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KAVI Film Series: A Marketing Strategy in Joensuu

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Abstract

The KAVI film series in Joensuu has occurred since 1975. It is a film seasonal event where films from the Finnish archives are shown every spring and autumn. The one from Joensuu is organized by the North Karelia Film Association. Most of the attendees are Finnish, and the marketing is done in the Finnish language.

The organization has mentioned that they would like a more international audience. The purpose of this thesis is, therefore, to provide a marketing strategy to attract international individuals to this event. Film has a short shelf life, and marketing is essential until the release date. It is a perishable product in a rapidly changing market with ongoing trends. In this paper, these will be evaluated along with the types of audiences and their preferences. This will explore the components that apply to film marketing for KAVI in Joensuu entirely. Both PEST and SWOT analyses of the event have been done, as well as an interview with the North Karelia Film Association secretary. Forms of marketing that will be implemented include online and offline with each having proven effective results.

The overall desired result is for audiences to grow internationally so they could bring more revenue. Broader audiences would be exposed to new films and a new region at the same time. Notoriety will bring exposure and increase ticket sales, meaning that rental costs can be better afforded. The marketing implemented would be in English to appeal to different countries. With this, the KAVI film series is bound to expand its attendant base and flourish as a well-known event.

Language
English

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Keywords
thesis, film marketing, KAVI, North Karelia Film Association, market analysis

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1 Introduction

"Cinema is my home. I think I've always lived in it." - Agnès Varda (2019).

For all filmmakers, film marketing is essential so their projects can come to light. A film campaign comprises press releases, test screenings, social media posting, and attractive posters. It is the backbone of success for every film. (Piree 2023.) Without marketing, a film would receive no notoriety and its art never recognized. It is challenging to do, as it has numerous components, such as publicity, market research, previewing, and much strategic thinking. (Squire 2016, 278.)

Advertising to a movie audience depends on the tastes of many individuals. That is why it is essential to differentiate each and target one with the right one for a film. There are film festivals, for example, that select films based on their merit but also because they vary in their genre to appeal to different people in the audience. What matters most is not only to be successful, but to deliver the intended cinematic message to them.

Finnish film marketing is quite similar to how it is done elsewhere in the world. Despite international big box office films being popular, a lot of Finns prefer to see domestic ones often (Garavet 2021, 6). The day of a premiere is usually the most popular and that is when people flock to movie theaters. It is similar to what the KAVI series, particularly in Joensuu, also does during the first screening of the season. Films are strategically chosen according to the week and month. For example, big hits such as *Titanic* (1997) and *Bram Stoker's Dracula* (1992) were especially selected for the first screenings for autumn 2022 and spring 2023 because they are well-known classics. The selection proved effective. Each of the screenings brought the most ticket sales of the season. The audience consisted of many ages and some international individuals.

To draw a more international audience, one must perform the marketing in a global language, therefore, English. In this way, the attention of all cultures can be attained and preserved (Krasyl'nykova, Kotorov, Demel, Mazzara & Bobrov

2020, 327–340). All nations can be united through one mutual language they can all understand and communicate with. That is why international film festivals like Cannes and Venice are so renowned worldwide. It is because different cultures congregate in one place and they can display international films as they share the same passion for the art of film.

In the world of film festivals, the importance of internalization cannot be emphasized enough. These festivals play a crucial role in providing a platform for filmmakers from all corners of the globe to showcase their work to a diverse audience, industry experts, and critics. Internalization, in this context, refers to the ability to deeply understand and appreciate the cultural, artistic, and thematic nuances of the films being presented. This forms the foundation of a fulfilling and successful film festival experience. It promotes greater appreciation for cultural diversity, helps with selecting and curating films, facilitates communication and marketing efforts, encourages meaningful discussions, and ensures fair evaluations (Aslam, Naumcheva, Zhdanov, Kotorov, Mazzara, Akhmetgaraeva, Valiev, & Krasyl'nykova 2023, 873–883). Ultimately, it elevates the entire film festival ecosystem by bringing people together and showcasing the power of cinema to transcend borders and connect people.

1.1 About KAVI

KAVI's abbreviation means *Kansallinen Audiovisuaalinen Instituutti*, or the national audiovisual institute, in English. It is a central governmental agency. Copies of films are restored and preserved to almost pristine condition at its storage facilities. It also has a variety of services, including offering free media, such as the free Finnish classic film streaming website, Elonet.fi, education, and rentals. The duties of KAVI include preserving films, television, radio, and promoting audiovisual culture. (The National Audiovisual Institute 2023.)

The Finnish Film Archive up to 2007 was known as SEA. On January 1, 2014, the National Audiovisual Archive (KAVA from 2008-2013 after SEA) and the Media Education and Program Center unified to establish the National

Audiovisual Institute in Finland. The National Audiovisual Archive before that "brought the state's film, television and radio archive to the institute, with the task of preserving and promoting Finnish audiovisual culture" (The National Audiovisual Institute 2023).



Picture 1. KAVI building in Helsinki, Finland. (National Audiovisual Institute 2023)

KAVI archives domestic film: every film a Finnish filmmaker makes is stored in its facilities. International films are also preserved there and subtitled in Finnish. Archiving became legal in Finland in 1984. The institute takes the time to restore the films as thoroughly as they can, carefully handle them, and supervise their storage. Before becoming the National Audiovisual Institute, the Finnish film archives stored its material in Kruununhaka, Helsinki. It then became recognized internationally when it opened its new archives in Otaniemi, Espoo. Tuusula is another archiving storage facility. It dates back to 1986. It includes the storage of films, photographs, and documents. These are air conditioned according to the appropriate temperatures, as some of the film is nitrate and flammable. (National Audiovisual Institute 2023.)

