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The Brand Image of Culture House Grand as perceived by Generation Y

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Abstract

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This thesis was commissioned by Culture House Grand, a culture house in the heart of Porvoo that serves as a platform for all kinds of culture activities and events. Grand is well established with customers in the age group 50+ as well as with children. Through this thesis Grand wanted to gain understanding about their current relationship with local people aged 20-40, also known as Generation Y.

The objective of the thesis was to find out how well-known Grand was among the target group, people aged 20-40 in the Porvoo area, what kind of brand image they had of Grand, as well as through what channels Grand could reach the target group.

As research methods a quantitative survey as well as semi-structured interviews were chosen. Based on 113 answers to the survey as well as five interviewed persons, graphs, word clouds, figures and a poster were created to express the results of the data.

The key findings of the research were that out of 10 people 4 recognized Grand. Grand's brand image among the target group can be summarized as old fashioned, historical, slightly elitist yet accessible to everyone. Social media, especially Facebook and Instagram, as well as word of mouth are the most used channels of the target group, and Grand should continue to interact and build their relationship with the target group using these tools.

Keywords
branding, culture and arts, events, millennials

Table of contents

1 Introduction

This thesis was commissioned by Culture house Grand, a culture centre located in the heart of Porvoo, and strives to answer the question about how Grand is perceived by locals of the area aged 20-40. As Grand has good connections with, and products for, younger children and people aged 50+, Grand aims to expand their customer base, and develop their products to include and appeal to the target group in question and thus this thesis was commissioned. This chapter describes the research objectives of the thesis as well as the objectives of the commissioner.

1.1 Research topic

The research objective of the thesis is: Branding Cultural and Arts Events for Generation Y: Case Culture house Grand. This means that the thesis looks into what kind of brand image Grand has among the target group, and that the concepts cultural and arts events, and Generation Y will be applied through the research process.

The thesis has three investigative questions that offer a more focused view on the research objective, they are:

1. How well is Grand known among the target group?
2. How is Grand's brand image perceived by the target group?
3. Through what kind of products and marketing can Grand appeal to the target group?

Questions 1, as well as 2 and 3 on a surface level, will be answered by the quantitative survey, while the semi-structured interviews will focus on in depth answers to questions 2 and 3.

1.2 Demarcation and target group

The relevant demarcation of the thesis has been clearly given by the commissioner. The study was to be focused on people aged 20-40 and who live or spend a significant amount of time in Porvoo. The cities that were to be target to data gathering were Porvoo, Helsinki, Loviisa and Sipoo. Even though Grand has a history as a Swedish speaking culture centre, the study did not focus on any specific language group or nationalities.

1.3 Objectives

The objectives for the commissioner were that Grand will be able to produce more relevant content to the target group, to know more about how to reach the people in question and with what kind of marketing content this should be done. As Grand has not done any brand research before, this thesis would give them insight on what the situation with their brand is now, as well as insight on development suggestions for the future about how to include young people in their customer base.

2 Culture House Grand

The history of Culture House Grand began in the 1930's, and ever since the building has acted as a Swedish speaking room in Porvoo and the surrounding area. The cultural organisation Kulturföreninen Grand r.f. was founded in 1998, with a mission to oversee and to support cultural activity in Porvoo and to operate in the cultural centre that was and is the building in question. The ticket seller and culture producer Luckan started operating in the building in 1999, laying the foundations for a strong cooperation between the two.

Today the organisation's work consists mainly of renting out the spaces of the building to cultural activities and actors, the public and local organisations and companies. The goal of the organisation is to act as a facilitator of culture, meetings and cooperation, as well as to bridge the gaps between culture and language borders. The target market of Grand is people of all ages and languages, but Grand is especially focused on culture content for children and teens. Through the project Luckan Integration immigrants and refugees are also considered a target group.

As stated before, the ticket seller and culture producer Luckan started operating in Grand in 1999. Today, the network of Luckan service points include 12 such service points in different cities, providing information and culture services in Swedish. Luckan also handles retail of local products and publications with relations to Swedish speaking Finns and local stakeholders. Currently Luckan in Porvoo handles three big projects. Together with Kulturföreningen Grand r.f. Luckan runs the project Ungdomsakademin, which strives to provide useful and competence enhancing informational events that can aid young peoples' navigation through society. The second project by Luckan named Stora Komet is also aimed at young people in order to support them through critical phases in their life, mainly through shining a light on their options for aid and support in Swedish. The third major project that Luckan is responsible for is Luckan Integration, which offers services to immigrants in Porvoo.

Currently Grand markets their operations through both physical means and electronical channels. Regular notices in the local newspapers Östnyland and Itäväyla, brochures about events, products and Luckan's project, as well as outdoor advertisement as needed are all currently part of Grand's marketing plan. Also included are the social media channels Facebook and Instagram, Grand's own website, a monthly newsletter as well as press releases about events every now and then.

3 Branding, events and Generation Y

As the main topic of this thesis is branding, the concept will be detailed in this section. The concepts culture and arts events and Generation Y will also be explained.

3.1 Brand

Keller, Apéria & Georgson (4, 2012.) as well as Batey (2008, 3.) reference a definition of brands made by the American Marketing Association; "(a brand is a) name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition".

In practice this means that once you have one or more of the factors listed, you have a brand. However, a brand can also be so much more than this. The factors that make up a brand and differentiate it from other brands are called brand elements and can be very versatile. Names can for example be based on people, places, flora and fauna or objects. This can also apply to other brand elements. (Keller et al. 2012, 4.) A successful brand is composed of brand elements that all work in tandem to convey and to instil a concept of value greater than just the physical product or service. (Batey 2008, 3; de Chernatony, McDonald & Wallace 2011, 33.) It is this mental concept that stays with the consumer, and this does not necessarily correlate perfectly with the mental image the brand desires to have, as how the consumer perceives the brand and its activities varies. (Batey 2008, 4; de Chernatony et al. 2011, 30.)

"A brand is a cluster of functional and emotional values that enables organizations to make a promise about a unique and welcomed experience." De Chernatony et al. (2011, 31.)

This definition mentions a promise of something unique, an added value that satisfies a need. Current literature focuses on emotional needs and functional needs. Functional needs can relate to the performance of the product and brand, while emotional needs often are about what the product and brand represent. (Keller et al. 2012, 5.)

Major factors of Grand's brand are Grand's logo, the building and the spaces in which they operate, their online presence and marketing, their staff as well as their events. It is very likely that their long history in Porvoo also has a significant effect on their brand and helps to provide added value that satisfies emotional needs.

De Chernatony et al. (208-213, 2011) explains that because services often do not leave any tangible evidence of purchase or consumption, in Grand's case perhaps often limited to a ticket, branding is all the more important when it comes to services versus physical products. Since the service encounters and products in a service-based company largely consist of customer service-based touchpoints, it is vital that the staff, and everyone who are in contact with the customer, is trained properly to ensure a consistent delivery. (de Chernatony et al 2011, 208-213; Keller et al. 2012, 22.)

3.1.1 Brand equity

The term brand equity refers to a set of intangible assets that can either add or subtracts from the value of a products or a service. Aaker (2010, 7-8.) has identified these assets to be brand name awareness, brand loyalty, perceived quality and brand associations. By defining brand equity as a set of assets, Aaker also stresses that it should also be treated and managed as such. Brand management activity should build on informed choices, and the decision maker should have a clear picture of the very different value creators and causes and effects of their actions. One should also be aware of how brand equity creates value for not only the consumer, but for partners and the brand company itself as well. It is also important to keep the connection between assets and the defining brand elements in mind. In the case of the brand elements changing, the value of the assets might drop and not necessarily be transferred to the new transformed brand. (Aaker 2010, 7-8.)

Colbert (119, 2008) goes further and divides the last asset Aaker mentioned into association with salient elements and association with tangible and intangible assets. The author explains salient elements by using the example of a museum brand being associated with the quality of a museum's collections or with the work of the artistic director, while pointing to the Sydney Opera House's unique and well-known shape and architecture to demonstrate association with tangible and intangible assets.

According to Keller et al. (42, 2012) the concept of brand equity has become more complex during the last 30 years, and there exists no clear consensus between researchers and professionals of the field on how to efficiently measure it and its effect on manufacturers. Currently Grand does not measure brand equity, partly because of the small size of the organization and their funds, however this thesis aims to open up the subject of brand awareness as well as brand associations for Grand.

Assuming that the value of brand equity ultimately lies in the consumer and in their minds, Keller et al. suggests the concept of brand audits to be useful. The authors explain the concept of a brand audit as a mapping out of brand knowledge structures and understanding the sources of brand equity for a brand. A brand audit is conducted in two phases. The first phase looks at the products and services available from a manufacturer's point of view and examines how they are marketed and branded. The second phase of a brand audit focuses on the perceptions and the beliefs of the consumers, and the true meaning behind the brands and the products. (Keller et al. 2012, 392-395.) The subject of brand audits would perhaps be interesting in further research of Grand's brand but is not the main focus of this thesis.

3.1.2 Brand knowledge

As this thesis focuses on brand awareness and brand image, it is relevant to look at these concepts more closely. The information and associations that consumers, and people in general, remember about a brand is collectively called brand knowledge, or in some cases brand attributes. The efficiency of which a person remembers and associates different kind of information to a brand or product partly determines the brand's strength and reach in different segments. (Keller et al. 2012, 58-59; Aaker 2010, 330.) Brand knowledge can be sectioned off into two categories; brand awareness and brand image (de Chernatony et al. 2011, 454-457; Keller et al. 2012, 58-59).

By brand awareness we mean to understand how present a brand is in a person's mind when thinking of a certain product category. Aaker (330, 2010) and de Chernatony et al. (454-457, 2 11) agree on ways to measure brand awareness in a few different ways. They associate brand recognition with the ability to recognise a brand from previous exposure to it and explain that brand recall measures the ability of a person to recall a certain brand when a certain product category is mentioned. The authors also recognise brand dominance as a factor to be measured, by which they mean to identify ex. the most used brand in a certain category. The last way to measure brand awareness that the authors recognize is called brand knowledge, which they define as evaluating how the consumer understands and interprets the values linked to a brand or product.

Keller et al. (60-61, 2012) mostly echoes these findings about brand awareness, and also explains that brand awareness is closely tied to consumer decision making in three ways, which they call learning advantages, consideration advantages and choice advantages. Learning advantages represent the nature of the information the consumer learns about a brand, and the fact that for someone to have a brand image of a brand, it is vital that some information has been stored in their memory at all. Consideration advantages stresses

that raising brand awareness raises the chances of a brand being among the considered brands when the consumer makes purchase decisions. By choice advantages the authors mean that among the considered brands, consumers are more likely to buy products of a familiar brand, even if the brand awareness of the brand in question is low.

Aaker (69, 2010) identifies the term brand image as how a brand is perceived by consumers and other parties. Keller et al. (62-65, 2012) also explains that the brand image is the end result of all the associations a person has to a brand, whether the associations originate from the brand's own channels or from another source. Keller also mentions that for a positive brand image to be formed the associations with a brand need to be strong, unique and favourable. A strong association to a brand or product is created through consistent and relevant marketing practices, while unique associations mainly rely on comparisons with other similar brands and highlighting of unique selling propositions in marketing. By favourable brand associations the authors refer to the brand's ability to convince the consumer that the attributes and benefits of the brand can efficiently satisfy their needs and wants.

