

2017

**Artificial Reefs: Strategic Branding**  
Branding Guidelines for Tourism Packages based on Artificial Reefs



**Handbook**

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# Artificial Reefs: Strategic Branding Branding Guidelines for Tourism Packages based on Artificial Reefs

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*Any translation into other language shall be deemed as reference and English version shall prevail in any case!*

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***“The art of marketing is the art of branding.”***  
*Philip Kotler*

## INTRODUCTION

Why brand and branding of artificial reefs<sup>1</sup>?

In the contemporary world, the term brand is a mantra for overall success.

One of the main issues is that different stakeholders often have a different idea of brand and branding. For example, often the idea of the brand is concretized with the logo, the slogan, the company cars or something else...

For this reason, in the first part of this guide you will find short basic theoretical knowledge of brand management both in general and ARs context. This will allow you to communicate with various stakeholders and professional communication agencies, designers, hoteliers, NGO, municipalities...

After reading this guide, you will be able to find, learn and manage:

- What does branding and branding mean?
- What is the significance of branding for the creation of a sustainable tourism business in the context of different types of artificial reefs?
- How to manage the process of ARs Branding?
- How to create distinction for your tourist brand?

After the second part, you will know what and you can how to use some communication mechanisms from the good brand communication practices in brand management.

It is very important to understand how the destination brand and the ARs brand interact...

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<sup>1</sup> In the text below: ARs Brand

All this is a key part of the necessary conditions for optimizing the tourist business from the creation of various tourist packages to a complete user experience in the context of different type of artificial reefs as brands...

## 1. BASIC CONCEPTS AND FRAMEWORKS OF BRAND MANAGEMENT

### 1.1. Brand, Branding and Artificial Reefs (ARs)

#### 1.1.1. Proto-brand and contemporary concept of ARs brand management

#### **The origin of term of Brand**

The idea of the brand has impressive traditions. It can hardly be exhausted by interpretations based on the variations in the etymology of the term (to Old Norse, Old German, Old French, and Old-English), when organized practices of distinctiveness lead to medieval heraldry referring to today's more and more up-to-date branding, labeling (naming) the livestock from their owners as a sign of quality and possession, to the various forms of social stigma. In this regard, it is understandable to introduce and use the term proto-brand, which is associated with the „identification of brand and branding in various forms“ beginning more than 4000 years ago. In this case, the term „pro“ is used in the sense of „earliest“, „generic“, „first of the series“.

It is handy to apply a historical methodology (successfully used in branding and marketing) to establish „**proof of satisfaction**“ in support of their basic thesis that „**brand and branding originated from the ancient world.**“<sup>2</sup>

They explore the development of the idea of the brand, located in several historical periods, respectively:

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<sup>2</sup> Karl Moore & Susan Reid, 2008

- The Early Bronze Age (2250-2000 BC); Middle Period (2000-1500 BC: Shan Dynasty, China);
- Late Bronze Age (1500-1000 BC: Cyprus); the Iron Age (1000-500 BC: Thir); Iron Age (825-336 BC: Greece);
- Modern period (20th century).

**According to the research of ARs, there are similar cross points between the physical and symbolic structures of natural reefs (resp. artificial reefs) and proto-brands (i.e. Place Branding).**

### **What is an artificial reef?**

An artificial reef is a manmade structure that may mimic some of the characteristics of a natural reef.<sup>3</sup>

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*“Artificial reefs have similar compositions of organisms as natural reefs given time (in this study, 119 years) as long as the physical structures are comparable (Perkol-Finkel et al. 2006). Finally, a more recent study found that having vertical rather than horizontal surfaces was more important for encrusting organisms than whether a reef was artificial or natural“ (Knott et al. 2004)<sup>4</sup>.*

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Credit: 1 Artificial reef in the Larvotto Reserve off Monaco.  
<http://www.alamy.com/stock-photo/larvotto.html>

<sup>3</sup> National Ocean Service - <https://oceanservice.noaa.gov/facts/artificial-reef.html>

<sup>4</sup> Knott, N. A., et al. “Epibiota on vertical and on horizontal surfaces on natural reefs and on artificial structures.” Journal of the Marine Biological Association of the UK 84.06 (2004): 1117-1130.

- Through the studies of historical, archaeological literature essential interrelationships can be made between the definitions of the „proto-brand“ and the „brand“;
- An upward shift is emerging from the determinant role of more streamlined information on origin and quality (leading to consumer mitigation) in the early stages of adding complex brand features to later periods (to date). The latter is related to the high importance attached to building the brand image and incorporating status and authority, internal values and brand personality respectively.

**While early researchers are more focused on material, product-oriented brand information, the contemporary researchers seek to understand more about the abstract, non-material aspects of brand knowledge that do not relate to existing physical products or their specifications;**

- For modern civilisation, the brands carry with them the information features of the ancient pro-brands, but at the same time, they develop complex image features such as status and power, inner values, and ultimately brand development. Moreover, the importance of consumer goods is based on their ability to communicate cultural significance: transactional regarding information and transformational - regarding image.

### BRAND CHARACTERISTICS IN THE ANCIENT AND MODERN WORLDS

Period	Brand Characteristics				
	Information: Origin	Information: Quality	Image: Power	Image: Value	Image: Personality
Early Bronze IV 2250 – 2000 BCE The Indus Valley	X	X			
The Middle Bronze Age 2000 – 1500 BCE Shang China	X	X			
The Late Bronze Age 1500 – 1000 BCE Cyprus	X	X		X	
The Iron Age Revolution 1000 – 500 BCE Tyre	X	X	X	X	
The Iron Age 825 – 336 BCE Greece	X	X	X	X	
Modern	X	X	X	X	X

Table 1 **BRAND CHARACTERISTICS IN THE ANCIENT AND MODERN WORLDS** Adapt Moore, Karl and Reid, Susan. *The Birth of Brand: 4000 Years of Branding History*. Published in: *Business History*, Vol. No. 4, No. Vol. 50 (July 2008): p. 430.

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*Impotent note: You can make the coordination between characteristic of proto-branding and new project of ARs as a cultural brand (for example „museum underwater”; ARs gamification on the apps – including AR (Augmented Reality) and VR (Virtual Reality); Place Branding & ARs Branding, etc.)*

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Question: How to apply our knowledge about proto-brand when creating a new business or cultural project of ARs Brand?

### 1.1.2. Practical Example: coordination of brand characteristics between new ARs Brand and proto-brand

The **Varna Necropolis (Black Sea)** – one of **the first proto-brand** of the World.

If you go to create a new ARs Brand (e.g. *Undersea Museum of Varna Civilization*) near to Varna, you can determinate and coordinate different characteristics during of the establishing of the project.

What?	Brand Characteristics			
Exposition	Information: Origine	Information: Quality	Image: Value	Image: Personality
Diving Accessories				X
Merchandising (T-shirts, etc.)				X
Promo-materials (posters, leaflets, postcards, etc.)	X			X
Digital Applications	X		X	X
AR / VR	X	X	X	X

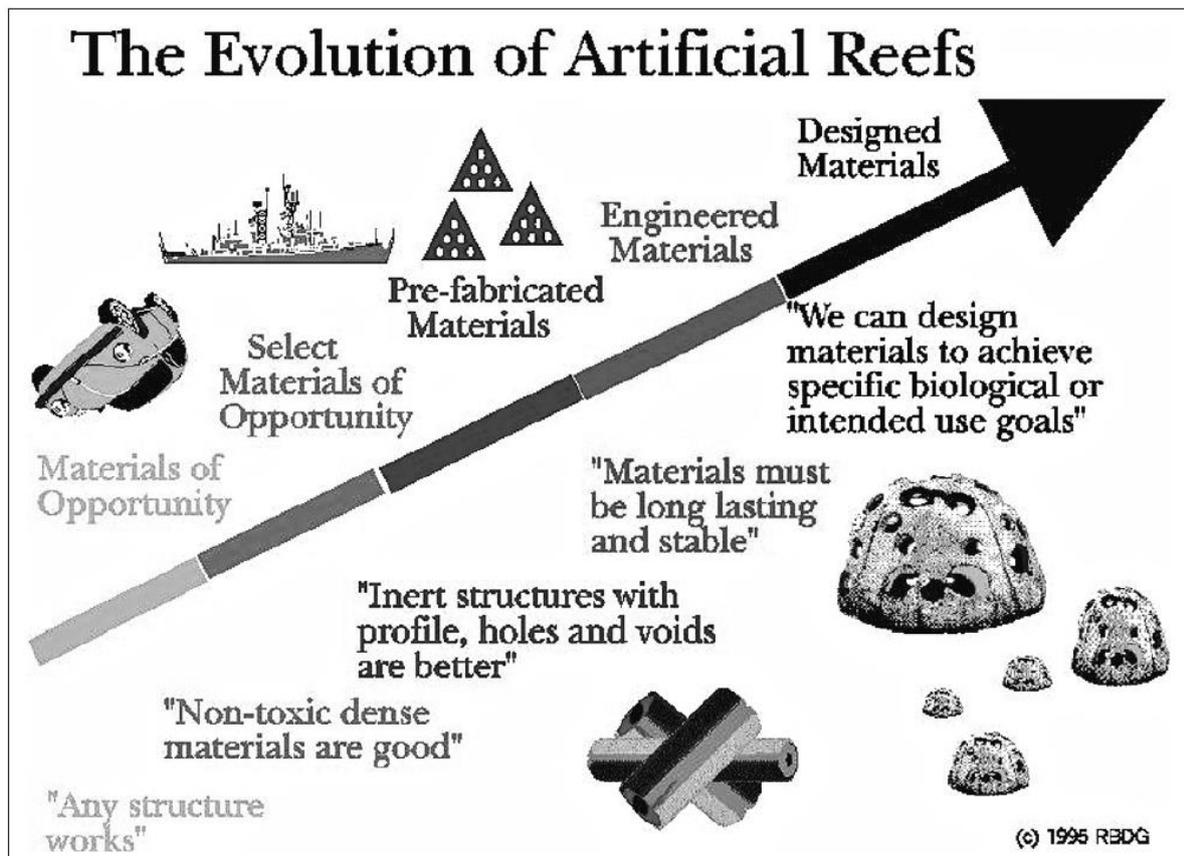


Figure 1 The Evolution of Artificial Reefs.

Source : [http://www.reefball.org/album/==\)%20Non-Geographic%20defined%20Photos/graphics/slides/evolutionofartificialreefs.jpg](http://www.reefball.org/album/==)%20Non-Geographic%20defined%20Photos/graphics/slides/evolutionofartificialreefs.jpg)

### 1.1.3. Short History of Branding

#### Early Origins: Before 1860

Branding, in one form or another, has been around for centuries. The original motivation for branding was for artisans and others to identify the fruits of their labours so that customers could quickly recognise them. Branding, or at least trademarks, can be traced back to ancient pottery and stonemason's marks, which were applied to handcrafted goods to identify their source.

In medieval times, potters' marks were joined by printers' marks, watermarks on paper, bread marks, and the marks of various craft guilds. In some cases, these were used to attract buyers loyal to particular makers, but the marks were also

used to police infringers of the guild monopolies and to single out the makers of inferior goods.

## **Challenges to Manufacturer Brands:**

### **1930 to 1945**

The onset of the Great Depression in 1929 posed new challenges to manufacturer brands. Greater price sensitivity swung the pendulum of power in favour of retailers who pushed their brands and dropped nonperforming manufacturer brands.

Advertising came under fire as manipulative, deceptive, and tasteless and was increasingly being ignored by specific segments of the population.

## **Establishment of Brand Management Standards:**

### **1946 to 1985**

After World War II, the pent-up demand for high-quality brands led to an explosion of sales. Personal income grew as the economy took off, and market demand intensified as the rate of population growth exploded. Demand for national brands soared, fueled by a burst of new products and an open and growing middle class. Firm after firm during this period adopted the brand management system. In the brand management system, a brand manager took „ownership” of a brand. A brand manager was responsible for developing and implementing the annual marketing plan for his or her brand, as well as identifying new business opportunities.

Then, as now, a **successful brand manager** had to be a versatile jack-of-all-trades. The skills that began to be required later have only become more critical now, including:

- Marketing fundamentals
- Cultural insights to understand the diversity of consumers

- IT and Web skills to guide digital activities
- Technical sophistication to appreciate new research methods and models
- Design fluency to work with design techniques and designers
- Creativity to devise holistic solutions

### **Branding Becomes More Pervasive: 1986 to nowadays**

The merger and acquisitions boom of the mid-1980s raised the interest of top executives and other board members as to the financial value of brands. With this realisation came an appreciation of the importance of managing brands as valuable intangible assets. At the same time, more different types of companies began to see the advantages of having **a healthy brand** and the corresponding disadvantages of having **a weak brand**. The last 20 years have seen an explosion in the interest and application of branding as more firms have embraced the concept. As more and more different kinds of products and services are sold or promoted directly to consumers, the adoption of modern marketing practices and branding has spread further.

#### **Additional info:**

*Author Barbara Stern explores the importance of the brand through the method of historical analysis (including philology in the historical use of the word, poetry, rhetoric, philosophy and science) and the construction of the definition based on information in the Oxford English Dictionary. In its historical analysis begins with the use of the term around the 15th century. - This creates preconditions later to create terms such as brand competition, brand reputation, brand personality, etc. The author explores literary (denotational) definitions and metaphorical (connotative) associations as the use of the word brand is defined in two directions: a real object and (or) its mental presentation. Etymologically, the word „brand“ derives from the Teutonic word „brinnan,“ which means „burn“. In the Oxford Business English Dictionary, the use of the term „brand“ is for all types of products and services especially in the context of marketing. (Stern, 2006, pp. 216-223).*

*It should be noted that many of the authoritative authors in the field agree on the ancient origins of the brand idea by referring to various historical studies (as seen earlier on earlier or later periods) and accepting the etymological origin from the Old Norse language. **Brandr** (which is actually an Old German language of the Scandinavian population around 1350 AD). Accepting the importance of to burn is expanding to tagging livestock related to the idea of ownership (in terms of origin and quality).*

## **1.2. IMC (Integrated Marketing Communications) and the ARs brands**

**2017: More than up to 7000 brand messages per day!**

Only twenty-five or thirty years ago, it was estimated that man was exposed to about 1500 messages a day. In 2007-2008, messages were already around 3000-4000 per day (Dunn, Dave) and now: more than 7000.

This is one of the aspects of the overloaded communication system in which IMC and the branding act.

### **1.2.1. What is Integrated Marketing Communications?**

**IMC integrate different communication disciplines: Advertising, Public Relations, Event Management, and Direct marketing...**

The various IMC strategic disciplines have been faced **with major challenges on a local and global scale:**

- **Consumer fatigue** from the thousands of messages they are exposed to - it can be visual, cognitive, etc.; Their orientation in different contexts is becoming more and more difficult, research laboratories have registered a

process of „a priori rejection“ of different types of messages. Regardless of the „visual shock“, it is enough for the message to be realized in the context of the reclamation. Whole-page ads in newspapers are passed by readers for seconds, and dozens of communication specialists are becoming in vain. At the same time, consumer expectations towards brands are increasing in unexpected directions, where confidence building is no longer being discussed, and its lack is dramatic;

- Sophisticated and unpredictable business conditions put everyday challenges ahead of the brand army. Their only goal is to take a friendly emotional place in the user's preferences and to dictate the way of life through different patterns of consumption and consumption. As has already been said in the text, accusations of unfair and misleading advertising are just one side of the excessive communication activity. The problem of generating non-existent necessities and needs leads to additional tensions in the personality and society, expressed in various forms and ways;
- Users are changing, and with them the communication approaches. It is not enough to follow the different trends in consumer behaviour and development. They simply have to be overtaken, as the multidisciplinary approach takes ideas even from futurology (CBI tool<sup>5</sup>).

This proves to be a difficult task in terms of the intersection between the past and the future, which is to be expressed in the common understanding of tactics and strategy in the communication context against the backdrop of social, cultural and economic development. Integrated marketing communications once again are at a crossroads. Will they optimize their current mechanisms, the result of the last ten years, entering into a methodological depth? Or search for their own redefining in search of new integration effects. In this sense, it deserves attention to a steady tendency

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<sup>5</sup> Creative Business Ideas of Euro RSCG Worldwide (now HAVAS Group) – see below.

to define Integrated Marketing Communications in terms of functions, key elements, process and benefits, which is also reflected in some of the definitions.

### 1.2.2. IMC functions

IMC functions - as key functional areas:

**Advertising, direct marketing, publicity, sales promotion, personal selling, packaging, events and sponsorship, and customer service<sup>6</sup>**

In the context of key functional areas, briefly:

- **Advertising: paid messages** by a prominent advertiser; direct marketing: an interactive, database-oriented, marketing communication process that uses a variety of media to motivate current and future users of ARs Brand to respond;
- **Publicity:** As a process of publicity, the increasingly distinct difference between PR and publicity is noticed.
- Differences are also reflected at a definition level in the IMC: **PR (Public Relations):** 1. Communication activities that help the organisation and its audiences to mutually adapt them; 2. A communication function used to provide mutual understanding between the organisation and its various stakeholder groups.

**Publicity as part of the Public Relations:** Brand history and its reference presented in the mass media **without pay<sup>7</sup>**.

