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Brand image of Radio Nostalgia in Finland

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This Bachelor's Thesis was commissioned by NRJ Finland Oy and concentrates on their radio channel Radio Nostalgia. The channel is relatively new in Finland and, thus, the company has not had the resources to research the brand image of the channel before. This thesis aims to investigate the brand image from the listeners' perspective.

Our objectives were to see who the listeners of Radio Nostalgia are as well as how they perceive the channel. We also wanted to see whether the international background of the channel has affected the brand image.

The research was done during the spring of 2013 by analysing quantitative survey results received from Finnpanel Oy and by conducting and analysing semi-constructed in-depth interviews. Additionally, we researched literature related to brand and brand internationalisation.

The results showed that the actual average listener of Radio Nostalgia is slightly different from what NRJ Finland Oy had thought. The listeners are, however, highly dedicated and emotionally connected to the channel. The international background of the channel has not had any noticeable effects on the brand image.

Table of contents

1 Introduction

The commissioning company NRJ Finland Oy was interested to gain more insight on the listeners of one of their two radio brands, Radio Nostalgia. Due to limited resources they did not themselves have the time or personnel resources to conduct such research. Based on the discussion with the Marketing Manager Anette Raunio and Radio Nostalgia's Channel Manager Jami Kananen we were able to reach a research objective (RO) that pleased everyone (chapter 1.2.1).

After defining and demarcating the RO we were able to decide suitable investigative questions (IQ) which NRJ Finland Oy was also satisfied with. These will be found in chapter 1.2.2.

1.1 Case company introduction

In the following subchapters we introduce the case company as well as its mother company. We also introduce Radio Nostalgia, the channel we are researching, and give an overview about the radio industry in Finland.

1.1.1 NRJ Group

NRJ Finland Oy is a daughter company of an international company NRJ Group. NRJ Group was established in 1981 in Paris, France as Nouvelle Radio Jeunesse. Nowadays the group's name is simplified as NRJ. The Group grew quickly through the years by acquiring other organisations and establishing daughter companies. NRJ Group now comprises of Rire & Chansons, NRJ, and Cherie FM. NRJ Group acquired another brand, Nostalgie fully in 2001. The headquarters of NRJ Group is still in Paris, France but they have established themselves in 22 countries around the world. The Finnish Radio NRJ was established in 1995. (NRJ Group 2012.) As seen in table 1, NRJ Group's annual revenue in December 2012 was 397.3 million euros. (Bloomberg Businessweek 2013)

Table 1. Income statement of NRJ Group based on Bloomberg Businessweek (2013)

NRJ Group Income statement				
Currency in millions of Euros	Dec 31 2009	Dec 31 2010	Dec 31 2011	Dec 31 2012
Total revenues	337,5	350	382,7	397,3
Gross profit	224,6	234,5	264,2	280,5
Other operating expenses, total	194,8	188,1	202,7	217,5
Operating income	27,9	46,4	61,5	62,9
Net interest expense	0,6	0,6	1	1
EBT, excluding unusual items	20,9	45,6	65,2	62,5
Net income	7,9	32,3	45,6	37,1

1.1.2   NRJ Finland Oy

NRJ Finland Oy was established in Finland in 1995. The company has two radio channels or brands, Radio NRJ and Radio Nostalgia. Radio NRJ is focused on the current popular music whereas Radio Nostalgia targets a more mature audience by playing music from the earlier years (NRJ Finland Oy 2012). More information about Radio Nostalgia can be read from the following chapter (1.1.3).

As table 2 below shows, NRJ Finland Oy's total revenues in 2012 were 5 166 000 euros, which was notably higher than the previous couple of years. Then again, looking at the net income, the company has not been profitable.

Commercial radio channels usually get income from selling advertisement time on their frequency to other businesses. This is also how NRJ Finland Oy makes almost all of their money. Other ventures, such as events, are more for public relations (PR) than acquiring revenues. Customers can buy the basic advertisements for the so called commercial breaks between hosted shows or buy a program partnership. Program partnership is a bigger collaboration where that certain program or a show is advertised being presented to the listeners by the customer company. For example, 'Jussi Grillaa is brought to you by K-Rauta'. Of course, as Internet and social media are hugely important for businesses today, some money comes from selling www-space or Facebook statuses. Usually these are an addition to the advertisement time done on the

frequencies and the PR done by the hosts, instead of being the only thing the customer buys.

Table 2. The income statement of NRJ Finland Oy based on NRJ Finland Oy (2013)

NRJ Finland Oy Income statement			
Currency in thousands of Euros	Dec 31 2010	Dec 31 2011	Dec 31 2012
Total revenues	4 068	4 287	5 166
Gross profit	3 816	4 114	5 005
Other operating expenses, total	- 3 642	- 4 127	- 4 696
Operating income	- 243	- 573	- 26
Net interest expense	- 3	1	2
EBT, excluding unusual items	- 239	- 572	- 259
Net income	- 887	- 572	- 259

There were some organisational changes done in 2009 which made finding of the financials figures from that year and before difficult (table 2). These changes were mainly fusing all daughter companies of NRJ Finland Oy into one bigger company. (Kinnari 2013.)

1.1.3 Radio Nostalgia

Radio Nostalgia is a radio station that broadcasts music mainly from the 1960s and 1970s and also some popular music from the 1950s and 1980s (Radio Nostalgia 2012). The channel started its operations in Finland in the beginning of 2011. Radio Nostalgia has been so successful that it expanded to five new cities in the year 2013 by now having presence in the capital area, Porvoo, Turku, Tampere, Oulu, Lahti, Pori, Jyväskylä, Lohja, Karjaa, Hämeenlinna, and Lappeenranta. (Raunio 1 Nov 2012). Radio Nostalgia's slogan "Hyvän mielen radio" ("Feel-good radio") gives a promise of a good mind-set. The slogan is assimilated in the message and value Radio Nostalgia wants to create. This means that the program does not gourmandise with negative matters. Additionally, the channel strives to offer a large scale of music. (Raunio, A. 11 Jun 2013.)

1.1.4 Radios in Finland

Approximately 80 % of the Finnish people over the age of nine are reached via radio every day which means that over 3,7 million people listen to the radio each day.

Finnish people have in their homes around six devices they can listen to the radio with (radios, televisions, computers, mobile phones, etc.) and they listen to over three hours of radio every day. Depending on the living area there are roughly twenty FM radio channels to choose from and thousands more through the Internet. (Radioseminaari 2013.)

To understand the Finnish radio commerce's underlying structure we can look at it in the terms of Porter's five forces that shape industry competition (Figure 1) as described by Johnson & Whittington & Scholes (2011, 54-62). The threat of new entrants is relatively small since there are only a limited number of radio masts that are being distributed on a one to five year basis. There are quite a few local level radio channels and new ones might be established but they do not prove as a threat to Radio Nostalgia in terms of listener volumes. The rivalry between existing competitors is, on the other hand, quite intense. Excluding Yleisradio, there are big media companies with more resources and more power. These companies can have multiple radio channels under their roofs. Smaller and newer companies such as Radio Nostalgia are for that reason struggling to fight for listeners and partners.
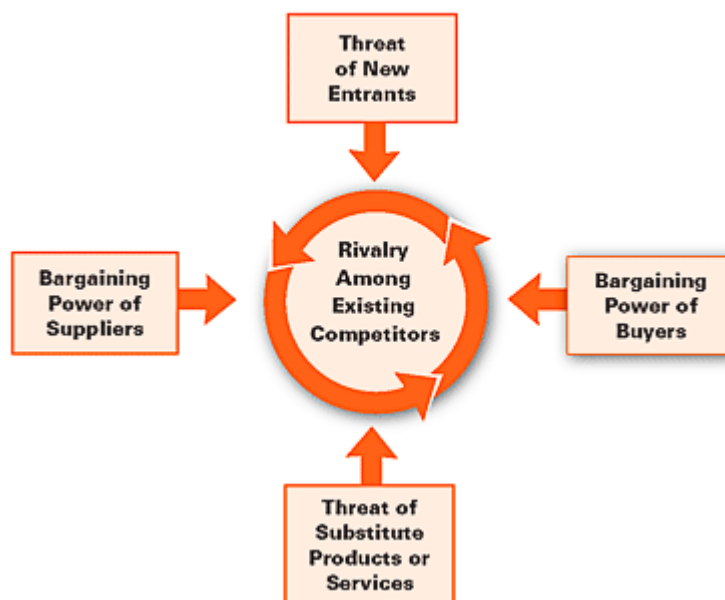
The Five Forces That Shape Industry Competition

Figure 1.The five forces that shape industry competition by Porter (2008)

Radio Nostalgia is a commercial radio channel, meaning that its revenues come mostly from advertisers and other business partners. In that sense, one could say that

bargaining power of buyers (figure 1) is quite strong, especially when radios are struggling all over the world due to the Internet and other current media trends. NRJ Finland Oy is, however, a respected company and they do have the option to reject an offer if it is not fitted for their image or does not pay well.

The biggest threat for the radio industry comes from substitute products and services. There are numerous music players that enable the listeners to play whatever they want thanks to the Internet. Services like Spotify and iTunes are used more and more, especially with the younger generation. Radios have had to come up with new communication channels in order to survive. Radio Nostalgia, for instance, can be heard via the Internet and mobile phones besides the actual radio.

1.2   Research topic

This chapter will discuss the research topic that was agreed with the commissioning company. We will also explain the aspect of internationality and represent the research in an overlay matrix.

1.2.1   Research objective (RO)

The research objective is:

Brand image of Radio Nostalgia in Finland.

This objective sums up all the main components of this research. It is also a clear definition of the information our research will produce and what the company asked us to deliver to them.

1.2.2   Investigative questions (IQs)

We have three investigative questions that will offer more insight to the research objective. Each question is answered by a different research method used. The investigative questions are:

- − What are the characteristics of the target audience?
- − How do the listeners perceive Radio Nostalgia?

– Has the international background of the brand affected the brand image in Finland?

In order to make the relationship between the research objective and the investigative questions clear we wanted to depict it in a graph (figure 2).

Figure 2. Graph depicting how the investigative questions tie in with the research objective

1.2.3 Internationality

Since Radio Nostalgia is part of an international network we wanted to see if this affects the channel and the brand image. We also wanted to do a deeper research about the internationalisation and concepts linked to it as well as how these have affected Radio Nostalgia as a brand here in Finland.

1.2.4 Overlay matrix

Table 3 presents the research overlay matrix with the research objectives and investigative questions as well as the relevant chapters related to them.

Table 3. Research overlay matrix

Research objective (RO)	Investigative questions (IQs)	Theoretical framework (relevant chapters and subchapters)	Measurement questions (Question number in survey form or interview frame)	Results** (Our hypothesis of anticipated results)
Brand image of Radio Nostalgia in Finland.	What are the characteristics of the target audience?	2.1, 2.2, 4.3.1	Finnpanel Oy's quantitative data	The results should tell us who the average listeners of Radio Nostalgia are.
	How do the listeners perceive Radio Nostalgia?	2.1, 2.2., 4.3.2	Interview questions 1, 2, 3, 5, and 6 (attachment 3).	The results should tell us how the channel is perceived by the audience and what the brand image of the channel is.
	Has the international background of the brand affected the brand image in Finland?	2.1., 3	Interview questions 2 and 6 (attachment 3).	The results should tell us more about the brand image and how the brand has been welcomed in Finland.

1.3   Demarcation

An instant demarcation factor is that we concentrated our main research in Finland although we have an international aspect included. Second narrowing aspect is that Radio Nostalgia is not heard in every city in Finland so we only considered the areas where it is established at the moment.

Furthermore, the company has already collected quantitative data but has yet to analyse it that much further. Quantitative research is for this reason demarcated to the information collected. Qualitative research will be demarcated within the people using

Radio Nostalgia's Facebook site and other people known to listen the channel either through our own connections or by someone working at NRJ Finland Oy. We concentrated the research on Finnish and Swedish speaking population over the age of 9 since that is the demarcation Finnpanel Oy uses. For more about Finnpanel Oy see chapter 4.2.1.

1.4   Objectives

The final outcome of this research will be helpful for the company in many ways. It will ultimately serve them as a starting point for many future developments, if needed, and also show the company their current situation with their listeners. We divided the benefits more clearly under each research.

1.4.1   The quantitative research

The company, NRJ Finland Oy, wanted us to do a research about their listeners so that they would know the characteristics of their listeners and not only the statistics and the number of the listeners. The quantitative research will answer to this question. This will help the company to target their business-to-business selling more precisely which is their main source of income. For the listeners, who are also stakeholders, this would mean content that is more relevant and fitting to them. Fortunately the case company had already been part of a national radio survey and had the data ready for us to be analysed.

1.4.2   The qualitative research

The case company wanted to also know what their listeners think about the channel Radio Nostalgia. The qualitative research will be the key in answering to this one and will help the company to see how they are perceived by their listeners. It will help them to, for example, know if the current positioning of Radio Nostalgia is appropriate in achieving their goals for the channel. This research was conducted by interviewing Radio Nostalgia's Channel Manager and Producer as well as six listeners.

1.4.3 Internationalisation

An important part of Radio Nostalgia's brand is how well the Finnish audience has embraced it. As the brand has international origins it has been localised to suite the Finnish taste better. The qualitative research will also help in seeing if the localising has worked and if the Finnish listeners feel 'at home' with Radio Nostalgia. This is important for the company to know as it affects all of their operations from music selection to marketing and selling.

2   Theoretical part

This part of the thesis concentrates on brand related theories that are relevant to our thesis topic and research. Thus, we exclude theories about, for example, consumer behaviour and segmentation although these are somewhat tied to the first investigative question but do not offer the answers the commissioning company or this thesis is looking for. We will also explain the key concepts. The theories related to our research methods can be found in chapters 4.1.1 and 4.1.2.

2.1   Key concepts

Our thesis has five main key concepts which are all important for the company and for the research process.

The first key concept is *quantitative research* as this type of listener analysis enables us to define the characteristics of Radio Nostalgia's target group and who the average listener' actually is. Quantitative research is commonly related to positivism and associated with the deductive approach with the focus being on the use of data to test theory. Positivism is a theory that supports natural science method application to the study of social reality (Bryman & Bell 2011, 15.) Quantitative research includes testing the relationships between variables, which are numerically measured and then analysed by using a variety of statistical techniques. Similar to a more experimental design, quantitative research usually includes controls to ensure the validity of data used and collected. In addition, such techniques as probability sampling and survey research strategies are used to guarantee generalizability. (Saunders & Lewis & Thornhill 2012, 162-163.)

The second key concept is *qualitative research* which was used to conduct analysis about the level of awareness and perception that the listeners have about the radio channel. Qualitative research is, contrary to quantitative approach, affiliated with an interpretive philosophy. This stems from the fact that the goal of such research is to understand the subjective and socially composed meanings expressed about a certain phenomenon. Qualitative research can also be ascribed as naturalistic since the

researcher often operates within the natural environment of the research target. (Saunders & Lewis & Thornhill 2012, 163.)

Qualitative study utilises different data collection modes and analytical processes to develop a conceptual framework. This type of data collection is generally non-standardised meaning the procedures, questions, and means can vary. Each strategy used has its own scope and emphasis and therefor its own set of procedures. (Saunders & Lewis & Thornhill 2012, 163.)

Luostarinen & Welch define *internationalisation* as a process of increasing the level of involvement in international operations (Vahvaselkä 2009, 17). Internationalisation can be viewed at a macro level ergo the world economy's, national economy's or industry's perspective, micro level from a company's or its operations' perspective or as an improvement in the firm's staff's internationalisation capabilities. Shortly put, it is a holistic course where the share of international activities grows. The concept of internationalisation usually emphasises its slow growing and gradually developing nature that from a strategic point of view is part of a company's strategic behaviour. (Vahvaselkä 2009, 17-19.)