3.1.3 Brand imagery

Another relevant brand concept for Grand's case is brand imagery, that Keller et al (72-73, 2012) explains as the more abstract image people have about a brand. These associations can be created through direct contact with a brand, such as own experience or usage situation, and through indirect contact, which includes the communication of these abstract attributes in marketing material or other sources, such as word of mouth. Keller et al also identifies four distinct categories of these kind of intangible associations:

1. User profiles
2. Purchase and usage situations
3. Personality and values
4. History, heritage and experiences

A user profile is described as an imagined user of a brand, which may be based on observations of actual users or a completely made-up personality. Demographic factors such as age, gender or identity might be at play when it comes to user profiles, but Keller et al (72-73, 2012) also describes more abstract psychographic factors, which can be ex. career, lifestyle choices or political alignment.

In Grand's case it is plausible to imagine people thinking that Grand's customers belong to certain demographics, such as young children or elderly persons who speak Swedish,

partly due to the current actual customers, and partly due to Grand's history as Swedish service providers and their tight cooperation with Luckan. This has the potential to create both inclusive and exclusive effects on Grand's brand image, depending on which demographic the person in question belongs to.

Purchase and usage situations are situations when a brand's products or services should or could be used. In Grand's case, this could refer to special occasions such as birthdays, evenings out or culture and entertainment consumption. Purchase situations are also part of brand imagery in the way that the time or place where the product is bought is associated with a brand.

A brand may also be assigned personality traits and values. These are often formed through marketing but are also affected by existing user profiles usage situations. An established brand personality is usually not easily changed.

History, heritage and experience may also affect brands. By experience Keller et al means either your own experience or someone else's that is communicated to you. These can of course be deeply subjective and personal or be more generalized such as certain aspects of past marketing or packaging.

3.1.4 Brand positioning

Brand positioning is the act of identifying and defining differentiating factors between a brand and its competitors, and through this practice, establishing what kind of brand image should be steered towards. With a distinctly different and favourable brand positioning and imaging effort the likelihood of a customer making a purchase increases. (Keller et al (103-105, 2012.)

As the target group of the study does not explicitly correspond with Grand's current target market, it is likely that Grand will not be positioned ideally to appeal towards the target group of the study. One can speculate that young persons might view Grand as old fashioned or outdated, due to the current target market of many of Grand's events being people aged over 40. It is also plausible to assume that Art Factory (Taidetehdas), having started operating in 2012, might resonate better with young persons as an events and culture venue in Porvoo.

3.2 Arts and cultural events at Grand

Getz & Page (46-47, 2016) define an event as an occurrence confined to a specific place with a noticeable beginning and end. The event space may vary in size, may involves several locations at once or in a sequence, or even exist entirely online. The authors explain that planned events usually involve a schedule that has been circulated beforehand. However the outcome and experience of the participants relies heavily on the participants themselves, which makes every event unique, even though the exact same event format may be used several times. This factor of uniqueness in events is often what makes the idea of the event attractive and is what event marketers often use to their advantage.

In modern societies the value we put on time has increased drastically. Through technology we are able to perform tasks at the flick of a thumb, but this has also created a culture of 24 h availability which often extends to work. As events are temporal phenomena, the participants expect to gain value from the time they invest in the event. (Getz & Page 2016, 50-52.)

The events found at Grand are predominantly of the category art and culture events. The fact that Grand has a continuous free art exhibition with a new feature artist every month underlines its strong connection to the world of art. Music performances are common at Grand, with artists both local and from other parts of the country. The music genres seen at Grand consist mostly of genres their current target group enjoys, such as big band performances, nostalgia laced tribute bands from the 20th century as well as music shows for children. Theatre is also a staple at Grand, with a large variety in genres and target audiences, as is stand-up comedy.

3.3 Generation Y and the target group

This thesis focuses on young people living in Eastern Uusimaa, specifically, people aged 20-40. To understand this target group, it is relevant explore their values and relationship with brands and marketing. Applying the theories around different generations is convenient in this case, as Generation Y happens to largely overlap with the age of the target group.

There is no definitive consensus about the exact years Generation Y are born, most include people born from 1980 to 1996(van den Bergh & Behrer 2016, 6). This would place them between 21 and 37 years old today, which correlates well with the target group of this thesis. Generation Y also has many names. They are the infamous Millennials, but

are also called Generation Why, Generation Search or the dot.com generation. This generation places itself between Generation X and the up and coming Generation Z, and are the children of Baby Boomers, the surge of people born after the second World War. This explains the size of Generation Y, which is looked at in the figure below.

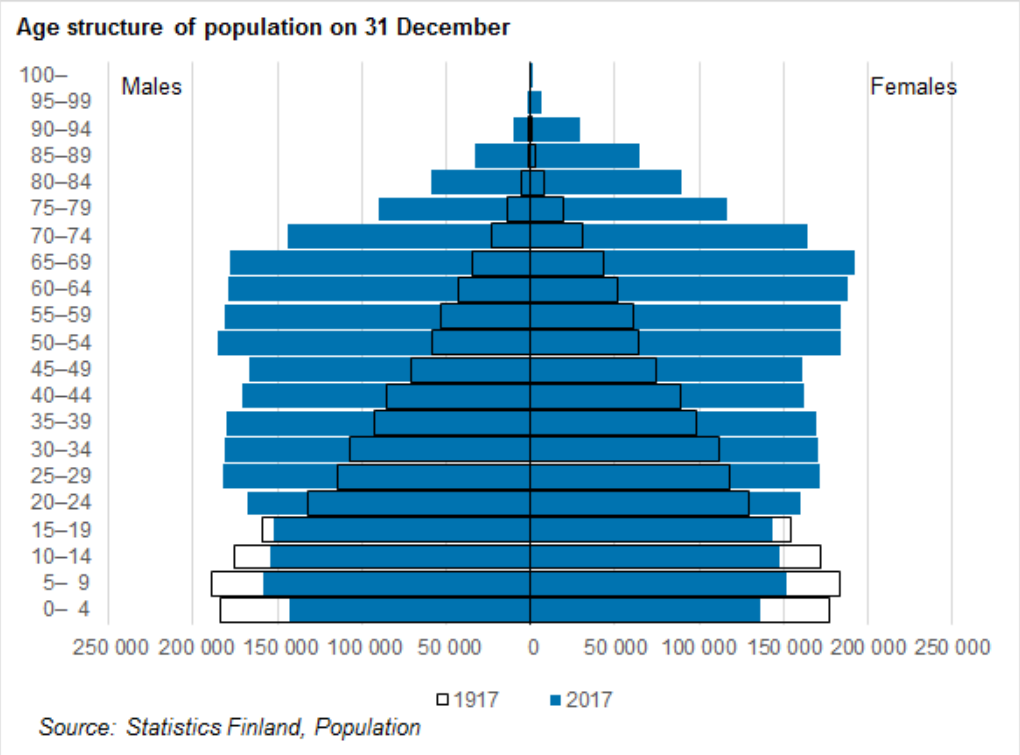

Figure 1.The age structure of the Finnish population 2017. (Statistics Finland, 2018)

As the figure shows, the age groups 20-39 are slightly larger than the predecessor 40-49. 1 383 000 people belong to the age group in question, representing a good 25% of the Finnish population. (Statistics Finland 2018) Applying this percentage to the 720 000 people living in Eastern Uusimaa and Helsinki combined (Uudenmaan liitto 2018), we get a rough estimation of 180 000 Millennials in Grand's immediate sphere of influence. Applying the same calculations to only the Eastern Uusimaa region gives us a number of 19 000 however, so it is notable that most of these people live in Helsinki.

The economic situation of Millennials is another noteworthy subject to look at. According to Tilastokeskus, in 2016 a person working full time in Finland aged below 25 earned an average of 31 043 € in one year. Persons aged 25-34 earned an average of 38 481 € in one year. Comparatively, the highest earner was aged 45-54 with an average of 48 232 € yearly. (Tilastokeskus 1 2016) This means that Millennials are among the lowest earners working full time. The below figure details the employment rates in percentages of different age groups in Finland during the years 2005-2017.

	2005	2007	2009	2011	2013	2015	2017
20-24	56.7%	62.1%	56.9%	57.7%	57.3%	55.1%	57.7%
25-29	76.9%	78.3%	75.3%	75.6%	74.6%	72.1%	73.6%
30-34	80.6%	82.4%	81.6%	79.7%	77.9%	77.3%	76.2%
35-39	83.3%	84.7%	84.7%	84.1%	81.5%	80.5%	81.2%
40-44	83.9%	86.5%	85.8%	85.7%	84.7%	83.9%	84.4%
45-49	84.9%	85.9%	84.8%	86.0%	85.3%	84.2%	84.9%
50-54	80.1%	81.7%	81.9%	82.2%	82.0%	81.7%	83.8%
55-59	65.4%	67.9%	71.4%	72.7%	73.4%	74.8%	76.0%
60-64	33.5%	39.1%	39.3%	41.8%	44.0%	45.3%	49.2%

Figure 2. Employment rates by age 2005-2017. (Tilastokeskus 2, 2017)

As Figure 2 depicts, the employment of age groups 20-39 have almost all decreased incrementally since 2005, suggesting that these age groups have not recovered completely from the economic crisis of 2008, and that they may have been the age groups hit hardest by it. We can see consistent increase in the employment rate of people aged 40-64 however, in 2017 the percentage have all exceeded the rates in 2005. This observation is supported by another publication by Tilastokeskus (3, 2016), that suggests that the age group that was hit hardest by the economic depression was aged below 25, with those aged 25-34 in second place.

This paints a somewhat dull economic scenario for the Millennials of today, especially for the Millennials aspiring to start families, however the situation might improve with the recent slow economic growth Finland has experienced.

Van den Bergh & Behrer (12-24, 2016) assigns many traits to Millennials. They are more likely to own electronics and gadgets than other generations before them, and thus more likely to multi-task while using them. They do not spend more time than the average person on the internet, but are however spending the time more on expressing themselves and creating content than other groups of people. This is why social media is an essential channel to reach them with, as they feel their lives are richer through the connections they make online and as they are more likely to favour brands that have Facebook pages and mobile websites. Fromm & Garton (20-23, 2013) also underline this aspect of Millennial life, and state that Millennials love to participate, cocreate and to be included as partners to dear brands.

Common characteristics of Millennials are also having a more relaxed attitude towards work than their predecessors Generation X and Baby Boomers and being more sceptical

of traditional marketing campaigns and ads. Concerning advertising material Broome and Taylor (120-121, 2014) suggest that this group of people are engaged by vibrant visuals, sharable content, celebrity endorsements and scenarios and concept that they can relate to through their values and lifestyles. The key to engaging anyone according to the authors, is content that the consumer contextualizes in a meaningful way, meaning they add their own context or relate to it and form a relationship with said content. This way the consumer wants to display their commitment to the content, and so engage with it. (Broome & Taylor 2014, 119-121.)

Van den Bergh & Behrer (32, 2016) lists features in ads that Millennials find engaging as ads that:

1. Portray openness
2. Express closeness, warmth and caring
3. Are authenthic and simple in their branding
4. Have witty humour
5. Provoke controversy

Van den Bergh & Behrer also stresses that Millennials value consistent messages in advertising, even though they are critical towards advertisement in general.