**Brand publicity:** use of unpaid media messages that provide brand information planned for a positive impact on current and future consumers, also called

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<sup>6</sup> Understood as deliveries or services before, during and after purchase.

<sup>7</sup> Duncan, Tom. *Principles of Advertising and IMC*. McGraw Hill Higher Education; 2nd edition, NY 2008, p.10

Marketing Public Relations<sup>8</sup>: sales promotion; personal sales; packaging (packaging); events and sponsorship (events and sponsorships); customer service<sup>9</sup>.

• **IMC (key elements in the definition):**

- **The IMC concept** is that focusing on customer relationships will lead to more sales and profits than just focusing on generating sales<sup>10</sup>;
- **IMC as process:** IMC is a continuous process of planning, realization and evaluation of brand messages that create relationships with users.

### 1.2.3. IMC benefits for ARs Branding

IMCs provide the ARs industry's most differentiated, accountable and coordinated ARs Brand. Much more effective in removing noise and lack of order in messages than traditional advertising and promotions in the communications.

IMC also **increase consumer and stakeholder confidence in the process** of establishment and development of ARs Brands.

- What distinguishes IMC from traditional advertising - a sustainable ongoing process that constantly influences relationships with current and future users and other stakeholders<sup>11</sup>.

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<sup>8</sup> Duncan, 2008, p.731

<sup>9</sup> Efraim Turban (2002) considers the term system and users as a “series of activities designed to raise consumer satisfaction - that is, when the product or service responds to consumer expectations”

<sup>10</sup> Duncan, 2008, p.731

<sup>11</sup> Duncan, 2008, p. 22



*Figure 2. The Hierarchy of ARs Brand Communication.*

#### 1.2.4. How marketing choices could harm an ARs Brand's reputation?

#### Recommendations and considerations concerning ARs Brand Communications<sup>12</sup>:

1. If it didn't have a **social media presence I could like or follow**;
2. If it didn't use the most **up-to-date communication methods to advertise its services**;
3. If its website **wasn't optimised for my tablet/smartphone**;
4. If it **refused to send information** (invoices, brochures) in offline printed forms;
5. If it **closed all its physical outlets** and announced it would only have an online presence;
6. If I could only get updates about its new products and offers **by signing up to its social media presence**;
7. If it said I had **to pay to get information** (invoices, brochures) in offline, printed form.

#### 1.2.5. IMC and Brand Definitions

The understanding of the brand as a tool of management is a key to the implementation of IMC in the branding of ARs.

The idea of the ARs Brand as a brand of difference and warranty for authenticity passes through time, uniting in different, sometimes contradictory trends.

It is important to note that the brand is not only a science but also an art. In their book „The Science and Art of Branding“ (2009), Giep Franzen and Sandra Moriarty define **the two main directions** of brand development<sup>13</sup>.

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<sup>12</sup> Adapt. Direct Marketing Association. How marketing choices could harm a brand's reputation in 'From letterbox to inbox: Building customer relationships', 2013, p. 25.

<sup>13</sup> Franzen, Giep and Sandra Moriarty. The Science of Art and Branding. M.E. Sharpe Inc. New York. 2009, p.x-xi

### What about the integration of ARs Brand?

- The idea of the brand **as a system**: systemic thinking refers to **strategic thinking. ARs Brands is strategic thinking process**;
- The idea of the **brand as an art**. It deals with **brand equity** and **integrated branding**. The aesthetics of the brand strategy is guided by the classic concept of „perfect fit” that „explains the beauty and economy of the perfect solution to the functional problem“<sup>14</sup>. Here it refers as an integration of the total brand concept at all levels. In terms of the brand management model<sup>15</sup>, the brand can be implemented in a variety of fields ranging from a wide range of products to services; in people and physical properties; in all communication ways.

**„Integrated Branding” is the harmonization of all brand conversions in an integrated entity. This is one of the biggest challenges in the creative process of Integrated Branding and IMC (Advertising, PR, Event Management, etc.).**

Integrity, which in its completion also performs **the functions of art**. Below you can see this model of brand management that Franzen offers.

The author (S. S.) proposes to define the areas where focus is on the principles of **total brand intagration of ARs Brand** (e.g. „Gesamtkunstwerk”). The larger circle determines the area of **mental effort by the people in the process**, and the smaller circle determines the area where besides them there are certain activities related to the realization of the visualization and conception. The culmination point is in the realization of brand communications.

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<sup>14</sup> Ibid

<sup>15</sup> Franzen, 2006

One of the final output of the process is create of successful and sustainable **ARs**  
**Brand equity**.

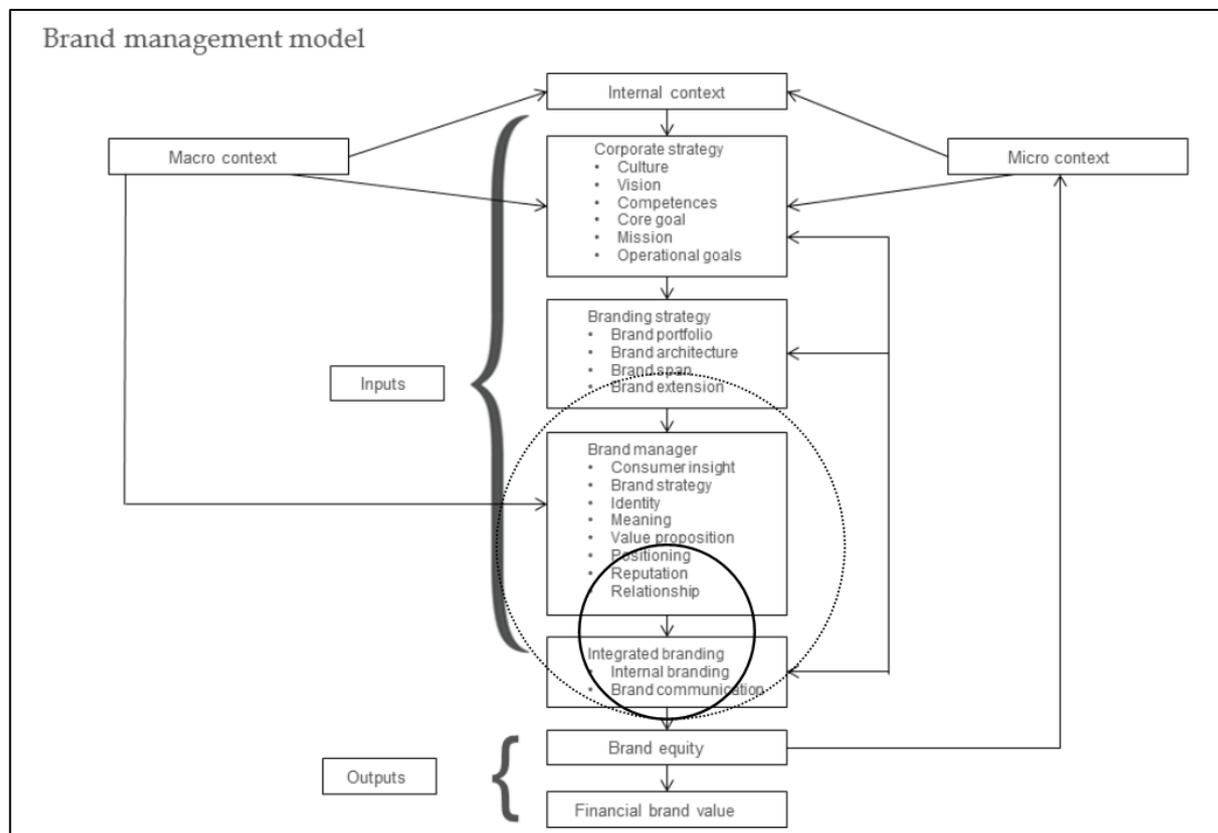


Figure 3. Brand management model. Addapt. from Franzen, 1997, SWOOK Book of Brand Management Models.

**Thus, participants in the brand building process of ARs can clearly see their involvement and engagements in not only the organization, the product or the service but also the users.**

### 1.3. Basic Key concept and Terms of Brand and Branding

#### *Key concepts in brand management.*

The main idea is to provide the reader with an overview of *basic key terms* to be familiar with to understand what brand management be on a day-to-day management basis in the process of ARs branding.

Some of the key concepts will be explained with relevant examples (including the good brand practice of ARs).

Key concepts in brand and branding are of particular importance - their shared understanding by **the different participants** in the communication process would provide a common conventional framework for the application of these terms when working on different activities of the organization (the client), its service communication agency in the context of media and consumers.

Just as branding is a management process at a strategic and creative level, brand management is defined as a process of managing the company's brand to enhance the value of the brand and the financial value in the end.

#### 1.3.1. Brand

It is meaningful to pay attention to Philip Kotler's branding marketing advocacy: „The art of marketing is the art of branding.” **More importantly, the clarification that** „in the absence of a branding, the price is everything and the one- winners are those with the lowest prices ...”<sup>16</sup>

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<sup>16</sup> Hammond, James. *Branding Your Business: Promoting Your Business, Attracting Customers and Standing Out in the Market Place*. Brand Halo Ltd, 2008, p.3

## What is the branding?

An example of this is Jeff Cohn (President and CEO of Cohn Marketing Group)<sup>17</sup>.

What is not the brand, he asks?

- Branding is not your logo;
- Branding is not a description of what you offer or sell to consumers;
- Branding is not an advertising campaign or program;
- Branding is not the material asset of the company;
- The brand is not the design of employee uniforms...

All of these components, however, **position the brand in life**. The brand is the culmination of the interaction between the consumers and the points of communication with them...

**In this sense, the ARs Brand is:**

**Proactive** - you decide **what to think, feel, experience with your business**;

**Integration** - a result of **many actions**;

**Constantly changing**;

**The collective responsibility of everyone** in the organization, but it managed by a certain person or a narrow group of people;

**ARs Brand** helps keep the **business mission's focus**;

**ARs Brand** reflects in all marketing and communication messages as a concept and positioning.

In this way, we agree with Jeff Coen to distinguish **between the promises of the brand and the internal mission of company**.

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<sup>17</sup>Cohn, Jeff. SCAA Branding Presentation. *Building Effective Brands in the Market Place*. April 16, 2005, SCAA Seattle, Washington

The set of elements such as name, logo, design that distinguish a product or service in the eyes of the user from the related ones. The role of marketing communications also defines one of the best-defined definitions of branding concerning ARs:

*The function of management (of ARs ), which creates the material and non-material elements of the brand, and hence of the brand, as a perception, often filled with emotion, which is the result of experiences and information about the company or line of products (goods or services).*

#### **ARs Brand material (or tangible) elements, for example:**

- Structure of ARs brand:

It might be via different modules under different concept i.e. business, culture (art), tourism (incl. fishing, diving, etc.)

From *the package tour point of view*: the argument of “raison why to believe of message”.



*Credit: 2MARS – Modular Artificial Reef Structure*

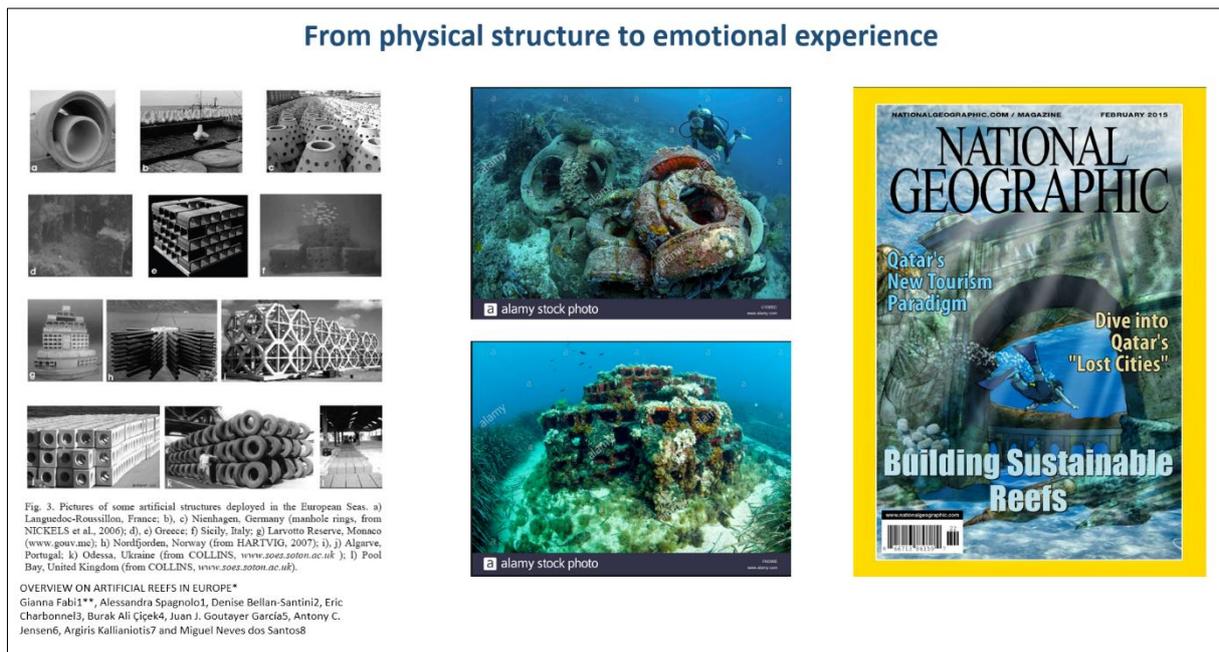


Figure 4. ARs Branding: from physical structure to emotional experience.

- Brand Name; Logo and symbol;



- Expositions;



*Credit: 3 The first underwater art exhibition at Australia's iconic Great Barrier Reef*

*Example of Logo Contest Brief (concerning rebranding)<sup>18</sup>:*

**Logo Contest Brief** *We need a logo for "The Reef Marina" in Port Douglas, Queensland, Australia. The marina is currently called Meridien Marina Port Douglas but will undergo a rebranding. The marina offers berthing for boats, retail shopping including dining and is the departure point for commercial tours to Australia's Great Barrier Reef.*

*Potential themes for the logo include the sea, boating, sailing, diving, the Great Barrier Reef, tropical sea life, the tropics, sunshine, Port Douglas, Queensland.*

*The logo should be bright and positive. It should convey holidays / relaxation, luxury, warmth*

**Target Market** *Boat owners, who tend to be affluent mid/older Australians and tourists who tend to be couples & families from Australia, Asia and elsewhere*

---

<sup>18</sup> <https://logo.designcrowd.com/contest.aspx?id=213707>

**Look and Feel** *Serious, Colorful, Upmarket, Modern, Personable, Masculine, Elegant*

- Merchandising; Festivals, Offices, etc.



**Whitsunday REEF FESTIVAL**  
AIRLIE BEACH  
August 3rd - 6th 2017

**Whitsunday REEF FESTIVAL** August 3rd - 6th 2017  
AIRLIE BEACH  
The Whitsunday's favourite family-friendly festival!

**THURSDAY 3RD AUGUST**  
Helicopter Joy Rides  
Comedy Gala @ the Reef Gateway Hotel

**FRIDAY 4TH AUGUST**  
Helicopter Joy Rides  
Fireworks on the Foreshore,  
Night markets, food stalls & carnival rides  
Beats on the Beach Music Stage

**SATURDAY 5TH AUGUST**  
Helicopter Joy Rides  
Fraser Ford Revvin' the Reef car show  
Wilmar Wearable Art Parade  
Rotary Street Parade  
Mantra Magic Mile Run  
Beats on the Beach - Live bands, pop up  
bar & food stalls

**SUNDAY 6TH AUGUST**  
Telstra Family Funday on the Foreshore  
Sunday Sessions on the beach  
Flickerfest - Short film festival

Plus nightly after-parties in Airlie's top bars!