Brand image is defined as a set of perceptions about a brand as reflected by the brand associations held in consumers' memory' (Hsieh and Lindridge (2005), in Koubaa 2007, 140). The power of a brand is in the minds of customers and in the meaning customers link to a brand. This perception might be very different from what a company intends. (Keller (2000, 157), in Koubaa 2007, 140). Since image is the fruit of mental composition and analytical processing, the formation of it is subject to be influenced by external and internal factors. External factors can be set of product features and and/or perceptions related to country image, known as Umbrella brand-image (Meenghan (1995), in Koubaa 2007, 140). Umbrella brand-image refers to brand image being affected by country image perceptions. In customers' minds, country (manufacturing country) image perceptions is premature to the brand image, and they come as an umbrella covering the view about brand image. Internal factors are then a set of customers' personal characteristics. (Koubaa 2007, 140.)

According to Keller ((1993, 3), in Arslan & Korkut 2010, 172) brand image is defined as the perceptions about a brand as reflected by the brand associations held in consumer memory meaning that brand image is something that comes to the consumer's mind when a brand name is mentioned. Keller continues to argue that there are three important facets of image, favourability, strength, and uniqueness of brand associations. Additionally, the connotations can be formed in one of the three categories. First is attributes of the product, second benefits achieved from the product, and third attitudes towards the brand.

Brand image can be either a reasoned or emotional perception a consumer attaches to a specific brand. It consists of symbolic and functional brand beliefs (Dobni & Zinkhan (1990), in Koubaa 2007, 141). Brand image also comprises of brand associations which can be described as the brand's assets and liabilities including everything that is associated in memory to the brand (Aaker (1991), in Koubaa 2007, 141). These associations are informational nodes attached to the brand node in memory that contains the meaning of the brand for consumers (Keller et al. (1998), in Koubaa 2007, 141). (Koubaa 2007, 141.)

The goal of every company is to create positive relations about the brand which will result in favourable image of the brand (Keller (1993), in Arslan & Korkut 2010, 172). Examples of marketing tools that can be used to establish a brand image are the product, its packaging, the logo, the colours, the brand name, the retailer, the promotion, pricing, country of origin, owner, target market, and users. (Arslan & Korkut 2010, 172.)

Since Radio Nostalgia is part of the media, and more specifically *radio industry*, we wanted to examine the Finnish radio as a media more in-depth. Radio is a mass media at both national and local level. According to an international research, radio is the most trusted media channel. In 2012, 55,4 million euros went to radio advertising in Finland which equals to 4,1% of the total media advertising investments. Radio has transformed from a local media into a strategic national media choice due to the increase in brand advertising. Radio advertising is considered to be very flexible which enables radio use to be a very effective tactical media. (Radiomedia)

Finnish people listen to radio around three hours every day. 3,6 million Finns listen to private radio stations weekly. Radio reaches 75% of the population, excluding under nine year olds. Radio's primetime is between 7am to 6pm which is also the time that majority of the purchasing related decisions are made. Finnish radio listeners see radio advertising to be a natural part of the channel content. (Radiomedia.)

2.2 Brand

As NRJ Finland Oy is interested to know how the listeners of Radio Nostalgia perceive the channel, meaning they want to know the brand image of the channel, it is meaningful to concentrate on brand related theory. The theory aims to explain the concept of a brand and thus the components shaping the brand image.

2.2.1 Brand meaning

Brand meaning can be divided into two parts, conscious and subconscious, as figure 3 below depicts. Brand can, thus, create action or stir up emotions even though one might not know about it.
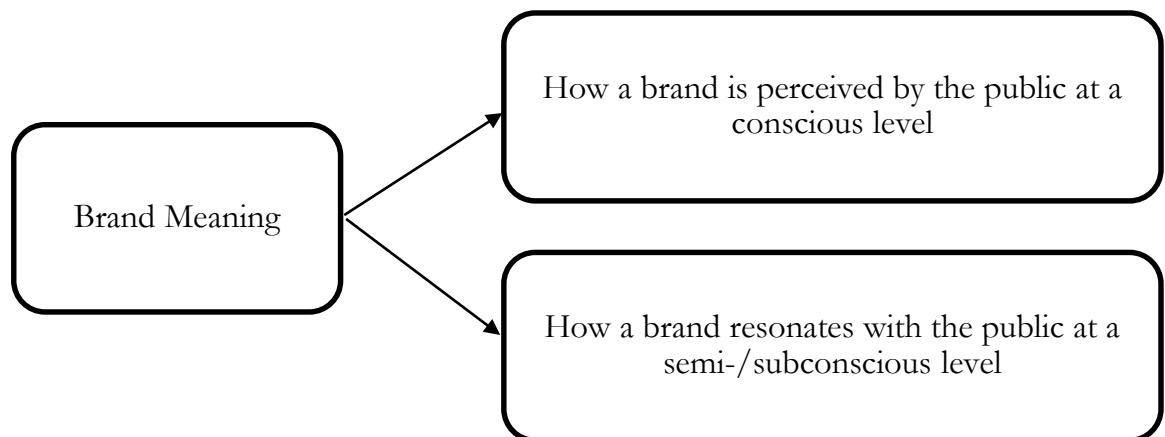
Figure 3. Brand meaning based on Bayney (2008)

First of all it is good to identify what brands actually are. The book Brand Meaning (Bayney 2008) gives one definition for a brand originally described by de Chertnatony & Riley. Brand is a name, sign, term, symbol, or design, or a combination of them,

aiming to identify the products or services of a seller or a group sellers and to differentiate them from competitors. This definition has, however, become too narrow since brands have evolved to be more complex making them more than just a product or a company. (Bayney 2008, 3.) By product we do not mean merely the physical items but it can also refer to a service, a business idea or a company, for example. There are many reasons why a newer definition for brand is needed, but one big argument is that brands need to resonate with multiple target groups and audiences. Customers, or in Radio Nostalgia's case listeners, are still the most important audience, but there are others as well. These include the staff of the organisation as well as external stakeholders such as suppliers, shareholders, the government, the press, etc. The reason why also these audiences are more in touch with the brands today is Internet. That is why dividing the audience into multiple sections is no longer possible and the brand must be cohesive all around. (Fisher-Buttinger & Vallaster 2010, 15.)

Brand is the result when a product is augmented by perceptions, symbols, feelings and so forth, to produce a fundamental idea greater than the sum of its components. The identity and image remain at the very core level. This core resonates with the consumers and transcends its physical illustration in terms of product format. These observations lead to the understanding that brands also exist in consumers' minds. (Bayney 2008, 3-4.) Fisher-Buttinger and Vallaster (2010, 17) have defined brand as follows: "A brand is the sum total of relationships among stakeholders, or the medium through which stakeholders interact and exchange with each other" (Myers, in Fisher-Buttinger & Vallaster, 2010).

With Radio Nostalgia, the brand's core is to be a radio channel of good feelings – "A feel-good radio." ("Hyvän mielen radio."). To create an effective brand, it has to also be distinguishable. This is how the brand differentiates and identifies itself from its competitor's. These components are called brand elements and they include, for example, the name, the logo, and the design. (Keller & Apéria & Georgson 2008, 2.) Radio Nostalgia's brand elements all circle around the motto and idea of the channel, the core, and try to emote the feeling itself as well as show to the listeners that the channel is all about the music it plays. As an example, we have figures 4 and 5 show-casing the graphic designs the channel has used this far.
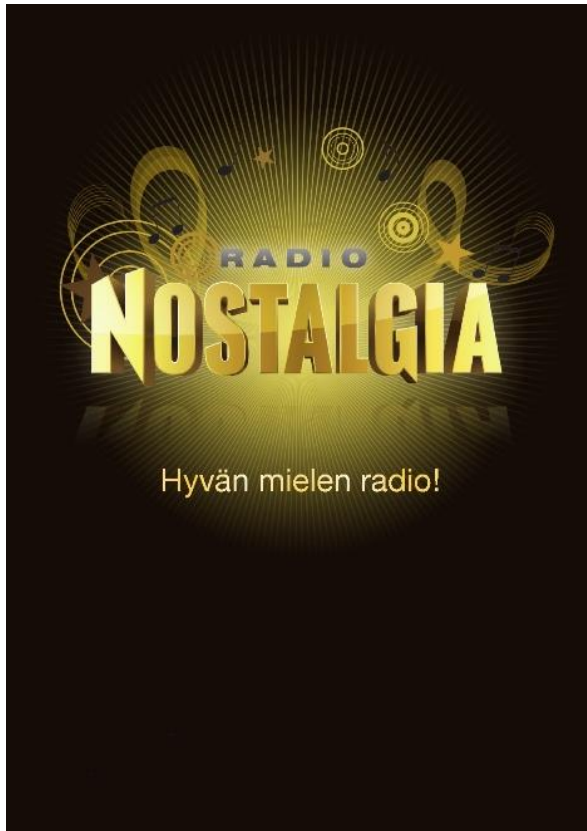
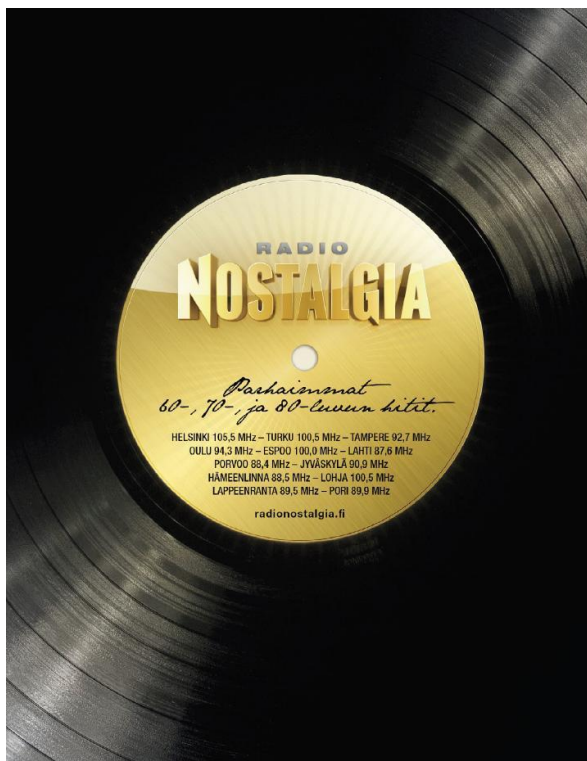Figure 4. Radio Nostalgia's main graphic design until 1.5.2013

Figure 5. Radio Nostalgia's main graphic design as of 1.5.2013

For creating a competitive advantage, the company and its managers have to understand the wishes and desires of their customers. This is to understand their motivation to use the products or services of that company and to tap into that motivation by surrounding the products or services with messages appealing to the wishes and desires of the customers. Through this they can create value for the brand. Even though intangible, brand can be one of the most valued assets the company has. (Keller et al. 2008, 5-6.) As the core of Radio Nostalgia has been created by listening to the wishes and desires of listeners' the company knows why listeners listens to the channel. Their biggest task is to make everything else in cohesion with that core and to advertise the existence of the channel.

2.2.2 Brand equity

Brand value cannot be measured accurately but it can be estimated. These types of estimates can showcase whether a brand has gained assets. Brand equity has been defined as wealth related to the brand name and symbol that either strengthens or weakens the product or service. Brand loyalty is often underestimated although it is proven that familiarity pleases people and familiar products are more frequently linked with positive attitudes and can be so seen as a part of brand equity. (Keller et al. 2008, 70-72.) But not all brands evoke fierce loyalty, as Vincent (2010, 1) put it. Only those brands that make difficult choices of what they offer and do not offer to customers, that has employees who value the brand, and that grows in tune with the purpose the brand was created to fill are able to evoke that much of a loyalty from their audience. Brand loyalty plays a substantive part in brand value. A brand that has a concise but extremely loyal customer base can have notable brand equity. Moreover, quality affects many different contexts of brand related associations. Experienced quality has an effect on brand equity through profitability when return on investment (ROI) and share price returns are used. Brand associations can be anything that connects a customer, or in this case listener, to a brand. One of brand management's responsibilities is to solve what associations should be improved. (Aaker & Joachimsthaler 2000a, 38-39.)

On the other hand, brand equity can involve a substantial initial and continuing investment that will not necessarily result in short-term profits. Brand equity management is thus difficult but if done correctly the development can create

associations that drive market positions and are able of enduring even aggressive competitors. (Aaker 2009.)

Currently Radio Nostalgia does not measure its brand equity although they have multiple brand associations that could be measured. From the interviews we conducted during our research, for example, we found that the channel has 'fiercely loyal' listeners. Radio Nostalgia creates listener connections not only through the radio but also utilising print advertising, public relations, different events (their own and partnership events), and television. Therefore it is sensible to briefly discuss about different brand equity measuring methods.

Measuring brand equity
Brand equity can tell only partially about the brand's situation and is not a full summary of the vitality of the brand (Keller et al. 2008, 467). There are different kind of methods to measure brand equity which we will discuss briefly.

Comparative methods examine the opinions about the brand with studies and experiments. Brand-based and marketing-based comparative approaches are the two methods used. In the brand-based approach, a sample size of the consumers is divided into two. The other half reacts to marketing elements applied to the researched brand and the other half reacts to those same marketing elements but which are applied to a competing or a fictional brand. In marketing-based approach experiments are used to see how consumers react to changes in the marketing elements of the researched brand or its competitor brands. Of course, these two approaches can also be conjoined to get an analysis with both aspects covered. (Keller et al. 2008, 471.)

The goal of holistic methods is to place an overall value on the researched brand in financial terms or with the more abstract terms of utilities (Keller et al. 2008, 477). With more general approaches there are also the residual approach and the valuation approach. The residual approach examines the consumer preferences from the standpoint of the product's characteristics and excluding the consumer's brand preferences. The valuation approach tries to get a figure of financial value for the

brand equity to make situations like mergers and acquisitions easier. (Keller et al. 2008, 477-478.)

2.2.3 Brand knowledge

Brand knowledge means the knowledge the consumers' have about the brand and the different kind of associations that are linked with it in the consumers' mind. Brand knowledge can be divided into two different aspects: brand awareness and brand image. (Keller et al. 2008, 47). These we will be discussed next.

Brand awareness is quite tightly linked with the consumers' memory traces and how strong those traces are, and it deals with recognising the brand in different situations. (Keller et al. 2008, 47.) As Vincent (2010, 28) put it "to achieve brand memory in customers the organization has to help them to put two and two together – what the brand is and why does the brand matter". Brand awareness is built upon brand recognition and brand recall. Brand recognition means that the consumers remember being exposed to the brand in question, for example, by hearing about it. The more the consumers see, hear, and experience the brand, the stronger it will stay in their memory. Frequent exposure of the brand also creates familiarity with it. (Keller et al. 2008, 51.) But then again, the brand should be tied to something concrete so that the customers have a reason to notice the brand at all. Also regular reminders of the importance of the brand is good so that the customers remember why the brand matters. (Vincent 2010, 29.) Brand recall means that the consumers can remember the existence of the brand when they, for example, are in a store looking for products of that same category. (Keller et al. 2008, 49.) These associations are vital for recalling one brand from all the brands there are out there and many brands work hard to make them as strong as possible (Keller et al. 2008, 51-52).

Since the Finnish Radio Nostalgia is a relatively young radio channel its objective is to gain more recognition. In other words, brand awareness is highly emphasised during these first few years. NRJ Finland Oy started a big promotion campaign in order to support this objective and to, thus, acquire more listeners and create word-of-mouth marketing (Vered 2007, 8). NRJ Finland Oy has used both strategic and brand

advertising by placing different types of adverts on various magazines and on two television channels. (Raunio 11 Jun 2013)

Brand image is how the consumers see the brand and the associations they have with it (Keller et al. 2008, 52). Brand image tends to have the biggest impact in service, high technology, and durable consumer brand businesses. This is due to the clear connection between the organisation and the customer. If a firm is able to establish a strong positive brand image it is unlikely to get involved in short term product and/or value competition. Brand image is intangible and thus effective since it is hard to compete against. Company's brand image must correspond its business strategy. (Keller et al. 2008, 54-57). Another line of work considers that brand image is directly related to the category of the product or service. Low and Lamb (2000 in Aaker & Joachimsthaler 2000, 83-84.) argue that within brand associations there are three multidimensional and interrelated concepts: brand image, perceived quality and brand attitude.