The figure below shows the most prevalent social media channels among young people in Finland.

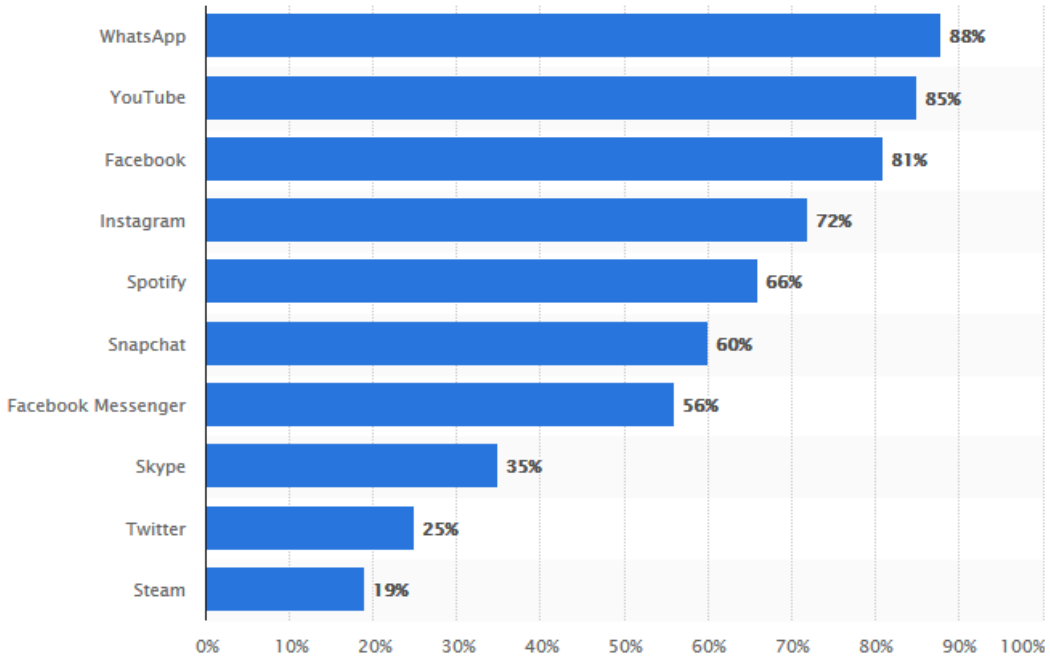

Figure 3. User share of the most popular social media services among young people in Finland aged 13-29, May 2016. (Statista, 2018)

Figure 3 shows us that WhatsApp is the most popular of the social medias among young Finns, however the app in question is most commonly used as a messaging app, as is Facebook Messenger. YouTube, Facebook and Instagram, with 85%, 81% and 72% respectively, are platforms focusing more on content rather than messaging. Spotify can almost be disregarded, as the platform is a cloud service for media, but it is notable that artists can list their concerts and events on the platform. The only other relevant platform which over 50% of young Finns mentioned in the figure use is Snapchat with 60%, which is mostly used for sharing pictures and short video clips. Out of these social media channels Grand uses Facebook and Instagram, which are at the top of this statistic.

But what is this context that spurs Millennials to act? Literature on the subject has some suggestions about what kind of values Millennials have and what kind of lives they live today.

Family is still a celebrated concept among Millennials. A study done in the US implies that the Millennials have a better relationship with their parents than said parents had with their own. This phenomenon is also prevalent in Millennials' relationship with their own children, where they treat their offspring as friends rather than subordinates. This is largely explained by the trend of having less children, and thus there being more time to dote on the lone child, as well as raised hopes and expectations. (van den Bergh & Behrer 2016, 13-14.) Millennials also value their leisure time more than the past generations of workers. (Twenge, Campbell, Hoffman & Lance 2010.)

Charlie Caruso (236, 2014) refers to Millennials as the generation that is most open-minded and most tolerant of diversity up to date. Having been brought up in a world where catastrophes are not uncommon, and well televised, Millennials have developed a strong social conscience and are exceedingly socially aware.

Fromm & Garton (94-96, 2013) assign Millennials traits such as adventurous and fun seeking. They mean that the age group in question is always seeking to experience new things, by for example going on long trips to the other side of the world, but also by trying out a new hobby or going to eat food that is perceived as exotic or exciting. The authors also mean that these traits do not necessarily disappear or diminish when the Millennial starts a family, but simply take on other forms as the family seeks out new, fun experiences as a whole.

4 Methodology

This section explains the research methods used, how the data collection was done and how the data was analysed.

4.1 Research methods

Quantitative research is research based on measuring measurable factors, such as market size, frequency of use, distribution based on location etc. In order for quantitative data to be accurate, the sample chosen needs to correlate well to the general population or the target group which is researched. (Nair 2008, 53.) Quantitative data is analysed through the variables and their relationship to each other, which are represented in mostly numbers, and presented with tools such as graphs or statistics (Saunders, Lewis & Thornhill 2016, 166.)

As one of the investigative questions in this thesis is about how well-known Grand is among the target group, a quantitative survey was a good choice of research method. According to Saunders, Lewis & Thornhill (439-440, 2016) questionnaires do best when the questions are very clearly defined, and the respondents are all very likely to interpret them in the same way. In order to ensure that a large enough sample is collected, as is important in quantitative research, interviews using the survey were conducted in addition to the web version of the survey.

Qualitative research, as opposed to quantitative research, is more concerned about understanding a phenomenon than measuring it. Such research often involves empathising with the participants and understanding why they for example assign certain meaning to a brand (Nair 2008, 55.) Another point where qualitative research differs from quantitative is where quantitative often benefits from rigorous adherence to structure, qualitative approaches can be adjusted according to situation and are generally more interactive in nature (Saunders, Lewis & Thornhill 2016, 168.)

Quantitative data	Qualitative data
Based on meanings derived from numbers	Based on meanings expressed through words and images
Collection results in numerical and standardized data	Collection results in non-standardized data requiring classification into categories
Analysis conducted through the use of diagrams and statistics	Analysis conducted through the use of conceptualization

Figure 4. The differences between quantitative and qualitative data. (Saunders, Lewis & Thornhill 2011, 569.)

The above figure describes the differences of qualitative and quantitative data. As stated before, quantitative data deals with numbers, and thus the results also take the form of numbers and easily measurable, standardized, data, and is analysed with diagrams and statistics. Qualitative data results are much more varied and can include numbers, words, images and more. Analysing qualitative data involves conceptualizing and understanding the relationship between and the meaning behind the data.

Utilizing semi-structured interviews is fitting when it is necessary to understand the reasoning behind and why someone does or thinks a certain way. They allow the interviewer to identify important elements on the go, as well as to dig further when needed. The method in question is also well suited for open ended or complex questions, as well as for longer interviews with a large number of questions. (Saunders, Lewis & Thornhill 2016, 393-396.) These are all relevant factors, as the semi-structured interviews needed to reach in-depth and sometimes unconscious thought patterns about how Grand is perceived. It was also beneficial to use semi-structured as opposed to fully structured, as topics may come up during the interviews that could not have been predicted beforehand.

Saunders, Lewis & Thornhill (454-456, 2011) suggests projective techniques when researching brand image, and explains that these techniques can be used to help the participant express their feeling towards the subject. He mentions techniques such as sentence completion (When I buy make up, I value…), brand personality descriptors (The typical user of brand X is…) and picture interpretation. In this thesis this kind of technique was used in the semi-structured interviews, where the participants were asked to create user personas out of pictures of celebrities, combined with pictures of different accessories and clothes. The participants were also asked to imagine Grand as a phone and car and describe why the particular cars or phones were chosen. These questions were aimed at figuring out Grand's brand positioning. The two factors that were measured were brand "trendiness", whether or not Grand is seen as old-fashioned or trendy, as well as brand

“accessibility”, whether or not Grand is somewhere everyone can go and is that is easily accessible.

4.2 Data collection

Data collection was done through two methods; a quantitative survey as well as qualitative semi-structured interviews. The quantitative survey was distributed online with Webropol, through Grand’s social media channels, and used in face-to-face interviews in public areas in the concerned cities (Helsinki, Porvoo, Sipoo, Loviisa). The sample of the survey was chosen randomly, with no set pattern except for emphasis on the target age group of the research.

The semi structured interviews took place on Porvoo Campus and in local cafés, and the participants were found through scouting on Porvoo campus as well as during the survey interviews. All data collection was done 21.10.2018 - 16.11.2018. These interviews were transcribed into text and are detailed in the figure below. The interview guide, along with the pictures for the picture tasks, as well as the survey, can be found in the appendix section of the thesis.

Code	Age	Interview length
I1	29	39:17
I2	22	30:33
I3 and I4	22 and 21	42:20
I5	23	30:35

Figure 5. Interview codes.

As the figure above shows, the interviews with a single interviewee ranged from 20 min to 40 min. The interview with two participants only lasted a fraction longer with 42 minutes. This interview was conducted as a group interview due to time constraints of the participants. Out of the interviews only one person was male, coded I3, and all others were female.

4.3 Data analysis

As both quantitative and qualitative data was gathered, the two categories needed to be analysed separately with different tools and methods. This section describes these two processes.

4.3.1 Analysing quantitative data

The analysing of the quantitative data was done through Webropol's own reporting system, as well as through the use of MS Excel. The data was first cleaned and checked for irregularities, in this process one duplicate response was deleted. After this the data was arranged in MS Excel to create easily understandable charts that visualised the most relevant points of the data.

4.3.2 Analysing qualitative data

The interviews were all transcribed into text. This text was coded through a data driven coding process, meaning different themes and concepts were recognized and labelled as they turned up in the data. This procedure is part of an analysing method called thematic analysis that aims to identify and understand themes and patterns in qualitative data related to the research questions or objectives. A thematic analyse approach was chosen because the method allows for systematic analysing of large as well as small amounts of data, as well for being useful both with inductive and deductive processes. The process in the interviews was more inductive than deductive, meaning that instead of pursuing specific answers to specific questions and pre-constructed hypothesises, themes emerged from the data by themselves. (Saunders, Lewis & Thornhill 2011, 579-586.) However as the interviews were semi-structured there were some set questions that were asked to all the interviewees the same way.

After coding the transcripts into data units, which yielded a total of 133 codes, categories were created and their relationship defined. This was then visualized into a series of mind maps, linking all the relevant concepts into a comprehensive system.

5 Results

The results of both the survey and the interviews are explained in this chapter through graphs and figures. The first half of the chapter delves into the quantitative survey data using mostly numbers and graphs to analyse the results, while the second half of the chapter explains the findings of the interviews which focused on finding qualitative data. Lastly, the process of visualizing the key information using personas is explained.

5.1 Survey results

Through the survey that focused on gathering quantitative data a total of 113 responses were gathered. This data was cleaned and exported from the service Webropol to MS Excel, where graphs and figures were created. This section describes these graphs with filtering in order to make the data as relevant to each survey question and the research question as possible.

5.1.1 Background information about respondents

This section describes the background data of the respondents who answered the survey. There were four questions that aimed to categorize the gender, age, hometown and employment status of the respondents. With the help of these questions it was possible to filter out irrelevant data, as well as pinpoint data of interest.

