

Investigation of street culture events in Central Finland

Albert Olli

Bachelor's Thesis
May 2015

Music and Media Management
School of Business





Author(s) Olli, Albert	Type of publication Bachelor's thesis	Date 8.5.2015
		Language of publication: English
	Number of pages 41	Permission for web publication: (x)
Title of publication Investigation of street culture events in Central Finland		
Degree programme Degree Programme in Music and Media Management		
Tutor(s) Hyvärinen, Aimo		
Assigned by Kulttuuriyhdistys TUFF! (Culture association TUFF!)		
Abstract <p>This thesis examined street culture and street culture events in Central Finland. The study was conducted as a survey which the author spread over the Internet for people to answer. The target group's age varied from 10 to 40. The study aimed to find out how the citizens of Central Finland perceived street culture as a phenomenon and if there was an actual demand for street culture events in Central Finland.</p> <p>The theoretical background of this thesis discussed street culture's various forms and related activities. After this the thesis reflected on how traditional marketing and guerrilla marketing would work when marketing street culture events. Finally, the basics of event management were discussed, and the local culture scene in Central Finland was described.</p> <p>The next part of the thesis introduced the study. The author introduced the research questions and justified why quantitative methods were used to collect the data for this study. The results were introduced from the objective perspective by showing tables of the study's final report. In the next section, the author contemplated the results more in depth. In the last section the author drew a conclusion of the study and gave suggestions for the future.</p> <p>The results showed that more street culture events are demanded and street culture was seen as the phenomenon of freedom and creativity. The results also showed that street culture events need to be organized and marketed better. Based on these results, operatives of street culture field can implement events that matches the needs of their customers.</p>		
Keywords/tags (subjects) street culture, event, marketing, hip-hop, graffiti, skateboarding, survey, Central Finland		
Miscellaneous		



Tekijä(t) Olli, Albert	Julkaisun laji Opinnäytetyö	Päivämäärä 8.5.2015
		Julkaisun kieli: englanti
	Sivumäärä 41	Verkojulkaisulupa myönnetty: (x)
Työn nimi Katukulttuuritapahtumien tutkimus Keski-Suomen alueella		
Koulutusohjelma Degree Programme in Music and Media Management		
Työn ohjaaja(t) Aimo Hyvärinen		
Toimeksiantaja(t) Kulttuuriyhdistys TUFF!		
Tiivistelmä <p>Tämä opinnäytetyö tutki katukulttuuria ja katukulttuuritapahtumia Keski-Suomen alueella. Tutkimus toteutettiin kyselytutkimuksena, jota tutkija levitti Internetissä, jotta ihmiset voisivat vastata siihen. Kohderyhmän ikä vaihteli kymmenestä neljäänkymmeneen ikävuoteen. Tämä tutkimus pyrki selvittämään, miten Keski-Suomen asukkaat näkevät katukulttuurin ja onko katukulttuuritapahtumille selvä kysyntä Keski-Suomen alueella.</p> <p>Teoreettisessa viitekehyksessä pohdittiin katukulttuurin määritelmää ja siihen liittyviä aktiviteetteja. Tämän jälkeen heijasteltiin kuinka perinteinen markkinointi ja sissimarkkinointi toimivat, kun katukulttuuritapahtumia markkinoidaan. Lopulta tutkija esitteli tapahtumatuotannon perusteita sekä paikallisen skenen nykytilaa Keski-Suomessa.</p> <p>Seuraavassa osiossa paneuduttiin itse tutkimukseen. Tutkija esitteli tutkimuskysymykset ja perusteli, miksi hän päätti käyttää kvantitatiivista tutkimusmenetelmää, tässä tapauksessa kyselyä tiedon hankkimiseksi. Kyselyn tulokset esiteltiin ensin objektiivisesta näkökulmasta näyttämällä taulukoita tutkimuksen loppuraportista. Seuraavassa osiossa tutkija pohti syvemmin kyselyn tuloksia. Viimeisessä osiossa tutkija veti johtopäätöksen tutkielmasta ja antoi ehdotuksia tulevaisuutta varten.</p> <p>Tutkimuksen tulokset osoittivat, että Keski-Suomen alueelle halutaan lisää katukulttuuritapahtumia ja että katukulttuuri nähtiin vapauden ja luovuuden ilmiönä. Tulokset osoittivat myös, että katukulttuuritapahtumat tarvitsevat parempaa organisointia ja markkinointia. Näiden tuloksien pohjalta katukulttuuritoimijat voivat tehdä tapahtumia, jotka vastaavat heidän asiakkaidensa tarpeita.</p>		
Avainsanat/asiasanat katukulttuuri, tapahtuma, markkinointi, hip-hop, graffiti, rullalautailu, kysely, Keski-Suomi		
Muut tiedot		

CONTENTS

1	INTRODUCTION.....	3
2	THEORETICAL FRAMEWORK.....	5
2.1	Defining street culture.....	5
2.2	Hip-hop culture.....	6
2.3	Marketing process and guerrilla marketing.....	11
2.4	The marketing process.....	12
2.5	Guerrilla marketing.....	15
2.6	Events management.....	19
2.7	Cultural events.....	20
2.8	Local events and insight to the local scene with Ossi Valpio.....	21
3	METHOD.....	25
3.1	Implementation.....	25
3.2	A survey as a study method.....	25
4	RESULTS.....	28
5	DISCUSSION.....	33
5.1	Summary of the results.....	33
6	CONCLUSIONS.....	36
7	REFERENCES.....	38
8	APPENDICES.....	41
8.1	Appendix – Interview with Ossi Valpio.....	41
8.2	Appendix – Street culture survey.....	41
8.3	Appendix – Report of the survey.....	41

FIGURES

Figure 1. A framework for street culture used in this thesis	5
Figure 2. A simple model of the marketing process	12
Figure 3. The basic guerrilla effect.....	16

TABLES

Table 1. The effects in guerrilla marketing and their corresponding instruments.....	18
Table 2. Age of the participants.....	28
Table 3. What street culture represents.....	29
Table 4. Where to gain more information about street culture events	29
Table 5. The amount of street culture events	30

1 INTRODUCTION

Ever since hip-hop and punk music started to rise in the 70s and became the most potential youth cultural movements in the twentieth century, the streets of the world have been the main stage of vigorous creativity. In less than a generation, thanks to the Internet and the ease of travelling, a new global street culture has emerged and it has brought all of the world's diverse subcultures, activities and modes of urban expressions together. These include graffiti, street art, DJing, skateboarding and bike messengering, parkour, offbeat, fashion, gang life, music, design, photography and other forms of visual art. (Gastman, Neelon & Smyrski, 2007.)

Kulttuuriyhdistys TUFF! is a collective of various artists in Central Finland. The people behind Kulttuuriyhdistys TUFF! have been brought together by their passionate love for culture. Moreover, they seek to improve the local scene and to document and embrace its' history. Kulttuuriyhdistys TUFF! was found in fall 2013. The name TUFF! describes their attitude and the quality of their work: rough, tight, alternative, alarming, surprising and personal. TUFF! brings life to the cultural palette of Central Finland by organizing events such as clubs, workshops and discussion panels. It also documents and makes them available on the Internet through their webpage <http://www.tufftuff.fi/>. Events are created by the members of their organization and by local culture activists. Their doors are always open to new talents, and they constantly seek to develop the quality of their content. As older and more experienced players, they take responsibility and share opportunities for younger, upcoming artists.

This thesis is not trying to explain street culture and all its' subcultures as a whole. The reason for this is that street culture is too broad to analyse in one study because it has countless ways to represent itself and it is constantly changing. This thesis concentrates on street culture and street culture events in the Central Finland area and especially in Jyväskylä. The main focus is on hip-hop culture and different activities related to hip-hop. In this thesis, the author wants to find answers to the following questions:

- **How do the citizens of Central Finland area see street culture as a phenomenon**
- **Do the citizens demand more street culture related events in Central Finland?**

2 THEORETICAL FRAMEWORK

2.1 Defining street culture

This section introduces definitions of street culture and discusses its history. In this section street culture is mostly viewed from the hip-hop culture's perspective which is a subculture of street culture.

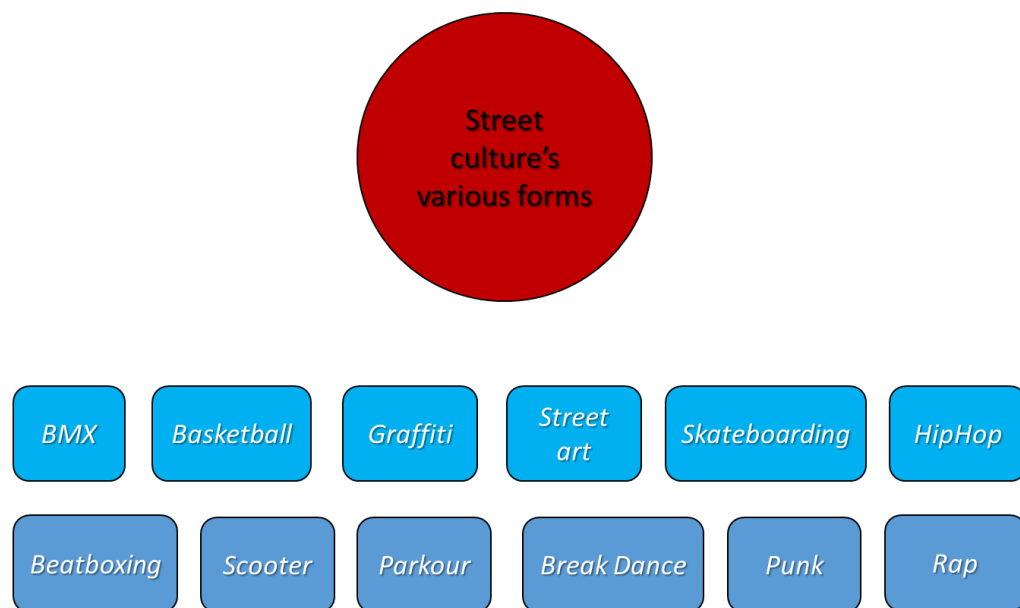


Figure 1. A framework for street culture used in this thesis

Street culture can be defined as a roof construct, which encases sub-, part-, and countercultures as well as youth movements. Universally, they are personified by a mutually shared style which can be seen, for example, in hair styling, taste of music, the way of speaking or the way to dress. However, not everyone has these recognizable external symbols. (Salasuo & Poikolainen, 2012.) Street culture has various activities which are mostly expressed on the streets. These can be for example street art, street dance, street sport (parkour, skateboarding, street basketball, BMX-biking) and hiphop-culture. In the globalized world the youth and

young adults of dispersed settlement areas needs to be taken as an important part of the street culture scene as well. (Tolonen, 2010.)

Jerry Fest (2014), who has been an advocate for youth people since the 70's, says that whenever adults are interacting with young people, they are working cross-culturally. Even if it seems as if there is a common cultural heritage between the two, youth culture is always different when compared to adult culture. Moreover, those differences will affect all aspects of their interactions. These differences in their culture become even more emphasized when working with street-dependent youth who, in addition to all the other issues that they are facing in their lives, have adapted to a culture of the streets. He also adds that street culture is about understanding this culture that the youth are expressing and how it affects the behavior and thinking of youth who are living in it. However, it is not only about the external "look" of the culture of the streets, since it can change over time or from place to place. (Fest 2014.)

2.2 Hip-hop culture

Hip-hop culture, which consists of *rap music*, *breakdancing*, *graffiti*, *beatboxing* and *Disc Jockeying*, was born in the Bronx, New York in the 1970s. From there it has spread all over the world. (Vaattovaara 2012, 142.) In broader terms, hip-hop means the youth movement which was born in the late 1970s among the civic youth of the African-American population. The term was already used in the mid-seventies for describing the lifestyle, fashion and cultural expressions of the Bronx. (Toop, 2011.)

Nowadays hip-hop culture is one of the most significant research targets from the perspectives of both globalization and identification of youth from different countries (Alim, 2009). Especially rap-music offers the youth ways and means to express themselves and their identities in a globally understandable and shareable way, since rap-music is based on intensive language and discursion usage and their innovative work. Through these processes the youth can learn to know themselves better and ask questions such as who I am I, where I come from and where I belong. (Westinen 2012, 123-124.)

Hip-hop culture landed in Finland from the United States in the 1980s. At first breakdancing and graffiti were the culture's most visible and popular divisions, but gradually rap-music started to gain popularity as well. (Mikkonen, 2004.)

At the moment rap-music is hip-hop culture's most visible element in the media and among the fans. Finnish hip-hop culture consists of many local "scenes", the culture's local communities and venues, which are mostly located in large cities. The biggest of these is Helsinki. Finnish hip-hop culture is now very vigorous and it has a versatile integrity. Now in the 21st century it seems as if the Finnish rap-music has come here to stay, and it can be seen as a significant music style among other music styles in the Finnish music culture. The themes in the Finnish hip-hop music range from the artists' own, authentic stories to those based on a general Finnish hip-hop culture and different groups, also known as "posses". (Mikkonen 2004, 192.)

Rap

Rap, like any other musical genre, cannot be understood if one does not take its history and social context into account. Rap means the rhymes that are spoken over hip-hop music. Rap shares a common ground with other African-American music styles such as soul, blues and jazz. Today's rap music reflects the hip-hop culture of the young and urban, working-class African Americans as well as its roots in the oral tradition of Africa. In addition, it raises the voice of a somewhat underappreciated group of people. As its popularity has grown, rap music reflects the appreciation and recognition of the music industry. In rap, the lyrics or rhymes mainly concentrate on what is happening politically, socially or economically in the present time. (Davey D & Blandchard, 1999.)

Graffiti and street art

The word graffiti originally comes from the Italian word "graffare" which means scratching something on a surface. In the modern world, the term graffiti is often referred to as unacceptable spreading of a substance such as pencil markings, spray paint or stickers. Historically, graffiti was already carved and painted on the walls of Pompeii. Today they range from the socio-political murals in Northern Ireland to the graffiti on The Great Wall of Los Angeles. The starting point for the modern day

graffiti style was in New York City in the late 70's. Graffiti was associated with the birth of hip hop. Graffiti also has strong connections with the Beat generation and pop artists. Graffiti is rejecting the establishment's existing standards, it recommends people to experiment by themselves and it draws from advertising and popular culture. (DeNotto 2014, 208.)

