEDBACK


Hide Post	Hide All Posts
Report as Spam	Unlink Page

Like Comment Share

Post Details Reported posts may be removed from what appears in posts

Art Media TANK added 24 new photos to the album **PORTFOLIO REVIEWS AND UNITED STUDIOS OPENING** — at **Mediapark Tampere**. 27 April 2018 · 6

Portfolio reviews.
So we had a very full day yesterday! Thanks to all the reviewers for giving such a good advice, and thanks to all the visitors who popped in to have a look to our work... the exhibition is still open until Friday, so you still have time to see it. Also, the Music production students will have music and live event throughout the week week, so it's really worth it!



175 people reached [Boost post](#)

175 People Reached

8 Likes, Comments & Shares

6 Likes	1 On Post	5 On Shares
2 Comments	0 On Post	2 On Shares
0 Shares	0 On Post	0 On Shares

1,349 Post Clicks

1,342 Photo views	0 Link clicks	17 Other Clicks #
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NEGATIVE FEEDBACK


Hide Post	Hide All Posts
Report as Spam	Unlink Page

Like Comment Share

Post Details Reported posts may be removed from what appears in posts

Art Media TANK added 3 new photos — at **Vatoluukauskus Nykytaide Fotograafisen Keskuksen Nykytaide**. 2 June 2018 · 13 reviews · 6

Itä - Daire
Here are some pictures from our exhibition opening, stay tuned for more and visit our exhibition in Tampere, Nykytaide Gallery.



139 people reached [Boost post](#)

139 People Reached

9 Likes, Comments & Shares

7 Likes	1 On Post	4 On Shares
0 Comments	0 On Post	0 On Shares
2 Shares	1 On Post	1 On Shares

20 Post Clicks

9 Photo views	0 Link clicks	11 Other Clicks #
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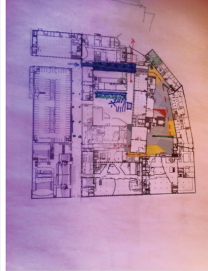
NEGATIVE FEEDBACK

Hide Post	Hide All Posts
Report as Spam	Unlink Page

Like Comment Share

Art Media TAMK · 18 March 2016 · 0

Internship opportunities! Planning the Helsinki art area this summer with Himmekku, to be continued...



150 People Reached

2 Likes, Comments & Shares

2 Likes	2 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

24 Post Clicks

22 Photo views	0 Link clicks	2 Other Clicks #
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NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

150 people reached

Art Media TAMK · 2 February 2016 · 0

Some of us dared the cold and went to Hiiresvirkko to see Eija-Liisa Ahtola's exhibition. Photo tags are a major part in our Art studies!



391 People Reached

9 Likes, Comments & Shares

9 Likes	7 On Post	2 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

156 Post Clicks

104 Photo views	0 Link clicks	52 Other Clicks #
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NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

391 people reached

Art Media TAMK added 3 new photos. · 27 April at 22:15 · 0

Today, during TAMK Art, Music and Media 10th International Week, fine art students had the opportunity of participating in a portfolio review event, where experts from both Tampere and Helsinki gave invaluable advice for the start of their careers. Thank you to all the experts, from Finlayson Art Area, Valokuvakeskus Nykyka / Photographic Centre Nykyka, Frans Contemporary Art Finland, AV-arti and photographer Jona Kina... See more



111 People Reached

5 Likes, Comments & Shares

5 Likes	4 On Post	1 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

29 Post Clicks

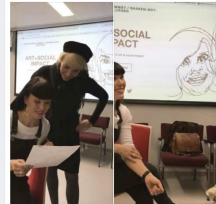
26 Photo views	0 Link clicks	37 Other Clicks #
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NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Art Media TAMK added 2 new photos. · 27 April at 16:28 · 0

Talouselämäkirje! Nasty Tatti Finnish art duo visited TAMK today for Shaken - not-blurred workshop! Art students asked questions and got an insight on artistic practice after graduation! For more info on their work: <http://www.shaken-not-blurred.com>



134 people reached

134 People Reached

3 Likes, Comments & Shares

3 Likes	3 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

22 Post Clicks

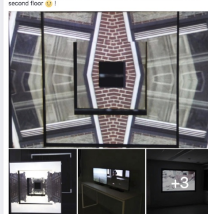
13 Photo views	2 Link clicks	7 Other Clicks #
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NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Art Media TAMK added 6 new photos. · 23 April at 16:52 · 0

From the video installation exhibition ... come and have a look, on the second floor!



259 People Reached

9 Likes, Comments & Shares

8 Likes	4 On Post	4 On Shares
0 Comments	0 On Post	0 On Shares
1 Shares	1 On Post	0 On Shares

228 Post Clicks

181 Photo views	0 Link clicks	47 Other Clicks #
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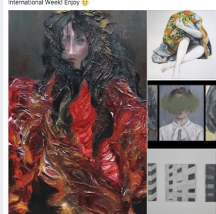
NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

259 people reached

Art Media TAMK shared TAMK Art, Music and Media 10th International Week's album. · 27 April at 10:51 · 0

Some of the works which will be exhibited in Meclaports during International Week! Enjoy! #



TAMK Art, Music and Media 10th International Week added 4 new photos — at Meclaports Tampere

74 People Reached

2 Likes, Comments & Shares

2 Likes	2 On Post	0 On Shares
0 Comments	0 On Post	0 On Shares
0 Shares	0 On Post	0 On Shares

31 Post Clicks

9 Photo views	0 Link clicks	22 Other Clicks #
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NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details