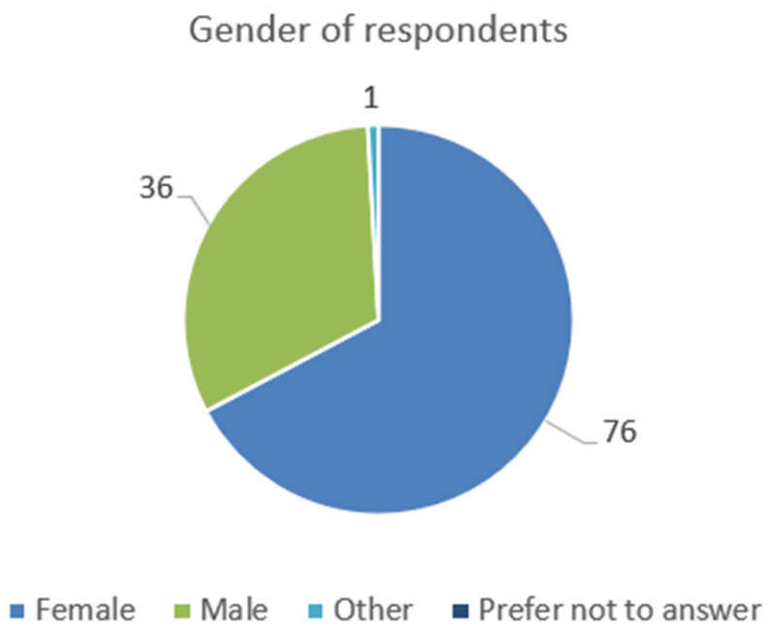

Figure 6. Gender or respondents. n=113

As the above figure shows, 76 females answered to the survey, representing 67% of the respondents. 36 were male, which made up 32%, and one identified as something else than female or male, which represented just below 1% of all the 113 respondents.

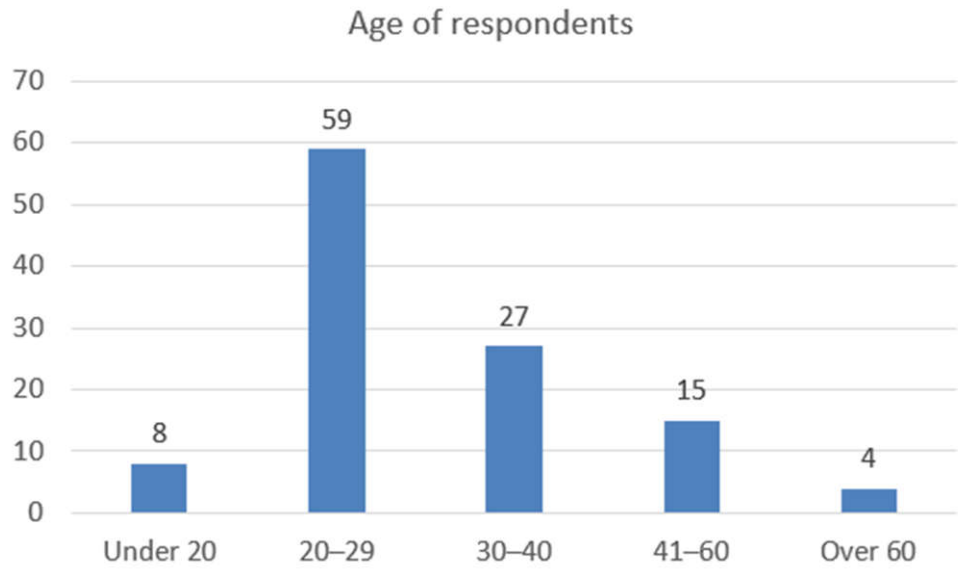

Figure 7. Age of respondents. n=113

As the thesis focuses on the age group 20-40, persons who looked to be around this age were targeted. This explains why the largest age group was 20-29, with 59 respondents who represented 52% of all 113 respondents. The second largest age group was 30-40, also within the parameters of the targeted group, with 27 respondents and 24%. This makes the final number of persons aged 20-40 that were reached by the survey 86, meaning 76% of the responses were relevant to the research.

As the thesis was mainly focused on the area of Eastern Uusimaa, respondents were asked to disclose their current place of residence. This included for example Finns who had moved to the area from elsewhere, as well as workers or students living in the area.

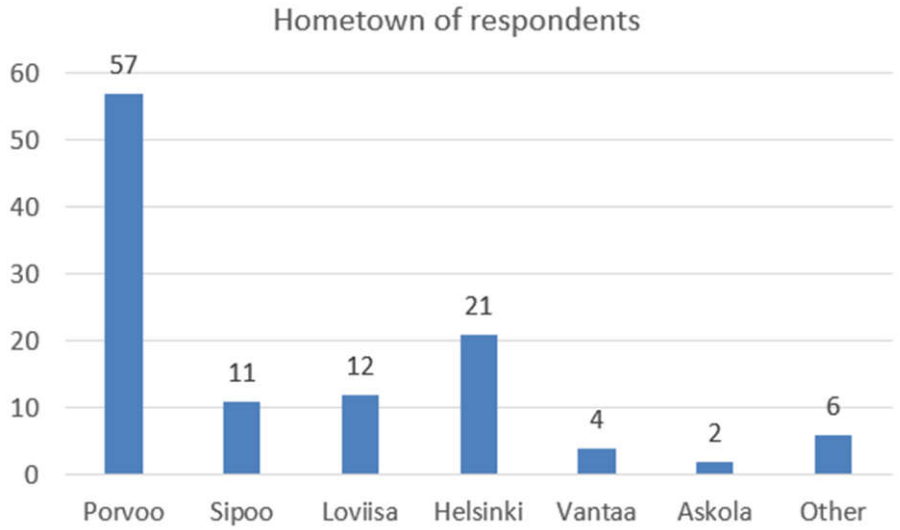

Figure 8. Hometowns of respondents. n=113

The majority of the respondents marked their hometown as Porvoo, making up 50% of the 113 respondents. The second most marked option was Helsinki, with 21 respondents which represented 19% of all respondents. The other options represented 11% or less. Respondents who chose the option Other had disclosed their place of residence as Kirkkonummi, Savitaipale, Espoo and Mariehamn, all of which were mentioned only once.

In order to be able to look at differences between students, employed people and unemployed people, the respondents were asked what their employment status was. The expectation that most of the target age group would be either working or studying as their main occupation proved to be true.

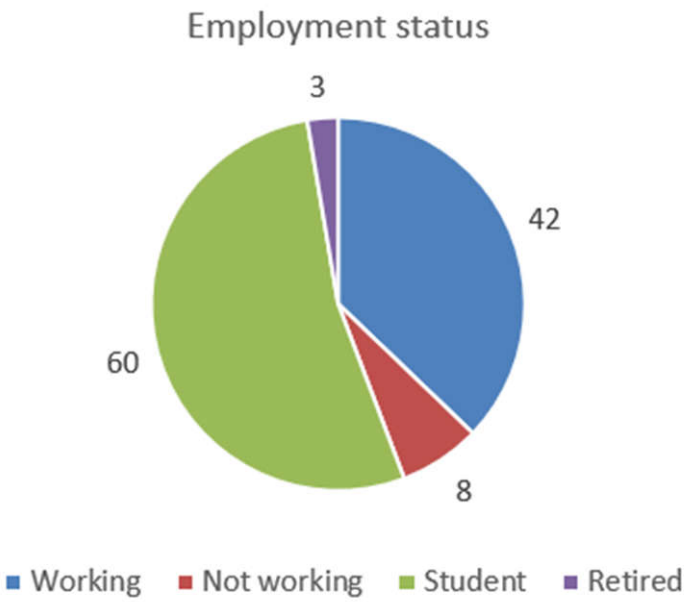

Figure 9. Employment status of respondents. n=113

As the above figure explains, out of all the respondents to the survey 60 responded that they were employed, making up 37%, while 42 responded they were students, which corresponded with the number 53 %. Only 8 persons responded that they were unemployed, and 3 retired, which made up 7% and 3%.

5.1.2 The habits of respondents concerning events

As one of the research questions of the thesis was concerned with how and with what kind of products and marketing Grand can reach the target group, it was relevant to understand their habits around events. This section explains the data concerned with this question and is already filtered to only include the 86 persons of the right age group.

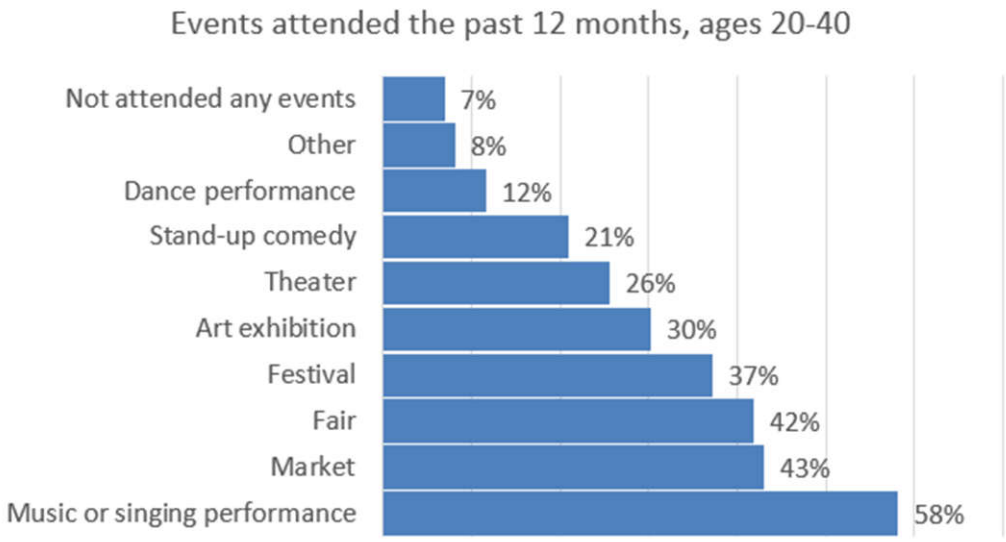

Figure 10. Events attended the past 12 months, ages 20-40. n=86

When asked what kind of events they have attended during the last 12 months the respondents aged 20-40 indicated that music or singing performances were the most popular types of events, as 58% chose this answer. In this question the respondents could choose multiple answers. Markets and fairs proved to be the second and third most popular options, with 43% and 42%. Festivals, art exhibitions and theatre were the fourth, fifth and sixth most popular options, after which stand-up comedy and dance performance placed seventh and eighth. 8% of the respondents answered that they had attended other events, which were different celebrations, parties, conferences and sports events. Only 7% responded that they had not attended any events during the last 12 months.