Highly often graffiti and street art are mixed up and one does not always understand the difference between these two terms. The differences between street art and graffiti can be noticed in the intentions of the authors, the audiences that they are targeted at and the different ways in which they have formed. A *tag*, is the most common form of graffiti; it is the graffiti artist's signature. Tags are based on text and, commonly, tags can be seen as unbreakable codes among people who do not belong to the graffiti community. The idea behind a tag is an often rebellious expansion of the artist's signature which is close to brand name advertising. Street art shares its roots with the graffiti since street art is a sub-genre of graffiti. Street art is more open to the audience, and basically anyone can interact with it, experience or discuss it publicly. At the same time, graffiti artists work within a closed community. Street art is based more on figurative works than textual, and it can also be seen as rebellious act of artists, but there is an intention to beautify the public space rather than destroy it purposefully. (DeNotto 2014, 208-209.)

Street art, based on the opinion of DeNotto (2014), is a passing phenomenon. Street art is often squandered by the authorities since they perceive it as vandalism. In addition to that, street art is asking questions from the authorities that they do not necessarily prefer to be asked. Another aspect which emphasizes the temporary nature of the street art phenomenon, is that since it exists in a public space for a public audience, it is continuously exposed to both the urban elements and potential vandalism. Its fragile nature, its impact on communal engagement and its value to scholarship shows the importance of street art restoration and dissemination in both online and print media. (DeNotto 2014, 209.)

Skateboarding

The basic idea in *skateboarding* is to perform different kinds of tricks. Further explanations are difficult to give because of the countless ways in which one can

exercise the sport: there is a great number of varieties from highly technical flat tricks to big stunt-like tricks that can be performed in many different skateparks and skateboarding locations. Most likely the big popularity of skateboarding is based on this irregularity and a complete freedom of choice. (Suomen Rullalautaliitto ry.)

In the 1950's, skateboarding was invented by surfers in California, who were the first to have the idea of surfing on concrete. The origin of the very first skateboard has never been proven, and it appears that the first skateboard was a spontaneous invention of multiple people. This can be seen as the beginning of skateboarding. (Rodriquez, 2013.)

Skateboarding hit its popularity peak in 1963, only to fade away in the year 1965. Some, who were true to the sport, continued to make their own boards and hardware in order to keep skateboarding alive. It has been suspected that skateboarding lost some of its popularity because of the dangerousness of the sport. Clay wheels were used at that time, and they led to many injuries. (Rodriquez, 2013.)

The comeback of skateboarding started in 1972, when Frank Nasworthy invented urethane wheels. In 1975, skateboarding had another boost when the Zephyr team attended to a slalom and freestyle contest in Del Mar, California. Zephyr team had their own low and smooth style in skateboarding, which was something new in skateboarding and it attracted the attention of the public. Zephyr team had some notable skateboarders including skaters like Tony Alva (the first pro-skater in the world), Jay Adams and Stacy Peralta, the co-founder of Powell & Peralta. In 1978 skateboarding was revolutionized with an invention created by Alan Gelfand. He created "Ollie", in which one slams his back foot down on the tail of his board and jumps at the same time, popping the board and the skater into the air. Skateboarding suffered another blow at the end of the 70's when the public skateparks had to pay big insurance costs due to the injuries and the danger factor of skateboarding. (Rodriquez, 2013.)

In the 1980's and 1990's skateboarding continued its progress as an anti-establishment subculture. In addition to the public skateparks, skateboarders started to build their own skate ramps and obstacles on their own backyards. Skateboarders started to see the whole world as their playground and took skateboarding to the streets. The 1980's and early 90's can be seen as the beginning era of street skating.

Different shapes of boards started to appear in order for skateboarders to overcome various obstacles on the streets. The invention of VHS was another development for skateboarding since skateboarders started to film themselves. These skateboarding tapes reached youngsters all over the world and gained more popularity. At the end of the 1980's, vert skateboarding became less popular than street skateboarding. In the early 90's, vert skateboarding started to rise again when skateboarding found a common ground with the emerging punk movement. In 1995, ESPN implemented the very first X-Games which brought skateboarding into the mainstream, and it inspired many young people to start skateboarding. (Rodriquez, 2013.)

After the beginning of new millennium, new skateparks started to appear in many new locations and areas, and also skateboarding-based videogames started to appear on the market shelves. New skateboarding companies have emerged, and skateboarding has become more acceptable in the eyes of society and the citizens. One major factor that is driving youth to pursuing a career in skateboarding is that professional skateboarders can earn a great deal of money by winning competitions (such as X-Games and Street League) and by signing sponsorship contracts. Young people have realized that they can earn money with their hobby, which has made skateboarding bigger than ever. Skateboarding has also made its way to today's fashion, and companies such as Vans, Nike SB, Adidas, RVCA and DC are making big profits with the skateboarding lifestyle. (Rodriquez, 2013.)

In Finland, skateboarding has existed almost as long as in the United States, but the real breakthrough in Finland happened at the end of the 1980's. In the 90's many saw skateboarding as a distraction exercised by a small marginal group of people, and they could not make their voices heard in society because of their young age. Championship competitions in Finnish skateboarding have been held since the end of the 1980's. Because of the weather issues in Finland, skateboarding outdoors is mainly restricted to a period of six months, and for the rest of the year skateboarders go skating indoors if the city or town has an indoor skatepark meant for skateboarders. (Suomen Rullalautaliitto ry.)

In the 21st century, skateboarding has increased its appreciation among the Finnish citizens, even though it still has not reached the appreciation level of the more traditional sports, such as ice hockey or football. A big majority of the Finnish citizens

have noticed that skateboarding has become one of the most popular sports among young people. New indoor parks and outdoor parks have been built in many different cities in Finland. In 2003, the City of Helsinki published a memorandum “Helsingin skeittiohjelma 2004-2008” which claimed that skateboarding was at the time the most rapidly growing sports form and that in Finland there were over 50 thousand active skateboarders. (Suomen Rullalautaliitto ry.)

This section described various activities and forms that can be seen and heard when investigating the term street culture. Street culture takes many forms and it has plenty of different subcultures and genres that are almost impossible to count at once.

2.3 Marketing process and guerrilla marketing

According to Levinson (2007), marketing is every bit of contact that a company has with anyone in the outside world. Levinson also adds that marketing is the art of making people change their minds – or maintain their mindsets if they are already inclined to do business with a certain company. Marketing is also the truth made fascinating (Levinson 2007, 3-4).

In the modern times, marketing must be understood in the sense of satisfying the customer needs. The marketer must understand consumer needs. In other words, how to develop products that provide superior customer value. The products must also be priced, distributed and promoted effectively so as to make them sell easily. (Kotler, Armstrong, Harris, & Piercy 2013, 5.)

In broader terms, marketing is a social and managerial process by which individuals and organizations obtain what they need and want through creating and exchanging value with others. In a narrower business concept, marketing builds profitable, valuable exchange relationships with customers. Hence, marketing can be defined as the process by which companies create value for customers and build strong customer relationships to capture value from the customers in return. (Kotler, Armstrong, Harris, & Piercy, 5.)

2.4 The marketing process

According to Kotler (2013), marketing is the process by which companies create value for customers and build strong relationships to capture value from the customers in return. There are five steps in the marketing process. The companies are working to understand the customers, create value for the customers and build strong relationships with them in the first four steps. In the last step the companies receive the rewards of creating customer value (see Figure 2).

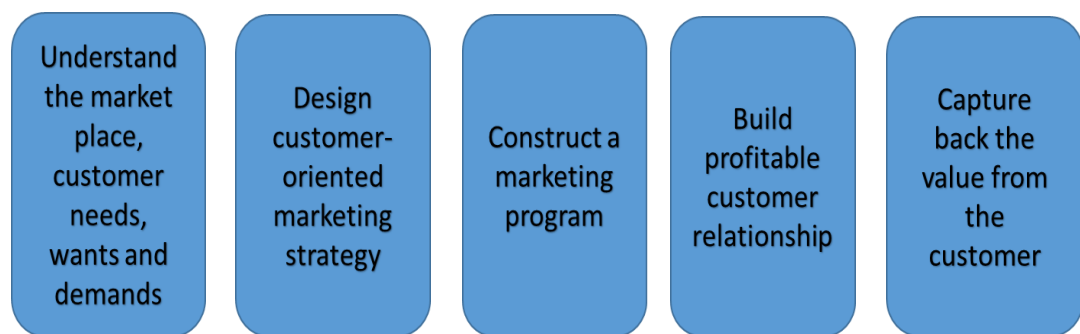


Figure 2. A simple model of the marketing process

Needs are states of felt deprivation. There are physical needs for food, warmth, clothing and safety. Then there are social needs for affection and belonging and also individual needs for self-expression and knowledge. When human needs are shaped by culture and individual personality, *wants* are formed and when wants are backed by buying power they become *demands*. (Kotler, Armstrong, Harris, & Piercy, 6.)

The needs and wants of consumers are fulfilled through *market offerings*. Market offerings can be defined as some combinations of products, services, experiences or information that are offered to a market to satisfy a consumers' needs or wants. Market offerings are not only limited to physical products, but they also include services and other entities such as places, persons, information, ideas and organizations. Some marketers make the mistake of paying too much attention to their product and losing sight of the underlying customer needs. This mistake is

called *marketing myopia*. *Exchange* in marketing occurs when a person obtains a desired object from another person by offering something in return. Exchanges usually build a *relationship* between the parties. These concepts will lead to the concept of a *market* which is the set of potential and actual buyers of a service or a product. (Kotler, Armstrong, Harris, & Piercy 2013, 6-7.)

Once the marketer fully understands the consumers and the marketplace, it is time for the marketing management to design a marketing strategy which needs to be customer-driven. *Marketing management* can be defined as the action of choosing target markets and building profitable relationships with those markets (Kotler, Armstrong, Harris, & Piercy 2013, 8). Marketers have to answer two questions. The first one asks which customers they will serve (What is their target market?) and the second how they can serve the customers best (What is their value proposition?).

The first issue the company is to decide is who it will serve. This can be done by conducting a market segmentation, which is the action of dividing market into different segments of customers. The company needs to decide which segments it will focus on (target marketing) because by trying to serve all the customers in every way, the company might eventually not serve any of its customers properly. In a nutshell, marketing management is both customer and demand management. The company must also know how to differentiate itself from the competitors by choosing a value proposition which is the set of benefits that it promises to deliver to the consumers in order to satisfy their needs. (Kotler, Armstrong, Harris, & Piercy 2013, 9.)

When companies start to design and carry out their marketing strategies, there are five different concepts they can work under. These concepts include *production*, *product*, *selling*, *marketing* and *societal marketing*. Consumers favor products that are available and highly affordable so that the management needs to focus on the improvement of production and distribute efficiently. This is the principle of *production* concept. The *product* concept, however, is an idea according to which the consumers will favor products that have the most quality, performance and features. Therefore, this strategy focuses on making continuous product improvements. (Kotler, Armstrong, Harris, & Piercy 2013, 10.)

Many companies decide to take the *selling* concept as their marketing strategy according to which consumers are not willing to buy enough of the company's products if the company does not undertake a big-scale selling and promotional effort. It mostly concentrates on making sales transactions. The *marketing* concept says that the way to achieve organizational goals depends mostly on knowing the needs and wants of the target markets and that the firm needs to deliver these desired satisfactions to consumers better than the competitors. It is more like a sense and respond-strategy. The last concept, *societal marketing*, raises the idea that a firm that satisfies the consumers' immediate needs and wants works best for the consumers in the long run. The societal marketing strategy aims to benefit and bring value to the consumer and also improve the society's well-being. (Kotler, Armstrong, Harris, & Piercy 2013, 10-11.)

After the marketing strategy has been decided, the marketer has to develop an integrated marketing program that will deliver the promised values. The marketing program consists of the company's marketing mix, a set of tools that the company is going to use when they implement their marketing strategy. These tools are divided into four different groups which form the four Ps of marketing: product, price, place and promotion. The company has to create a market offering which satisfies the needs (product). The company must decide how much they will charge (price). Moreover, the company has to make the offering available to the targeted customers (place). Finally, the company needs to communicate with the customers about the offering itself and convince them about the offering's merits. (Kotler, Armstrong, Harris, & Piercy 2013, 12.)

The fourth step in the marketing process is the most important one since it is all about building profitable customer relationships. *Customer relationship management*, also known as *CRM*, is the process of constructing and sustaining customer relationships by providing them outstanding customer value and satisfaction. A customer usually buys the products or services from the company which offers the greatest customer-perceived value. The customers evaluate all the differences between the benefits and the costs of a marketing offer and then relate them to the offers of the competitors. *Customer satisfaction* then depends on the expected performance of the product. If this expectation is not met, the customer

will be dissatisfied with the market offering and will try another product instead. (Kotler, Armstrong, Harris, & Piercy 2013, 13.) The marketers should always keep a strict plan in the sense of satisfying the customers' needs in order to maintain profitable relationships.

If the company's value building is successful and the company is able to build strong relationships with the customers, the company can then capture the value from the customers in return. This means that the company has been able to gain loyal customers who are willing to buy the company's products in the future, and this will benefit the company in the long-run. (Kotler, Armstrong, Harris, & Piercy 2013, 19.) This concludes the marketing process.

2.5 Guerrilla marketing

Ernesto Che Guevara, the leader of Cuban Revolution, wrote his well-known book "Guerrilla Warfare" in which he describes the *guerrilla tactic* as a warfare method that is based on ambush attacks and raids (Guevara, 1960). Since then the marketers have adapted the concept to the vigorous marketing world by using it to gain large effects at low expenses (Baltes & Leibing, 2008).

Guerrilla marketing is an alternative for the traditional marketing. Levinson (2007), who is often seen as the father of guerrilla marketing, claims that the guerrilla concept is based on all kinds of innovative and eye-catching advertisements.

