

Conveying the brand of Finnvox in digital media

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Abstract <p>The online presence and image of an organization form its digital brand. In order to convey a clear and true image of a brand digitally, a certain set of tools must be used and a deeper analysis of the brand itself, to reflect the core values through every digital channel in a similar manner.</p> <p>This thesis aimed to reveal how to convey the brand of legendary Finnish studio Finnvox clearly in digital media. The goal of the thesis was to highlight current issues concerning Finnvox's digital brand and come up with solutions to improve them. The current perspectives of Finnvox's digital media were gathered in form of thematic interviews, interviewing Finnvox's employees and third-party music industry professionals.</p> <p>The theoretical framework of this thesis consisted of literature regarding brand, marketing and digital media, as well as interviews with three Finnvox employees. The research data consisted of interviews with four unique music industry professionals. All the interviewees had experience of a brand. The research methods used in this thesis consisted of the semi-structured thematic interview and the qualitative content analysis methods.</p> <p>The results unveiled a unifying perspective about the current digital brand of Finnvox between Finnvox itself and the third parties interviewed. The results offer many practical methods on how to further clarify the brand of Finnvox online, successfully conveying the right message according to the core values of Finnvox. The results show that Finnvox could potentially establish a more personal and interesting digital presence both in social media and on the official website.</p>		
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Tiivistelmä <p>Organisaation läsnäolo ja kuva verkossa rakentavat sen digitaalisen brändin. Jotta brändiä voidaan välittää verkossa selkeästi ja aidosti, täytyy käyttää tiettyjä työkaluja ja syvempää analyysiä itse brändistä, jotta sen ydinarvot välittyvät jokaisesta digitaalisesta kanavasta samanlaisina.</p> <p>Tämän opinnäytetyön tavoitteena oli osoittaa, kuinka legendaarisen suomalaisen studion Finnvoxin brändiä voidaan välittää selkeästi digimedioissa. Opinnäytetyön tavoitteena oli korostaa nykyisiä Finnvoxin digitaalista brändiä koskevia ongelmia ja luoda ratkaisuja niiden parantamiseksi. Nykyiset perspektiivit Finnvoxin digimedioista koottiin temaattisten haastattelujen muodossa, haastattelemalla Finnvoxin työntekijöitä ja ulkopuolisia musiikkialan ammattilaisia.</p> <p>Tämän opinnäytetyön teoreettinen osa koostui kirjallisuudesta, joka koskee brändiä, markkinointia ja digitaalista mediaa, sekä kolmen Finnvoxin työntekijän haastatteluista. Tutkimuksen data koostui neljästä uniikista musiikkialan ammattilaisen haastattelusta. Kaikilla haastateltavilla oli kokemusta brändiä ajatellen. Tutkimusmetodeina käytettiin semi-strukturoitua temaattista haastattelua ja kvalitatiivista sisältöanalyysiä.</p> <p>Tuloksista kävi ilmi, että Finnvoxilla ja haastattelujen kolmansilla osapuolilla on samanlainen perspektiivi Finnvoxin nykyisestä digitaalisesta brändistä. Tulokset tarjoavat monia käytännöllisiä tapoja siihen, kuinka selkeyttää Finnvoxin brändiä verkossa ja levittää onnistuneesti oikeaa viestiä Finnvoxin ydinarvoista. Tulokset esittävät, että Finnvoxilla voisi potentiaalisesti olla persoonallisempi ja kiinnostavampi digitaalinen läsnäolo sekä sosiaalisessa mediassa että virallisella Internet-sivulla.</p>		
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1 INTRODUCTION

Establishing a strong, memorable online brand is no easy task. Building and maintaining a presence in the digital media demands dedication, as it also does in the offline world. After all, brands are all about relationships. These relationships cannot be overlooked in the digital world. Instead, they need to be embraced.

Finnvox Studiot Oy is a legendary music production facility based in Pitäjänmäki, Helsinki, Finland, founded in 1965. Finnvox is also the assignor of this thesis. Acting as a cornerstone in the history of Finnish music, Finnvox has a reputation yet to be matched by many of its competitors. While the brand of Finnvox is rock solid, the motivation for this thesis arrives from the wishes of Finnvox to find out whether the brand could be conveyed with enhanced clarity in the digital media.

Therefore, the goal of this thesis was to develop ways to clarify the brand of Finnvox in the digital media, emphasizing the importance of social media, the official website and the unification of the whole online presence into one authentic entity. Since social media is growing stronger as a tool of communication day by day, it is an excellent tool for sharing brand values and engage in discussions within target groups worldwide – making the topic of the thesis relevant to this day.

The task of this thesis was to research for ways to convey the brand of Finnvox clearly in digital media. The literature for the theoretical basis could be found in libraries and on the Internet. Missing literature was compensated for by conducting interviews. The thesis was implemented by interviewing people working in the music industry, both inside and outside of Finnvox, in order to build contrast within the data. While primarily serving the needs of Finnvox, this thesis aimed to provide help for anyone in need of improvement in their brand's web presence and conveying their brand messages clearly in the modern digital media.

In order to estimate the performance of the brand of Finnvox on the Internet, it was essential to find any loose ends that might benefit from slight improvement. Hence, the idea was that interviewing industry professionals both inside and outside of Finnvox would accomplish exactly this, by gaining a unique perspective into the digital brand of Finnvox.

The research questions of this thesis were divided into three main themes: functional, emotional and visual themes. The questions were: First, what is clarity in brand conveyance in the digital media? Secondly, how to ascertain that the digital brand reflects the original brand values? Thirdly, how to align all online visual content with the values of the brand?

2 THEORETICAL FRAMEWORK

The theoretical framework explains the concepts and sub-concepts of branding, marketing, digital media, the brand values set by Finnvox and includes the interviews of three Finnvox employees.

2.1 Brand

“You can’t entirely control a brand. At best you can only guide and influence it.” – Scott Bedbury (Bedbury 2002, 46).

A brand is neither a logo, corporate identity nor a product. Contrary to rational human nature, a brand is an emotional perception of a product, service or company – a gut feeling (Neumeier 2006, 1-2). Another perspective is offered by Yohn (2014, 3) who defines a brand as multiple values and attributes that act as a carrier providing a valuable customer experience to people. Chiaravalle (2007, 9) defines a brand in a similar fashion, describing it as a set of promises for the consumers. According to Matthews & Pone (2012), a notable number of North American business leaders still think of a brand as only a logo, website or advertising. A brand is the sum of every single experience and memory, be it positive, neutral or negative, within an organization.

Companies cannot control the process of establishing a brand because in the long run, it is up to the individuals to decide. When a certain number of individuals find themselves emotionally attached to a product, service or company, the company can be said to have established a brand. In short, a brand is not what the company says it is. A brand is what the people say it is (Neumeier 2006, 2-3). In contrast, Morgan (2012, 9-10) suggests that if the definition of a brand is left solely on the arms of consumers, they could change the perception of a brand for worse.

Every goal, decision and message that an organization sets for itself or sends out to the public has “brand” written all over it. This is why “brand” equals “culture”, and organizations can “live” this culture every day (Matthews & Pone 2012). The goal of a brand should be to position a company in the consumers’ minds as real authorities in

the industry, which ensures that the brand is always perceived as valuable (Morgan 2012, 2).

Great brands have a tendency to achieve profitability exceeding the average profit margins (Yohn 2014, 4). High profits correlate to a concept called *social currency*, which is used in branding to increase brand loyalty and ultimately enable the brand to set a first-rate price to their products or services (Vivaldi Partners 2010, 5). According to Lerman (2013, 4-5), a great brand must possess a combination of three elements. These elements are *actionable*, *compelling* and *true*. Actionable brands provide products and services in an exemplary manner, setting high standards for the brand itself. Customers and consumers want to belong to something that has a purpose, which is why a brand must be compelling and irresistible. In order to make a brand compelling, the brand needs to gain access into the ambitions and goals of the core organization. Compelling brands do not only provide inspiration to the workers, but they also apply a sense of relevancy and magnetic pull on the target groups in the outside world as well. Brands are surprisingly often perceived as dishonest and shallow with a shining surface. Brands like this possess the actionable and compelling traits, but are missing the true factor. A brand needs to be built on what is true so as to ensure long-lasting durability. It needs to stay true to the culture of the organization, to the promises that are made and especially to the expectations of the target groups outside of the organization. A company or organization can express its ambitions about its brand freely, but always within limits to prevent itself from being perceived as bragging or arrogant. Actionable, compelling and true brands will succeed as they will become respected and definite, improving the organization's competitiveness.

Brand as an idea has evolved to the point throughout its five-thousand-year life that *symbolic* qualities are more important than ever. In the old days, products and services were judged by comparison – looking at their features side by side. Nowadays, everything is customized, which results in an abundance of products to purchase, instead of just mass-producing certain products. Because of the customization, too much information is available and not enough time to compare the products in the old way. The new, symbolic attributes that customers and

consumers look for are more personal. The looks of the product, the store that is selling it, the types of people in the society that buy it are all important factors that the consumers think of before purchasing anything. Consumers want to know how they are categorized in society by purchasing a certain product and where they will “belong” after buying it. Word of mouth and the price representing the desired value of the product are vital for a purchase, but the most important of all is who makes the product. Consumers who trust the makers will buy their products instantly, and it is not until afterwards that will they deal with the “consequences” of spending zero time gauging the benefits of the product. Finally, the amount of trust that consumers have towards a product will ultimately determine which product they will purchase (Neumeier 2006, 8).