Reported data may be different from what appears on page

Art Media TAMK shared Finnish Art Agency's post.
19 April at 12:08

Finnish Art Agency is looking for trainees - why not give it a try? 🙌

Finnish Art Agency
19 April at 12:08

Odotamme oppilaitseita ja kutsuunottajia! Oletko kiinnostunut taiteesta ja kokea-ajattelusta? Finnish Art Agency haee joulukuun kalle tyotyhtyisi. Oletko osastomme haemaksi ja tallei oostetseen? sara@finnaragency.com

Finnish Art Agency haee valokuvajaa ja kutsuunottajia haajotteluun
Finnish Art Agency haee joulukuun kalle tyotyhtyisi. Oletko osastomme haemaksi ja tallei oostetseen? sara@finnaragency.com

63 People Reached

1 Likes, Comments & Shares

1 Likes **0** On Post **0** On Shares

0 Comments **0** On Post **0** On Shares

0 Shares **0** On Post **0** On Shares

9 Post Clicks

0 Photo Views **3** Link clicks **6** Other Clicks #

NEGATIVE FEEDBACK

0 Hide Post **0** Hide All Posts


0 Report as Spam **0** Link Page

Post Details

Reported data may be different from what appears on page

Art Media TAMK shared TAMK Art, Music and Media 10th International Week's album.
18 April at 21:21

A small overview
Thursday 27th in KINO.



126 People Reached

6 Likes, Comments & Shares

6 Likes **6** On Post **0** On Shares

0 Comments **0** On Post **0** On Shares

0 Shares **0** On Post **0** On Shares

27 Post Clicks

0 Photo Views **0** Link clicks **19** Other Clicks #

NEGATIVE FEEDBACK

0 Hide Post **0** Hide All Posts

0 Report as Spam **0** Link Page


TAMK Art, Music and Media 10th International Week album 6 new photos • 19. Menestys Tampere
18 April at 21:21

Post Details

Reported data may be different from what appears on page

Art Media TAMK shared Frame Contemporary Art Finland's photo.
16 March

FRAME is visiting Tampere! There's going to be an info about their grants at NORDSTRA 10.15 - 13.30.
It's a great occasion to meet the Frame curators!!



Frame Contemporary Art Finland
16 March

Huomenna Tampereen Etelä-rantaan. Skulptuurit-pöytä-ai-dipetit haage. Hienonpäivä-iskentäpäivä. Vielä on aika kysyä omia kysymyksiä. [See more](#)

59 People Reached

2 Likes, Comments & Shares

2 Likes **0** On Post **0** On Shares

0 Comments **0** On Post **0** On Shares

0 Shares **0** On Post **0** On Shares

18 Post Clicks

2 Photo Views **0** Link clicks **16** Other Clicks #

NEGATIVE FEEDBACK

0 Hide Post **0** Hide All Posts


0 Report as Spam **0** Link Page

Post Details

Reported data may be different from what appears on page

Art Media TAMK
12 February

Finlayson Art Area received the important prize for cultural event of the year this Sunday! TAMK students have collaborated with FAA last year, and they'll be there again this year!!



Finlayson Art Area -kavatsidipahuma palkittiin Vuoden kulttuuritapahtumana Tampereella
Finlaysonin kallei kallei dipahuma palkittiin Vuoden kulttuuritapahtumana Tampereella. [See more](#)

95 People Reached

1 Likes, Comments & Shares

1 Likes **1** On Post **0** On Shares

0 Comments **0** On Post **0** On Shares

0 Shares **0** On Post **0** On Shares

8 Post Clicks

0 Photo Views **2** Link clicks **6** Other Clicks #

NEGATIVE FEEDBACK

0 Hide Post **0** Hide All Posts

0 Report as Spam **0** Link Page

55 people reached

[Boost post](#)

[Like](#) [Comment](#) [Share](#)

Post Details

Reported data may be different from what appears on page

Art Media TAMK
23 January

Interested in Fine Art studies in TAMK? Learn more about our programme with our colleague S.M. Khalid Iman. Application is open now! <http://www.tamk.fi/web/tamk/media-and-arts-bachelor...-fees-and-scholarships>

TAMK, Media and Arts – Fine Art
Finnish education <https://www.tamk.fi/web/tamk/media-and-arts-bachelor>

196 People Reached

7 Likes, Comments & Shares

7 Likes **3** On Post **4** On Shares

0 Comments **0** On Post **0** On Shares

1 Shares **1** On Post **0** On Shares

24 Post Clicks

0 Photo Views **12** Link clicks **12** Other Clicks #

NEGATIVE FEEDBACK

0 Hide Post **0** Hide All Posts

0 Report as Spam **0** Link Page

108 people reached

[Boost post](#)

[Like](#) [Comment](#) [Share](#)

Post Details

Reported data may be different from what appears on page

Art Media TAMK
27 February

Check this out, an opportunity for young artists!!!

Open Call for Young Artists_XXIII CSAV Artists Research Laboratory
Language and Space in Sculpture-Starting from its usual format, the XXIII edition of the Artists Research Laboratory will focus on a writing there will be that of a group of 10 artists. Tampere, Oulu, Mikkeli, Rovaniemi. Research interest in all mediums: all media seminars and encounters, focusing on... [CONNECTIONS/TILINGS](#)

118 People Reached

1 Likes, Comments & Shares

1 Likes **1** On Post **0** On Shares

0 Comments **0** On Post **0** On Shares

0 Shares **0** On Post **0** On Shares

13 Post Clicks

0 Photo Views **11** Link clicks **2** Other Clicks #

NEGATIVE FEEDBACK

0 Hide Post **0** Hide All Posts

0 Report as Spam **0** Link Page

118 people reached

[Boost post](#)

[Like](#) [Comment](#) [Share](#)