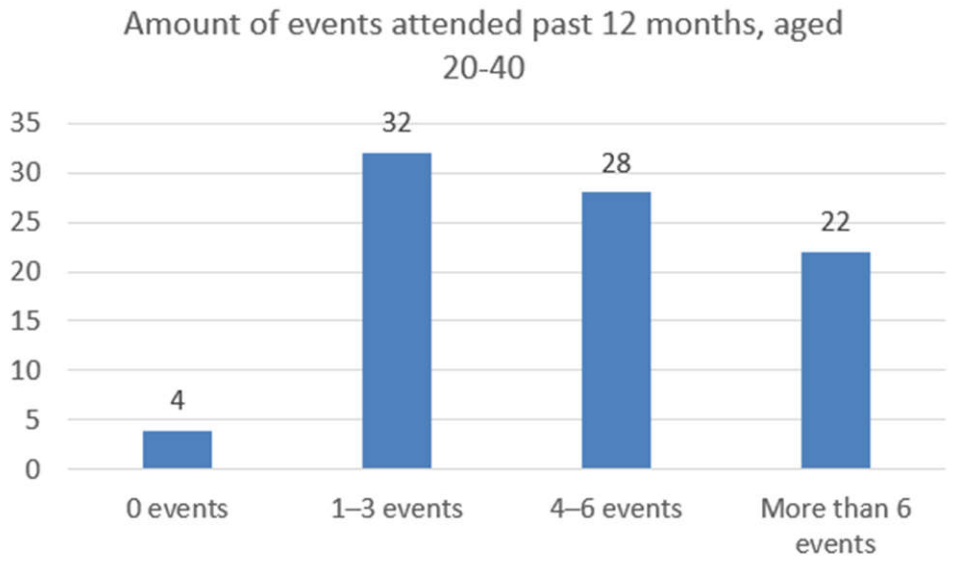

Figure 11. Amount of events attended past 12 months, ages 20-40. n=86

When answering how many events they had attended during the past 12 months, only 4 respondents, or 5%, said they had not attended any events. The most popular option was 1-3 events, which 37% of respondents chose, followed by 4-6 events with 33% and more than 6 events with 25%.

In order to figure out through what channels Grand can reach the target group, respondents were asked to tick all the relevant channels through which they face advertisement and information about events. The results are detailed in the figure below.

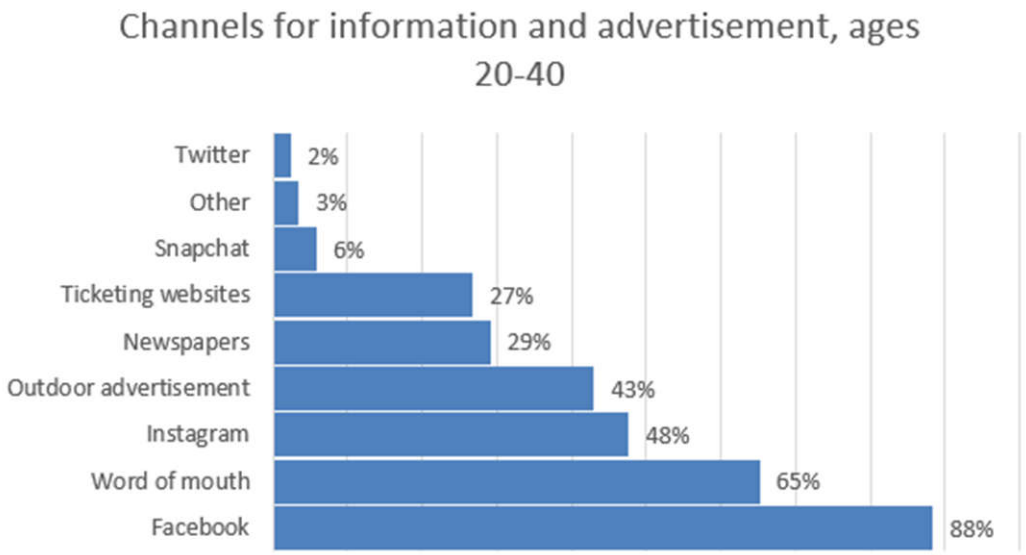

Figure 12. Channels for information and advertisement, ages 20-40. n=86

In the above figure the respondents who chose the option other referred to sources such as television and radio, as well as email. This represented 3% of the respondents, being one of the least popular answers along with the social media platforms Twitter and Snapchat. Ticketing websites along with newspapers were chosen by a little less than a third of the respondents, with 27% and 29%, while outdoor advertisement and Instagram were both relatively popular with 43% and 48%. The most popular channels of information about events were word of mouth and Facebook, with 65% and 88%. 76 of the 86 respondents chose Facebook, which suggests this is still a well-used platform by the age group.

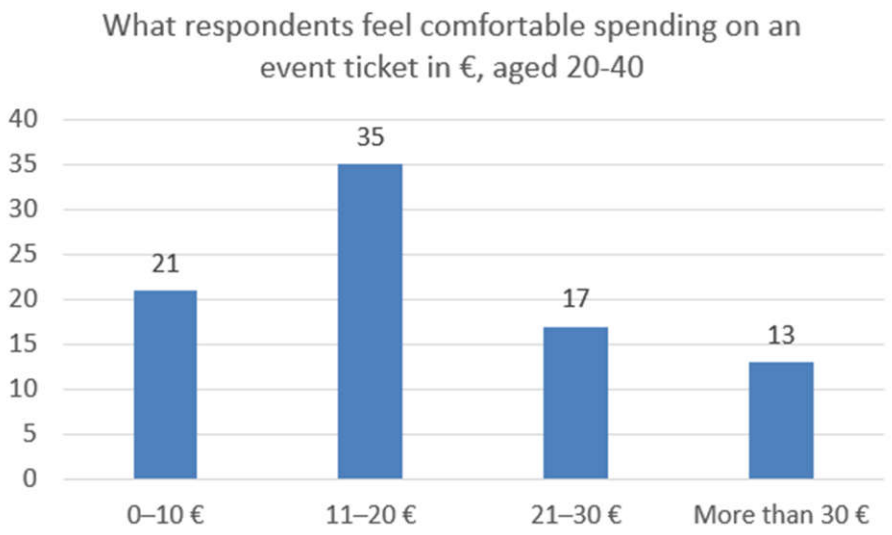

Figure 13. What respondents spend on events, ages 20-40. n=86

Figure 13 illustrates what the respondents feel comfortable spending on an entrance ticket to an event. 11-20 € was the most chosen answer, with 35 respondents which made up 41%. 21 respondents chose the option 0-10 €, which means that 24% of the age group do not like spending much money on events. 17 and 13 respondents chose the options 21-30 € and more and 30 €, which together made up the remaining 35% of the responses.

Based on the data covered so far, the average 20-40 year-old living in Itä Uusimaa is either working or studying. Most of them like to spend an average of 11-20 € on events, but about a third of them are ready to spend more than that. They attend an average of 4-6 events in a year, and like going to music and singing performances. Fairs and markets are also well attended by this age group. About a third of the age group are also interested in festivals and art exhibitions. They are best reached through Facebook and receive a lot of information about events through their friends. About half of them encounter information on Instagram and through outdoor advertisement.

5.1.3 Brand awareness and image of Grand

This section describes the data gathered on the brand awareness and brand image of Grand among the age group, as well as their experiences with using Grand's services.

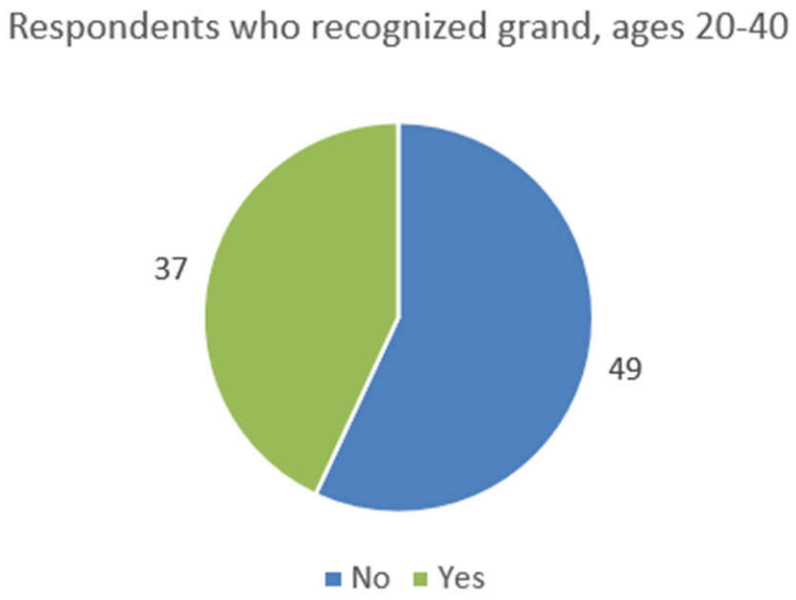

Figure 14. Respondents who recognized Grand, ages 20-40. n=86

Respondents were asked if they recognized Culture House Grand, and only 43%, or 37 respondents answered that they did. This means that less than half of the target group is aware of Grand. The following data is based on these 37 respondents.

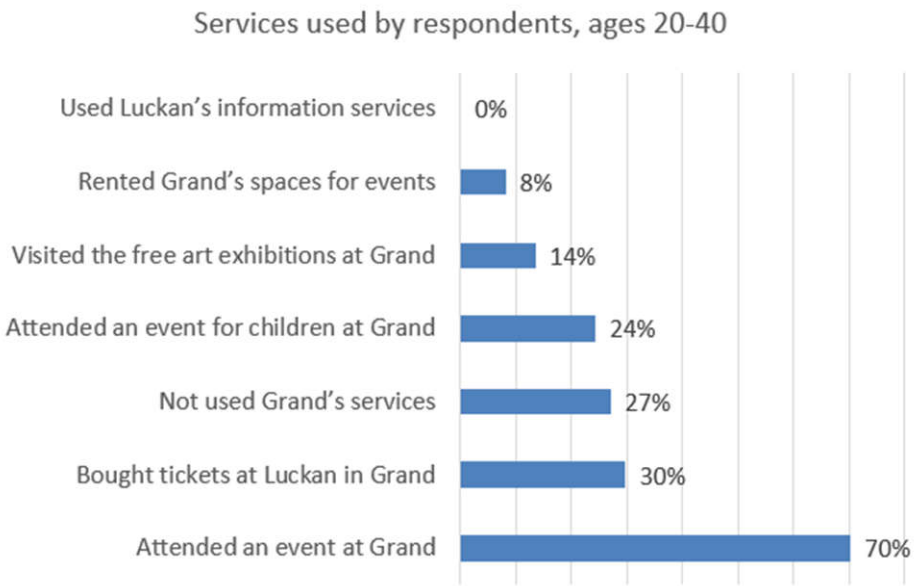

Figure 15. Services used by respondents, ages 20-40. n=37

Figure 15 illustrates which of Grand's services the target group has used in the past. The respondents were able to pick multiple options in this question. The most chosen option was clearly to attend an event at Grand, which was chosen by 70% of the 37 respondents. Only 30% answered that they had bought ticket's at Luckan, and 24% said that they or a family member had participated in events for children at Grand. The art exhibitions at Grand had been visited by 14% of the respondents, while only 8% had rented spaces at Grand. No one reported that they had used Luckan's information services for young people and immigrants. 27% answered that they had not used any of Grand's services.

The next question sought to find out what kind of attributes people linked to Grand. The 37 respondents were asked to pick up to four attributes from a list of 31 attributes, which was developed in cooperation with Grand. The following figure depicts a word cloud of said attributes.

Figure 16. Word cloud of attributes, ages 20-40. n=37

In the above figure the frequency at which the respondents chose the attributes in question directly correlates with the font size of the attributes. The most frequently chosen attribute (Local) was chosen 19 times, and the least frequent ones were chosen 1 time. The attributes in red font colour were not chosen by anyone, indicating that these were not associated with Grand at all.

The attributes Local, Central, Child friendly, and Charming were all chosen more than 10 times. The attributes Formal, Friendly, Folksy and comfortable were chosen 6 to 10 times, and the rest of the attributes were all chosen 5 times or less.