If people believe that no alternatives exist for certain products, services or companies, they are looking at a *charismatic brand*. It is no surprise that charismatic brands dominate their categories within the market, having *market shares* up to fifty percent and beyond. In addition, the *price premiums* dictated by the charismatic brand can greatly exceed those of lesser products and services. Because of these advantages of a charismatic brand, the products and services will remain exclusive and special (Neumeier 2006, 19).

Organizations need to know what their audience wants and what their frustrations are, and solve the audience’s problems with the services or products they offer. Organizations also need to know how to make their audience understand that their products or services would suit the audience’s needs, because if the customers can already visualize the outcome, companies can ensure that their services match that visualization (Morgan 2012, 11).

Organizations might want to position their brands by looking past the self-evident markets, as they might find new opportunities to widen their customer base by including people who had never thought of the brand before. It is good to note that different positioning might be needed in each new *competitive frame of reference*, or the highlighting of certain aspects of the brand when presented in different competitive frames of reference. In simple worlds, the competitive frame of

reference means the market or context where a brand is positioned (Grams 2012, 25-27).

Points of difference are aspects of a brand that differentiate it from the competition and something that customers would value. In order to envisage points of difference, one must think what potential customers would actually value and set them in an order of priority. By focusing on the top three points, brands could be easily made different while providing concrete value for the customers, which is a victory in itself. When the competitors have their own points of difference, this sets them apart from another brand. Moreover, they need to be aligned with and countermeasures need to be taken within the brand. This is called a *point of parity*. Points of parity do not need to become strengths in a brand, but they simply need to be good enough, so customers will choose a brand and not its competitor, because they would still have their own unique points of difference, which set them apart from the competition (Grams 2012, 27-29).

Digital Brand

Building a brand in the digital age can be summarized by a single word. That word is called “experience”. If brands want to stay in demand, they have to be on demand (Mathison 2010). Before the Internet, brands were built by *telling* a story, usually through advertising or public relations, and people could choose whether or not they wanted to listen. The great brands of the 21st century are different. Telling won’t be the basis of brand building anymore, but *being* will (Grams 2012, 6).

Wheeler (2013, 2) says strong brands are the ones to stand out in dense, crowded marketplaces. The birth of the World Wide Web has brought exceptional opportunities for brands to take advantage of. In the eyes of an individual, the Web appears as an enchanting rabbit hole with never ending depth of possibilities (Cocoran 2007, 1-2). Rowles (2014, 3) defines digital branding as the total worth of all online experiences, and mentions the advent of digital as a two-way street between brands themselves and their consumers.

The only thing that matters is how the customer perceives the brand, because that is what the brand is. It is important to have a brand worth talking about, to avoid online irrelevance and therefore reach the target groups (Matthews & Pone, 2012). Even though digital isn't everything a brand is, digital has introduced a shift in branding by actually acting as a support to all the experiences customers have of a brand. The online experience is what ties everything together (Rowles 2014, 4).

Since a brand symbolizes personality, the personality conveyed to people via conventional methods such as television don't let people to discuss and engage to learn the true personality of a brand. This is where digital media comes in. People have the opportunity to test the brands by asking questions, which can be both intimidating and an advantage for brands. The understanding of the personality from a consumer's point of view can help guide them in the process of making a decision of purchase. In practical terms, instead of calling a help desk, the consumers can go straight to the social media channels and make their issues known. Additionally, third-party information about the brand, such as reviews, might be enough to convince a customer to trust the brand, without the brand itself doing anything about it (Rowles 2014, 7-9).

If consumers have a problem with the products and services offered by an organization or feel that their advertising doesn't stand up to the brand's authenticity or promises, they can take the issues to their blogs, discussion forums or Facebook pages. If enough people feel the same way, it could even overcome the advertising of the organization. People with an interest in a brand are equally in control of the brand as the organization itself. The marketing and advertising of a brand is becoming more and more irrelevant since brand communities have started to make them irrelevant with their own messages instead. In short, only a small percentage of brand stories are actually controlled by the brand itself (Grams 2012, 9).

In the vocabulary of Twitter, the term "Tweet" was created by its users. In fact, in late 2010 Twitter changed its previously used term "updates" to "Tweets". This is proof of brand loyalty from Twitter's devoted users (Fitton & Hussain 2015, 17).

Internet exposure not only raises the numbers of online purchases, it also boosts the offline, real-world product purchasing. If the online exposure is done in a proper way, it can almost double offline purchases (Harden & Heyman 2009, 8).

Next, the concept of social currency is introduced to potentially create a powerful, modern brand.

Establishing a Powerful Digital Brand Using Social Currency

The social nature of the Internet and mobile technologies is rising, which makes consumers adapt to the times by integrating the technologies into their daily lives, which also dictates how they interact with brands, businesses and people. Exactly for this reason, companies need to learn how to adapt to the current status of the Internet and mobile technologies and find new ways to communicate with their customers. In a nutshell, companies need social currency. Developing social currency might be the most critical investment for today's companies to establish themselves as valuable. Not only does having social currency fuel the interaction between brand and its consumers and customers, it enables companies to come up with fresh and unseen *brand identities*. In order to create social currency, brand marketing needs to be emphasized in the areas of interaction, collaboration and conversation, instead of only concentrating on the traditional values, such as mind share. The modern way of developing social currency is about using daily life as the foundations (Vivaldi Partners 2010, 8-9).

In short, social currency stems from the mutual synergy between brand and its customers and consumers. Companies can quicken the inception of social currency by enhancing a sense of community, building up interaction for the customer and making valuable contributions for the community (Vivaldi Partners 2010, 12).

It has been researched that the brand loyalty consumers possess actually increases due to social currency. In addition, the more social currency a brand has, the better are its chances at setting a prime price for its products or services. Prosperous brands

seek to influence people's everyday lives by providing the means to network, collaborate and benefit from brand users with similar interests (Vivaldi Partners 2010, 5). Interestingly, as much as 53 percent of the brand loyalty consumers have can be justified by social currency alone. If a brand possesses high social currency, the customers' will to pay a high price can rise to 73 percent, based on the research by Vivaldi Partners (Vivaldi Partners 2010, 13).

Social currency is built of six different levels: *conversations, utility, advocacy, information, identity* and *affiliation* (see Figure 1). Customers and consumers talk about a company's products and services with each other all the time, and by taking part in these conversations, further topics and perspectives can be generated. When people include a brand in their social exchange is an opportunity for that certain brand to aid customers and consumers to boost their own social relevance, which creates priceless utility. When customers or consumers voluntarily talk about a brand in a positive sense, they act as advocates, which builds advocacy – a crucial value driver for a brand. If customers are provided enough information about a product or service, the greater is the likelihood of the customers developing a preference for a business. In addition, the more knowledge consumers have, the more they are enabled to talk about their knowledge with other potential consumers. The identity developed by customers or consumers can be very strong, if they are able to express themselves through a brand. The value of a brand increases as the identity-driving aspects of a brand are built up. Affiliation drives the value of a brand in communities formed by people with similar interests. Brands are able to build value by advancing and boosting the community (Vivaldi Partners 2010, 18-19).



Figure 1 Levels of Social Currency (adapted from Vivaldi Partners 2010, 4)

2.2 Marketing

In the past, marketing consisted of placing a product in a celebrity's hands and making a half-a-minute television commercial, and thinking that would be all that's needed to do in marketing. Those days are long gone (Rowles 2014, 4). Conventional advertising has never been as ineffective as it is presently, having become only unnoticeable noise for people (Grams 2012, 2). In the simplest form, marketing means to manage beneficial customer relationships. Marketing is a two-way street, aiming to establish value for customers while securing value from customers in exchange. Companies committed to focusing on customers and marketing are successful because they understand the needs of the customers and ways to satisfy them. Marketers need to be able to captivate new customers by promises of great value, and treat their current customers by satisfying them. Easy-selling products are united by the following factors: the understanding of customer needs and having

value-providing products, effective pricing, distribution and promotion (Kotler, Armstrong, Harris, & Piercy 2013, 2-5). In Peter Drucker's words, marketing aims to make selling nonessential (Burnett 2007, 21).

According to Morgan (2012, 1), the constant harassing of people with a company's marketing message is an insane method to do business. In fact, consumers have had enough of how brands do their marketing, and sales pitches don't work anymore. Instead of marketing straight *at* people, marketing should be done *with* them (Morgan 2012, 2). Relationships must be built before any selling can occur (Newman 2013, 4). Organizations need to forget they are selling just a product or service. In fact, they need to be marketing an *experience*. This experience has five levels: to learn about the product, to want it, to order it, to get it, and to receive satisfaction from its usage. The customer wants to have an experience, and it's the responsibility of the organization to give it to them during the entire time when in contact with the customer. Potential buyers need to be identified and those who are most willing to buy the product or service must be prioritized in communication (Burns 2012). If the point of marketing is to get noticed, companies can't do it the same way as everyone else does. Instead, they have to surprise and impress (Scott 2013, 28).

Digital Marketing

Organizations had only two major marketing options in the past, either purchasing costly advertising or getting the media to write about them. The web has turned the world of advertising upside down. The web doesn't work like television.

Organizations that are up to date with modern marketing and PR develop direct relationships with customers and consumers. Though it is worth noting that organizations shouldn't quit doing their more conventional marketing efforts, if it works for them (Scott 2013, 15).

In order to optimize advertising, getting to know the digital media environment is key (Young 2014). Modern marketers aim to enhance the experiences customers have with brands, by entering into the customers' daily lives aiding them to actually *live* the brands (Kotler, Armstrong, Harris, & Piercy 2013, 5). Nowadays, consumers tend

to reject brand marketers that don't connect with their digital lifestyles (Mathieson 2010). Instead of sending a one-way message, web marketing delivers content right at the time when buyers have a need for it, giving them information, education and choice while interacting with them (Scott 2013, 18).