1.2 Aim of the thesis

The aim of this thesis is to demonstrate what has been learned from compiled research into text that will offer a compelling analysis and marketing strategy for

both KAVI and The North Karelia Film Association [NKFA]. The latter wants to attract a more international audience both in Finland and abroad. This paper provides a strategic marketing outlook on how to draw an audience from Europe, North America, Asia, Latin America, etc. It will define what film marketing is as a whole and its elements, such as publicity, market research, distribution, and exhibition.

The research questions are:

- 1) Is success possible for the marketability of the KAVI series in Joensuu?
- 2) What is predicted for the future of the competition of KAVI?
- 3) How does the selection of films contribute to higher attendance to the screenings?
- 4) What is the outcome of this research?

1.3 Research Methods

This thesis employs a mixed methods research approach to examine the business environment and competition (Marouf et al. 2023, 403–412). The following research that has been done is reviewing literature and journalistic sources, as well as online websites. Both quantitative and qualitative research has been performed (Johnson & Onwuegbuzie 2004). When conducting qualitative research, information is gathered, analyzed, and interpreted using secondary data to form conclusions and generate insights. On the other hand, quantitative research involves collecting and analyzing numerical data, emphasizing control and objectivity. The results obtained from quantitative research are usually expressed through statistical analysis and mathematical models (Kandel 2022).

Ticket figures have been reviewed from the KAVI series in Joensuu and other cities in Finland along with the list of previous films featured in the series. In addition, information about the series and its marketing has been gathered from an interview by the secretary of the North Karelia Film Association in Joensuu,

Jarkko Kuittinen. Most of the information gathered about KAVI is in Finnish and has been translated for the purpose of this thesis.

The majority of the information was sourced from digital platforms, chosen for their convenience and swift access to valuable data (Kotorov et al. 2022, 01-08). These platforms provide the most current insights into competitors and the business landscape. Additionally, literature sources were consulted to seek foundational concepts and frameworks (Krasylnykova et al. 2023, 383-392)

1.4 Thesis Outline

The thesis has been outlined with seven chapters and appendices. The first chapter discusses what KAVI is and what it represents, the purpose of the thesis to see its meaning, and how it will be researched and structured. The second chapter goes more into definitions and theory. It will define and seek the background of what film marketing is overall. It will go deeper into what is connected to that realm, such as segmentation, distribution, and exhibition. This will also include a theoretical SWOT analysis. In the third chapter, there will be information given on the KAVI series in Joensuu and the NKFA.

The goals will be stated along with the wishes both associations want from this thesis. The audience target will also be explored. The fourth chapter will overlook the research of the markets. It will examine the state of the competitive environment and positioning, along with a SWOT analysis on KAVI. Chapter 5 will be the core of the thesis: the marketing strategy. What also will be analyzed are multiple traits of KAVI, such as the positioning, theme, audience, marketing channels, activities, and partnerships.

The sixth chapter will implement the ideas considered, and a plan will be reviewed. It will take into consideration the next spring KAVI 2024 season and how the strategy should be applied to that event. It will state how the research will be useful to a successful marketing campaign. Lastly, the seventh chapter is conclusive and will elaborate on findings and recommendations.

2 Theoretical Framework

2.1 PEST Analysis

Francis J. Aguilar, a professor at Harvard, first coined the term with the name “ETPS”. “In the 1967 publication *Scanning the Business Environment*, Aguilar presented the economic, technical, political, and social factors as being major influences on the business environment” (Kenton 2023). PEST can prove beneficial for a company because of its ability to analyze the factors that can affect a business. The acronym stands for: political, economic, social and technological. It is done to be aware of any potential risks and opportunities. (PESTLE Analysis 2020.)



Picture 2. PEST Analysis Source (Visual Paradigm 2023)

Political: This assesses the political situation in the country of the business. The situation can positively or negatively affect the business. This can include government policies, political stability, tariffs, taxation, and property rights. (Fairlie 2023.)

Economical: What can affect a business in this manner would be the local economy or the overall economic status of the world. Interest rates can be impactful to the performance of any business. They can appear in any

economic activity a business may be doing. It can influence the costs from borrowing and investing. The exchange rate can also be affected, and that can lead to unexpected financial results. Taxation can make an indelible impact on business strategies as pricing could increase. (Pereira 2023.)

Social: This is based on the attitude and the environment that surrounds a consumer. The analysis can explore culture, work attitudes, social justice status, product trends (such as fashion), health, and education. (Fairlie 2023.)

Technological: This is the way businesses are impacted by technological changes and activity. Any technological advances greatly influence the performance of a business. It can incorporate and adopt new technological methods in its operations.

These factors will be used to analyze the business environment of the KAVI series and its activities.

2.2 4 Ps of Marketing

These are business elements to survey when producing a product. “The four Ps are the key considerations that must be thoughtfully reviewed and wisely implemented in order to successfully market a product or service. They are product, price, place, and promotion.” (Twin 2023). They will be used to consider what the product KAVI offers needs to achieve a favorable outcome in the market. Another term attributed to them is “the marketing mix”.



Picture 3. 4 Ps of Marketing (Utley Strategies 2023).

Product: This is what a business offers to consumers. The company connects to them when they purchase and use it. "The product is what you make available to the consumer. Ideally, your product or service should fulfill an existing consumer demand. The type of product or service you offer helps you determine how much to charge for it, where it should be placed, and how it should be promoted." (American Marketing Association 2022.) Ultimately, it is up to the consumer whether he or she prefers the product or not. The art of marketing is devoted to making it desirable to the public.

Price: This is the monetary amount consumers have to pay to receive a service or a product. It is carefully selected to appeal to the current state of the market and consumer demand. Competitive prices are also a factor in how much should be charged. According to Asana, a business could ask questions such as "what problem is your product solving?", "Who is your target customer?", "How does your product address your target customer's needs?", and "What does your product offer that competitor products do not?" (Asana 2022.)