In the second question concerned with what attributes the target group associates with Grand, they were asked to produce three such attributes themselves. 33 persons answered this question, and these responses were analysed with the text mining tool of Webropol. Similar attributes were grouped together to create a numerical analysis of the results.

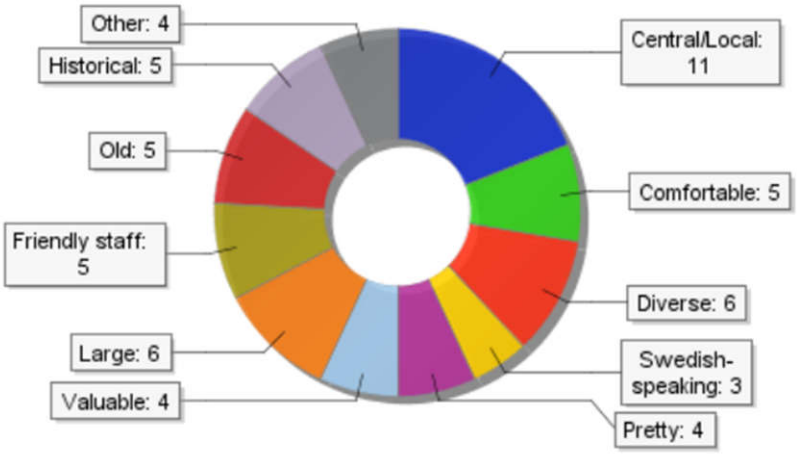

Figure 17. Attributes freely associated with Grand, ages 20-40. n=33

As this question was asked right after the question where respondents were asked to pick attributes from a list, it is not improbable to think that this fact influenced the results somewhat. The most popular attribute category was that of Grand's location, which was described as local and central, as well as simply a good location. Grand being diverse in events and products was also a well mentioned attribute, as was the size of the building. Respondents also indicated that the atmosphere was comfortable at Grand, and that the staff was friendly and approachable. Grand being old and historical was also mentioned through words such as classic, vintage and traditional. Only three persons mentioned the Swedish speaking aspects of Grand, indicating that this was not the first and foremost attribute that the target group associates with Grand.

Lastly, the 37 respondents who belong the target age group and that recognized Grand were asked what kind of events and products they would like to see produced at Grand. 32 persons answered this question.

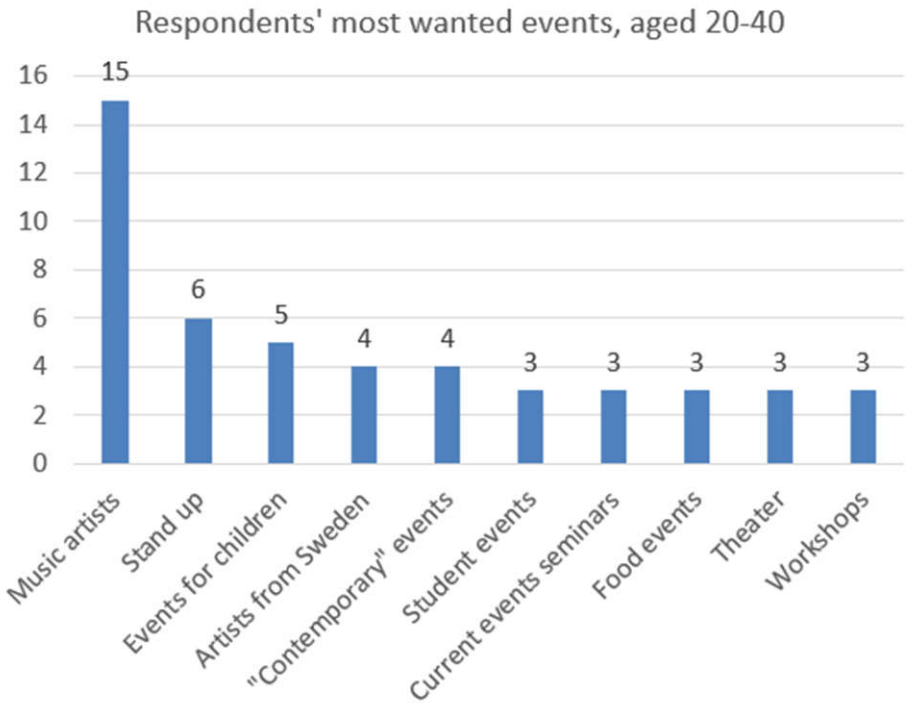

Figure 18. Respondents' most wanted events, ages 20-40. n=32

In the above figure the most common replies were compiled into categories in order to enable quantitative analysis. As made evident by the figure, the most wanted event type was performances by music artists, with 15 respondents mentioning this. Stand up was mentioned by 6 people, while more events for children was mentioned by 5. Artists from Sweden and “Contemporary” events (ex. artsy events, “not common” events, engaging events and audience participation events) were both mentioned 4 times. The other mentioned categories came up 3 times. Specific artists were also mentioned, these were: Vesta, The Holy, David Batra and Mikael Gabriel.

5.2 Interview results

This section describes the data that was collected through the semi-structured interviews that were conducted as part of the data collecting effort. Four interviews were had with five people aged 21-29, of which one was a group interview of two persons. All five persons were familiar with Grand, and were interviewed about their thoughts on their habits, events, Grand and its brand image. The data was coded and processed, from which the categories in the following figure were identified.

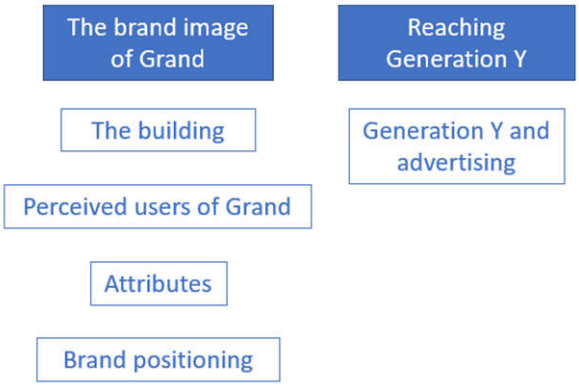

Figure 19. Identified categories of qualitative data.

The above figure describes the structure of this section. Four categories were identified concerning Grand's brand image. The fifth category of data describes the data concerning Generation Y and their relationship with event advertising. These topics are all expanded upon in this section.

5.2.1 The brand image of Grand

Central parts of the interviews were picture tasks, in which interview participants were asked to freely describe pictures of Grand. These tasks were the source of much discussion about the building Grand operates in. The data relevant to this topic is described below.

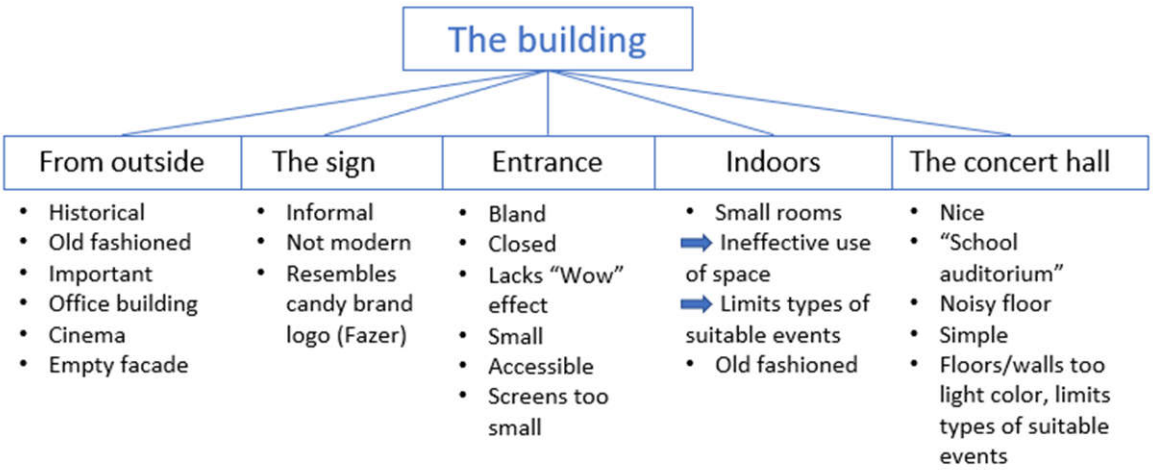

Figure 20. Descriptions of Grand's building.

From outside the building was described as old and historical, with some mentions of vintage and associations to the 60's. Even though the words "old" and "old fashioned" were frequently used, we can assume that the building does seem to distinguish itself from other buildings through this. When asked what kind of business or operations one could associate with the building based on how it looked, an office building or a cinema were mentioned. An office is not necessarily the mental image a culture house wants to project to by passers and should be addressed. Four out of five persons interviewed also mentioned that the façade looked quite empty, and made comparisons to culture venues utilizing big screens to promote their activities, like the opera house in Helsinki and the art gallery Ateneum. The person who compared Grand's façade to the opera house in Helsinki explained the following:

"…everyone sees them. The people walking by see them, the people sitting in buses passing by see them, and people driving by see them. You have a constantly updating image of them and what's happening at the opera house. But with Grand you don't know what's happening if you don't go out of your way to check it out yourself."

This quote describes the general spirit of many data points concerning the lack of awareness about what exactly is going on inside Grand. Many mentioned that they were indeed aware that events were happening at Grand, but that lack of exact information prevented them from attending and engaging with Grand.

Some comments were made about the sign hanging above the front doors of the building, depicting the logo of Grand. The sign was described as informal and not modern, which are both quite neutral expressions. The logo was also associated with the confectionery brand Fazer, most likely due to its stylised font. These are all quite neutral associations, however the sign was not praised in any other way either.

The entrance to the building was also discussed. Words such as bland, closed off, and small were used as descriptive terms. Two out of five persons mentioned that as everything could be found behind the doors, that did not seem very inviting to them, it created quite a high threshold for them to spontaneously enter the building. The information screens were also declared as too small, and two persons mentioned having tried to see what they read from the other side of the street and having failed to do so. The accessibility ramp for persons using wheelchairs was noticed and appreciated however.

One person, who had experience with arranging events in Grand, described the indoors spaces as quite small, and explained that this did not allow for a huge variety of events in the building and thought that the spaces could be used more efficiently if some of them would be merged. Otherwise the indoors spaces were described as nice but old fashioned.

A picture of the concert hall garnered mixed responses and reactions. Some said that it was nice, with a spacious room and good acoustics. However, one person immediately associated the picture to a school auditorium, and joked that they expected a principal to walk inside any minute and “hold a boring speech”. A general consensus among the persons interviewed were that if the floors were repainted to a darker colour it would give the hall a facelift of sorts. This was motivated by the fact that black or dark coloured floors and walls would allow for more diverse events and be easier to clean and maintain. The importance of an “Instagramable” environment was also stressed, and the persons in the group interview agreed that the concert hall was not something they would want to share on social media as it was now.