The youth of today is brought up in a digital world, which means they behave differently than the consumers of past generations. Lots of people still want to hang onto the past of advertising (Mathieson 2010).

Managing *digital engagement* means to regulate the power of millions of users on the web to participate and therefore profit a business (Harden & Heyman 2009, 4).

On the Internet, word-of-mouth is no longer a good marketing concept. It has been replaced with "word of web", which is a great way to promote a product or the mission of an organization. It is no longer necessary to hope that people will randomly talk about an organization's product or service. The key principle is *empowerment*, which means empowering a customer to share their personal experiences and fully engaging them in return. Traditionally thinking, making advocates of customers could be scary, but it should be done, because financial expenses are virtually nonexistent (Harden & Heyman 2009, 95).

In the next section, the differences between branding and marketing will be clarified, stating their differences and summarizing their definitions.

Difference Between Branding and Marketing

Briefly put, marketing is the ongoing promotion of products and services, advancing a message to gain results in sales. Branding happens before and during any marketing message is set loose. Branding is not as aggressive as marketing, as it lies in the background. Branding communicates the distinctive values and truths about what a brand is, and what it isn't. Branding supports any marketing efforts since it encourages customers to buy products. While marketing is active and direct, selling products and services, branding is passive and gives customers the freedom to choose whether they want to support the brand or not (Heaton 2011).

Branding creates and improves experiences with a company or product, while communicating promises to target audiences creating a unique image in the customers' minds. Marketing manages customers and acts as a dialog between an organization and a customer. The line drawn between branding and marketing is this: marketing advocates the set values, while branding fortifies them (Counsell 2013).

Marketing serves the brand, and the brand always remains when marketing activities are finished. Marketing convinces customers to buy products, but the brand dictates whether customers will buy the same products over and over again, determining whether a customer becomes loyal to the brand (Heaton 2011).

In the next section, the concept of Integrated Marketing Communications is discussed to be used as a tool conveying brand values in marketing.

Channeling the Core Brand Values Through Marketing

Integrated Marketing Communications (IMC) is a concept defined as the planning and realization of messages for a brand, both in advertising and promotion, and to meet set goals in communication. The point is to deliver a solid message. IMC recognizes the cumulative value of a complete plan that assesses various communication disciplines and their strategic roles to maximize communication impact and clarity. These disciplines include direct response and public relations among others (Percy 2014, 3-4).

At the end of the day, Integrated Marketing Communications is about planning in order to convey a steady message. IMC works strategically, by pinpointing target audiences as well as setting distinct communication goals for them. In addition, building a marketing communication that will reach those goals with consistency, and search for ideal ways of conveying the message (Percy 2014, 6).

IMC aims to engage individuals in an interactive way, using chosen media channels to send a specified message. A consistent visual and verbal perception of the products and services are important for the message to reach correct target groups. The focus

of IMC is in alternative or promotional media, such as the Internet and social media, the goal being to reach sole consumers with a message that is personalized. Marketers have to build a strategy coordinating the visual and verbal sides of any marketing efforts and be able to convince that the target audience could gain something from it. IMC marketing campaigns use messages that are custom-made to resonate with a specific target group's needs, wants and lifestyle. The goal is to form long relationships and develop loyal consumers for the brand (Blakeman 2015, 2). Integrated Marketing Communications is vital to make sure all ends of a brand's marketing communication are sending a steady and true message. While ensuring the consistency of the marketing message, IMC also manages the communication strategies of the branding strategy within an organization. Every marketing communication act will add to an organization's image and reputation (Percy 2014, 1-2).

Instead of only thinking about certain methods of advertising or promotion, the processes of all marketing communication should be merged. If organizations lack the usage of IMC in their communication, they can find themselves in the situation where people have formed multiple images of their brand in the market. A brand's marketing communications must stay consistent in their appearance and feel to gain a greater impact (Percy 2014, 11-12).

A large amount of marketers don't value marketing communication as much as they should in their organization. Those in top positions in an organization's hierarchy will spend money on marketing communication only when everything else is secured first. In addition, the decentralization of decision making empowers people at lower levels of an organization to decide about matters, which makes establishing an IMC programme very hard (Percy 2014, 13).

Every marketing communication effort should be carefully planned to communicate a unifying message, therefore making it an IMC opportunity. It should be noted that any communication between a brand and its target audience equals to marketing communication (Blakeman 2015, 18).

2.3 Digital Media

According to Grams (2012, 2), using the new arsenal of digital media tools has made it effortless and low-cost to pinpoint, coordinate and inspire a brand community than ever before in the past. Dominant services such as Facebook and Twitter have grown into instruments of daily personal communication. Within these services, brands have found a platform to flourish due to the information and experiences shared about them. A fair amount of social media sites are vigorously used by brands to reinforce customer service, as well as showcase contemporary products and delight people by entertainment (Vivaldi Partners 2010, 11).

Digital media is altering the industry's perspective of conventional media, because of the tools which allow consumer interaction analysis. These analytics tools provide ongoing measurement and finesse, especially when influencing consumers' actions. In essence, digital media provides a fair amount of interactivity, which leads to a personalized experience in itself. Digital media caters very effectively for marketers by enabling observation into customers' behavior and finally transforming interest to actual intent to buy products or services (Young 2014). The web has evolved into a real-time platform of content production, participation, collaboration and exhibition (Mathieson 2010).

The following digital media channels were included in the thesis because they are commonly used by businesses worldwide, and are especially relevant in the music industry. By taking advantage of Facebook, Twitter and Instagram, organizations are able to connect with artists, fans and other businesses concentrated in the music industry.

Facebook

Even though virtually every organization has a Facebook page, it's quite common for organizations to not have a single idea *why* they have a Facebook page. While most organizations take advantage of social media, they don't use it to its full potential (Rowles 2014, 5).

In opposition to the brand-messaging of the corporate world, Facebook serves as a media for the people, applying marketers to create brands within the personal community of Facebook. By using Facebook, marketers can dive into statistics of people's interests and see what's truly working for their businesses. When a user clicks "Like" on a page on Facebook, it projects their support for brands to their friends. Facebook allows marketers to pinpoint their target groups in advertising by using data such as geographic location, age, gender and level of education. Nowadays, the Internet advertising strategy is done by enabling brands to "live" on sites where users like to spend their spare time on. The core point being, consumers act as "mirrors" of the brands they follow. As companies do not have the resources to roam the web as effectively, their voluntary forces of web customers make the effort for them (Young 2014).

Twitter

There are several reasons why businesses might want to establish themselves in Twitter: to network with consumers and find out what they have to say and answer their questions, to tailor the image of a company, manage feedback, connect with fresh customers and use the 140-character advertising Twitter is known of (Fitton & Hussain 2015, 14-15).

According to Wijesinghe (2015), the chances to get engagement in Twitter is improved by 20 percent with a customized background image, and over 30 percent if the organization's description is about 13 words long, and it should be noted that posting at a certain time matters to maximize the effect of social campaigns.

Instagram

Instagram is solely a mobile application in its nature, doing one thing very well – sharing photos. Thus, the simple concept of Instagram holds true power for marketers (Miles 2014, 4-5).

It is essential for marketers to lead a "tribe" of followers while having their permission and respect. It doesn't matter whether the tribe is yet identified or not by marketers, the fact is the tribe is taking and sharing pictures all the time. The

customers, fans and followers of an organization are using Instagram. While they might be unknown to an organization, if interests are shared, they can be engaged with. The only question organizations need to ask themselves is whether they are willing to join Instagram and begin to affect people's experiences on it. Marketers can take advantage of this new phase in photography and come up with creative and appealing ways to promote their brands (Miles 2014, 6).

Among social media sites, Instagram is one that doesn't have much need for conversation, therefore being an easily accessible entry to mobile marketing (Miles 2014, 12).

Hashtags have a large role in creative marketing. Hashtags could be used creatively in businesses. Popular hashtags revolving around a particular niche or industry can be researched, and their conversations participated in. New customers can be unveiled by using hashtags, and pictures shared to a larger audience, beyond the followers of an Instagram account (Miles 2014, 27-28).

The Official Website

The most important brand-building tool is the company's own website. The presence provided by the website is the starting point for both brand loyalty and a landing page for new customers. It is important to lift the priority of domain branding and website optimization using analytical tools, those of which are provided by Google (Harden & Heyman 2009, 8).

If a website has not been updated in a year, it might be good time to consider doing so. The website must welcome every possible visitor, meaning that the site has to work on a small smart phone screen, other wireless devices and web browsers. If click-through maximization and sales or brand status boosts are of importance, every aspect around web usability should be taken care of (Harden & Heyman 2009, 29).

2.4 Finnvox

“Finnvox fulfills the creative visions of their customers in the fashion of technical and artistic excellence.” –The Mission of Finnvox

Mission and Values

The ethical values of Finnvox include three main points: respect, honesty and fairness. The staff of Finnvox has a mutual respect for each other and towards their customers and competitors. Finnvox always performs with honesty and transparency. In any situation, the principle of fairness is followed.

The professional values of Finnvox have four main points: spirit, quality, reliability and efficiency. Finnvox always approaches its work with a high spirit. In everything Finnvox does, they make sure it is of the highest quality. The reliability of Finnvox comes from the principles of everything happening on time as agreed, and the privacy of the customer is respected in all circumstances. Finnvox realizes every project time-efficiently and in an economically reasonable way.