Guerrilla marketing is the opposite of traditional, well-financed marketing as it can be described as unique, elastic, cultivate, decorative and massively creative. Hutter (2011, 4), defines guerrilla marketing as an umbrella term for unordinary marketing campaigns which are aiming to draw the attention of large amount of people to the advertising message with fairly little costs by creating surprise and diffusion effects. Guerrilla marketing campaigns can be seen highly powerful when investigating the ratio of costs and benefits.

There are two different ways to examine marketing in the light of psychology. The first one being *Skinnerian marketing*, which modifies the customer to change his or her behavior. Simply put, the customer acts in a way the marketer wants the

customer to act. It is addressed to the customer's conscious mind. *Freudian marketing* is the second one and it is addressed to the customer's subconscious mind. Levinson (2011, 54) claims that guerrilla marketing effects on the customer's both conscious and subconscious mind.

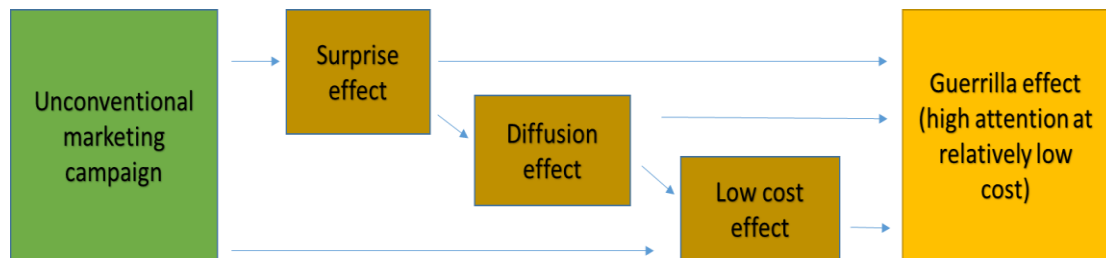


Figure 3. The basic guerrilla effect

The guerrilla approach trusts in three different effects, *surprise*, *diffusion* and *low cost*. The main principle in the guerrilla concept is to use the element of surprise so that the consumers would draw their attention to the unexpected marketing events. According to the activation theory (Lindsley 1951, 473-516), when an individual is being surprised, he or she abandons the previous activity and concentrates his or her attention to the surprising event. The instruments that are used in order to accomplish the surprise effect are *ambient marketing* and *sensation marketing*. These two instruments are based on placing advertisements at locations where the consumers do not expect them to appear. Barnes (1999) says that ambient advertising is aiming to surprise consumers by exposing contradictory stimuli on an atypical background. Ambient marketing can be seen as a variant for the traditional outdoor advertising. The other instrument, sensation marketing, is aiming to surprise pedestrians in the city with uncommon activities that are not familiar for the consumers. Flash mob is an example of sensation marketing. (Hutter & Hoffmann 2011, 5-6.)

Guerrilla marketing uses various methods to increase the amount of individuals that are being exposed to the marketing events without raising the price of the campaign.

In addition to that, Solomon (2009) says that the diffusion of the marketing message needs to be oriented in the ways of goal-orientation and economy. Guerrilla marketing is attempting to emotionally surprise the recipients of the marketing event since surprised recipients are more willing to talk about their experience to others. This *word-of-mouth-communication* or *WoM* is highly persuasive especially when it comes from friends and their experiences and not from the anonymous advertising or commercial. (Arora 2007, 51-65.)

Viral marketing, *buzz marketing* and *guerrilla PR* are the three instruments which are being used when stimulating the diffusion effect. Viral marketing is using various methods in order to start up a communication process which is then spread among potential customers like a virus (Ferguson 2008, 179-182). In order to trigger the diffusion effect of the message, marketers can either use direct communication to forward the message to other consumers or use indirect communication using a different media. Video clips on the Internet are the most frequently used method in viral marketing and especially if used with unordinary or taboo-breaking content, the recipients are more likely to forward the advertisement to their friends. These kind of video clips are an alternative for classical, usually more expensive TV-spots. (Hutter & Hoffmann 2011, 6.)

Buzz marketing has become more widespread and it is one precursor of word-to-mouth-communication since it is highly effective without spending a lot of money (Mohr 2007, 33-39). In order to create a buzz, buzz marketing is aiming to use consumers as market researchers, distributors, advertisers and influencers in the decision-making process of other consumers. In order to be a persuasive buzz agent, one needs to match the characteristics of the target group and often buzz agents appear as enthusiastic fans of the product. (Hutter & Hoffmann 2011, 7.)

The third instrument in diffusion effect is the guerrilla PR, which improves the guerrilla effect. Guerrilla PR is highly persuasive since consumers usually see press releases more credible than advertisements. Marketers need to develop campaigns in a way that they are appealing to the journals in order to boost up the efficiency of guerrilla PR. (Hutter & Hoffmann 2011, 7.)

There are two elements that evoke the low cost effect in the guerrilla campaigns. Firstly, the diffusion effects helps to reach a wide audience with little or no costs and

secondly, guerrilla campaigns are usually implemented in ways that requires little money. Even if the campaign requires huge amount of effort and investment, the diffusion effect makes sure that a large audience is reached with the advertisement which will then decrease the possible costs. (Hutter & Hoffmann 2011, 7.)

Ambient marketing is the reigning guerrilla instrument that is focusing on keeping the costs on a low level when implementing marketing campaigns. Meenaghan (1994, 77-88) defined ambush marketing as the practice of another company, usually a competitor, which intrudes the public attention of the event and therefore drawing the attention towards themselves and away from the sponsor. The common principle in ambush marketing and sponsoring is that marketers use an event to promote either themselves or their products. Marketers are using this ambient marketing technique in order to benefit from the image transfer from an event to a company with little costs and therefore weakening the main sponsor of the event. (Hutter & Hoffmann 2011, 7.)

Table 1. The effects in guerrilla marketing and their corresponding instruments

The effect	Definition	Instruments focusing on this effect
Surprise	The customers are focusing their attention towards the advertisement because of the abnormal guerrilla marketing.	Ambient marketing and Sensation marketing
Diffusion	The customers start to diffuse the advertisement message because they are genuinely surprised and interested by the marketing event.	Buzz marketing and Viral marketing
Low Cost	The guerrilla campaign requires little financial costs because the advertising message is being placed and diffused in an untypical way to avoid regular marketing costs.	Ambush marketing

Levinson (2011, 49-55) claims that the best part of the marketing process is the creativity which is involved in marketing. Levinson adds, that creativity in marketing comes from knowledge and that creativity in marketing has everything to do with profitability and nothing to do with compliments or awards. The guerrilla marketer

must have knowledge about his own product or service, the competition, their target audience, their marketing area, the economy, current events, and the trends of the time. Equipped with that knowledge, the marketer has what it takes to develop a creative marketing program, and the marketer can produce creative marketing materials. A good example of exercising great creativity was when 7UP campaigned itself as “the Uncola” to compete with Coca-Cola and Pepsi in the 70’s. This campaign put 7UP in the category of the colas yet at the same time proudly claimed that it was something different.

2.6 Events management

Events are impermanent and deliberate gatherings of people. (Bladen, Kennell, Abson, & Wilde 2012, 3.) Getz (2008) says that planned events are spatial-temporal phenomenon. Events are unique since each of them have different interactions among the people, setting and management systems and also including the program and design elements. The main catch for events is that they are never the same and in order to fully experience the uniqueness of an event, one has to ‘be there’. Otherwise it will be an opportunity lost. (Getz 2008, 403.)

Events Management is a field where events are being practiced and it can be defined as the organization and co-ordination of different activities which are required in order to reach the objectives and goals of the events. (Bladen, Kennell, Abson, & Wilde 2012, 3.) Getz (2008) offers another explanation for events management. He says that it is the applied field of study and area of professional practice which is being devoted to the design, production and the management of the planned events. It encompasses various events from festivals and other celebrations to entertainment, scientific, sport and arts events and also includes those in the private domain such as weddings. (Getz 2008, 404.) It can be also added that events management is the modern time practice of age-old manifestations of social human interactions and different activities (Bladen, Kennell, Abson, & Wilde 2012, 9).

2.7 Cultural events

Cultural events and festivals are big sectors of the events industry. Cultural events diverse hugely in nature from Eminem concerts to different film festivals and celebrations of one's nationality or identity. Cultural events includes the expressions of culture but defining the word 'culture' is complicated because its' meaning is so diverse. Eagleton (2000, 1) says that the word 'culture' in its anthropological meaning includes everything from drinking habits to hairstyles, while the aesthetic meaning includes Charlie Chaplin but then again it does not include science fiction. Getz (2007, 31) sees cultural celebrations as solemn or ceremonial happenings that have cultural meaning. When including the anthropological framework with the aesthetic perspective, more open definition can be devised. Cultural events can be seen as those gatherings or happenings that presents particular expressions of culture or are aiming to represent the cultural expressions of specific groups. (Bladen, Kennell, Abson, & Wilde 2012, 328-329.)

The widest element of the events sector is different music events. There is huge diversity in form and style since music events vary from individual music performances in bars, clubs and community centers to touring music festivals which can last for couple of days. Music events can be categorized into four main categories: the first two views the artist's perspective of the music events and the second two views music events from an organizational perspective. (Bladen, Kennell, Abson & Wilde 333, 2012.)

Music concerts are one-night music events and they attract audiences because of the individual performer's presence or a small amount of performers are playing music together. *Music tours* includes multiple shows by an individual artist or a small group of performers, in different locations and venues. Touring can happen in three different scales. First one is regional touring, which is carried out by artists who are mainly working on localized musical events and doesn't have a high national profile. Second one is national touring in which the artist's or a band's profile has reached the level where they are gaining national media recognition. The third one is international touring which is usually highly marketable and happens only for the most successful artists or bands. *Music programmes* involves a succession of events that are featuring artists or bands which become a regular aspect of a particular

performance venue. Performance venues are seeking for the designed programmes to attract audience throughout the year. *Music festivals* are large events that draw on modern countercultural tradition in popular music and they are offering already packaged, multi-day experiences for the audiences that promises procession of high-profile music and convincing musical entertainment and also a camping site.

Although many genres exploits the festival form, pop and rock music festival markets are the most dynamic and attracts the biggest audiences. (Bladen, Kennell, Abson & Wilde 333-334, 2012.) In order to create an authentic festival experience for the audience, music festivals are presenting non-music attractions such as catering, secondary events, accommodation and retailing. This aspect of the event design is the one thing that separates music festivals from other music events. (Bowen and Daniels, 2005.)

2.8 Local events and insight to the local scene with Ossi Valpio

This section introduces different local events and operatives showcasing and aiming to increase the cultural life in Jyväskylä. The events and operatives in this section were chosen based on the street culture framework, which was introduced in the beginning of the literature framework section.

Yläkaupungin Yö is a city culture festival in Jyväskylä which has been arranged since the early 90's. *Yläkaupungin Yö* aims to give their customers the possibility to see various forms of cultural activity in a one-day event. The cultural activities have a great diversity and they include for example, dancing, theatres, performances, movies, live music, seminars, games, exercises and much more. The location is the uptown area in Jyväskylä that contains museums, university buildings and the campus area as well as the public streets of that specific area. (*Yläkaupungin Yö*.) Kyösti Ylikulju, the executive director of *Yläkaupungin Yö* and the chairman of *Hearry*, says that many parties appreciate the *Yläkaupungin Yö* festival and its long history and that it has managed to open many gates (Ylikulju, 2014).

JyRu is a registered association formed in 2003 in Jyväskylä. The main point and focus of the association's work is to promote and spread skateboarding in Central Finland

and especially in Jyväskylä. JyRu organizes skateboarding-related events, such as skate games in the Skateboarding Hall and the Old, Fat & Slow event, which is a not-so-serious skateboarding contest for old-school skateboarders. Old, Fat & Slow has been previously organized in the Skateboarding Hall of Jyväskylä since 2005 but it has been part of the Yläkaupungin Yö city festival since 2013. (JyRu.)

Canvas Festival is a cross-cultural event which has been arranged two times in Jyväskylä in the area of Kangas. Canvas Festival started as a street culture event, focusing on the local music genre, but it took the concept to another level and it is now marketing itself as a unique indie, electronic and hip-hop music festival. (Savoila, 2014). The producer of Canvas Festival, Petro Kukkonen, says that there is a flourishing rap culture in today's Jyväskylä and that Jyväskylä has been claimed to be the Finnish capital of rap music (Kukkonen, 2014).

In order to gain more information about the local street culture scene in Central Finland, the author interviewed the 32-year-old Ossi Valpio, a founding member of Kulttuuriyhdistys TUFF! and a well-known operative in the culture field of Jyväskylä. The author asked Mr. Valpio how he saw the current situation of street culture in Jyväskylä and Mr. Valpio replied that:

”Ihan helvetin hyvin. Siis täällä on tosi laajalti tekijöitä, nuorempia, vanhempia, ja moninkertaisesti tekijämäärä kasvanu vaikka siitä kun mä oon ollu parikymppinen, tässä reilun kymmenen vuoden aikana. Täällä on mahdollisuudet tehdä ja vaikuttaa ite asioihin. (Very damn well. Here [Jyväskylä] is a broad spectrum of operatives, younger, older and the amount of operatives have increased in the last ten years, since I was on my twenties. Here are the possibilities to do and effect on things by ourselves.)”

Mr. Valpio saw that the street culture scene in Jyväskylä is mostly based on the idea that people do this together. He also explained how street culture activities, such as skateboarding and parkour have given possibilities to do something more together:

”Varsinki skeittaaminen on niin isossa roolissa täällä ja parkouri jota ei mielletty vielä kymmenen vuotta sitten niin nyt se on pinnalla ja se on tuonut variaatiota ja juttuja siihen että mitä voidaan tehdä yhdessä ja minkälaisia asioita täällä niinku näkee. Semmonen niiku meininki ylipäätensä tässä

kaupungissa että tila tänne ja tehdä jotai. (Especially skateboarding is in a big role here and parkour which wasn't a thing ten years ago is now on the surface and it has brought more variation and stuff that what we can do together and what kind of stuff can be seen in here. In general there is a vibe in this town that give the space here and let's do something.)"