Brand identity is a complex concept but Brand Identity Model (figure 6) tries to visualise and summarise that concept into a clearer image. The brand elements, for example, name, logo, and symbols, make the brand identity. All those elements should thrive for consistency as it makes the identity of the brand more cohesive and, thus, more clear and understandable. (Keller et al. 2008, 165.) Brand identity is brand strategy's corner stone. A strong brand requires a versatile and clear brand identity. According to Aaker and Joachimsthaler (2000a, 66) brand identity is a combination of associations that a brand strategy aims to create or maintain. Unlike brand associations, identity is the end objective and describes what a company wants the brand to represent. Everyone dealing with the brand has to nurture the brand identity and be able to communicate it to others. If either of these is unsuccessful the brand fails to fulfil its mission. (Aaker & Joachimsthaler 2000a, 57-66.) Radio Nostalgia has communicated the channel's identity for instance through their slogan "Feel-good radio."

In order to produce results, brand identity has to evoke customer reaction, differentiate itself from rivals, and represent what the organisation can and will do in the future. Strategic brand analysis can thus help the management to form a picture from not but

the brand itself but the customers and competitors as well. (Aaker & Joachimsthaler 2000a, 68.)

An actualised brand identity should build a relationship between the customer and the brand (Aaker & Joachimsthaler 2000a, 71). People commit to relationships and that is true not only in human and human relationships, but also in relationships between a person and a brand. In a relationship, small mistakes are forgiven easier. (Vincent 2012, 60.) As figure 6 below depicts brand identity has in total of twelve factors that have been categorised by four viewpoints: brand as a product, brand as organisation, brand as person, and brand as a symbol. Each of these viewpoints might have some connotations with a brand but in practise no brand has associations with all twelve. (Aaker & Joachimsthaler 2000a, 71.) We have researched those viewpoints that have seemed relevant to our topic and commissioning company.

Additionally, the brand identity structure includes a core identity, expanded identity, and brand essence (also seen in figure 6). Aaker & Joachimsthaler (2000a, 73-76) recommend defining the brand's essence: the one idea that encapsulates the brand's soul. It may not always be that meaningful or worthwhile but can sometimes prove to be an effective tool. Brand essence should arouse a response in customers and act as stimulus for the value proposal. Also Edwards and Day (2005, 8) write that the essence of the brand should be lively, active force and not a passive idea. It should be found in everything the brand does from pricing to targeting and advertising. Furthermore, it should set the brand apart from competitors and motivate the employees and partners. Brand essence should not, however, be mistaken with a slogan. Slogan reflects the brand positioning and acts as a message to the external audience. Brand essence should be timeless. (Aaker & Joachimsthaler 2000a, 73-76.) Even though Radio Nostalgia's slogan says a lot about the whole core of the channel, the essence of Radio Nostalgia is more elaborate. Their brand essence differentiates the channel from its competitors' via an older target group and a bigger music selection.

Brand Identity Model

STRATEGIC BRAND ANALYSIS

Customer Analysis
- Trends
- Motivation
- Unmet needs
- Segmentation

Competitor Analysis
- Brand image/identity
- Strengths, strategies
- Vulnerabilities
- Positioning

Self Analysis
- Existing brand image
- Brand heritage
- Strengths, strategies
- Organization values

STRATEGIC IDENTITY SYSTEM

BRAND IDENTITY

Extended / Core / Brand Essence

Brand as Product
1. Product scope
2. Product attributes
3. Quality/Value
4. Uses
5. Users
6. Country of origin

Brand as Organization
7. Organization attributes (e.g., innovation, consumer concern, trustworthy)
8. Local versus global

Brand as Person
9. Personality e.g., genuine, energetic, rugged)
10. Customer/ brand relationships

Brand as Symbol
11. Visual image and metaphors
12. Brand heritage

VALUE PROPOSITION
- Functional benefits
- Emotional benefits
- Self-expressive benefits

Credibility
Support other brands

RELATIONSHIP

BRAND IDENTITY IMPLEMENTATION SYSTEM

BRAND IDENTITY ELABORATION

BRAND POSITION
The part of the brand identity and value proposition that is to be actively communicated to the target audience

BRAND-BUILDING PROGRAMS

TRACKING

Figure 6. Brand identity planning model by Aaker & Joachimsthaler (2000b)

2.2.4 Brand positioning

There are quite many different definitions of what brand positioning is but generally it includes using marketing strategies to create an impression on the customers' minds that is superior and/or different from one they have of the competitors. Brand positioning strives to showcase the benefits of a certain brand against competing ones. In other words, brand positioning represents the present communication objectives

(figure 6). (Aaker & Joachimsthaler 2000a, 69-70.) If this 'mind position' is already filled by a competitor, it is more difficult to introduce another product, service or a brand at a similar spot because customers can perceive them to be alike. Differentiation is, thus, the key. (Lechner 2007, 32.) Brand positioning does not require managers to take all the various brand identity elements into account if they do not offer any differentiation factors. Moreover, these differentiation factors should not arise from any promises the company is not ready to keep. (Aaker & Joachimsthaler 2000a, 69-70.)

Brand positioning can be linked to competitive advantage since the goal is to stand apart from the competitors. According to Michael Porter there are two means of achieving this advantage: differentiation and cost leadership. Cost leadership is achieved by becoming the lowest-cost company in that field of business, which has its problems since there can only be one market runner. Differentiation strategy in turn involves a unique product/service that in most cases allows premium price. (Johnson et. al 2011, 199-203.) This is where Radio Nostalgia has succeeded since it is offering a unique product that did not exist in the Finnish market (Figure 8 in chapter 3.2).

Once the brand positioning and identity have been established, brand-building programs can be complied. There are several communication channels to choose from, such as media publicity, promotion or the Internet. The communication covers all the touch points between customer and the brand. It is important to accomplish what channels are the most profitable and to come up with brilliant communication strategy that sets the brand apart. (Aaker & Joachimsthaler 2000a, 70-71.)

2.2.5 Brand management

> A company/establishment that has embedded brand management within its organisation recognises that the implementation of a brand strategy and the management of a brand are not once-only exercises, but a daily recurring aspect of its marketing policy (Keller 1998 & Kapferer (1995), in Krake 2005, 229.)

There are many opinions and definitions on what is brand management. In the research conducted by Krake (2005, 230) it is concluded that brand management is often seen as a managerial responsibility and no one else seems to be particularly

concerned with brand management, nor was it communicated amongst lower lever staff. From this we can derive that brand management is not, in many cases, appreciated as much as it should. Internally managers are challenged to define the brand's values and then working throughout the organisation to ensure that the right commitment, enthusiasm, motivation, and consistent staff behaviour is delivered with these values. One of the external challenges is creating confidence over multiple stakeholders about the brand's ability to regularly deliver valued outcomes. This is more than just focusing on brand image, which is more to do with the latest perceptions and continually changes. According to Fombrun & Van Riel (in de Chernatony 2010, 3-4) managers need to focus on reputations instead. Reputations are more stable, embodying the distillation of different images over time. (Fombrun and Van Riel (1997), in de Chernatony 2010, 3-4.)

Brand leadership is the next level from brand management. Achieving this level can be done by responding to four different challenges: extending the concept of brand leadership, leveraging, managing global brands, and moving beyond advertising. The first task in brand leadership is to establish the right organisation structure and processes. In other words, it is important to penetrate a supportive organisational culture and structure. This will act as a steady base to build a string brand upon. (Aaker & Joachimsthaler 2000a, 48-50.) The purpose of brand architecture is to individualise the supportive brands and sub-brands, their roles and task, especially the brands' mutual relationships. A clear structure will clarify the product offering to customer, at best create synergies between brands and communication channels, and set a base for brand equity capitalisation. A few key questions in productive brand architecture are whether to extend an already established brand, when to take on a new brand, and when to utilise well-proven brands or sub-brands. (Aaker & Joachimsthaler 2000a, 50.)

Brand building related challenges are associated with communication and other brand building programs. They not only aid in the actual brand identity creation but help to define it as well. A key differentiation factor is excellent realisation that sets you apart from competitors. The problem is that there are a lot of good executions but not as many great ones. The difficult part is to get noticed and to stay memorable. A strong brand can change perceptions, strengthen attitudes, and create profound relationships

with the customers. Nowadays successful brands have been able to use interactivity, immediate feedback, promotion, and other tools in their creation and building phases. (Aaker & Joachimsthaler 2000a, 51-52.) Also one important factor, mentioned by Fisher-Buttinger and Vallaster (2010, 349) is that a brand that is cultivated for its values throughout the organisation might be more likely to be successful and long-lasting than a brand valued only for its profits.

De Chernatony claims that brand identity needs to be emphasised more when managing brands. There are, in fact, multiple helpful models that help managers to better appreciate their corporate identity. One example is the brand-based view of identity presented by Kapferer in 1997 (figure 7). His Hexagonal identity prism model is an effective tool to understand the essential difference between a brand and its competitors. The model is based on six central components: physique, personality, culture, relationship, reflection and self-image. (de Chernatony 2010, 11-12).
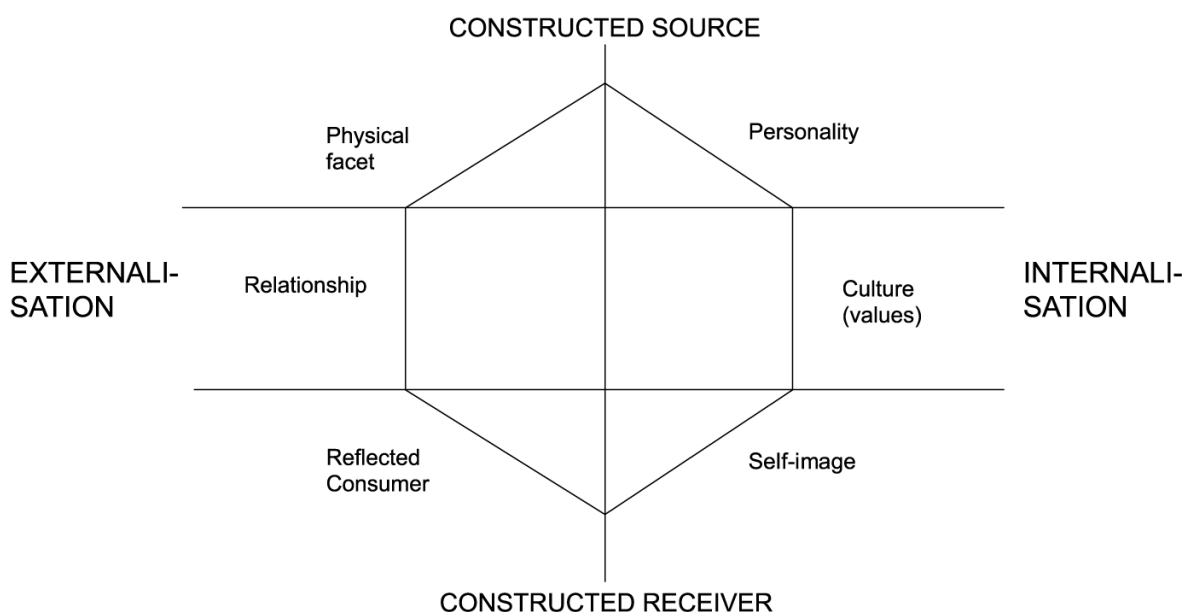
Figure 7. Hexagonal identity prism by Kapferer (1997, 100), in Wesley & Fowler & Vasquez (2006)

NRJ Finland Oy follows to an international brand guideline made for NRJ Group's daughter companies. These directions act as a framework on how to manage the brands under NRJ Group. In Finland the Marketing Director Anette Raunio is in charge of both Radio NRJ's and Radio Nostalgia's visual and physical image. It is important that all the external aspects such as advertising and event marketing support

the brand identity. Therefore, Radio Nostalgia cannot be seen in poorly fitted connections. "The brand does not go along unless the connection is suitable. We do not, for example, go to things related to the 1990's because Radio Nostalgia does not play 90's music." (Raunio, A. 11 Jun 2013) Conversely, the program can include more or less anything and the Program department is solely responsible whether promotion cooperation suits the channel. (Raunio, A. 11 Jun 2013) The interview questions asked from Raunio can be found in Attachment 3.

Radio Nostalgia is advertised by five different means. These are print and TV advertising, advertising through taxi centres, event marketing/collaborations, and outside advertising. Nostalgia's message is kept consistent between the various channels by maintaining the same visual appearance although there is a slight difference in local and national advertising. For example, periodical magazines are used for brand advertising and local newspapers and taxi centres for strategic advertising. Figures 4 and 5 have been used in local newspapers and as posters. (Raunio, A. 11 Jun 2013)

NRJ Finland Oy is updating Radio Nostalgia's strategies this year. The main goal is to bring Nostalgia more recognisability. To achieve this, a plan for three and more years has been created. The plan usually has a quantitative objective that is relatively easy to follow and measure. NRJ Finland Oy has already taken steps to move closer to this goal by, for example, giving Radio Nostalgia the same attention and financial support that Radio NRJ has although Radio Nostalgia's listener numbers are three times smaller. The endeavour is to concentrate the efforts and resources on one area before moving to another due to limited financial, time, and human resources. (Raunio, A. 11 Jun 2013.)

2.3   Brand summary

As NRJ Finland Oy wants us to find answers for Radio Nostalgia and how it is seen and felt by listeners, the core of our thesis is about brand, its meaning, equity, positioning, and management.

Brand, in its old terms, meant packaging, logos, and so forth that differentiated from the competitors. But in newer terms brand is also about feelings and experiences as consumers have certain feelings about brands even if they do not realise it themselves. This is why the brand needs to be built on the wishes and needs of the consumers and, thus, create differentiation from its competitors. This is what makes the brand one of the most valued assets a company has. Brand equity is defined as the wealth attached to the certain brand, but measuring that wealth is not easy by any means. There are comparative and holistic methods to calculate and measure the value the brand has, but those do not tell a full story about the brand nor tell fully about the vitality of the brand.

Brand knowledge is a part of the value attached to the brand by the consumers. Brand knowledge is divided into brand awareness and brand image. Awareness is about the memory the consumers have or do not have about the brand. It tells if they remember that brand when they are, for example, at the store or if they overall remember hearing or seeing about the brand. Brand image, on the other hand, is how the consumers see the brand in questions. This is affected by the direct interaction between the consumers and the brand and the associations linked with that brand. Brand identity is connected to brand knowledge but is more about what the company wants the brand to be. Brand identity is what dictates actions of the company and its employees. Thus, strong brands tend to have a very strong brand identity that is clearly visible and communicated thoroughly to all the company's employees. Brand identity should act as a motivator as well as a building block for strategies.

Also important for brands is how they have positioned themselves. This tells them how they are situated when compared to their competitors. In addition, positioning often acts as a corner stone for the communication strategies. Communication is, with others, a vital part of brand management. But brand management does not only include communication to consumers but also the communication inside the company about the brand. Thus, brand management is usually something the higher level of management should be in charge of as they are the ones communicating the brand identity to the lower staff.

3   Brand internationalisation

Since Radio Nostalgia is a part of an international company and has a long history in the French culture we felt that researching the brand's internationalisation process would offer more value for our thesis and for the commissioning company. Internationalisation is also linked to our third investigative question.

Essentially, every business seeks for profit and therefor the reasoning behind going international is to grow and make more profit. Internationalisation can be defined in several different ways and perspectives. It is a comprehensive process where the level of involvement in international business operations grows. Internationalisation is included in a company's strategy for growth. It is strategic since a firm's operations and decisions are adapted to meet the operational environment requirements in order to gain competitive advantage and thus long-term success. (Vahvaselkä 2009, 17-19.)

A strategic orientation is a prerequisite to an international growth. The growth outlook is based on Penrose's theory of growth (1959) that argues that the effectiveness of a firm's size, production, and marketing has a clear connection. The growth is, moreover, staff related meaning that a company's management is at a key position. There are multiple models depicting enterprises' internationalisation processes. Economics based models such as Adam Smith's absolute advantage principle (1776) emphasises overseas production and sales to gain wealth. Behaviourism based models on the other hand state that the internationalisation process has many stages and is more of a learning process. Essentially all the models and perspectives come down to gaining either tangible or intangible resources. (Vahvaselkä 2009, 19-30.)