Employee Interviews

Due to the missing academic literature on the subject, interviews were arranged to supply the demanded information needed by the thesis. Three Finnvox employees were asked ten questions derived from the research questions, concerning the functionality, emotionality and visuality of the digital media Finnvox uses, which at the moment of writing the thesis were the official website and the Facebook page. Three interviewees were chosen because they form roughly a third of all personnel at Finnvox. The same interviews were carried out with people outside of Finnvox to create contrast for the answers between the employees of Finnvox and the third parties. The third party interviews are found in the Results –section, later on in this thesis.

The three interviewees inside Finnvox were: director Risto Hemmi, mastering engineer Mika Jussila and recording and mixing engineer Aki Sihvonen. The interviews were conducted individually in the end of March 2015.

The first question was “Does the digital media of Finnvox cover all features that you would want it to cover?” All three respondents thought that the digital media of Finnvox could cover a wider area of digital real estate. Mika Jussila and Aki Sihvonen agreed that the official website and Facebook page are not enough, and Aki Sihvonen mentioned that Finnvox should have a Twitter and Instagram account as well. Mika Jussila was wondering about the different social media formats and whether Finnvox should have them and what the content posted on them would ultimately be. On the other hand, Risto Hemmi was concerned about the administration and resources that the extended digital media coverage would demand, while Mika Jussila and Aki Sihvonen agreed that it is already challenging to manage the Facebook page by itself, due to the matter of who should really have the responsibility of updating it. According to Risto Hemmi, large amounts of posts and updates would demand work.

The second question was “Based on the digital media, is it clear to you, what Finnvox is?” Risto Hemmi and Aki Sihvonen agreed that the official web page and Facebook page are able to reveal what Finnvox is, while Mika Jussila mentioned that it is not clear to him at all, giving the explanation that only an outsider could truly define what Finnvox is. Aki Sihvonen added that even though, in his opinion, the digital media of Finnvox clearly shows what is happening at Finnvox, it could be diversified a bit by bringing the perspectives of other employees on the table, referring to the fact that currently Mika Jussila is the only one actively updating the Facebook page. According to Aki Sihvonen, the operations at Finnvox are very versatile, ranging from film sound, recording, producing to mastering.

The third question was “Can you easily obtain all necessary information through the digital media of Finnvox?” Mika Jussila said that all relevant information a customer primarily needs can be found on the official website, including contact information, rates, presentation of the premises and a bit of history. Aki Sihvonen added that he would find all necessary information on the website, though mentioning the website could be more practical in the sense of finding information more easily. Risto Hemmi explained that certain information, such as detailed equipment lists are left out intentionally from the website due to their evolving nature, and mentions that if asked, the missing information will be provided to the customer. Aki Sihvonen would

like all important information, such as addresses, rates and services to be instantly available on the front page. In addition, an important point was made by Aki Sihvonen, saying that the information about possible accommodation near Finnvox could be made available for the customers, especially those who would be visiting Finnvox from abroad.

The fourth question was “Would you hope that you could engage in a conversation with Finnvox via social media?” Having answered the question instantly, Mika Jussila was not entirely sure about the matter. Followed up by Risto Hemmi, who said that Finnvox employees surely engage in industry-related conversations as individuals, but engaging as a company could be problematic. In Aki Sihvonen’s opinion, he would be open to the matter but emphasizes the importance of who would actually take care of the conversations. Aki Sihvonen added that the conversations would be desirable from a customer’s perspective, as it is a positive and humane practice. Mika Jussila clarified that around 90 percent of all Facebook followers of Finnvox are regular consumers, not affiliated with Finnvox on a professional level, forming a fan base. Mika Jussila added that the point of social media is to convey the brand of Finnvox and constantly remind people about Finnvox. Aki Sihvonen thought that the best way to have conversations on social media would be to *tag* people to posts.

The fifth question was “How does Finnvox appear to you, and what kind of feelings does Finnvox evoke in you according to the digital media?” Aki Sihvonen said that thinking about the brand, the overall feelings are good, but mentioned that the appearance of the website does not match the dignity of the company itself. In contrast, Aki Sihvonen said that because of the history of Finnvox and the pictures, the digital media of Finnvox stays interesting. Mika Jussila emphasized the fact that Finnvox is still on top of the recording industry in Finland, being the number one studio, and hoped that this perspective is revealed well in the digital media. Mika Jussila added that the history of Finnvox serves as a great factor in public relations, and it should be made clearer than it currently is, but the lack of resources inside Finnvox makes the process harder. Risto Hemmi hoped that the digital media provide good feelings, but is unsure, having referred to the fact that the question should be asked not from him, but from a customer.

The sixth question was “Do you find the digital media of Finnvox intriguing?” In Aki Sihvonen’s opinion, the Facebook page is intriguing because of the constant updating, but the website isn’t. According to Risto Hemmi, if one is interested in recording studios, the website is interesting. Mika Jussila said that the digital media of Finnvox are not interesting enough, but mentioned some of the more interesting features on the website, such as the interactive map of the premises and the history section. Though, Mika Jussila wondered about whether the website possesses anything that makes people come back to it. Talking about the Facebook page, Mika Jussila said that the potential to make the page interesting is huge, but it demands co-operation with the customer. A good point was made by Mika Jussila, that no customer has declined the co-operation and that it is only a matter of effort to ask artists for session pictures and *selfies* for example. Mika Jussila was certain that the consumers of Finnvox are interested in seeing what happens behind the curtains, so to say. Mika Jussila also mentioned that, in theory, Finnvox has the chance of constantly feeding out news from the eight different studios.

The seventh question was “What kind of things would you like to see in the social media of Finnvox?” Mika Jussila would like to see behind-the-scenes footage of situations where people rarely have access to. Similar thoughts were added by Aki Sihvonen, who would like more session pictures and little stories that are interesting to people who want to know what happens in Finnvox. Mika Jussila told how the name of Finnvox used to appear in CD covers in the past, and how the different social media channels should be used to create a modern “CD cover”. Risto Hemmi was open about releasing photos and information on social media, but emphasized the wants of the customer, since some things are non-disclosable and cannot be released to the public. In contrast, Risto Hemmi mentioned that most of the customers have a positive mind about releasing behind-the-scenes footage online, if asked, but ultimately it is always up to the customer. Aki Sihvonen said that photos and small updates are the ones that people are most interested about.

The eighth question was “What does the visual digital look of Finnvox tell you?” Aki Sihvonen answered the question by saying that the digital look of Finnvox doesn’t

really tell him anything, in a humoristic way. Mika Jussila said that the digital look of Finnvox feels a bit “amateurish”, but he didn’t want to judge the appearance because it is created by Finnvox itself. In Aki Sihvonen’s opinion, the website feels like the website of “some ordinary firm”, but reminded that the content itself is rich. Risto Hemmi reasoned that the graphical side of things is more important to others, while others are only interested in the content. Mika Jussila rationalized that the looks of the Facebook page is universal for all, and finally brings back the matter of lack of resources inside of Finnvox, forcing the company to design its own visual look.

The ninth question was “What do you think of the current digital look of Finnvox, and do you feel there is something to improve upon?” Aki Sihvonen thought that there is a lot to improve upon, suggesting a graphic designer for the job. Aki Sihvonen mentioned the legendary Finnvox logo as an example, that there isn’t a need for redesigning the logo, but merely adding a bit of “confetti” around it. According to Mika Jussila, the look of the website is fine, but the Facebook page could be more showy, even though the look is universal. Risto Hemmi said that the overall looks of the website is pretty good, but mentioned that there is always room for improvement, and small fixing can and should be done.

The tenth and final question was “Is it clear to you what Finnvox is, based on the visual digital look?” According to Risto Hemmi, it should be clear what Finnvox is if one takes a look at the digital visuals. Aki Sihvonen didn’t agree that the matter is clear if solely based looking at the logo. Mika Jussila, on the other hand, had the opinion that it is clearly visible what the business of Finnvox is and what their line of work is. Mika Jussila took the question to a deeper level and wondered whether a third party, looking at the visual digital look, sees Finnvox as truly what Finnvox is or is there some kind of misinterpretation. Taking the matter further, Mika Jussila was fairly sure that people understand that Finnvox is a studio. Lastly, Mika Jussila mentioned a video blog, which was started by Finnvox employee Oona Kapari a few years ago. In Mika Jussila’s opinion, the video blog was very intriguing and left a hunger to want more and more of it.

Facebook Activity Comparison

Due to the lack of literature in the matter, a study was made to analyze the Facebook activity of Finnvox by their posting frequency. In addition to Finnvox, eight different professional studios were ranked by the frequency of their Facebook posts. The comparison was conducted on March 4, 2015, by analyzing the posting frequencies of 20 of the latest Facebook posts of each page. Averages were calculated to rank the posting frequencies of each page (see Appendix 1). The study answered to the question of how often does Finnvox post on Facebook on average.

The purpose of the comparison was to reveal how active the companies, especially Finnvox, are on social media, in this case Facebook.

During the research, it was clearly noticed that some studios had a very consistent Facebook presence while others posted very irregularly. The point being, those who have an active Facebook presence are perceived as “alive” by their Facebook followers, which is good for the brand, promoting social engagement on a digital platform.

To the advantage of Finnvox, their posting frequency was very positive, a post appearing in every three days on Facebook, on average.