The author wanted to know how Mr. Valpio saw street culture in Central Finland in the future and Mr. Valpio explained that street culture would look even better than now. He said that the older operatives had been making connections and communicating and organizing events in such a way that it would benefit the city of Jyväskylä and its' people. Valpio also pointed out that the older operatives were gaining more experience and getting older and that more responsibility would be given to the younger ones in the future:

"No vieläkin paremmalta kuin nyt. Koko ajan tehdään töitä kaupungin suuntaan, että kuka tekee ja mitä tekee ja minkälaisia mahdollisuuksia me tarjotaan kaupungille siinä mielessä että milläläilla tää kaupunki voi ja milläläilla ihmiset voi täällä vaikuttaa asioihin. Vanhemmat tekijät on ymmärtäneet pelin sääntöjä. Sen myötä tullut semmonen fiilis että ikää tulee kokeneemmille ja sitä kokemusta sekä vastuuta jaetaan enemmän nuorille. (Even better than now. We are constantly working towards the City of Jyväskylä in order to understand who is doing what and what kind of possibilities we can give to the city to see how this city works and how people can effect on things. Older operatives have understood the rules of the game. Therefore a certain feeling have been reached that experienced operatives are aging and that experience and responsibility is being shared to the younger ones.)"

He also explained that it was great how phenomena that hasn't been born in Finland had landed in Finland between generations and been molded into the Finnish culture:

"Se on tosi hieno juttu, että muualta tulleita ilmiöitä on sulautunut suomalaiseen kulttuuriin, ja ne on muokkautuneet suomalaisen näköiseks ja kuuloiseks ja tuntuseks tonne sukupolvien välille tällästen populäärikulttuuri-ilmiöiden myötä. (It is a great thing that phenomena which have come from

somewhere else have landed in Finnish culture between generations and have been molded and shaped to look and feel like Finnish stuff with the help of the popular culture.)”

The author asked how Mr. Valpio would develop street culture in Central Finland area and he explained that he would continue with the same style as previously: by creating more events and discussion panels to keep up the interest in the culture life and doing things together. He said that the main point was to sit at the tables where it was possible to exert influence:

“Miten kehittäisin...? No mä jatkaisin aika pitkälti sitä linjaa mitä nytki että enemmän tilaisuuksia niiku vaikka tää mihin sä oot tulossa tää Massiivinen vaikutus. Haluaisin herätellä tätä taiteen ja kulttuurin kenttää siihen että istuu sellasissa pöydissä missä puhutaan niiku kaupungin asioista että päästään oikeesti sinne pöytään missä niiku vaikutetaan. (How would I develop...? I would continue the same line than now by doing more events such as this Massive affect in which you’re also coming to. I would like to wake up this field of art and culture to sit down at the tables where people are discussing about the topics of this city and how to get to the table where people can effect on things.)”

Valpio also added that it was great to see that there were young operatives willing to step up and start doing things together. Furthermore, whenever in doubt, there was always a safety net created by the older operatives in the cultural field of Jyväskylä:

“Mun mielestä tää on hienoo just että nuoret joilla on tukea ja jotka uskaltaa tehdä ite ni ei muuta ku tekemään ja sitte ku tarvii sitä kokemusta ja tukea ni tässä kaupungissa on sitä ihan helvetisti. Se on mun mielestä hyvä että homma uusiutuu ja pysytään niiku samoissa pöydissä siltä osin kuin se on järkevää. (I think it is great that these youngsters who have support and who are willing to do things by themselves should just do those things and when that experience and support is needed this city has it hell of a lot. I think it is good that things are renewing and we are staying at the same tables insofar as it is reasonable.)”

3 METHOD

3.1 Implementation

This study investigated street culture and street culture events in Jyväskylä. The research questions were decided based on the material discussed in the “Theoretical Framework”. The research questions are as follows:

1. How do the citizens of Central Finland perceive street culture and what is their interest in street culture-related events?
2. Is there an actual demand for street culture events in Jyväskylä?

This thesis was carried out by using a questionnaire which was spread to the citizens of Jyväskylä. The author decided to create an online survey for the people to participate and answer. The survey was planned so that it would create awareness among the citizens of Central Finland and to ask about their opinions and visions of what street culture was and if they demanded more street culture events.

The interview with Ossi Valpio was conducted because it was considered useful to gain information about the current situation of street culture in Jyväskylä and how street culture could be developed in the future so as to attract more attention. The interview was added as a part of “Theoretical Framework” for the reason that there are so few academic articles about the topic. The author decided not to use the interview as a study method because one interview with one informant is insufficient for a valid case since more interviews would have been needed for comparison and analysis.

3.2 A survey as a study method

Quantitative and qualitative research methods are usually seen as separate methods when conducting research. Hirsijärvi questions this exact perspective; she does not see the two methods as opposites but rather that the methods complete one another. The importance of these methods lies in what kind of questions each

method answers. The quantitative approach is for answering the questions with numbers and amounts, and the qualitative approach focuses more on the quality of the answers and on examining the question how. (Hirsijärvi, 2007, p.119-162).

The survey was used to gain information and insight on how the citizens of Central Finland perceived street culture as a phenomenon and what their interest in street culture events were and also what their participation interests in such events were.

A survey as a study method was chosen because the author wanted to know what the possible customers of future street culture events actually wanted from such events. With the information received from the survey the author and other operatives can develop events that would be attractive to the audience.

To distribute the survey the author used various social media sites to raise awareness of the survey among the users. Facebook was the main medium for spreading the survey. A printable version of the survey was not chosen because of ethical and ecological reasons. It was seen as a waste of natural resources.

The survey consisted of ten questions which varied from the age of the respondent to where they obtained the information regarding street culture events. The survey had also an open-ended question for the participants to tell what they were hoping from street culture events in the future. The main idea about this separate open-ended question was to involve the potential customers to participate in the process of building street culture events and give ideas of what they wanted from such events.

The questions in the survey were not mandatory to answer. A street culture survey for the citizens of Jyväskylä had not been done before, or at least the author could not find any information regarding such research.

The survey was conducted by using the Webropol site to which the author gained access via JAMK University of Applied Sciences. The survey was online for the participants to answer from March 9th 12:00 until March 22nd 23:59. After that time the survey was closed in order to analyze the results.

The survey link was opened by 121 individuals, and 67 of them answered the survey's questions. The goal was to gain at least 150 respondents, but that goal was

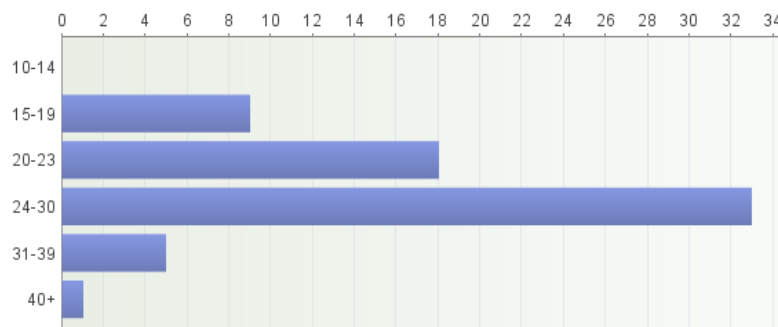
not reached. The survey's language was Finnish and it was mainly targeted at people living in Central Finland.

The survey was purposefully spread in a way that it would not reach cities or municipalities outside Central Finland. This was because the thesis particularly concentrated on the street culture in Central Finland, which was why the author saw it reasonable to limit the scope of the study.

4 RESULTS

The age among respondents varied from 15 to +40. The biggest age group of the respondents was the group from 24 to 30, gaining 33 answerers altogether. The second biggest group of respondents was the category of 20 to 23, which gained 18 respondents. The majority of respondents, 61, were living in Jyväskylä. There were no respondents in the age group of 10 to 14.

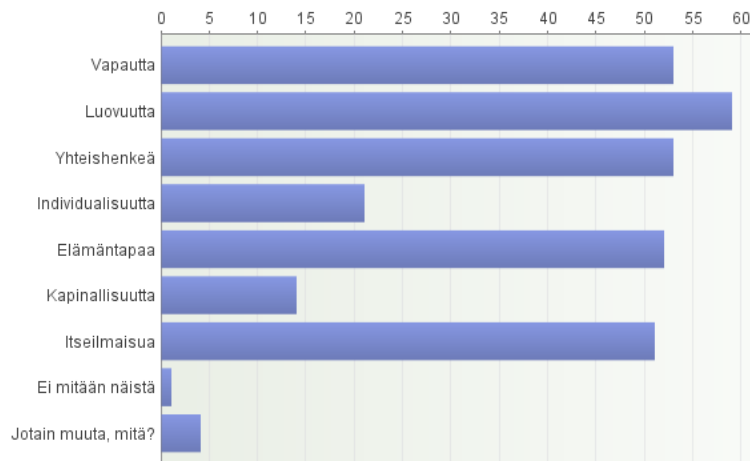
Table 2. Age of the participants



The majority of the respondents (32) answered skateboarding as their hobby. Breakdance and hip-hop had 13 answers, making them the second biggest group of street culture activities in the survey.

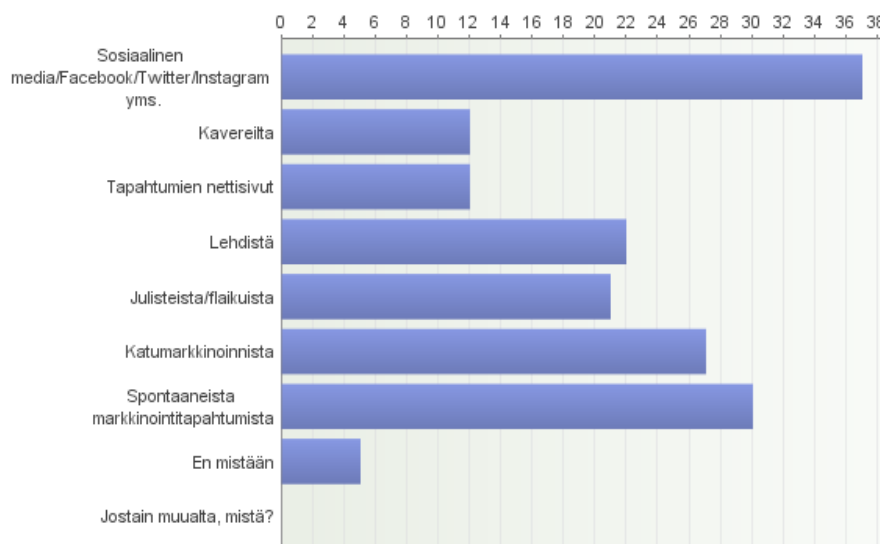
In the section where the respondents were asked what street culture represent in their opinion, 59 answered that street culture represents creativity. Freedom, solidarity, lifestyle and self-expression got a lot of voices as well. Freedom and solidarity got 53 voices each, lifestyle got 52 and self-expression 51. Only 21 respondents saw street culture as the act of individuality and 14 as rebellious. There were four answers for the “something else, what?”-section and in those answers street culture was described as quality of being artistic, love, modern time, therapy and social city transition. This question was based on the part in Theoretical Framework where the author is defining and showcasing street culture in its various forms. It supports the research question “How the citizens of Jyväskylä perceive street culture and their interest towards street culture related events?”.

Table 3. What street culture represents



Questions 5 and 6 were marketing-based questions which were getting an insight on where the respondents are getting information related to street culture events and where they want to get more of that information. It was expected that the section of social media and the Internet would gain the biggest amount of voices. 64 answered that they gain information via social media and 37 answered that they want more information via social media and the Internet. Information is also gained via friends (or Word of Mouth-marketing) by 60 respondents. Many answered that they would like to get more information from spontaneous marketing campaigns (30 answerers) and street marketing (27 answerers).

Table 4. Where to gain more information about street culture events

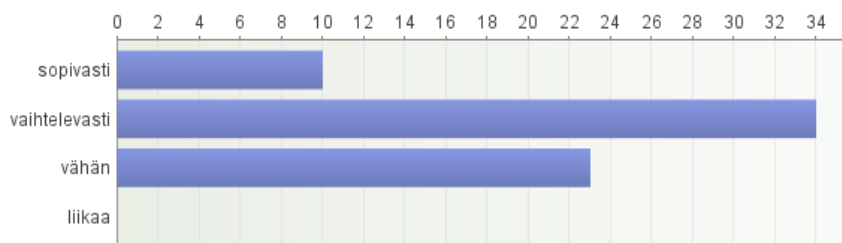


21 respondents answered that the last time they visited a street culture event was 1 to 3 months ago. Others answered that the last time they visited a street culture event was 4-5 months ago (16 answerers) and 6-9 months ago (17 answerers). Only one answered that he/she has never participated in a street culture event.

Question 8. asked what things affect in one's participation in street culture events and "*comfort*" got the most voices (53). Other options gained voices as well as "*good location*" got 46, and friends and their recommendations got 45. Also the "*variety in the content*" got 36 and "*locality*" got 32.

When asked about the amount of street culture events in Central Finland, most of the respondents answered that the amount of events vary. 23 answered that there are too few and 10 answered that there are adequately amount of street culture events. Not a single answerer answered that there are too many street culture events in Central Finland.

Table 5. The amount of street culture events



32 answered that they would maybe want to participate in the production of street culture events. 19 said that yes they would be ready for participate in the production phase and 10 answerers didn't want to participate at all.

The last question "Avoin sana: mitä toivoisit katukulttuuritapahtumilta?" got 21 different answers. The question was meant for the respondents to tell their own opinions and ideas and what they want or hope from street culture events in the future.

One respondent answered that more street culture events should be implemented since they represent city culture at its best.

”Lisää katukulttuuritapahtumia! Ne edustavat kaupunkikulttuuria parhaimmillaan. (More street culture events! They represent city culture at its best!)”

One respondent explained that there should be a bigger emphasis on organizing and marketing on such events. The respondent also suggested that local places like Are’s plaza and Jyväskylä’s market square could be great options for street culture events.