Place: This is set on the location where consumers will be able to obtain the product. It can either be in a physical or a virtual environment. A place is somewhere where customers can interact with the product and thus decide if they want to purchase it or not. It is where the product can be available for the consumer. It is selected strategically to market directly to the targeted audience. "The idea of product 'place' is an important marketing consideration because it

also affects brand perception. The 'place' of promotions has a similar effect because people associate the medium with the message." (Adobe Experience Cloud Blog 2022.) Image also makes a substantial impact on consumer decisions.

Promotion: It is the main functioning component for a marketing strategy. It also is the communication between a business and consumer. The main target is to reach the intended audience. It can be offered through various channels, such as social media, word-of-mouth, emailing, public relations, etc. "A company's products and services are promoted to raise awareness of them. The technique helps to influence customers to choose one product over another." (The Economic Times 2023.) Promotion delivers the message with the purpose to engage the customer and ultimately convince them to consume the product.

2.3 SWOT Analysis

A SWOT analysis can help assess all the attributes that apply to a business. The analysis helps evaluate and look at the structure overall from an outside perspective. This is necessary before making decisions, as this can definitely make a positive opportunity for improvement. SWOT stands for strengths, weaknesses, opportunities and threats. It was created in the 1960s by Stanford University researcher Albert Humphrey as a study to analyze the failures of corporate planning. Since then, SWOT has helped numerous businesses immensely and led them to success. (Schooley 2023.)



Picture 4. SWOT Analysis (Shaw 2017)

Strengths identify the capabilities and how strong an organization is. A company learns what its powerful attributes are. Weaknesses assess the disadvantages an organization might have and need to improve upon. It can be transparent about drawbacks and seek ways to better their decisions. Exploring opportunities for improvement also gives a company a sense of purpose. They serve to make positive changes as the company explores its individuality. Threats are outside risks that threaten a company. They may be harmful to the company's functioning. By performing this analysis, KAVI is bound to explore its many positive and negative factors.

3 Event Overview

The event is to be examined along with its background history in more detail. Here, one will see what it represents and who organizes it. The goals and audience will also be described in more depth.

3.1 KAVI Film Series

This particular section is based on the document created by Jarkko Kuittinen in 2023 and several interviews (Kuittinen 2023).



**KANSALLINEN
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JOENSUU SYKSY 2023
ELOKUVATEATTERIKESKUS TAPIO
MA KLO 16.30

25.9. JOHN BOORMAN:
EXCALIBUR – SANKARIN MIEKKA
Excalibur, UK/USA 1981 • Nigel Terry, Helen Mirren, Nicholas Clay • käsikirjoitus Thomas Malroyn romaanin pohjalta • KAVI 35 mm • suom. teksti/svensk text • K16 • 138 min

2.10. ALFRED HITCHCOCK:
TÄYDELLINEN RIKOS
Dial M for Murder/ Det perfekta brottet, USA 1954 • Ray Milland, Grace Kelly, Robert Cummings, John Williams • käsikirjoitus Frederick Knottin näytelmän pohjalta • KAVI 35 mm • suom. teksti/svensk text • K12 • 105 min

9.10. PRESTON STURGES:
NAINEN Eeva
The Lady Eve, USA 1941 • Barbara Stanwyck, Henry Fonda, Charles Coburn • käsikirjoitus Preston Sturges • KAVI 35 mm • suom. teksti/svensk text • S • 94 min

23.10. OLIVIER ASSAYAS:
IRMA VEP
Ranska 1996 • Maggie Cheung, Jean-Pierre Léaud, Nathalie Richard • käsikirjoitus Olivier Assayas • suom. teksti • K12 • 98 min

30.10. DAVID CRONENBERG:
VIDEODROME – TUHON ASE
Videodrome/Videodrome – förgängelsens vapen, Kanada 1982 • James Woods, Sonja Smits, Debbie Harry • käsikirjoitus David Cronenberg • KAVI 35 mm • K18 • 88 min

6.11. ELAINE MAY:
MIKEY & NICKY
USA 1976 • Peter Falk, John Cassavetes, Ned Beatty • käsikirjoitus Elaine May • KAVI 35 mm • suom. teksti/svensk text • K16 • 107 min

13.11. TIM BURTON:
SWEENEY TODD: FLEET STREETIN PAHOLAISPARTURI
Sweeney Todd: The Demon Barber of Fleet Street, USA/UK 2007 • Johnny Depp, Helena Bonham Carter, Alan Rickman • käsikirjoitus John Logan • KAVI 35 mm • K18 • 118 min

20.11. ROBERT BRESSON:
PAHOLAINEN LUULTAVASTI
Le diable probablement/Djävulen troligen, Ranska 1977 • Antoine Monnier, Tina Irissari, Henri de Maublanc • käsikirjoitus Robert Bresson • KAVI 35 mm • suom. teksti/svensk text • K16 • 97 min

27.11. QUENTIN TARANTINO:
KILL BILL: VOL. I
USA 2003 • Uma Thurman, David Carradine, Lucy Liu • käsikirjoitus Quentin Tarantino • KAVI 35 mm • K18 • 113 min

4.12. AKIRA KUROSAWA:
RAN
Japani/Ranska 1985 • Tatsuya Nakadai, Akira Teruo, Jinpachi Nezu • käsikirjoitus William Shakespearen näytelmän pohjalta • KAVI 35 mm • suom. teksti/svensk text • K16 • 161 min

KAVI 16mm extra, Kino Sihis (Kulttuuritehdas Sihtala)
PE 3.11. KLO 18:00: TOD BROWNING:
DRACULA – VANHA VAMPYYRI
Dracula, USA 1931 • Bela Lugosi, Helen Chandler, David Manners • käsikirjoitus Bram Stokerin romaanin pohjalta • KAVI 16 mm • ei tekstitystä • K12 • 75 min

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Elokvakopiot: KAVI 35 mm ellei toisin mainittu.