3 RESEARCH METHOD

3.1 Overview of the Research Method

Since the subject of this thesis is quite abstract, and in order to gather usable data based on the thoughts and emotions of the interviewees, a qualitative research method was chosen. The qualitative method is a solid choice, because it allowed the interviewees to give their honest professional opinions about the questions asked. Interviews, observation and analysis are the core functions in qualitative research, which makes humans best suited for the task. By nature, qualitative research is interpretive and naturalistic which makes it suitable for data collecting and analyzing (Merriam 2009, 2). Qualitative researchers focus on understanding people's interpretations of experiences, their view of the world, and what kind of meaning they give to their experiences (Merriam 2009, 5). In qualitative research, researchers study matters in their natural state, interpreting things by the terms of other people's meanings. In a nutshell, qualitative research is the understanding of people's perspectives and experiences in their own worlds (Merriam 2009, 13).

The point of this study was to ensure the brand of Finnvox is performing well and with clarity in the digital world, and because of this, the semi-structured interview method was selected. Both open and theoretical questions are incorporated in semi-structured interviews. All interview questions should belong to the goal of the study (Galletta & Cross 2013, 45). The opening segment of the semi-structured interview includes the following: establishing a comfortable atmosphere, asking broad questions that enable the participant to speak freely from experience, clarifying questions when necessary and supporting the continuity of the interview by guiding the direction towards the research topic (Galletta & Cross 2013, 47). As moving along in the interview, opportunities for participants to further topic exploration should be allowed (Galletta & Cross 2013, 48). The actual interview questions, as clear as they were, might have caused slight confusion for the respondents, which is why the semi-structured interview method was helpful, to further clarify the questions to the respondents, and form new, related questions on the spot.

3.2 Informants

The people who were chosen for the interview all understood the concept of brand in their unique way. In addition, they had branding experience, which was why their perceptions on the digital brand of Finnvox were important. All the individuals were working in the field of music in very different positions, which is why they were chosen for the interviews.

Adi L Hasla is a rap-artist based in Helsinki, Finland. At the time of the interview he was working on his debut album for Monsp Records. Adi L Hasla has a unique eye for brand and is very excited about the possibilities of modern social media, having reached over a million views on one of his records on YouTube.

Joonas Laaksoharju is an artist and a producer based in Helsinki, Finland. He is currently performing in the Universal Music signed act, Artem X Yonas, and producing music videos for various Finnish artists.

Panu Posti is a music entrepreneur, record producer and label owner at Mean Seed Records, which is based in Helsinki, Finland. In addition to running his own record label, Posti does mixing and mastering work for various clients in Finland.

Sebastian Da Costa is one of the founders of Radio Lux Finland, an independent radio based in Vaasa, Finland. Da Costa has a strong sense of brand because of operating a rising radio channel with a professional touch.

3.3 Contents of the Interviews

The interview was divided into three parts that contained thematically different questions, namely functional, emotional and visual questions. The point of the thematic division was to enable this thesis to analyze the digital brand of Finnvox in greater detail, and pinpoint potentially problematic areas.

The first theme included all the functional questions about the digital media that Finnvox used. The aim was to let the interviewees voice their opinions about the functionality of the digital media. Topics, such as functional clarity, ease of use, social media channels and brand clarity were covered in this section.

The second theme covered the emotional, human factor. The questions in this theme aimed to reveal how the digital media of Finnvox affected the interviewees emotionally. The purpose of the emotional questions was to capture the feelings of the interviewees while browsing the digital media, and see what their thoughts were on the matter.

The third theme was about the visual aspects of the brand of Finnvox online, and what kind of story the visual appearance of Finnvox told the interviewees. The visual digital look of Finnvox was especially important because it should be able to represent the brand in the simplest form without using any words.

3.4 Interview Procedure

The interviews were conducted in March-April 2015. Three interviews took place in Helsinki, Finland and one interview in Vaasa, Finland. Prior to the interviews, the respondents were provided the digital media channels of Finnvox, so that they could analyze them for the interviews. Before commencing the interviews, friendly chats were had with the respondents in order to make the situation as comfortable as possible. Overall, the interview situations had a very relaxed atmosphere.

The interview process began by setting up a mobile phone to record, and then simply starting to ask questions from the interviewees. All the interviews were rather

unique because of the semi-structured interview method, which allowed the interviewer to ask further questions if necessary, as well as the respondents to gain clarification to certain questions. Most of the interviewees had the digital media of Finnvox at hand during the interviews, either by using a mobile device or a desktop computer.

Each interview lasted for an average of 20 minutes. After recording the interviews, they were instantly transcribed to written form and printed out for further analysis.

3.5 Analysis of Data

The method of analysis of data chosen for this thesis is the qualitative content analysis method. According to Schreier (2012, 2), qualitative content analysis needs to be considered as a tool of analysis if the data doesn't have an instant point and requires some interpretation to open up. Qualitative content analysis is essential when working with plenty of data requiring some clarification, or on data that a person has collected (Schreier 2012, 3). The research questions provide the point of view from which data is examined (Schreier 2012, 4). Qualitative content analysis is systematic, meaning the examination of all material while deciding which parts of the material fit the particular ideas of the research (Schreier 2012, 5). Qualitative research is based around interpretation, because the data in qualitative research is not standardized in any way, requiring the researcher to work harder to interpret the data. Qualitative research concentrates on data that is symbolic, with verbal and visual data with artefacts, which means the researcher needs to interpret it (Schreier 2012, 20). With qualitative content analysis, the researcher is able to develop a description of the material which is systematic, assigning parts of the data to some of the aspects that are to be focused on in the study (Schreier 2012, 58).

4 RESULTS

A total of ten questions, divided in three themes, were asked of the interviewees. The same interviews were carried out with three Finnvox employees, found in the Theoretical Framework –section earlier in this thesis.

4.1 Functional Perspective

Does the digital media of Finnvox cover all features that you would want it to cover?

As the first question was slightly vague by its nature, it enabled the respondents to answer the question according to their own personal tastes. Talking about the official website, “this website is very stiff.” said Sebastian Da Costa. Continuing in a similar fashion, Joonas Laaksoharju replied: “in my opinion the looks of it could be updated a bit”. A practical approach was given by Panu Posti, who said: “Well, the information I want can be found there”, meaning the information about the different recording spaces and rooms, which was probably the most relevant information to him. When clarified to Sebastian Da Costa that Finnvox was the grandest and oldest studio in Finland, he said: “this doesn’t really give that kind of image.” Continuing, Sebastian Da Costa said: “I understand that it was founded in 1965 but, somehow, it’s still stuck in 1965 a bit.” Panu Posti was asked whether certain features that he would like to see on the digital media of Finnvox would come to mind, and he replied: “nowadays you can easily take panorama pictures, that you would have a 360-image from the middle of the studio and take a closer look at it... that could be good.” Joonas Laaksoharju offered a suggestion about social media channels: “Maybe they could be updated in a wider scale, having like Twitter and Instagram and such, I’m pretty sure there would be no harm in doing so.” Panu Posti agreed, and said: “Maybe some person who works there could manage an Instagram account.” Just like Joonas Laaksoharju and Panu Posti, Adi L Hasla put it in a similar manner: “The first thing I was looking for upon arriving on the front page were the links to other social media.” Adi L Hasla continued: “Obviously the Facebook feed is here, but I was expecting a list with at least Instagram and Twitter on it. In this day and time, at least those two

should pretty much be a must have.” Adi L Hasla gave his perspective, referring to the CD-cover images on Finnvox’s home page: “This is clearly a working concept, and I can see which artists work there, here on top, but why I was instantly looking for Instagram is, I would like to see pictures with artists being there, and that way it would be brought to me like: ‘okay, this artist’s album has their sound on it, it sounds very professional, I would like to work there as well’.” A hopeful perspective was given by Sebastian Da Costa when referring to the deep roots of Finnvox, he said: “This is a big studio, a very big studio.” Sebastian Da Costa continued: “In my honest opinion it’s longing for an update.” Concluding with Adi L Hasla’s comment about the description text on the front page of Finnvox’s website, he said: “I got the feeling that I’d like to go to Finnvox one day to do work, because this description was written in like a quite ‘un-Finnish’ way: ‘...to have courage – we have. That’s why we are not only good but the best!’ And what’s good about it is that the website is also in four different languages.”

Based on the digital media, is it clear to you, what Finnvox is?

The second question divided some opinions. “It’s fully clear.” said Joonas Laaksoharju, adding that “it is clear what the place is and what it does.” Similarly, Adi L Hasla said: “The first time I arrived on the website, it was clear to me because the description text was so solid and not too long, it just told me the year when they begun, what its strengths are, and the customer base.” Panu Posti gave his answer in a similar fashion: “It is revealed to me. There is a history, like, if reading interests you, then a lot can be found out about what this has been in the past and so forth.” Adi L Hasla comments on the features seen on the website: “There are blueprints and pictures of the building and clearly of the big logo of Finnvox which is on the wall of the building. I get an image in my mind that this is a, how would I say, not a studio in the basement but a proper studio complex, an official-feeling one, so to say, like a proper firm.” In stark contrast, Sebastian Da Costa answered: “No. I wouldn’t be interested. If I arrived here and then saw Finnvox, I would immediately exit the website.” The fact that in reality Finnvox is a grand studio, was contrasted by Sebastian Da Costa: “Yeah, I can see that it is a studio, yeah, but it doesn’t tell it to me in the grand way that it should, that it is the oldest and greatest in Finland.”

Joonas Laaksoharju gave a comment on the social media presence of Finnvox, saying: “in fact, I haven’t really seen a lot on Facebook”. When asked about the digital media of Finnvox and how they could be improved, Sebastian Da Costa answered: “bigger and meaningful studio pictures on the website. Like, when I arrive on the webpage, I would instantly see that it is a studio, and specifically the oldest and greatest studio in Finland. This leaves me very unclear about that fact.” Taking the matter even further, Sebastian Da Costa opened up the subject: “Like why would I come to you to record, because like HIM is mentioned in such a small way right there, considering their achievements? Why isn’t there a picture of HIM in the studio? Like, this is what I mean. It should ‘blow you away’ right when I arrive on the website, so I would want to go to the studio. Now I don’t want to. That’s probably it in a nutshell.”