”Hyvän organisoinnin ja tiedotuksen. Riippuen tietysti tapahtumasta. Jos tapahtuman on tarkoitus olla avoin kaikille ja sinne toivotaan osallistujia, hyvä organisointi ja markkinointi vie jo pitkälle. Myös isot ja tällä hetkellä lähes käyttämättömät alueet tarjoaisivat paljon mahdollisuuksia, kuten esimerkiksi Jyväskylän Tori ja Aren aukio. (Good organizing and information flow. Depends on the event of course. If the event is supposed to be open for everyone and more participants are hoped to come, good organizing and marketing will take far. Also big and at the moment almost unusable areas would offer great amount of possibilities, for example Jyväskylä’s market place and Are’s plaza.)”

One respondent explained that street culture events should have more visibility and be more approachable. The respondent explained that it would be easier for people to come into such events if those factors would be handled well.

”Näkyvyyttä ja helposti lähestävyyttä. Ihmisten on helpompi tulla. (Visibility and easy to approach. It is easier for people to come.)”

Another respondent explained that more events, better marketing and eager operatives.

”Lisää tapahtumia, parempaa markkinointia, innokkaita tekijöitä. (More events, better marketing and eager operatives.)”

A respondent, most likely a dancer, explained that there should be more workshops for people to attend to. Especially more open workshops based on dancing was demanded but also other kind of workshops so that people could get more insight on the variety of street culture activities. The respondent also hoped that there should be more dance/street culture events in a bigger scale.

“Toivoisin, että niitä olisi enemmän ja niitä tehtäisiin isommassa mittakaavassa. Itse rakastan tanssimista ja olisi hienoa, jos kaikille avoimia tanssi/katukulttuuritapahtumia olisi enemmän. Mielestäni olisi siistiä, jos tapahtumat sisältäisivät erilaisia workshop eja joissa pääsisi kokeilemaan tanssin lisäksi muutakin. (I’d hope that there would be more and they would be implemented in a bigger scale. I love dancing and it would be great if there would be more open dance/street culture events. I think it would be cool if the events would include different workshops in which people could try other activities besides dancing.)”

Another respondent answered that street culture events should be more open for people, especially for families and small children and to people who do not know much about such culture.

”Rentoutta, lapsiperheystävällisyyttä, ulkopuolisten huomioiminen [ohjelmaa ja tietoa niille jotka ei harrasta kyseistä lajia/ herättää mielenkiintoa satunnaiselle ohikulkijalle]. (Easiness, families with children-friendliness, notification of the outsiders [program and information for them who do not exercise the specific sport/ raise the awareness to a passer-by]).”

Then again, another respondent said exactly opposite than the respondent showed above.

”Hyvää fiilistä, mitään ei kannata järjestää mikäli asiaan ei itsekään usko. Vaihtuvaa sisältöä mikäli kyse on säännöllisestä tapahtumasta, ketään ei kiinnosta kaupungin eri bileissä kiertävät samat nimet. Ja ennen kaikkea sitä, ettei tehdä kaikille kaikkea. Kaikenikäisille sallitut koko perheen katukulttuuritapahtumat harvoin toimivat millään tasolla. (A good feeling, there is no need to organize anything if one doesn’t believe in it. Variety in content if it is about annual event, no-one is interested in the faces which are in the city’s every event. And most of all that not everything for everyone. Street culture events which are targeted for all-ages don’t really work on any level.)

5 DISCUSSION

5.1 Summary of the results

When the author investigated the results of the survey, especially the question which asked about the amount of street culture related events in Central-Finland, the author draw a conclusion that the participants think there are too few street culture related events and that more are being demanded. This result was also in the “open word” question where the participants could tell what they want from street culture events in the future.

Another thing which strengthens the point described above is the survey asked is the amount of street culture events varying, are there too many or too few or adequately, 23 answered that there are too few street culture events. Not a single one answered that there are too few. The author draw a conclusion that there are too few of them and more are being demanded.

Street culture events in Jyväskylä are usually implemented in a non-profit model and the operatives of such events are not seeking big profits. Street culture as a phenomenon varies so much that operatives have to set up a frame how they represent street culture in such events. In the past years hip-hop events have been on the surface in Finland. Some of these events include other street culture activities such as skateboarding and break dancing.

It is complicated for the operatives to implement an event which represents the whole spectrum of street culture. The events are usually implemented with a frame in mind which restricts street culture. Restricting the audience naturally decreases the potential customers from other subcultures. For example, is it a good idea to create event for both hip-hoppers and punk people? Or an event where skateboarders and bmx-bikers can do tricks in the same track? These kind of questions creates challenges for the operatives when planning such events.

Some people demanded better marketing or awareness for street culture events. Guerrilla marketing is one key for street culture event operatives since guerrilla marketing is usually a cheap but still very creative way to market the products. And when the product or service is a street culture event, the most natural way to market

street culture events is to take the marketing out on the streets to catch the attention of the target groups. But if the street marketing is not creative enough it won't attract customers. Usually a stand or a little tent in the center of the city is the way to go for street marketing. Usually it is not enough. For example, graffiti marketing could be one way to go when thinking creative marketing. Marketing plays the biggest role when implementing events. The event can be well structured and planned but if the event team is not marketing well enough their event, no one will come to the event.

But even if the event is marketed well enough and it still does not attract customers, where is the problem? In the open-ended question, couple of respondents wanted more open approach from the operatives so that people would join the event. One thing that keeps people away from street culture events is that they might see street culture people in a bad light; people who are not obeying the society's norms or that the customers do not really understand what street culture is all about. Some respondents also complained that customers might feel like that if they do not belong to the "inner circle" in Jyväskylä's street culture they do not feel welcomed enough to join the event. This again, complicates the process of implementing street culture events for people.

Street culture event as a concept is not a new one and it has been used to implement such events quite a lot of times in the recent years. This is for the reason that hip-hop and rap has been in an upswing for at least the last decade and street culture events have been able to help rappers and other musicians to gain more attention for their music. How long the hype will last for hip-hop and rap is of course unknown. The thing is, that if hip-hop will start to lose the attention in the media and among the customers, probably street culture events will lose potential customers and they have to change their perspectives when implementing the events. Moreover, they would need to change the emphasis from hip-hop and rap to another subgenre involved in street culture such as punk.

Jyväskylä has been cited as the capital of rap music and since rap and hip-hop has been trending in Finland (Cheek, Elastinen, Ruger Hauer, Tippa-T, Adil Hasla, Asa for example) for the last decade it is natural to take the benefit out of the trend. The cultural field of Jyväskylä has been active especially among hip-hoppers and rappers

and operatives have realized this phenomenon. Jyväskylä does not have one major music festival but in the future if people keep doing their hard work maybe someday the citizens of Jyväskylä will enjoy a big rap music festival in their home town.

The reason why so many respondents said that their hobby is skateboarding can be explained based on the fact that the author is a skateboarder himself so he knew how to get contact to fellow skateboarders. Also, Jyväskylä and Central Finland has a vivacious skateboarding culture itself with over 500 active skateboarders.

Skateboarding is the most attractive street culture activity in the City of Jyväskylä.

6 CONCLUSIONS

Nothing is ever perfect and there is always room for some improvements. This thesis is not an exception to that universal law. The author suggests that in the future when one is doing a survey-based thesis, the author should figure out ways to get people participate and respond to the survey. The sad fact is that the survey was opened by 54 individuals who, in the end, did not answer the survey at all. In order to avoid this, the author should make the survey look interesting enough so that the participants would not only open the survey link but actually complete the survey with answers.

In the future, the survey should be more specific; in this case the author probably did not think through the whole survey process. Future surveys could include more questions and to be more specific what the questions are about and why these questions are being asked. The opinion of the author is that the survey was not broad and well-explained enough. Another suggestion would be to have English as an alternative language to complete the survey. With that, the case would attract more international respondents.

This thesis was done in the Central Finland region and most of the respondents were living in Jyväskylä when they answered the survey. A future suggestion is also that the next author should make a bold move (even though it takes more work) and investigate street culture events more broadly. At least Helsinki and Tampere are vivacious cities (especially among hip-hoppers and rappers) when considering street culture events and more respondents would most likely to join from those cities. An investigation about street culture and its events in Finland could be a good thesis topic for future writers.

The biggest challenge for the author in this thesis was to have an understandable way of describing what street culture really is. The hardest part was when the author needed to put frames for street culture so that the phenomenon could be easy to explain. It turned out that the frame the author chose (mainly considering hip-hop-culture) was the best choice considering the trend of the time. Also the author had previous experience on planning and implementing various street culture and skateboarding events which made it an easy topic to investigate.

One big challenge was also to figure out where to find good academic writing about street culture. Street culture has its own laid-back language and it is not grammar-

like. The words might lose some letters or the words are bended differently and so on. It exists in its own way. The challenge was to translate the street culture language into academic form without losing the emphasis of street culture language.

Another thing that came as a challenge was to figure out how to work with Kulttuuriyhdistys TUFF!'s operatives. The communication between the author and TUFF!'s operatives was not really active during the whole process. The author was left with open hands to implement the thesis and the survey. A thing to learn from this is of course to communicate more clearly between the parties.

Also another suggestion is for the future authors is that the author should think more deeply what research questions they want to answer. In this thesis the research questions were pretty obvious, especially the "demand for more events", since people will always want more (whatever it is), and more and street culture events is not an exception to this rule.

In overall, writing this thesis was pretty smooth. There were no major crises and thesis tutors gave information and feedback when the author asked for it. The thesis was done during the time that the author planned and the result of the thesis was pretty much what the author expected.

7 REFERENCES

- Abson, E., Bladen, C., Kennell, J. & Wilde, N. 2012. Events Management. An Introduction. Abingdon: Routledge.
- Alim, H. Samy., Ibrahim A., & Pennycook, A. 2009. Global linguistic flows. Hip Hop Cultures, Youth Identities, and the Politics of Language. New York: Routledge.
- Armstrong, G., Harris, L. C., Kotler, P. & Piercy, N. 2013. Principles of Marketing. 6th. European ed. Harlow: Pearson Education Limited.
- Arola, J. 2014. Torikokous.fi. Jyväskyläläisempi näkökulma. Kyösti Ylikulju: ”Parhaat performanssit irvailevat yleensä päätöksenteolle”. Retrieved from <http://torikokous.fi/kyosti-ylikulju-parhaat-performanssit-irvailevat-yleensa-paatoksenteolle/>
- Arora, H. 2007. Word of mouth in the world of marketing. J. Market. Manage.
- Barnes, B., Marshall, G. W., Mitchell, V. W., Solomon, M. R. & Stuart E. W. 2009. Marketing: Real People, Real Decisions. 5th ed. England: Pearson Education Limited.
- Barnes, J. 1999. Creating a difference with ambient media. Admap.
- Blandchard, B. 1999. The Social Significance of Rap & Hip-Hop Culture. https://web.stanford.edu/class/e297c/poverty_prejudice/mediarace/socialsignificance.htm
- Bowen, H. & Daniels, M. J. 2005. Does the Music Matter? Motivations for Attending a Music Festival. Event Management, 9 (3): 155-164.
- DeNotto, M. 2014. Street art and graffiti: resources for online study. College & Research Libraries. <http://crln.acrl.org/content/75/4/208.full.pdf+html>
- Eagleton, T. 2000. The Idea of Culture. Oxford: Blackwell.
- Ferguson, R. 2008. Word of mouth and viral marketing: Taking the temperature of the hottest trends in marketing. Journal of Consumer Marketing.
- Fest, J. 2014. Street Culture 2.0: An Epistemology of Street-dependent Youth. CreateSpace Independent Publishing Platform.
- Gastman, R., Neelon, C., & Smyrski, A. 2007. Street World: Urban Art and Culture from Five Continents. London: Thames and Hudson.

Getz, D. 2007. Events Studies. Oxford: Butterworth-Heinemann.

Getz, D. 2008. Event tourism: Definition, evolution, and research. *Tourism Management* 29 (2008) 403-428.

http://www.academia.edu/2020851/Event_tourism_Definition_evolution_and_research

Helsingin kaupunki Rakennusvirasto. Helsingin skeittiohjelma 2010-2014.

http://www.hel.fi/static/hkr/julkaisut/2009/skeittiohjelma_2009_8.pdf

Hirsijärvi, Remes & Sajavaara 2007. Tutki ja kirjoita, 13. painos. Helsinki. Tammi.

Hoffmann, S. & Hutter, K. 2011. Guerrilla Marketing: The Nature of the Concept and Propositions for Further Research. *Asian Journal of Marketing*.

<http://docsdrive.com/pdfs/academicjournals/ajm/0000/28161-28161.pdf>

Jyru. Revisited from <http://www.rullalauta.fi/jyvaskyla/?page=1>

Komonen, P., Poikolainen, J., & Salasuo, M. 2012. Katukulttuuri. Nuorisoesiintymiä 2000-luvun Suomessa. [*Street culture – Young people in Finland in the 21st century*]. Helsinki: Nuorisotutkimusverkosto/Nuorisotutkimusseura.

Levinson, J. Conrad. 2007. Guerrilla Marketing. Easy and Inexpensive Strategies for Making Big Profits from Your Small Business. London: Piatkus.

Lindsley, D.B. 1951. Emotion. *Handbook of Experimental Psychology*, Stevens, S.S. (Ed.). Wiley: New York.

Meenaghan, T. 1994. Point of view: Ambush marketing: Immoral or imaginative practice. *Journal of Advertising Research*.

Mikkonen, J. 2004. Riimi riimistä. Suomalaisen hiphopmusiikin nousu ja uho. Helsinki: Otava.

Mohr, I. 2007. Super bowl: A case study of buzz marketing. *International Journal of Sports Market*.

Rodriguez, S. 2013. SkateboardingMagazine. The Evolution Of Skateboarding – A History From Sidewalk Surfing To Superstardom.

<http://www.skateboardingmagazine.com/the-evolution-of-skateboarding-a-history-from-sidewalk-surfing-to-superstardom/>

Savoila, P. 2014. Torikokous.fi. Kankaan alueella pidetään tulevana viikonloppuna kaupungin kiinnostavin festivaali. Revisited from <http://torikokous.fi/kankaan-alueella-pidetaan-tulevana-viikonloppuna-kaupungin-kiinnostavin-festivaali/>

Suomen Rullalautaliitto ry. <http://www.rullalauta.fi/lajiesittely/>

Tolonen, T. 2001. Nuorten kulttuurit Koulussa. Ääni, tila ja sukupuolten arkiset järjestykset. Helsinki: Gaudeamus.