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NATIONELLA AUDIOVISUELLA INSTITUTET
NATIONAL AUDIOVISUAL INSTITUTE

Picture 5. KAVI Film Series poster for Autumn 2023 (North Karelia Film Association)

The KAVI series in Joensuu started in 1975. University lecturer Kerttu Vepsäläinen noticed there were no film events or a film scene in Joensuu. She had been an active film enthusiast when she lived in Helsinki and used to attend the film series of SEA over there. She discovered two other film fans, Seppo Rantonen and Seppo Seppä, and they formed the idea of improving Joensuu's film culture. When she lived in Helsinki, she made contacts with people in SEA, Sakari Toiviainen, Peter von Bagh, and Eeva Kurki, who helped found the

Joensuu series. Jarkko Aarniala also influenced the formation of the Joensuu series. He was a manager of a movie theater in Lieksa. Both Kerttu and Jarkko had met before and interacted a lot when they moved to Joensuu. He most likely came up with the idea of establishing the SEA film series. Kerttu told both Seppos and got them enthused about the subject.

Kerttu contacted SEA and discussed the opportunity to bring their film series to Joensuu. When she visited Helsinki, she asked Eeva Kurje about a possibility after a screening. She also got to consult with Peter von Bagh about the idea. They had discussed expanding the series already but were not sure who would take responsibility in each city. A volunteer group in Joensuu was formed, and the series was established. What helped with the decision was that Joensuu is a university city. The beginning of the series was held in the Tapio theater at 16:30 on Mondays. Eeva Kurki and Peter von Bagh were there. It was advertised in the newspapers. Kerttu and both Seppos took the responsibility of selecting the films that belonged to the collections of SEA. This was pivotal to Joensuu's film culture.

Film meetings were held to pick films to screen, especially classics they enjoyed. They had Finnish subtitles. Later on it was decided Seppo Seppä would oversee the practical matters of the screenings while Seppo Rantonen and Kerttu offered him advice. They also began to gather people to introduce the films. As a result, the series received a warmly positive response and drew a dedicated, enthusiastic audience.

Back then the film attendance was 200 people. Most of the advertising was done through newspapers. One of the ways to keep people coming regularly was to set up a membership card. The series offered that for years until tickets were charged individually in the latter decades. One manager, Jari Ehrnrooth, who worked from the late seventies until the mid-eighties, advertised the series by writing about them in student film magazines. They also appeared in North Karelia's film magazine *Uno*.

In 2005, the North Karelia Film Association was given the management rights of the series, and it has handled its operations since then. Currently, the film series is shown every spring and autumn for the span of four months each. Films are shown every Monday at 16:30, and tickets are six euros. They are selected from the film archives at the National Audiovisual Institute. The manager is Kai Sormunen.

3.2 The North Karelia Film Association

The North Karelia Film Association started in 2004. It organizes film screenings and offers film courses for children as well as other events. "The association's screening activities include Kino Sihis's repertoire, Joensuu's KAVI classic film series, Kuukaus Nordic film series, Cinemare horror film events, Doc Lounge Joensuu film clubs and monthly screenings for the whole family without admission fees." (North Karelia Film Association 2023). The headquarters is located in the Kino Sihis in Joensuu, a cinema the association runs, which regularly shows both arthouse and classic films. The association has access to film equipment ready to play for blu-ray and DVD formats in a cinema's big screen, especially from video files. Their goal is to promote film culture and education in North Karelia.



Picture 6. Inside the Kino Sihis theater, the headquarters of NKFA. (Yle 2023)

The association receives funding from the state, particularly grants. In 2021, it received a 2,500 euro grant from the Karelian Culture Promotion Foundation. "The grants help us a lot. They are necessary for us to keep operations at this level. For us, the grants are largely spent on the wages of hourly employees, and the rights to show in film screenings are a significant expense." said film secretary Jarkko Kuittinen in a 2021 interview. (Karelian Culture Promotion Foundation 2021.)

3.3 Goals for KAVI and the NKFA

The goals for both the KAVI Joensuu series and North Karelia Film Association are to attract a wide international audience. They both want attendees from a variety of countries and in higher numbers than have come before. Now that films are readily available via streaming services, a lot of people do not feel the need to come to a cinema to see a classic film. The goal is to raise filmgoers' motivation to physically come to a cinema and attend a screening.

As for attracting an audience composed of different nationalities, it will do it in a language deemed universal: English. Therefore, its marketing will be performed more continuously using it. It wants to do this through all of its marketing channels and hopes that individuals can be reached abroad. If people in other countries hear of KAVI in Joensuu and can understand the marketing, they will see that it is an event that wants to be recognized internationally. Tickets sales would soar, and expenditures would be better afforded. The KAVI series happens in a few cities across Finland, and this would expose it as an artistic, cultural hotspot.

4 Environment and Market

This section is to analyze the business environment of the KAVI series. Both PESTEL and SWOT Analyses have been performed to facilitate the research.

4.1 Environmental Analysis

Political: KAVI is located in Finland. Its capital is Helsinki, and the population is 5.5 million people. According to the Finnish Government, “The current Finnish Government comprises 12 ministries. Each ministry is responsible for the preparation of matters within its mandate and for the proper functioning of administration” (Finnish Government 2023). The current Prime Minister is Petteri Orpo. The main political parties that are in power right now are: The National Coalition Party, the True Finns Party, the Swedish People’s Party, and the Christian Democrats Party. The President is Sauli Niinistö. Finland is a country with a low level of corruption and low fear from inhabitants about possible conflicts. The city where the series is located is in Joensuu, Finland, and the movies are shown in the Tapio theater. The location is a bit remote compared to other KAVI cities, but the marketing attracts other moviegoers from Finland.