Can you easily obtain all necessary information through the digital media of Finnvox?

“I think the most important ones were revealed in a pretty good way.” said Joonas Laaksoharju. Adi L Hasla gave a positive comment: “The facilities were, in fact, done in an exemplary manner, having blueprints and all the different rooms, which is quite rare. It was nice. And then there’s the history, which is cool that it is told, I feel it’s a part of the brand for sure, like, emphasizing the fact that we’ve got a long-term player here.” A positive answer was also given by Panu Posti, who said: “Yeah, looks like there is the rates list, which is quite a difficult matter in this industry.” Clarifying the issue further, Panu Posti said: “it’s good that there’s an hourly rate, which makes it pretty clear.” Also analyzing the rates list, Sebastian Da Costa said: “I expected something much more simpler, so I wouldn’t have to squint my eyes to read it.” Taking the issue into practice, Sebastian Da Costa said: “if I browse the page on my mobile phone, that’s not going to lead anywhere.” Still looking at the rates list, Sebastian Da Costa gives his opinion on possible improvement: “The first thing I see is ‘Lockout A, B, C, F 24hrs’, then I’m like ‘What the heck?’ Confusing numbers all around and everything. There’s no such thing as ‘Here’s this, here’s this and here’s this, vertically’, so it’s instantly easy to read.” Joonas Laaksoharju hoped that the website would include details on technical equipment used at Finnvox: “Like, what they have, what they, like, use in the studios, microphone or plugin lists and such, things like these. At least those interest me as a music producer.” Slightly confused

by the 'Contact' –section and the clickable links on the names of Finnvox employees, which open a profile page for each employee on the official website, Panu Posti said: "it's not really clear that you can even click them." Giving a solid summary about the digital media of Finnvox, Adi L Hasla said: "these must be primarily designed for people in the music industry, the website and social media. So, if I go there as an artist, or am looking for studio space for an artist, I can find everything instantly."

Would you hope that you could engage in a conversation with Finnvox via social media?

Giving his answer from a professional's perspective, Panu Posti said: "Well, it would probably be quite useful, but maybe email is the normal good route for things like that and phone might be even a better way if something needs to be dealt with, and send an email after that, so that's a much better way to get in professional contact than Facebook." A similar perspective was given by Sebastian Da Costa, talking about the customers of Finnvox: "They have to be the ones who know about the industry and so on, so I don't know whether they want to engage in conversations through social media, because they want to be *at* the spot, so no." Another perspective was given by Joonas Laaksoharju: "If I would want answers to some matters I wasn't really aware of, in that case, yes. Maybe it's not so important to myself, but of course, the feature is always good and can bring more clients too." Sebastian Da Costa added: "Conversation is too much. It's too interactive, it should be something interactive but not too hectic. If I'm at Finnvox, you know, I'll take a picture and hashtag 'at Finnvox' on Instagram. This way, I can have a little conversation, but not a 'chat-like' conversation." Having a very similar perspective, Adi L Hasla commented: "...how I work is, when a new artist arrives, I ask them 'hey, we have a new social media branding project, could we take a few pictures of this session for Instagram and you can tell us what kind of pictures we can take. We don't take pictures of you secretly, instead, we take proper photos and you can tell me what's okay and what's not', and when the artist starts following you, maybe some artist might repost the same picture to their 30 000 followers, like '@FinnvoxStudios Harri takes care of things every single time' and then you'll get followers and a boost to the 'Insta'-brand."

Supporting the take on social media, Panu Posti added: “if people just give props or want to comment on some picture, they can already do it, yeah”. Adi L Hasla said: “I think if a user named ‘Finnvox Studios’ would exist, I would start following it for sure. Specifically, if they have, say, six different sound engineers, they could all have the account info for Instagram and Twitter and have a unifying line about what to post.” Finally, ending his reply with thoughtful words, Adi L Hasla said: “Like, why isn’t there an Instagram account yet? In my opinion, it should definitely be there, yeah. My answer is, yes, discussion like that. I don’t think it’s going to make a proper dialogue, but people are definitely going to start following.” In a nutshell, the respondents had a similar vision regarding the social media conversations, feeding the *buzz* through small updates which can create engagement on social media, acting as a subtle discussion, though not as a dialogue.

4.2 Emotional Perspective

How does Finnvox appear to you, and what kind of feelings does Finnvox evoke in you according to the digital media?

Commenting the website, Panu Posti said: “they give an ‘og’-feeling. Like, they don’t try too hard. They are not too fancy but they work.” Joonas Laaksoharju had a feeling related to Panu Posti: “As they say, ‘studios come and go’, but it still remains... I get like a feeling of trust towards it.” Also, Adi L Hasla had a positive feeling about the digital media of Finnvox: “I have experience of many studios, from closet studios to basements to quality studios. I’ve been all over. But when I saw that, I instantly knew that it’s a place of quality. Straight up.” Sebastian Da Costa would have liked to get a better first impression of Finnvox. While sitting in front of the computer, Sebastian Da Costa started to browse the web: “Let’s go to Midas Studios’ website. I don’t know anything about their site, let’s see what kind of first impression it will give. Okay, a lot of text, yeah, but there is a video. I’m ‘Lazy John’, I’m going to click the video. Well, well. That tells me more, I’m focused in this because it’s the relevant information I want. It easily takes me through the studio.” Panu Posti had some thoughts on the clarity of Finnvox’s website as well: “These could be a little bit clearer, but to make clear websites is fucking hard.” Sarcastically, Panu Posti referred

to some of the winter pictures of the building of Finnvox: “These winter pictures of Finnvox are good, they’re so ‘welcome to Finland’.” Sebastian Da Costa rationalized, talking about the Midas Studios website: “Here I came and pressed play once. In my opinion, the website wasn’t good looking but they had the crucial element that gave me... I stayed at their site a bit longer. It had something to grab my attention.” Lastly, offering a suggestion for Finnvox, Sebastian Da Costa said: “Like, explained quickly, ‘what is Finnvox?’ Why is there no video? Nowadays, having a video is the least one could have. At least.” Referring to the text and images on the website of Finnvox, Panu Posti commented: “This is just like, the text is here and the photos are separated. Like, it doesn’t lead into the images at all. It should have some kind of continuity, and not just like ‘here’s this, here’s that’. They should be, kind of, composed differently.”

Do you find the digital media of Finnvox intriguing?

This question really brought forward the respondents’ opinions about whether the digital media of Finnvox are interesting. A unifying theme to the answers of the respondents was that they all would have liked to see more action from inside Finnvox. Talking about the Facebook feed of Finnvox, Panu Posti said: “just like some video of the process of making a record at Finnvox, that definitely interests me.” Expanding a bit, Panu Posti continued: “Photos from recording sessions. It’s cool to see like, ‘ah, so this kind of orchestra has been here’.” Like Panu Posti, Sebastian Da Costa browsed the Facebook feed of Finnvox: “The first interesting thing.” said Sebastian Da Costa while looking at photos of people in the studio. “These ones with people in it are so much more interesting. I instantly feel like ‘ah, something’s happening here’.” said Sebastian Da Costa. Expanding his comment further while looking at a picture of an empty studio room, Sebastian Da Costa says: “Sorry, I’m not interested like that. Yeah, in a way yes, but if there only were some person... If they’re from empty spaces yeah, but like, show your facilities in a video or something else like that. When you take pictures like this, place these people in them. I want to see who are there.” Continuing on a similar path, Joonas Laaksoharju said: “The whole social media thing is so important, so they could have something interesting there. It could be expanded a bit and perhaps make more footage of the... Artists...

Or, overall what is done there and the people who work there, that could be improved a bit in my opinion.” Adi L Hasla gave an eye-opening perspective about the usage of social media: “Facebook and the website don’t have to be too interesting in particular, but they should be informative more. On the other hand, Twitter and Instagram could be interesting in the way that when people start following them, they will show what’s happening inside the firm, so it could be like ‘selfie, check’, anything, or ‘lunch break with Lauri Tähkä’. Like, all that is interesting, and then, possibly, all the followers of the artists will start following the ones who make their work possible.” meaning Finnvox. Sebastian Da Costa added: “Personify it. This is like, nothing to me. I don’t know who they are. Yeah, I know Finnvox, but when I go to Finnvox, I have no idea who to expect meeting there, like... Just like, give me a face. Like, what is Finnvox? I want to know who and what are doing things there. Who is the mastering guru there. Who is this, who is that. Then it would be more like ‘a-ha, Finnvox!’ What are the stories of the people who are there? Why are you the best? I don’t know. And here I am, browsing your Facebook page, why can’t I know it?” Referring to the 50th anniversary celebration of Finnvox, Sebastian Da Costa comments: “50 years doesn’t say anything to me. It’s totally blank to me. It doesn’t have a facial expression, it doesn’t have like... I can’t feel the humanity in it. It doesn’t evoke emotion in me. But when it *does* evoke emotion, then it starts being more like it.”

What kind of things would you like to see in the social media of Finnvox?