International operations usually call for long-term commitment and planning. Internationalisation strategy defines the agreed procedures that a company plans to use to reach the determined internationalisation objectives. Only after having performed a strategic analysis and moved on to strategic actions can the company truly compose an internationalisation strategy which might demand developing the company's business plan with the international aspect in mind. (Vahvaselkä 2009, 117-118) Important questions to ask is: Why to internationalise, Where to internationalise, and How to internationalise to a chosen target market/s.

When composing the internationalisation strategy, Griffin and Pustay (2010, 341) propose to start from a mission statement followed with SWOT Analysis, setting strategic goals, developing specific tactics, and formulating a control framework. A firm generally performs SWOT Analysis (Strengths, Weaknesses, Opportunities, and Threats) by performing an external and internal environmental scan. Tactics focus on the details of implementing the strategic goals and control framework is the set of organisational and managerial procedures that support the movement towards the set goals.

When the internationalisation idea has developed, the company and market specific prerequisites can be determined. This means mapping out internal and external conditions for internationalisation by performing a company and market specific analyses. The analyses include factors such as the business idea, management, customer segments, production, competitiveness, and corporate culture. After this the company can move on to market selection. When choosing a desired market different authors propose going through three to four steps (Table 4). (Vahvaselkä 2009, 63-66.)

Table 4. Stages of market selection process based on Koch (2001)

	Stage 1	Stage 2	Stage 3	Stage 4
Cavusgil (1985)	Screening	Identification	Selection	
Johansson (1997)	Country identification	Preliminary screening	In-depth screening	Final selection
Kumar (1994)	Screening	Identification	Selection	
Root (1994)	Preliminary screening	In-depth screening	Final selection	

When assessing alternative foreign markets, a company has to take a variety of factors into account. These include the current and potential market sizes, levels of competition the company will face, as well as the markets' political, legal, and sociocultural factors that might affect the firm's performance and operations. As table 4 states, the first step in foreign market selection is screening which means assessing market potential. Once the market selection process is done a company should carefully evaluate the costs, benefits, and risks associated with doing business in the chosen market. (Griffin & Pustay 2010, 257-361) In NRJ Group's case, they have

ventured to countries with the same language (French) as well as countries within the same region (Europe). Having the same language makes the market selection easier and reduces costs and risks as they have been able to use the same marketing materials, for example, when appropriate. Moreover, internationalising to countries within the same region has also its benefits, such as, it reduces the risk for cultural differences. NRJ Group has made some market selections venturing further, but those countries are in the minority. Figure 8 shows all the countries NRJ is currently working in.

Figure 8. Countries NRJ is located in by NRJ Group (2013)

Having made the final market selection decision, the company is faced with yet another decision: Which mode of entry to use? In Griffin & Pustay (2010, 361-362), Dunning argues that there are three factors affecting the choice among home country exporting, foreign direct investment (FDI), joint venture, licensing, franchising, and contractual manufacturing. These factors are ownership advantages, location advantages, and internationalisation advantages. Additionally, a firm should consider the available resources, its need for control as well as its global strategy. Ownership advantages can be both tangible and intangible resources owned by a firm that award it a competitive advantage over the industry rivals. Location advantages again are elements that effect on the appeal of the host country production relative to home country production

(relative wage, land acquisition costs, logistical requirements). Internationalisation advantages are aspects that make it desirable for a company to produce a product or service itself rather than contracting with another company to produce it. The level of transaction costs is acute to this conclusion. (Griffin & Pustay 2010, 361-362.)

Since NRJ Group has only used contractual agreements and foreign country investments we are going to concentrate on those. Licensing is a form of contractual agreement where the licensor leases the right to use its intellectual property to a licensee against a fee. It provides a low financial risk, low-cost way to assess market potential, and a way to avoid tariffs or other entry barriers. Moreover, the licensee can provide knowledge of the local markets. However, licensing can lead to limited market opportunities/profits, and possibly create a future competitor. NRJ Group has used contractual agreements in Russia, for example. FDI, which has been NRJ Group's primary entry mode, grants a firm increased profit potential and more control over its international operations. It is also advantageous if the host country customers prefer have transactions with local companies. At the same time, FDI imperils the company to a greater political and economic risk. There are three methods for FDI: building new facilities (Greenfield strategy), buying existing assets in a foreign country (acquisition strategy), and taking part in a joint venture. (Griffin and Pustay 2010, 362-381.)

3.1 Global branding

Even though the world has become smaller, cultural differences are still an important factor since they impact consumers' behaviour. These differences are the main barrier to global branding. (Ghantous & Nola 2008, 3-4.) However, considering the brand image, it is well advised for companies to have a unified platform as it creates cohesion and maintains consistency (Keller et al. 2008, 700). When going abroad, companies tend to either customise the brand to the new environment or establish a standardised product/service. Ghantous and Nola, contrary, suggest that brand internationalisation should be regarded as a combination of these two due to the demand and supply driven considerations. An international brand falls in between a local and a global brand since it standardises only a part of its tactics and strategy whereas the two do either or. (Ghantous & Nola 2008, 3-4.) Keller et al. (2008, 701) state that when the

core is the same between different countries and cultures localised refinements and improvements can be paid more attention to. And these refinements are often needed, for example, as there are different set of values in different countries as well as consumers with different wants, needs, and responses (Keller et al. 2008, 701-702).

A regional marketing strategy can be perceived as more realistic than a local or a global one but it is also more complicated. Companies have to first of all consider what elements of the marketing strategy and operations should be or can be standardised and to what extent to adapt to local conditions. Ghantous & Nola (2008, 6) explain that managers should seek standardisation whenever possible, and when adaptations are compelling, they should concern marketing mix elements and not the standards guiding the brand and defining its core essence. This conclusion is supported by de Chernatony et al. ((1995), in Ghantous & Nola 2008, 6) who suggest that in the modern world where consumers travel around the globe and are often exposed to foreign media, they would tolerate different brand executions but would look for the same brand essence wherever they might be. (Ghantous & Nola 2008, 6.)

One geographic option for standardisation is the regional strategy where different national markets are regrouped in a bound number of clusters, with brands adapting their executions to each cluster. There are, however, different opinions on whether to group similar countries or to consider the world as a unique market. Be that as it may, at least on the managerial level, both regional and global alternatives coexist presently, and from time to time they are both found used in the same multinational corporation. (Douglas et al. (2001), in Ghantous & Nola 2008, 7.)

NRJ Group has definitely set some standards for its daughter companies since the visual appearance, for example, is more or less the same as well as the music genres played by the radios. There are, however, some differences as well. The Finnish Radio Nostalgia, for instance, plays much older music than its Belgian sister. This was a conscious decision since the Finnish Radio Nostalgia's target group is also older than in Belgium and histories of the two countries are totally different from each other. The channel contents are, of course, also customised for the Finnish taste. (Kananen, J. 16

Jan 2013.) With that said, we can conclude that Radio Nostalgia is an international brand combining both standardisations and adaptation.

3.2   Localisation

> While globalization represents growth through access to international markets, localization emphasizes specificity and relevance to a particular market. The end goal is to make a product or service appear as if it had been developed specifically in and for the local market and allow a company to communicate effectively with international consumers and users. (Smartling, 3.)

As globalisation has become more of a standard than not as more and more companies are investing in adding localising strategies into their global strategies. This is usually done in order to try and meet the expectations of the local customers and to sustain or grow the value of the brand in question. If done correctly, it increases the sustainability of the brand. (Smartling, 2.)

As said in the previous chapter, NRJ Group has set standards for its daughter companies. This is also important as the brand should be recognisable across borders even when it has been localised. It creates cohesion needed in sustaining and managing an effective and successful brand. (Smartling, 4.)

In Radio Nostalgia, the localisation of the brand has been a key to its success. As said in the previous chapter, the channel contents are customised to suit the Finnish taste (Kananen, J. 16 Jan 2013). This includes the music. As Radio Nostalgia's sister channels in other countries play music from the 80s, 90s, and even from the 2000s, the Finnish Nostalgia plays music from the 60s, 70s, and 80s. This was the idea of the Channel Manager Jami Kananen when they were still giving birth to the Finnish Radio Nostalgia. His suggestion was seen ghastly, to say the least, when presented to the French and the Belgian Radio Nostalgias' managers. After explaining his reasoning it was approved with vary. In this, there comes into play the cultural differences driven by different national histories: in Finland in the 60s and 70s not every family owned a TV and the programs in television as well as in the radio were scarce and extremely regulated. The music from those years was still important to many of the young people of those ages. There was also a huge market gap in the Finnish radio channel offering

as not even one of the commercial channels seemed to target the people of over 40 and 50 years old (figure 9). (Kananen, J. 16 Jan 2013). So the reasoning behind the radical change of music offering inside the international Nostalgia brand was indeed correct. Radio Nostalgia, for that reason, chose to target the people over the age of 45. Radio Nostalgia has depicted its average listener as a woman named Merja who is 47 years old and has a relatively high income.
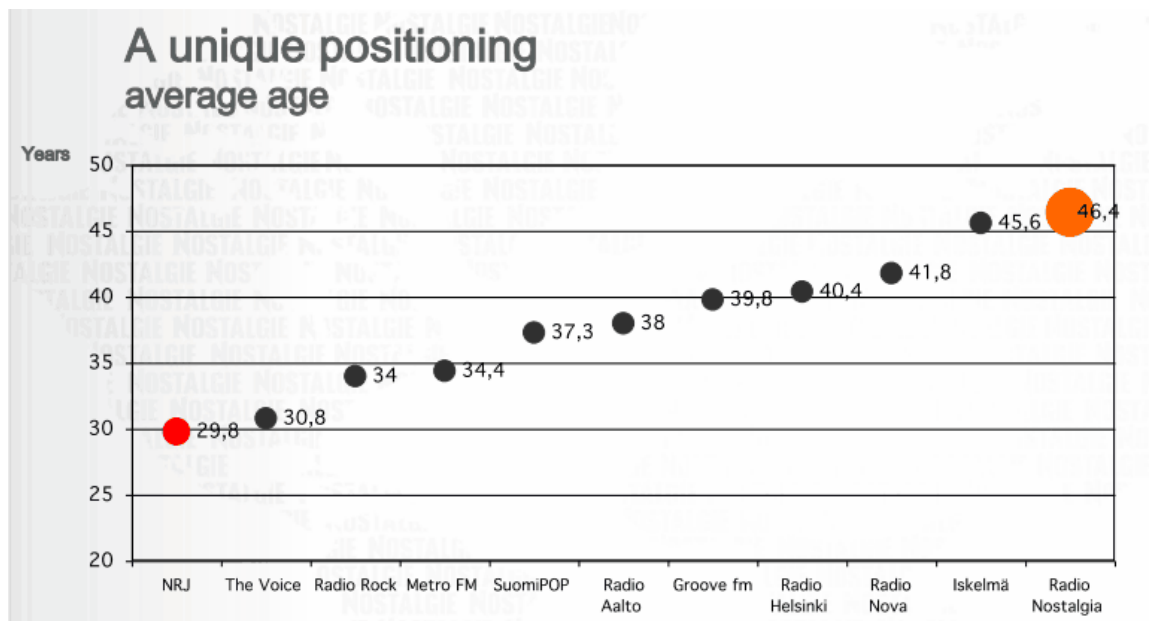
Figure 9. A slide showing the unique positioning of Radio Nostalgia in Finland by NRJ Finland Oy (2012)

Need for localisation and differences are also driven by differences in language. The word nostalgia is seen as warm and good in the Finnish language but usually, when used, it refers to the times way gone, to the times of youth. In French the world nostalgia has a negative connotation and that is why the French channels have an additional 'La Legende' (the legend) added to the name of the radio channel. The Finnish people, who were young in the 80s and 90s, are catered with many channels and seem not to be so nostalgic in their everyday lives, it might have been futile to spring up a channel catering only music from those years.

As previous feedback has shown, and what our qualitative research also showed, the music selection is the reason for many listeners to listen to Radio Nostalgia. It is also the most commented and saluted aspect of the channel.

3.3   Internationalisation summary

Internationalisation of a brand is not as easy as it might seem. Different cultures have different viewpoints as well as different wants and needs that a global brand might not be able to meet. But on the other hand, cohesion is important within a brand and keeping the brand core similar throughout the different markets makes managing the localisation easier. There are some who think a global strategy is better and some who speak for a local strategy, but combining them might be the strongest way when internationalising a brand. As said, managing the localisation can be easier when the core of the brand is the same everywhere.

The localisation makes the brand seem more familiar in the new market. It has also been the case with Radio Nostalgia and has also become the most important factor for the channel in finding their listeners. With the Finnish channel the differences are big compared to its French speaking counterparts as the music selection is much older here in Finland. The reasons for the difference were valid and based on the history of Finland and Finnish media as well as differences in languages and meaning of the word nostalgia. But there is a lot of evidence showing that this difference in the music selection is the element that differentiates Radio Nostalgia from other channels. It is also the base and the reason for the channel unique positioning in the commercial radio market in Finland. These are all important factors in the creation of Radio Nostalgia and, thus, also something that was good to be researched more thoroughly.

As the whole thesis is about an international company that has been in Finland only for a couple of years, it was crucial to see how the international background of the brand affects the opinions of the listeners. Radio is very personal for many people and a channel that does not feel familiar would probably not make it in the Finnish markets. That is why our third investigative question was also attacking this issue. The answer to that question, "Has the international background of the brand affected the brand image in Finland?" tells the commissioning company NRJ Finland Oy if they are on the right direction or is there something that feels displaced for the Finnish taste.

4   Empirical part

Based on the theory and objectives we decided to use both quantitative and qualitative research. The empirical part first explains our method choices are first explained with the supporting theory followed by the actual research which is presented in chapters 4.2 and 4.3. Before going to the actual research we wanted to open up the theories related to quantitative and qualitative research methods.

4.1   Method choices
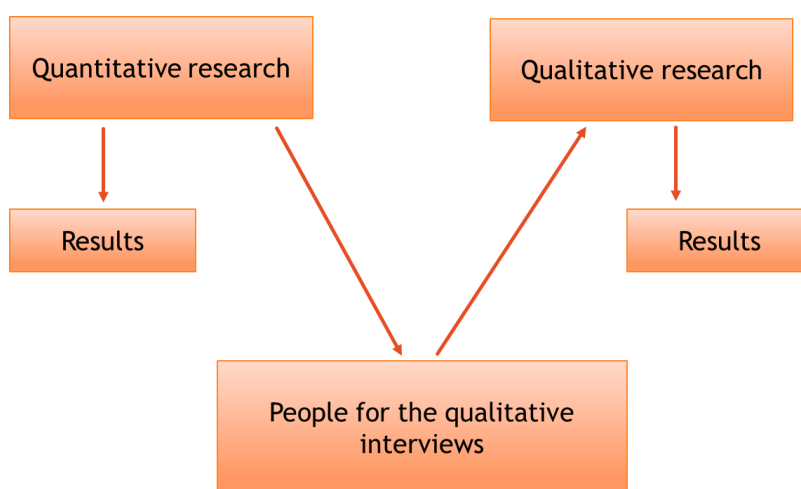
Figure 10. The research process with methods designed when starting the thesis

We decided that in order to gain an answer to our research topic and investigative questions, we needed to do both a quantitative research and a qualitative research. As figure 10 shows, this was our initial plan that we shaped our research upon.

We wanted the qualitative research done after we had already started the quantitative research as the quantitative would give us some guidelines in, for example, who to try and get an interview with.

4.1.1   Secondary quantitative research

In order to answer to the first IQ we decided to use quantitative research in the form of a survey analysis. The purpose of the quantitative research is to ask questions and find answers with scientific methods. Even with quantitative research it is not certain that the gathered information will be reliable and unbiased, but scientific methods are

still more likely producers of relevant and reliable answers than other methods. (Davies 2007, 9-10.) Bryman & Bell give out four distinctive preoccupations that distinguish quantitative research. These are measurement, causality, generalisation, and replication (Bryman & Bell 2011, 163).