Economic: Finland has a mixed economy and a GDP of 302 billion euro. As for specialties: “Electronics, automobile, chemical, forestry, energy, and metal mining are some of the biggest industries in Finland. Tour operation services, consultancy services, and computer programming are also booming. Finland’s major trading partners are Germany, Sweden, the USA, the UK, China, Russia, the Netherlands, and France.” (David 2023.) Various technological companies are blooming and are in need of more workers. The corporate tax rate is much lower compared to other countries.

Social: Finland is one of the safest countries in the world and one of the least corrupt. “Finland is well-known for its high life expectancy, a good education system, and high GDP. The life expectancy of the average citizen is 82 years, and the current population is just over 5.5 million.” (David 2023.) Gender

equality is highly valued, and many women are in the workforce. The country is not very religious, but the main religion is Christianity.

Technological: Finland is a highly innovative nation when it comes to technology. Numerous companies export their technological advancements to the world. Some of the main sectors include electronics and electro-technical, mechanical engineering, the metals industry, consulting engineering, and information technology. Many international talents in software engineering are immigrating to Finland to work in this field. To add, Finnish companies are also very environmentally conscious. They approach their business techniques with a circular economy approach. (Business Finland 2022.)

The technological field is a growing component in the Finnish economy and will continue to prosper as technology advances more. “The technology industry is the most important export industry in Finland. Technology companies operate in international markets, attracting income to Finland that is paramount to maintaining the welfare state, with operations constituting over 50% of all Finnish exports.” (Technology Industries of Finland 2023.) With such ongoing progress, Finland is cementing its place in the world in the technological market.

4.2 Market Analysis

The market of KAVI is set in the film festival series sector. Its attendants include people aged 20 and older with a significant interest in film and the arts. The association markets to individuals in that selected range. There are also film events in Finland that are similar and draw an audience with the same background. The location takes place in Joensuu, Finland, and the audience is focused on other areas in Finland and the rest of Europe.

4.3 Competitor Analysis

Other cities that feature KAVI series can be considered competitors. The main one is other KAVI series from different cities. There are currently others in Hämeenlinna, Jyväskylä, Kuopio, Lahti, Oulu, Tampere and Turku. These may have larger audiences due to location and also due to the movies chosen to screen. Other neighboring events might also be competitors, such as some film festivals in Finland. For example, the Midnight Sun Film Festival in Sodankylä draws many visitors due to its prestigious status and film choices. Other film events in Joensuu can also offer a chance of competition if they occur during the same day or week.

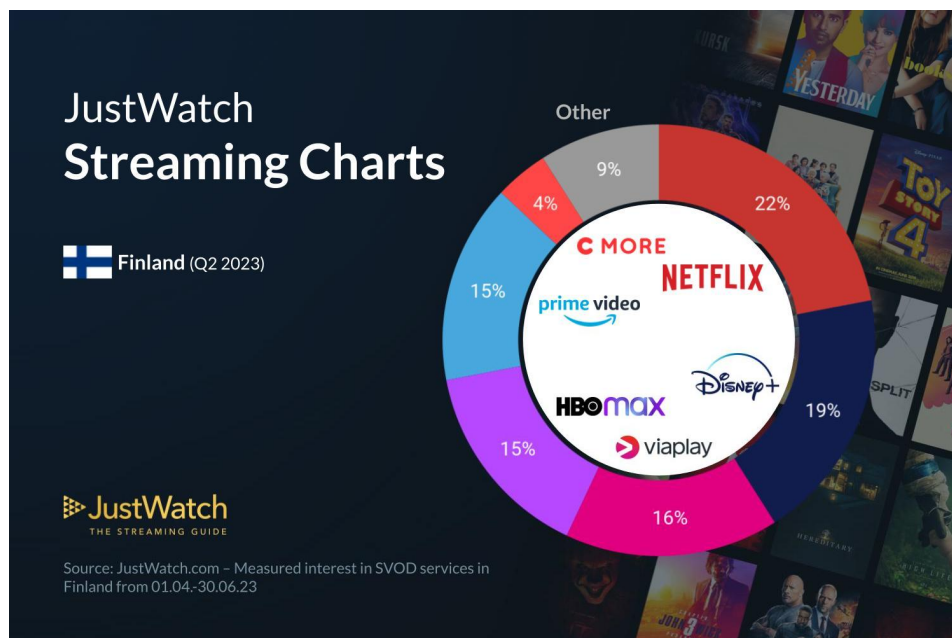


Figure 1. Q2 Chart from JustWatch showing the popularity of streaming services in Finland. (AV Plus 2023)

Besides these, streaming services are headliners in the competitive environment. Many films featured in the series can be streamed online and watched from one's home. This became more of the norm during the COVID-19 pandemic as people were confined to their homes in order to avoid catching the disease. According to Emde in The Huntington News, "Streaming services gained popularity beyond well-established platforms such as Netflix in 2020 and 2021 during the COVID-19 pandemic when many public spaces, including

theaters, had yet to reopen.” (2023). The films in KAVI are readily available on different streaming websites, for example, and people do not need to go outside and attend a cinema.

This also took a toll on the business of movie theaters, particularly KAVI, which did not resume onsite screenings until 2021. It resorted to online free showings. As an aftermath, people felt more comfortable remaining home and saving money by not buying a movie ticket. “One reason why people may be choosing streaming services over movie theaters is the lower cost — watching a movie on streaming is likely going to be cheaper or around the same price as in theaters.” (Emde 2023.) The price of a KAVI screening is a standard six euro, but it is more affordable to watch it at home and save money by not transporting oneself to the location or buying food at the movie theater. The NKFA is aware of such competitive factors, but it still remains prosperous.

4.4 KAVI Elements

Strengths: KAVI is very cultural and sets importance on the cinematic arts. It uses real film reels from the Finnish Film Archives. Finnish copies of the international films are shown in screenings. When screened, the films still preserve the artistry that they possess. People encounter films from all over the world and forms of filmmaking from different times. It can be a historical experience also by seeing how the subtitles were back then.