All the respondents had a similar line to the question, and as Sebastian Da Costa put it: “People, people.” Panu Posti and Joonas Laaksoharju had a surprisingly identical answer. Panu Posti said: “It would be nice to see like a small, weekly video update that they would make. Like just a couple minutes of what’s happened there.” Joonas Laaksoharju said: “It would be quite interesting to see, like, some video material from the studios for example... Not necessarily a video diary but some kind of a blog with videos every now and then. That could be pretty good.” Panu Posti rationalized: “that could already create interest towards the Facebook page.” Adi L Hasla continued on the same path: “I would like to see that kind of behind the scenes – material from there, of someone working there. I would like to see perhaps a video

clip of an artist recording or what kind of vocal booth or equipment they have there.” The four answers from all respondents can be easily decoded: they wanted to see people doing what they do best at Finnvox.

4.3 Visual Perspective

What does the visual digital look of Finnvox tell you?

When asked about the visual digital look of Finnvox, some good points were uncovered. “Blue seems to be the underlying theme, it’s like a neutral, trustworthy, Finnish color. In that way it works.” said Panu Posti while looking at the official website of Finnvox. In contrast, Adi L Hasla commented on the colors of the website as well: “The colors were a bit gloomy”. Adi L Hasla continued on the colors and commented on some of the visual shapes on the website: “It had a little bit of blue and white, Finnish nationality maybe shone through. But then, it had lots of sharp corners and things like that. Somehow I instantly got a feeling, this is only my gut feeling, but this could be a little bit smoother, visually speaking.” Joonas Laaksoharju gave his verdict of the website: “It’s pretty, like, traditional... I think it could be better somehow because I feel it’s been the same for a pretty long time. It’s not like, bad, but perhaps somehow it could use an update.” Sebastian Da Costa, while looking at the website, had an honest opinion: “It’s still in the old ages pretty badly. Perhaps, in the 80s this could’ve been acceptable. Maybe.” Having a similar opinion, Adi L Hasla said: “This could use a little updating. To year 2015.” In contrast, Panu Posti commented on the legendary logo of Finnvox: “Well, I like the Finnvox logo, it’s nice and rough. It’s good because the logo is the old sign that they built there, it’s good. It couldn’t really be anything else.” With mixed feelings, Adi L Hasla commented on the simplicity of the website: “It’s a good thing that it’s simple, because I could find everything really easily, but it wasn’t the easiest on the eyes. Perhaps a little bit of softness for the look, so it would be easier to look at and nicer looking. Now it was a bit of raw, simple.” When asked whether the ‘oldish’ image could be improved somehow, Sebastian Da Costa answered wisely: “Yes, easily. With more dignity, to be precise. Old is always valuable. This doesn’t tell it to me. What should be remembered is, that if you value it, tell it to people.” Referring to the webpage of

Midas Studios Sebastian Da Costa visited earlier, he said: "It had more like a 'pro touch', because I could watch a video and not an old webpage." In a nutshell, all respondents felt the trustworthiness, traditionality and dignity of the website of Finnvox, but the key point is, perhaps there is room to emphasize and embrace these traits in the digital media of Finnvox.

What do you think of the current digital look of Finnvox, and do you feel there is something to improve upon?

"Well, the composition might have room for improvement. Like, these small chunks of text with no order are hard to read. I'm so ADHD that I can't read it because it's all at once." said Panu Posti while reading the introductory description on Finnvox's website's front page. When asked whether the text should be easier on the eyes, Panu Posti continued: "Yeah, exactly. So it would have more continuity or something, or be part of some picture there..." Sebastian Da Costa gave a small summary to the question: "More people, more dignity, and tell artists to take warm-feeling pictures for their own social media when they are in the studio with you, so your faces will be known by the rest of the population as well. Like that." aiming the advice towards Finnvox. Joonas Laaksoharju gave his thoughts while looking at the website: "Yeah the pictures could be set differently, the colors are good but they could somehow... Something for them... This is good that the Facebook feed is right here." Adi L Hasla gave defensive words towards the look of the Facebook page: "Well, it's hard to do anything to Facebook, it's hard to modify, it is what it is." Giving a modern point of view, Joonas Laaksoharju said: "It could be branded like, if it were a bit more modern it might bring more like, younger musicians because they don't necessarily know what it is... What the place is and so on, and they might get a different image from the visual look of it so it wouldn't somehow be aimed towards them or something, so that's something I might improve... Maybe it might need something of a graphical element to it." Adi L Hasla gave a similar comment on the website as he had given earlier: "The thing to improve about the website, what I see, is the overall looks of it, like just the aesthetic looks of it, it could be a little bit softer-looking."

Is it clear to you what Finnvox is, based on the visual digital look?

According to Joonas Laaksoharju, "It is revealed that it's a music studio, where one can record sound and music, all the way to post production, so it's revealed quite well." Adi L Hasla gave a similar comment: "Upon opening the website, a 'reel' of CD covers is rolling at the top, continuing and continuing, showing big Finnish artists, so I think that's a statement to the purpose, like, you can't deny it. So, the professionalism is there and it has had a long run and is trustworthy, that's instantly clarified to me. And I've visited this website what, three-four times now, so this is just a first gut feeling." A contrasting comment was made by Sebastian Da Costa, who said: "Just the visuals? No, it should be more flamboyant." In Panu Posti's opinion, he said: "Well yeah, solely by looking at the pictures. Yeah, in that sense, it's clarified. But like, this text is pretty dull. Not necessarily the content, but how the text is placed. One doesn't want to read them." Related to the lack of flamboyancy Sebastian Da Costa mentioned, Panu Posti said: "The webpage is quite modest. Like, it could have more..." Giving an example, Panu Posti referred to the 50th year anniversary of Finnvox: "Now that Finnvox is 50 years old, they could have older pictures on the front page instead of the same pictures you can find from the 'facilities' –section. Like, have a big banner with a big picture and enter the text below. That would be a better option rather than the current 'here's the photo, here's the text'. I would rather have them both at the same time, than either one." To conclude, Panu Posti brought back his idea of the panorama image: "People would rather look at images than read text. But really, the 360, that would be fucking dope."

5 DISCUSSION

In the discussion, a summary of results is compiled of the interviews, and the results are discussed in depth below.

5.1 Summary of Results

Table 1 Key Points of the Results

<p>Does the digital media of Finnvox cover all features that you would want it to cover?</p>	<p>The website is informative, but could use an update.</p> <p>The looks of the website could be “modernized” a bit.</p> <p>The website could benefit from more interesting pictures, such as studio panoramas.</p> <p>Social media channels, such as Twitter and Instagram should be established.</p> <p>The website should have links to different social media channels.</p> <p>Social media should be used to properly present Finnvox to the public.</p>
<p>Based on the digital media, is it clear to you, what Finnvox is?</p>	<p>It is clear that Finnvox is a recording studio. To some, an image of a proper studio is formed. To others, the digital media doesn’t fully represent the brand image of the legendary Finnvox.</p> <p>Finnvox isn’t as visible in social media as it could be.</p> <p>More meaningful studio pictures representing the grand image of Finnvox are wished.</p> <p>The digital media of Finnvox should appear more impressive to the visitor.</p>
<p>Can you easily obtain all necessary information through the digital media of Finnvox?</p>	<p>All information, such as rates, interior map and history can be found on the website, quite easily.</p> <p>Some simplification is hoped for the rates list, especially for mobile usage.</p> <p>Details on technical equipment is wanted.</p> <p>The contact list could benefit from slight personalization.</p>

<p>Would you hope that you could engage in a conversation with Finnvox via social media?</p>	<p>For professional contact, email and phone is preferred.</p> <p>For clarification of different matters, social media commenting should be fine.</p> <p>Conversation via social media can bring new clients.</p> <p>Modern, interactive social media communication is key.</p> <p>No dialogs or “chatting”.</p> <p>Engagement via Instagram and Twitter was desired.</p>
<p>How does Finnvox appear to you, and what kind of feelings does Finnvox evoke in you according to the digital media?</p>	<p>The website gives an original feeling.</p> <p>The website isn’t too fancy, but it works.</p> <p>Trustworthiness and quality are key emotions.</p> <p>The website could be clearer and the information could be provided more easily.</p> <p>The website is missing a crucial key element to catch the visitor’s attention, such as a video clip.</p> <p>The question “what is Finnvox?” could be answered with a short video.</p> <p>The text and images could be composed in a smoother manner on the website.</p>
<p>Do you find the digital media of Finnvox intriguing?</p>	<p>The digital media of Finnvox lacks interest and doesn’t evoke emotion as much as it potentially could.</p> <p>All respondents would have wanted to see more action from inside Finnvox.</p> <p>Videos and photos from recording sessions would be interesting.</p> <p>People in the studio are desired to be seen.</p> <p>Pictures of empty rooms were not interesting.</p> <p>Footage of artists and Finnvox employees was desired.</p> <p>The website and Facebook should stay informative, but make Twitter and Instagram interesting.</p> <p>More personality was desired.</p>
<p>What kind of things would you like to see in the social media of Finnvox?</p>	<p>More people.</p> <p>Small, weekly, video updates.</p> <p>Video material, possibly a video blog.</p> <p>Behind the scenes material from Finnvox.</p> <p>Video clips of artists recording or showcasing equipment.</p> <p>In short, people working at Finnvox was desired in social media.</p>
<p>What does the visual digital look of Finnvox tell you?</p>	<p>Blue represents neutrality, trustworthiness and a Finnish color.</p> <p>The color selection is a bit gloomy.</p> <p>The shapes on the website are a bit sharp, and could be smoother.</p> <p>The website is very traditional, and could use an update.</p> <p>The website should mirror the dignity of Finnvox through its visual look better.</p> <p>The Finnvox logo is great.</p> <p>The website is simple, but not too easy on the eyes.</p>

<p>What do you think of the current digital look of Finnvox, and do you feel there is something to improve upon?</p>	<p>Blocks of text are hard to read and should have spacing. Text and pictures should have continuity together. More people and more dignity for the digital look was desired. Facebook feed on the website homepage is good. The look of the Facebook page is hard to modify, which is a fact. Some people might get a wrong impression of Finnvox by their digital look. Overall aesthetics of the digital look could be improved.</p>
<p>Is it clear to you what Finnvox is, based on the visual digital look?</p>	<p>It is clear that Finnvox is a recording studio, showing professionalism and trustworthiness. The look of the text sections is dull. The visual digital look could be more flamboyant to properly show the roots and history of Finnvox. The visual look is quite modest.</p>

The results of the interviews are viewed as a summary in Table 1. The interviews unveiled important points to potentially clarify the digital brand of Finnvox further. All interviewees showed passion towards the subject of digital brand, and offered their honest, professional opinions about the digital media of Finnvox. All of the questions were about the official website and Facebook page of Finnvox, which formed, at the moment of writing the thesis, the digital media of Finnvox. All respondents seemed to answer the questions more or less based on the official website, probably because of the fact that the Facebook feed of Finnvox is already embedded into the front page of the website.