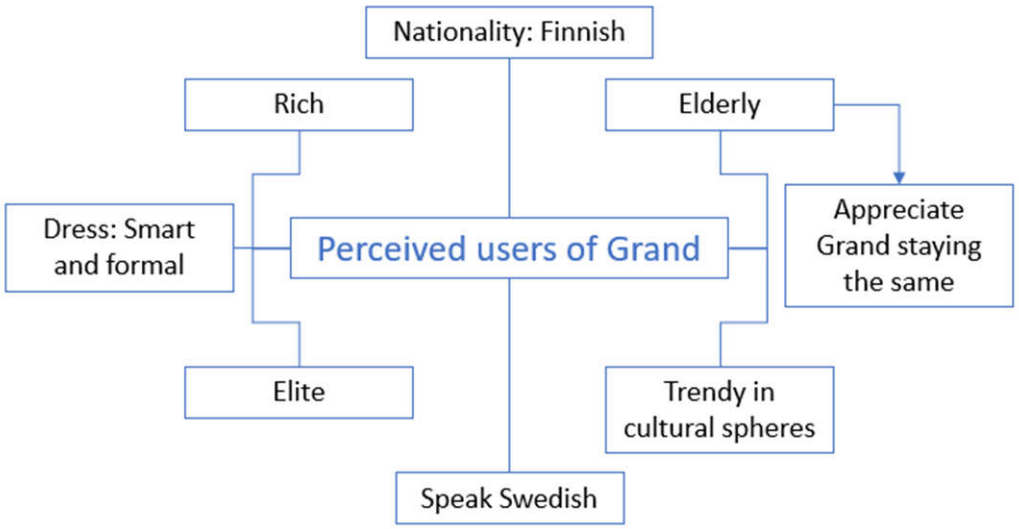

Figure 21. Grand's perceived users.

The figure above presents the most common concepts linked to how the interviewed persons viewed typical customers of Grand. The words “elderly” and “old” were commonly used when describing a typical Grand customer, and it was speculated that they liked Grand as it has stayed the same for a long period of time. It was also mentioned that the typical Grand customer is of Finnish nationality and speaks Swedish as their mother tongue. They also dress nicely, are often rich and belong to the elite of society, which can

be related to common stereotypes about Swedish speaking Finns. This suggests that the target group associates Grand with these kinds of negatively inclined concepts, which does not do Grand any favours.

When discussing what attributes or words they associate with Grand some of the same words came up, which reinforces the validity of that data. The data concerning attributes is depicted below.

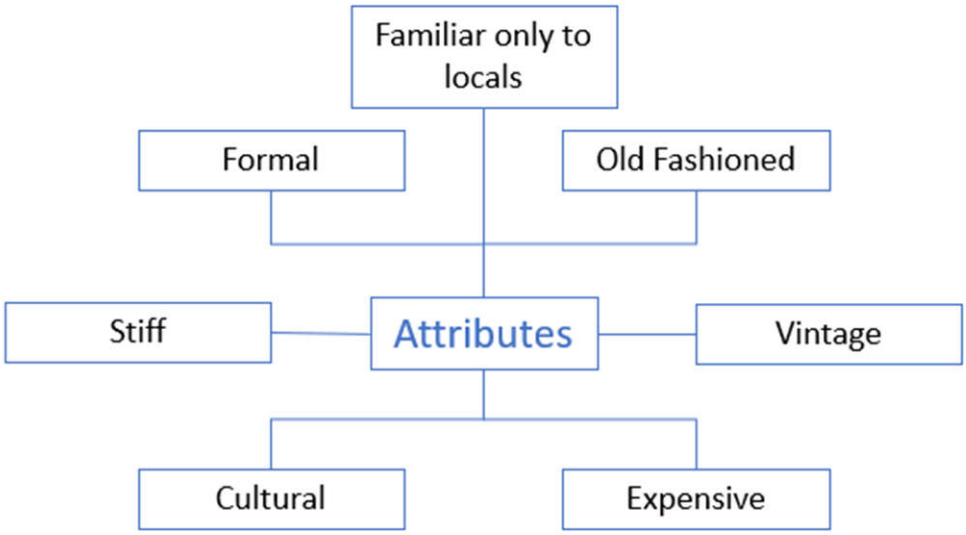

Figure 22. Attributes describing Grand.

As with the previous aspects of the data gathered through the interviews, old fashioned and vintage are used to describe Grand. The word expensive was mostly linked to the perceived customers of Grand but was used by the persons interviewed when describing Grand as a whole as well. Stiff and formal were also mentioned, and three persons mentioned that Grand was not a place they felt comfortable or relaxed at.

The next figure looks at how Grand's brand is positioned on a scale of perceived trendiness and accessibility. Trendiness meaning how up to date with trends Grand is, and accessibility meaning how accessible Grand is to people in different ages and life stages. This was measured by asking the interviewed persons to imagine Grand as a car or a phone, and then discussing their choices.

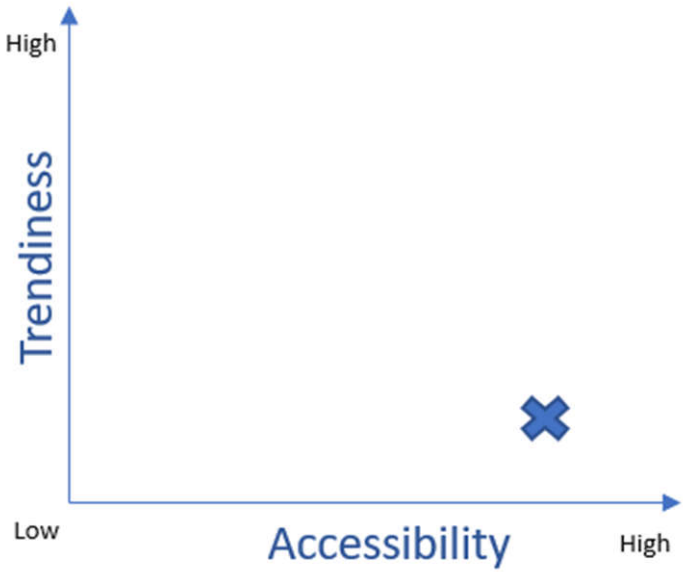

Figure 23. Brand positioning of Grand.

When talking cars in the interviews Grand was compared to the brands Volkswagen, Volvo, Nissan and Honda. The features that were stressed for the imagined cars were that they were probably a few years old, mid-tier and very reliable even though a bit limited in features. When discussing what kinds of phones people associated with Grand, old clamshell Samsung's were mentioned, mainly because of reliability but lack of modern features. Nokia was also mentioned a few times. One person related Grand to the older Nokia Lumia phones, explaining that they have all the basic features, but do not have anything fancy nor are they very convenient to use. Based on these answers it is plausible to say that the trendiness of Grand is quite low, as shown in the figure. However, accessibility is higher, as Grand was often associated with affordable cars and phones marketed for the general public rather than for very specific demographics.

5.2.2 Generation Y and advertising

The last identified category of data relevant to the research question was Generation Y's relationship with marketing and marketing content. This category is visualized in the figure below.

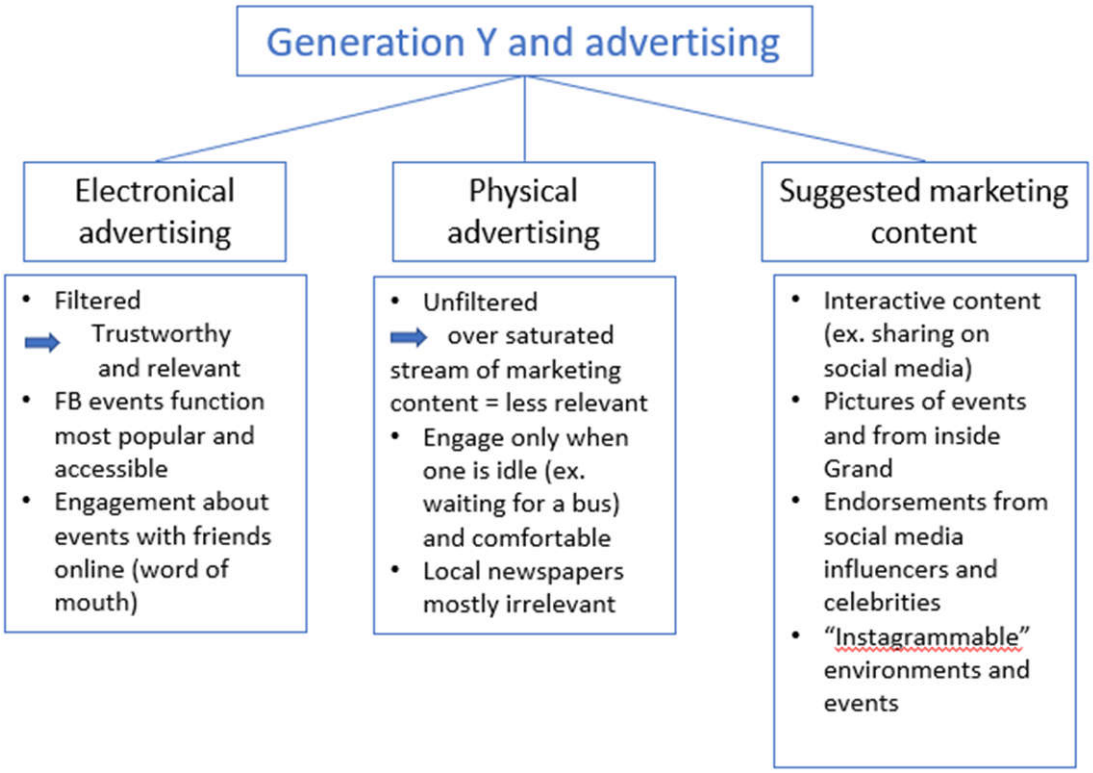

Figure 24. Generation Y and advertising.

When discussing marketing in the interviews, issues such as the relevance and trustworthiness of advertisement came up. Electronical advertisement, specifically advertisement that appeared through smartphones, was mainly seen as more trustworthy and relevant to the interviewed persons than traditional physical marketing (ex. posters, brochures, newspapers). This was motivated by the fact that one can somewhat control and filter the content that appears through social media feeds and websites. When thinking of physical marketing it was reasoned that since there is an abundance of for example event posters one automatically filters out the majority of them. The lack of a physical place where posters and advertising are regularly updated in Porvoo was also mentioned.

The function Events Near Me on Facebook was depicted as the natural solution for young people to find more relevant and accessible events, this spontaneously mentioned by every person interviewed. Word of mouth was also a major source of information regarding events among the persons interviewed, but these conversations were also held through social media and group chats.

Another relevant point made during the interviews was that outdoor marketing in particular is only effective when one is in an idle state, for example waiting for public transport or standing in a line. This was further linked to the lack of visible marketing and information

about events surrounding Grand's building. Three out of five persons interviewed recognized a great opportunity for Grand to increase awareness of events by utilizing their great location close to the bus station, where people are often in an idle state.

When discussing what kind of marketing content they usually engage in, the interviewed persons mentioned high quality pictures with fun, quirky and relatable messages. Again, the concept of content they deem of high enough quality to share through their own social media channels came up. Celebrities and social media influencers were also mentioned, albeit briefly. All this correlates well with the characteristics and preference concerning advertisement material that Broom & Taylor as well as Van den Bergh & Behrer describe, as pointed out in chapter 3.3 in the thesis.

5.3 Visualizing the results in personas

In order for the results to be easily accessible for the commissioner key points of the results were visualized. Through the use of the author's judgement the most crucial data points from both the quantitative and the qualitative data were picked out. This was visualized through three personas in an A4 poster which describes the findings concerning Generation Y's event habits and their relationship to Grand. The poster in question can be found in the appendix section of the thesis.

