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VAASA CHOIR FESTIVAL

Brand Awareness and the Expectations
of Scandinavian Choirs

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Vaasa, January 15th 2012

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ABSTRACT

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Vaasa Choir Festival is a five days lasting choir singing festival arranged in Vaasa, Finland at the end of May each year. The aim of Vaasa Choir Festival is to become more international, especially within Scandinavia in order to attract more quality choirs to perform at the festival. Therefore the arranger of the festival wants to find out the extent of brand awareness within Scandinavian choirs and the means by which to increase the awareness and to develop the festival.

The theoretical part of the study is divided into two major sections: branding and marketing. The section on branding introduces the general definition of branding, explains the concept of brand awareness in detail, and examines the different levels of it and ways to increase the awareness. Brand identity planning models are used as a base to explain how to build a strong brand.

The marketing section of the study first defines marketing and event management after which Alastair Morrison's marketing mix theory for hospitality and travel marketing is introduced and used as a base for festival marketing.

The empirical study was conducted by sending out a questionnaire to a sample of Scandinavian choirs. The questionnaire consisted of both quantitative and qualitative questions. The sample size was 700 choirs, out of which 163 responded, giving a total response rate of 23%.

The main findings of this research are that Vaasa Choir Festival's brand awareness is only national in Finland whereas in other Scandinavian countries the festival is not recognized at all. The festival arranger should invest more in international marketing and creating relationships. "Festival packages" could be advertised and assembled from different services that people need while participating in the festival.

Keywords	Brand Awareness, Brand Identity Model, Event Marketing
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TIIVISTELMÄ

Tekijä	Maria Porre
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Vaasan kuorofestivaali on viisi päivää kestävä kuorolaulutapahtuma, joka järjestetään vuosittain Vaasassa toukokuun lopussa. Vaasan kuorofestivaalin tavoitteena on tulla kansainvälisemmäksi erityisesti Skandinaviassa, jotta tapahtuma houkuttelisi enemmän laatukuoroja esiintymään. Tämän vuoksi festivaalin järjestäjä halusi saada selville tapahtuman brandin tunnettuuden skandinaavisten kuorojen keskuudessa ja lisäksi selvittää keinot, joilla tunnettuutta voidaan lisätä ja kehittää festivaalia.

Teoriaosuus on jaettu kahteen pääosaan: brandi ja markkinointi. Brandi-osuus ensin määrittelee mitä on brandi, jonka jälkeen brandin tunnettuus, sen eri tasot ja keinot tunnettuuden lisäämiseen selitetään yksityiskohtaisesti. Brandin identiteetille käytetään pohjana selittämään, kuinka rakennetaan vahva brandi.

Markkinointiosuudessa myös määritellään ensin mitä on markkinointi ja tapahtuman johtaminen, minkä jälkeen markkinointi mix- ja 8P-teorioita matkailualalle sovelletaan ja käytetään pohjana festivaalin markkinoinnille.

Empiirinen osuus on toteutettu lähettämällä kysely ryhmälle skandinaavisia kuoroja. Kysely koostuu sekä kvantitatiivisista että kvalitatiivisista kysymyksistä. Näytteen koko on 700 kuoroa, joista 163 vastasi kyselyyn antaen vastausprosentiksi 23.

Tutkimuksen tulokset osoittavat, että Vaasan kuorofestivaali on tunnettu Suomessa, mutta ei Skandinaviassa. Festivaalin järjestäjien tulisi panostaa enemmän kansainväliseen markkinointiin ja suhteiden luomiseen. Festivaalista voisi esimerkiksi rakentaa erilaisia ”festivaalipaketteja”, jotka sisältäisivät eri palveluita, joita osallistuja festivaalin aikana tarvitsee.

Avainsanat	Brandin tunnettuus, brandi-identiteetin rakentaminen, tapahtuma markkinointi
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1 INTRODUCTION

This thesis is about strengthening brand awareness by building a strong brand and focusing on efficient marketing. The brand in question is Vaasa Choir Festival. In addition the choral festival shall be developed to meet the respondents' expectations. Brand awareness is the extent to which a brand is known among the public. Brand awareness can be strengthened by putting an effort in the construction of a brand and investing for suitable marketing methods.

There is a lack of theory or research in the area of cultural festival branding, which makes this topic especially interesting and significant. By investigating the extent of brand awareness of Vaasa Choir Festival among Scandinavian choirs and the development possibilities within marketing the festival promoter will get an overall picture of the state of awareness and some ideas of how to increase or change the marketing in order to reach the target group.

The vision of Vaasa Choir Festival is to be more of a Scandinavian event and that can be achieved by attracting more Scandinavian choirs to perform at the festival, hence the target group of this research is Scandinavian choirs. The city of Vaasa will also benefit from the possible Scandinavian success of Vaasa Choir Festival as the event will increase both international and national tourism if there would be new quality choirs performing.

1.1 Background for the Research

The client for this research is the Culture Office of the City of Vaasa which is the arranger of Vaasa Choir Festival. There are three persons who have the main responsibility for the implementation of Vaasa Choir Festival. Mr Martti Tiainen is the artistic director, Mr Erkki Mendelin is the producer and Ms Marjukka Koski is the marketing secretary.

The need for this kind of a research originated from a brand analysis of Vaasa Choir Festival that was executed during fall 2010. The results suggested that there is a need for a survey about the listeners' and choirs' overall experience of the festival. The promoter wanted to find out how well known Vaasa Choir Festival is and what should they do in order to attract more international, especially Scandinavian choirs to join this event. Based on the theoretical concepts of brand awareness, brand building and event marketing a questionnaire is designed to provide the answers to the promoter's questions. The questionnaire is sent to a randomly selected group of Scandinavian choirs that could potentially participate in Vaasa Choir Festival, if only they were aware of the event.

This topic is important for the client as they will get clear suggestions on what to do in order to increase the brand awareness and attractiveness of Vaasa Choir Festival and to meet the expectations of the respondents. This thesis itself already increases the brand awareness as the questionnaire will be sent to many of the potentially participating choirs. Generally this research is also rather unique and remarkable as there is not yet much research done about cultural festival branding and marketing.

1.2 Vaasa Choir Festival

Vaasa Choir Festival is a five days lasting music festival arranged annually in Vaasa around the ascension weekend. Vaasa Choir Festival originates from a traditional song festival with a history back to the end of 19th century. Vaasa Choir Festival began to carry on



Figure 1. The logo of Vaasa Choir Festival.

this tradition in 1992 meaning that the coming festival in May 2012 is the 20th arranged Vaasa Choir Festival. Figure 1 illustrates the logo of Vaasa Choir Festival. (Uusikulku, 2010; Festival Programme Leaflet 2010)

Vaasa Choir Festival is an international event that brings together all kinds of choirs willing to perform to the public. Unlike most of the choir festivals Vaasa Choir Festival is not based on a competition between the choirs but on the joy of singing together. During those five days of festival up to 100 concerts are arranged around Vaasa in churches, music halls, schools, restaurants and even at the public shopping centre. Vaasa Choir Festival is open for everyone meaning that any choir can sign up as a performer and anyone can come and listen to the music. Less than half of the concerts are chargeable and the rest are free of charge for the public. (Festival Programme Leaflet 2010; Vaasa Choir Festival 2010)

This festival is promoted as “a happy, social celebration of the end of the choral season” (Vaasa Choir Festival 2010) as most of the choirs have a summer break starting from May - June. At the end of the season choirs are comfortable with their repertory and they are willing to show their results of hard work to the public for example at Vaasa Choir Festival and begin their summer holiday after that. (Festival Programme Leaflet 2008)

Every year around seven to thirteen national and international choirs are invited as main performers and their expenses are partially or fully covered by the festival arranger. That is to attract public and other choirs to join as well. Vaasa Choir Festival has been accepted as a member of Finland Festivals chain since 2002 and as a member of IFCM (International Federation for Choral Music) since 2005. (Vaasa Choir Festival 2010)

1.3 Research Problem

After meetings and negotiations with the team that arranges Vaasa Choir Festival their goal was determined as follows: Vaasa Choir Festival shall become more international event and better recognized especially in the Scandinavia. Therefore the research problem is to analyse the brand awareness and attractiveness of the festival among Scandinavian choirs and their expectations of a choral festival in general. The first objective is to describe branding and event marketing as managerial tools. The second objective is to conduct an empirical study to evaluate how well-known Vaasa Choir Festival is among Scandinavian choirs. Through these objectives it can be analysed how the festival should be developed and marketed in order to meet the choirs' expectations and to increase the level of awareness.

1.4 Structure of the Thesis

This thesis is divided into six different sections. Section 1 is the introduction where the background for the research is introduced and Vaasa Choir Festival as an event is introduced. The research problem is explained and the structure of the thesis is presented. Section 2 is the branding section that explains how to build a strong brand. First branding in general, and then cultural festival specific, is defined. Brand awareness is defined and explained in detail. Aaker's (1996) and Kapferer's (1992) brand identity models are introduced after which brand positioning and identity implementation as processes are described. Brand loyalty and its different levels are introduced in brief and finally the suitability of Aaker's (1996) and Kapferer's (1992) models for cultural festival branding are evaluated. Section 3 is about event marketing. First marketing in general, and then event specific, is defined. Morrison's (2002) marketing mix elements, 8 P's, for hospitality and travel industry are introduced and explained one by one.

Section 4 moves on to the empirical study of the thesis. This section first introduces the research process from theoretical perspective after which different re-

search methods are introduced. The research design and method of collecting data are introduced. Finally reliability and validity of this research are discussed. Section 5 processes and analyses the data gathered and presents the results of the study. Finally Section 6 summarises the whole research, provides improvement recommendations for Vaasa Choir Festival and analyses the festival based on Aaker's (1996) and Kapferer's (1992) brand identity models.

2 BRANDING

This chapter introduces the concept of branding and the process of building a strong brand. Also, brand awareness, its different levels and the ways to improve it will be explained in detail.

2.1 What is Branding?

Historically the word brand comes from a word “brandr” that means “to burn” as farmers mark their cattle with a burn mark to the skin of the animal. By doing so, the farmer can identify his own cattle, prove the ownership of the animal and prevent thefts (Laakso 1999, 39; Keller 2003, 3; Kapferer 2008, 10-11). The oldest brand discovered so far is an oil lamp from Greece thousands of years B.C. This specific oil lamp was discovered to have longer working life than other oil lamps but there was nothing that distinguished it from the other oil lamps in the market. The producers of the oil lamp came up with a symbol that was marked on each oil lamp they produced. Resellers could ask higher prices for these oil lamps as consumers gradually became aware of the durability of these lamps. Unwittingly the first brand was created. (Laakso 1999, 39)

A brand can be defined in several different ways depending on who is defining it and from which perspective. One perspective is customer based which measures the relationship that customers have to the brand. Another perspective is how the value of a brand can be measured in money. These two perspectives together form the brand equity. There is also an internationally agreed legal definition of a brand: “A sign or set of signs certifying the origin of a product or service and differentiating it from the competition” (Kapferer 2008, 9-10). This brand definition implies that any new name or logo for a product or a service created by a marketer is a brand whereas marketing professionals may consider that in addition a brand has to have some awareness by the public (Keller 2003, 3). The consumers must

also experience added value in the branded product or service compared to other products within the same branch (Laakso 1999, 77).

Customer-based definition discusses the reasons why a customer is more willing to buy the products of one brand over another. Customers have certain beliefs and bonds that have been created over time by marketing. Brand awareness, feeling of exclusivity and superiority, and emotional bonds are brand assets in customers' minds. Alternatively from the financial perspective brands are intangible assets that are listed on the balance sheet. (Kapferer 2008, 10)

2.2 Cultural Festival Branding

Esu and Arrey (2009) conclude in their article that there is a huge amount of literature on branding and it traditionally focuses on products and services leaving a void in cultural festival branding. Modern literature introduces destination branding which can be applied into some extent in cultural festival branding. Cultural festivals can be categorized as destination attractions since destination is the place where the attraction can be found. In this case the destination is Vaasa and the attraction is Vaasa Choir Festival. Cultural festival branding can be defined as a

“set of marketing activities involved in differentiating a cultural festival from competing festivals by use of name, marks, words, symbols, product or service thereby building a positive image of the festival in the minds of the consumers and ultimately consumer choice” (Esu & Arrey 2009).

A destination is a place that people visit as tourists and it can be country, city, museum, theme park or similar. This means that a choral festival can also be regarded as a destination, not only as an attraction. Destination brand can be defined as a combination of perceptions, thoughts and feelings that customers have of a place. (Ashworth & Kavaratzis 2009; Blain, Levy & Ritchie 2005; Konecnik & Go 2008) Furthermore, destination branding according to Baker (2007, 26) can be defined as

“an organizing principle that involves orchestrating the messages and experiences associated with the place to ensure that they are as distinctive, compelling, memorable, and rewarding as possible. Successful destination brands reside in the customer’s heart and mind, clearly differentiate themselves, deliver on a valued promise, and simplify customer choices. The brand’s value is built at every point of contact with customers through exceptional experiences, not by relying in the physical characteristics of the place alone. Each experience before, during and after the visit has a vital role in defining the promise that is inherent within the brand.”

Destinations are intangible meaning that people make their decision about visiting a destination based on their faith and trust. Image and reputation of the destination are the most influential factors to customers. In order to create a good image and hold up a good reputation it is essential to satisfy the customers so that they can recommend the place to their acquaintances based on their good experiences. (Baker, 2007; Jenkins 1999)

The above stated Baker’s (2007) definition of destination branding can be simplified to Cai’s (2002) definition of destination branding: *“selecting a consistent element mix to identify and distinguish it (the destination) through positive image building.”* The challenge of destination branding is that the decision making process of the tourists is complex. Unlike tangible products, destination cannot be tested before making the decision. Destination decision means higher risk to the tourist and, therefore, extensive information search is conducted and the decision is largely based on the image of the destination that the tourists hold in their minds. This means that destination image and destination brand elements and brand identity shall be communicated actively. (Cai 2002)

According to Caldwell and Freire (2004) destination brand can be divided into two branding aspects: functional and representational. Functional dimension of a destination brand comprises of the utilitarian aspects such as weather, culture, activities provided and representational dimension is linked to tourist’s self-

expressive attributes meaning that they want to communicate something about themselves to other people through the selection of a specific tourism destination.

Destination branding is different from product and service branding yet they both also differ from cultural festival branding. Because of the lack of theory on cultural festival branding and limited availability of destination branding theories and literature, Aaker's (1996) brand building theory and Kapferer's brand identity prism for products and services are used as a basis for the theoretical analysis. It is to be noticed that branding a cultural festival is about creating an exciting, unique and attractive image of the festival in the customers' minds as there is no tangible product of the festival and they are perishable and inseparable. (Ashworth & Kavaratzis 2009; Blain et al. 2005; Konecnik & Go 2008)

2.3 Building a Strong Brand

According to Laakso (1999, 77-78) brand building can be divided into five different phases, which are strategic brand related analyses, creating brand awareness, brand image building, obtaining customers and achieving brand loyalty. The different steps in the brand building process are discussed more detailed in the coming subchapters. The process of building a brand is long and demanding but if it is done with discipline and determination it can lead to a successful brand.

2.4 Strategic Brand Related Analyses

In order to create a functional strategy for a brand three different types of analyses must be executed: customer analysis, competitor analysis, and self-analysis. Strategically a brand should gain customers' endorsement and appreciation. Competitors' strengths should not get too much attention but their weaknesses shall be exploited in favour of the own brand. Simply put, brand's own strengths should be emphasized and weaknesses hidden. Brand related analyses function especially as

an aid in the strategic brand decision making and identifying the key uncertainties. (Aaker 1996, 189-190, Konecnik & Go 2008)

Customer analysis includes analysing customer trends, motivations, division to segments and dissatisfied needs. Examining the newest trends in the market provide reasons for customers' changing behaviour and opinions and detects the changes that will have an effect on the brand. For instance socio-economic differentiation such as increasing differences in incomes might lead to more heterogenic and quality seeking customers. (Aaker 1996, 191; Laakso 1999, 85)

Customer motivations (also known as customer benefits, see chapter 2.6) can be divided into three categories: functional, emotional and self-expressive motives. Functional motives are rational purchasing motives that depend on the usability and practical features of the product whereas emotional motives are connected to different brands and it is the additional value that a certain brand creates. Self-expressive motives mean that the buyer is making a statement by using the product. A desirable situation could be when there is a clear functional motive and a product-benefit. Marketing will be clearer when there are not too many motives or different kinds of product benefits involved. (Laakso 1999, 86-90)

The division of customers into segments is crucial when it comes to marketing. The marketer must know how to approach different customers, who are in the target group and who are not even potential customers. The most common way to do segmentation is by benefits sought, price sensitivity, brand loyalty and application. By examining these features, the most potential target group will be discovered. Another way to analyse the customers is by examining their unmet needs. What kind of product or service is needed by the customers but lacking from the market? When this question is answered by thorough analysis, there is a possibility for expanding the product category. (Aaker 1996, 193)

There are though things that can go wrong when doing the customer analysis as customers can be reserved and not willing to answer honestly to questionnaires. Customers do not want to spend their time on pondering brand related issues and

they might not even understand the concept of brand which leads to hasty answers. The other extreme is that the customers start to act as professional marketers and criticize issues that they actually do not have any knowledge of. Customers also have the tendency to distort the truth in their answers as they want to maintain a certain image of themselves. Some customers might not be comfortable to say their true opinions and they answer what they think that the marketer wants to hear from them. (Laakso, 1999: 93-96)

The next step after the customer analysis is the *competitor analysis* that focuses on the competitors' brand image, strengths and weaknesses currently and in the future. It is essential to know how customers perceive competitive brands and how the competitive brands strive to be perceived. That can be revealed by conducting qualitative research or quantitative surveys with customers as respondents or analysing the advertising and the plans of the competitors. Competitor brands' strengths should not be attacked directly but by enhancing the own strengths and hence revealing competitors' weaknesses. (Aaker, 1996: 193-196; Konecnik & Go 2008)

Finally there is a need for a *self-analysis* of the brand which consists of analysing the brand heritage, weaknesses and strengths and the current brand image. Brand heritage analysis leads back to history to the pioneer of the brand, the origin of the brand image in the beginning. These factors affect the current brand image to a great extent and can also help the brand to get back on track. In addition the strengths and weaknesses of the brand should be listed and analysed thoroughly. (Konecnik & Go 2008; Laakso, 1999: 101-103)

The results of these analyses are useful when making strategic decisions about a brand if the information gained is used correctly. It is important to know how to detect the essential information from the less useful information. One shall not forget to use common sense and intuition when evaluating the markets and making strategic decisions as this kind of thinking most often lies behind successful brands. (Laakso, 1999: 82)

2.5 Brand Awareness

“Brand awareness refers to the strength of brand’s presence in the consumer’s mind” (Aaker 1996, 10).