When asked about the features of Finnvox's digital media, the answers of the respondents were both similar and different. One viewpoint was that the website doesn't give Finnvox the kind of image it actually has in reality. Though, the desired information could be found on the website, which is important. A feature that was hoped to be seen on the digital media of Finnvox, specifically on the website, is a panorama picture from inside the studios. An important point was made about the social media channels Finnvox uses, which is currently only Facebook, and that Finnvox should widen their social media reach by taking advantage of Instagram and

Twitter. In fact, a list of links to social media channels was expected to exist on the webpage. The rolling CD-cover collection on top of Finnvox's website was a pleasant feature, but the interviewees would have wanted to get even a deeper look into the music making action that is happening at Finnvox, in the form of social media posts, and Instagram photos in particular. Some of the other good features on Finnvox's web page were the facts that the website is available in four different languages, and the description text which is written in a very confident and "non-Finnish" way.

What Finnvox is, based on the digital media, was clear to all interviewees. Finnvox is a studio, and there was no question about the fact. The description, studio pictures and the deep history section revealed what Finnvox is to the interviewees. The interior map of Finnvox especially gained some praise. Even though it was clear that Finnvox is a studio, the fact that Finnvox is the oldest and grandest studio in Finland was not clarified to all by looking at the digital media. One suggestion for the website of Finnvox was that bigger and more meaningful studio pictures would be made available from Finnvox, to instantly understand that Finnvox is a grand and historical studio in Finland.

Getting all necessary information from the digital media of Finnvox had a unifying answer from all interviewees. The answer is yes, all information could be found. Some of the most important pieces of information, such as the facilities, were done in an exemplary manner, as well as the history. The rates list is also accomplished in an informative way, but it received some criticism, mainly because of its visual appearance. The rates list could be done in a more pleasing way, so it would be easier to read. Some of the interviewees hoped that a technical equipment list would be available on the website, containing microphones, plugins and such. Overall, as an artist or music professional, all information could be found especially on the website of Finnvox.

When asked whether it would be wanted to establish in a conversation with Finnvox via social media, the answers were quite eye-opening. One perspective was that all professional contact is better made via phone and email. Another important perspective given was that Finnvox could create engagement on Instagram and

Twitter by interactive conversation, in the form of taking picture of Finnvox personnel, artists and guests doing their work in the studios. The point was made that the feature of having more social media channels could bring in more clients as well. A dialogue-like conversation is not hoped, but more modern social media engagement. In order to gather footage from inside Finnvox, it only takes to ask people in a friendly manner and explain how the footage is being used and, of course, according to the wishes of those of whom the footage is about. Additionally, a select group of Finnvox employees could share the same Instagram account where they could all post photos and updates, according to the unified rules established together. To summarize, social media conversation was desired with Finnvox, in the form of interactive discussion and engagement, by using current social media tools such as Instagram and Twitter.

The question about the feelings evoked by Finnvox's digital media inside the interviewees raised interest. Most of the interviewees felt the originality, trustworthiness and quality that Finnvox represents, which means the brand message is actually quite clear in digital media. One of the interviewees would have liked to see a short video to instantly reveal what kind of feeling Finnvox provides and what kind of studio it truly is. Also, some clarification to the composition of the website was desired, especially in the text and photo –department.

Then, the interviewees were asked about whether the digital media of Finnvox were intriguing or not. The answers arrived in unison: all the interviewees hoped to see more action from inside the studios, such as a recording situation with an artist. People are especially interesting, not photos of empty studio spaces. A good point was made about the different digital media platforms, where the website and Facebook could act more as platforms of information, and Twitter and Instagram would take care of the factor of interest. Some examples of interesting things could be a simple "selfie" with an artist in a studio, or any other intriguing situation. The people who actually work at Finnvox, the staff, are hoped to show their faces to the public as well. This is especially true, because when a client who hasn't been to Finnvox in the past, and enters Finnvox, cannot possibly know who to expect meeting there. The stories of the personnel were desired as well. In short, what was

interesting about the digital media of Finnvox are the people and the humanity, which should be taken into consideration for the future, because they evoke emotion.

Following the earlier question, the interviewees were asked what kind of things they would like to see on the social media of Finnvox. And the answers were once again united: more people. Small video updates or video blogs were desired, and explained that these kinds of short videos could create great interest in the social media of Finnvox. Behind the scenes –material was also wanted, with artists recording or doing something in a vocal booth, for example. In a nutshell, those outside Finnvox desired to see people working at Finnvox via the social media channels.

The visual digital look of Finnvox received both positive and constructive criticism. First of all, while the color selection was described as neutral and trustworthy, it was also told to be a bit gloomy. Finnish nationality was well revealed by the color selection of blue and white. Some of the sharper edges received some criticism, and a smoother or softer look was hoped for the website. The general look of the website was described as traditional and old-looking, and suggested that an update to year 2015 could be in order. The legendary Finnvox logo was regarded as a classic. Some good points on potential improvement of the website were revealed: it was said that the website could bring out the traits of deep history, dignity and greatness in a clearer way. The website could have potential to show *true* Finnvox, which would then be instantly clarified to the person visiting at the website.

When asked about the current digital look of Finnvox and whether there would be something to improve upon, the interviewees instantly brought up some suggestions. First, some of the textual parts on the website were too thick and therefore hard to read, even though the content itself is good. Secondly, the text could be composed as part of a picture, instead of having pictures and text separate from each other. The Facebook page cannot really be modified deeply due to its universal look, which is a fact. Returning to the issue of the human-factor, it was hoped that more people and more dignity would be shown in the digital media of Finnvox, such as taking warm-feeling pictures together with artists in the studio, and

sharing the images on social media for larger audiences. Overall, some aesthetic issues were desired to be taken care of, especially on the website, which has a somewhat “rough” look according to the interviewees, and could use some “softness”. A great point was made thinking about younger musicians and artists who might have no idea what Finnvox is, and by looking at the official website they might get the impression that Finnvox might not be the studio for them, though in reality that would not be the case.

Solely based on the visual digital look of Finnvox, it was quite clear to all respondents that Finnvox is indeed a music recording facility. Strengthening the fact, the CD cover reel on top of the website’s front page helped identify that Finnvox is a studio. The trustworthiness and professionalism of Finnvox was also projected through the website. Overall, the answer to the question of what Finnvox is, was clarified especially through the images. On the other hand, it was hoped that the digital look of Finnvox would be more flamboyant to truly show the grandness of Finnvox. The website of Finnvox was also described as being modest, and the text on it as dull. The verdict was: it is clear what Finnvox is by its core, but the digital look could have more to show for. Suggestions for improvement are based around bigger, impactful photos right on the webpage.

6 CONCLUSIONS

The research questions provided a solid base for the interview method of the thesis, enabling observation of the phenomenon of digital brand clarity from three different perspectives. The first research question was “what is clarity in brand conveyance in digital media”, the second “how to ascertain that the digital brand reflects the original brand values?” and lastly, “how to align all online visual content with the values of the brand?” All of the research questions received constructive suggestions for improvement via the interviews.

The conveyance of the brand of Finnvox and its clarity in digital media, in its most primal form, is successful. People were able to interpret, by looking at the digital media of Finnvox, what some of the values of Finnvox are and most importantly, what kind of place it actually is. It is by no doubt that Finnvox is a studio. Though, the digital media of Finnvox are mostly informative, and lack some character and personality. Finnvox has unlimited amounts of potential to maximize its digital output, by providing interesting, meaningful material through its digital media channels. One of the key factors in the matter is social media.

The interviews conducted in this thesis provided two perspectives: the inner perspective from Finnvox, and the outer perspective outside of Finnvox. There was a clear line of unity from both perspectives, that Finnvox should cover a wider digital range, instead of only the official website and the Facebook page. Though there were concerns about administration issues with multiple digital media channels from inside Finnvox, working solutions were provided by the third parties interviewed. Brand clarity can easily be conveyed by mirroring the core brand values in the material shown on the Internet. Honesty, transparency, quality and reliability are some of the core values Finnvox has, and connecting these values together with a humane context, such as a photo or video with people and action in it, the brand values are clarified in digital media, and will cut through the noise of communication.

In the end, the interviews both from inside and outside Finnvox resulted in very similar outcomes. The issues concerning the digital brand and digital media of Finnvox, such as the management of various social media channels, are known inside of the company, and the third parties interviewed acknowledged some of these matching issues as well. The bottom line is that more could be done to strengthen the clarity of the brand of Finnvox online to its full potential.

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APPENDICES

Appendix 1. Facebook Activity Comparison

Appendix 2. Direct Quote Translations from the Interviews