Even though it is in Joensuu, a small city, the KAVI series is remarkably easy to find. If one walks in the Tapio theater, they can find posters or leaflets about the series. It is one of the main film events for the city. By screening popular classics, it gains some notoriety as well.

An attractive strong trait that KAVI has is that it is affordable to attend. The price has always been a standard six euros per screening, a reasonable price for students, working people, and pensioners, for example. It is much cheaper than a regular movie theater ticket and still provides the same type of entertainment.

People also do not need an internet connection and have an opportunity to socialize by meeting new people in the event.



Picture 7. Inside the Tapio Theater in Joensuu. (Savon Kinot 2023)

Weaknesses: KAVI is not widely known in Joensuu, in Finland, or internationally, because the marketing is very local and only in Finnish. The audience tends to consist mostly of regulars that have been attending the screenings for a long time. One has to look on the website of the Tapio theater (savonkinot.fi) or the one of the North Karelia Film Association to see any news of the times and what movies will be shown. Their website is also in Finnish, so information is quite limited for a non-Finnish speaker. The marketing is done in Facebook and Instagram, with other mentions in newspapers, and flyers.

There is not much money to put into advertisements, but the NKFA is aiming to improve audience connections through different channels. It usually follows these tactics when it comes to disadvantages in film marketing: "The coverage offered is often very limited. The local population benefits more from film advertising because when advertisers choose where to display ads they make a conscious decision about the location of that advertisement. The promotional campaign of any advertiser will only be visible to those that have visited the cinema close to them, cutting off the chances of you seeing a range of different

adverts.” (TheMarketingblog 2023.) However, the NKFA is aiming to expand, so its current approach to marketing is being reconsidered.

Opportunities: There is much room for opportunity. The marketing can definitely be improved, and one could search for things that may have been overlooked. Now that the weaknesses have been identified, one can see a way to better deliver the message intended for the audience. The advertising can also be done in English and include more information on both the KAVI and NKFA websites. All of the KAVI screenings are advertised in Finnish across the country. What would make Joensuu stand out would be delivering it in English and emphasizing the cultural differences with the movies that will be shown. For example, the films from spring 2023 were from the United States, France, England, and Japan. They were all from different timelines, which marks a grand opportunity to explore the marketing strategy. Some introductions before the films have also been done in English by a foreigner and that has established an international presence.

It already has captivating visual advertising from its posters every season and that includes some English. There could be two different versions of them: one in Finnish and the other in English. Perhaps the Tapio Theatre could include more advertising on the KAVI screenings and have the poster displayed in bigger sizes. Opportunities are bountiful because the marketing and content of the series have potential. The films are culturally relevant and could attract international university students in Joensuu and all over by just making some changes to the current marketing strategy.

Threats: There are numerous threats, as is usual everywhere in business. One of them includes not being notable enough to draw enough people to the screenings. KAVI uses the ticket revenue to pay for fees such as theater rentals and distribution. With less of an audience, the association will not be able to afford better marketing. Other bigger cities with their own KAVI series might have larger audiences, such as in Helsinki or Tampere. This might eclipse any form of success the marketing of Joensuu’s KAVI can have.

Other cities with a similar film series could have a film selection with more popular films included, and that can attract more people. What can help in this manner is to add at least two or three big hits to the list. Another threat could be current higher grossing films playing on the same day or very near the KAVI days, which again is every Monday at 16:30 in Joensuu. It is highly possible that other films could be distracting. People can also choose to stay home and watch the same films from KAVI on their own. It all comes down to implementing the marketing and making people want to walk in through the Tapio theater doors.

People care about the theme, the performers involved, the filmmaking, and the way the event is organized. Hence, the marketing for KAVI should be to target these factors. Most of the attendees are Finns, and the aim is to attract more international attendees by implementing the same marketing tactics the NKFA uses now, if not more emphasized in a multicultural context. The implementation will be discussed in later pages.

5 Marketing Strategy

The information below is sourced from an interview with NFKA secretary Jarkko Kuittinen in 2023.

5.1 Positioning in the market

KAVI stands among other film events in the country. It is not too different from other film series that are in Finland. A movie theater in Helsinki called Kino Regina shows classic films from various countries regularly, making it very similar to KAVI, for example. The Midnight Sun Film Festival showcases world cinema as well. It is also one of the biggest film events in the country, besides the Helsinki International Film Festival.

As shown in Figure 1, streaming services such as Netflix and Disney Plus are the most popular in Finland as of this year. It is because these channels are better known globally and show both popular movies and television series. They can be quite expensive, however. KAVI is more affordable and does not require an internet connection. It also gives people the chance to meet face-to-face and engage with other individuals with the same interests. Compared to this, watching a movie from a streaming service can be a lonely experience.

5.2 Targeted Audience

The segmented audience comes from Europe, the American continents, Asia, etc. In Europe, particularly, the countries targeted are Finland, France, Spain, Germany, Italy, and UK. These countries are easily more reachable, and they have the biggest film industries, meaning more film enthusiasts will be found. North America would be especially targeted because of the immense film culture in big cities such as Los Angeles and New York, for example. People in such states would be interested in a film series from the distant North Karelian region with various American films in the list. Latin American countries are also targeted because they also have their own extensive film culture and industries. The Asian countries targeted would be Japan and South Korea as they have some of the largest film markets and many times films from those countries have been shown in KAVI events.