In practice this means the amount of people that actually know the brand by name or logo or is able to place the brand in to the right product or service category. There are different levels of brand awareness. Those are listed and explained in the next subchapter 2.5.1., while subchapter 2.5.2 explains the difference between brand recall and recognition and subchapter 2.5.3 introduces different ways of building brand awareness. (Grewal, Sukumar, Fern, Costley & Barnes 1997; Kapferer 1992, 68; Keller 1993; Matthiesen & Phau 2005)

2.5.1 Levels of Brand Awareness

“Top-of-the-mind” awareness (salience) is achieved by the brand that first comes to a person’s mind when s/he is asked to recall a brand from a certain product category. This brand has a special position in the mind of the consumer as being the strongest brand in the product category. The consumer is also more likely going to purchase the product or service of this brand. “Top-of-the-mind” awareness can be taken even to a higher level, dominant awareness, which means that the brand is the only brand recalled by the consumer from a certain branch and hence it is dominating the whole industry in the consumer’s mind. Top-of-the-mind awareness is especially important to low-involvement products such as toothpaste, shampoo, snacks and soft drinks. The features of a salient brand often are wide and effective distribution (easy access), plenty of shelf-space and display, a lot of promotion and advertising, massive word-of-mouth and a great amount of media mentions. The aim is that the brand is the first recalled immediately after a need for a certain kind of product arises. (Elliot & Percy 2007, 154; Kapferer 1992, 68; Laakso 1999, 117)

Unaided awareness (recall) is achieved by a brand that a person mentions when s/he is asked to mention different brands from a certain product category. If the brand is mentioned unaided, it is a rather dominating brand in the industry as consumers can recall only a very few brand names unaided. When making advertising efforts to increase the recall the brand name should be mentioned as often as practical in the advertisement and it should always be linked to the product category in question. There should first be a need and then the brand that satisfies the need. In daily life when the consumer experiences a need, s/he should remember the brand being advertised. (Elliot & Percy 2007, 238; Kapferer 1992, 68; Keller 1993; Laakso 1999, 116-117)

Assisted awareness (recognition) is achieved by a brand that a person recognizes when a group of brand names from a certain product category are presented to him/her. Assisted awareness only discovers whether the brand name is recognized or not. This does not reveal the consumer's ability to connect the brand to a certain brand, or to evaluate what is the brand's position in relation to other brands. Recognition means, that the consumer visually recognizes the logo of the brand. Brand recognition is essential especially with low involvement products and, therefore in advertisements of these types of products, the product must be shown physically just as it is at the point of purchase. For example radio is not a suitable way of advertising low involvement products. (Elliot & Percy 2007, 237; Kapferer 1992, 68; Keller 1993; Laakso 1999, 115-116)

The lowest level of brand awareness is when the *brand name is not recognized at all*, not even if the product category and brand name are mentioned. A brand should not be at this stage in consumer's mind as the consumer is not likely to purchase a product of this brand. (Kapferer, 1992: 68; Laakso, 1999: 115-117)

Brand awareness can also be categorized in terms of breadth and depth. Breadth refers to the different purchase and usage situations where the brand comes to mind. Depth refers to the possibility and extent of recalling the brand meaning that a brand that can be recalled has deeper level of brand awareness than a brand that can only be recognized. (Keller, 1998: 88)

2.5.2 Brand Recall versus Recognition

Brand recognition means assisted brand awareness and recall equals to unaided awareness (see chapter 2.5). The Graveyard Model in Figure 2 explains the difference of recall versus recognition in terms of the extent of brand awareness. The y-axis of the model represents the extent of recognition whereas the x-axis of the model represents the extent of recall. The curved blue line on the model represents the line where most of the brands usually are located on the graph. Exceptions from the blue line are brands with either niche or graveyard status that highlight the importance of recall over recognition. (Aaker 1996, 11-15; Keller 1993)

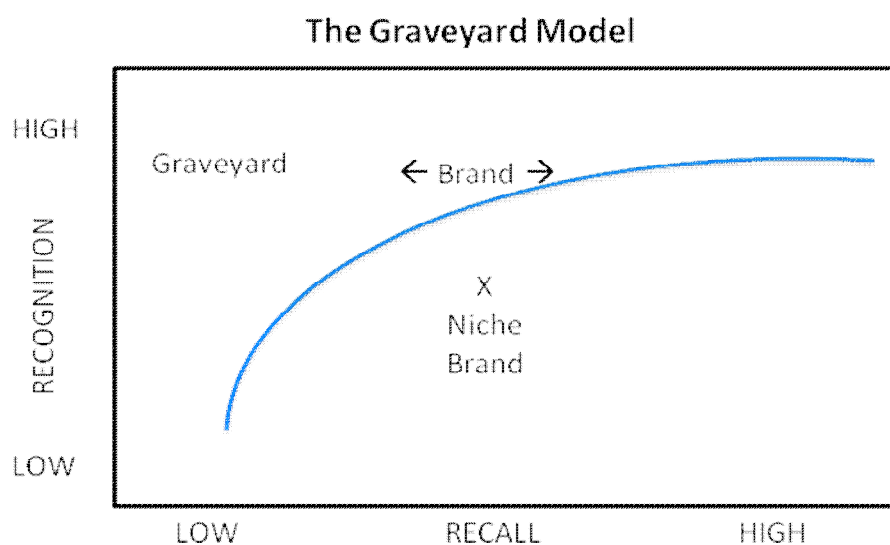


Figure 2. Recognition versus Recall: The Graveyard Model (Aaker 1996, 15).

A niche brand has a small, yet loyal group of customers. It is marked below the curve, where the recognition is low on the graph, as majority of consumers do not recognize the brand. The loyal group of customers though recall the brand and this reveals that low recognition is not an indication of poor performance or weak brand awareness. Good niche brands can expand recognition which leads to higher customer group. Another exception from the blue line is the “graveyard” on the upper left corner of the graph. “Graveyard” brands have high recognition

but low recall meaning, that people do not recall that brand and are not likely to purchase products or services of that brand, when a need arises. Trying to change the brand's position away from "graveyard" can be difficult, as consumers are not interested in an old familiar brand with a new story. High recognition thus does not always implicate a strong brand, but also a weak brand can have high recognition. The desired situation for a brand on the graph is in the upper right corner where both recall and recognition are high. Based on this Graveyard Model it can be stated that consumers' recall and recognition are equally important for a brand, but high level of recognition alone does not indicate a successful brand, whereas high level of recall alone can be a sign of a successful brand. (Aaker 1996, 11-15; Morgan, Pritchard and Piggott 2002)

2.5.3 Ways of Building Brand Awareness

The attributes of a brand with wide brand awareness often include comprehensive advertising and promotion, long history within the industry, wide distribution that enables easy access to the product and achieved trendy status as a result of success. (Laakso 1999, 121-125) A new brand that has not yet achieved these above mentioned features can though build awareness by different means. The most important way of building brand awareness is increasing the sales base by widening the distribution. Often there are not enough resources for a quick and sudden market invasion and expansion, but that can be done slowly in respect to the increasing resources. (Aaker 1996, 16)

Standing out from other brands increases the consumers' attention and helps them to better remember the brand. Shock advertising is a good example of getting consumers' attention, e.g. clothes company Benetton is well known for its provocative advertising campaigns. Using a slogan or jingle also catches people's minds, e.g. sportswear and equipment company Nike's "Just Do It" or telecommunication company Nokia's "Connecting People" and their original ringtone. Advertising

must simply be repeated again and again in order to gain awareness. (Keller 2003, 70; Lane 2000, Souza & Rao 1995)

The use of a symbol to represent a brand increases brand awareness, as a small symbol can be used in several different marketing channels. The golden arches of McDonald's can be seen already from a distance and it definitely work as a symbol to attract customers. Another example is the three stripes of Adidas that can be seen in all their sportswear and equipment. (Aaker 1996, 16; Henderson & Cote 1998)

Sponsorship and event promotion gives coverage to the brand and these methods of creating awareness can be much cheaper than traditional advertising. E.g. an international sports event such as the Olympic Games is broadcasted in over 200 countries and if the brand symbol is seen on a t-shirt of an athlete, the coverage is extremely prominent. (Aaker 1996, 16; François, Lafferty & Harris 2005) Advertising alliances between different brands is also an option to increase the brand awareness as the unique features of both of the brands can be enhanced or even combined. (Sridhar, Shanker, & Smith 1999) From the perspective of this research it shall be mentioned that Vaasa Choir Festival as an international event is both a brand to be advertised and a provider of advertising opportunities for other brands.

Another way of building brand awareness is to expand the brand, which can be both good and a bad idea, depending on how it is executed. The expansion can work, if it adds something new and supporting to the existing product. An example of a successful expansion is the Caterpillar case. Caterpillar used to be an excavator producing company but it expanded to producing shoes. First the shoes were meant for the men working with excavators and constructions but the CAT-shoes became popular also among the youth. Caterpillar currently produces also clothes and accessories. The expansion must suit to the existing brand image or else it will only destroy of what has been achieved so far. (Fu, Ding, & Qu 2009; Henseler, Horváth, Sarstedt & Zimmermann 2010; Laakso, 1999: 132-133)

2.6 Brand Identity

Aaker's (1996) and Kapferer's (1992) brand identity models are used as a base for explaining the process of building a brand. The model can best be applied to products or services but because of the lack of suitable theories in event branding it can also be applied in building a cultural festival brand. The first step of brand identity planning, strategic analysis was already discussed in chapter 2.4 and now brand identity system is introduced. Figure 3 illustrates Aaker's (1996) description of the elements in brand identity planning.

Brand identity defines the direction, purpose and meaning of the brand. According to Aaker (1996) brand identity consists of the core identity that lies at the heart of the brand and extended identity that represents elements providing consistency and totality. The brand should thus be evaluated from four main perspectives that are listed and explained below:

- Brand as a product

The product scope refers to the associations of product class or industry of a brand. The aim is that people would recall the brand when a product class or industry is mentioned and not the other way around; by mentioning the brand first and then the product class it belongs to. For example when people are asked to mention festivals, they would recall Vaasa Choir Festival. Product related attributes provide functional or emotional benefits for customers and thus create value proposition by offering something extra. Quality and value of a product are product related attributes to which special attention must be paid as these attributes are also closely related to the pricing of a product. (Aaker 1996, 78-81)

Some brands intentionally attempt to create specific associations with the use occasion. The aim is to capture the usage situation of a product for the specific brand. Other brands aim to position by the user type and this is a suitable way of positioning when striving for a specified customer segment. Link to a country of origin can add credibility to the brand depending on the country's image.

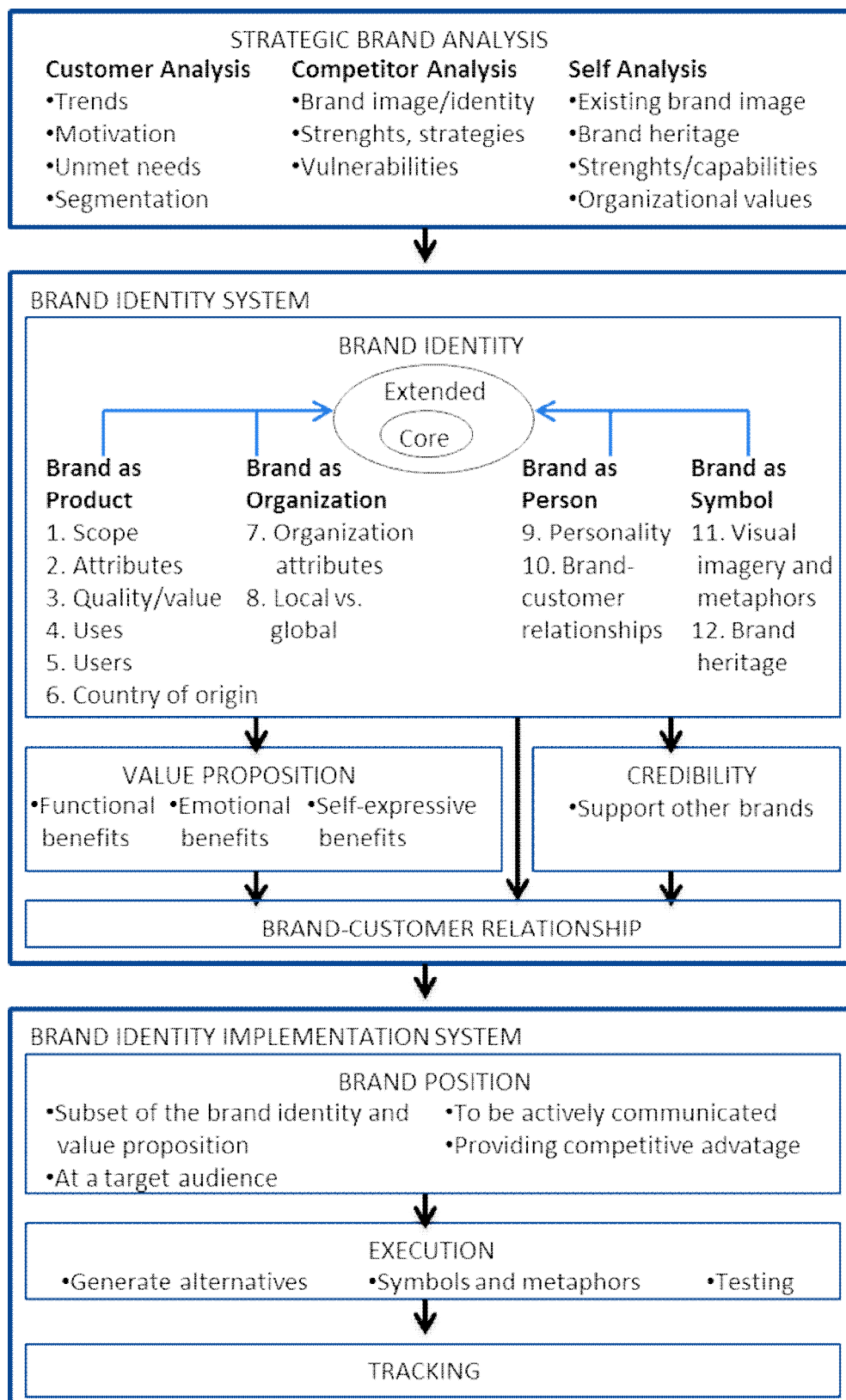


Figure 3. The Brand Identity Planning Model (Aaker 1996, 79).

For example quality watch maker Swatch is considered as Swiss, exclusive car Mercedes Benz as German, well-known Guinness beer as Irish and innovative telecommunication company Nokia as Finnish. France is known for fashion and wines, Italy for shoes and leather products and Germany for cars. Linkage to country of origin is though not always a good thing, as some countries has the image of producing poor quality products or using child labour like China, Bangladesh or Pakistan. (Aaker 1996, 78-82; Laakso 1999, 183-185 & 192-193)

- Brand as an organization

This perspective focuses on the attributes of the organization that are created by culture, values and people of the company. Examples of organizational attributes are innovation, drive for quality and concern for environment. Drive for quality can be seen as both an organizational and a product related attribute. When it is organizational, it is based on the organization's culture, values and programs and if it is regarded as product attribute, it concerns the design and features of a product. Usually quality attribute however is a combination of these two perspectives. Organizational attributes are stronger and more resistant to competitive claims than product attributes as it is rather difficult to copy a whole organization and its way of working compared to copying a product. Organizational attributes can also apply to bigger entities such as several different product classes whereas the competitor could be competing only in one product class. In addition organizational attributes are difficult to evaluate and communicate, which means that it would be impossible for the competitor to show, that they have closed the gap and they are as innovative as the other organization. (Aaker 1996, 82-83; Nandan 2005)

- Brand as a person

This perspective considers the personality of the brand and the type of relationship the brand has to its customers. Brand as a person suggests a more versatile and interesting brand identity than brand as product perspective does. The brand can be seen as a person and it can have attributes such as intelligent, fun, humorous, trustworthy or upscale. As an example McDonald's could be seen as fun and

youthful friend. There are several ways to build a stronger brand by using brand personality and these ways are also part of the value proposition. Firstly it can give self-expressive benefit to the customer, meaning that the attributes related to the brand are also related to the customer's personality when s/he is using the product or service. Another benefit is emotional benefit that can be compared to friendship between the brand and the customer, where the brand can act as for instance as a loyal listener or as a technical professional. The third benefit is a functional one that shows out the brand's product attributes. (Aaker 1996, 3-84, Keller & Richey 2006)

- Brand as a symbol

This is the visual imagery, metaphors and heritage of the brand. A symbol may increase the recognition and recall of a brand, as it is easier to remember a symbol related to a brand than just the brand name. Symbol is not only a tag, but it can also be a program or tradition related to the core of the brand. Visual imagery symbol is easy to remember and arouses strong associations in consumers' minds. As an example can be mentioned Ferrari's horse or Coca-Cola's signature logo and the latter one is recognizable even when it is written with Chinese characters. The imagery symbol gets meaningful and stronger if there is a metaphor representing the functional, emotional or self-expressive benefit for example Duracell's bunny symbolizes metaphorically the long lasting battery. A good symbol can be the basis for the whole brand i.e. product design, packaging and communication follow the same style as the symbol. Brand heritage as a symbol can also appeal to certain consumers, depending on the type of product. (Aaker 1996, 84-85, Nandan 2005; Wiedmann, Hennigs, Schmidt & Wuestefeld 2011)

After looking at the brand from these perspectives, a value proposition shall be evaluated by listing the already mentioned functional, emotional and self-expressive benefits of using the brand. Functional benefits are the product attributes that provide functional utility to the customer. These are the attributes that do not differentiate much, they are easy to be copied by the competitor and they assume the customer to be a rational decision maker. Ways to overcome the limita-

tions are to extend the product attributes to organizational attributes, or to add emotional and self-expressive benefits as well to the value proposition. Emotional benefits give the customer a positive feeling of using the brand, e.g. Volvo is safe while BMW is sporty and fast. These benefits add depth to the experience of using or owning a product or service of a certain brand. Self-expressive benefits are attributes that help the customer to express and communicate his/her own personality, for example one wants to show that s/he is sporty and youthful by driving a BMW. The strongest brand identities provide all of these benefits to the customers. (Aaker, 1996: 95-103; Morgan et al. 2002)

Together with value proposition a credibility provision is created, for example by having endorsers that enhance the identity of the brand i.e. Opel is an endorser to its sub-brand Opel Insignia. All these above explained factors together or separately eventually lead to the brand-customer relationship. That relationship can be based upon for instance value proposition or brand identity and usually the strongest relationships are based rather on organizational or personality perspectives than on product perspective. (Aaker, 1996: 95-103)

Kapferer (1992) explains the brand identity slightly differently than Aaker (1996) with the help of brand identity prism. This model basically includes the same ingredients as Aaker's model, but Kapferer's model is more simplified (See Figure 4). All the six facets of the prism represent different features that a brand has. The outermost sides on the quadrangle represent brand's internal and external identities and the image that is sent by the sender and perceived by the recipient. (Kapferer 1992, 38)

The sender does not exist physically but the customers can describe the brand's communicator which is the one personifying the brand name. Physique and personality facets surround the sender whereas reflection and self-image surround the recipient. *The recipient* is the person or audience of a brand that responds to the brand's communication. Relationship and culture are the facets that connect the sender and the recipient. On the left-side of the prism physique, relationship and reflection are the social facets giving the *external* and visible expression of the

brand. On the right-side of the prism personality, culture and self-image are the *internal* facets incorporated within the brand itself. (Kapferer 1992, 38)

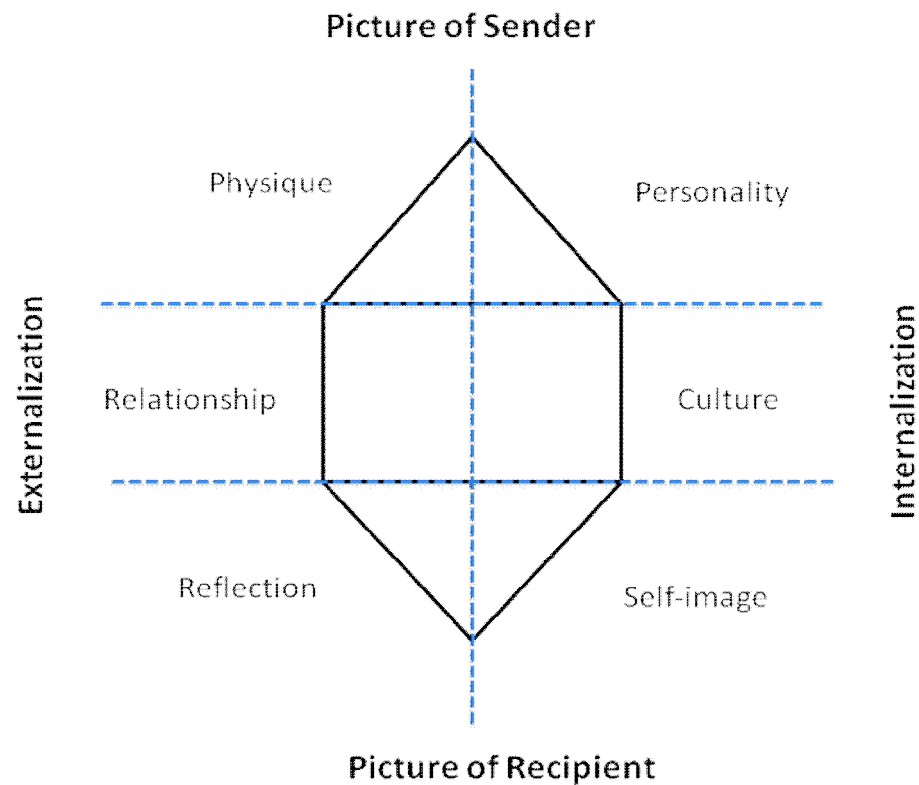


Figure 4. The brand identity prism (Kapferer 1992, 38).