For more information go to  
[www.whitsundayreeffestival.com.au](http://www.whitsundayreeffestival.com.au)

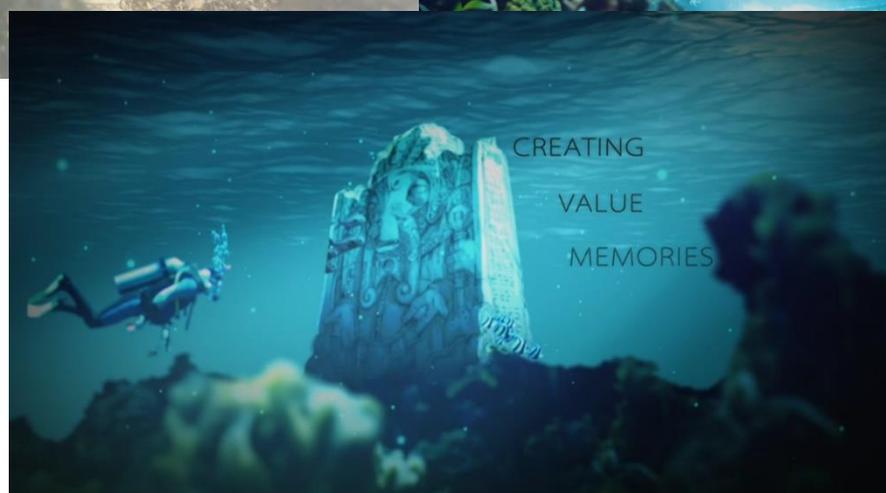
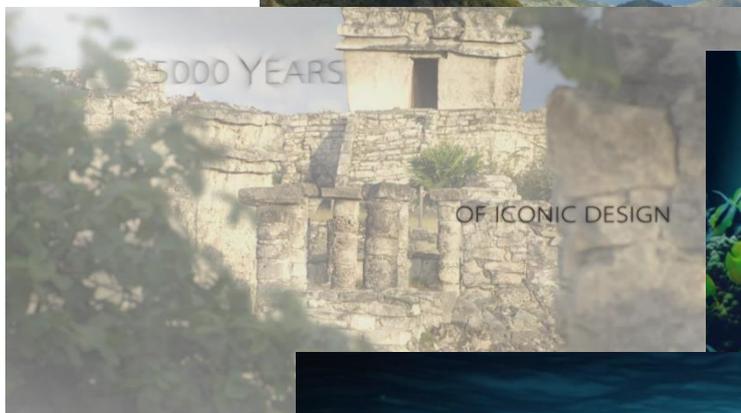
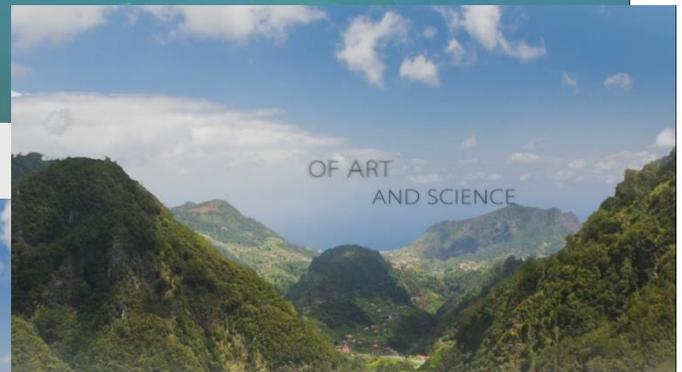
Credit: <http://www.whitsundayreeffestival.com.au/home/>

## ARs intangible elements (values), for example:

- High community spirits, friendship, new horizon, creativity, value...;



AN ADVENTURE REVOLUTION



Credit: 5Art Inspired Artificial Reefs - Reef Worlds // <https://vimeo.com/49814173>

- Cultural Value;



*Credit: 6An Underwater Art Museum // <http://www.underwatersculpture.com/about/overview/>*

- ARs brand Loyalty (of fishers, divers or tourists par ex.)



If you look at this management function from the point of view of communication strategy and creativity, **ARs branding** can be defined as a strategic and creative practice of branding and managing **as valuable assets**.

When compared to the definition of brand management, the differences are small - they tend to broaden the importance of **ARs brand** value: **ARs Brand** management is defined as the process of managing the brand of the company to increase the value and the financial value.

The **ARs Brand** manager plays a key role in this process of management: he (she) is responsible for the development of the product, service or brand. The **ARs Brand Manager**, being subordinate to the top management of the organization, can also monitor the **ARs brand** portfolio by developing it for maximum efficiency by protecting it from compromising tactical mistakes and developing crisis management plans.

#### **ARs Case Study Examples:**

##### **“Overview on artificial reefs in Europe”<sup>19</sup>**

**The incompetence regarding the communicative aspects of the brand is due to various reasons:**

- Still, a large number of people and organizations involved in communications are generalizing the brand **only to the material or emotional characteristics that, in the process of management, create values and influence;**

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<sup>19</sup> [http://www.scielo.br/scielo.php?script=sci\\_arttext&pid=S1679-87592011000500017](http://www.scielo.br/scielo.php?script=sci_arttext&pid=S1679-87592011000500017) // [Brazilian Journal of Oceanography](#) // *On-line version* ISSN 1982-436X

- Brand value is an issue that is the focus of many brand researchers. In many studies, different trends are noticed: competitors compete with their financial and material assets; non-material assets are **seen as a sustainable competitive advantage**;
- Understanding the market value of the brand and its dimensions and the development of intangible assets increase brand welfare and raise competitive barriers;
- Raising the brand value of the brand is a key goal for companies, and it is associated with building up user-friendly brand associations and feelings for the brand.

### 1.3.2. Brand architecture

The architecture of the brand is seen as a structure that:

- Organizes the brand portfolio of the brand;
- Defines the roles of the brand and the relationships between the company's brands, for example, **the relationship between the European Chain of ARs Brand X and local national ARs Brands.**

The authors point to the outcome of the company's policy with regard to **ARs Brand** architecture: a focus on the **ARs** corporate brand and a focus on individual products, with the **ARs Brand** corporate brand remaining in the background. This process is related to **ARs Brand** positioning and plays a significant role in the development of **ARs Brand** history.

In this line of thought, it is assumed<sup>20</sup> that the architecture of the brand can be structured in three different ways:

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<sup>20</sup> Wolff Ollins (1990)

- Monolithic structure of the **ARs Brand** (relying on the corporate brand only);
- Structure of single branded products – e.g. single ARs Brands with different brand characteristics – name, logo, etc.;
- Structure of single-approved (supported) hybrid brands that rely on the corporate brand.

Example:



### 1.3.3. Brand audit

- assesses his condition or „health“ of ARs Brand;
- consists of ARs Brand description and research;
- the description is related to the detailed internal description of the ARs Brand's performance on the market (e.g. tourism);
- The study: an external study on what the consumer ARs Brand means (focus groups and other marketing studies). **They make sense and are useful if they are regular.**

### 1.3.4. Brand community

- The ARs Brand community is **a social unit** in which „social interaction with the brand is central to consumer interaction“;
- ARs Brand communities are created: on the Internet, geographically boundaries and „*brandfests*“ - social gatherings organized by different stakeholders or end users (fishers, tourists, divers, etc.);
- Consumers claim **to have more power** when acting in groups and this is particularly important for marketers and marketers. In principle, **the ARs Brand community** is generally defined in professional practice as a group of people who are loyal to a particular brand. **ARs Brand management** has a direct link to **ARs Brand loyalty**.



*Credit: 7Reef Check News//<http://www.reefcheck.org/reef-news/banner-year-for-reef-check-italia>*



*Figure 5. BVI ART Reef Project // Owen Buggy Photography/*



Figure 6. BVI Art Reef Project // Diver on the newly created BVI Art Reef.

### 1.3.5. Brand culture

- Either associated with the organizational culture of the ARs Brand or referring to the ARs Brand as part of the common culture (e.g. Mediterranean, or Black Sea, etc.);
- Associated with the approach to identity in ARs Brand management (see figure below);
- They influence the macro-level of culture and can benefit if they play a major role in the mass culture.

Several concepts complement the idea of culture in the sense of the study: the researchers discuss the thousands of ways in which culture interacts with trade: the culture of advertising - often focusing on the work of creative agencies in

the advertising agency (copywriter and art director) and their creative cultures own identities of artists.

ARs Brand culture, ARs corporate culture, and ARs organizational culture - it can be said that all the efforts in these directions trace the different perspectives that are found in front of the **ARs Brand management**.

*Of particular importance, is the question: how does the ARs Brand interact with culture?*

One of the possible answers is: from a cultural perspective, ARs Brand can be understood as communicative objects that the ARs Brand manager wants the consumer to buy in the symbolic world they designate.

Organizational culture of the organization is often addressed by the question of the importance and roles of sub-cultures in the process of ARs Brand management.

In any case, the most common perception of ARs Brand culture is associated with the claim that the first audience in the process of getting to know the ARs Brand's goals is the company's employees - unfortunately, the practice speaks the opposite, thus losing the efficiency of the internal communication.

Example:

### **Underwater Museum: Tribute to the Ocean**

*In 2009 a monumental underwater contemporary museum of art called MUSA (Museo Subacuático de Arte) was formed in the waters surrounding Cancun, Isla Mujeres and Punta Nizuc.*

*This project was founded by Roberto Díaz Abraham, former President of the Cancun Nautical Association and Jaime González Cano, Director of the National Marine Park.*

*To begin with this unique museum, they hired English sculptor Jason deCaires Taylor. Today, MUSA consists of over 500 permanent life-sized and monumental sculptures and is one of the largest and most ambitious underwater artificial art attractions in the world.*

*The Museum aims to demonstrate the interaction between art and environmental science and form part of a complex reef structure for marine life to colonize and inhabit whilst increasing biomass on a grand scale. All of the sculptures are fixed to the seabed and made from specialized materials used to promote coral life. The total installations occupy an area of over 420sq meters of barren substrate and weighing in at over 200 tons.*

*Underwater, a memorial as a memory of human on earth appeared, reminding everyone that we are part of the global ecosystem.*

*It was placed there after the destruction of the coral reefs surrounding by human carelessness (dynamite fishing, overfishing...).*

*This memorial is a living artwork masterpiece mixing art and marine conservation. It represents the timescape notion of our living on this blue planet. Biological life constantly changing faces the frozen minerals in time.*

*It is also the terrestrial heaviness and underwater lightness, symmetry and disorder, natural shaping and human made sculpture.*

*This artistic project was set up as part of a coral reef restoration program. The goal is to push people to think about the meaning of this artwork and let their reflexion answer.*

*The structure is entirely made of local marble and fossilized stones.*





Figure 7. Underwater Museum: Tribute to the Ocean. <https://vimeo.com/102018278>

### 1.3.6. Brand equity:

- The main goal of any ARs Brand manager to build products and services with intangible value;
- Value of the ARs Brand determines its value and is associated with two concepts:
  - Strategic, subjective understanding of the value of the ARs Brand;
  - The value of the ARs Brand as a financial, objective expression of the ARs Brand value;
- The value of the ARs Brand is one of the intangible points of the balance (such as know-how). The ability to account for how strong a ARs Brand

is, is critical, both for financial reports, mergers, acquisitions, and as a tool for ARs Brand managers in resolving their case studies;

- The subjective perception of ARs Brand value added refers to consumer perception of the brand and is strategically valuable to ARs Brand management;
- Consumers are the ones who have brand experiences and their perception of their benefits can be defined as follows: „The consumer perceives the value of the brand as a value added to the functional product or service by associating it with the brand name.“
- Emotional benefits are related to the brand experience of the user at different times - moments of buying, use process - „When I buy or use this brand I feel ...“

### 1.3.7. Brand Essence:

- There is a common understanding among researchers that each ARs Brand has identity and the identity of each ARs Brand contains its essence (DNA or core) - the ARs Brand itself;
- The essence of the ARs Brand is most often an abstract idea or sentence that summarizes the brand in its entirety - or: the brand's simplest promise, which is rooted in fundamental human needs, e.g. fishing, etc...
- In order not to compromise an ARs Brand, its essence must remain **constant over time and marketing activities that would violate the essence of the brand should not be allowed;**
- In order to find out the right character of the brand, it is necessary to look into as many aspects of the brand as possible, which is also provided by the seven approaches (see figure below). It is necessary to make an important clarification, which is largely related to the idea of the applicability of the

brand essence always in the form of one or two sentences in which we seek an essential statement.

- Aaker rightly points out that there are brands where it is not applicable so easily, because it is possible to miss relevant branding elements. On the one hand, there are two core elements of the vision called „core vision elements“ - related to the brand's value proposition and future branding programs, while others are defined as „extended vision elements“ and are in correlation with the work of the brand strategists in determining whether the activities are relevant to the brand.

This clarification implies future research into effective brand positioning and subsequent communication activities. The term Brand Essence can also be found as: **Nucleus of Brand**<sup>21</sup> in the brand identity system **or Brand Mantra**<sup>22</sup>.

The Brand Mantra is defined as „like a brand“ or „brand essence“ or „core brand promise“ which, as we have seen above, helps to formulate clearly in a few words the essential the essence of brand positioning in terms of its fundamental role. This is an important clarification on the stages of the communication branding positioning, which is also crystallized in a general statement, however, where we have different components - the name of the brand, its personality, the product's competitive framework, and the benefits for the consumer and the rational arguments of the claim. In communication practice, the clients of the communications agency often prefer to define their own vision for the brand mantra or brand essence without having developed the overall strategic concept for it.

It is reasonable to note that brand mantra is a powerful tool that maintains the consistency of brand image in different communications. Below you can trace

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<sup>21</sup> Aaker and Joachimsthaler, 2002; Kapferer, 1997

<sup>22</sup> Keller, 2003

the comparison between two brands through their emotional and descriptive definitions; the functions of the brand.

„Brand mantras must economically communicate what the brand is and what it is not.”

*Table 2. ARs Brand's Essence. Adapt: Keller, Kevin Lane. Strategic Brand Management: Building, Measuring, and Managing Brand Equity. Harlow [etc.]: Pearson, 2013, p. 94.*

<b>ARs Brand</b>	<b>Emotional Modifier</b>	<b>Descriptive Modifier</b>	<b>Brand Function</b>
<b>Black Sea ARs Brand X</b>	Authentic	Athletic	Performance
<b>Mediterranean ARs Brand X</b>	Fun	Family	Entertainment

**Example:**

**BVI Art Reef**

**The Brand Mantra: Fantasy and Adventure // Rebirth**

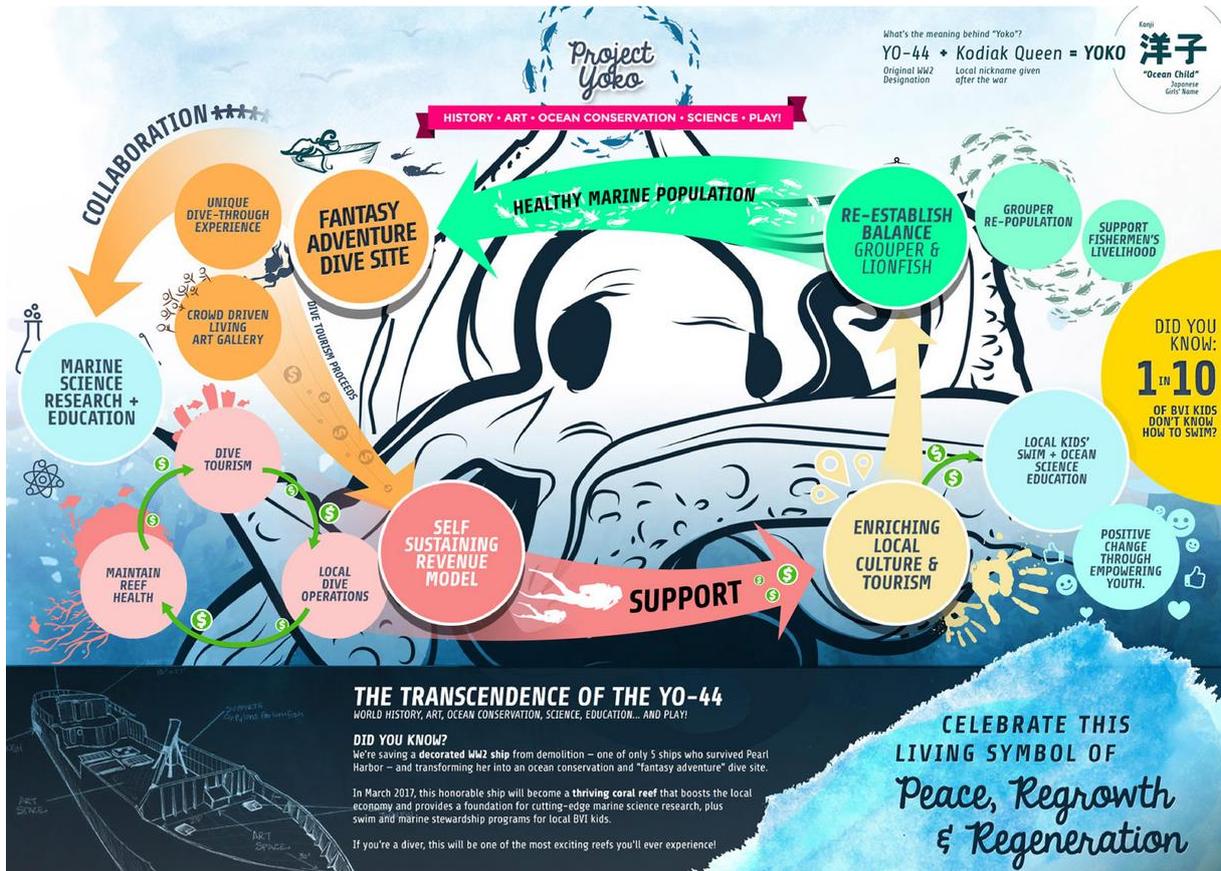
**Symbol of Peace, Regrowth and Regeneration**

**Sir Richard Branson, Virgin Group Founder, said:**

*“The BVI Art Reef gives us a unique platform to capture people’s attention on the importance of addressing ocean conservation and in particular, combat climate change, protect our coral reefs and rehabilitate vulnerable marine species. This is an incredible opportunity to create one of the most meaningful dive sites in the world.”*

*The Kodiak Queen has served for many years in locations and on oceans across the globe, beginning life as a fuelling vessel in World War 2. The ship earned a battle star for her services in the Pacific through the rest of WW2, before being retired to take on a new role as fishing vessel.*

Thanks to the engineering and technical expertise and hard work of Lead Consultant, Chris Juredin and his hard-working team at the Commercial Dive Services, the ship has embarked on a new adventure as it evolves from an artificial reef to a natural one at its final resting place on the bottom of the ocean. The site also features an 80 foot long Giant Kraken, designed and built by Secret Samurai Productions, a talented team of artists lead by Producers Aydika James and Mike Cline, and Sculpt Team Lead Drew Shook”.