Quantitative theory, sometimes referred to as deductive, characterises the most common view of the nature of the relationships between theory and research. When using deductive research, it is necessary to deduct hypotheses from what is known about a particular domain and of theoretical considerations. The so deduced hypotheses, that will need to be transformed into analysable articles, are then subjected under empirical analysis. Theory and the hypotheses come first and drive the process of gathering data. (Bryman & Bell 2011, 11.) Figure 11 illustrates the process of research from which we used data analysis and interpretations as Finnpanel Oy had already done the other parts, such as data collection. Chapter 4.2.1 tells about Finnpanel Oy.
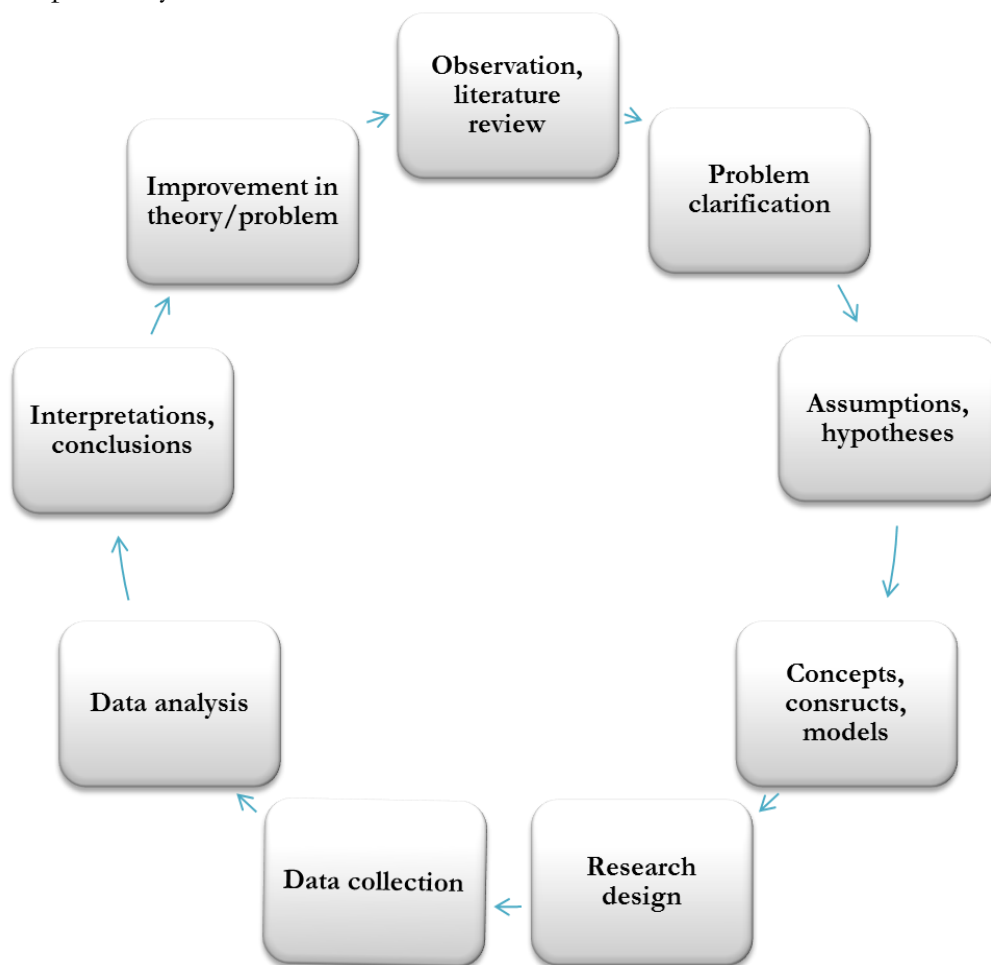

Figure 11. The wheel of research based on Ghauri & Grønhaug (2002)

Research trustworthiness

Reliability and validity are terms tightly linked to market research. Reliability is fundamentally concerned with consistency of measures. There are a number of ways to test the trustworthiness. These are for example stability, internal reliability, face validity, construct validity, and convergent validity. The most obvious way of testing stability is the test-retest method. This involves executing a test on one occasion and re-administrating on another. In the end there should be high correlation between the two measures. There are, however, a few problems with this. People, for example, tend to answer similarly as they did the first time. In addition, there is always the possibility that something disturbing happens between the times of testing. One way to test internal stability is the split-half method. (Bryman & Bell 2011, 157-159.):

Validity is to do whether or not a measure of a concept really measures that concept it tends to. There are a number of different types of validity such as face validity, which is asking other people if the measure is measuring what is should. Construct validity acquires deducing hypotheses from a theory that is relevant to the concept and investigating the correlation. Convergent validity is to do with comparing the results with other research using different measures. (Bryman & Bell 2011, 159-160.):

In the case of this thesis we are going to use secondary data analysis. A secondary analysis should be considered as a serious alternative to collecting new data. We have access to both raw and complied data (Saunders & Lewis & Thornhill 2012, 307).

Sampling

All scientific research, unless done nationwide, uses only a small segment of the population you are targeting during the research. This small segment is commonly referred as "sample". The sample should be a proper representation of the population so the research would be generally applicable. (Davies 2007, 53)

First the researched population must be defined when sampling. It does not mean that the population is actually the whole population of one country, unless that is your research objective, but, for example, the listeners of radio in Finland. (Davies 2007, 55)

There are, according to Davies (2007, 55-61) six ways to sample but since Finnpanel Oy (more about it in chapter 4.2.1) has used random sampling to collect the KRT data that is the only method we are going to explain. KRT stands for Kansallinen radio tutkimus, which in English is The National Radio Research (more information in chapter 4.2.1). Simple random sampling is a form of sampling means that the researcher chooses the individuals randomly, for example, from a list of names. This means that every person included has the equal chance to be selected all different combinations of individuals are as likely to pop up. Stratified random sampling is a mixture of quota and simple random sampling as the researcher should take into consideration the different subgroups the random sample has. For example, when studying nurses from a hospital where 60% of them are female and 40% are male, when gathering the individuals randomly from a name list of all the nurses the researcher would choose them so that 60% are female and 40% are male.

Representativeness and bias
Random selection of individuals never guarantees full representativeness of the whole population. That is why the sample size should be big enough so that the non-representative answerers will not 'hurt' the representativeness of the research. (Davies 2007, 63.)

Davies says that for quantitative research, the most hurtful thing is bias that appears in the sampling process. Some example of bias (Davies 2007, 63-64) are that the sample includes only people near to the researcher, not getting access to those who are from rural areas, not approaching certain identifiable group of people, such as older people, and receiving replies only from people who have time to reply. KRT should not have any bias as the diaries are sent to a randomly selected group of people. Chapter 4.2.1 tells more about KRT.

Analysing quantitative research
When designing the research, the researcher should already be thinking about the analysing phase. The design of the research should complement the analysing and, especially, the key variables should be thought of. The variables let the researcher to see how different groups are different from each other. The main key variables are

often gender, age, social class, ethnicity, and religion. The key variables might also include some specific variables important to the researched topic. (Davies 2007, 113-115.) These are also some of the variables we used when analysing the data.

4.1.2 Qualitative in-depth interviews

As the theory tells us, brand image is more of a personal opinion and reflecting how a person perceives a brand we also decided to use qualitative interviews. The conducted interviews would also give an answer to our second IQ dealing with Radio Nostalgia listeners' perceptions about the brand. Qualitative research makes the researcher step into the world he/she is researching. The idea of qualitative research is to study the meaning and interpretation of the researched phenomena by creating representations such as interviews, recordings, photographs, and the like. (Davies 2007, 11)

The main purpose of the interpretivist, in other words qualitative methodologies, is to gain substantive meaning and understanding of how and why questions in relation to a phenomena are under investigation. This will require tremendous inductive reasoning at each step of the study. (Carson et al. 2001. 64.)

Qualitative research is commonly semi-structured or completely unstructured and found valuable for in-depth understanding of a phenomena in the marketing domain. Qualitative data is predominantly open-ended and associated to a specific temporal and spatial domain. (Carson et al. 2001. 64.)

Van Maanen defines qualitative methods in the following way in Carson et al. (2001, 65):

> An array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world.

Research trustworthiness
Interpretive studies aim to reach an in-depth understanding and address questions to how and why a specific phenomenon occurs. Trustworthiness in qualitative research is

determined using three dimensions; credibility, dependability, and conformability. These dimensions will offer validity to the research findings. (Carson et al. 2001. 66-67.)

The trustworthiness of qualitative research is context-based and cannot so be generalised beyond its own range. The study must so make clear what this range is. Transparency of the findings is good to demonstrate in every aspect and every step. Validity of this transparency can be strengthened by linking the interpretation to a prior theory and to any conceptual theory building in a study. (Carson et al. 2001. 68-69.)

In-depth interviewing

Whatever the interviews form, its purpose is to get inside someone's head and enter into their perspective to find out things like feelings, memories, and interpretations that we cannot observe or discover in other ways. Researcher should be careful not to introduce his/her own perspective. At one end interviews can be almost conversational with fundamentally no structure and at the other end they can be more structured and conducted and have a form of realism. (Carson et al. 2001. 73.) We aimed for the more conversational way of interviewing.

There are three ways of planning the interview. First of all, the overall objective of the interview needs to be sorted out within the context of the whole project. Secondly, an interview guide is to be written as a memory jogger during the interviews. This guide will have some general, open-ended interview topics that address the overall objective. Thirdly, within these general topics may lie more specific probe topics that can be raised after the general topic and/or if the responded has not raised these already. (Carson et al. 2001. 74.)

One way to start the interviews is to encourage the respondent to talk about their experiences or tell you their 'story' in relation to the research topic. After the opening the researcher covers the general topics in the interviews and their associated probe subjects. (Carson et al. 2001. 76.)

Establish criteria for analysis

The first step in analysing the required data is to designate codes to words or portions of words and to compare and/or make contrasts between the coded materials. In most interviews the codes are already known as they are based on the general topics. Notwithstanding, the researcher usually still goes through the data and writes the code against each paragraph or sentence with the possible additional notes. This is referred to as axial coding. (Carson et al. 2001, 83-84.) This is also what we did in our analysis.

Another approach is to use selective coding where researcher goes through the data and tries to select situations that illustrate themes and make comparisons and contrasts after most or all the data collection is complete. Whichever coding procedure is employed, this stage serves best in organising the data according to the topics and sub-topics of the research. (Carson et al. 2001. 172.)

4.2   Quantitative research

As stated, we conducted a secondary quantitative research since NRJ Finland Oy has been a part of a national radio survey and quantitative data had, thus, already been collected. The material used in our research was gained through an online service provided by Finnpanel Oy. The service platform is only available for personnel of television and radio channels' that have been authorized to use it. The website gave an option to filter the data according to limited qualifiers. Before going to the actual implementation phase we are going to have a general discussion about the source used to retrieve the quantitative data.

4.2.1   About Finnpanel Oy and KRT

Finnpanel Oy was established in 1975. The company is owned by A.C. Nielsen Finland Oy and TNS Gallup Oy. Finnpanel Oy measures TV viewing and radio listening in the form of a National Radio Survey (KRT). The purpose of the research is to monitor the trends of TV and radio consumption in Finland in households and by individuals. (Finnpanel Oy.)

General about KRT

National Radio Survey is a joint audience research project of Yleisradio Oy (YLE) and commercial radio stations. KRT has grown to become a base study of the Finnish radio industry since almost all Finnish radio stations are measured by KRT. The data provided by the National Radio Survey enables radio stations to design their programming and to monitor their audience trends. KRT also offers refined information for marketing planners in advertising and media agencies. (Finnpanel Oy.)

Research methodology of KRT

Finnpanel Oy measures radio listening by using diaries (example pages can be found in the attachments as Attachment 1). The diaries are always made so that they cover a certain geographical area, such as Uusimaa, where the respondent lives because many of the radio channels in Finland are local instead of national. There are twenty different diaries made due to this. The respondents mark their radio listening by drawing a line to the diary that identifies the station and listening time. The annual national sample size is about 18 000 diaries. Radio listening is measured each day of the year. There is a seven day study wave every week and approximately 52 waves each year, which enables KRT to provide data about radio listening evenly throughout the year. The diary is regional and stations are pre-listed. It is placed and returned by post. (Finnpanel Oy.)

The diary separates listened stations and listening place by quarter hour. Both background listening and concentrated listening is measured. To qualify as a listener for a particular 15 minutes the minimum amount of listening is 8 minutes of that 15. The base population for KRT is 9+ years old Finnish and Swedish speaking population excluding the Åland islands. Quota sampling is used with age, gender and commune controls and all the communes are used. The sample is unique for each survey week. Panel members are recruited by phone and by mail, also reaching respondents without fixed phone lines (mobile phone only households) and people whose telephone number is not available. The sample is selected by using a random sample from the population register using quotas for municipals, sex and age groups. (Finnpanel Oy.)

Objective

KRT is the main survey of the radio industry. Its objective is merely to produce pure radio listening figures, numbers of listeners and numbers of listening minutes, ranging from data to intelligence. (Finnpanel Oy.)

Weighting

The collected data is weighted by matrix method. The matrix is based on recruiting region, age and gender. The purpose of weighting is to restore the representativeness of the data and therefore to provide correct estimates for calculation. (Finnpanel Oy.)

Subscribers and Reporting

The subscribers of this survey are Yleisradio Oy (The Finnish Broadcasting Company), RadioMedia (commercial radio stations) and The Finnish Association of Marketing Communication Agencies (media and advertising agencies) in the form of joint industry committee. The survey is carried out by Finnpanel Oy. Basic reporting is www-based in html-format. Only subscribers are allowed to access the reports and data of KRT. (Finnpanel Oy.)

Figure explanations

Minutes per listener: We wanted to test how long the radio listeners listen to Radio Nostalgia and so chose listening minutes as an indicator since it reveals who actually listens to the channel. Minutes per listener means the average time spent listening a particular station or group of stations in a given time among those reached by that station/group of stations. (Finnpanel Oy.)

Quantitative research analysis

Radio Nostalgia currently sees its target group to be urban people over fifty years old. Although the KRT offers good tools to get more detailed information about the listeners it is not put to full use. The company does have an idea who the average listener is but we hoped to give more in-sight to that by running a few drives on KRT and analysing the required data on Excel.

We began the analysis by choosing sensible demographics and running them on the KRT internet tool. We then inserted the data on Excel and drafted graphs to get a more visual result. After this it was clear we needed more in-depth knowledge on what characters actually affect the listening minutes. This is why we run more tests to find out if there are differences between men and women and where the differences lie.