Toop, D. 2011. Oxford: Oxford University Press.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/46869> (Cited 7.1.2015)

Yläkaupungin Yö. 2014. <http://www.ylakaupunginyo.fi/esittely/>

8 APPENDICES

8.1 Appendix – Interview with Ossi Valpio

8.2 Appendix – Street culture survey

8.3 Appendix – Report of the survey

Ossi Valpion haastattelu

Haastattelija: Albert Olli

Haastateltava: Ossi Valpio

AO: Joo elikkä ollaan tässä Papu Paahtimossa. Tänään on 8. päivä huhtikuuta ja ollaan juomassa kahvia tässä Ossi Valpion kanssa ja tulit häntä tänne haastattelemaan ja tässä on kyseessä... tarkoitus keskustella siitä että minkälainen paikallisskene on täällä Jyväskylässä varsinkin katukulttuurin – katukulttuurin näkökulmasta ja tässä nyt ihan ensiksi ni sä voit kertoa että kuka olet ja mistä tulet.

OV: Ossi Valpio ja yrittäjä ja kulttuuriaktiivi Jyväskylästä, 32 vee. Muusikkokin vaikka ei papereita oo. Menkööt.

AO: Elikkä minkälaisissa asioissa vaikutat tässä Jyväskylän kulttuurikentässä?

OV: Mmmm.. Toimin hallituksen jäsenenä ja puhemiehenä elävän kulttuurin yhdistyksessä JKL Massive ja sitten perustajajäsen ja nykyinen rivijäsen Kulttuuriyhdistys Tuffissa. Meillä on siellä uudistunu hommat että on vähän sama ku teillä että nuoria esiin ja vanhempia sitte kanssa ottaa vastuuta mutta vähän eri lailla. Niin tota... sellasissa ja sitten tota pyrin käyttämään kaikki mahdolliset tilaisuudet hyväkseen että voi viedä tän kaupungin asioita eteenpäin. Teen... teen sitten [Kiitoksia! (Ole hyvä!) Tarjoilija tuo Ossille kahvin pöytään.] teen tota noin niin työtä nuorisovalm... nuorispuolella niiku valmentaja ja asiantuntijana ja käyn luennoimassa ja tekemässä valmennuksia ja muuta ni sitte siellä, siellä puolella kanssa laajemminkin kuin katukulttuurin puolelta tulee niiku vietyä nuorten asioita eteenpäin ni se on silleen laajemminki lähellä sydäntä mutta mutta toi niiku mahdollisuuksien... mahdollisuuksien rakentaminen ja ovien ja ikkunoiden avaaminen nuorille mukaan lukien minä itse ja muut ympärilläni niin se on se, se on se juttu.

AO: Joo ja sitten kun kyse on aika pitkälti tästä katukulttuurista niin miten keskisuomalainen katukulttuuri voi mielestäsi tänä päivänä?

OV: Ihan helvetin hyvin. Siis täällä on tosi laajalti tekijöitä, nuorempia, vanhempia, ja jotenki semmonen pieni, pieni niiku fiilis alkais olee siitä että että siihen malliin ku aiemmin nuoria on muuttanu pois ni ei oo itse asiassa ihan ainakaan niin nuorena lähe porukka niiku Helsinkiin, Tampereelle, Turkuun suuntaa että täällä on sitä myötä täällä on mahdollisuudet tehdä ja vaikuttaa ite asioihin ja tota edetä siltä osin että että niiku porukka tekee vaa yhdessä enemmän ja sitte ehkä fiilis, fiilis tehdä ja jäädä tänne on myös kasvanu että ainaki itellä on semmonen suutuntuma tästä niiku miten tää homma on niiku edenny tässä vuosien varrella että se on niiku moninkertaisesti tekijämäärä kasvanu vaikka siitä kun mä oon ollu parikymppinen, tässä reilun kymmenen vuoden aikana.

OV: Sitten nimenomaan sitten sellaset, sellasia niiku hiphop kulttuurin ulkopuoleltakin tulleita asioita niiku parkour ja tota erilaiset katutaiteet. Skeittaaminen etenki niin on niin isoissa rooleissa on sellasia juttuja mitä ei ehkä niiku... no varsinki parkouri ni sitä ei mielletty ehkä kun se ei ollut niin pinnalla kymmenen vuotta sitten niin se on tuonut lisää variaatiota ja juttuja siihen että mitä voidaan tehdä yhdessä ja minkälaisia asioita täällä niinku näkee. Semmonen niiku meininki ylipäättänsä tässä kaupungissa että tila tänne ja tehdä jotai ja sitten niiden hybridejä ni se on aivan älyttömän hienoa että sitä ei.. sitähan näkee muissakin kaupungeissa mutta tää on niin pieni suuri kaupunki että täällä on paljon tekijöitä suhteessa kaupungin kokoon niin sit se näyttäytyy uloski päin siltä että täällä on hyvä yhdessätekemisen meininki ja aktiivisuus sen suhteen.

AO: Sitten, (krhm) miltä mielestäsi näyttää Keski-Suomen katukulttuuri tulevaisuudessa?

OV: No vieläkin paremmalta kuin nyt että koko ajan tehään töitä kaupungin suuntaan että miten niiku ketä tekee ja mitä tekee ja minkälaisia mahdollisuuksia me tarjotaan

niiku auttaa myös kaupunkia siinä että milläläilla tää kaupunki voi ja milläläilla ihmiset voi täällä vaikuttaa asioihin ja että kun ne on auennu sitä myöten että me niiku vähän vanhemmat tekijät ollaan ymmärretty pelin sääntöjä että millä tavalla pitää järjestäytyä ja millä tavalla kommunikoida ja ollaan vähän niiku niistä tota lökähökösyistä kasvettu sinänsä sinänsä niiku reidet on paksuuntunu (heh heh) niin tota se on tota sitä myöten niiku semmonen fiilis että ikää tulee kokeneemmille ja sitä kokemusta jaetaan enemmän nuorille, nuoremmilla on sinänsä kokemusta enemmän kun tota annetaan vastuuta enemmän. Säkin siitä varmaan jotain jo tiedät.

AO: Kyllä, joo.

OV: Niin niin se on semmonen tulta päin kuitenkin ollu itelläki ja muilla oman sukupolven tekijöillä että silloin on vaan pitäny luoda jotain ja nytte kun tiedetään enemmän että milläläilla me voidaan niiku olla täällä aikuisten maailmassa niin se, se... no näkeehän sen vaikka jostain Elastisesta että Haapalan Juho sano viikko sitten ku saunottiin että kun kuuntelin tota Renesanssia penskana skeitin kanssa ni en ois uskonu että äiti laittaa mulle joku päivä viestiä että Elastinen on ihana. Siis silleen siitä voi olla montaa mieltä että onko Elastinen ihana. Mutta lähinnä se että tälläset mitkä on ollut tosi semmosia niin kun muualta tulleita juttuja että kuuluuko se suomalaiseen kulttuuriin niin on sulautunut suomalaisen näköiseks ja kuuloiseks ja tuntuiseks, ni niin niin se on sulautunut tonne sukupolvien välille aika hyvin tällästen populäärikulttuuri-ilmiöiden myötä niin se on tosi hieno juttu.

AO: Joo ja sitten päästään tähän viimeeseen kysymykseen että miten kehittäisit keski-suomalaista katukulttuuria?

OV: Miten kehittäisin...? No mä jatkaisin aika pitkälti sitä linjaa mitä nytki että enemmän tilaisuuksia niiku vaikka tää mihin sä oot tulossa tää Massiivinen vaikutus. Ihmiset menee yhteisellä asialla että minkälaisia resurssipoliittisia asioita tässä kaupungissa on ja mitä mahdollisuuksia meillä on tehdä yhdessä. Että jos vaikka mulle joku juttu ei oo OK mut mä tiän että jolleki muulle ois hyvä mahdollisuus olis kokeilla

ja tehä jotai tässä kaupungissa ni saahaan sitä semmosta vaihtenvaihtoa että "hei mä kuulin tästä mahollisuudesta tää ois teidän yhitykselle tai teidän bändille tai tälle porukalle hyvä juttu" että semmosta yhteisten tapahtumien tuomaa ihan aitoa yhteistyöhenkeä että se ei oo vaan päälleliimattua että tehään vaan ihan oikeesti tutustutaan tapahtumien kautta ja tehään juttuja niin sitä kautta se on menny koko ajan eteenpäin, millon se on vaikka Lutakko Liekeissä tai Canvas-festareita tai tota Massiven järjestämiä koulutustilaisuuksia ja millon mitäkin ni jokaisesta on syntyny aina joku uus polku eteenpäin ja niiku ehkä niiku vielä aktiivisemmin niiku tätä koko kulttuuri ja taiteen kenttää haluaisin herätellä siihen että istuu sellasissa pöydissä missä puhutaan niiku kaupungin asioista että päästään oikeesti sinne pöytään missä niiku vaikutetaan. Että meillä on kuitenkin porukka joka pitää aika hyvin niiku sitä sanaa esillä mut mitä enemmän siellä on vaikka, et määki on koittanu puhua skeittaajien puolesta ja olla siellä ja Juhoki on ollu siellä ja Anttiki on tehny hirvittävän määrän työtä mutta se että kun me aletaan yhdessä tekeen ja ollaan yhtä aikaa niin siitä tulee vielä niinku kovempi juttu. Ja niiku sulla on nyt esimerkiks aikaa vähän enemmän ku Antilla tällä hetkellä ja mitä mä Anttia tunnen niin se jossain vaiheessa vielä räjähtää takasin sieltä johonki suuntaan kuhan se saa ittesä kuntoon niin. Mun mielestä tää on hienoo just että nuoret joilla on tukea ja jotka uskaltaa tehä ite ni ei muuta ku tekemään ja sitte ku tarvii sitä kokemusta ja tukea ni tässä kaupungissa on sitä ihan helvetisti ni se on mun mielestä hyvä että homma uusiutuu ja pysytään niiku samoissa pöydissä siltä osin kuin se on järkevää. Näin lyhykäisyydessään niin semmosia mietteitä.

AO: Joo. Kiitos tästä saatiin hyvä haastattelu aikaseks, oli aika pikainen mutta niin sen oli tarkoitus ollakin.

OV: Joo. Terävä asia.

AO: Joo.

OV: Tuliko kaikki mitä...

AO: Kyllä.

OV: Jep.

AO: Hyvää asiaa ja saadaan tästä eteenpäin.

OV: Kyllä. Hyvä ajatus.

AO: Poikki.

Katukulttuurikysely Keski-Suomen alueella

1. Ikäsi?

- 10-14
- 15-19
- 20-23
- 24-30
- 31-39
- 40+

2. Paikkakuntasi?

- Jyväskylä
- Jämsä
- Keuruu
- Saarijärvi
- Viitasaari
- Äänekoski
- Laukaa
- Muurame
- Karstula

Jokin muu Keski-Suomen kunta, mikä

- _____

3. Harrastatko jotain seuraavista aktiviteeteista? (Voit valita useita)

- Skeittaus

- Katutaide
- Graffiti
- Bmx-pyöräily
- Breakdance/katutanssi
- HipHop
- Rap
- Beatbox
- Katukoris
- Parkour
- En mitään näistä
- Jotain muuta, mitä?
- _____

4. Mitä asioita katukulttuuri mielestäsi edustaa? (Voit valita useita)

- Vapautta
- Luovuutta
- Yhteishenkeä
- Individualisuutta
- Elämäntapaa
- Kapinallisuutta
- Itseilmaisua
- Ei mitään näistä
- Jotain muuta, mitä?
- _____

5. Mitä kanavia pitkin saat tietoa katukulttuuritapahtumista? (Voit valita useita)

- Kavereilta
- Sosiaalinen media/Facebook/Instagram/Twitter yms.
- Lehdistä

- Tapahtumien nettisivuilta
- Spontaaneista markkinointitempauksista
- Julisteista/flaikuista
- Katumarkkinoinnista
- En mistään
- Jostain muualta, mistä?
- _____

6. Mistä haluaisit saada lisää tietoa liittyen katukulttuuritapahtumiin? (Voit valita useita)

- Sosiaalinen media/Facebook/Twitter/Instagram yms.
- Kavereilta
- Tapahtumien nettisivut
- Lehdistä
- Julisteista/flaikuista
- Katumarkkinoinnista
- Spontaaneista markkinointitapahtumista
- En mistään
- Jostain muualta, mistä?
- _____

7. Milloin viimeksi osallistuit katukulttuuritapahtumaan?

- 1-3 kuukautta sitten
- 4-5 kuukautta sitten
- 6-9 kuukautta sitten
- 10-12 kuukautta sitten
- Yli 12 kuukautta sitten
- En ole osallistunut katukulttuuritapahtumaan

8. Mitkä asiat vaikuttavat osallistumiseesi katukulttuuritapahtumiin? (Voit valita useita)

- Paikallisuus
- Hyvä sijanti
- Viihtyvyys
- Monipuolinen ohjelma
- Tapahtumapaikan siisteys
- Kaverit ja/tai heidän suosittelunsa
- En tiedä

Jokin muu, mikä?

9. Onko katukulttuuritapahtumia Keski-Suomen alueella mielestäsi...

- sopivasti
- vaihtelevasti
- vähän
- liikaa

10. Haluaisitko olla mukana vaikuttamassa katukulttuuritapahtumien tuotantoon/sisältöön?

- Kyllä
- Kyllä, millä tavalla?