### 1.3.8. Brand extensions:

The ARs Brand can be extended to new product categories;

They are needed to adapt to environmental changes;

Initially, ARs Brand extensions were used as a strategic tool, mainly for penetrating new markets;

Today, ARs Brand extensions are used to strengthen and develop the ARs Brand to meet market changes;

Successful ARs Brand expansion must be in line with the brand's essence: based on the core of the ARs Brand and be true to the brand's vision.

If a ARs Brand is extended to a product category or customers in a way that does not even take into account the core of the original brand, then there is a risk that both brands will blur.

**For example: If the ARs Museum Brand will start to produce the diving accessories?**

### 1.3.9. Brand identity:

**Of the many definitions of ARs Brand identity, the most common explanation is:**

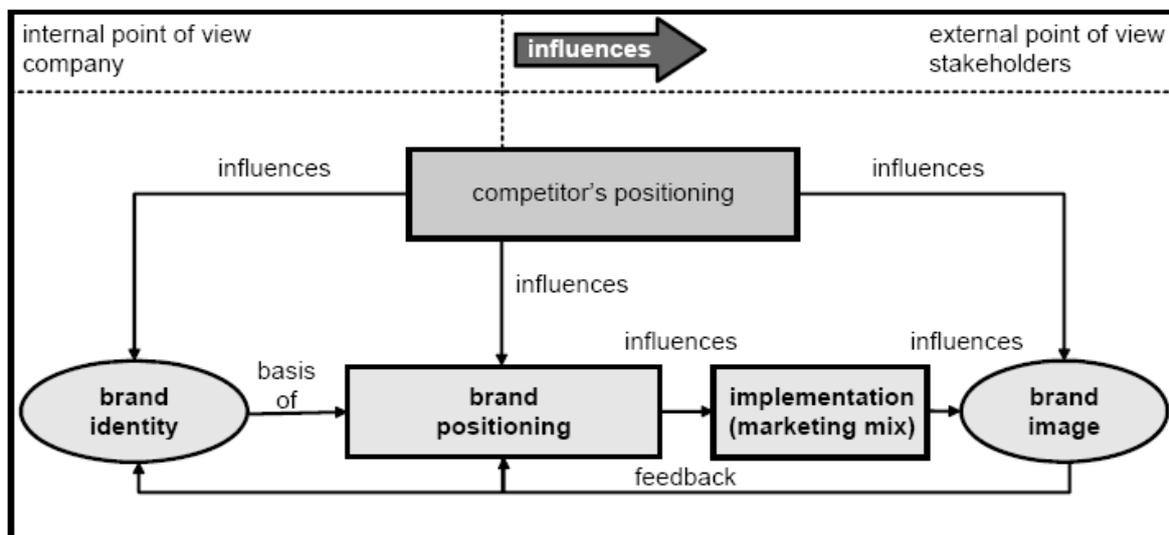
**„a set of associations the ARs Brand strategist tries to create and maintain”.**

- Identity is linked to something the marketer has, too, something he is trying to create through a ARs Brand strategy;

- Expresses the specific vision and uniqueness of the ARs Brand in the long perspectives. If this exists, then you can talk about creating a healthy, coherent ARs Brand that can be a driving force for all the brand's activities.

ARs Brand identity, ARs Brand positioning and ARs Brand image are very closely related. As can be seen below, ARs Brand identity is the basis for branding, and it is, in turn, key to influencing the image of the ARs Brand.

#### FROM BRAND IDENTITY TO BRAND POSITIONING AND BRAND IMAGE IN STAKEHOLDERS' MINDS



Source: Esch et al. (2005).

Figure 8. Relationship between brand identity, brand positioning and brand image.

#### **Example:**

#### **BVI ARs:**

#### **Symbol of Peace, Regrowth and Regeneration<sup>23</sup>**

<sup>23</sup> <http://www.divethebviartreef.com/>

### 1.3.10. Brand image:

- The image of the ARs Brand is the perception of the ARs Brand by consumers. The strategic goal is: to ensure strong and positive associations with the ARs Brand in consumer consciousness;
- The goal of strategic work with the ARs Brand image is to provide strong, positive ARs Brand associations in consumer consciousness;
- ARs Brand image combines different concepts with respect to consumers: **perception; knowledge; attitude.**
- **ARs Brand image** usually consists of many ideas: **perception**, because the ARs Brand is perceived; **knowledge**, because the ARs Brand is consciously and finally appreciated and **attitude**, because consumers gradually, after they have adopted and appreciated the perception, form a relationship to the ARs Brand. The image of the ARs Brand is a focal point in the consumer-focused approach.

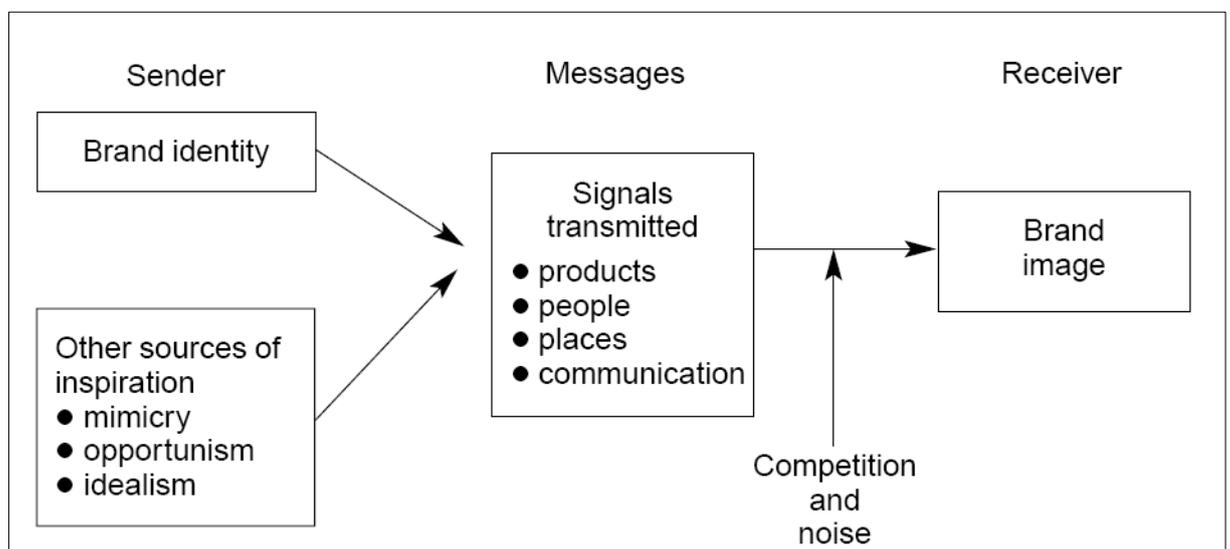


Figure 9. Identity and Image. Kapferer, 2008, p.174.

### 1.3.11. Brand loyalty

ARs Brand loyalty is associated with the approach to relationships<sup>24</sup>;

- Achieving a high degree of loyalty is an important goal in the ARs Brand process;
- Loyal users are more valuable because attracting new ones is generally more expensive;
- There are a number of approaches and types of loyal programs related to the questions: how and why?

ARs Brand loyalty issues, besides referring to habits and consumer behavior, have an important place in IMC's planning and implementation. It is particularly important to determine how each communication discipline will play its role in the overall integration process. ARs Public Relations is related to building and maintaining positive attitudes in the audience; advertising through different campaign types can develop loyalty across the wide perimeter between first contact with the ARs Brand through different contact points to the lifestyle and image, and so on.

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<sup>24</sup> Adapt. Heding, Tilde, Knudtzen Charlotte F., Bjerre, Mogens. *Brand Management: Research, Theory and Practice*. London; New York: Routledge, 2009.



Figure 10. ARs Brand loyalty. Reef check foundation. <https://www.instagram.com/p/BSCysyKjeeB/?taken-by=reefcheckfoundation>

### 1.3.12. Brand personality:

Consumers tend to attribute to human beings the qualities that have long been used as a strategic approach;

To work strategically with the individual qualities of the ARs Brand is a widespread, long-standing practice.

The „Great 5“ in the psychology of Jung's human personality and archetypes are the frameworks of symbolic exchange between brands and consumers;

The individuality of the Brand is part of most identity systems in traditional brand management books.

## CASE STUDY

The big 5 with examples:

David Aaker conducts a large-scale survey of thousands of respondents who evaluate sixty brands using 114 personality traits:

**The Big 5:** Sincerity; Excitement; Competence; Sophistication; Strength. He calls them the „Big Five Personas“. He found that „Big 5“ accounts for 93 percent of all observed differences between brands that are very similar.

- The „Big Five“ groups are divided into subgroups, and they are subgroups.
  - For example, under the „sincerity“ come the subgroups: „firmly grounded“, „honest“, „healthy“ and „cheerful“.
- There are directions to which the brand of „sincerity“ can migrate. Even within the „cheerful“ subgroup there is a more nuanced distinction of: sentimental, friendly, warm and happy.
- The purpose of these subgroups is to distribute each feature of the brand.
- The analysis is important either to distinguish the brand from another brand or to position the brand in a more favorable light. As an example: Wal-Mart is definitely in the category of „sincerity“ and sub-category „stepped on the ground“.
- A Brand Personality Scale (BPS): The Big 5:
  - sincerity (Campbell's, Hallmark, Kodak)
  - **earthly**: family-oriented, small town, conventional, clerks, all Americans
  - Honest: sincere, true, ethical, attentive, caring
  - Genuine: original, unique, no age, classic, old-fashioned
  - Wonderful, sentimental, friendly, warm, happy
  - Exciting (Porsche, Absolute, Benetton) Bold: fashionable, exciting, unusual, bright,

provocative With spirit: cool, young, lively, open, adventurous With  
 imagination: unique, humorous, surprising, artistic , funny Actual:  
 independent, modern, innovative, aggressive  
 Competence (AMEX, CNN, IBM) Reliable: hardworking, secure, efficient,  
 reliable, attentive Intelligent: technical, corporate, serious Successful:  
 leader, confident, influential (Levi's, Marlboro, Nike) Outside: male,  
 Western, active, athletic Endurance: Healthy, strong, refined, glamorous,  
 refined, glamorous (Lexus, Mercedes, Revlon) , serious

Case Study | Example – ArtReef Brand  
 Black Sea ArtReef Brand:

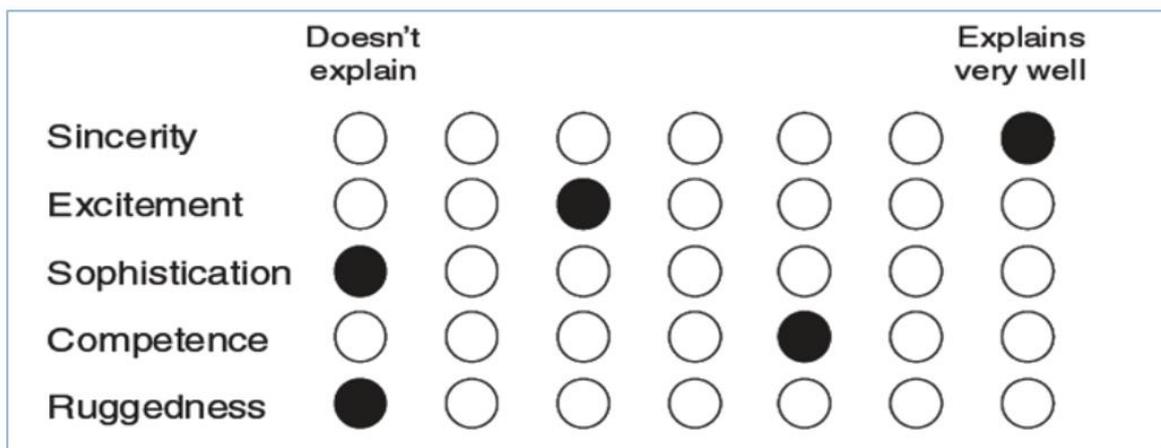


Figure 11. Big 5- Personality Linkage: ARs Brand Example

## 2. Brand management practices

### 2.1. Introduction

There is example of The Brand Planning Cycle<sup>25</sup> - Adaptation to ARs Branding and Planning:

**What/who is the ARs brand?** Analysis of the physical, mental, and social components of the brand, regarding their centrality, durability and salience.

**Where is the ARs brand?** Analysis of the technological, cultural, social, political, economic, and competitive environment in which the brand operates, and of its position within each of these spheres. Analysis of the category and the brand users, their motivation, purchasing behaviour, and product and brand perceptions. Analysis of the distribution forces.

**Why is the ARs brand there?** Diagnosis of environmental developments and the brand's history, to uncover the basis of its current position. What factors are responsible for its market position, and for recent developments (growth, stability, decline) in its market position?

**Where could the ARs brand be?** Definition of the goals which seem attainable given environmental forces and the resources available for the development of the brand. Consumer perception and consumer behaviour objectives and channel objectives.

**How can the ARs brand get there?** Which strategies could (and should) be followed to reach these goals? Make decisions on the balance between push and pull strategies, on advertising framework, media strategy, and message strategy.

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<sup>25</sup> *JWT and Stephen King, SWOCC Book of Brand Management Models – Cited in WARC (World Advertising Research Center London).*

**Is the ARs brand getting there?** Development and application of a brand monitoring system covering the essential market development and brand performance factors and relating these to the actions of the brand and its competitors.

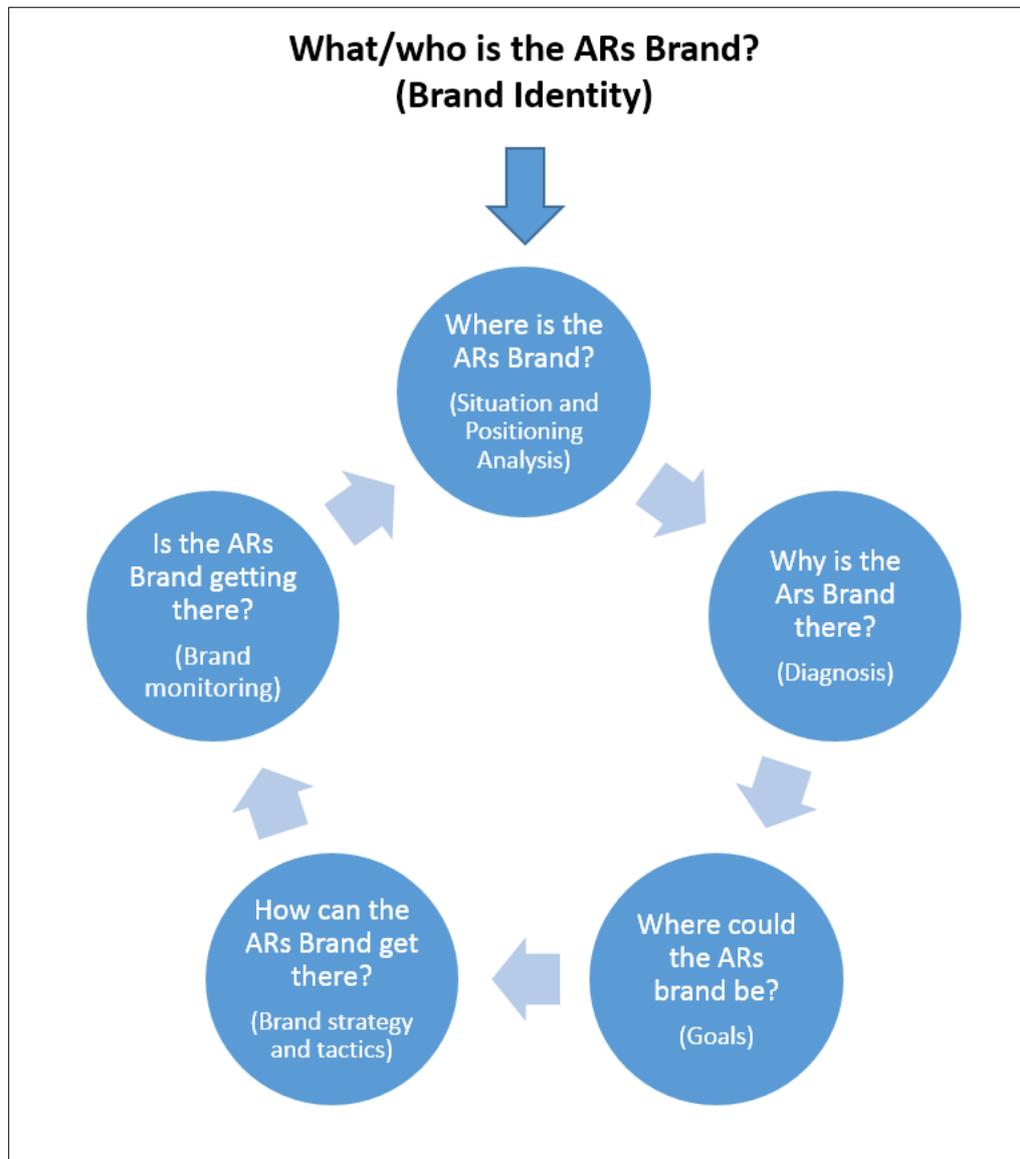


Figure 13. The ARs Brand Planning Cycle. Adapt *Strategisch management van merken*. Deventer, The Netherlands: Kluwer. Franzen, G. & Berg, M. van den (2002).