4.2.2 Data and analyses

From the data we got from Finnpanel Oy, we formed our own figures (figures 12 through 19) as the information in KRT was given to us in numbers. We felt that the numbers would be easier to analyse and to understand by forming these kinds of figures from them. The selected figures tell all the needed information required to reach the research objective (told in detail in chapter 1.2.1). All of the figures are seen in listening minutes per week.
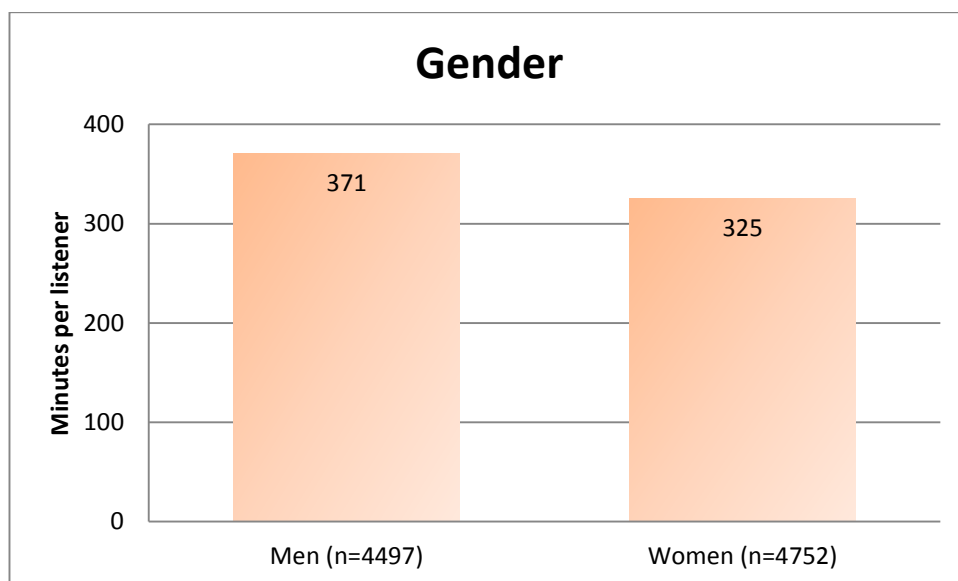
Figure 12. Gender of the listener

There are more men percentage wise listening to Radio Nostalgia, but they also listen to it for longer periods as their listening minutes are higher (figure 12).
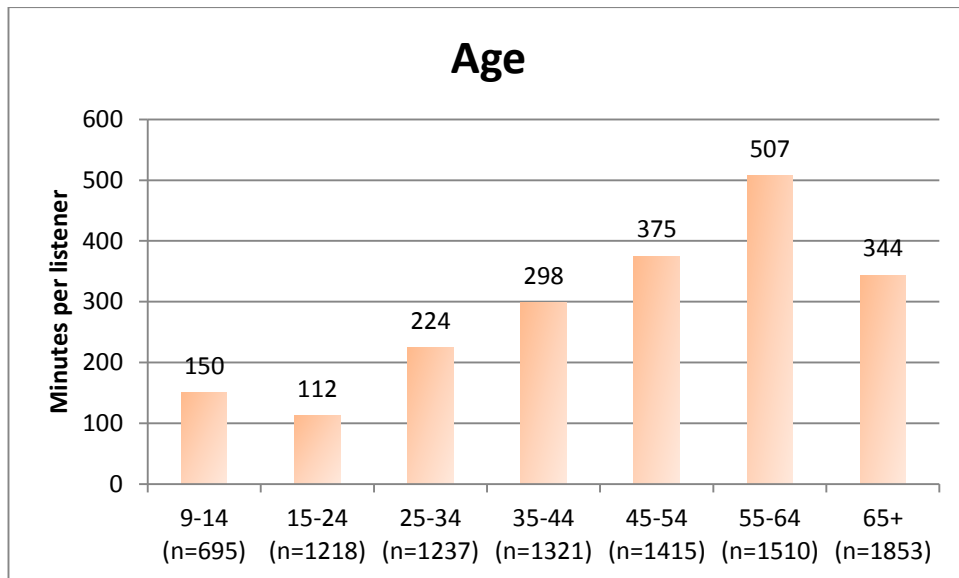
Figure 13. Age of the listener

As seen from figure 13, the biggest age group of listeners, considered in listening minutes per week, is the 55 to 64 years olds. This means that Radio Nostalgia has been able to find those listeners they set out to find (Kananen, J. 16 Jan 2013) and the actions of the channel have, in this sense, been directed correctly. The age groups of 45 to 54 years and over 65 years also listen to the channel for longer periods.

The amount of listeners aged over 45 years is a sum of many things: the channel has been directed for them but people of these age categories might also have more time in their hands to listen to the radio. Historically, they also might listen to radio more as, in their childhood there has not been the possibility for watching TV or using the Internet (Kananen, J. 16 Jan 2013).

As the age groups are on the older side is also a reason why many of the listeners of Radio Nostalgia have stated their employment status as 'not working' (figure 14) as some of them have already retired (figure 15). Of course, people who are not working tend to have more time in their hands to spend on different media. It also seems that part time and shift workers have more time to listen to the radio, which might be due to the nature of their work or due to the working hours and times they have that are not as regular as the one's working on day time have.
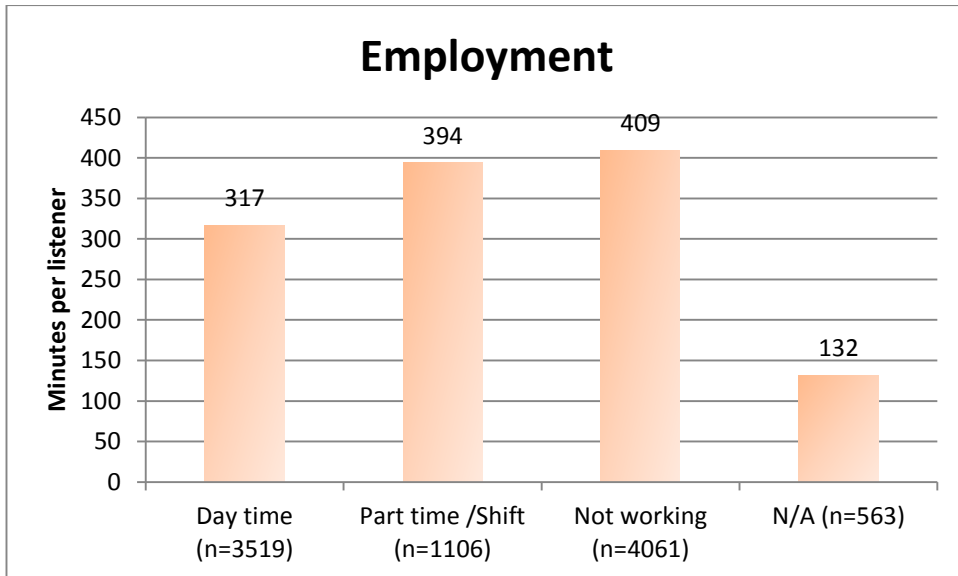
Figure 14. The employment type of the listeners
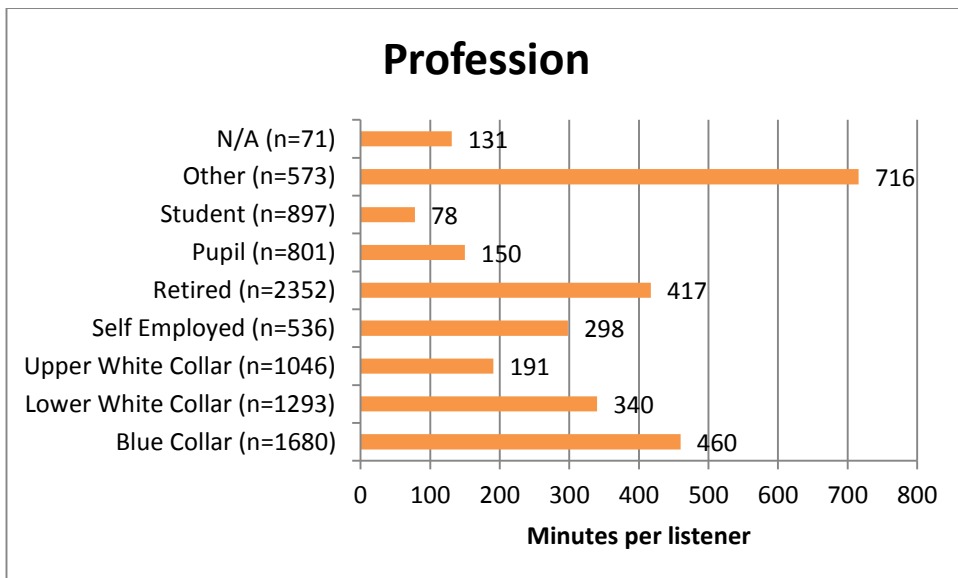
Figure 15. The profession of the listener

In figure 15 the listening minutes can be seen from different categories of professions. The category 'other' includes stay-at-home mothers and fathers as well as professions that do not fit into any of the other categories shown in figure 15. Stay-at-home parents would have more time in their hand to listen to the radio, which might be the cause of the high listening minutes this category has. This would also be the case with the retired listeners.

Blue collar workers might be able to listen to the radio at work as their listening minutes are the second highest (figure 15).

Pupils and students listening to the radio for lesser minutes (figure 15) are probably affected by their age as well. Younger people have grown more accustomed to different media and Internet use and they might fragment their time more between all the different possibilities as well as other free time activities, such as, sports.
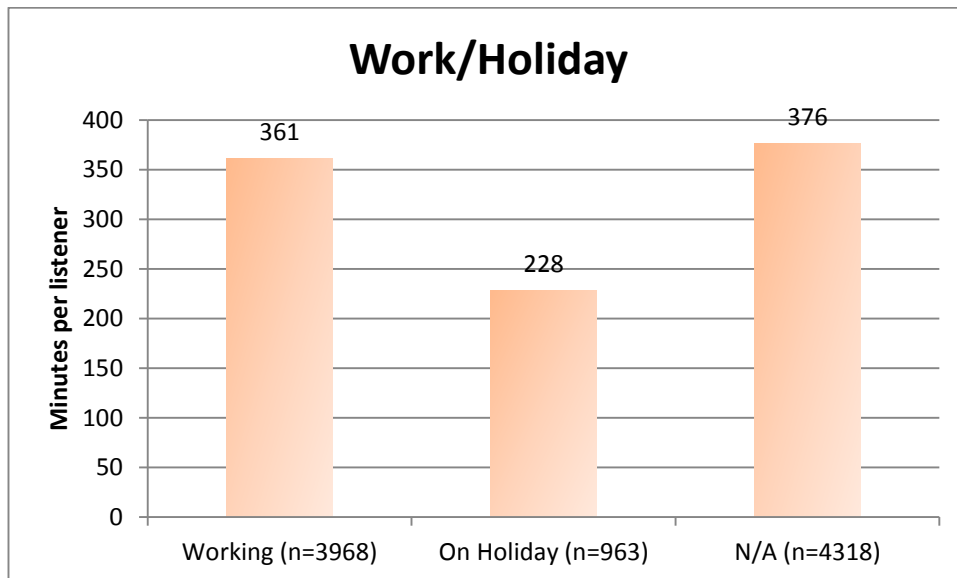
Work/Holiday

Figure 16. Depicts if the listener is working or on holiday when listening to the channel

Most listening minutes come from listeners who are not on holiday and not working. A correlation between figure 16's retired listeners and the possible stay-at-home listeners can be seen as people of these categories probably do not count themselves as being working nor on holiday.

The listening minutes of people who are working are higher than the people who are on holiday (figure 16). This means that people listen to Radio Nostalgia as a part of their daily routines.

The figure 17 below also tells a similar story as most people listen to Radio Nostalgia when they are in their everyday life. The location does not mean the listening location, but the situation where the listener has been whey they have filled out their listening diary. So 'at home' in this case means that they have not travelled but have stayed at home and doing their regular routines, for example, going to work.
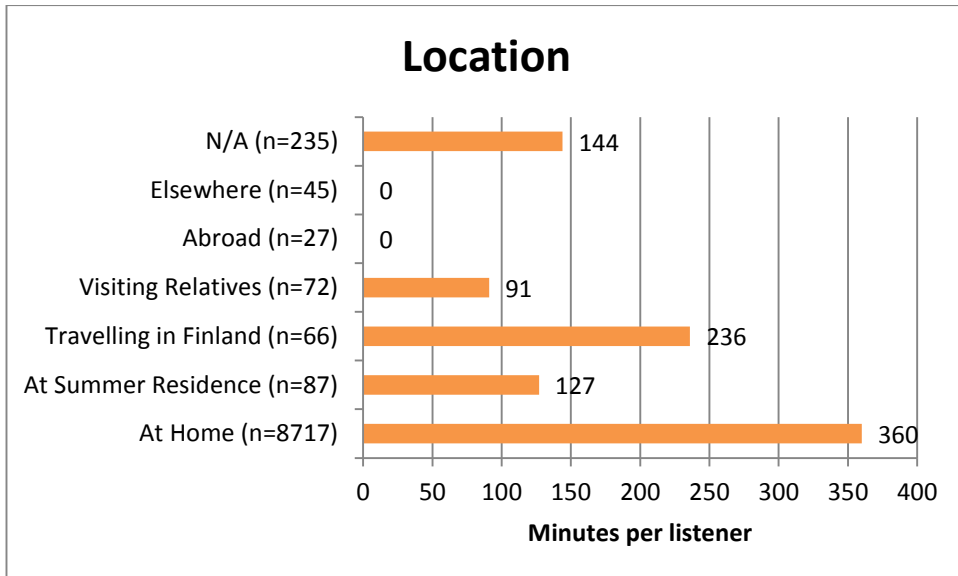
Figure 17. Where the listener is situated at the time of listening
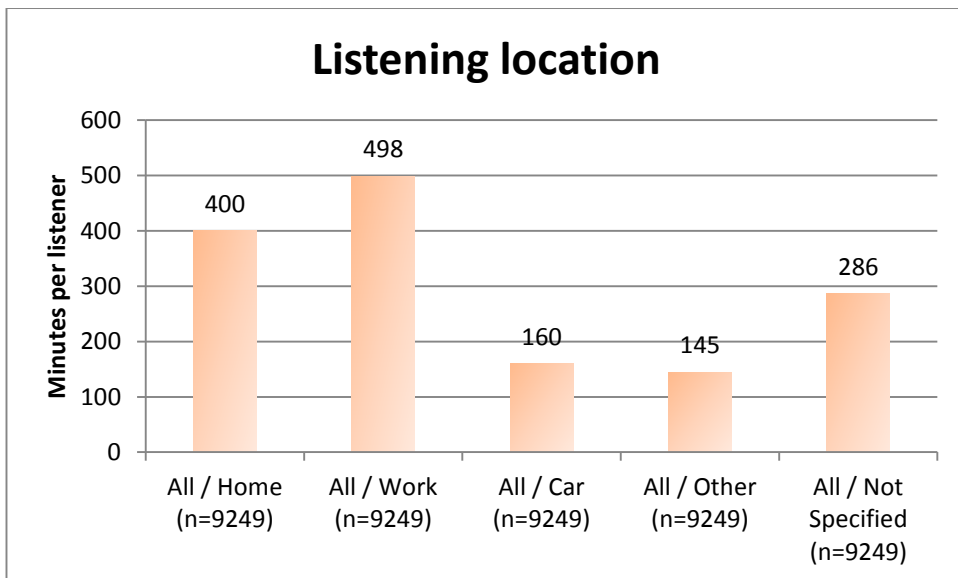
Figure 18. Where the listener listens radio

Listening minutes are definitely the highest in 'listening from work' and 'listening from home' (figure 18). This links to figure 15 where the second most listening minutes came from blue collared workers and would suggest that they indeed listen to the radio at work. Also linking to figure 15, where retired people and listener that put their professions as 'other' listened to many minutes per week, is the high minutes listened from home that correlate with the answers from previous figures.

From these listening minutes (figure 18) it would seem that listening to Radio Nostalgia is indeed a fixed element in their daily routines for many of the listeners.