Physique refers evidently to the physical features of a brand. This is the basis of a brand and its communication, know-how and standard positioning. Physique of a brand is essential, but it is not enough as it is only the first stage of constructing a brand. (Kapferer 1992, 38-39)

Personality is a part to every brand. A brand acquires certain human characteristics such as gender, age, socioeconomic class and warmth, concern and sentimentality. Brand personality makes the brand more human and enhances the relationship to the customers. (Kapferer 1992, 39, Keller & Richey 2006)

Culture comprehends the values, source of inspiration and the energy of a brand. The basic principles of the brand guide the outward signs such as the physical product and communication. Culture is often forgotten and bigger emphasis is put on the personality of a brand, but in fact culture is as important factor of a brand as personality. Culture also provides a link between the brand and the firm. Corporate culture influences to a great extent the brand culture. (Kapferer 1992, 39-40)

Relationship is a synonym to a brand. Relationship enables the intangible exchange between persons, especially in the service industry. (Kapferer 1992, 40)

Reflection of is the image a customer has about a brand. This is how the customers perceive the brand. People have the tendency to want to look good and to keep up a certain image. That can be enhanced by using brands that suit to that image. A typical example is the stereotypes related to drivers of certain car brands. A Volvo driver is a family man caring for the safety of his family while a BMW driver is of a sporty and looking for adventures type. Reflection is though not the targeted potential user of the brand but it is the image of the target. (Kapferer 1992, 40)

Self-image is the target's own internal mirror inside as an opposite of reflection being the outward mirror. The target has different attitudes towards different brands that create an inner relationship with the brands. This can be shown in practise by people buying something only because they can afford it and it strengthens their self-confidence or the sense of belonging to a group. (Kapferer 1992, 41; Nandan 2005)

In general people might think that brand identity equals to brand image but it is essential to know that brand image differs from the identity. The image is on the receiver's side and identity is from the sender's side. Image is the way how the public sees the brand, so called "current reality" whereas brand identity is sort of a goal of how the marketer would like the brand to be seen by the public. Image tends to be more focused on the appearance of the brand whereas identity takes

into account the inner reality as well. (Aaker 1996, 180; Kapferer 1992, 34-35; Nandan 2005)

2.7 Positioning and Implementing the Identity

Brand identity implementation system is the final part of Aaker's (1996) brand identity planning model (see Figure 3). This part consists of positioning the brand, executing the plan and tracking the situation. Positioning defines the brand's most valuable characteristics and answers the questions:

- Why or for what? What is the main idea and function of the brand?
- For whom? Who are the target customers?
- When to use the product?
- Opposed to whom? Who are the competitors? (Kapferer 1992, 36)

Positioning is acts by which a brand is differentiated from the competitors in the consumers' minds. Unique brand characteristics are created in order to get the consumers to choose this particular brand over the competitors. Positioning is everything that the name of a brand means to the consumers. When consumers are able to tell the characteristics of a certain brand the aim of positioning is achieved. In this case the consumers have an image of the added value of a product in their minds. Human mind recognizes familiar things and rejects the unknown new things especially when it comes to commercial information. Therefore with positioning it is more profitable to invest in strengthening the existing image of a product than to create something totally new. (Pulkkinen 2002, 91-93; Laakso 2004, 150-151)

As positioning occurs in the consumers' minds it is therefore essential to know the consumers and constantly analyze them. Consumers position the brand in their minds based on the marketing communication created by the marketer, and it is an

ongoing process that requires more than one marketing campaign. In order to gain attention and strengthen the brand it is advisable that the marketing message is connected to already existing perceptions. Strong emotions e.g. nostalgic music or humour, also help the marketing message to get through to the consumers' minds. (Laakso 2004, 155; Pulkkinen 2002, 93-94)

When differentiating from the other brands of the same product category, the marketer must also take into account the alternatives outside the product category and create more attractive image of the brand than the alternatives. The principal of strengthening the already existing is though not always applicable as positioning must be adapted to the changing competition position. Consumers also do position entire product categories meaning that the marketer must make strategic decisions based on the image of the product category, whether to enhance the strengths or to cure the weaknesses. Eventually as a result of positioning brand identity and image are implemented. (Laakso 2004, 154-157)

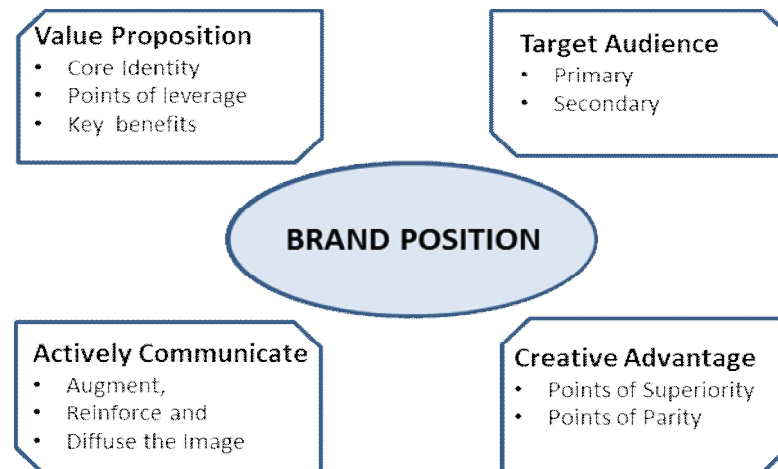


Figure 5. Brand position (Aaker 1996, 184).

Position is the communicated part of the identity and value proposition but it is not depending fully on them, as it can be changed without changing identity or value proposition. Positioning is enhancing the positive features that differentiate

the brand from its competitor brands in the customer's mind. Figure 5 illustrates the different factors that effect on the position of a brand in the market. Brand's core identity or the essence of the brand that comprises of the most unique and valuable aspects, points of leverage and the key benefits driving the relationships shall be identified when positioning the brand. (Aaker 1996, 176-183; Foley & Fahy 2004; Virtsonis & Harridge-March 2009)

Primary and secondary target audience must be identified in order to be able to address the right kind of promotion to the right group of people. The brand's image shall be communicated actively by augmenting, reinforcing and diffusing it. Augmenting the image means to adjust the brand's position so that it gains a bigger target group of potential customers. Reinforcing the image means to keep the image of the brand strong and by that way also strengthen the position. Diffusing the image means that it is also important to communicate and specify what the brand is not. Brand position also demonstrates the advantages over competitors by emphasizing the points of superiority and parity. (Aaker 1996, 176-183; Foley & Fahy 2004; Virtsonis & Harridge-March 2009)

The key to successful positioning of a brand is to have patience and insistence to achieve brilliance with a well-planned execution of the brand positioning. It is not enough to develop communication and invest huge amounts of money in it but one should think more about the quality of the execution. There are a few hints that can help succeed in the execution. Generating several different alternative execution plans makes it more likely that one of the strategies would succeed. There could be different teams preparing all kinds of creative execution plans in different media. Eventually a combination of those could be the best alternative to go for. Symbols and metaphors are highly recommended to use as they make it easier to remember the brand. For example Duracell bunny and Michelin man are very widely known symbols. Testing the execution plan before bringing it out to the public could either save the brand some money and image or enhance the execution decision. (Aaker 1996, 186-189; Alden, Steenkamp & Batra 1999)

Tracking is the final step of Aaker's Brand Identity Planning Model and it means the follow up and monitoring of the brand's position and identity. It can be conducted by structured quantitative surveys where it is easy for the customers to give their opinions about the brand. Another alternative is qualitative research that gives more in-depth analysis of the customers' opinions in form of individual interviews or focus groups. To succeed with tracking, it is essential to know which questions give the most valuable answers. Tracking is also closely related to brand equity i.e. the value of a brand and its assessment and evaluation. (Aaker 1996, 189)

2.8 Brand Loyalty

Brand loyalty is most often a result of consistency over years or decades of brand building. The brand can hold its position in the market if the position strategy will remain the same. Consumers will start to recognize the brand widely and by using the consistent strategy, it will most likely have similar effect for every new customer. Consumers become loyal to a brand that is original, easy to recognize and consistent. Brand building is thus a long term, continuous process that is not to be changed too dramatically over night. (Bennett & Rundle-Thiele 2005; Kabiraj & Shanmugan 2011; Laakso 2003, 61-263)

There are different levels of brand loyalty and they are listed and explained below in the order of most loyal and smallest group to not at all loyal group:

- Brand insistence refers to committed loyal customers who are proud of using the brand and want to be associated with the brand because there is a strong self-expressive benefit. These customers are willing to recommend the brand to other potential customers. (Kabiraj & Shanmugan 2011; Laakso 2003, 266-267; Pride, Hughes & Kapoor 2010, 374)
- Attachment to the brand can be for instance customer's affinity to the product's appearance or its quality. Usually it is not possible to specify

why the customer likes the brand but obviously s/he trusts in the brand. (Kabiraj & Shanmugan 2011; Laakso 2003, 266)

- Satisfied customers are not willing to change the brand because of increased costs. These customers are loyal to a brand, because they find it easy to use and if they changed it would require too much effort or money. Often these are technology related products or services, e.g. Windows vs. Apple operating system. In order to make the customer change to another brand, there should be added value that exceeds the costs of changing. (Kabiraj & Shanmugan 2011; Laakso 2003, 266)
- Customers that are used to buy the products/services of the brand are at the most common level of brand loyalty. This commonly applies to dairy products such as milk, soft drinks, meat products etc. (Kabiraj & Shanmugan 2011; Laakso 2003, 266)
- Unfaithful and price sensitive customers do not care about the brand at all. The brand does not give any added value or buying motive to the customer. The products or services are similar in the customers' minds and they usually go for brand that is on sale or easily accessible. (Kabiraj & Shanmugan 2011; Laakso 2003, 265)

When building brand loyalty, most often the aim is to gain new loyal customers but one should not forget to satisfy and maintain the already existing customers' loyalty. Loyal customers can easily feel cheated if they do not have the same discounts as new customers have and eventually they pay more for the product or service. Keeping the existing customers satisfied in the long term leads to brand loyalty. The ways to build brand loyalty are keeping track of the customer satisfaction by conducting constant research, maintaining close relationships to the customers in order to sense the changes in their behavior and thinking, treating customers well and with respect, creating systems that makes it difficult and expensive in terms of time and money for the customer to change the brand and offering extra benefits to the customers. The extent of brand loyalty can be meas-

ured by buying behavior, costs involved in changing the brand, customer satisfaction, customers' feelings towards the brand and commitment. Today it is becoming more and more challenging to get loyal customers because there is great supply of similar products and services in the market and the general trend of brand loyalty is declining. However it pays off to focus on improving the brand loyalty as it has several advantages to the business such as lower marketing costs and new customers' interest is easier to gain. (Bennett & Rundle-Thiele 2005; Kabiraj & Shanmugan 2011; Laakso 2003, 267-274; Pride et al. 2010, 374)

2.9 Suitable Brand Planning Model for Developing an Event Brand

Two major brand identity planning models are presented in this study: Aaker's (1996) brand identity model and Kapferer's (1992) brand identity prism. Both of these models are designed mainly to be used with product branding, but because of the lack of event branding theories these product branding theories must be applied in this study in developing an event brand. Aaker's (1996) model is more extensive and complex including different stages of brand planning: analysis, brand identity model and implementation system. Kapferer's (1992) model consists only of brand identity system including the same features as Aaker's (1996) model but it is examined from both the sender's and the recipient's perspectives.

A suitable brand model for an event brand could be a combination of both of the models presented. Aaker's (1996) model is systematic and goes through the whole brand identity planning process, but it is lacking closer investigation of the recipient/customer. The brand identity system should be closely investigated also from sender's and especially from recipient's aspect, which Kapferer's (1992) model is doing. Aaker's (1992) model includes customer and self-analysis, but those are not extensive enough to evaluate the brand image and the recipient's self-image, which are important in terms of destination branding. The brand analysis and the implementation stages from Aaker's (1992) model combined with

Kapferer's brand identity prism is the best method for developing a festival brand.
(Caldwell & Freire 2004; Murphy, Benckendorff & Moscardo 2007)

3 EVENT MARKETING

This section defines marketing in general and also from the event perspective. Morrison's (2002) marketing mix elements are introduced and explained one by one.

3.1 Marketing and Event Management

Marketing is not only to make sales but it is a continuous process of satisfying customer's needs and wants by following sequential steps of a marketing plan. Armstrong and Kotler (2010, 26) have defined marketing as "*managing profitable customer relationships*".

Conducting marketing research enables the marketer to define and understand the customer's needs and wants. Based on marketing research products/services shall be develop so that they provide superior value to the customer together with practical and effective pricing, distribution and promotion in the right place at the right time. These are all different tools of a larger concept called "the marketing mix" which is explained detailed from hospitality and travel marketing's perspective in chapter 3.3. (Armstrong & Kotler 2010, 2; CIM 2009, 1; Morrison 2002, 3-4; Watt 1998, 61)

No matter how you define marketing, there is always one thing in common: the customer and his/her satisfaction are the most important things. Marketing and its theories are traditionally applied to products but today more commonly it is also used in service industry to which event management also belongs to. Event management does not produce a product neither exactly a service but it arranges an event such as musical festival that provides experiences and feelings to customers. Events are however more compatible to services than to products and they have distinct features of *intangibility* meaning that the customers can feel the event but they cannot touch, taste or smell it, *perishability* meaning that the enjoyment is momentary and it cannot be saved for later use, *inseparability* meaning that the

events cannot be separated from their arrangers, *consistency* in terms of quality of the way of organizing the event and *lack of ownership* meaning that no one owns the event but a group of people are enjoying it together temporarily. Event customers require something special of the event as they want to experience something different. They are also very cautious about the standard of the event facilities and the customer care. (Kotler, Bowen & Makens 2003, 42-45; Watt 1998, 61)

3.2 The Marketing Mix 8 P's

The marketing mix refers to a set of different tools used in marketing. The traditional marketing mix used mainly with products consists of 4 P's: Product, Place Promotion and Price. In this research the product is event that is closer to hospitality and travel services and therefore Morrison's (2002, 21) marketing mix theory is used as the base for event marketing. It consists of eight P's: Product, Place, Promotion Price, People, Packaging, Programming and Partnership (see also Watt 1998, 66-67). Some aspects of Hoyle's (2002) theory of the 5 P's, product, price, place, public relations and promotion for event marketing are also included in the presentation of the marketing mix elements. The following subchapters explain the different elements of the marketing mix in detail.

3.2.1 The Event as a Product

Product is the end result, i.e. the event itself. The event has history, value and unique attributes that must be recognized and used properly in marketing. Event can sound attractive if it has a long history, because it is in a way a guarantee of a good quality event and by tracking back to the establishment it gives a story for the event. Even if the event has no history yet, it can be marketed as an opportunity to participate in creating history. The value of the product consists of the benefits that the participant experiences by participating in the event. The unique

attributes are what make the event different from other events. (Hoyle 2002: 12-13)

The event comprises of staff, facilities, equipment, furniture, signage and communication. The behaviour, appearance and uniforms of the staff should be carefully considered. Staff must be well educated of how to behave and they should clearly stand out from the crowds by wearing uniforms or similar kind of clothes and staff badges. The facilities must be physically in good condition and clean, as these factors are very much linked to overall quality of the event. Equipment used in the event must also be well functioning and clean. For example stopping the event because of technical problems does not promote the image of the event positively. Also furniture within the event facilities shall be in good condition, comfortable, clean and in line with the overall decoration of the facilities and quality of the event. (Morrison 2002, 277-278)

Signage is of high importance, so that event customers get all the necessary information of where to go and when, especially if the event area/facilities is large. The signs must be clear, clean and consistent as they also reflect the overall quality of the event. Billboards, directional signs and exterior building signs must all be paid attention to. Communication with customers and other publics must be consistent and well planned and designed, as it influences the customers' image of the whole event, even before they experience it themselves. Positive publicity in the media is always good advertising for the event, but negative publicity often brings the image so down that even the very potential customers would not participate in the event. All these product related factors concern the overall appearance of the event and the main thing is that everything is consistent, functional and clean. (Morrison 2002, 277-278)

3.2.2 The Place for the Event

Place includes several different elements from the event management perspective and those are for example: venue, accommodation, ancillary facilities, signposting, maps, car parking, catering location, transport, emergency access, host town, region, country, environmental conditions, geographic location etc. (Watt 1998, 66)

Already on the early planning stage of an event one of the most important things is to consider the place, where the event is arranged and especially the location of the place. The location of the event determines the rate of attendance as well as the character and personality of the event. When the event is held at an exclusive resort, the place should be in the main focus of the marketing strategy, for instance by showing pictures of the event site in brochures and other marketing. If the event is a charity dinner held at new public premises of the city, the marketing should focus on promoting the opportunity to experience the new facilities. The other end from luxury resorts and new premises is educational seminar held at airport hotel conference room. In this case, the marketing shall promote the convenience of the location, as attendees do not even have to travel far away from the airport. (Hoyle 2002, 15)

When choosing the place for the event and eventually marketing the event, the following elements of the place shall be kept in mind:

1. Proximity to the potential attendees and ease of travel
2. Availability of parking
3. Atmosphere and originality of the site
4. Logistical practicality of staging a particular event
5. Surrounding attractions/infrastructure for additional activities
6. Existence of related audience and organizations

7. Degree to which the location fits the character of the event
8. Safety and security of event attendees
9. Availability of public transport (airport and city)
10. Availability of overflow space (sleeping and meeting rooms)

(Hoyle 2002, 16)

3.2.3 Event Promotion

Promotion is the communication of marketing. The aim of promotion is to make the customer to purchase a product or a service. Promotion consists of different elements, and combined they are called the promotional mix. The elements are used to inform potential customer about the benefits of the service, to encourage them to try the service, to remind them, after the use of the service, how much they enjoyed it, to build and keep up a positive corporate image and to differentiate the service and the organization. (Crane 1993, 64; Morrison 2002, 374; Watt 1998, 67-68) The elements of the promotional mix are:

- *Advertising* is paid form of non-personal communication through some media channel by a company or an organization. It is an effective tool if the objective is to reach a large number of people. (Crane 1993, 66-67; Morrison 2002, 374)
- *Personal selling* involves oral conversation between sales person and a customer aimed to sell something either by phone or face-to-face. The sales persons have to use effective sales techniques and identify the customers' needs. Sales person's attitude, personality and ability to sense individual's needs affect the most to the level of customer satisfaction. (Crane 1993, 65-66; Morrison 2002, 378)

- *Sales promotion* can be explained as giving customers short term inducements such as discount coupons, samples, premiums or the possibility to participate in a contest aiming at immediate, impulsive purchases. (Morrison 2002, 379)
- *Merchandising* is advertisements used in-house to increase sales e.g. signs, posters, displays, menus, wine lists etc. (Morrison 2002, 381)
- *Public relations* are all the activities taken to maintain or to improve relations to other organizations or individuals and *publicity* refers to nonpaid communication of information about the services provided. (Morrison 2002, 382)
- *Word-of-mouth* is personal referral of the service i.e. people tell further their own opinions about the service. This is very uncontrollable element of promotional mix, but marketers can learn to control it to some extent by listening their customer' opinions more carefully. (Crane 1993, 71)

A marketer can choose to use combination of any of the above mentioned promotional elements. Often all elements of the promotional mix are used to some extent when marketing an event but one should first decide upon the promotional objectives and then choose the appropriate tool by which to achieve them. (Crane 1993, 64) The advantages and disadvantages of each promotional mix element are listed in table 2 below.