### 2.1.1. Artificial Reef Management, Fishery Management and Brand Management: Cross points and Perspectives

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*Neilson (1993) considered fishery management<sup>26</sup> as „The manipulation of human interactions with living aquatic resources in a manner that allows humans to gain some sustainable benefit from these resources.” Similarly, Ross (1997) offered that fishery management included manipulating human behaviour (controlling harvest with regulations), controlling aquatic habitats (pollution), and controlling resources themselves (introduction). Rothschild and Beamish (2009) noted that in its simplest form fishery management should determine optimum yield and estimate fishing mortality.*

*Moreover, making changes in a fishery requires managing ecosystems, managing habitat, ending overfishing, using a precautionary approach, and rebuilding stocks. In brief, it involves active manipulation by managers. As part of the fishery management process, most fishery management decisions involve quantitative choices: how many, what size, how large an area, how many fishers allowed, how much fishing effort, how much harvest, etc. (Walters and Martell, 2004). Ultimately, fishery management is concerned with applying controls on the current fishery so that the future fishery will be better (Gulland, 1983). (Bortone, S. A. (2011). Artificial reefs in fisheries management. Boca Raton, FL: CRC Press., p.5)*

*Case Study<sup>27</sup>: The idea for the use of artificial reefs as tools for environmental management was recently adopted by Cyprus [19]. However, there is a great lack in our understanding of how these structures will perform under the ultra-oligotrophic environment that characterises the Eastern part of the Mediterranean Sea surrounding Cyprus [3]. Despite that the studies in the rest of the Mediterranean on artificial reefs and epibenthic communities are plentiful, there are few in the singular Levantine Basin. The unique physical characteristics of the Levantine basin [2] can significantly alter the composition and density of fouling communities through nutrient limitation [4], making it important to study.*

*Based on that, the aim of this study is to contrast the epibenthic communities of two unintentional artificial reefs off the coast of Cyprus and*

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<sup>26</sup> Bortone, S. A. (2011). *Artificial reefs in fisheries management*. Boca Raton, FL: CRC Press., p.5

<sup>27</sup> Munkes B, Hadjioannou L, Petrou A, et al. (2017), Epibenthic communities associated with unintentional artificial reefs (modern shipwrecks) under contrasting regimes of nutrients in the Levantine Sea (Cyprus and Lebanon). *PLoS ONE* 12(8): e0182486.

*Lebanon. The shipwrecks are both lying at similar depths, sunk approximately the same period of time and are made of the same material (steel). These parameters, which have been shown elsewhere to be important in the development of epibenthic communities, are kept constant in the case of Zenobia and Alice-B, which makes them an exceptional case study for comparison. A major significant difference between the two wrecks is the exposure to nutrients. The results of this study show how the development of epibenthic communities may vary under such conditions and depending on the scope of the reef, they can underpin the process of site selection based on nutrient availability.*

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## 2.2. Trends in Tourist Branding

### 2.2.1. Prosumers: The new consumers and ARs Brand

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#### *Who Are Prosumers?*

*Prosumers are today's leading influencers and market drivers—and they have been a focus of Havas studies<sup>28</sup> for more than a decade. Beyond their economic impact, Prosumers are important because they influence the brand choices and consumption behaviours of others.*

*What Prosumers are doing today, mainstream consumers will likely be doing 6 to 18 months from now.*

---

- Prosumers Recognize the Value of ARs Brand Names. Prosumers place a higher value on brand names. They're less likely than nonprosumers to dismiss them as a marketing ruse.
- Nevertheless, they don't blindly accept the notion that ARs Brand names guarantee quality or authenticity; as in other aspects of life, they rely on

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<sup>28</sup> Eaters Of Food The Future Digest - Havas Health & You. (n.d.). Retrieved from [https://www.havashealthandyou.com/wp-content/uploads/2017/06/7.Eaters\\_Digest\\_The](https://www.havashealthandyou.com/wp-content/uploads/2017/06/7.Eaters_Digest_The)

their research and good judgment to help them determine whether a product is worth the asking price.

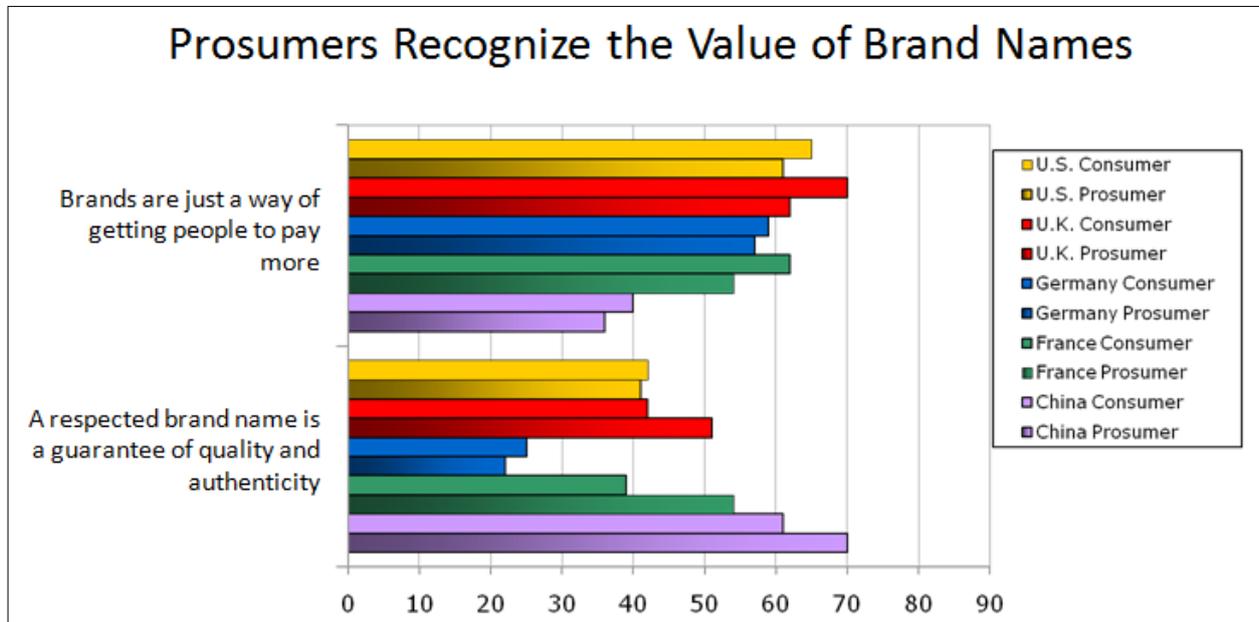


Figure 14. Prosumers recognize the Value of ArtReef's Brand Name.

**Important note:**

**ARs Brands are just a way of getting people to pay more**

**Question:**

**ARs Brand Name? Good Practice?**

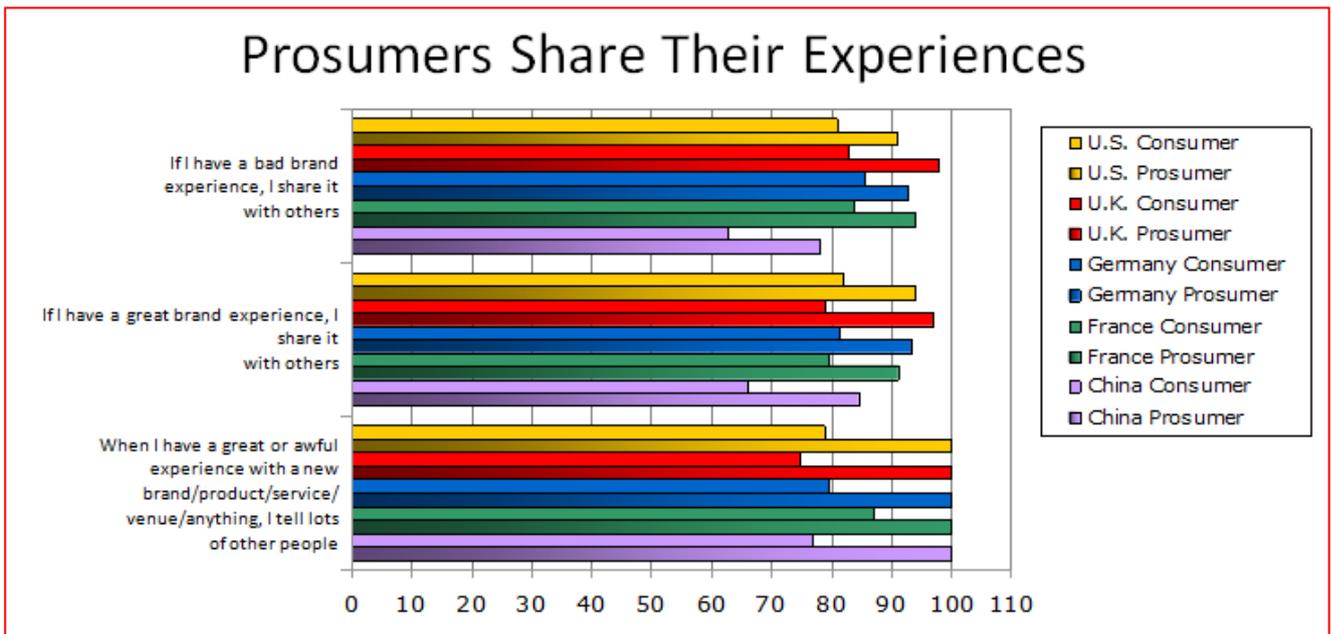


Figure 15. Prosumers Share Their Experience.

- By definition, prosumers are more likely to share their experiences with others
- They can be your greatest brand evangelists—or your biggest nightmare

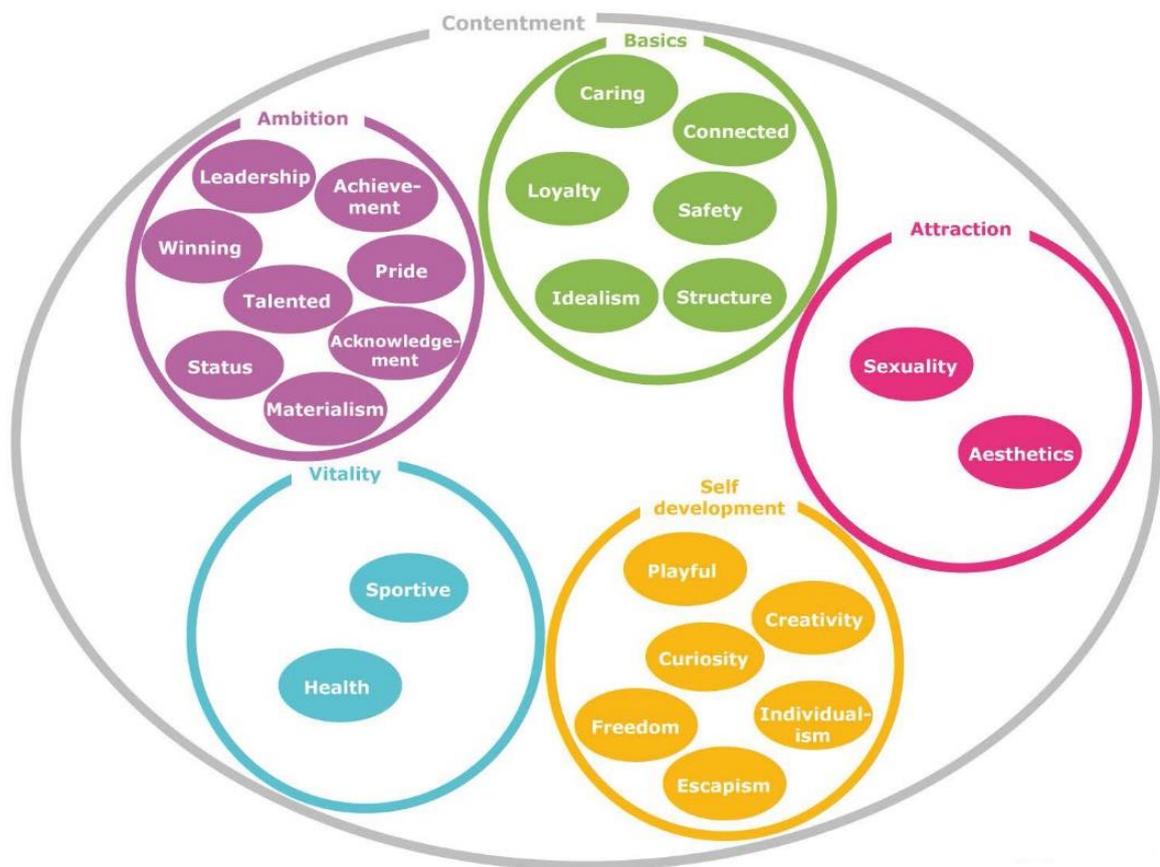
#### **Important note:**

**Prosumers share their experience with ARs Brands (e.g. fishing, diving, etc.) via social media, WOM, etc.**

#### 2.2.2. Consumer drivogram

#### **Brand appeal<sup>29</sup> and ARs Brands**

<sup>29</sup> 23plusone – for more info: <https://www.br-nd.nl/>



*What about the key target consumer segments: surfing, fishing, diving, snorkelling?*

ArtReef Brand®				
Vitality	Ambition	Basics	Attraction	Self development
Sportive	Status	Caring	Aesthetics	Playful
Health	Winning	Safety	Sexuality	Freedom
	Achievement	Idealism		Creativity
	Acknowledgement	Connected		Individualism

Figure 16. ARS Brand appeals.

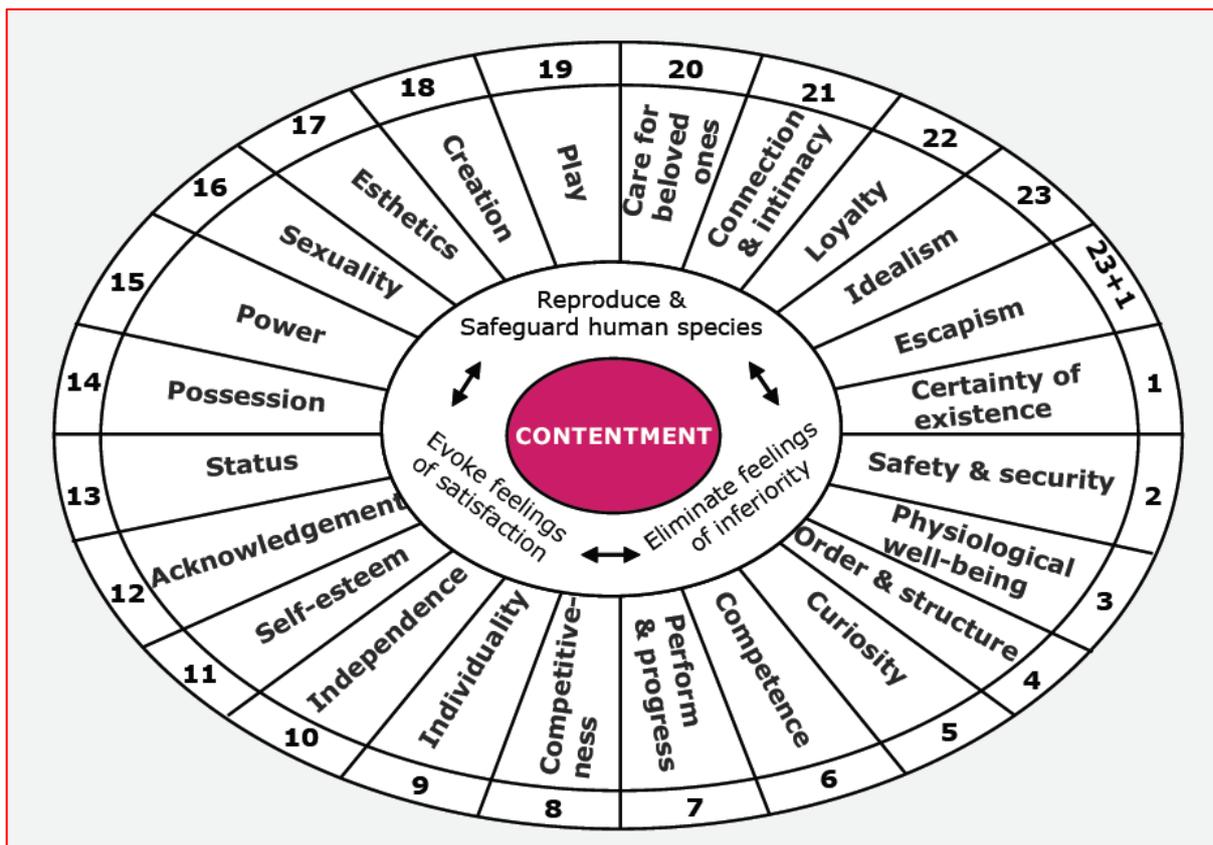


Figure 17. Overview of drive domains as strategies for contentment – from 23plusone

### **Additional info**

#### **23plusone**

*The degree in which brands feel good (brand appeal) has to do with fundamental human drives, the things people find essential life.*