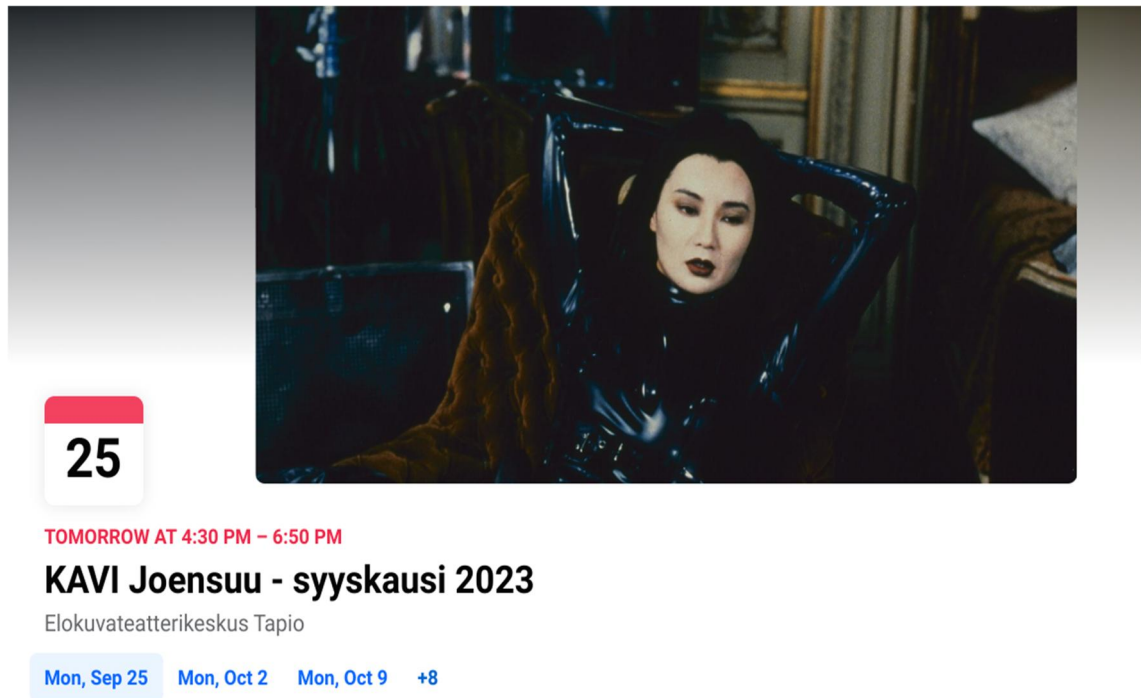
The audience age is 18 and over. A big portion of the audience is composed of students, working individuals, and pensioners. "The screenings are still attended by viewers who have been with the series from the beginning until the end of the 70s, but there are always new curious faces to join," commented KAVI series manager Kari Sormunen in *Karjalan Heili* (Jumppanen 2022). The aim is to increase the number of newcomers who can advertise the event to their friends, acquaintances, or relatives.

Since people from the selected countries tend to be more drawn to particular genres, KAVI plays a variety of them. The themes of the films tend to be

comedic, horror, suspense, romance, action, etc. For example, fans of suspense came to see *The 39 Steps* (1935) because of its twists, engaging content, and for the reason that it was directed by famed director Alfred Hitchcock. In spring 2023, the screening for *Conan the Barbarian* (1982) was nearly sold out because the story and fantasy resonated with the childhood of a lot of the attendees. Romance movies such as *Gone with the Wind* (1939) and *Sense and Sensibility* (1995) brought higher ticket revenue because they evoked emotional responses from romantic audience members. The movies and the marketing are carefully selected to cater to the tastes of an ever-changing audience.

5.3 Forms of Communications and Channels

KAVI uses mainly social media to advertise the series. It uses both Facebook and Instagram accounts to reach followers. Through Facebook, the association announces events, invites people, and also holds raffle contests. On Instagram, it shares images and videos related to the films that will be shown. Overall, it would be considered that there is more advertising done on Facebook, as it reaches more people.



Picture 8. Example of a Facebook post advertising the KAVI Joensuu series for Autumn 2023. (North Karelia Film Association 2023)

5.4 Offline Marketing Activities

NKFA designs, publishes its own flyers, and distributes them all over the city. Each has a particular design according to the seasons and the films shown. One can pick them up from Tapio theater, universities, cultural centers, and the Kino Sihis cinema. The series is also advertised in newspapers, particularly *Karjalan Heili* in the Joensuu area. Sometimes there are articles written about it along with weekly mentions of the films that will be shown.

5.5 Online Marketing Activities

Online activities include posting in social media accounts, Facebook and Instagram. The association posts information about the films, descriptions of the events, synopses of the movies, and interactions with their followers. The posts are made through the NKFA accounts.

5.6 Partnerships and Collaborations

The KAVI series is managed by the NKFA and the Finnish Film Archives. It gets all of its marketing and organizing done by NFKA. The financial duties and distribution are done by the film archives in Helsinki. Individuals who handle the screenings and introductions before the films are from the NFKA. The ones who handle the distributing and shipping are from the Finnish Film Archives in Helsinki.

6 Implementation and Execution

This section will explain how the marketing methods will be performed and executed.

6.1 Plan of Action for Next Year

For the next year, there are additional plans for marketing. A very similar strategy is to be incorporated towards the plan for spring 2024. There will be more sophisticated ways to market the event. NKFA plans to advertise more heavily on university campuses. By posting also in English in social media channels, it will have the opportunity to attract international attention. Other than that, the marketing will remain relatively the same.

6.2 Execution

Similar tactics are to be performed for Spring. It is likely that NKFA will continue to use the same marketing tactics for the upcoming spring season. The plan to start the marketing is at least three weeks before the series begins. It starts by the poster being posted on Facebook and Instagram, announcing the dates and what films will be featured. What will follow is a raffle contest on Facebook. It

would require an individual to comment and share the poster image to one's own profile page. A random person would then be selected and win an all-free access to the screenings. Besides that, the flyers of the posters would be distributed in movie theaters in Joensuu, particularly Tapio, and on university campuses.