According to Hoyle (2002, 16-17) public relations is a major part of the event marketing mix. PR campaign is an on-going marketing effort designed to enhance positive perceptions of the organization and its products or services. Public relation actions do not require the marketer to be professional in PR as one can only give a call to the local newspaper and offer them an article about the event that is being arranged. These articles are welcomed as "fillers" by the newspaper as they are not advertisements neither really news. These kinds of articles build credibility to the event and to the organisation for free.

Table 1. Pros and cons of promotional elements (Crane 1993; Morrison 2002).

	Advertising	Personal Selling	Sales Promotion	Merchandising	PR and Publicity	Word-of-Mouth
Advantages	Low cost per contact	Ability to close sales	Quick feedback	Quick feedback	Low cost	No cost
	Reaching customers and gaining attention	Holding customer's attention	Combination of advertising and personal selling	Adding excitement to a service	Effective as not seen as commercial messages	Customers prefer personal referrals
	Nonthreatening nature of nonpersonal presentation	Immediate feedback and two-way communications	Additional ways to communicate with customers	Additional ways to communicate with customers	Credibility and implied endorsements	Positive word-of-mouth spreads quickly
	Creating images that salespersons cannot	Individually tailored presentations	Adding excitement to a service	Impulse purchases and higher spending	Prestige and impressiveness of media	Strengthens personal selling and advertising
	Prestige and impressiveness of media	Targeting customers precisely	Flexible timing	Flexible timing	Added excitement and dramatization	
	High repetition	Fostering relationships	Efficiency		Public presence mangt.	
	Controlled by the marketer	Immediate action				
Disadvantages	Inability to close sales	High cost per contact	Short-term benefits	Visual clutter	Lack of control	Lack of control
	Customers can ignore the messages	Inability to reach all customers	Often misused	Ineffective in long-term loyalty	Difficult to arrange consistently	Non-systematic
	Inability of quick feedback and adjusting the message	Sales persons provide different messages to customers	Not to be used alone for long term	Does not necessarily give the customer a financial incentive		Negative rumors spread 5-10 x quicker than positive
	No immediate response or action		Ineffective in long-term loyalty			
	Advertising clutter					
	Difficult to measure effectiveness					
	High waste factor					

In this research, the advertising media channels and their selection are in focus and explained in detail, because in order to reach the choral festival customer and create higher rates of awareness it is important to find out the channels they are following the most in terms of choral activities. After finding out the most used channels, it is easier to choose the right channel to be used to reach the potential customers. There are seven different advertising media channels to choose from:

Newspapers provide high reach on a certain geographic area. There is good frequency and as a result of tangibility people can clip and save the advertisement. Newspaper advertisements can be published with a very short notice at relatively low price as soon as the advertisement is ready. Newspaper advertisements can be placed in the section of the newspaper that is most suitable for the business on any day of the week, and it can communicate very detailed information to the potential customers. The disadvantages of newspaper advertising are high waste factor, meaning that a huge amount of non-potential customers will also see the advertisement, and there is inability to target precisely. There are limitations to the advertisements creative format and the quality of the printed advertisement is most likely poor. Newspapers are full of advertisements, so the ad can easily get lost in the clutter, if it does not stand out from other ads. In addition newspaper advertisement has very short life span and there is a high cost for nation-wide coverage, not even mention international newspaper coverage. (Boone & Kurtz 2011, 543; Morrison 2002, 409-411)

Magazines provide better possibilities for targeted advertising, as they are usually focused on some specific topic and people, who are interested in that topic, are reading the magazine. The quality of the printed advertisements is better and their life span is much longer. Magazine advertisements are seen more prestige and credible and they also offer detailed information. Some of the disadvantages of magazine advertisements are similar to those of newspaper advertising: limitations in creativity, getting lost in the advertisement clutter and high cost. In addition magazine advertisements have low frequency, long lead times, lack of geo-

graphic targeting and inability to schedule the advertisements by date. (Boone & Kurtz 2011, 543; Morrison 2002, 411-414)

Radio provides possibilities for targeted advertising nation-wide at relatively low cost. The advertisements can be played in the radio channel that the targeted customers mostly listen to, and more specifically the advertisement can be placed on certain time of the day or around certain radio programme. In addition there is high frequency, short lead times and the ability to schedule the advertisements to certain day of the week. The disadvantages are that there is no visual communication, which also reduces the creativity aspect. It is not possible to communicate complex messages or detailed information and the advertisements get easily lost in the clutter. The life span is short and radio does not usually gain the full attention of the listener, but it functions as background noise. (Morrison 2002, 414-415)

Television is the most persuasive media channel and all possible creative ways of advertising can be used, including product placement and sponsorship. Television provides high reach and nation-wide or geographically selected coverage. It is possible to choose when and for how long the advertisements shall be played. The disadvantages of television advertising are without a doubt high costs, short life span and getting lost in the clutter, inability to provide detailed information and high waste factor. (Boone & Kurtz 2011, 539-540; Morrison 2002, 415-417)

Outdoor advertising consists of posters and bulletins, so called billboards, spectaculars that can present even moving parts on a large display and road signs or transit advertising (ads in busses, trains or public transportations). Outdoor advertising has high reach and frequency and geographic selectivity allows the marketer to place the advertisements around the area, where they are located. The advertisements are large in size and they are not cluttered, as they usually stand separate from other ads and the life span is long. Disadvantages of outdoor advertising are high waste factor and inability to target, long lead time and ability to transmit only short and simple messages. Outdoor advertisements though are not

seen as prestigious and there are limitations in the creative format. (Morrison 2002, 417-420)

Direct mail or more comprehensively *direct marketing* is used when the producer of the service promotes directly to the prospective customers by sending advertisements via mail or using telemarketing. Direct marketing can be very effective because of advanced customer databases that allow very accurate segmentation of customers, and provide their contact information and this means that the waste factor is minimal. Direct marketing is highly flexible and the lead time is short, as it does not depend on any other party compared to newspaper or television marketing. It is relatively uncluttered, as the ads are tangible and highly personalized according to the customer segment. It is easy to measure response and costs per advertisement are low. The disadvantages are that people often regard direct mails as junk mail and discard them totally. The total costs of direct marketing are high and there are limitations in the creative format of the advertisement. (Morrison 2002, 420-422)

Interactive media refers to internet and social media, e.g. Facebook or Twitter. Almost every business has some kind of internet pages or activities online. Some might even say that it is a must to be online as internet is the place where everything happens nowadays. Using interactive media is very cost-effective and in the best case the only cost is human labour. Internet and social media allow interaction between the service provider and the customer, as customers can for instance request additional information online or make a reservation. Internet is not geographically limited and it is easy to expand the market and go international. Internet is constantly available, the online contents are easy to modify and the number of accesses is easy to measure. Disadvantages are customers' concerns on privacy and only partial market coverage, as internationally everyone does not have the access to internet. Marketers experience loss of control, as customers can decide themselves what they want to look at on internet, and there could be navigation problems as customers might not find exactly what they were looking for. (Morrison 2002, 422-423)

All the advertising media channels introduced have both advantages and disadvantages and they are usable for several different purposes but the question is: How to choose the best alternative to reach the organization's advertising objectives? Figure 6 below describes the advertising media selection process.

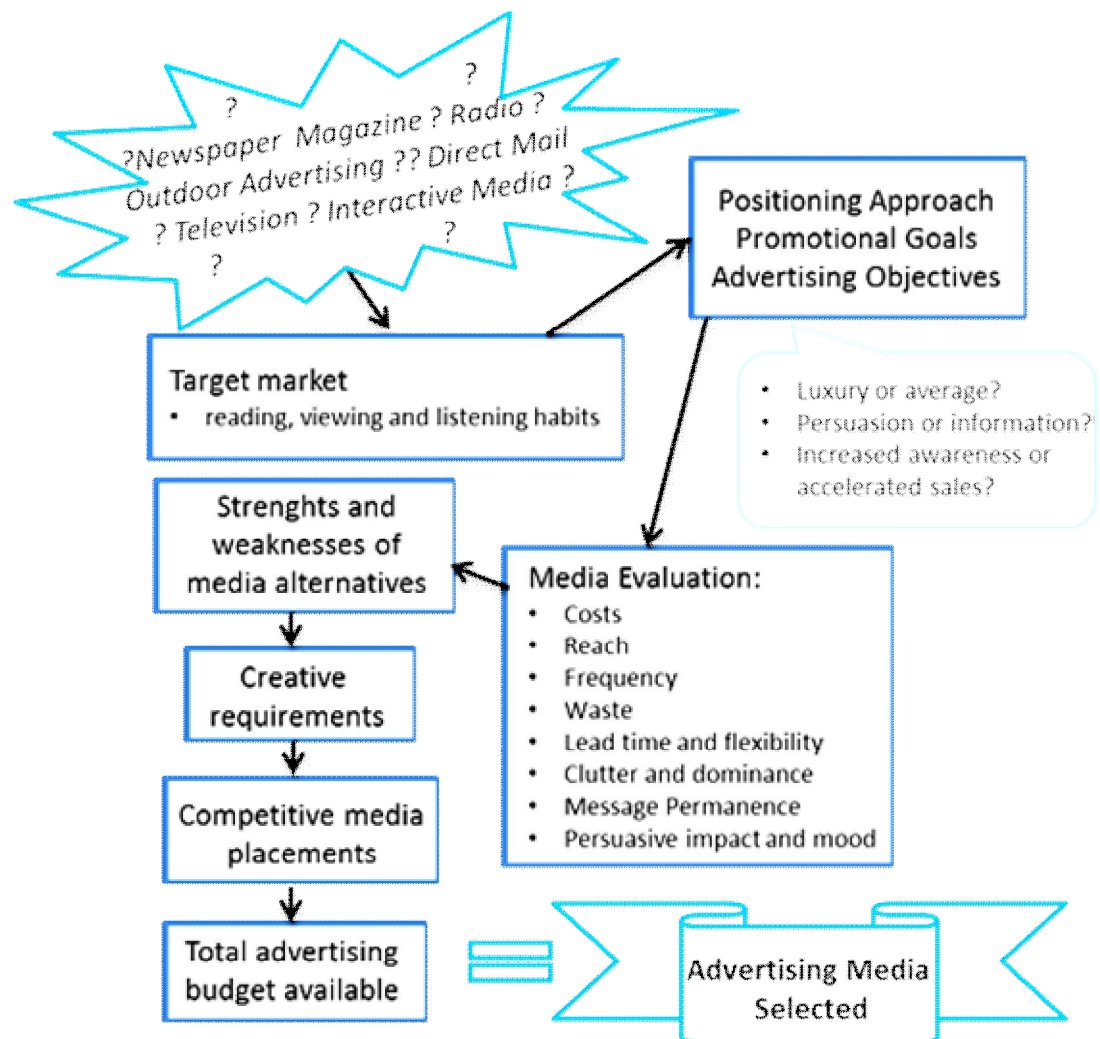


Figure 6. Advertising media selection (Morrison 2002, 403-407).

Research of the target market must be done: reading, viewing and listening habits of the potential customers must be determined. When knowing target customers' habits, it is easier to target the advertising at them. Positioning, promotional goals and advertising objectives, to inform, to persuade or to remind of the service, must

be evaluated and matched with the media channel chosen. For instance a luxury hotel might choose to have an advertisement in an upscale travel magazine if the goal and objective support magazine as the most suitable media alternative. (Boone & Kurtz 2011, 539; Kotler et al. 2003, 542; Morrison 2002, 403)

The media alternatives shall also be evaluated by different criteria such as costs, reach, frequency, waste, lead time and flexibility, clutter and dominance, message permanence, persuasive impact and mood. After evaluating media alternatives by these criteria a list of strengths and weaknesses must be formed. Also creative requirements for the advertising must be matched with the media alternatives, for instance if the requirement is to show moving picture, then the most suitable media alternative would be television whereas if the requirement is only a picture, a suitable media alternative would be either newspaper or magazine. It is advisable to have at least some kind of preliminary design for the advertising message so that it is easier to decide upon the media alternative. (Boone & Kurtz 2011, 539; Kotler et al. 2003, 545; Morrison 2002, 403-407)

The evaluation of competitive media placements means that the competitors and their advertising media shall be taken into account in order to stay competitive. Lastly, in many cases the most determining factor in choosing of the media channel is the total advertising budget available. Some media alternatives are much more expensive than others and often the budget can be very limited. The selection process of the most suitable advertising media is not simple and most of the marketers use a combination of different media for advertising. (Boone & Kurtz 2011, 539; Morrison 2002, 407)

3.2.4 Pricing the Event Tickets

Price is the amount of money charged for a service. It determines the level of profitability and it is the only element of marketing mix that brings revenue and, therefore, it is important to set the price right and to reach the equilibrium of sup-

ply and demand. Certain set price might attract some customers and repel others. The price affects greatly on the perception people have on the product or service, and it is often in the central role of an advertising campaign. (Kotler et al. 2003, 445-446; Mankiw 2009, 90-94; Morrison 2002, 514-515; Wessels 2006, 305-307)

After company has analysed the service they are providing, the pricing objective must be set. There are three different kinds of objectives:

Profit-Oriented Pricing Objective where prices are set either to achieve a targeted profit level or the aim is to generate maximum profits. The target price is expressed as a percentage of returns on investment or sales. This method can be used in long term and in practice this is the most used one, whereas profit maximization can be used short term and the price is set to a level that maximizes the profits. (Morrison 2002, 518; Pride et al. 2010, 382)

Sales-Oriented Pricing Objective where sales volume is emphasized over profits. Price is used as a tool to increase sales volume or to get larger share of the market and, therefore sales oriented pricing will not always lead to higher profits. This can be used either short term or long term. It is most often used by grocery stores by selling in bulks with substantial discounts or low-fare airlines by trying to sell every seat. (Morrison 2002, 519; Pride et al. 2010, 382)

Status-Quo-Oriented Pricing Objective means that the company strives to maintain stable sales volumes and its position relative to competitors. This is most often used by companies who aim to keep the same prices as competitors or market leaders. (Morrison 2002, 520; Pride et al. 2010, 382)

After setting the pricing objective, a pricing method has to be selected to achieve the goals. The following methods are the most used ones:

Cost-Based Pricing is when the seller calculated the cost (both variable and fixed) of production or purchasing per unit and then formulates a price for the product that achieves the set objectives. (Pride et al. 2010, 383)

Demand-Based Pricing is based on the level of demand for the product/service. When demand is high, the price will be high and vice versa. When it comes to exclusive luxury products/services the marketer can ask for the price that brings the highest profits. Price differentiation, based on time of the purchase, type of customer or distribution channel and many others, is also one demand-based pricing method. (Pride et al. 2010, 384-385)

Competition-Based Pricing is used when the prices are set based on competitors' prices. This method is usually used when the products/services sold are very similar and the price elasticity of demand is high. (Pride et al. 2010, 385)

From event management perspective, pricing is not always as straight forward as previously explained. First the financial goals of the sponsoring organization have to be understood, before making any decision on the pricing. Some events exist only to make money, some are designed to reach break-even and some are even losing money for instance to achieve good reputation for a town. After these goals are clear, the competitor's and their pricing patterns must be evaluated and the overall demand for the specific kind of event must be measured. The costs of arranging the event must be calculated and take into account in pricing. The perceived value of the event also plays a big role in the pricing as some people are willing and able to pay more than others. (Hoyle 2002, 13-15)

3.2.5 People Associated with the Event

People, i.e. customers, employees and management, are in a key role in the hospitality and travel industry to serve the customers so that they are satisfied. Hospitality and travel services are not produced at a production line, which makes every service encounter a unique one-time interaction between the employees and the customers as well as customers to other customers. The selection of competent staff is essential, as those are the people the customers encounter with and the whole success of the service business or event can depend on the staff's compe-

tence. Not even successful advertising and promotion would compensate for the mistakes the incompetent staff make. The main thing is to provide good product with good service and if you fail with the service part, you are unsuccessful. People element of the marketing mix is absolutely one of the most essential ones. (Kamdenpully, Mok & Sparks 2001, 69; Morrison 2002, 287-288)

Customer service quality can be maintained by implementing internal marketing processes, which refer to a program that makes the employees professionals and keeps them satisfied with their job. Organization's human resource management program must select, orientate, train, motivate, reward, retain and empower the best employees for the company's culture, positioning and style of operations. The management must assure that every employee follows their policies and way of working. When recruiting personnel in the hospitality and travel industry the potential applicants in terms of good quality service should possess the following personal traits: strong interpersonal skills, behavioural flexibility and empathy. It is difficult and almost impossible to find out whether an applicant has these traits or not, but all kinds of tests can be subjected to the applicants. The applicants could even be given the chance to show in practice how they serve the customers. Especially when considering event management, it is also important to think what kind of personalities work well together, so that the team would have the right kind of diversity. (Kamdenpully et al. 2001, 69-71; Morrison 2002, 296-299; Watt 1998, 41-42)

The meaning of orientation for new employees is to give them a clear picture of the way of working in the specific organization, and the kind of rules that must be followed in order to keep up the consistent quality of customer service. After orientation is turn for training of employees and the more they are trained, the better they will absorb the service oriented behaviour. If the recruitment process fails in any of the selection, orientation or training aspects, the employee is not able to give his/her best performance in terms of the company's way of working and quality. (Kamdenpully et al. 2001, 69-71; Morrison 2002, 299)

When the personnel are already familiar with the way of working, the organization shall focus on motivating and retaining the skilled personnel. The employer shall communicate regularly with the employees and complement and reward them to make them feel that they are appreciated capital of the organization. Clear objectives and performance standards must be set as well as provide new opportunities and ways to develop in the job, so that the employees can set personal career goals to work for. The employees shall also be well informed about the service standards the customers require, so that they can do their best to meet the requirements. Empowering the employees to make decisions regarding the customer service and solving minor problems will make the employees feel that they are being trusted. The role of supervisor is essential in achieving all these work satisfaction related issues. Supervisor must encourage employees to constant development as well as complement them. (Kamdenpully et al. 2001, 69-71; Morrison 2002, 300)

From event management perspective the staffing process is slightly different as both permanent and short term/volunteer staff is needed. The organization shall have permanent employees that are in the core of event management and deal with most of the decisive issues before, during and after arranging an event. The volunteer and short term staffs are usually people that are hired to work only during the event itself with very practical duties such as tickets sales, security guards, restaurant services etc. The permanent paid personnel that execute the whole event from the planning stage all the way to the end of the event are in crucial role of selecting, orientation, training, motivating, rewarding, retaining and empowering the volunteers and short terms staff within only couple of days. In order to make the short term staff and volunteers working in a desired way, it is recommended to hire them, depending on their nature of work, already a week or two before the actual start of the event, so that they get familiar with the way of working. That would make the quality of the staff and customer service consistent. (Shone & Parry 2004)

Customer mix refers to the range of customers that use or are attracted to the services of a certain organization. The customers will interact with each other in a way or another while enjoying the service provided. The customers are not of same kind and they will effect on the image the service has. Similar kind of customers attract each other and different kind might in the worst case repel each other. Customers' way of behaving will effect on the service quality other customers perceive. For instance positive and friendly customers will make the other customers experience better quality compared to angry and complaining customers, who will bring the quality image down for the other customers as well. To manage the customer mix and try to keep it homogenous is very close to segmentation, the service provider can have targeted advertising and offers only on one segment of customers or there could be some kind of age limit for instance. (Kamdenpully et al. 2001, 69; Morrison 2002, 307-308)

3.2.6 Programming and Packaging

In hospitality and travel industry packaging is considered to be a “*combination of related and complementary services into a single-price offering*” (Morrison 2002, 314). An example of packaging is travel agencies' set price package tours that include transportation, accommodation and additional programming services such as visits to tourist attractions and arranged evening programme. Programming is adding special events, activities or programs to the service provided so that they become more diverse and appealing. (Singh 2008, 245)

Programming and packaging are closely related concepts because most of the packages include programming. Figure 7 illustrates the relationship between programming and packaging. Packaging itself could be for instance hotel accommodation including breakfast whereas programming itself could be a choral festival. A combination of packaging and programming could be a combination of hotel accommodation, breakfast and choral festival. (Morrison 2002, 315)

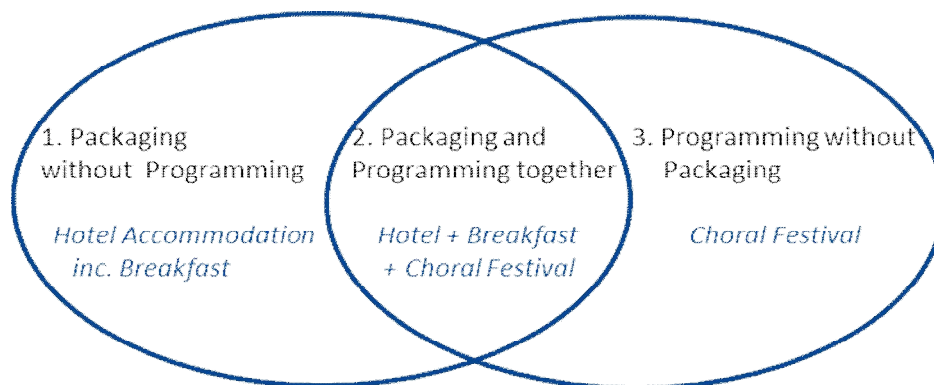


Figure 7. Relationship of packaging and programming (Morrison, 2002, 315)

Packages offer often the service with lower price compared to if you buy all the services one by one. That might not be enough and programming is added in the package to make it more attractive. Programming can be the travel demand generator i.e. people have to travel because they want to take part in a choral festival or it can be an integral part of the package i.e. people want to travel somewhere and they find out, that there is a choral festival at the same time, so they want to participate in that. Table 2 lists reasons from both customer (the user of the package) and participant (the providers of the package and programming) perspective for the popularity of packages and programming. (Morrison 2002, 315-316)

Table 2. Reasons for packages and programs (Morrison 2002, 316).