*An extensive literature study revealed that there are twenty-four (23plusone) fundamental human drives, like **loyalty, status, and sexuality**. When they are triggered, we experience a pleasant feeling of well-being or happiness.*

*Every human being has all twenty-four drives. However, the degree in which drives are essential is context dependent. What is very important to someone may be less important to someone else. And what is important today may not be very important tomorrow.*

The twenty-four drives can be divided into five groups:

**Vitality, Attraction, Self-development, Ambition and Basics.**

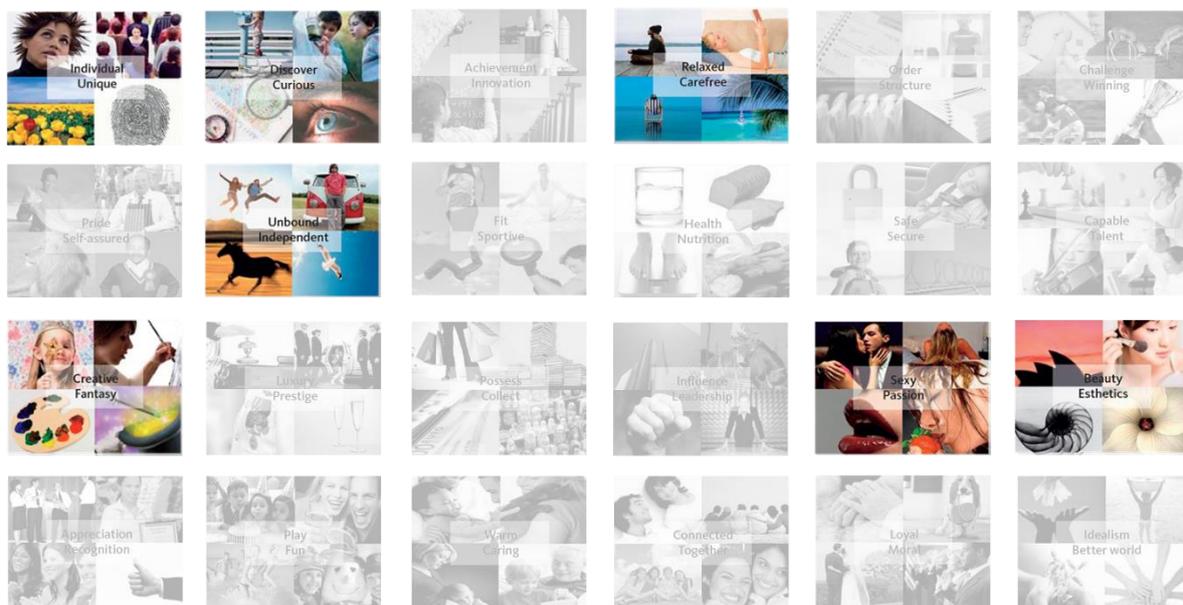


Figure 18. Drivers for divers // <https://www.br-nd.nl/>



Figure 19. ARs Branding: Consumer Appeals and Motivations // <https://www.br-nd.nl/>

## ArtReef Branding: Consumer Appeals and Motivations Fishers and Divers



### 2.2.3. Prosumers in Tourism

In February 2016, Havas partnered with Market Probe International to survey 11,976 men and women ages 18+ in 37 markets:

Argentina, Australia, **Belgium**, **Bosnia**, Brazil, Cambodia, Canada, China, Colombia, **Croatia**, **the Czech Republic**, **Estonia**, **France**, **Germany**, India, **Ireland**, **Italy**, Japan, Laos, **Latvia**, **Lithuania**, Mexico, Myanmar, **the Netherlands**, the Philippines, **Portugal**, Russia, Saudi Arabia, Serbia, Singapore, **Slovenia**, South Africa, **Spain**, Turkey, the United Arab Emirates, **the United Kingdom**, and the United States.

*The World Trend:*

## *Meaningful Brands: Quality of life*

ARs Brands related to the quality of life (in its different aspects): personal and to our relatives!

**ARs Brand trust is no longer a sufficient factor for success...**

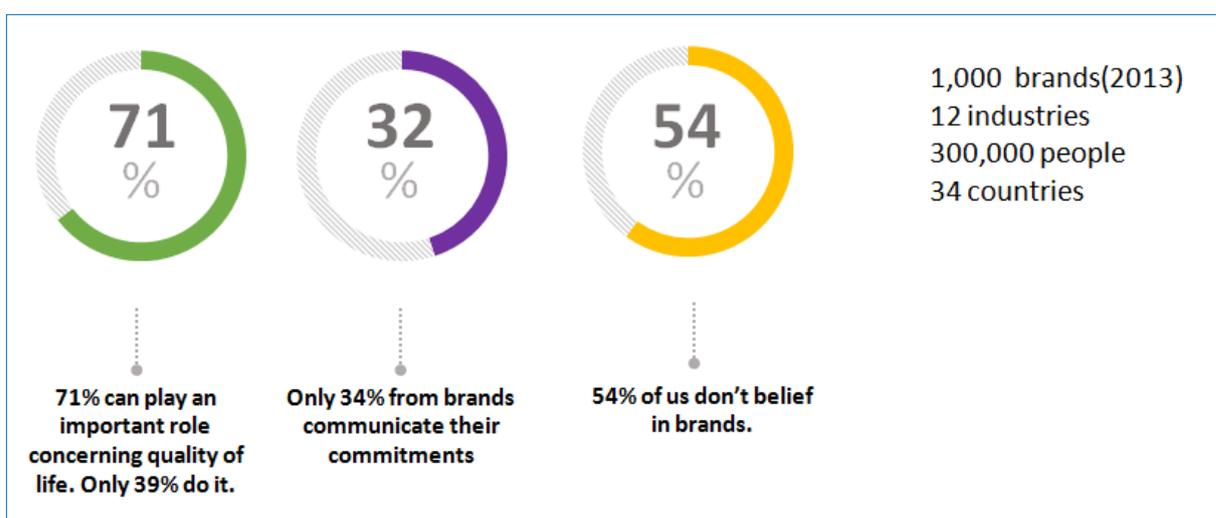


Figure 20. ARs Brand trust is no longer a sufficient factor for success. Adapt. Havas prosumer's research

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## *What about ARs Meaningful Brands?*

### *How? Where? Discussions*

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Example:

Sir Richard Branson Sinks Artificial Reef in the British Virgin Islands<sup>30</sup>

By Ian Bongso-Seldrup, April 15, 2017 @ 02:00 AM (EST)

Source: [BVI News](#)

Sir Richard Branson is used to his projects soaring, but for a change his latest has sunk: The *British billionaire entrepreneur hopes to create “one of the world’s most meaningful and vibrant reefs” after sinking the Kodiak Queen in the waters of the British Virgin Islands, where he owns his own island. The vessel was one of the only ships to survive the attack on Pearl Harbor during WWII.*

*As a permanent eco-friendly underwater art installation, the wreck is now known as the BVI Art Reef. According to [Branson’s blog](#), “[It] will be a unique platform for capturing people’s attention on the importance of addressing climate change, protecting coral reefs, and rehabilitating vulnerable marine species.” It is expected that the wreck will eventually become a thriving marine habitat, attracting corals, sea sponges, turtles, sharks, and more. Those creatures will join a large-scale art sculpture of an 80-foot kraken that is installed aboard the vessel.*

*“A special focus will be on bringing back vulnerable species of grouper, such as the goliath grouper,” said Sir Richard. “I’m confident the BVI Art Reef will be among the most unique and meaningful dive sites in the world and, in turn, will help to inspire future ocean conservationists in my own backyard.”*



Credit: 8. Owen Buggy //<http://www.divephotoguide.com/underwater-photography-scuba-ocean-news/sir-richard-branson-sinks-artificial-reef-british-virgin-islands/>

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<sup>30</sup> <http://www.divephotoguide.com/underwater-photography-scuba-ocean-news/sir-richard-branson-sinks-artificial-reef-british-virgin-islands/>

## 2.3. Contemporary Strategic Branding Tools: Practical steps

### 2.3.1. How to create ARs Brand Positioning in two steps?

#### 1. Step one<sup>31</sup>

##### Where is the ARs Brand?

- What are the **ARs Brand**'s current market and consumer situation?  
Why is the **ARs Brand** there?
- What factors, dynamics or trends caused the current **ARs Brand** situation?  
Where should the **ARs Brand** go?
- What goal can we set for the **ARs Brand**?  
How will the **ARs Brand** get there?
- What are marketing communications efforts required to achieve the goal set for the **ARs Brand**?

#### 2. Step two

##### The ARs Brand positioning platform:

The **ARs Brand** positioning is what we want the brand to stand for in the consumer's mind. The location an **ARs Brand** occupies in consumers' minds relative to its competitors.

##### Six elements go into the construction of an ARs Brand positioning statement:

1. **Target consumer**
2. **ARs Brand name**
3. **ARs Brand personality** (As a characteristics of people: 2 or 3 the more essentials)
4. **Product/competitive frame**
5. **Consumer benefit**

---

<sup>31</sup> Adapt. McCann – Erickson Worldwide (The Selling Strategy – Brand Plan & Brand Positioning)

6. **Critical support** (for the consumer benefit or an argumentation „Reason why”)

**The statement is:**

**For** (target consumer 1), (Brand Name 2) **is** (Brand Personality 3) (Product/Competitive Frame 4) **that** (Consumer benefit 5) **because** (Critical support 6)

### 2.3.2. Brand positioning for sustainable mooring ARs Brand

*For young and professional maritime stakeholders the ARs X is highly innovative, safety and natural artificial reef that empowers because of its advanced user-friendly eco-friendly business and innovative touristic solutions.*

### 2.3.3. Brand positioning for a sustainable fishing ARs Brand

*For young and professional fishers the ARs X is modern, attractive and natural artificial reef that empowers because of its advanced user-friendly eco-technology.*

### 2.3.4. Brand positioning for sustainable diving ARs Brand

*For young and professional divers the ARs X is suitable, creative, vibrant and playful artificial reef that empowers because of its advanced user-friendly eco-technology.*

### 2.3.5. What is The ARs Brand's Client Brief? Application Form

#### The Client Brief

**Initial document from the Client (ARs Organisation) to the Communication team – internal or external**

#### Information:

- Does the ARs Brand's brief provide **enough information** about the business and marketing objectives?
- Do we need to interrogate the ARs Brand in more depth, e.g. researches, etc.?

#### Objectives:

- Are we clear and agreed on the ARs Brand campaign objectives? For example: **To increase the ARs Brand Name awareness.**
- Do we have a clear view of how each type of communication within the campaign should contribute to these objectives – e.g. Advertising, Events, Public Relations, Direct Marketing, etc?
- Does this apply both to different advertising media and to various communication disciplines?

#### Measurement:

- Are we agreed how the campaign's success would be measured? For example: what kind of evaluation?

#### Positioning:

- Definition:
  - Is the **ARs Brand positioning clearly defined?**
  - Is it **unique, relevant and competitive?**

#### Differentiation:

- Does it adequately differentiate the ARs Brand from the competition?
- Does this include **emotional elements** that can protect the ARs Brand from (inevitable) product-parity competition?

**Personality:**

- **Character:**
  - Do we have a clear understanding of the personality and character of the ARs Brand?
- **New or old:**
  - Does it have an established ARs Brand personality?
  - Alternatively, the desired personality that has been developed from and evaluated in research?

**Target audience:**

- **Definition:**
  - Do we have a clear definition of the target audience for our communications?
- **Relationship:**
  - Can we describe how they relate to the category and our ARs Brand in detail, in ways that creative teams can understand and respond to?

**Media:**

- **Which:**
  - Have we defined the media and disciplines for which creative work is required?
  - Does this include an indication of spot length, space sizes, etc.?
- **Adaptation:**
  - If the initial Communication Brief is purely for media advertising, are we clear whether or not the creative approach needs to be adaptable in other disciplines?

**Constraints:**

- **Legal:**

- What should legal and other mandatory factors be allowed for in the creative response?
- **Timing:**
  - What is the timetable for the campaign's development?
- **Costs:**
  - Are there restrictions/limits on production costs?

### **Briefing the creatives from the ARs Communication Brand team:**

- **Clarity:**
  - Is the ARs Brand brief is clear and understood?
- **Discussion:**
  - Have the creatives had an opportunity to discuss the brief in detail?
- **Information:**
  - Have they had adequate access to the client and the information available about the ARs Brand?

### **Screening and research:**

- **Screening initial ideas:**
  - How should we judge initial creative proposals?
  - Do we have an initial screening process in place?
  - Do both ARs client and communication agency understand it and agree to it?
- **Introducing research:**
  - How do we propose to use research to help develop our initial concepts?
  - Using qualitative research to explore how an idea can be helped to work?
  - Or to eliminate non-starters?

- Or to refine and evolve strategy?
- **Using research to develop ideas:**
  - How can research help develop the concepts we wish to carry forward?
  - Can we use it to explore execution details language, story structure, illustration, characters, music, celebrities/presenters, settings/locations, etc?
- **Pre-testing:**
  - How can we/should we pre-test our ads before they appear?
  - Can we use roughs/animations to pre-test, to avoid wasting production money?
  - Are we pre-testing against established benchmarks?
  - Are these brand-specific, or generic?
  - Need to refer back to campaign objectives are the benchmarks relevant to the way in which this campaign is supposed to work?
- **Tailoring:**
  - Is the research tailored to this campaign?
  - Even if benchmarks are involved, have we tailored non-benchmark questioning to precise objectives and/or issues about the creative work concerned?
- **Tweaking:**
  - Are we aiming to use the research to tweak the ads if necessary?

### 2.3.6. Brand Personality Case Study

### 2.3.7. Artificial reefs and their relevance to brand co-creation

**According Paul Bailey (Creative strategist, Brand consultant, commentator, and educator, Agency founder):**

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*Artificial reefs are structures that are created underwater by man. Most often they are created by submerged shipwrecks, but materials such as rocks, rubble, old tyres, and even disused tanks are also used to create underwater structures. These reefs form inviting structures to which reef organisms such as algae and invertebrates like barnacles, corals, and oysters want to attach themselves. This attached marine life then provides an attractive habitat for further marine life, such as fish – creating a living ecosystem with the manmade structure forming the structure upon which marine life then adds and evolves the habitat.*

*This is essentially how co-creation of a brand can work. Companies can create a brand structure (the artificial reef) to which people will be attracted, and who then find the invitation compelling enough to then attach themselves (the coral) to the brand. In attaching themselves to the original brand structure people develop the brand – the brand has become different through their additional content. With multiple people adding their input to the brand its character evolves, but it still retains the underlying, original structure. Further people (the fish) are attracted to the brand through the input of earlier stakeholders (the coral) – the brand is constantly being developed and redeveloped through the input of all stakeholders.*

*When marine resource managers create artificial reefs they create structures that they know marine life will find appealing, and in places the marine life they want to attract can be found. The structures are created with the intention that they will evolve, becoming more attractive and appealing environments for marine life through the involvement and input of the marine life itself. The marine resource managers don't control these environments, but they do manage them to ensure they are developing well.*

*This is how brands, and importantly the value of brands, can develop through co-creation.*

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### 2.3.8. ARs Co-branding in Tourism: Intercultural Perspectives

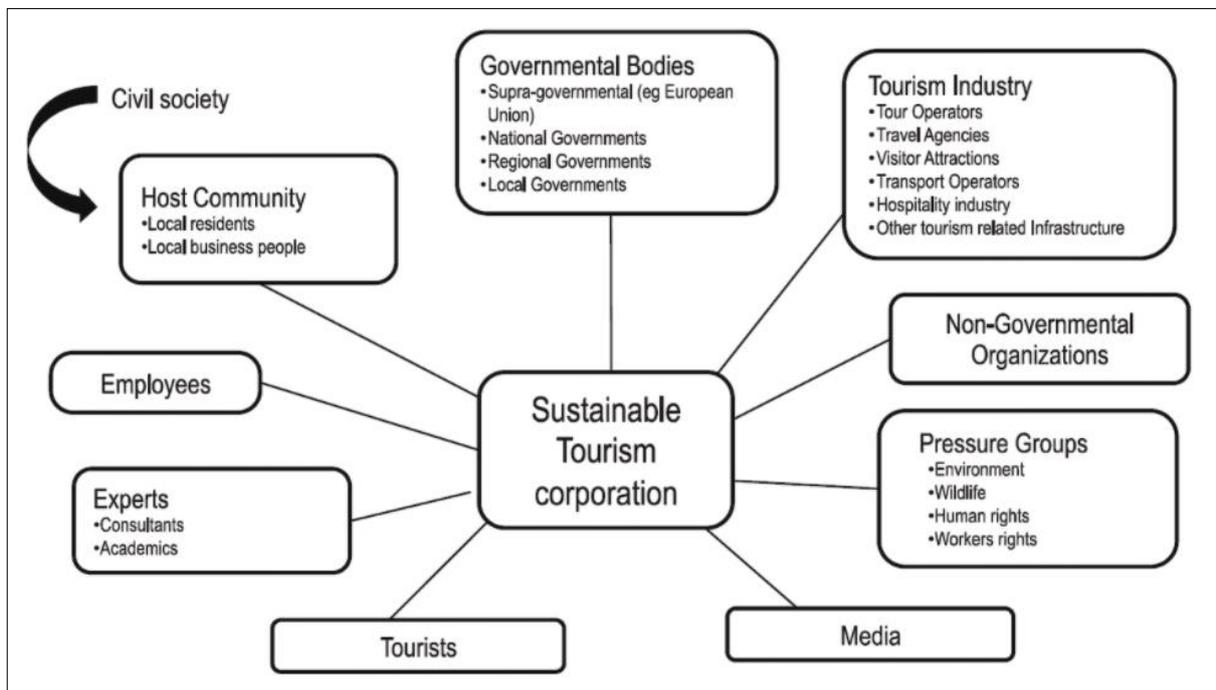


Figure 21. Key stakeholders of tourist business (based on Swarbrooke, 2005, p.17)

Figure 22. Co-branding. Artificial Reefs: A Natural Attraction with Coca-Cola. The Happy Adventure.