6.3 Evaluation

The results of the marketing are to be evaluated. How many people will attend and how many tickets will be sold are to be considered. Likes on posts and analytics based on people who follow and share the page will be analyzed. The analytics will also include how many people visit the website of NKFA and the number of individuals the posts reach. These tools will be substantial to the understanding of the overall audience and its preferences. As data, it is helpful in a way that will help the NKFA assess the performance of the screenings. What will be shown is therefore how the series performs in Joensuu compared to other KAVI cities. Such data is to aid the NKFA in improving their marketing tactics.

7 Conclusion

This thesis aims to answer questions for the purpose of this research. It explores in depth the facets of the KAVI film series. The event allows an individual to immerse oneself in a world of art cinema by screening films every week. Not much research has been done in regard to the series; this is one of the first times it has been done. This topic has been explored thoroughly and provided practical information for this paper. It was also written with the goal to help the NKFA with its forms of marketing. With continuous findings through research, what was found were the positives and setbacks the series undergoes from its marketing. Answering the questions will help enforce the first

steps towards improved results. There will also be recommendations on ways to better tactics (Blaschke, Demel & Kotorov 2021).

As for the questions:

1) *Is success possible for the marketability of the KAVI series in Joensuu?*

Based on the research performed thus far and analysis on the marketing tactics, it can be surmised that it is possible for the series to achieve success up to satisfactory standards. By enforcing the recommended methods to market and the ones currently used, the series can achieve increased notoriety. What they currently do is working, but there is room for improvement, as it is not enough. The amount of marketing done is insufficient to get a fully notable audience. Advertising on the newspaper and posting on two social media platforms does not suffice. It is evident that much more widespread marketing needs to be done to attract a more international audience to KAVI. By delivering the message also in English, the NKFA could make a substantial step to commence the progress to improve its attempts. As a whole and in truth, KAVI in Joensuu can gain more success when it adapts its marketing tactics to appeal to an audience of various nationalities and not only advertise in Finnish. This would ensure a triumphant outcome.

2) *How does the selection of films contribute to higher attendance to the screenings?*

Films are selected primarily based on the interests of popular audiences, availability in the Finnish Film archives, and the personal taste of the organizer. The chosen ones have to show potential by selling many tickets. During the selection, the ones in charge of approving the film series catalogue look into the history of how the movies have performed in the box offices in Finland before and how notable they still are. Well-known classics are selected for the purpose of attracting more people and keeping their legacy alive, such as screening *The Wizard of Oz* (1939) in Spring 2021 as the opening film. At least one big hit classic is

chosen for the season so the marketing for the series can be centered around it. It has proven successful in the past, especially during opening night.

Besides being notable, the films have high artistic value. The overall theme of the KAVI series is to celebrate the heritage of cinematic art. It is done by screening films using film reels from their original format. It is a favorable experience for those interested in films, which also explains why other films selected are lesser-known classics nowadays and some can be categorized in the arthouse genre, such as the French film *One Sings, the Other Doesn't* (1977), for example. By being conscious of popular taste and still remaining artistically relevant, KAVI is an enlightening, cultural experience.

3) What is predicted of the future of the competition of KAVI?

With the marketing tactics implemented, it is hoped that they will have a substantial effect in terms of ticket sales and the attendance of a more international audience. The KAVI series in Helsinki will always perform the best of all the cities because of the bigger population and the opportunity to show more arthouse, rare films, as it inspires film fans to travel from further regions to see movies that are hard to see. The rest of the locations are also competitors but not as much as the former. The percentage of attendance and ticket sales depends on what films will be shown and when, for example, the opening screening. It can be predicted that Joensuu will be a better-known KAVI location when the NKFA adapts its marketing tactics to a more modern, international audience. What also will contribute to change is that more films will be added to the repertoire of KAVI copies to be ready for screening.

It can be surmised that streaming services will become more popular and be considered the preferred form of entertainment when it comes to watching shows and movies. KAVI in Joensuu needs to be actively aware now of the growing market of streaming services and become more appealing in its own way. Such services have mostly replaced

cable television, but KAVI has qualities that offer opportunities for unique entertainment.

4) What is the outcome of this research?

The result of this research is that previously unexplored knowledge has been unearthed. It is a topic that has not really been explored before. Thanks to the interview that was provided by NKFA secretary Jarkko Kuittinen, more background knowledge was gathered and analyzed. Knowing how marketing appealed to audiences decades ago was necessary to pinpoint where improvements can be made. Back then, much of it was done through print media and radio. The targeted audience was mostly Finnish, particularly cinema enthusiasts and students. That is still nearly the same case now. However, now that Joensuu is becoming more international, it is an appropriate time to divert the marketing to appeal to the new, ever-increasing multicultural population.

This study can make one realize that the enthusiasm for cinema is present, but not many know of the events. For the whole city to know of the KAVI series, there needs to be widespread marketing, but the theme does not appeal to everybody. The films selected are mostly arthouse films, sometimes cult, and would attract mainly cinema fans or older people who have been attending from decades before. It is not certain that even with increased international marketing that more people would attend.

From this research, one can deduce that KAVI will appeal to a local in Joensuu interested in artistic, foreign cinema. By adding an English translation to the advertising, it is possible that a few more people might come, but not many, as Joensuu is a smaller city. There is no vast competition between the KAVI cities, so there is not much impact if more individuals go see a film in Turku or in Kuopio.

Considering the high-level risks for the festival organizers, it is worth noting that the impact of COVID-19 on festivals and events worldwide was unpredictable (Kotorov, Krasylnykova, Demel & Blaschke 2023). The need for masks, social distancing, vaccinations, limitations, and restrictions were unforeseen outcomes. It is crucial to keep these factors in mind as potential risks in the future. (Shrestha et al. 2022, 576-585).

To conclude, the KAVI series in Joensuu celebrates the cinematic arts by showcasing classic films from various countries and reminds people of the artistic forms of filmmaking and filmmakers from the past. The ones who attend are film fans, students, and older individuals. By adding the English language to its advertising, a more international audience is bound to expand, attend the series, and be immersed in the film world.

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