Customer-Related Reasons	Participant-Related Reasons
Convenience	Increased business in off-season
Economically good solution	Enhanced appeal to specific target markets
Easy budgeting (all inclusive for 500€)	Attracting new target markets
Consistent quality	Easy business forecasting and high efficiency
Satisfying special interests	Using complementary facilities, attractions and events
Providing extra dimension to traveling	Easy to try new target trends
	Repeated, frequent usage
	Customers' increased spending and lengths of stay
	PR and publicity value of unique packages
	Increased customer satisfaction

From the marketing perspective packaging and programming keep the pattern of business stable, improve profitability, provide help to the use of segmented marketing strategies, complement other product/service-mix elements and bring together organizations in related industries. Building a successful package requires relationships and consistency in quality. A package should have the following elements in order to succeed:

- Attractions or demand-generators are needed in every package.
- Provide value to the customer by offering reduced package prices or a wide range of different programs and services.
- Consistent quality and compatibility among different elements are highly expected by the customers.
- Good planning and coordination according to customers' needs creates the perception of high quality.
- Distinctive customer benefit means that the package should offer something that the customer could not get if s/he purchased the elements separately.
- Details shall be covered by planning for possible unexpected situations in advance.
- Satisfying customers' needs and wants is one aim of packaging, but still the most important thing is that it generates profit and, therefore, it is advisable to use the break-even analysis when pricing the packages.

(Morrison 2002, 330-333)

3.2.7 Partnership as Marketing Element

Partnerships are cooperative marketing efforts by two or more different parties. There are short and long term cooperative promotions that vary from one-shot events to strategic joint marketing agreements. Partnerships can be created between organization and customer, organizations in the same industry, organizations in related businesses, organizations in non-related business or digital alliances. An example of partnership with customers is a frequent traveller program of SAS airlines which strive to make the customers loyal to the organization by providing benefits for the frequent flyers. The customer gets a membership card of the specific organization and then s/he can collect some kind of credits to her/his personal account by using the services of this airline and later those credits collected can be used as cash to pay for the services. (Morrison 2002, 280-281)

Partnership between organizations in the same business is for example a joint membership of SAS airlines and Blue1. This means that the customer gets the same credits by flying either with SAS or with Blue1 and s/he can use the credits for both of their services. Partnership between organisations in related businesses is even more extended version of the previous, for example hotel chain Radisson joins the cooperation and the customer can collect and use the same credits to pay off hotel accommodations. Partnership between organizations in non-related businesses could be for example that buying Lacoste clothes also give the SAS airlines credits to the customer and the clothes can also be paid by the credits. Lastly digital alliance as a form of partnership in hospitality and travel industry is mainly used as hyperlinking of web sites, e.g. there could be a hyperlink on SAS airlines web site to Lacoste web site. (Morrison 2002, 281)

The use of partnerships has great benefits to all of the parties involved. Partnerships often offer access to new markets e.g. geographically, the product/service mix can be expanded with lower costs, there will be increased ability to satisfy diversified customer needs, marketing budgets can be increased as there are several parties to share the budget with, facilities and their costs can be shared with the partners, the image of the partners can be enhanced or repositioned, by sharing

customer databases there will be greater amount of potential customers that can be reached and partners can share their expertise in different fields. (Morrison 2002, 282)

Partnerships in event management business are necessary. When arranging an event it is crucial to get in touch with the partners already from an early stage as early involvement results as greater commitment and successful cooperation. It is recommended to have partners from the local companies and authorities as these relationships most often provide the greatest help in terms of sufficient finance and resources. Each of the partners involved in the event arrangements provide their own special skills and relationships that can be used to build up the event. One should not either forget the importance of cooperation with the local authorities such as police from the very beginning of the event planning stage and keep them informed and involved in the decision making process as well in order to get their support for the event. (Watt 1998, 42-43)

4 RESEARCH METHODOLOGY

This section introduces the research process and different research methods from a theoretical perspective after which the design and data collection method used in this research are explained. Choral festivals that are used as comparison in the brand awareness part of the study are also introduced in this section. Finally reliability and validity of this research are discussed.

4.1 Research Process

Research can be defined as “*systematic and objective identification, collection, analysis and dissemination of information for improving decision-making related to the identification and solution of problems and opportunities*” (Sabel 2009).

In order to succeed with research it is essential to understand the basics of designing a research. The research process must be systematically planned at all stages and research problem has to be clearly defined. The relevant information sources have to be identified and used to determine the data collecting method. The collected data must be analysed and interpret in order to reach a conclusion after which a dissemination and presentation of the results can be done. (Sabel 2009)

Marketing research does not guarantee success, as it only presents facts, but does not make decisions. The marketer has to be able to analyse the facts and make the decisions based on the analysis. Sometimes people still fail in their marketing efforts, even though they did the marketing research. In this case the research could have been badly/unreliably conducted or the marketer fails with the analysis of the results. The marketer could also have too optimistic view on the product or pressures of launching the product, even though the research would suggest not launching the product. (Sabel 2009)

4.2 Quantitative and Qualitative Research Methods

There are qualitative and quantitative research methods that can be used separately or combined. In this research these two methods are combined in a questionnaire format. The methods are defined as follows:

Quantitative research is a statistical research method focused on the quantity of answers in the collection and analysis of the data. There is a deductive relationship between the theory and the research and the aim is to test already existing theories. Quantitative methods incorporate the practices and norms of natural scientific model and views social reality as an external, objective reality. This is based on numerical and statistical measurements of specific aspects of phenomena and tries to look for a general description or to test hypotheses in a manner that is easily replicable. The researcher observes and measures data with personal involvement and tries not to contaminate it by carefully planning and executing the research. (Bryman & Bell 2007, 28; Murray 2003, 2)

Quantitative research is conducted as structured questionnaires by telephone, in person, by mail or online. The questions are asked in a prearranged order with mostly fixed response alternatives and the purpose of the questionnaire is known by the respondent. This kind of research method is easy to manage and the responses are limited which makes the data more reliable. The processing of the data and its analysis is rather simple. The disadvantages of quantitative research is that the researcher might ask questions about things that the respondent is not aware of or the questions could be too personal and the respondent does not want to answer. As the response alternatives are fixed, there is a loss of validity, because there might not be a suitable alternative for the respondent. (Sabel, 2009)

Qualitative research method is focused on the words rather than quantity of answers. There is an inductive relationship between the theory and the research and meaning that the aim is to discover new theories. Qualitative methods reject the practices and norms of natural scientific model and view the social reality as constantly shifting, emergent property of individual's creation. There is interpretative,

naturalistic approach to study the subject. The research is executed in natural settings trying to understand phenomena in terms of the meanings that people bring to them. The researcher analyses and interprets personal stories and the ways how they interact. (Bryman & Bell 2007, 28; Murray 2003, 1-2)

Qualitative research methods are flexible methods that allow the respondents to express their views freely as the method aims to describe respondents' feelings and experiences. The respondents have subconscious feelings such as values, emotions and motivations, which make it difficult to provide accurate answers. Qualitative questions enable the respondents to better explain their feelings on complex phenomena than structured questions. The aim of the researcher is to get a comprehensive and complete picture of the phenomenon being studied, for example measuring satisfaction for a meal in a restaurant with a questionnaire format will only give answers to the taste and the size of the meal but the dimension of atmosphere such as interior décor, music and other customers could not be measured. Qualitative research is about understanding the interrelationship between all the factors contributing to the satisfaction with the meal.

4.3 Research Design and Data Collection

This research is conducted by gathering primary data by sending out a questionnaire consisting of mainly quantitative questions but also of some qualitative questions to provide further motivations and explanations of the quantitative answers. Choirs from Scandinavian countries, Finland, Sweden, Norway, Denmark and Iceland will function as the sample frame for this research. Stratified random probability sample selection is used, meaning that the respondents are selected at random out of the different nationality groups. Sample size is 700 in order to get as precise information as possible in the extent of this research. (Morrison 2002, 148-150)

Data is collected by using eforms -application that Vaasa University of Applied Sciences is providing for the students. Eforms -application allows users to create electronic forms and surveys of different kind. The survey for this research is created in Finnish, Swedish and English. The whole questionnaire in English can be found as Appendix 1 in this thesis. The translators of the city of Vaasa check through the translations of the surveys and make the corrections needed, so that the language is proper in every version.

The distribution of the survey is done by email. All the contact information to the respondent choirs is manually collected from the internet and the aim is to send it either to the conductor or to the chairperson. Finnish choir union's (Sulasol) web pages have a list of links to their member choirs' web pages so contact information for Finnish choirs is gathered by visiting every choir's web page and collecting a list of e-mail addresses that reach them. Swedish choir union's (Svenska korförbund) web pages also have links to their member choirs' web pages. Swedish choir union is much bigger than the Finnish one, so the amount of respondent choirs had to be restricted only to member choirs from Stockholm and Umeå area. Their email addresses are gathered also by visiting their web pages. Norway, Denmark and Iceland do not have as clear system with the choir unions as Finland and Sweden, so the contact information to respondent choirs are gathered by using an online search machine and visiting the web pages of the choirs that can be found.

700 questionnaires are sent by email to Scandinavian choirs. The email contains a short message of what this research is about and a direct link to the questionnaire. The questionnaire is sent in Finnish and Swedish to Finnish choirs, in Swedish to Swedish choirs, in Swedish and English to Norwegian and Danish choirs and in English to Icelandic choirs. The respondents have two weeks' time to fill in the questionnaire and after one week has passed a reminder about the questionnaire is sent out to the respondents to gain higher response rate. All the responses are saved directly to the eform application. The responses could be analysed by eform or they could be exported from eform to either Excel or SPSS for further process-

ing. In this case the responses are exported to Excel and processed by it. The questionnaire includes both quantitative and qualitative questions. Qualitative questions are mainly used to support or explain further the answers of the quantitative questions.

4.4 Introducing Other Choral Festivals

There are different choral festivals that are used in this research to compare the extent of recognition to Vaasa Choir Festival. These festivals are chosen either based on Scandinavian location or size and awareness.

Chosen based on Scandinavian locations:

- *Kuoroespoo* is arranged in Espoo, South Finland and the performers are invited to perform at the festival, so there is no free participation of performers. (Espoon Musiikkifestivaalit Yhdistys Ry 2010)
- *Lund international choral festival* is held in Lund, Sweden and it offers concerts over a time period of one week where people can go and listen to top quality choirs perform. There are also workshops, classes on choral conducting and choral pub after the concerts. (Edström-Schüller 2011)
- *Grieg Festival* was established in 2010 and it is arranged in Norway. This festival is a competition meant for children and youngster choirs and there are also workshops arranged. (Grieg International Choir Festival 2010)
- *Tallinn International Choral Festival* is arranged in Tallinn, Estonia. This festival is based on competition and choirs from different levels and categories can participate. (Estonian Choral Association 2011)

Chosen based on the bigger size and higher awareness:

- *Leipzig Choral Festival* is international event arranged in Leipzig, Germany. This festival focuses on concerts and choirs from different levels can apply to perform at the festival. (Casterbrigde Tours 2009)
- *Polyfolia* is an association that arranges international choral festival with competition in France. (Polyfolia 2010)
- *Cork Choral Festival* is an international festival arranged in Ireland with competition and very versatile programme. (Cork International Choral Festival 2011)

4.5 Reliability and Validity

Reliability of a research measures the extent of stableness and consistency of the measurements on a phenomenon. Repeatability of the study also indicates the extent of reliability. This means that when the study is repeated over and over again under similar conditions, the results remain the same. Inter-judgmental reliability refers to determining the extent to which individuals with required skills agree in their assessment decisions. This type of reliability is useful in assessing qualitative findings of explorative interviews. Testing and retesting reliability refers to the repeatability of the research. After some period of time the research can be conducted again on the same group of participants and the answers can be compared and correlated to see if there is a relationship between them. Parallel forms of reliability refer to a method of using two different types of reliability assessment tools. In practice this can be for instance in two questions in a questionnaire that measures the same thing but are asked slightly differently. (Wilson 2010, 116-117)

Reliability alone is not sufficient measure, but it should be combined with validity. Validity can be defined as asking the question: is the researcher measuring what s/he intends to measure? This refers to the relationship between the construct and its indicators. Another aspect of validity refers to any errors arising from the implementation process of the research. For instance, the respondents or people being studied might easily change their behavior or way of thinking to more acceptable than usual. This means that the results do not portray reality and they are not valid. (Bryman et al. 2007, 292; Wilson 2010, 119)

In general it can be stated that quantitative research reliability is high and validity is low whereas in qualitative research validity is high and reliability is low. (Pellissier 2007, 12) This is the reason for using both quantitative and qualitative questions in the questionnaire of this study. Quantitative questions give clear and reliable numerical answers that can be measured statistically. Qualitative questions in turn provide the respondents the possibility to further describe and explain their answers by their own words, which gives more valid results.

This study is designed based on previous studies on the same topic. The different levels of brand awareness and the methods of measuring those are explained in the branding section, and these methods are then used in the empirical study. Marketing mix theory is used to explain the different elements in marketing and based on this, questions, which strive to find out ways to improve the brand awareness and attractiveness of Vaasa Choir Festival, are used in the questionnaire. These methods of ensuring reliability imply that the study is also repeatable. Consistency of the respondents' answers is measured for example by asking first about the brand recall and after that about the recognition. This reveals whether the respondents are being honest or not, as if someone has Vaasa Choir Festival on the recall list, but answers that s/he does not recognize Vaasa Choir Festival brand when the logo is presented, it implies that the person is lying or not focused enough to answer the questionnaire. Another way of measuring the consistency in this research is by first asking a quantitative question on some issue and after that a qualitative question to assure the reliability of the answers.

Validity of this study is ensured by giving the respondents the possibility to further explain their answers by asking open end qualitative questions about the same topic that first was asked with a quantitative fixed answer alternative question. If the respondents feel that there is not a suitable fixed response alternative, s/he can answer the qualitative question in addition.

5 EMPIRICAL FINDINGS

This chapter presents the quantitative data gathered and processed in tables and figures in numbers. The qualitative data gathered is presented by words.

5.1 Respondent Profile

The background information collected in the survey includes the respondent's role in the choir, the type of the respondent's choir and the choir's nationality. These are the most relevant background information to be asked in order to analyse the profiles of the respondents.

Table 3 illustrates the approximate numbers and percentages of sent questionnaires and received answers both by country and total. The highest number of questionnaires, approximately 455, which is 65% of the total, is sent to Finnish and Norwegian choirs. 210, or 30% of the questionnaires, are sent to Swedish and Danish choirs and only 35, or 5% of the questionnaires, are sent to Icelandic choirs. The total number of sent questionnaires is 700. This disproportion can be explained by the availability of contact information to different choirs. The e-mail addresses had to be collected by hand from choirs' own web pages, which was rather difficult and time consuming. Finnish, Norwegian and Swedish choirs have central unions where the majority of choirs are members at and, therefore, it is easier to collect the addresses. Denmark has a little more complicated system with several different choir unions and, therefore, it is more difficult to find contact information on the choirs. Iceland has no central union for choirs and the language is not understandable compared to other Scandinavian languages and, therefore, it is extremely difficult to find any contact information to Icelandic choirs on the internet.

Table 3. Amount of responses in numbers and percentages per country

Country	Number of Sent Questionnaires (approx.)	Sent Questionnaires % per Country	Number of Actual Responses	Response % per Country	
Finland	230	33 %	92	40 %	
Norway	225	32 %	18	8 %	
Sweden	110	16 %	38	35 %	
Denmark	100	14 %	11	11 %	Total Response %
Iceland	35	5 %	4	11 %	
Total	700	100 %	163		23 %

There are altogether 163 choir representatives who responded to the questionnaire and 100% of their answers were valid. Table 3 shows the response percentage per country, which is the number of choirs who the questionnaire is sent to and who responded. Finnish response rate is 40% which is very good whereas Norwegian response rate is only 8%. Swedish response rate is 35%, which is close to the Finnish response rate. Danish and Icelandic response rates are both 11%. The differences in the response rates can be explained by language differences. The questionnaire was available in Finnish, Swedish and English, which means that Finns and Swedes could answer the questionnaire in their native languages whereas Norwegians, Danes and Islanders had to answer the questionnaire in a foreign language that everyone is not necessarily familiar with. This evidently reduced the number of responses from those countries. The total response rate is eventually 23% as can be seen from Table 3.

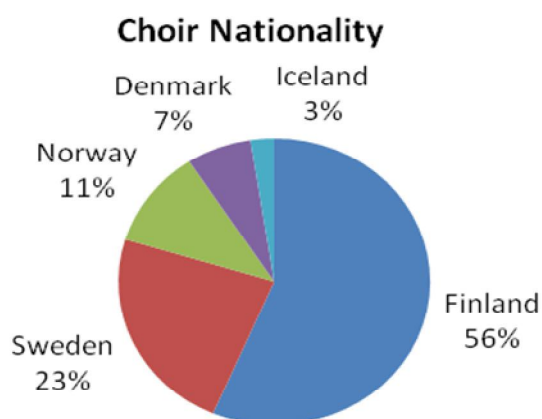


Figure 8. Respondent choir's nationality.

Figure 8 above displays the distribution of responding choir nationalities. Over a half, 56%, of the responses are from Finland, 23% are from Sweden, 11% from Norway, 7% from Denmark and only 2% from Iceland. Finns responded to the questionnaire more eagerly probably because the researcher is Finnish and, hence, it must have felt more important to answer the questionnaire. Again the language selection issue has most likely been one of the biggest reasons for response distribution per country.