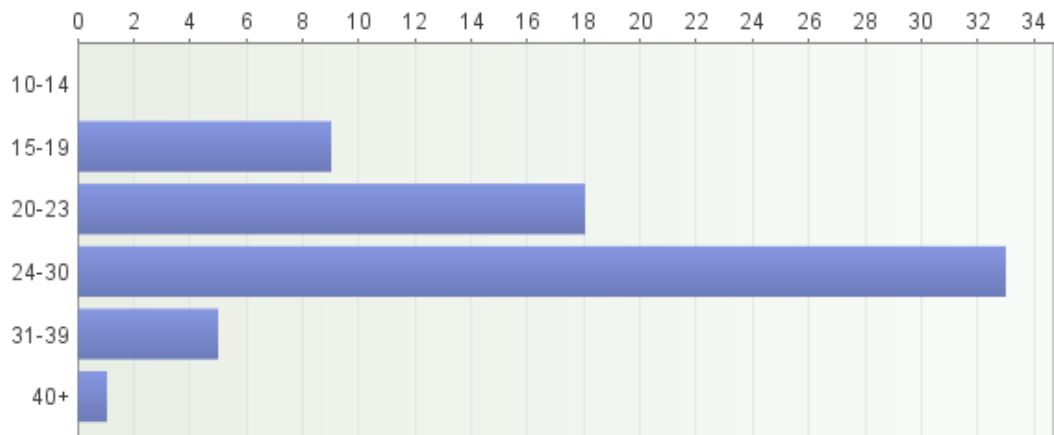
- Ehkä
- En

11. Avoin sana: mitä toivoisit katukulttuuritapahtumilta?

Katukulttuurikysely Näytetään 67 vastaajaa, kyselyssä yhteensä 67 vastaajaa

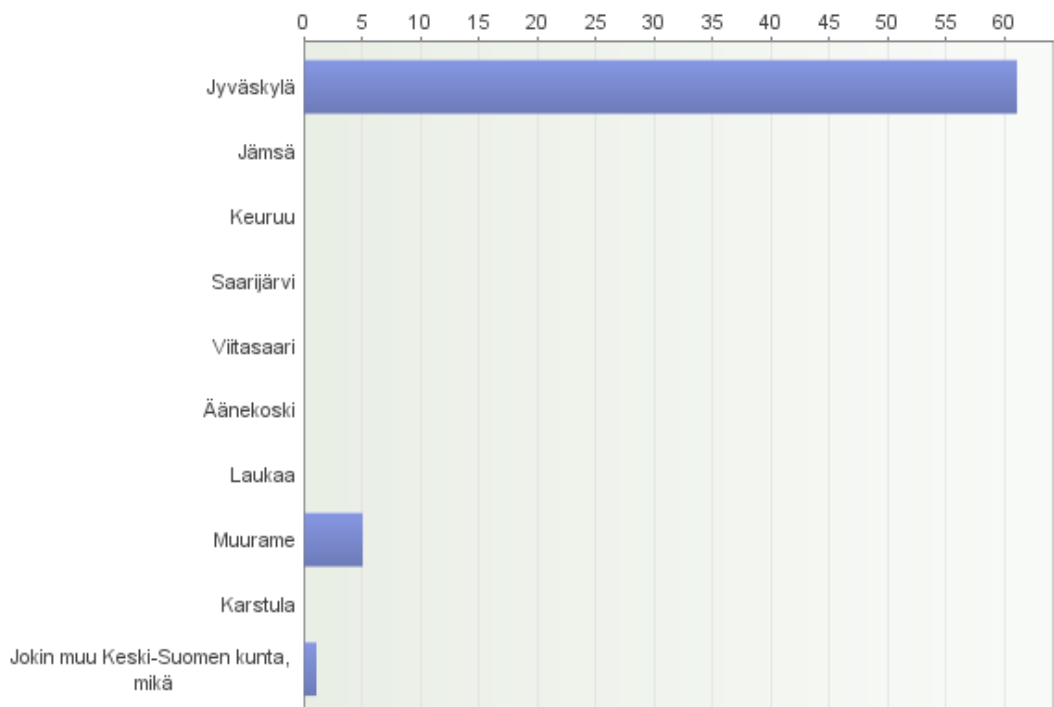
1. Ikäsi?

Vastaajien määrä: 66



2. Paikkakuntasi?

Vastaajien määrä: 67



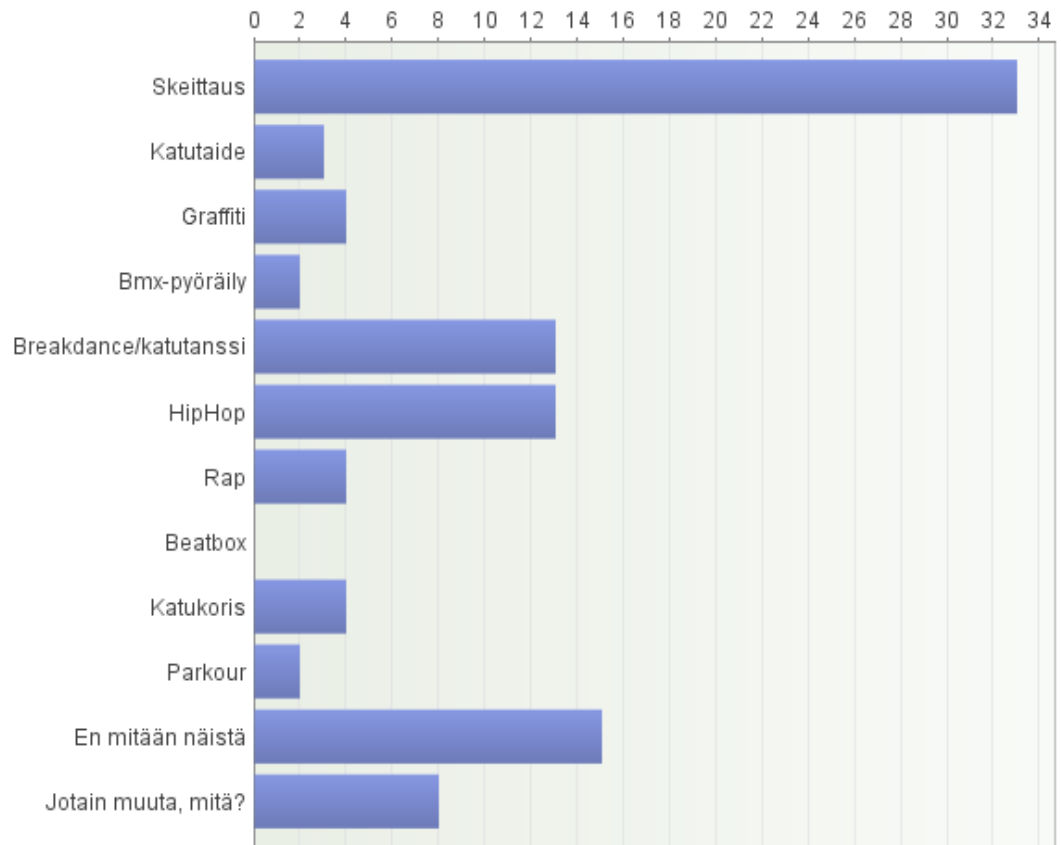
Avoimet vastaukset

Jokin muu Keski-Suomen kunta, mikä

- Pirkanmaa

3. Harrastatko jotain seuraavista aktiviteeteista? (Voit valita useita)

Vastaajien määrä: 67



Avoimet vastaukset

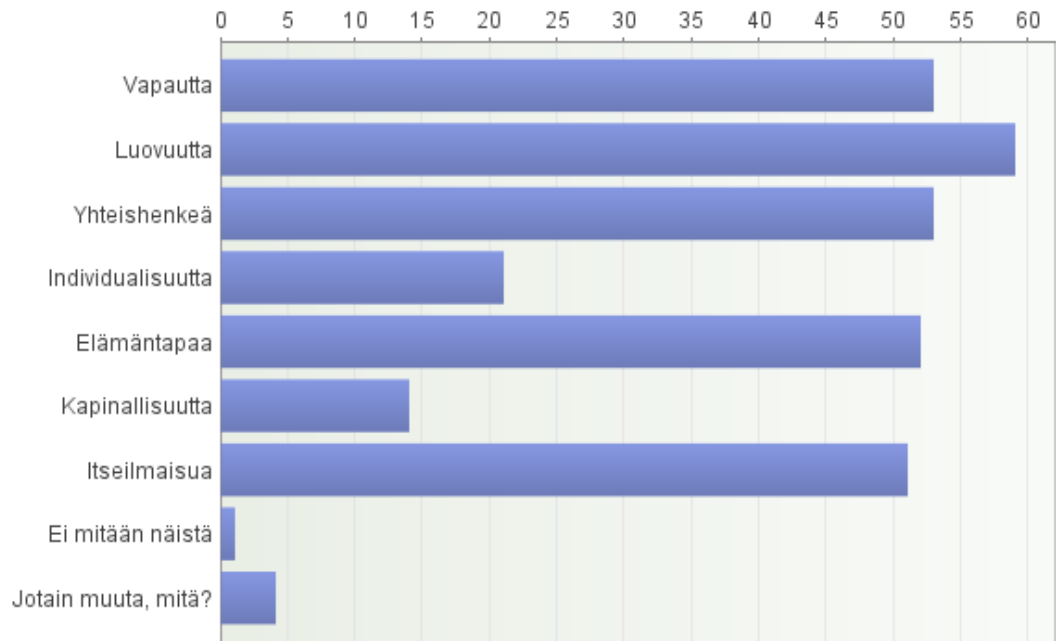
[▶ Näytä kaikki](#)

Jotain muuta, mitä?

- kulttuuritapahtumien järjestäminen ▶
- valokuvaus ▶
- bänditoiminta ja puistokemia ▶
- kalastus ▶
- lumilautailu ▶

4. Mitä asioita katukulttuuri mielestäsi edustaa? (Voit valita useita)

Vastaajien määrä: 66



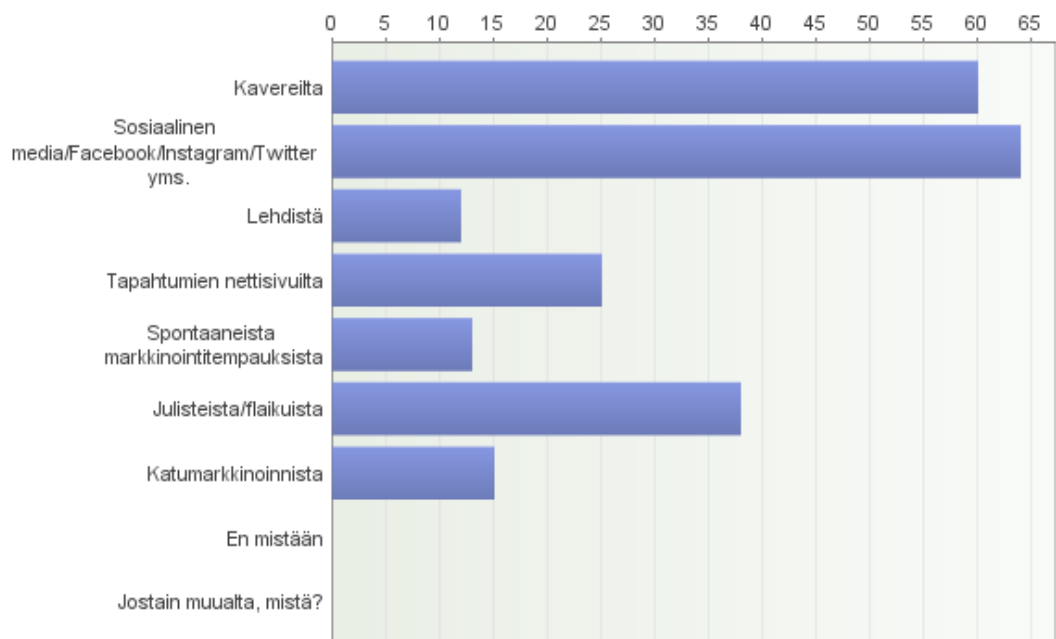
Avoimet vastaukset

Jotain muuta, mitä?

- Taiteellisuutta
- nykyaikaa
- Rakkautta
- Terapiaa ja sosiaalista kaupunkimuutosta!

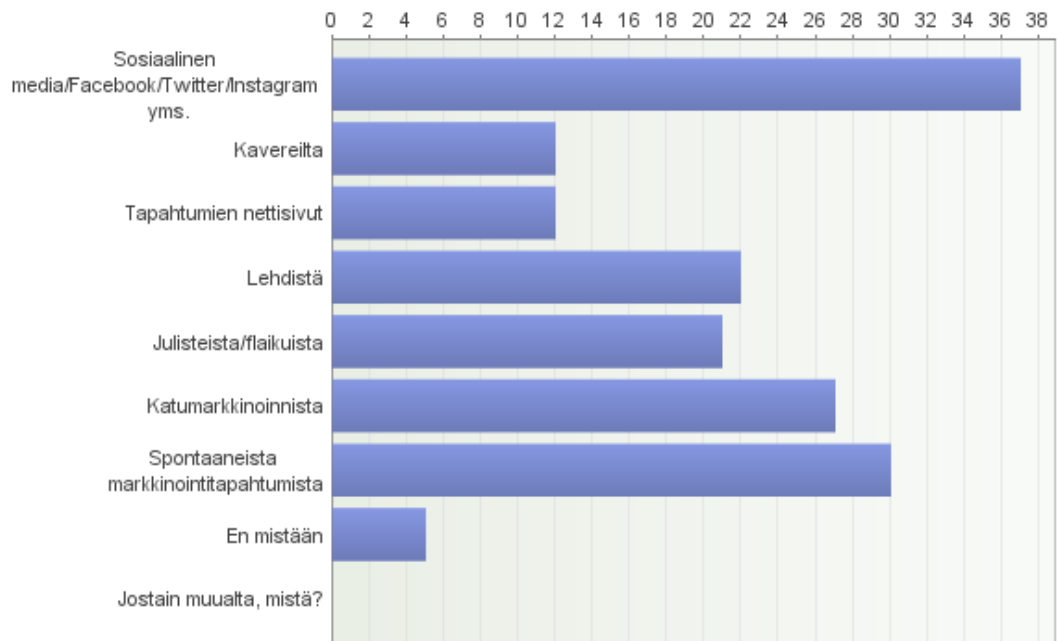
5. Mitä kanavia pitkin saat tietoa katukulttuuritapahtumista? (Voit valita useita)