It is more than likely that many listeners listen to the channel in multiple locations and not just one.
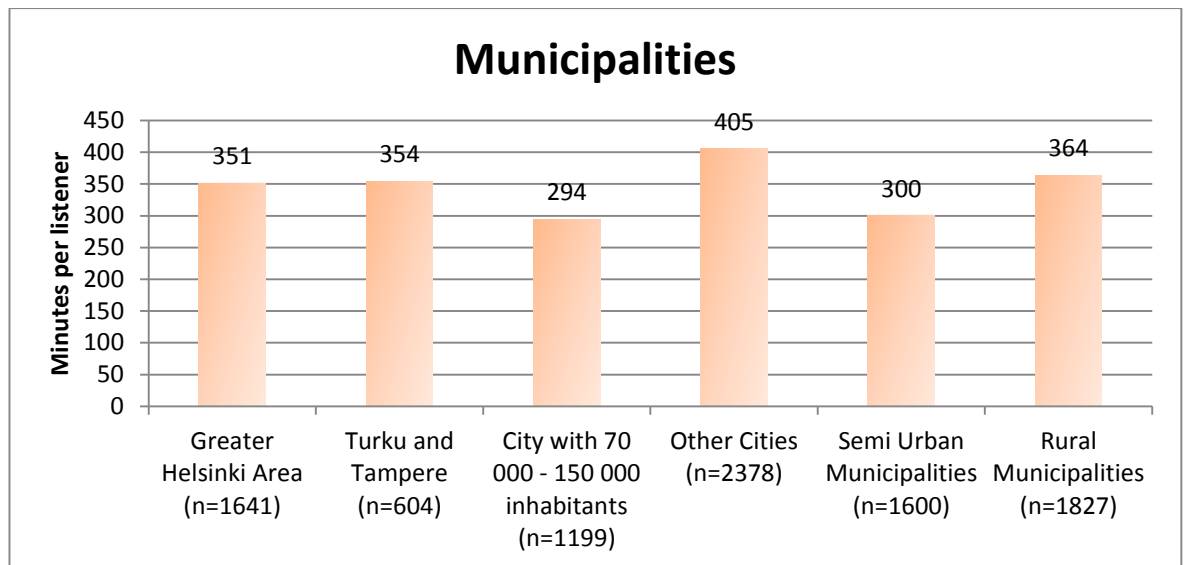
Municipalities

Figure 19. Type of the municipality where the listeners resides

The listening minutes are quite similar in different living areas (figure 19). This would suggest that the contents of Radio Nostalgia fits to all tastes and needs of Finnish listeners (in the areas where Radio Nostalgia can be heard).

When there is enough data of their new listening areas, further research about the differences between cities and frequency areas would be wise and interesting for the company to do.

To summarise, professionally schooled blue collar workers seem to listen Radio Nostalgia the longest per week. Other effecting factors are income, type of employment, municipality, and listening place. Roughly said, men between the ages of 55-64 earning less than 20 000€ a year and living in other cities than Helsinki, Tampere, or Turku listen to the radio the longest. In addition, part-time workers listen Nostalgia a bit longer and work place listening seems to be the most popular place to have the radio on.

Since the above explained analysis does not make a distinction between male and females we wanted to take a closer look on what type of variations there are between the two genders (Attachment 4). A more in-depth analysis would also give more insight on the target audience. There are quite a few similarities between the genders except for type of employment and municipality. Women that are not working and live on the capital area listen to Radio Nostalgia the longest. Women seem to find Nostalgia at an earlier age and when in work they have the radio on longer than men, average 117 minutes/week day.

4.3 Qualitative research

The qualitative research was done after the quantitative analysis had been finished as we wanted to know who the listeners we should be interviewing are - meaning who are the actual listeners. The qualitative research was done by us from start to finish and no outside answers were given to us.

4.3.1 Methodology

We decided to approach the interviews as Carson et al. suggested (2001, 73-172 & chapter 4.1.2) Keeping the RO in mind, we wanted to concentrate the in-depth qualitative interviews on themes that would offer more insight into Radio Nostalgia's brand image. Additionally, NRJ Finland Oy wanted us to collect improvement suggestions. This is why we designed the interview questions around opinions, image, suggestions/wishes, and importance. The questions can be seen from Attachment 3. Q1-3 were related to opinion and image, Q4 related to suggestions and wishes, Q5 showed how important Radio Nostalgia is to the listener and Q6 was an overall question which was meant to provide additional information on all topics depending on the answer. The interviews were performed in Finnish so that the interviewees would not need to edit their answers due to language barriers.

By contrast, we also decided to interview Radio Nostalgia's Channel manager Jami Kananen and Radio Nostalgia's Producer Eva-Maria Loikkanen. These questions can be found in Attachment 3. This was to compare their answers to the ones gained from the listeners in order to see if they had any resemblance. If the answers were to be

completely different, this would mean Radio Nostalgia has failed to communicate its brand identity successfully.

Since the research targeted the listeners of Radio Nostalgia we recruited the interviewees from Radio Nostalgia's Facebook site. Because the interviews were to be more of an in-depth nature we decided to start with six interviews and see whether the answers had similar features and could so be generalised, which they were. Three of the interviews were held at NRJ Finland Oy's premises and three on the phone because the interviewees did not live in the capital area. All the interviews were recorded by a recorder and by making notes on the main points.

We do not wish to reveal any personal information about the interviewees hence they are now referred to as L1, L2, L3, L4, L5, and L6. We did, however, collect some demographic characteristics in order to keep the research cohesive by connecting the quantitative and qualitative methods. The listener profiles can be found from Attachment 2 and the most important demographics of the listeners can be found below in table 5 to ease the reading of chapter 4.5.2. In the analysis, we combined both the axial and selective coding (chapter 4.1.1).

Table 5. A clarifying table of the important demographics of the interviewed listeners

Interviewee	Age	Gender	Municipality
L1	68	male	Naantali
L2	67	male	Tampere
L3	62	female	Helsinki
L4	55	male	Jyväskylä
L5	29	female	Kirkkonummi
L6	51	female	Helsinki

4.3.2 Interview analysis

Opinion

The most emphasised opinion from all of the interviewees was the fact that they like the music Radio Nostalgia plays. For almost all of them it was the most important aspect of radio. The main thing that makes the music selection better is the eras the songs are chosen from. As the core of Radio Nostalgia is to play music from the 60s, 70s, and 80s, the channel has succeeded extremely well in its mission of positioning

itself into the gap that the Finnish radio channel variety had before it. The listeners also commented positively about the large variety of music the channel has, which is the reason why the channel is not monotonic or repetitive like its competitors. This is something Radio Nostalgia set out to achieve in the beginning of their journey. "Iskelmä, what our family listened to before, was getting irritating as the same records played over and over again. That, with some other things, were the reasons why we changed the channel and found Radio Nostalgia." (L3.)

The overall variety was also commented as being good. The listeners had noted how there is a nice mix of music and programs and in a good proportion. Positively they also thought that there was not too much advertisement like some other channels have. L1 told us that he thinks the advertisement that Radio Nostalgia has, as it is a commercial channel, are nicely done by them being more "hidden" and subtle. L1 also said that he cannot listen to Nova, for example, as there are just too many advertisements coming throughout the day, unlike on Radio Nostalgia. These strengthen the idea that the channel has positioned itself correctly as well as created itself with the right thought in mind.

Many also mentioned how the hosts feel fitting to the channel and many could not choose a favourite amongst the hosts, stating how they all seem professional and interesting in their own ways. Guest interviews got positive reviews as they were thought to be interesting and also fitting for Radio Nostalgia. It was also mentioned, that there is a good amount of guests appearing on the channel. Only one mentioned that there could be a little less talk overall. As a channel that is targeting the older population, they have quite well achieved hosts that are roughly the same age as their targeted listeners. This is supported by the fact that the hosts do not feel out of place or too young for the channel. L3 said "The hosts are great as, I presume, they are about the same age as the listeners so their stories and what they talk about feel like you would be talking to a friend."

When asked, many listened to the programs as well but did not have a certain subject they always tuned on to listen to. Only to listeners commented on certain programs specifically. L4 mentioned that he, due to his own free time activities, likes the

gardening related topics. L2 mentioned that the program 'Estradilla' ('On stage') is his favourite, although the subject could be from other than the capital area. Even though these comments would suggest that the overall interest in the programs is good, unless the listener has a certain topic they are especially interested in, the programs are not the main reason to listen to the channel. However, as listeners do not turn off the channel when the programs start, they must feel somehow relevant or interesting to them.

Competitions were thought to be very uplifting and refreshing. Listeners also liked that there was interaction between the hosts and listeners who called in. "Even though I would not be taking part in the competition, it is nice to hear other listener also on the channel. It really brightens up the day and makes you remember that there is so much good in the world." (L4.)

Almost all of the listeners thought Radio Nostalgia to be better than other radio channels in all aspects. Radio Nostalgia brought them positive thoughts and was thought to be surprising as well. The whole ensemble was seen positively and as being up to date. As the slogan for the channel is Feel-good radio, Radio Nostalgia has been able to translate that to the listeners as well.

Image

The opinion of the listeners of course affects also the image they have about Radio Nostalgia. That is seen here as many stated that the music is different compared to other channels as the music played is older and the channel is more versatile than others. Attached to that is the view that the channel's target listeners are aged over 40 and over 50 year old men and women. Or, in other words, men and women who were young in the 50s, 60s and 70s. L1 said "I think the listeners are men and women who, in most cases, are over 40 or over 50. But I know people who are over 80 years of age and also listen to Radio Nostalgia so I think the channel is suitable for everybody, young and old." In this, the image about the hosts is that they also feel very fitting for the channel. That said, all of them felt that radio Nostalgia fits to younger people, as well.

Many said that the channel is able to bring back memories from youth and evoke longing in the listeners. This is in a positive manner as the listeners return to the channel almost every day and are not saddened by it. "I can for example vividly remember when I was in Mallorca with my friends back in the day" (L6). Even though Radio Nostalgia delivers what its name promises, the channels image still entails the aspect of surprise. "The channel has surprising music as well as the hosts bring surprising, but interesting, subjects to the table." (L2).

Radio Nostalgia seems to be very cohesive. It has been able to deliver their own identity to the listeners without disruptions in the message. This is why the channel also feels approachable and why listeners do not let go of it very easily.

Suggestions and wishes

Since Radio Nostalgia hoped for more information related to potential improvements, we decided to take every theme related answer into account instead of looking for recurring topics. To summarise, the listeners wished Radio Nostalgia would become national and that the channel continues to run for a long time. On a more individual level, L1 wanted to hear more expert interviews and Finnish music whereas L4 wished for more doo wop. L2 hoped for 'music wishes times' where listeners could call in and request a certain song. L2 was also into theatre and mentioned that the Estradilla program could discuss about events going on in other cities as well and not only in the capital area. A reoccurring suggestion was to create different lists in a top10 or so way meaning the best ten songs from the 1980's for example. Furthermore, L4 suggested using Radio Nostalgia's Facebook site more by informing about guests, for example. Overall the interviewees seemed to be pleased with Radio Nostalgia and did not therefore have any negative comments. "Keep up the good work and do not go too deep in one format." (L3.)

Importance

By importance we mean how big of a part does Radio Nostalgia play in the interviewees lives. The level of importance can, in addition to straightforward words, be interpreted from how and for how long people listen to Radio Nostalgia, for instance. Most of the listeners tend to keep Nostalgia on as background music. L1 had

the radio on for ten to twelve hours every day whereas L6 had Nostalgia on only on Saturdays. A common factor was that if there was something interesting or relative going on, the interviewees would pay more attention to it. This interesting content could be a good song or simply some of the hosts talking. Nostalgia is usually on when the listeners are performing tasks such as doing the dishes or carrying out gardening.

Nostalgia is not a trusted channel when it comes to news. All of the listeners watch the news on TV and/or listen them on Yleisradio (YLE). Moreover, TV proved to be Nostalgia's biggest competitor since it is the reason people turn the radio off. With that said, Nostalgia has managed to overrun its direct radio competitors since the listeners had more or less stopped listening to any other channels for different reasons. "I started listening radio again after finding Nostalgia and have not changed the channel ever since." (L4). "Radio is a very important part of my life", L1 said. "Nostalgia's hosts are like friends." (L3).

Radio Nostalgia seems to be so liked because it brings back memories from younger years and can be so seen as really personal and important part of one's life. L6 even went so far as saying she vividly sees herself in a certain situation when she hears a certain song.

The importance is not, however, that simply interpreted because people who are for some reason not working clearly have more time to listen to the radio. The fact that L1 listened to Nostalgia for such a long interrupted time period does not therefore necessarily signal that he values Radio Nostalgia more that lets say L5. Moreover, age also affects the radio listening times since older generation is more accustomed to radio because it was once the only media channel. Nowadays people grow up to use the Internet and/or other channels limiting the time spent with the radio.

As a conclusion we can state that Radio Nostalgia has established a strong base in its listeners' minds and lives. When people do start to listen to it they tend to stay tuned for a long time without changing the channel that much. It seems that Radio Nostalgia has so succeeded in what it promises; nostalgia and a good feeling ("Feel-good radio").

4.4 Research results

The conducted research was targeted to give an answer to the IQ's set out in the beginning of the thesis writing process. The quantitative analysis offered insight on the characteristics of an average Radio Nostalgia listener and the qualitative interviews helped us to understand how this average listener perceives Radio Nostalgia. The results showed that the average listener is slightly different from what NRJ Finland Oy has evaluated. Merja, 47, is actually a male between the ages of 55 to 64. This person that we refer to as Matti is most likely not working meaning he is retired. Matti used to be a blue collared worker but now he earns less than 20 000 euros per year and likes to listen the radio at home.

The results also show that Radio Nostalgia's listeners' opinion about the channel is highly positive. They like the music and the overall channel content. Compared to other channel's Radio Nostalgia proved to have the widest music selection and the best balance between music and other content. The listeners stated that Radio Nostalgia makes them feel good. Radio Nostalgia's image is set apart from its competitors by the music in its selection, which is notably older than what other radio channels play. This is probably the main reason why Radio Nostalgia's listeners are older as well. Of course, this is also what the channel was aiming towards but they probably were not expecting their listeners' age to range as high as it does. The more mature image is not, however, seen as a limiting factor but the listeners felt the channel is suitable for the younger generation as well. Radio Nostalgia plays a big part in some of its listener's lives since it is listened to every day for many hours. It is also seen personal because it brings back memories and the hosts feel like old friends.

4.5 Research summary

We decided to divide our research objective into three investigative questions that would demarcate it and give a more comprehensive take. Based on these three investigative questions we chose to conduct both a quantitative and a qualitative study as well as research brand internationalisation.

The qualitative research was a secondary survey data analysis to find out what are the characteristic of Radio Nostalgia's listeners. Based on the information offered by Finnpanel Oy we were able to analyse different factors in Excel, such as gender and employment, and how these factors effect on the radio listening minutes. For the qualitative research we carried out six semi-constructed interviews with an additional interview with Radio Nostalgia's Channel Manager and Producer. The interviews were done either by phone or face to face. Since Radio Nostalgia is a part of an international company we wanted to research the concept of brand internationalisation more in-depth in order to find out whether the foreign origin has affected Radio Nostalgia's brand image in Finland.

5   Discussion

In this chapter we discuss the overall results in short as well as the reliability, validity, and generalizability of the research performed. We also view the ethical points related to the research and assess the thesis process as we have seen it.

5.1   Conclusion

As mentioned in the chapter 2.2.4, brand positioning deals with setting a brand apart from competitors by using marketing strategies to create a superior and/or different impression on the customer's minds. There Radio Nostalgia has succeeded. By intuitive localisation (chapter 3.2) it has been able to choose a unique target audience as well as an uncommon music selection. Nonetheless, from the quantitative research we can see that the main listener of Radio Nostalgia is a bit older than NRJ Finland Oy has been targeting. Their life situation is also exceptionally different from their target listener Merja, 47, who is living a more luxurious life than the listeners we found to listen to Radio Nostalgia the most are. This, however, does not mean that the channel should change their target listener to reflect the results, unless they feel that this is the listener the brand wants to target the most. If they want to keep Merja as their target listener they should, instead, think of ways to attract that part of the population better. In light of these results they can see who they attract and what might be the actions and directions they want to take to meet their goal. Radio Nostalgia could, nevertheless, use the results of this thesis in business to business sense when considering partners and advertising.

Considering how new Radio Nostalgia is they have achieved a lot of extremely loyal listeners according to our qualitative research. This shows that the brand has been successful in their localisation as the listeners feel like the channel is a close friend and not 'only' a radio channel. From this we could also conclude the answer to our third investigative question is that the international background has not affected Radio Nostalgia's brand image in Finland negatively and/or the listener have not even realised that the channel has an international background. This is also something the channel should consider if they pursue Merja, 47, as they might lose some of these loyal listeners if they wander too far from their current channel idea. Furthermore,

Radio Nostalgia's somewhat loyal listeners would suggest that the channel has good brand equity since, as discussed in chapter 2.2.2, familiarity pleases people and familiar products are more frequently linked with positive attitudes and can be, thus, seen as a part of brand equity.