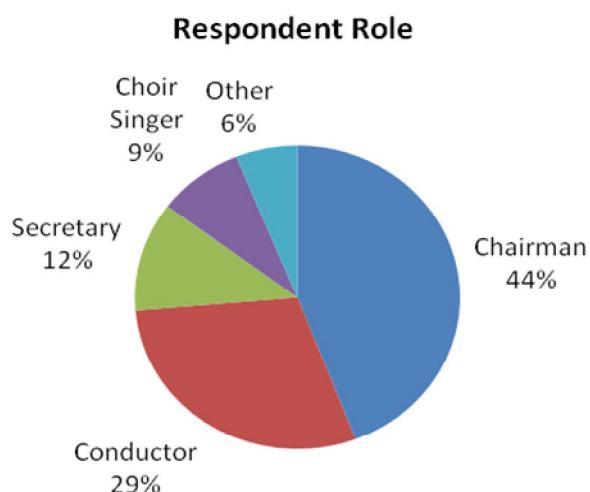


Figure 9. Respondent role in the choir.

As seen in Figure 9 the majority, 44% of respondents, are chairmen. 29% of respondents are conductors, 12% are secretaries, 9% are choir singers and 6% of respondents have some other role in the choir. These results indicate that the right persons have answered the questionnaire as the aim was to receive answers from those who have a leading and deciding role in the choir. Most often the chairman, conductor and the secretary are the ones who eventually make decisions and have the greatest responsibility in a choir.

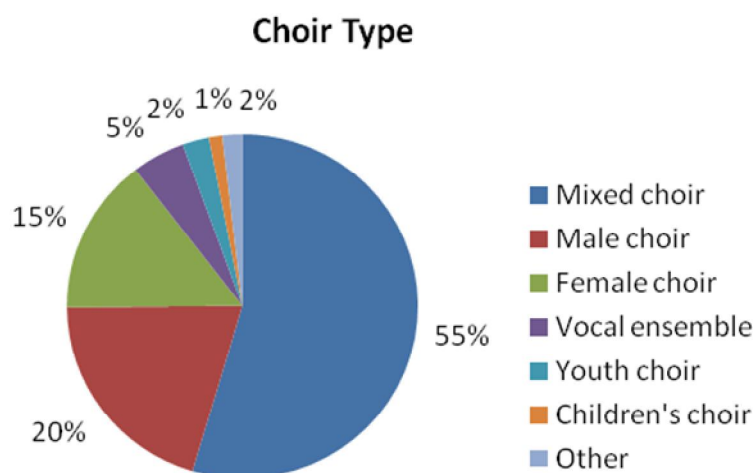


Figure 10. Respondent's choir type.

The respondents represent different types of choirs. Figure 10 illustrates that over half, 55% of the respondents, are from a mixed choir and that is also in general the biggest choir type. Male choirs are represented by 20% of the respondents and female choirs are represented by 15% of the respondents. 5% of the choirs are vocal ensembles, which are small groups singing together. Even a few youth and children choirs are represented. To conclude, a typical respondent is either chairman or conductor of a mixed Finnish or Swedish choir.

5.2 Top-of-the-Mind Awareness and Recall

The respondents are asked to list choral festivals that they know in the order that they recall them. Figure 11 illustrates the amount of top-of-mind recalls of Vaasa Choir Festival.

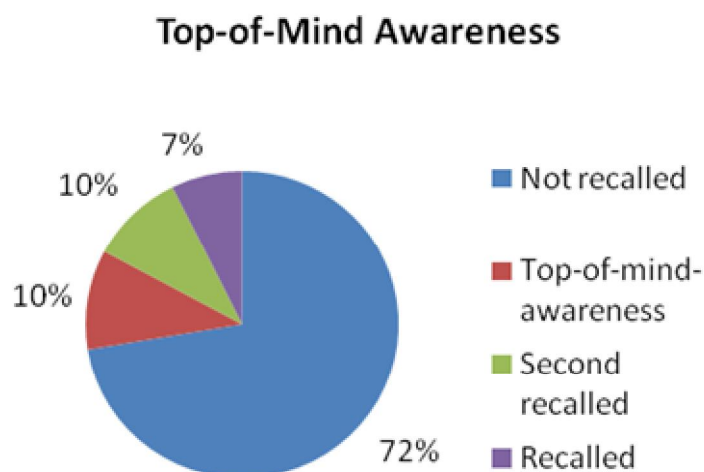


Figure 11. Top-of-mind awareness of Vaasa Choir Festival.

72% of the respondents do not mention Vaasa Choir Festival in their spontaneous list of choral festival brands. However 10% of the respondents have Vaasa Choir Festival first on their list and another 10% of the respondents have Vaasa Choir Festival second on their list. 7% of the respondents mention Vaasa Choir Festival on their list. All together 27% of the respondents recall Vaasa Choir Festival unaided, out of which 10% are top-of-mind-awareness recalls. The recalls are mainly from Finnish respondents as the amount of recalls in total was 45 and only 2 of them were made by Swedish respondents. Respondents with other nationalities did not recall Vaasa Choir Festival at all.

5.3 Brand Recognition

The respondents are presented with logos of different choral festivals and they are asked whether they recognize the festival or not. Figure 12 illustrates the percentage of respondents who recognize the presented choir brand. Vaasa Choir Festival is the most recognized brand with 48% recognition; the second most recognized brand is Cork International Choral Festival with 38% recognition and Kuoroespoo is the third most recognized brand with 35% recognition. The festivals that are least recognized by the respondents are Polyfolia with 7% recognition and Lund with 16% recognition. When only assessing the percentage of the respondents that recognized the choral festivals, Vaasa Choir Festival is the outstanding winner with almost half of the respondents recognizing it. Ultimately the main reason for such a high recognition rate is that the vast majority, 56% of the respondents are Finnish.

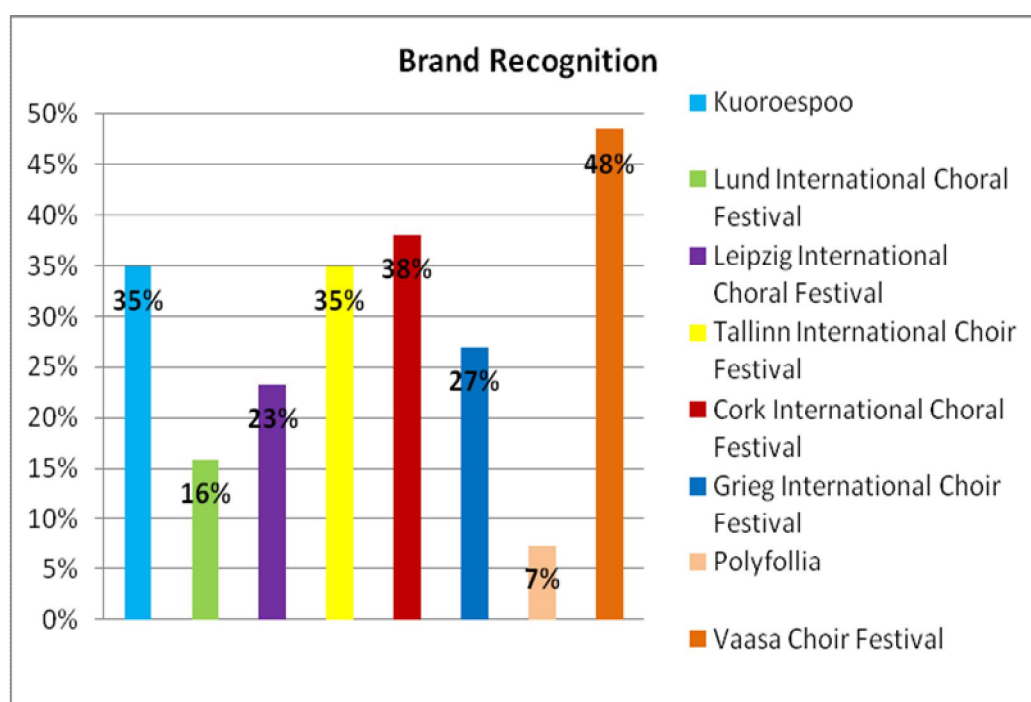


Figure 12. Brand recognition by respondents for each choral festival brand.

These results clearly show a correlation with the nationality of the respondents and the festival location as most of the respondents (56%) were Finnish so they know best the Finnish festivals. Vaasa Choir Festival though gained the first position over Kuoroespoo which is rather good achievement for a festival held in Vaasa compared to a festival held in the Finland's capital Helsinki area.

It is not enough just to look at the recognition rate of all respondents per choral festival but it is essential to analyze the nationalities of the respondents that recognize the festival brands. Table 4 shows the nationality distribution in numbers and percentages of those respondents who recognize the choral festival.

Table 4. Nationalities of the respondents recognizing the brand.

	Kuoroespoo		Lund		Leipzig		Tallinn	
Nationality	Nr	%	Nr	%	Nr	%	Nr	%
Finnish	55	96 %	8	31 %	22	58 %	38	67 %
Swedish	1	2 %	12	46 %	7	18 %	13	23 %
Icelandic	1	2 %	4	15 %	3	8 %	1	2 %
Danish	0	0 %	0	0 %	3	8 %	1	2 %
Norwegian	0	0 %	2	8 %	3	8 %	4	7 %
Total	57	100 %	26	100 %	38	100 %	57	100 %

	Cork		Grieg		Polyfollia		Vaasa	
Nationality	Nr	%	Nr	%	Nr	%	Nr	%
Finnish	41	66 %	26	59 %	9	75 %	65	82 %
Swedish	13	21 %	5	11 %	1	8 %	10	13 %
Icelandic	1	2 %	1	2 %	1	8 %	1	1 %
Danish	1	2 %	2	5 %	1	8 %	1	1 %
Norwegian	6	10 %	10	23 %	0	0 %	2	3 %
Total	62	100 %	44	100 %	12	100 %	79	100 %

To make the differences listed in Table 4 clearer a bar graph in Figure 13 illustrates the proportion of different nationalities of the respondents who recognize the choral festivals. Each bar shows the total amount of respondents who recognized the festival in question and the different colors of the bar represent the different nationalities of the respondents who recognized the festival.

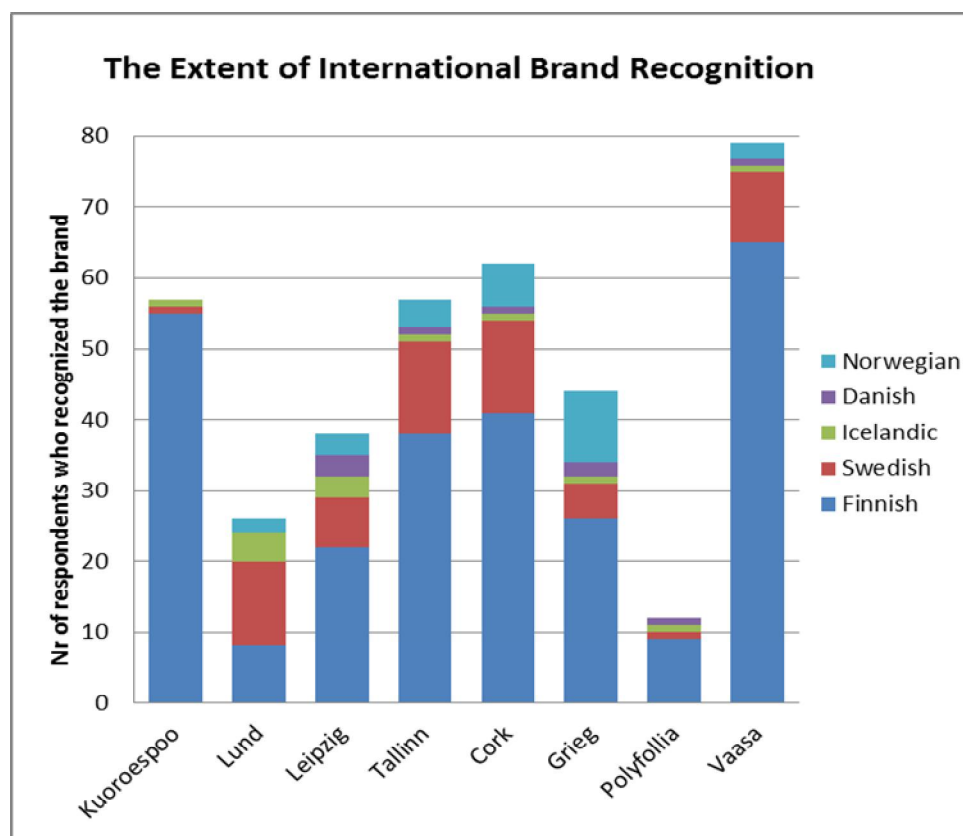


Figure 13. The extent of international brand recognition.

By examining this graph it is clear that Kuoroespool and Vaasa Choir Festival have the lowest rates of international brand recognition whereas Lund, Tallinn, Cork, Leipzig and Polyfollia are more recognized internationally. These results show clearer the extent of international recognition. For instance Lund was poorly recognized by all the respondents but as the nationalities of the respondents who

recognized Lund are assessed, Lund has the most spread international brand recognition among these festivals.

5.4 Previous Visits and Image

Figure 14 show that 20% of the respondents have visited Vaasa Choir Festival at some point, 16% of them as performers and 4% of them as audience. 80% of the respondents have never visited Vaasa Choir Festival.

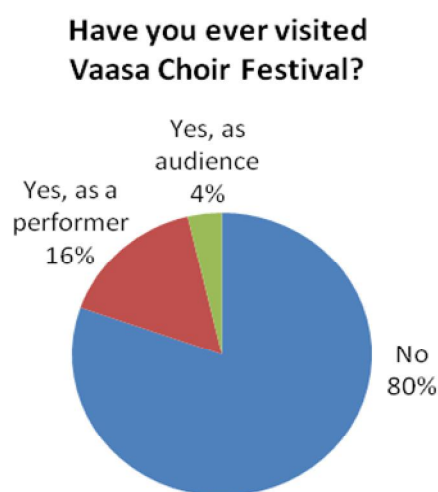


Figure 14. Previous visits to Vaasa Choir Festival.

Respondents who have visited Vaasa Choir Festival are also asked what kind of image they got of the festival. The festival is said to be well organized and versatile with high quality main performers. The programme is well planned and executed and the atmosphere is international, positive and relaxed. The respondents also appreciated the festival's main focus on singing and listening music in several different locations around the city. Some of the respondents though commented that the programme is too confusing and that it is difficult to find the different locations where the choirs are performing. Professional choirs did not find

the festival attractive enough as there is no competition but only free performances from choirs of very different levels.

5.5 Choral Festival Programme

The festival programme is the most important aspect visitors evaluate before making the decision of whether to participate or not. The programme should be planned according to choirs' needs and wants in order to attract as many visitors as possible. Therefore the respondents are asked what kind of programme they wished to participate in and they can freely choose several alternatives.

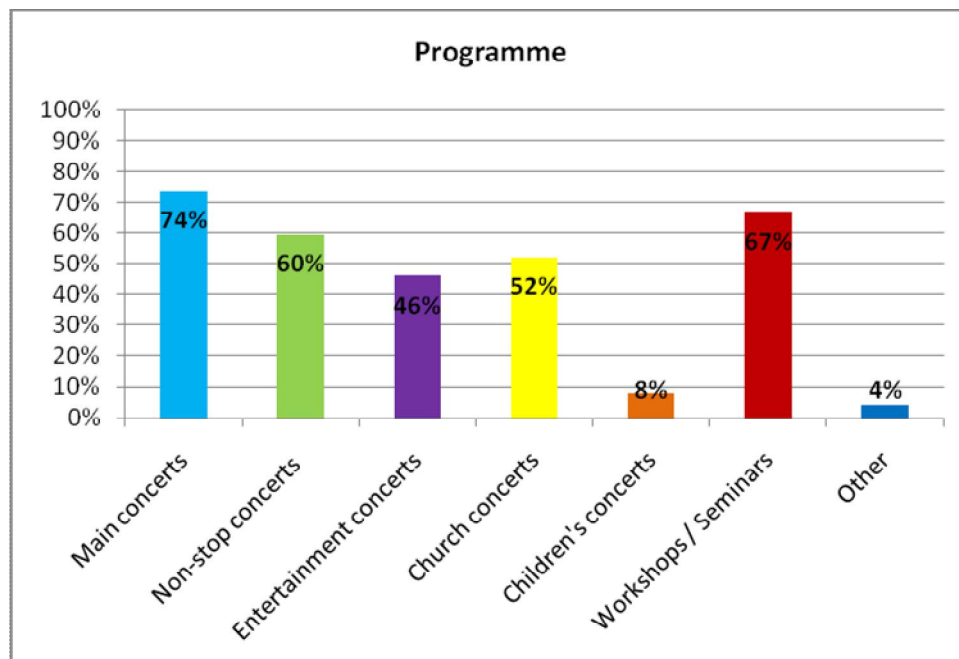


Figure 15. Preferred programme for a choral festival.

Figure 15 illustrates the percentage of respondents who want to participate in different programmes suggested. The most popular activities are main concerts 74% and workshops/seminars 67%. Non-stop concerts, church concerts and entertainment concerts are also rather popular choices. Children's concerts are not at all

popular as most of the choirs participating in these festivals are usually adult choirs and just only 1% of the respondents represented children choirs.

These results show that people want to enjoy music and simultaneously they want to learn more about music from each other by attending workshops. Some respondents commented that they would enjoy programme that allowed the choirs to mingle and get to know each other. That could be for instance informal party or dinner where they could also sing together.

5.6 Competition

Vaasa Choir Festival is based on non-competitiveness. Everyone is free to participate and perform at the festival and there is no competition between the choirs. Therefore the respondents are asked whether they would prefer a choral festival with or without competition. Figure 16 below shows that 66% of the respondents prefer choral festival without competition and 34% would prefer competition.

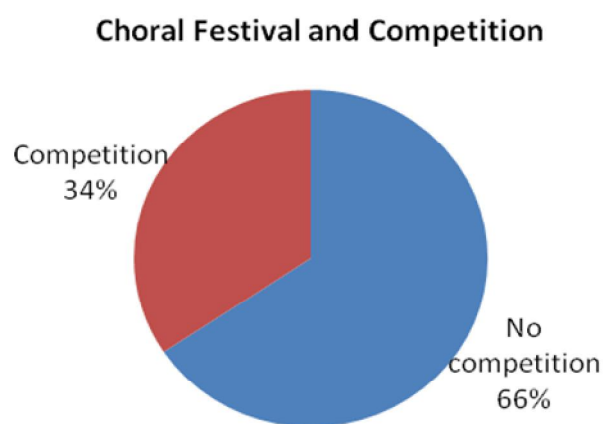


Figure 16. Choral festival with or without competition.

By analysing the respondents' comments it turns out that there are basically three different types of reasons for a non-competitive choral festival: social, profes-

sional and practical. Social reasons are that choirs just want to enjoy music and singing together. It is important to meet other choirs, spend time together, learn from each other and get inspired by each other's. The atmosphere without competition will be more relaxed and everyone can participate as there are no pressures to succeed. Competition would make the festival too serious and everyone would not even want to compete. Choir singing is just a fun hobby and everyone should be able to enjoy it. Professional reasons for preferring non-competitive festival are that it requires too much effort and it only creates pressures for the choirs. It is also difficult to compare and evaluate choirs as there are so many different categories and it is not fair to compete in music. Choirs would like to have more focus on workshops and learning together instead and by that way develop themselves. Practical reasons against competitions are that choirs from all levels and categories could not attend the competition and it is not reasonable to compete in choir singing. Competition shall be left to professional choirs in separate events. The respondents also think that there are already enough competitions and therefore there is a need for non-competitive festivals that are purely focused only on having fun performing and singing together. Vaasa Choir Festival is scattered around the city in different locations, such as churches, schools and restaurants and that would be difficult to arrange in practise if there was a competition.