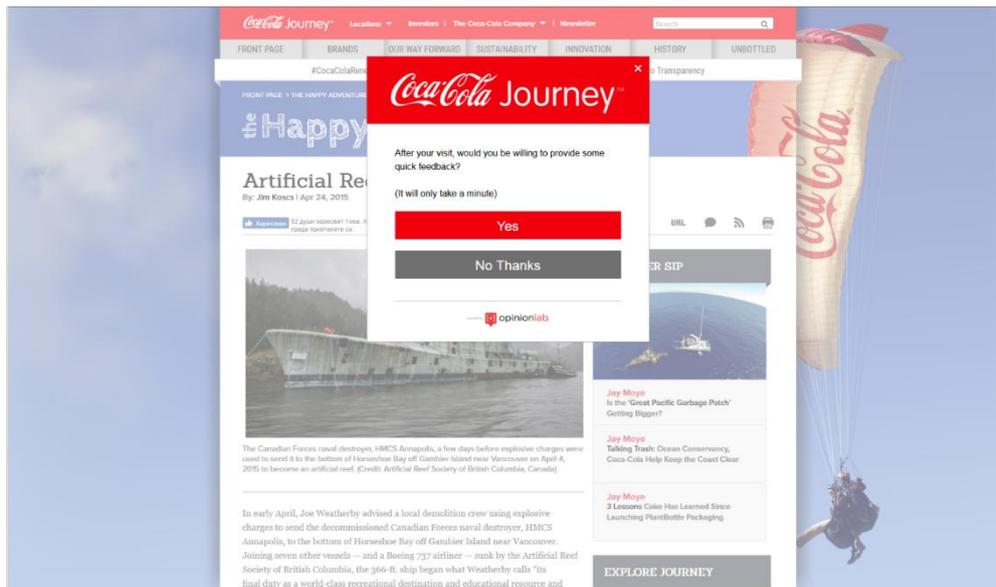


Figure 23. Co-branding. Coca-Cola Journey (Co-branding with Event Management).

## 2.4. Strategic Communication Branding Model (Brand, Prosumers, Category) – CBI<sup>32</sup> (Creative Business Ideas)

### Strategic Teamwork:



Figure 24. ARs Brand: Creative Business Strategic Planning (S.S.)

<sup>32</sup> CBI: Creative business communication tools of HAVAS Media World Wide

## Practical tools CBI

### Q & A

#### Category Momentum

- How do people describe the business or category the ARs company/brand is in?
- How have the leading ARs companies/brands in this category staked their claim to category leadership? What makes each one stand out?
- What significant business **partnerships/relationships** exist in the category?
- What are total sales in this category? What is the trend by segment?
- What trade associations are most important in this category, and what are the key themes used in their communications? Is an industry message being floated? If so, what is it?
- What is the difference between the category today and three years ago?
- What have competitive communications achieved? What can we learn from this?
- What are the primary challenges/obstacles/opportunities the category as a whole is facing?
- Which competitor is best poised to meet those challenges and/or take advantage of existing opportunities?

## Prosumer Momentum

- What is the profile of the ARs brand's current prosumer/consumer (age, sex, socioeconomics, demographics, lifestyle, attitudinal mindset, behaviour)?
- Who is **driving volume and value**?
- Do any other individuals influence the ARs brand-purchase decision? Who are they, and what influence do they have?
- How do prosumers and consumers use media in this category?
- What do prosumers/consumers primarily remember about the ARs brand's communications? What are the key tracking findings for the ARs brand?
- What do prosumers/consumers of the ARs Brand buy/use instead?
- What economic/social/cultural trends are influencing people's attitudes and behaviours in this category?
- Is the ARs Brand (vs competitors) gaining ground, losing ground, or staying the same in the minds of prosumers? In the minds of consumers? Any hypothesis as to why?
- Are there other potential target groups about whom we should address these questions, and who are their influencers?

## Brand Momentum

- What is the company history and origin of the ARs brand?
- What communications vehicles has the ARs Brand been using?
- What is the ARs brand's share of voice? What is the trend?
- What is the ARs Brand imagery and style?
- What (tangible or intangible)—in the minds of prosumers—differentiates the brand from its competitors?

- What underused assets, myths, stories, properties, associations, etc., does the brand have?
- How could we define the market in which the brand competes? (e.g., travel or escape?)
- What is the primary business objective of the ARs brand? (e.g., increase profit by X%, increase revenue by X, gain market share by X%)
- What is the ARs brands and key competitors' penetration and market share (volume, value, and margin)? What is the trend (by consumer segment)?
- What are the ARs brand's distribution, pricing, and promotional conventions? What is its most profitable channel/activity?
- What, if any, significant changes has the business undergone in recent years?
- How does the company talk about itself and the ARs Brand internally? What are the key themes and messages (formal/informal)?
- What is the organizational culture of the ARs Brand owners/managers?
- What will be the ARs brand's key source of business over the next 6-18 years?

## 2.5. Communication Strategic Idea: ARs Brand and Place Branding

*It is important to say that the Branding of ARs can be seen as a process from the Brand Destination or the Place Branding.*

Consumers expect to pay a lower price for non-branded products or for low value brands. On the other hand, they pay the maximum price for brands that are highly valued or socially valued<sup>33</sup>...

<b>Destination Marketing</b>	<b>Destination Branding</b>
<p>A pro-active, strategic, visually oriented approach to economic and cultural development of the location that balances and integrates the interests of visitors, service providers and society.</p>	<ul style="list-style-type: none"> <li>• A process used to develop a unique identity and personality that is different from competitive destinations.</li> <li>• A mix of selected brand elements to identify and distinguish the destination by building a positive brand image.</li> <li>• Destination image: Visual or mental impression of the place, product or experience formed by the audience.</li> <li>• Branding is certainly the most powerful marketing weapon available to modern marketers of destinations.</li> </ul>

<sup>33</sup> Morgan, N., Pritchard, A., & Pride, R. (2011). *Destination branding: Creating the unique destination proposition*. Amsterdam [etc.]: Elsevier.

<b>Destination Branding</b>	<b>Destination Brand</b>
<p>A combination of all the things associated with the "place" (products and services from different industries - agriculture, tourism, sports, arts, education, etc.) that cooperate with one brand.</p> <p>The goal is to concentrate the essence of the destination in a way that unites it - using directly at the symbolic and experiencing level.</p>	<p>Way of communicating the unique identity of the destination to the visitors.</p> <p>A means of differentiating the destination from its competitors.</p> <p>A common mode of presentation and viewing to be used by the destination's partners.</p> <p>Symbol, name, term or a combination of these.</p>

<b>ARs Branding<sup>34</sup></b>
<ul style="list-style-type: none"> <li>• A process used to develop a unique identity and personality that is different from other artificial reefs.</li> <li>• Marketing activities united around the idea of creating a name, symbol, logo, word mark or other graphics that simultaneously identifies and distinguishes the artificial reef;</li> <li>• Part of the general communication of the unique identity of the destination to the visitors.</li> <li>• A specific tool for creating the distinction of the artificial reef and the destination brand.</li> </ul> <p>Participates in the general presentation and viewing mode to be used by the destination partners according to their business and communication specifics.</p>

<sup>34</sup> Adapt. *Destination branding: Creating the unique destination proposition..*

### 2.5.1. Case Study: ARs Brand, Place Branding and Stakeholders in sustainable tourism

Step 1.

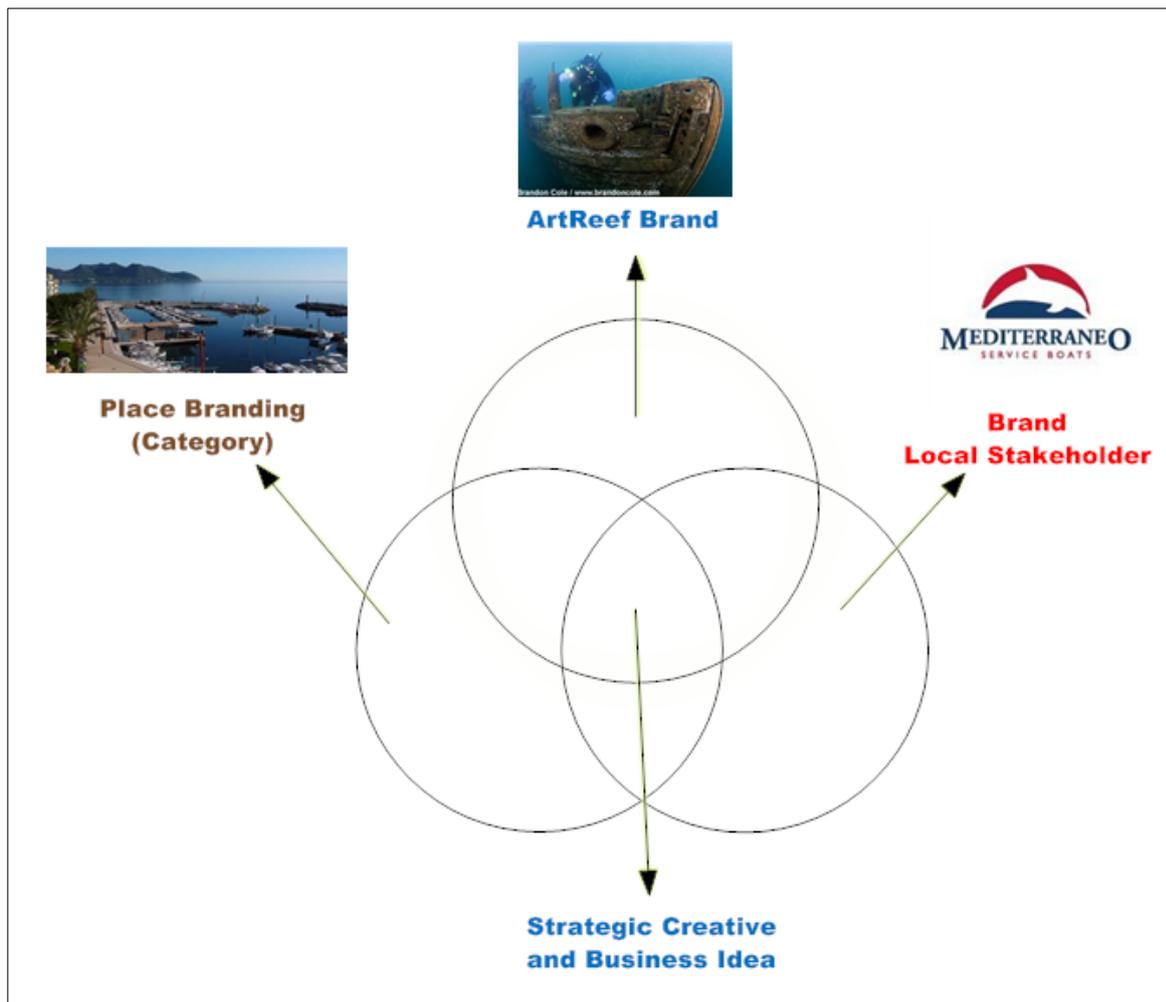


Figure 25. ARs Brand, Place Branding and Stakeholders in sustainable tourism.

Step 2.

## ARs Branding Black Sea (Example)



Figure 26. ARs Branding (Black Sea Example)

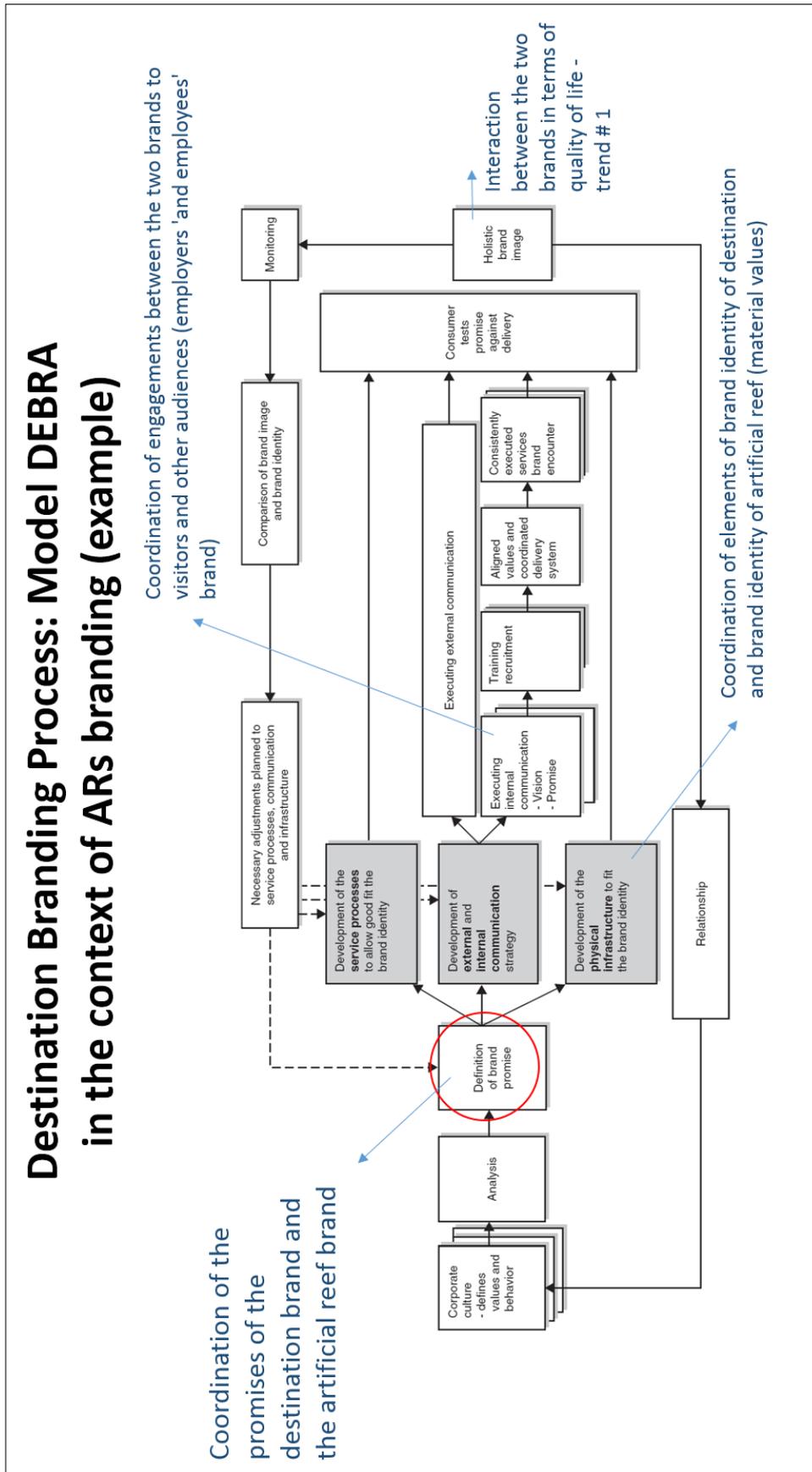


Figure 27. Destination Branding Process: Model DEBRA - Adapt from 'How to Brand Nations, Cities and Destinations / A Planning Book for Place Branding'

## **The involvement of ARs in the establishment and development of brand destinations.**

### **Asks for the following questions from potential visitors:**

1. What are the main things I like about this destination? Uniqueness? How do the main ARs elements participate? For example, presence of underwater attractions; fishing opportunities; comfortable mooring; diving training opportunities; immediate connection and proximity to a hotel (co-branding) and so on;
2. What kind of place is it? Example: It combines nature, entertainment and active rest;
3. How makes me feel? For example, “Explorer”;
4. How can I describe it in one sentence? – A Statement;
5. What makes it different from all other destinations? For example, unique combination of natural resources, logistics and artificial reef for fishing and diving, making it different and unique from other brand destinations.

Figure 28. Brand Destinations & ARs Branding. Pyramid of Coordination of Benefits. Adapt. Destination Branding: Creating the Unique Destination Proposition.



### Key Conclusions and Perspectives:

- ARs brands can actively participate in the general branding of the destination, brand place, city branding, tourist brands and other brands;
- They create additional value for visitors; differences from other tourist brand destinations and generate preferences that result in increased profit for different tourist brands;

- The main outlook relates to the creation of ARs Brands to harmonize with brand destinations and to participate in the tourist industry to improving quality of life;
- A multidisciplinary approach is required (academic theory and good professional practice).

## 2.6. From AIDMA to new communication paradigm AISAS (Dentsu Agency Case Study)

### **Integrated Marketing Communications (IMC) and new users New User Journey**

Contemporary Algorithms in Creative Strategic Planning (Case Studies Dentsu<sup>35</sup>).