The music Radio Nostalgia plays is seen as the biggest positive aspect of the channel and the main reason for the listeners to listen to Radio Nostalgia and to be so loyal to it. Many of the people interviewed were in a life situation where they had the time to listen to the radio and had found radio and music in general to be tools for relaxing and reminiscing, for example. These people have time to be devoted and, thus, might be much needed for Radio Nostalgia. Even if the channel wants to keep Merja as their target listener, they should consider adding another target listener that better reflects Matti since we found his characteristics to be very common.

The brand image of Radio Nostalgia is very cohesive and very positive. From the name to the music selection and everything in between the channel is seen to be a radio of good feelings and memories. The brand targets the gap they set out to fill perfectly. The biggest issue for the channel seems to be that it is not that known and has not been established as a household name. The brand itself is something that we feel is right on track.

The listeners we interviewed had almost all found the channel by accident meaning that the brand awareness (discussed in theory in chapter 2.2.3) was not there. Increasing brand awareness can be done by, for example, increasing marketing.

5.2 Suggestions for development and future research

The development areas for Radio Nostalgia are to widen the frequency areas and to become a national radio station as well as to boost the recognition of the channel. It seems many listeners are hooked to the channel once they have found it but finding it has been through accidents and luck, for example. Compared to its competitors, such as Radio Aalto, Radio Nostalgia has not been established as a house hold name and this is what the channel really needs. Also important for the channel's future is to maintain the high quality of the music selection and other related details, for example,

the hosts and how the hosts talk on air. One other important factor that came up during the qualitative interviews is the cohesion of the channel: the cohesion was one thing many commented positively on. Thus, the quality of cohesion should be continued even when the channel grows.

Our suggestions for NRJ Finland Oy for future research are to start doing more in-depth research regularly instead of looking at the figures and KRT only. Also using a panel, for example, to see if improvements need to be made and how the current situation is from the listeners' point of view would be interesting for the company. Done once or twice a year it would also prove as a useful tool to evaluate the progress of the channel. We also feel that some more two-way conversations with the listeners would be good to do as the listeners are Radio Nostalgia's biggest marketing asset: the word of mouth that the pleased listeners will create is something almost impossible to replicate by other means. As the qualitative interviews told us, many of the listeners had already been brand ambassadors for the channel and got their friends acquainted with it.

We also suggest for the channel to add at least one other target listener that reflects those listeners we found to be common: the gender of the listener does not affect much but the listener is in a state of her/his life where she/he has time to spend with the radio, such as early retirement or retirement. She/he does not have that much money to spend on a luxurious life style and that is also a reason why the radio has a huge influence in her/his daily routines. The addition of these target listeners would also be wise considering the advertisers (customers) of the channel: the advertisement should be related to the target listeners and it should be important and intriguing for them. NRJ Finland Oy could gain more profit by attracting new customers and making sure that the advertisement heard on air is effective. Lastly, when there is enough data from Radio Nostalgia's new listening areas research about the differences between cities and frequency areas would be wise and interesting for the company to do.

5.3   Reliability, validity, and generazability

Reliability

Since we have used secondary data in our quantitative research with a sample size of around 10 000 people we can say our research to be reliable. The sample includes listeners from all over Finland from different age, education, and work groups. As stated, Finnpanel Oy measures radio listening by using diaries where the respondents mark their radio listening each day of a year. The annual national sample size is approximately 18 000 diaries which include all geographical areas of Finland. As the diaries differ according to the different geographical areas, the sample size available to us is not the same amount as the annual national sample size. We nonetheless have to conclude that due to the long marking time, the listeners might get bored and/or forget to mark their radio listening. And since there is no-one to oversee the process it might not be guaranteed that the listener actually listened to a certain radio station at a certain time.

Our qualitative research covered six semi-constructed interviews with Radio Nostalgia's listeners and one interview with Radio Nostalgia's Channel Manager and Producer. Although the sample was small the interviews were very similar and supported each other and we were thus able to draw relatively reliable interpretations. Additionally, the interviewees differed in demographic characteristics which gave a more full-rounded result. Regardless, it must be noted that we used both face-to-face and telephone interviews which might have had an effect to the content albeit other circumstances stayed the same.

Validity
The large enough sample size for the quantitative research increases our research validity as well. Finnpanel Oy was established in 1975 so the company has had plenty of time to perfect their procedures making sure that the diaries are valid. Of course, we may never know how many of the listeners' answers do not reflect the actual truth. As the diary is kept for a year, it might be that some answers from certain periods do not reflect the actual listening hours, for example. But as said, Finnpanel Oy has a strong history with KRT and all of the radio industry in Finland have put their trust in it.

In the case of the qualitative research the validity will come from not editing the answers and not constructing the interviews too tightly allowing the respondents to

talk more freely. The interview questions were planned according to four themes so that they would measure what they are supposed to but not fully entail the main idea behind the question to the listeners answering it. We did not want them answering what they thought we wanted to hear so some themes were 'hidden'. We also discussed the questions through with the Marketing Director who was pleased with them and pleased how they would give the company the answers they are looking for.

Generalizability

We believe that the research will be easy to replicate and that the results will correspond with the overall facts and opinions of the listener of Radio Nostalgia. The answers will be tied to the radio channel Radio Nostalgia and will not reveal the general opinion about any other radio channel. It might be compared to a similar research done about other channels to show similarities but will not be valid on its own for them.

5.4 Ethical points of view

Our quantitative data was gotten from Finnpanel Oy through NRJ Finland Oy as a part of our thesis as well as a part of our internships in the company. Thus we got the information legally, and not by downloading it without permission, for example. The participants of KRT are not known to us personally as the ethicality of KRT is secured by Finnpanel Oy. Finnpanel Oy has also been credited accordingly.

The qualitative data was gotten through interviews that the listeners themselves volunteered to be a part of. The interviewed listeners were promised anonymity and this promise we have kept. Their identities are not known to anybody except us. All the interviewed listeners were informed that the interview is done for the purpose of our thesis.

5.5 Assessment of thesis process and own learning

The thesis process evolved in a logical and steady phase starting from the theoretical framework and moving on to the actual research and results. Due to the support provided by NRJ Finland Oy we were able to gain the necessary information to

conduct this thesis quite easily. Even though this is a joined thesis, we managed to divide the workload evenly and communicate all the parts effectively with regular meetings and agreed deadlines.

The internship in NRJ Finland Oy, together with this thesis, made us understand branding better and to see how a brand's/company's identity and strategy reflects on the brand image and to the target audience. We both also worked with the Radio Nostalgia brand during our internship and, thus, know the brand very well. We were able to design our qualitative interview questions, for example, quite easily as we had a clear idea about the brand as well as about the type of listeners who were coming to be interviewed.

Working together made the process easier as we were able to discuss all matters together and assess each other's work during the whole process. We feel that we also gained more perspectives with having both of us working together and seeing the different aspects of all matters throughout the process. Even though we worked closely together during the internship we also had separate tasks. This helped us as we saw the Radio Nostalgia brand from different working viewpoints. Also a profit for us was the fact that we could process, discuss, and adjust everything throughout the whole year of us working together.

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Attachments

Attachment 1. Example pages of the journal Finnpanel Oy uses.

4. täyttöpäivä, aamu/päivä — Sunnuntai 10.6.2012

☐ Ei kuuntelua tänä päivänä

Kuuntelupaikka:
1 = Koti
2 = Työ
3 = Auto
4 = Muu

Kuunteluvartit		Yle Radio 1	YleX	Yle Radio Suomi	Yle Vega	Yle Puhe	Bassoradio	Cityradio Pohjanmaa	Groove FM	Iskelmä	Järviradio	NRJ Energy	Radio Aalto	Radio Dei	Radio Jyväskylä	Radio Nova	Radio Rock	Radio SUN	Radio 957	Rondo Classic	SuomiPOP	The Voice	Muut radiokanavat	Ääriitteet	
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Kuuntelupaikka: 1 = Koti 2 = Työ 3 = Auto 4 = Muu		Kuunteluvartit	Yle Radio 1	YleX	Yle Radio Suomi	Yle Vega	Yle Puhe	Bassoradio	Cityradio Pohjanmaa	Groove FM	Iskelmä	Järviradio	NRJ Energy	Radio Aalto	Radio Dei	Radio Jyväskylä	Radio Nova	Radio Rock	Radio SUN	Radio 957	Rondo Classic	SuomiPOP	The Voice	Muut radiokanavat	Äänitteet	
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	92	4.15-																								92
	93	4.30-																								93
	94	4.45-																								94
	95	5.00-																								95
	96	5.15-																								96
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Attachment 2. Qualitative interview background forms

NRJ Finland Oy: Qualitative research about radio Nostalgia's listening (spring 2013)

Background information
L1

How old are you? 68
Gender? Male

Municipality? Naantali

Education background
Comprehensive school
Professional school
High school and Voc. College
Polytechnics
Academic
N/A

Professional background
Upper white collar
Entrepreneur
White collar
Blue collar
Employee
Student/pupil
Other
N/A

Employment
Day job
Part time/Shift
Not working
N/A

Household income
< 20.000 EUROS
21.000 - 50.000 EUROS
50.000 - 100.000 EUROS
> 100 000 EUROS
N/A

Listening place
Home
Work
Car
Other

N/A

Location
Home
Visiting relatives
Traveling in Finland
At summer residence
Other
N/A

What radio channel do you listen? Nostalgia, news from YLE

NRJ Finland Oy: Qualitative research about radio Nostalgia's listening (spring 2013)

Background information
L2

How old are you? 67
Gender? Male

Municipality? Tampere

Education background
Comprehensive school
Professional school
High school and Voc. College
Polytechnics
Academic
N/A

Professional background
Upper white collar
Entrepreneur
White collar
Blue collar
Employee
Student/pupil
Other
N/A

Employment
Day job
Part time/Shift
Not working
N/A

Household income
< 20.000 EUROS

21.000 - 50.000 EUROS
50.000 - 100.000 EUROS
> 100 000 EUROS
N/A

Listening place
Home
Work
Car
Other
N/A

Location
Home
Visiting relatives
Traveling in Finland
At summer residence
Other
N/A

What radio channel do you listen? Nostalgia, YLE, Aalto, Sun, SuomiPOP, Radio Musa

NRJ Finland Oy: Qualitative research about radio Nostalgia's listening (spring 2013)

Background information
L3

How old are you? 62
Gender? Female

Municipality? Helsinki

Education background
Comprehensive school
Professional school
High school and Voc. College
Polytechnics
Academic
N/A

Professional background
Upper white collar
Entrepreneur
White collar
Blue collar
Employee
Student/pupil
Other

N/A

Employment
Day job
Part time/Shift
Not working
N/A

Household income
< 20.000 EUROS
21.000 - 50.000 EUROS
50.000 - 100.000 EUROS
> 100 000 EUROS
N/A

Listening place
Home
Work
Car
Other
N/A

Location
Home
Visiting relatives
Traveling in Finland
At summer residence
Other
N/A

What radio channel do you listen? Nostalgiaaa!!

NRJ Finland Oy: Qualitative research about radio Nostalgia's listening (spring 2013)

Background information
L4

How old are you? 55
Gender? Male

Municipality? Jyväskylä

Education background
Comprehensive school
Professional school
High school and Voc. College
Polytechnics
Academic

N/A

Professional background
Upper white collar
Entrepreneur
White collar
Blue collar
Employee
Student/pupil
Other
N/A

Employment
Day job
Part time/Shift
Not working
N/A

Household income
< 20.000 EUROS
21.000 - 50.000 EUROS
50.000 - 100.000 EUROS
> 100 000 EUROS
N/A

Listening place
Home
Work
Car
Other
N/A

Location
Home
Visiting relatives
Traveling in Finland
At summer residence
Other
N/A

What radio channel do you listen? Nostalgia

NRJ Finland Oy: Qualitative research about radio Nostalgia's listening (spring 2013)

Background information
L5

How old are you? 29

Gender? Female

Municipality? Kirkkonummi

Education background
Comprehensive school
Professional school
High school and Voc. College
Polytechnics
Academic
N/A

Professional background
Upper white collar
Entrepreneur
White collar
Blue collar
Employee
Student/pupil
Other
N/A

Employment
Day job
Part time/Shift
Not working
N/A

Household income
< 20.000 EUROS
21.000 - 50.000 EUROS
50.000 - 100.000 EUROS
> 100 000 EUROS
N/A

Listening place
Home
Work
Car
Other
N/A

Location
Home
Visiting relatives
Traveling in Finland
At summer residence
Other
N/A

76

What radio channel do you listen? Nostalgia, Basso, Groove

NRJ Finland Oy: Qualitative research about radio Nostalgia's listening (spring 2013)

Background information
L6

How old are you? 51
Gender? Female

Municipality? Helsinki

Education background
Comprehensive school
Professional school
High school and Voc. College
Polytechnics
Academic
N/A

Professional background
Upper white collar
Entrepreneur
White collar
Blue collar
Employee
Student/pupil
Other
N/A

Employment
Day job
Part time/Shift
Not working
N/A

Household income
< 20.000 EUROS
21.000 - 50.000 EUROS
50.000 - 100.000 EUROS
> 100 000 EUROS
N/A

Listening place
Home
Work
Car

Other
N/A

Location
Home
Visiting relatives
Traveling in Finland
At summer residence
Other
N/A

What radio channel do you listen? Nostalgia

Attachment 3. Qualitative interview questions

<u>Jami Kananen, Channel Manager of Radio Nostalgia and Eva-Maria Loikkanen,
producer for Radio Nostalgia</u>

1. What is Radio Nostalgia? (Definition/identity?)
2. What would you like to know about Radio Nostalgia's listeners?
3. Describe a typical Nostalgia listener?
4. How do the listeners experience Nostalgia as a brand? Does it match the
   reality/your wishes?
5. How do you use the program to manage/support the brand?
6. What competitors Nostalgia has (not just radios)? How is Nostalgia positioned
   against them?
7. How do you see Nostalgia in the future? What actions are you taking to get
   there?

<u>Anette Raunio, Marketing Director of NRJ Finland Oy</u>

1. How do you manage Nostalgia as a brand? (internal and external factors)
2. How do you keep your message consistent between different communication
   channels?
3. What kind of goals does NRJ Finland have concerning Nostalgia (strategy,
   plan…?)
4. What challenges has the localization of an international brand brought and how
   have you taken these into consideration?
5. What kind of message do you want to create to Radio Nostalgia's listeners?
6. What type of person would be interested about the Nostalgia brand?
7. How do you see Nostalgia in the future? What actions are you taking to get
   there?
8. How do you see Nostalgia in the future? What actions are you taking to get
   there?

<u>Listeners</u>

1. What do you think about Radio Nostalgia? What kind of feelings does it evoke?
2. What do you think about Nostalgia's channel content? (program, competitions, music, hosts)
3. How do you see Nostalgia's target audience to be?
4. What do you hope from Radio Nostalgia in the future?
5. In what context do you listen to Nostalgia and why? Describe your typical listening situation.
6. What does Nostalgia do better and worse compered to competing channels?

Attachment 4. Quantitative analysis per gender

	MEN	**WOMEN**
Polytechnics	215	212
High school	366	306
Professional school	495	479
Comprehensive school	342	326
Academic	157	342
Blue collar	458	467
Lower white collar	410	314
Upper white collar	232	147
Management	191	200
Agric. Profession	238	0
Self employed	369	208
House wife (F/M)	0	0
Retired	384	448
Pupil	84	171
Student	43	97
Day time	326	305
Part time/ shift	538	277
Not working	410	408
<20 000	589	464
20 0001 - 50 000	439	321
>50 000	300	259
Capital area	355	346
Turku & Tampere	265	422
70 000 - 150 000	339	241
Other cities	551	288
Semi urban municipalities	293	310
Rural municipalities	452	259
Home	409	392
Work	439	583
car	196	114
Other	133	157
Age 9-14	84	171
Age 15-24	85	126
Age 25-34	212	233
Age 35-44	278	333
Age 45-54	406	338
Age 55-64	541	466
Age 65-	318	364