Those respondents who voted for competition stated that choirs would have higher motivation and they would practise more in order to succeed in the competition. Competition gives new challenges and the choir would have clear goals to achieve. Shortly, the overall level of the choir would increase. Choirs would also appreciate feedback from a professional jury which can rank the choirs according to different criteria. Meanwhile the choirs can also learn from each other and see what to improve to access higher level in ranking. Competing choirs, especially the successful ones, would also gain publicity in media and that would likely give them new performing possibilities.

One point of view is that competitions could be arranged only for professional/top level choirs and that would also attract high quality international choirs. That

would be more reasonable, as it would also allow amateur choirs to perform separately and to listen to the competition of professional choirs. In general the respondents thought that it is more interesting and meaningful if there is a competition aspect in the festival. It gives a nice extra kick to avoid the festival from getting boring but everyone does not have to participate in the competition. Some of the respondents also suggested that a festival could be a combination of both competitions for those who are willing to attend and singing and performing without competition for others.

5.7 Services Provided by the Festival Arranger

The festival promoter has to choose to what extent s/he wants to take care of the visitor choirs. It is possible to focus only on arranging the concerts and the music, but some extra services such as accommodation and dining packages could also be provided by the promoter. The respondents are asked what kind of services they expect the promoter to provide and they can choose as many options as they want. Figure 17 below shows that 79% of respondents wish to get service regarding accommodation and 69% regarding dining. Choir hosting, 54% and transport services, 55% are also popular. Sightseeing tours, 25% and tourist information centres, 31% are not on the most required list. These results indicate that the choirs who participate in these festivals wish to get full festival packages including accommodation and dining as they want to focus on the music and singing itself and they do not want to worry about practical issues too much. Most of the choirs obviously do not regard choral festivals as tourism trips as there is not much demand for tourist activities.

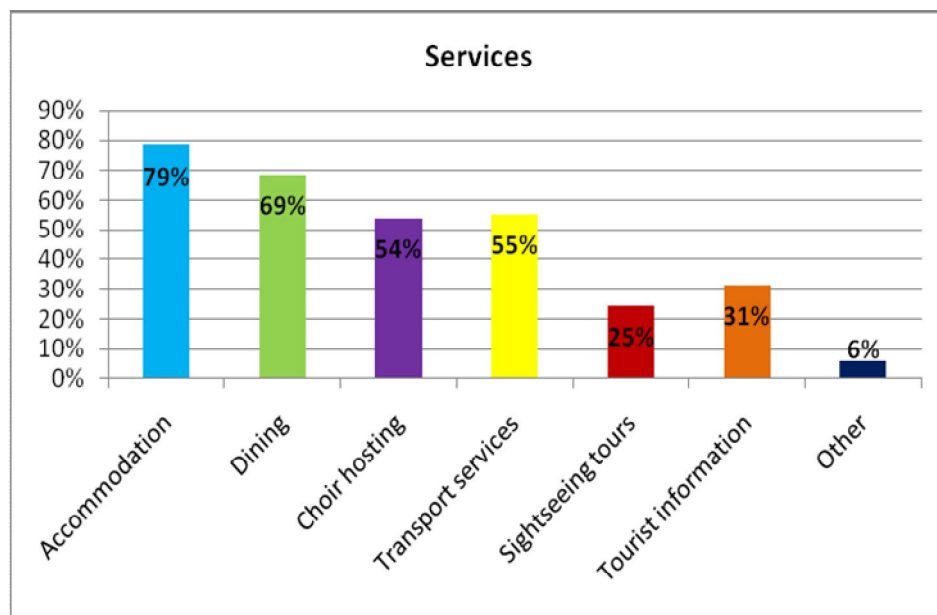


Figure 17. Expected services from the choral festival promoter.

Additionally 6% of the respondents answered they desired some other services and those were clear and informative programme leaflet with a map, suggestions for accommodation, putting together an affordable festival package for the choirs, dinners together with other choirs and sharing/buying notes and other relevant information from other choirs.

5.8 Media Channel for Advertising

There are several different channels that can be used for marketing the festival. The promoter can save a lot in marketing expenses if they only know which channel reaches the most of the target group and is the most effective one. Therefore respondents are asked which marketing channels they prefer for a choral festival and they are allowed to choose as many options as they wanted.

Figure 18 illustrates that the most suitable marketing channels are internet (festival web pages) with 72% of the respondents voting for it and choral magazine

with 61%. Internet is a fast and convenient source of information while choral magazines provide news and advertisements related to choral activities. Festival brochure is the third popular marketing channel among the respondents with 36%. E-mail with 28% is preferred option over traditional mail with 17% because e-mail is convenient and easily accessible daily. E-mail reaches the respondents quicker but the downside is that those messages also often end up in junk mail. Television, radio and local newspaper are not popular marketing channels as those are not targeted enough to reach only choirs, i.e. there is a high waste factor and the marketing efforts through those channel would drown in the advertising cluster. Some respondents prefer other marketing channels which refer to social media, such as Facebook or Twitter and word of mouth.

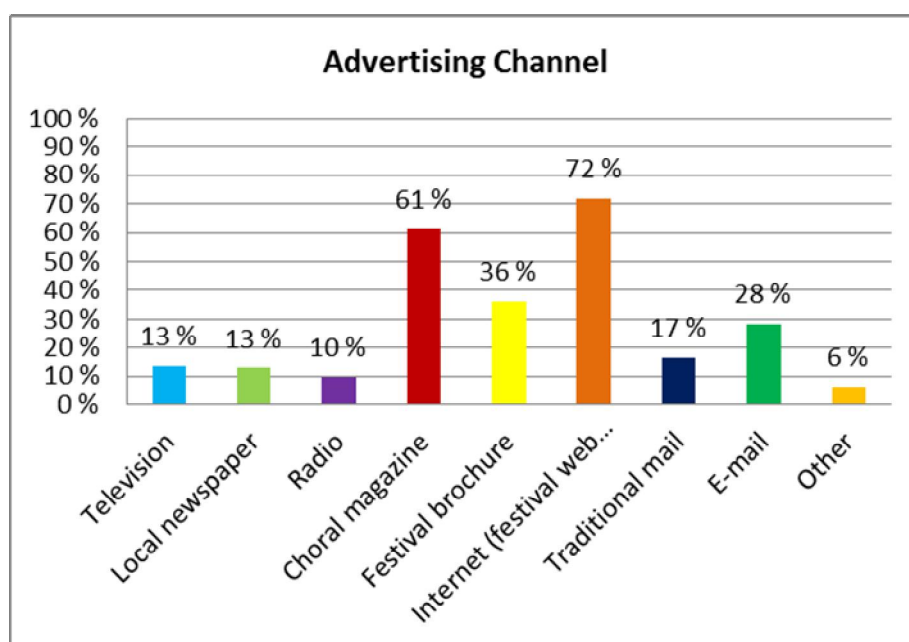


Figure 18. Preferred media channels for advertising a choral festival.

The respondents are also asked whether the web pages are informative enough or not. In general they commented that there is enough information on the web pages but it is published too late and there are no extras. The information about the pro-

gramme and especially about the main performers could be published earlier because choirs not only want to perform but they also want to see the main performers so they would like to make the decision of participation well in advance. In addition choirs also need to arrange the accommodation and transportation to Vaasa and gather some money for the trip. In case the choirs want to perform at the festival, they also need to start training their programme in advance. The information about the festival can be posted bit by bit, because if the promoter waits until the whole programme is ready; it is too late already for several choirs to make the decision. Some respondents also commented that the pages are rather inadequate and especially the design is very plain. In addition the programme is said to be difficult to read as it is only as a pdf-file on the pages.

5.9 Vaasa as a Tourism Destination

As choirs travel abroad to visit different kind of festivals, they can also be regarded as tourists. Therefore the choirs are also asked whether they perceive Vaasa as an attractive tourism destination or not. The results are displayed in Figure 19.

Is Vaasa an attractive tourism destination?

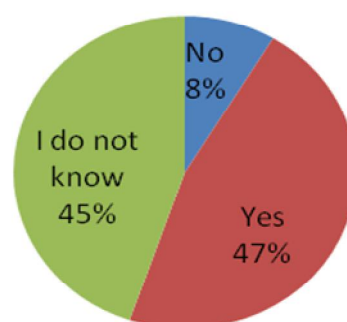


Figure 19. Vaasa as an attractive tourism destination.

The majority, 47% of the respondents answer that Vaasa is an attractive tourism destination. Respondents motivate their answers as follows: Vaasa is a beautiful bilingual city close to Sweden with good connections (e.g. ferry to Sweden). The nature, archipelago and history of Vaasa are also found interesting.

Only 8% of the respondents answer that Vaasa is not an attractive tourism destination. The reasons for such opinion are that Vaasa is too small and it is either too near or too far away, depending on the respondent's location. It is also claimed to be dull and there is nothing special to see or experience. Some respondents already have bad experiences of the city and some say it is grey zone i.e. they do not know much about the city.

45% of the respondents do not know whether Vaasa is an attractive tourism destination or not. The reasons for not knowing are that the respondents have not been to Vaasa and do not know much about the city so they could not evaluate the attractiveness of Vaasa. Also the general prejudice about Vaasa seems to be that it is just a small town with nothing special to give.

6 CONCLUSIONS AND EVALUATIONS

This chapter discusses the results of the research and provides suggestions for actions to be taken in order to improve the brand awareness of Vaasa Choral festival among Scandinavian choirs.

6.1 Summary

The aim of this study was to empirically investigate the extent of Vaasa Choir Festival's brand awareness among Scandinavian choirs and their expectations of a choral festival in general. Ways to increase brand awareness and to meet the respondents' expectations can be suggested based on the findings of the study.

The backgrounds for this study and Vaasa Choir Festival as an event were introduced in the first chapter. Branding and marketing are the main theories that needed to be studied and explained in order to be able to execute the empirical study properly.

The second chapter introduced branding as a concept. Especially brand awareness, its different levels and ways to increase it were explained in detail. The difference with recall and recognition were explained by introducing Aaker's (1996) Graveyard model. Brand identity and its creation as a process was also introduced.

The third chapter introduced marketing in general and from event management's perspective. To get a comprehensive view on the different marketing elements, the marketing mix for hospitality and travel industry was introduced and combined with the limited theory available on event marketing. Promotion and promotional elements were highlighted, as those are the most effective elements to be used when aiming to increase brand awareness.

The fourth chapter moved on to the empirical part and explained the research process and the difference between qualitative and quantitative research methods.

The design and data collection method for this study were introduced and explained. The choral festivals that were used as comparison to Vaasa Choir Festival were also presented. Finally reliability and validity of this research were discussed.

The fifth chapter presented and analysed the empirical findings based on the survey conducted. The gathered quantitative data was presented in tables and figures and the qualitative data was explained by words.

Finally the sixth chapter summarises the whole study and provides suggestions and recommendations for the arranger of Vaasa Choir Festival in order to increase the brand awareness and festival's attractiveness and to meet the expectations of Scandinavian choirs. In addition Vaasa Choir Festival's brand is analysed by integrating the theoretical models with the empirical results.

6.2 Recommendations for Improving Vaasa Choir Festival

700 questionnaires were sent out and 163 responses were received, which makes the total response rate of the questionnaire 23%. This is very average at least based on Super Survey's research on the average response rates. Almost one fourth of the sample group responded. Online surveys give lower response rates than face-to-face interviews but online surveys are easy and very cost-efficient to execute especially from a student's perspective. The responses were processed and analysed in previous chapter and now based on the results development recommendations to the festival arranger are presented in the coming subchapters. (Hamilton, M.B. 2009)

6.2.1 Increasing Brand Awareness

Vaasa Choir Festival holds the top-of-the-mind position of choral festivals in the minds of 10% of the respondents, 17% of the respondents recalled Vaasa Choir

Festival unaided and 48% of the respondents recognized Vaasa Choir Festival when its logo was presented. Both recall and recognition of Vaasa Choir Festival occur mainly only among Finnish choirs. When positioning Vaasa Choir Festival brand on Aaker's (1996) Graveyard model, it follows the blue line of the model in the Finnish market. Recognition with 48% and recall with 27% are acceptable rates but those are made only by Finnish respondents. In the Scandinavian market the brand could not even be positioned on the graveyard model, because there is no or only very little awareness of the brand. It could even be claimed that Vaasa Choir Festival holds a niche brand position in the Finnish market as traditionally every year the same loyal choirs tend to participate in the festival. To conclude, the results clearly indicate that the brand awareness of Vaasa Choir Festival is relatively high nationally in Finland, but internationally within Scandinavia it is very low.

There are several different ways by which the arranger of Vaasa Choir Festival can increase the brand awareness within Scandinavia. First of all they should widen the distribution, which means that they should do the same marketing efforts in other Scandinavian countries as done in Finland. Vaasa Choir Festival should stand out from other festivals by promoting its unique features, such as non-competition, free participation, great atmosphere, quality performers and internationality. Vaasa Choir Festival could come up with a slogan that promotes the unique features of the festival and combine it with a catching jingle or song. In addition Vaasa Choir Festival already has its own logo which could be used in advertising together with the slogan and jingle to make the advertising effect more overwhelming than it is at the moment.

Partnership is a good example of how Vaasa Choir Festival could be advertised more widely at a cheaper price. Vaasa Choir Festival could start by cooperating with the local choir unions in Scandinavia, e.g. the choir unions could promote the festival on their web pages and choirs could get cheaper tickets to the main concerts on the grounds of being a member of a choir union. To broaden the partnership possibilities Vaasa Choir Festival could cooperate with hotel chains, trans-

port companies and travel agencies. It is easy to get more coverage by having the choir festival's logo and hyperlink on the partners' web pages and in other advertising messages made by the partners as well. Nationally Vaasa Choir Festival could cooperate for instance with the SOK-chain or the K-plussa -chain.

6.2.2 Brand image

20% of the respondents had visited Vaasa Choir Festival already before and they answered the open end question that asked on the image they have of Vaasa Choir Festival. Based on the responses Vaasa Choir Festival is well organized and versatile and the performers are of high quality. The atmosphere of the festival is relaxed, positive and international. The main focus being on singing is also highly appreciated. The image of Vaasa Choir Festival seems to be on the right track when comparing to the strategy. Internationality and the overall quality shall still be strengthened in the future.

The main points of improvement in the image of Vaasa Choir Festival are on programme and location. Even though the programme is said to be well planned and executed, some respondents still think that the programme is confusing. This could refer to last minute changes in the programme or to the appearance of the programme leaflet. This can be improved by even more careful planning of the programme that prevents sudden changes, and by making the programme brochure clearer and easier to read. At the moment the brochure is approximately 20 pages and includes all kinds of information on the main performers and the detailed programme itself. In the future the brochure could be shorter and perhaps divided in two: the informative brochure and the programme brochure.

Finding the performance locations is also said to be difficult as the festival is scattered around the city. People coming from out of town or even out of country borders do not know Vaasa and its different places, and even for people originally from Vaasa it might be difficult to know all the performance locations. This prob-

lem can be solved by attaching a clear map of Vaasa and pointing out all the performance locations on the map. Another improvement suggestion for finding the concert locations is to arrange bus transportation to locations that are further away from the city. The buss could leave from the city hall or market square of Vaasa before the concert starts. Posting the programme and the map online to Vaasa Choir Festival web pages well in advance also gives the possibility for the attending choirs to check the map and programme in advance and plan their own schedule for the festival days.

6.2.3 Web pages

Respondents' comments are asked about the web pages of Vaasa Choir Festival. The pages are said to be informative, but plain and the information regarding the coming festival is posted too late in many cases from the decision making perspective. Uusikulku got these same results in her more comprehensive research on the web pages in spring 2010. The pages include all the necessary information but Vaasa Choir Festival should pay more attention on the design of the web pages as at the moment the web pages look much like amateur work, see Figure 20. There are not even any advertisements on the pages and half of the page is empty of information and only have a black background.

The festival arranger should hire a professional designer or possibly a trainee (to avoid high costs) to design entirely new pages. The designer should focus on creating well-functioning, logical pages. There should be all the information regarding Vaasa Choir Festival easily available. The appearance of the web pages should follow the overall quality, identity and design of the brand. Pictures and videos should also be easily accessible and functional and they could appear for instance already at the cover page.

Based on the finding of the empirical study, the web pages are most often the first thing that potential customers look at when searching for information on different

festivals. Therefore it is advisable to have easily accessible pictures and clearly organized information that attracts the customers. Branding and marketing theories introduced in this thesis also stress on the consistent overall quality in brand building and marketing and in this case it should also apply to the web pages.

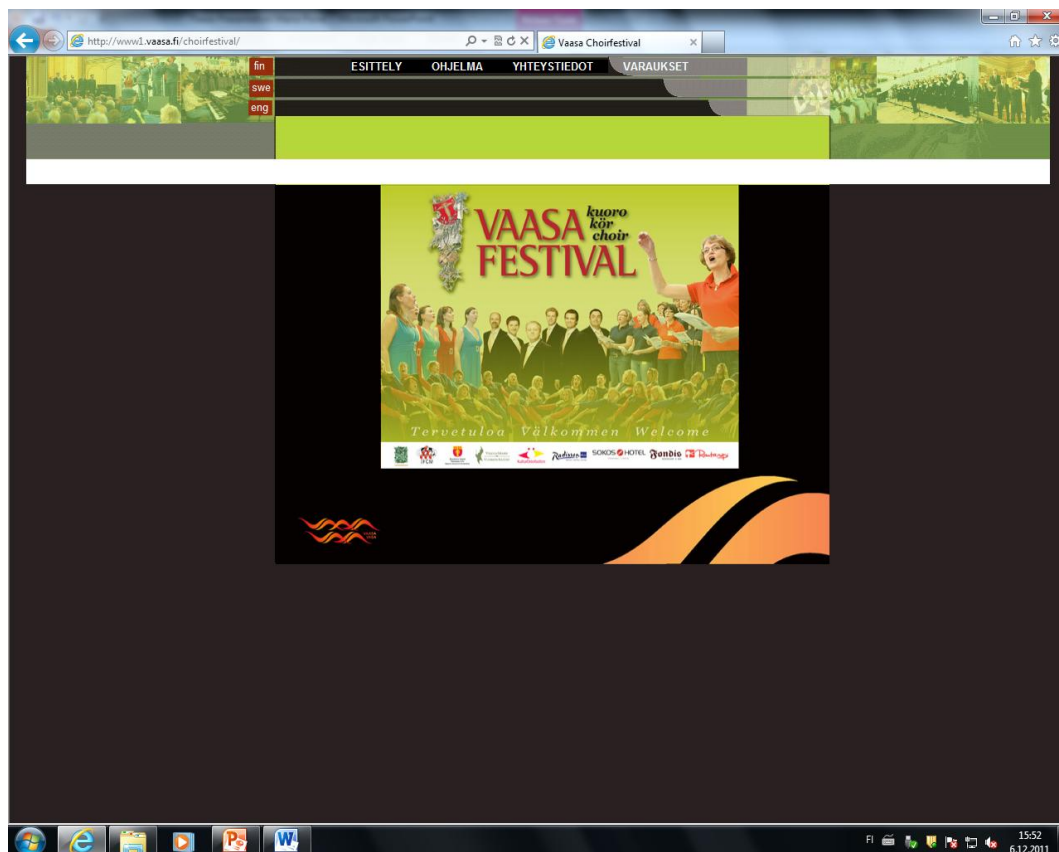


Figure 20. Vaasa Choir Festival Web Pages

6.2.4 Get-Together Programme

The main concerts of Vaasa Choir Festival are chargeable whereas non-stop concerts are free of charge, and still main concerts are the most popular programmes at the festival to participate in. People are willing to pay for seeing and listening to quality choirs performing. The second popular programme option is workshops

and seminars which indicate that choirs are willing to learn at choral festivals. The respondents also gave many comments that they wanted to have more programme where they could interact with other choirs and exchange knowledge of choir singing. The respondents also hoped to have informal program such as dinners or singing nights where they could mingle with other choirs and just spend relaxed time together.