Dentsu and reformulated IMC: from classic IMC to IMC 2.0; from AIDA (Attention, Interest, Desire, and Action) to AISAS (Attention & Interest, Desire, Search, Action or Share).

- Reasons:  
The Clients (The Management of ARs Brands) want to know: what is the **right mix of media, advertising, publicity, etc.?**
- The Clients (ARs Brands) are no longer satisfied enough to use only **a few marketing tools for communication and to use only traditional marketing channels;**
- What are an essential ARs Brand's Touchpoints?

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<sup>35</sup> Dentsu - one of the biggest worldwide agency of brand communication in the World.

- What is the optimal timing of funds used for media and marketing communications?  
Which shareholders (clients, traders, workers) should participate and to what extent?
- How should my interactive media be used? What is the cost, and what is the Return of Investment (ROI) because of individual contracts with clients?
- How should WOM (Words of Mouth Marketing) be used as a marketing tool?

---

*The official definition given by the Agency for Integrated Marketing Communications is:*

*„Evolving, systematic process of creative planning, production and evaluation of brand communication that creates a relationship between customers, builds strong brands and increases sales and profits.“*

---

**Consumers are looking not only for „product information but also for ARs Brand reputation“.**

Once found the necessary information, consumers go into action - **buy, try or give up**. The interesting thing then happens - they begin to „actively share their solution“ (and experience) with their surroundings and become both producers and consumers of the WOM communication so respected by advertisers.

The key concept of IMC 2.0. is conceived of a model based on consumer behaviour:

AISAS (attention, interest, search, action, share).

The model is a revised version of the well-known AIDA (attention, interest, desire, action) model as desire was replaced by search. This change is imposed by the behavior of consumers who are attracted to a new product or brand that they do not remain in the field of their wishes, but they are beginning to seek reasons for making the right choices.

### From old traditional linear model AIDMA to nonlinear model AISAS

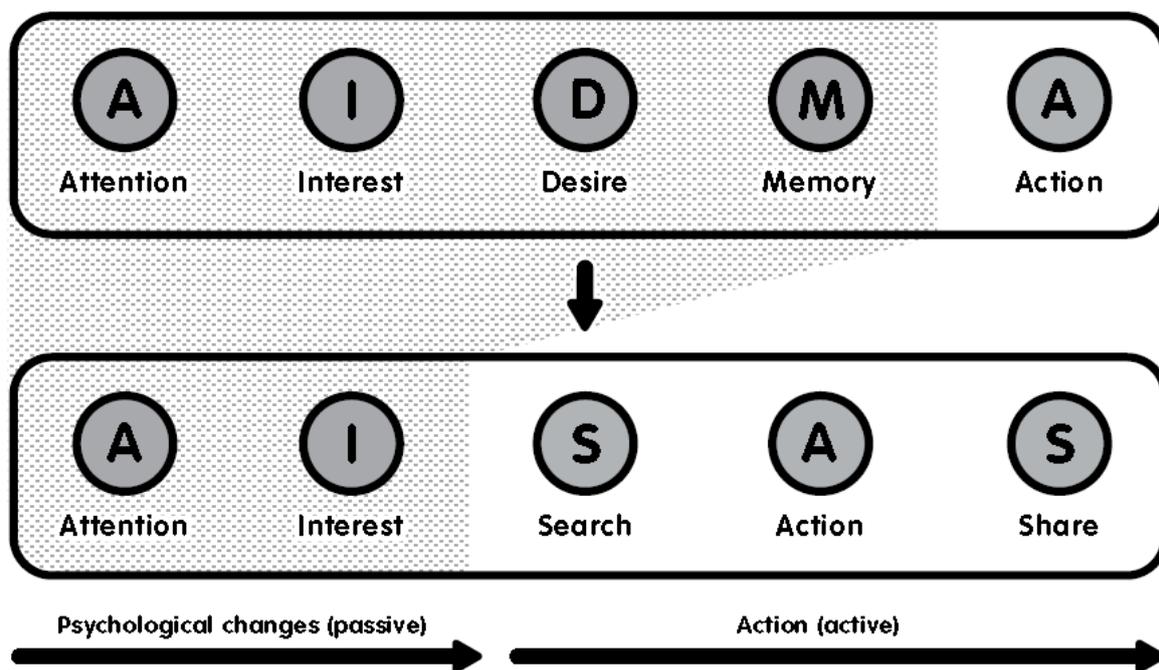


Figure 29. From old traditional linear model AIDMA to nonlinear model AISAS

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*Internal discussions:*

*What about AISAS nonlinear model concerning ARs Branding?*

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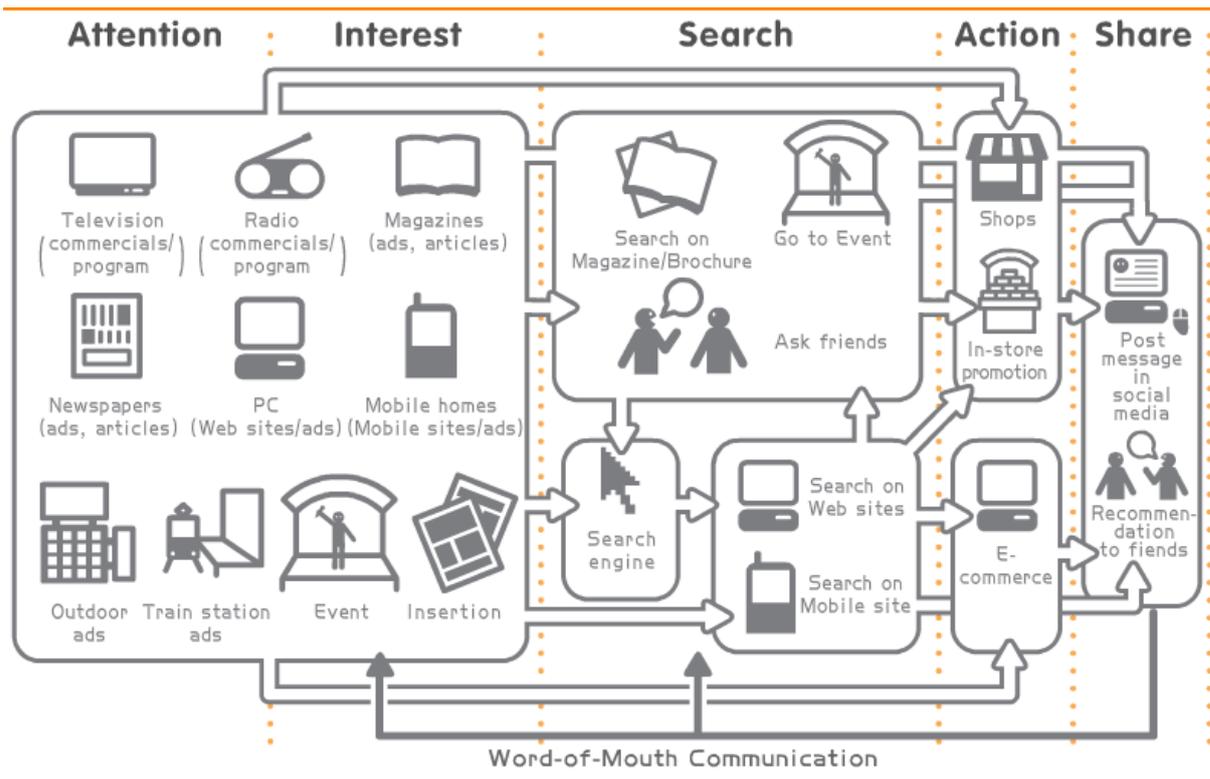
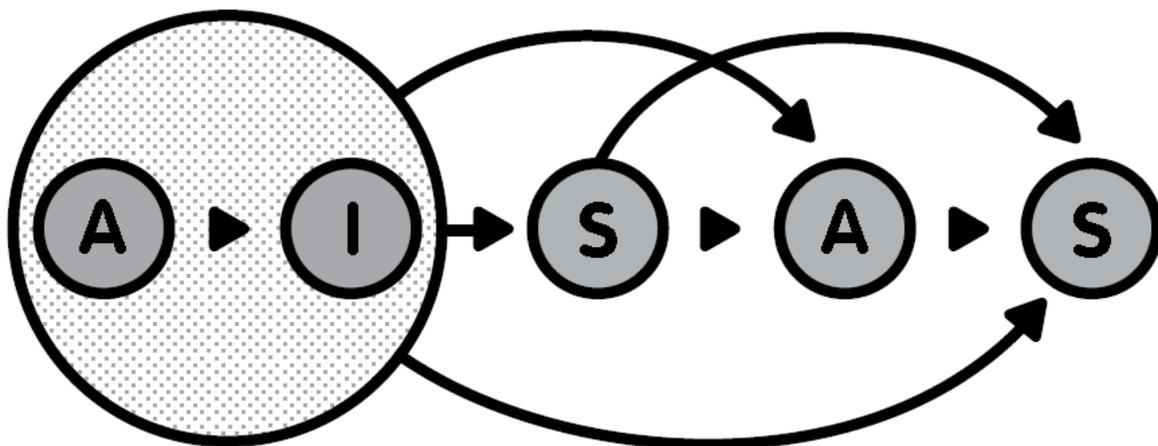


Figure 30. ARs Brand and Model AISAS.



## 2.7. Approaches to ARs Brand Management

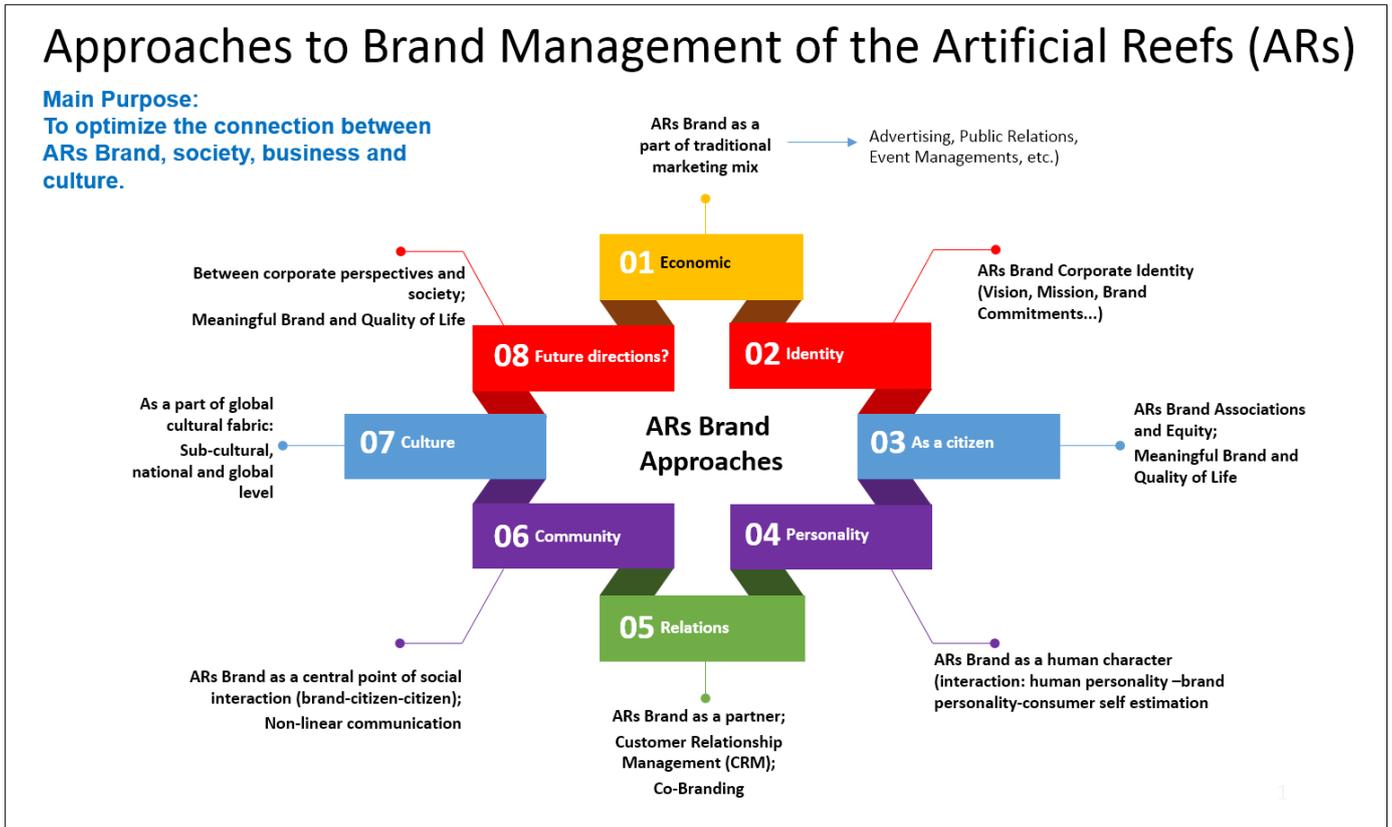


Figure 31. Approaches to ARs Brand Management. Adapt. Heding, Tilde, Knudtzen Charlotte F., Bjerre, Mogens. Brand Management: Research, Theory and Practice.

## 2.8. Workshop: How to establish ARs Brand Vision?

<b>FUNCTIONAL ROLE</b>	(How the brand will help people)
<b>DRIVING BELIEF</b>	(What the brand will fight for)
<b>HOPE FOR THE FUTURE</b>	(What kind of world the brand wishes for)
<b>BRAND COMMITMENTS</b>	(The things brand must do to deliver)
<b>BRAND PERSONALITY</b>	(The tone of voice & behavior of the brand)

Figure 32. How to establish ARs Brand Vision?

<b>Example of coordination of values in ARs brand:</b>		
<b>Ton of Communications</b>	<b>Product's Values</b>	<b>ARs Brand Values</b>
<b>How we speak?</b>	<b>How do we do the best</b>	<b>What we stand out for</b>
Clearly	With consistency	We demand that we be different and unique
Sincerely	With researches (innovations)	With respect to the environment
Positively	With creative approaches	We appreciate the freedom of the individual and his needs
With honor	We take challenges	We work in perspective
With vision	With their usefulness	We achieve our goals
With energy	Looking ahead	We build uniqueness
With passion	Makes people active and energetic	We reach quality
With excitement	They create happiness and excitement	Consumer Care

Figure 33. Practical example of coordination of values in ARs brand.



## 2.10. ARs Branding, Business and Educational Organisations

### 2.10.1. ARs Brand's Student Ambassadors

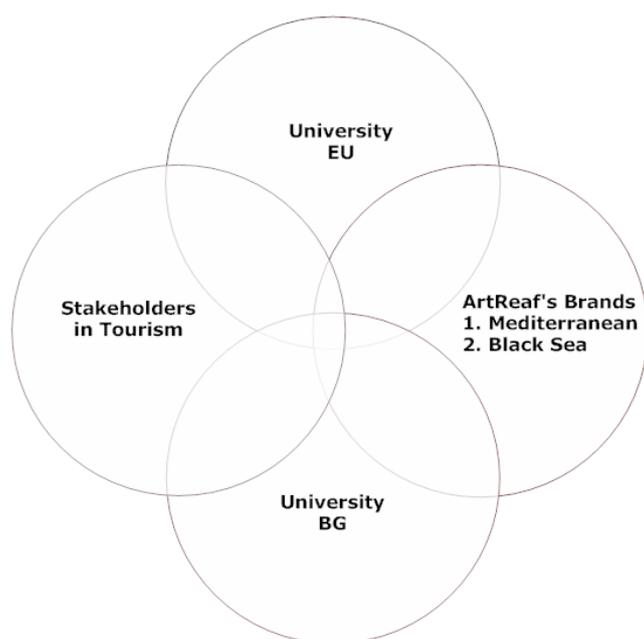
<http://www.reefworlds.com/about#reef-worlds> – projects

### 2.10.2. ARs Branding Projects and Erasmus Plus

#### **International Projects „Education to Business”**

Bachelors, Master Degrees and PHD Researcher in domains of:

- Tourism;
- Communications (Journalism, PR, Event Management, Brand Management)
- Design (Communication Design, Product Design, Internal and Space Design)
- Architecture
- Cultural Studies
- Etc.



*Figure 34. ARs Brand and educational cooperation.*

## **FINAL CONSIDERATIONS. The new term of 2020: Reefspitality**

*Branding of artificial reefs is of particular importance to tourism, other industries and end-user groups. It helps the various stakeholders to develop new values and promises - in this sense, new business prospects.*

*Branding of artificial reefs is a multidisciplinary process. It features brand owners, loyal consumers, communication specialists, the media, and various tourist brands (hotels, travel agencies, etc.).*

*An artificial reef branding allows it to connect in the context of business and communications with: other brands of artificial reefs, tourist brands, destination brands, city brands, national brands, trade brands, sports and entertainment brands, etc.*

*In this sense, a strong synergy effect is achieved, and the result is excellence. On the other hand, consumers get a much stronger brand experience. This is an essential for creating strong, long-term, mutually beneficial, emotional relationships between the artificial reef brands and the various audiences.*

*One of the most important trends in the creation and construction of artificial reefs is the link to quality of life – REEFSPITALITY!*



Figure 35. The new term of 2020: Reefspitality.