Vastaajien määrä: 67



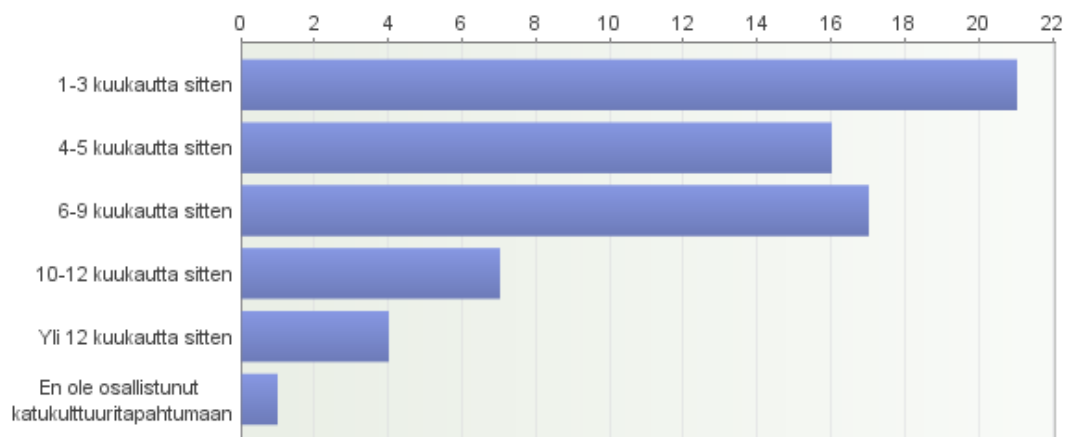
6. Mistä haluaisit saada lisää tietoa liittyen katukulttuuritapahtumiin? (Voit valita useita)

Vastaajien määrä: 63



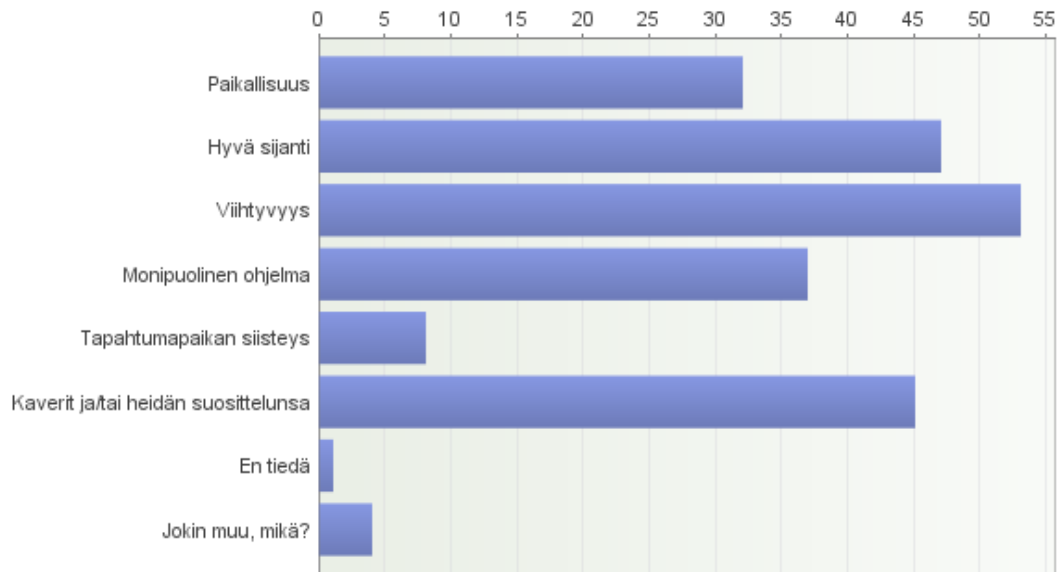
7. Milloin viimeksi osallistuit katukulttuuritapahtumaan?

Vastaajien määrä: 66



8. Mitkä asiat vaikuttavat osallistumiseesi katukulttuuritapahtumiin? (Voit valita useita)

Vastaajien määrä: 67



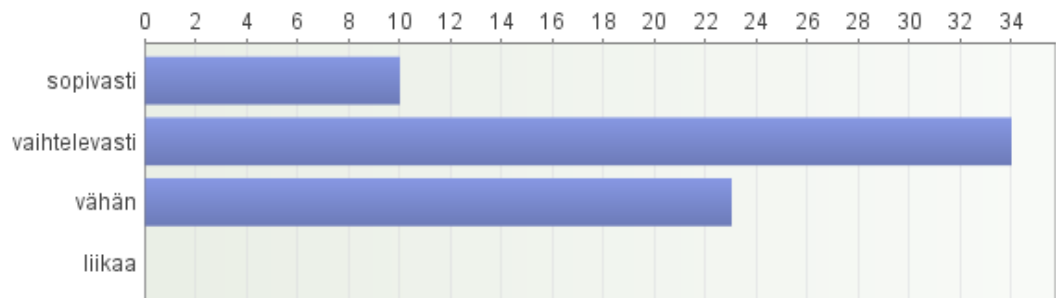
Avoimet vastaukset

Jokin muu, mikä?

- omat työajat
- Tapahtuman tulee liittyä skeittaukseen, jotta olen kiinnostunut.
- Yhteenkuuluvuus
- Oma aikataulu

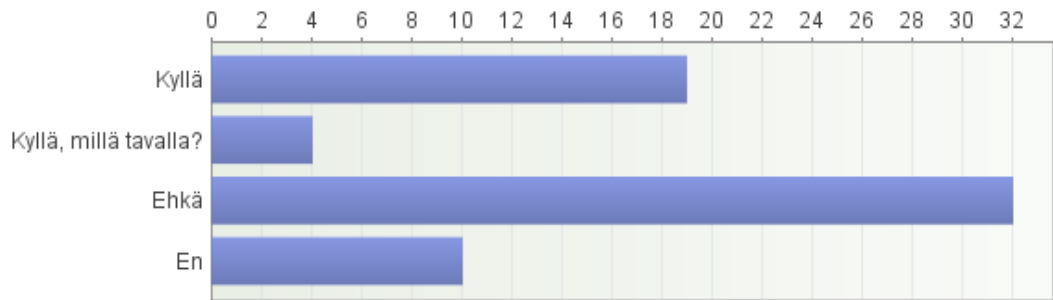
9. Onko katukulttuuritapahtumia Keski-Suomen alueella mielestäsi...

Vastauksien määrä: 67



10. Haluaisitko olla mukana vaikuttamassa katukulttuuritapahtumien tuotantoon/sisältöön?

Vastauksien määrä: 65



Avoimet vastaukset

Kyllä, millä tavalla?

- Sosiaalisen median kyselyissä ja/tai keskusteluissa
- Voisin olla auttamassa järjestelyissä, tavaroiden roudailussa yms.
- Vastata ohjelmasisällöstä

11. Avoin sana: mitä toivoisit katukulttuuritapahtumilta?

Vastaajien määrä: 21

Piilota

- Lisää katukulttuuritapahtumia! Ne edustavat kaupunkikulttuuria parhaimmillaan.
- Mielestäni katukulttuuritapahtumat tarvitsisivat ainakin Jyväskylän alueella hiukan uutta tulokulmaa. Tottakai kyse voi olla siitäkin, että harrastan aktiivisesti kulttuuritapahtumia ja verkostojen ja kavereiden takia tietoisuus tämänkaltaisista tapahtumista on hyvällä tasolla. Silti tuntuu, että katukulttuuritapahtumissa toistuvat kaiken aikaa open mic-, hiphop/street- ja battle-tapahtumat. Tämänkaltaisen lähestymistapa kiinnostaa usein vain sitä omaa porukkaa ja aktiivisia harrastajia. Mutta mitä esimerkiksi battlet tai jमित tarjoavat sellaisille, jotka eivät koskaan kokeilleet ko. lajeja? Ei välttämättä paljoakaan. Toivoisin siis, että tapahtumia avataan enemmän myös niille, joilla ei ole kosketusta tällaiseen kulttuuriin. Lisäksi kaivataan virkeitä ja uudenlaisia yhdistelmiä saman kaavan toistamisen sijaan.

Katukulttuuriin on viime vuosina vaikuttanut kovasti myös tietty muodikkaus. Vielä muutama vuosi sitten skeitti- ja lumilautatapahtumissa oli kaikenlaista sakkia, osa kiinnostuksesta lajiin, osa muista syistä. Kuitenkin tuntuu, että nyt on tullut vastaan jonkintasoinen inflaatio popularisoinnin tuloksena.

- Jyväskylään vans down town showdown
- Letkeitä musiikitapahtumia, taidetta, performanssia, stand upia..
- Rentoutta, lapsiperheystävällisyyttä, ulkopuolisten huomioiminen (ohjelmaa ja tietoa niille jotka ei harrasta kyseistä lajia/ herättää mielenkiintoa satunnaiselle ohikulkijalle).
- Hyvän organisoinnin ja tiedotuksen. Riippuen tietysti tapahtumasta. Jos tapahtuman on tarkoitus olla avoin kaikille ja sinne toivotaan osallistujia, hyvä organisointi ja markkinointi vie jo pitkälle. Haluaisin katukulttuuriin myös tuovan esille paikallisperinnettä (vrt. esim. nyt paljon määräävät amerikkalaiset vaikutteet kuten hiphop-kulttuuri). Yhteystyö monien eri tahojen kanssa tuo myös uusia ideoita ja kehittää tapahtumia entisestään. Myös isot ja tällä hetkellä lähes käyttämättömät alueet tarjoaisivat paljon mahdollisuuksia, kuten esimerkiksi Jyväskylän Tori ja Aren aukio.
- Enemmän skeittaukseen liittyviä tapahtumia
- Lisää yhteishenkeä ja yhteistä meininkiä. Esimerkkinä lutakko liekeissä viime vuodelta jossa oli skeitti ja musiikki tapahtuma samassa, se oli siistiä. Samanlainen tapahtuma johon vielä pari ammatti valokuvaajaa kuvaamaan tapahtumaa ja videointi porukka sekä muutama vaneri ohjattuun graffitimaalaamiseen ni jo alkais olee meininkiä! Tai jos ei bändejä soittaa ni ainaki dj paikanpäälle ja muutama freestyle räppääjä!
- Letkeää meininkiä niinkuin aina!
- Vapautta !
- Hyvää fiilistä, mitään ei kannata järjestää mikäli asiaan ei itsekään usko. Vaihtuvaa sisältöä mikäli kyse on säännöllisestä tapahtumasta, ketään ei kiinnosta kaupungin eri bileissä kiertävät samat

nimet. Ja ennen kaikkea sitä, ettei tehdä kaikille kaikkea. Kaikenikäisille sallitut koko perheen katukulttuuritapahtumat harvoin toimivat millään tasolla. ▶

- Skedekampetta ja Albert Ollin demottamaan. Mielellään massiivisia baksaid flippejä piknik pöydän yli!!! Kiitos. ▶
- ENEMMÄN! ▶
- Monipuolisuutta, ihmisiä osallistavaa toimintaa. ▶
- Katukulttuuritapahtuma voi tarkoittaa eri ihmisille eri asioita. Olisin toivonut, että kyselyn alussa ko. termi olisi määritelty, niin että vastaajat osaisivat ajatella sitä koko laajuudessaan ja samalta kantilta.

Katukulttuuritapahtumilta toivoisin hyvää saavutettavuutta, avoimuutta, helposti lähestyttävyyttä, suvaitsevaisuutta ja luovuutta. Kaupungilta ja alueiden/tilojen omistajilta toivoisin myös suvaitsevaisuutta, joustavuutta ja ymmärrystä, jotta yhä monipuolisempi epäkaupallinen tapahtumanjärjestäminen olisi mahdollista pienellä kynnyksellä ja esteettä. Innokkaita ja luovia tapahtumanjärjestäjiä on valtavasti, mutta byrokraatian luomat vaateet lannistavat helposti pienemmät tahot ja aloittelevat tekijät. ▶

- Jatkojen haippausta vähemmän. Ihmisten kohtaaminen > toiminta/toimintamuoto. Katutanssikulttuuri on näennäisesti tätä, mutta se ei tunnu aidolta. Tapahtumien vähäisyys on varmasti osasyy eli, kun kerrankin pääsee rinkiin niin ei pysty keskittymään muutaku näyttämiseen sen sijaan, että olisi aidosti läsnä. Toki tässä pohdinnassa päädytään lopulta tapahtumakulttuurista perimmäisempiin ongelmiin. Tanssijat oman kokemukseni mukaan haluavat ja yrittävät olla nimenomaan vapaita ilmaistaakseen aidosti, mutta yrittämällä se ei oikein onnistukkaa. Johannes 8:34-36 !!! Iloa tukinnan tekoon. ▶
- Näkyvyyttä ja helposti lähestävyyttä. Ihmisten on helpompi tulla ▶
- Matalampaa kynnystä osallistumiseen ja kilpailuun; mukavasta ja hyvästä hengestä huolimatta katukulttuuripiirit ovat hyvin sisäsiittoiset. Kilpailuissa menestyvät tuomareille ja järjestäjille tutuimmat osallistujat. Jonkinlainen reiluus katukulttuuripiirien ulkopuolelta tuleville harrastajille, esimerkiksi vain tanssikoulussa katutanssia harrastaneelle ensikertaa kisailevalle tanssijalle kulttuurin epävirallinen hyväveliaate on tuskastuttava. Ulkopaikkakuntalaiset harrastajat eivät halua käydä tapahtumissa, joissa he eivät saa tuntea itseään tervetulleiksi. ▶
- Toivoisin, että niitä olisi enemmän ja niitä tehtäisiin isommissa mittakaavassa. Itse rakastan tanssimista ja olisi hienoa, jos kaikille avoimia tanssi/katukulttuuritapahtumia olisi enemmän. Mielestäni olisi siistiä, jos tapahtumat sisältäisivät erilaisia workshop eja joissa pääsisi kokeilemaan tanssin lisäksi muutakin. Sekä tietysti skabat on aina huikeita! ▶
- Lisää tapahtumia, parempaa markkinointia, innokkaita tekijöitä ▶
- Monipuolisuutta ja niiden määrän lisääntymistä! ▶