Non-stop concerts, church concerts and entertainment concerts also received support from the respondents, which indicates that it is good idea to keep the festival as versatile as possible so that people can enjoy many different kinds of choir music concerts during the same festival. Children's concerts did not receive much support, which indicates that there are not many children participating in Vaasa Choir Festival and its main target group is adult choirs.

Based on the respondents answers it is evident that Vaasa Choir Festival is at the moment missing programme where the choirs could get to know each other and relax. Some kinds of get-together evenings could be arranged during the festival. That would allow the choirs to freely mingle around and get to know each other. Dinner and/or beverages could be served and the choirs could sing together and exchange choral and musical knowledge. There could be this kind of programme arranged every evening so that the choirs would have the change to participate in this at least once during the festival. In addition there could also be more workshops to participate in as the choirs want to gain more knowledge and develop their choral singing.

6.2.5 Playful Competition

Most of the respondents, 66%, appreciated Vaasa Choir Festival's non-competitive spirit. The biggest effect created by non-competition is the complemented relaxed and joyful atmosphere, which is mainly because no one has pressures to worry about competitions. As Vaasa Choir Festival is arranged in May, at

the end of the choral season, people just want to come there and enjoy music and sing together. The rest, 34% of the respondents, thought that a non-competitive festival is boring and the quality of performances would be lower as only amateur choirs would want to perform at such festival. Some suggested that there could be a smaller scale competition during the festival in which only the top choirs could participate. That would bring more excitement to the festival, and it would be interesting to follow how the choirs perform under pressure. Some choirs also preferred competition, because they can get comments on their performance from a professional jury, which enables them to develop their own programme and skills.

Vaasa Choir Festival could try to arrange a playful, non-serious competition at the festival and see how it is accepted by the participants and the public. It would be important to gather a professional jury that would evaluate the choirs and give them feedback, as the choirs appreciate feedback and they want to develop themselves. This could bring new participants and top level choirs to the choral festival and it this competition could also be used in the advertising of the festival to attract choirs that are interested in competing.

6.2.6 Service Packaging and Destination

The respondents want the arranger to provide them with more services during the festival such as accommodation (79%), dining (69%), transport services (55%), choir hosting (54%) and tourist information (31%). Currently Vaasa Choir Festival is providing cheap accommodation at school premises and a little more expensive one at the local hotels. In addition, there is dining possibility for the choirs both during lunch and dinner. All these services have to be booked separately, while the choirs wished that the arranger could provide ready-made packages for them to choose from, as that would make it easier for the choirs. The choirs would only have to pay one price and after that they would not have to worry too much about the practical arrangements. At the moment even the tickets to every concert are sold separately, whereas alternatively there could be one ticket for each day

that entitles the person to participate in all the concerts and programme during that day.

Transport services could be included in the package as well by cooperating with transport providers, for instance from Umeå, Sweden the festival participants could travel to Vaasa by a passenger ship RG Line, nationally in Finland bus transportations could be arranged and otherwise from Norway, Denmark, Iceland the participants could take a flight directly to Vaasa. Tourist information and sightseeing tours could be arranged by the City of Vaasa. There already are some tourist guides in Vaasa in the summer time but during Vaasa Choir Festival more people could be hired to work with guiding the tourists and providing sightseeing tours and other tourist activities. However, the arranger of Vaasa Choir Festival should have the main focus on the festival related services as choir people come to Vaasa because of the festival, not because of Vaasa itself. It takes a lot of effort and time to build up a festival package that would include everything that the choir needs during the festival and, therefore, it is recommended to cooperate with travel agencies, who already have a lot of experience in making vacation packages. The amount of volunteers and other staff should be increased before, during and after the festival in order to be able to make all the changes needed.

6.2.7 Internet and Choral Magazines in Advertising

Selecting the right advertising media channels is important as the potential customers are only reached by using these channels. Brand awareness among the targeted group of people can be increased by using the most appropriate advertising media. The respondents answered that the media channels they mostly prefer to use for gaining choral information are internet (72%) and choral magazines (61%). Television, local newspaper, radio and traditional mail are not much used media channels in terms of choral information as the choral messages often get lost in the advertising clutter. The media channels used to advertise choral festi-

vals should be chosen carefully to reach the right audience and minimize the waste factor.

The respondents chose internet as the most popular media channel, which emphasizes the importance of the web pages of Vaasa Choir Festival and their already suggested makeover by a professional designer. Internet as the advertising media channel means though a lot more than just the web pages of the choral festival as there can also be advertising on other web pages such as partners' (choir unions, travel agencies) and social media should not be ignored. Vaasa Choir Festival should right away join the social media by creating its own accounts on at least Facebook and Twitter. That gives a lot of coverage to the festival and the brand awareness would definitely increase.

Choral people have their own social networks, which mean that much of the knowledge and information is shared by word-of-mouth. When opening the account on Facebook, the local choral people could be invited to join the group and little by little their friends interested in choral activities would also join the group. Communication between the festival arranger and the public would increase and it would also be easier to know the public's opinion on the festival and its development. Vaasa Choir Festival is totally absent from social media at the moment and the explanation is that it would take too much time and effort to be present on the social media. This does not have to be the case as clear rules on how to use the account can be set. The arranger can for instance once a week log in to the account, post latest information on the festival, share pictures and videos and answer the possible questions that the public has. In many cases on social media the choirs themselves would act as promoters and distributors of information on Vaasa Choir Festival.

Choral magazines were the second popular advertising channels based on the respondents' answers. Vaasa Choir Festival should therefore also focus a part of the advertising on the choral magazines. Advertising on magazines is targeted and it can be done at relatively low cost. The quality of the advertisements can be very high and the life span is long. Detailed information on the festival can be provided

and the advertisement is most often perceived to be reliable. Magazines also usually publish for free articles, or “fillers”, that are purely written for advertising purposes. Vaasa Choir Festival could also put more effort on the public relations as that is one way of doing free advertising.

6.2.8 “To Do” List

To conclude Vaasa Choir Festival is recommended to change or develop several things in order to increase the brand awareness and answer the expectations of the respondents’. Below is a clear list for the recommended changes:

- Increasing brand awareness by promoting the unique features of Vaasa Choir Festival, creating a catching slogan and a jingle, cooperative with partners, increasing the public relation efforts and joining the social media.
- The brand image can be improved by making changes to the brochure and by arranging transportation within Vaasa to reach the different concert locations.
- Web pages have to go through a total makeover made by a professional designer focusing on improving the functionality, appearance and information.
- Small scale, non-serious and playful competition could be arranged to see how the public reacts to competition.
- Evening get-togethers, singing nights or informal dinners for the choirs only could be added to the festival programme and the number of workshops could be increased.
- Creating an affordable “festival package” together with the partners.

- Getting more trainees and/or volunteer workers and focus on training them and properly introducing Vaasa Choir Festival and the way of working.
- Advertising on choral magazines and internet, especially the presence in social media should be emphasized. Public relations should be used more for advertising purposes.

6.3 Results Based on a Theoretical Brand Model

The results of this study can be used to analyse Vaasa Choir Festival's brand according to Aaker's (1996) brand identity planning model and Kapferer's (1992) brand identity prism. The first stage of the model is to conduct customer, competitor and self-analysis. The second stage is the brand identity system which in this study is replaced by Kapferer's brand identity prism and the last stage is brand identity implementation system. These will all be analysed in this chapter.

6.3.1 Brand Analysis and Implementation System

The customers or the participants of Vaasa Choir Festival are mainly choirs from Finland and only a few from other countries in Scandinavia. The choirs are mixed, male or female choirs meaning that the visitors of the festival are adults. Majority of them wish to participate in a relaxed choral festival with no competition, but possibilities for getting to know other choir people internationally. They also wish to learn something during the choral festival by participating in workshops and seminars. The profile of the potential and wanted participants is clear so Vaasa Choir Festival should develop the brand to suit for adult taste and requirements on the educational perspective of the festival.

The competitors of Vaasa Choir Festival are other choral festivals arranged within Scandinavia or Northern Europe. The festivals that were used for the questionnaire to compare the extent of brand awareness are the main competitors to Vaasa

Choir Festival. Some of the competitor festivals are choral competitions such as Grieg festival, Polyfollia and Tallinn International Choral Festival, some are internationally recognized bigger-scale festivals with wider selection of programmes and categories such as Cork International Choral Festival and Leipzig International Choral Festival, some are more focused on only top-choirs performances such as Kuoroespoo and one of the festival, Lund International Choral Festival is the most similar and closest one to Vaasa Choir Festival in terms of programme, location, size, internationality etc. Lund International Choral Festival should be analysed more carefully as so far based on this study it is only known that Lund is more internationally recognized than Vaasa Choir Festival. By finding out the reasons, such as advertising strategy, for Lund having higher international recognition would help Vaasa Choir Festival to develop its international brand awareness.

Uusikulku (2010) conducted an extensive analysis of Vaasa Choir Festival Brand image in 2010 and based on her study and this study it can be concluded that the festival is sought to be well organized and versatile with high quality performers. Non-competition and relaxed atmosphere are the enhanced features of the festival. Internationality is an aspect that the festival itself is aiming at, but the image is still not quite there yet. Vaasa Choir Festival has long history back to the end of 19th century which makes the brand heritage strong and explains the traditions of this festival. The organizational values of Vaasa Choir Festival should be paid more attention to as the festival's core organization is very small and the members know each other and the values well, but there is a big group of volunteers joining the organization every year and they should also be aware of the organizational values.

The last part of the brand model is brand identity implementation that consists of positioning, execution and tracking stages. Positioning occurs in the customer's mind so therefore it is important to know the customers well and follow them and new trends closely. When the customer can describe the brand's image, positioning has occurred. In the execution stage several different execution alternatives

should be created including the use of symbols and slogans. Vaasa Choir Festival should use its logo more efficiently and it could be attached to a catching slogan in order to make the public remember, recognize and recall the festival better. These alternatives should also be tested before use. When the positioning and execution of the brand identity implementation have occurred, the brand must be tracked by conducting surveys on the brand. Vaasa Choir Festival should in the future conduct an extensive customer satisfaction survey in order to meet the needs and wants even better.

6.3.2 Brand Identity Prism

Starting from the sender side of Kapferer's (1992) brand identity prism physique refers to the physical features of the brand. For a festival brand physical features might be difficult to define, but it should be adjusted to fit to festivals. Festival's physical feature could be the location. In Vaasa Choir Festival's case location is Vaasa and more detailed churches, schools, city hall, shopping mall and cafeterias within Vaasa. Those performance locations are of different qualities but the most proper ones in terms of singing and enjoying a performance should be taken an advantage of in brand building. Vaasa has unique features such as the sea and archipelago which could be emphasized in marketing and branding.

The next facet in the sender side of the identity prism is personality. Vaasa Choir Festival's personality traits are relaxed and positive. Festival has long history and the participants are adults which makes the festival's personality mature and traditional. The festival is aiming to become more international and provide a happy end for the choral season in May (usually amateur choirs have a longer break during summers). In order to achieve the goals, the festival should have extensive advertising especially within Scandinavia and they should keep the main principle of non-competition and more social get-togethers could be arranged as well. When making the festival a warm and social event, the participants will perceive the festival as a good, old friend.

The external relationship facet is the handshake between the organisation and the customer. The relationship between the organization and the customer is built by marketing messages. In Vaasa Choir Festival's case the marketing messages are mainly found online or as festival brochures. The festival is not even trying to reach out new customers and build new relationships and therefore the festival is said to be only for a selected group of people who know about the festival and come there almost every year. Vaasa Choir Festival should give the hand out to new potential participants by developing relationships with the media and different choir unions in order to get more free coverage in the media.

The internal facet of the identity prism is culture which is combined of brand's values, source of inspiration and energy. Culture is claimed to be the most important factor of a brand. Vaasa Choir Festival's brand culture is developed by its small, but functioning core organization. Choir singing is passion for those people and it shows in the organizations values and way of working. Music, singing and enjoying it together are the most important values that lead the culture. In order to develop the festival brand, the core organization should focus more also on the marketing of the festival. The festival should become more open for new people to join and that cannot be achieved if the main values are music and singing.

When investigating the recipient's side of the prism, the reflection and self-image affect to a great extent whether the recipient would approve the brand or not. Reflection is how the recipient perceives the brand. Vaasa Choir Festival is perceived as well organized and versatile event. The performers are of high quality and the atmosphere is international, positive and relaxed. The main focus on music is appreciated by the recipients. The reflection corresponds pretty well to the personality and it means that Vaasa Choir Festival has succeeded in implementing the brand image they aimed at.

The last facet of the identity prism is self-image of the recipient. Recipient's self-image is individual and personal, but everyone wants to keep up a certain image and, therefore, people choose the products and services they consume based on the suitability to their self-image. When choosing the destination where to travel

to or the festival to participate in, one of the most important factors affecting on the selection is the person's self-image. In order to match the target group's demands on the festival's suitability to their self-image Vaasa Choir Festival should try to convey an image that goes well together with the assumed image of the potential participants. People want to feel like they belong to a group and by choosing Vaasa Choir Festival as a destination they should be able to feel that they belong to a group of people that share the same interests and passion.

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APPENDIX 1

make - Brand Awareness and Marketing of Choral Festivals - Windows Internet Explorer

https://e-lomake.puv.fi/elomake/lomakeet/921/lomake.html

Edit View Favorites Tools Help

E-lomake - Brand Awareness and Marketing of Choral ...

Brand Awareness and Marketing of Choral Festivals

Form is timed: publicity starts 29.3.2011 12.00 and ends 15.4.2011 0.00

Background Information

My role in the choir

- ☐ Conductor
- ☐ Chairperson
- ☐ Secretary
- ☐ Choir singer
- ☐ Other

Choir type

- ☐ Male choir
- ☐ Female choir
- ☐ Youth choir
- ☐ Children's choir
- ☐ Mixed choir
- ☐ Vocal ensemble
- ☐ Other

Choir's home country

- ☐ Sweden
- ☐ Norway
- ☐ Denmark
- ☐ Iceland
- ☐ Finland

Next >>

make - Brand Awareness and Marketing of Choral Festivals - Windows Internet Explorer

https://e-lomake.puv.fi/elomake/lomakkeet/921/lomake.html

Edit View Favorites Tools Help

E-lomake - Brand Awareness and Marketing of Choral ...

Brand Awareness and Marketing of Choral Festivals

Form is timed: publicity starts 29.3.2011 12.00 and ends 15.4.2011 0.00

Top-of-mind Awareness

Can you name any choral festivals? Please list them below in the order that you recall them.

<< Previous Next >>

Järjestelmänä

make - Brand Awareness and Marketing of Choral Festivals - Windows Internet Explorer

https://e-lomake.puv.fi/elomake/lomakkeet/921/lomake.html

Edit View Favorites Tools Help

E-lomake - Brand Awareness and Marketing of Choral ...

Brand Awareness and Marketing of Choral Festivals


Form is timed: publicity starts 29.3.2011 12.00 and ends 15.4.2011 0.00

Brand Recognition 1

Do you recognise this choral festival?

☐ Yes

☐ No



<< Previous Next >>

Järjestelmänä Ed

lomake - Brand Awareness and Marketing of Choral Festivals - Windows Internet Explorer

https://e-lomake.puv.fi/elomake/lomakkeet/921/lomake.html

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Brand Awareness and Marketing of Choral Festivals


Form is timed: publicity starts 29.3.2011 12.00 and ends 15.4.2011 0.00

Brand Recognition 3

Do you recognise this choral festival?

☐ Yes

☐ No



<< Previous Next >>

Järjestelmänä f

lomake - Brand Awareness and Marketing of Choral Festivals - Windows Internet Explorer

https://e-lomake.puv.fi/elomake/lomakkeet/921/lomake.html

Edit View Favorites Tools Help

E-lomake - Brand Awareness and Marketing of Choral ...

Brand Awareness and Marketing of Choral Festivals


Form is timed: publicity starts 29.3.2011 12.00 and ends 15.4.2011 0.00

Brand Recognition 2

Do you recognise this choral festival?

☐ Yes

☐ No



<< Previous Next >>

Järjestelmänä

make - Brand Awareness and Marketing of Choral Festivals - Windows Internet Explorer

https://e-lomake.puv.fi/elomake/lomakkeet/921/lomake.html

Edit View Favorites Tools Help

E-lomake - Brand Awareness and Marketing of Choral ...

Brand Awareness and Marketing of Choral Festivals


Form is timed: publicity starts 29.3.2011 12.00 and ends 15.4.2011 0.00

Brand Recognition 5

Do you recognise this choral festival?

☐ Yes

☐ No



The logo for the Cork International Choral Festival. It features a stylized graphic of three curved, overlapping lines in shades of orange and red, resembling a flame or a stylized 'C'. Below this graphic, the text 'CORK INTERNATIONAL' is written in a bold, orange, sans-serif font. Underneath that, the words 'choral festival' are written in a large, elegant, black script font.

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Brand Recognition 6

Do you recognise this choral festival?

☐ Yes

☐ No



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Brand Recognition 7

Do you recognise this choral festival? _____

☐ Yes

☐ No

Oct. 27th - Nov. 1st 2010

Polyfollia

Saint-Lô
and Basse-Normandie

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Brand Recognition 8

Do you recognise this choral festival?

☐ Yes

☐ No



Have you ever visited Vaasa Choir Festival?

☐ Yes, as a performer

☐ Yes, as audience

☐ No

If you have visited Vaasa Choir Festival, what kind of an image do you have of the event?

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Experiences and Expectations

Vaasa is an international art city located in Western Finland by the Gulf of Bothnia. The city has approximately 60 000 inhabitants and is especially known as a bilingual and international city of culture.

Vaasa Choir Festival is an international, five-day-long major event of choir music. The festival is organised annually on the weekend of Ascension Day. Vaasa Choir Festival is a happy, social celebration of the end of the choral season and it is open for all choirs. Nearly one hundred concerts take place during the five days of the Festival. Music can be heard in churches, concert halls, schools, restaurants, etc. The main performers at the Festival consist of various national and international top choirs and vocal ensembles.

Select

☐ I have visited Vaasa Choir Festival and I will answer the following questions based on my EXPERIENCES of the event.

☐ I have NOT visited Vaasa Choir Festival and I will answer the following questions based on my EXPECTATIONS of a choral festival in general.

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Marketing Channel

Which of the following channels are the most suitable ones to let you know about a choral festival? You can choose several alternatives. —

- ☐ Television
- ☐ Local newspaper
- ☐ Radio
- ☐ Choral magazine
- ☐ Festival brochure
- ☐ Internet (festival web pages)
- ☐ Traditional mail
- ☐ E-mail
- ☐ Other

Please explain your answer in the box below.

If you have visited Vaasa Choir Festival web pages, were they informative enough?

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Festival with Competition?

Would you prefer a choral festival with a competition between the performing choirs or no competition at all? Please explain your answer in the box below.

☐ Competition

☐ No competition

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Festival Programme

What kind of a programme would you like to attend during the festival? You can choose several alternatives. —

- ☐ Main concerts (chargeable)
- ☐ Non-stop concerts (free of charge)
- ☐ Entertainment concerts
- ☐ Church concerts
- ☐ Children's concerts
- ☐ Workshops/seminars
- ☐ Other

Do you have any special wishes or suggestions for the programme?

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Services

What kind of services do you expect from the festival? You can choose several alternatives. —

- ☐ Accommodation
- ☐ Dining
- ☐ Choir hosting
- ☐ Transport services
- ☐ Sightseeing tours
- ☐ Tourist information
- ☐ Other

What other services would you expect?

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Vaasa

Is Vaasa as a city in Finland an attractive tourist destination? Please explain your answer in the box below. —

☐ Yes
☐ No
☐ I don't know

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Comments and Ideas

Do you have any further comments or development ideas?

Thank you for your answers!

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