The three personas were named Laura, Amir and Jenni. Laura represents the Swedish speaking locals of Porvoo who have grown up with Grand being a central part of their culture consumption. As the results of the thesis suggested, Laura follows Grand and the local newspapers online, but doesn't necessarily care much for outdoor or physical marketing. Laura is also used to emphasize the importance of shareable social media content through her use of Instagram.

Amir represents a Finnish speaking local of Porvoo who prefers going to Helsinki to spend free time. His persona is used to show the rift between Finnish speakers and Grand, as well as the importance of Facebook as a medium to reach millennials.

Jenni represents people who commute to Porvoo from the nearby cities and towns. She is used to look at Grand's building from the perspective of someone unaware of Grand's operations. The persona also emphasizes the need for something more in the ways of information and advertising of Grand's location and activities, as well as the possible benefits of using the building façade for this purpose.

6 Discussion

This chapter summarizes the findings deemed most important by the author and reflects on recommendations of what steps should be taken next by Grand. The reliability and validity of the research and the process is discussed, and the author reflects on their own learning throughout the thesis writing process.

6.1 Key findings

Through the survey we have discovered that less than half of the target group aged 20-40 are aware of Grand's operations in Porvoo. This general lack of awareness of Grand was linked to a variety of factors. Locals of Porvoo and people who have grown up in the city were more likely to know Grand and have engaged with them before on some level. This could be speculated to be the outcome of the culture events for children that Grand provides.

Another factor contributing to the lack of awareness of Grand was the lack of advertising and information on social media channels relevant to the target group. The interviews indicated that the ways that someone becomes aware of Grand are either through word of mouth, through work or school, or simply by having grown up in Porvoo as a person who speaks Swedish. The interviews also concluded that the threshold for Finnish speakers to engage with Grand was higher than for Swedish speakers.

A lack of information was also identified in relation with the persons who were aware of Grand from before. The general consensus between the data gathered from the interviews and from the surveys was that events should be marketed more through social media, Facebook specifically, and with focus on pictures and visuals. As Facebook, Instagram and word of mouth were the three most common sources of information about events for the target group they should be attempted to be reached this way, with emphasis on shareable content that would fit seamlessly into their social media pages. Outdoor marketing was only mentioned by less than half of the respondents of the survey and was labelled irrelevant by the persons interviewed. It was also concluded that it was only possible to engage with outdoor marketing when one was in an idle state of waiting for public transport for example. If it is possible for Grand to use the façade of their building for advertising their events it would not only contribute to ticket sales but to the general awareness of Grand as a culture centre.

When examining the key findings about Grand's brand image we have a mixed bag. On one side of the spectrum we have associations such as old fashioned, out of touch and formal. Grand is also somewhat plagued by the stereotypes surrounding Swedish speaking Finns (rich, elite, highly cultured) due to their ties to the community. The culture house was however also described as diverse, so this was perhaps not seen as a major negative factor to Grand's brand image. Through inspecting how the target group imagined a typical Grand customer we found out that they imagined an often elderly person who is dressed smartly, is earning a considerable amount of money and who reads a lot of books and keeps up with cultural trends.

When looking at the more positive brand associations that came up through the research, we find concepts such as vintage, historical, local, and valuable. It is plausible to think that through their events for children Grand has softened their brand image somewhat and taken some distance from the elitist factors. When drawing parallels between different car and phone brands and Grand, it was concluded that Grand does not seem to keep up with trends but is still a place that is accessible to the majority of demographics.

6.2 Recommendations

In order to increase brand awareness and reach the target group of young people, based on the data reviewed, Facebook and Instagram are the obvious choices. Grand is already active on both of these channels and would most likely benefit from utilising more sponsored content on both of these platforms. The pictures that Grand uploads are however not on par with the visual material found on their website, and needs to be upgraded to appeal to the highly visual Generation Y. Further research about their use of social media and the potential of the different platforms is also recommended.

If regulations allow, it would be highly beneficial to use the front of the building for marketing particularly grand events. This would not only increase ticket sales but increase brand awareness to all by passers as well as people using the bus station in front of the building.

Concerning events that would draw more young people, music and food events are recommended. The concept show and dinner could be implemented with the help of Rafael's Steakhouse, as they already cooperate. The long-term strategy to increase both brand awareness and customers is to keep investing in events for children, as this reaches both the young child and the rest of the family.

6.3 Reliability and validity

Reliability in research refers to how reliable the results of a research is were they to be conducted again using the same methods but with different researchers (Saunders, Lewis & Thornhill 2011, 202.) In the case of this research the reliability is influenced by the factor that the majority of the data was based on people aged 20-30. If a more systematic approach to sample collecting would have been implemented in order to have an even sample of age groups and gender the reliability of the research would have been higher. The sample size of 113 respondents in the quantitative survey does not do a great job of representing the whole population in the Porvoo area either, which further limits the chances of gaining the same results in a repeated research.

Validity is concerned with whether or not the measures taken and the tools used during the process are effective when doing research (Saunders, Lewis & Thornhill 2011, 202.) In other words, whether or not the chosen methods answer the questions appropriately. In this thesis the three main questions described in section 1.1.2 were answered, meaning that this supports the validity of the research process. However due to the limited sample size one would be hard pressed to apply the results to all of Eastern Uusimaa, thus reducing the validity of the research.

6.4 Evaluation of own learning

As the topic of branding has not been a major part of my studies, I have been forced to expand my understanding of the topic, which proved to be a challenge at first. I believe the thesis would have benefitted from more structure and planning, and that I would have spent more time on reading up on the topic of research in itself before making major research design decisions. For example the process of analysing the qualitative data would have been smoother if I had taken more notes for myself during the process, as I later read about in one of the books I was using as a source for the research theory and methods parts.

More planning when it comes to time management would also have been a good influence on the thesis writing process. As it were, the data collection dragged on due to an unstructured data collecting plan, delaying the whole process. More time to focus on just the thesis would have also been a plus, instead of multi-tasking between work, school courses and the thesis. Data collection was however enjoyable in the sense that I felt the semi-structured interviews went well, and in the sense that I felt I was able to hold relaxed

and meaningful discussions with the interviewees. The picture tasks were very appreciated and prompted much discussion, and should I be in a position to do research in the future I will definitely consider alternative and more interactive approaches such as these.

I am happy with the results of the research and thought that working with qualitative data was especially interesting to learn about, as it had not come up in previous projects during my education. Even though processing and analysing the qualitative data was much more time consuming than I had initially thought.

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Appendices

Appendix 1. The survey questions

1. I am
    a. Female
    b. Male
    c. Other
    d. Prefer not to answer
2. My age is
    a. Under 20
    b. 20–29
    c. 30–40
    d. 41–60
    e. Over 60
3. I live in
    a. Porvoo
    b. Sipoo
    c. Loviisa
    d. Helsinki
    e. Other, where?
4. Employment status
    a. Working
    b. Not working
    c. Student
    d. Retired
5. What kind of events have you attended in the last 12 months?
    a. I have not attended any events
    b. Theatre
    c. Music or song performance
    d. Dance performance
    e. Stand-up comedy
    f. Art exhibition
    g. Festival
    h. Market
    i. Fair
    j. Other, what?
6. How many events have you attended in the past 12 months?
    a. 0
    b. 1–3
    c. 4–6
    d. More than 6
7. How much money do you feel comfortable spending on an entry fee or ticket?
    a. 0–10 €
    b. 11–20 €
    c. 21–30 €
    d. More than 30 €
8. Where do you encounter information and advertisement about events?
    a. Newspapers
    b. Ticketing websites
    c. Facebook
    d. Snapchat
    e. Twitter
    f. Instagram
    g. Outdoor advertisement
    h. Through my peers and acquaintances
    i. Other, what?
9. Do you know Culture House Grand?
    a. Yes
    b. No (if no, you're done, hand in the survey please. Thank you!)
10. Which of Grand's services have you used before?
    a. I have not used Grand's services
    b. I have attended an event at Grand
    c. I or a family member have attended an event for children at Grand
    d. I have bought tickets at Luckan in Grand
    e. I have rented Grand's spaces for events
    f. I have visited the free art exhibitions at Grand
    g. I have used Luckan's information services (integration services or youth guidance services)
11. What three adjectives come to mind when you think of Grand?

12. Which four of the following attributes do you associate Grand with?

Flexible	Complicated	Old-fashioned	Central
Inclusive	Unknown	Local	Reliable
Conservative	Charmless	Fun	Elitist
Up-to-date	Romantic	Public	Honest
Serious	Formal	Childish	Smart
Comfortable	Energic	Sympathetic	Stiff
Progressive	Trendy	Innovative	Child friendly
Charming	Boring	Friendly	

13. What kind of events or artists would like to see at Grand?

Appendix 2. The interview guide

Theme 1: Habits concerning events

- What kind of events do you attend yearly? Where? What kind of artists? Why? With whom?
- How often do you attend events? Why? What would you attend if you had unlimited time and money?
- What services do you use to find information about events? Where do you come in contact with advertisement about events? Why and in what context?

Theme 2: Culture House Grand

- Where did you learn about Grand?
- How do you use/have used Grand and Luckan's services? Which services? Why?
- What kind of services do you wish Grand could provide you with? Specific artists or events? What about opening hours?

Theme 3: Grand's brand image

- What attributes would you assign to Grand? Why?
- On a scale from 1 to 5, how much do you agree with the following statements? Why?
    - Grand is a place where I can relax and feel comfortable.
    - Grand welcomes everyone.
    - There is something at Grand for everyone.

Picture task 1: A picture of the front of Grand's building will be shown, the participant will be asked to describe freely what they see, and the answers will be discussed. The same will be done with a picture of the inside spaces od Grand, as well as with a picture of the concert hall at Grand.

- If Grand was a car, what brand and model would it be? Why? What about if Grand was a phone? The answers will be discussed and motivated further.

Picture task 2: The interviewee will be asked to create a collage of the typical Grand customer. They will have to choose from pictures of celebrities, clothes and an accessory. The choices will be discussed analysed together, and additional questions such as, "what does this person do for a living?" or "what kind of TV programmes does this person like?" may be asked to further solidify the persona.

Appendix 3. The personas of Generation Y (size: A4 poster)

MEET PORVOO'S GENERATION Y

Laura has been a customer to Grand all her life, and usually gets pulled around to events through her friends. She keeps updated about events on Facebook, and follows the local newspapers on social media.
She wants more artists from Sweden to perform in Porvoo, and is always searching for ideas and photos for her highly curated Instagram feed.

Amir spends most weekends in Helsinki going to music performances, which he finds through Facebook's Events Near Me function. He's not really impressed with events in Porvoo, and feels excluded from Grand's target audience, as he speaks only Finnish. Maybe a famous enough artist or a social media influencer would get him to check the place out..?

Jenni doesn't really know what the large yellow building by the bus station is all about, and assumes it's an office building. Once, when she was waiting for her regular bus home to Lovisa, she noticed the information screens by the entrance showing posters, but she couldn't see what they read from the other side of the street, and quickly forgot about them.

Appendix 4. Pictures used in interviews

Picture task 1

1-1

1-2

1-3

Picture task 2

1a

1b

1c

1d

1e

1f

Picture task 2

2a

2b

2c

2d

2f

Picture task 2

3a

3b

3c

3d

3f

3e