

**Planning and Implementation of Marketing Communications
Campaign for Finnish Film *Princess***

Case: The European Union Film Festival 2010

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Thesis

DP for Multilingual

Management Assistants

19.1.2012



DP for Multilingual Management Assistants

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<p>The title of thesis Planning and Implementation of Marketing communications Campaign for Finnish Film <i>Princess</i> Case: The European Union Film Festival 2010</p>	<p>Number of pages and appendices 41 + 8</p>
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<p>The present thesis is a procedural case study commissioned by the Department of Press and Culture at the Embassy of Finland in Ottawa, Canada. The objective of the procedural part of the thesis was to plan and implement a marketing communications campaign for the movie <i>Princess</i> by Arto Halonen for its participation in the European Union Film Festival in Ottawa, Toronto and Vancouver. The thesis includes an evaluation of the effectiveness of the campaign in reaching the objectives set for it, namely trying out a new approach to promoting events and reaching new audiences.</p> <p>Theories on marketing communications, public relations, sponsorship and publicity are presented with a special focus on the Internet and online marketing as they relate to the procedural part of the present study. The process of planning and implementing the marketing communications campaign is described from its beginning in August 2010 until the final evaluation in December 2010. The processes of selection of marketing channels, sponsorship acquisition and campaign material production are described and the campaign is evaluated on the basis of the author's observations and a feedback survey carried out at the screening of <i>Princess</i>.</p> <p>The study produced a successful marketing campaign, useful observations and insight as well as recommendations for future reference as to how similar promotional activities may be undertaken at the commissioning Embassy and other organizations with a limited marketing budget. The focal observations of the study include the current possibilities of online marketing and social media.</p>	
<p>Key words Film Festival, Marketing communications, Public Relations, Social Media</p>	

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1 Introduction

The Embassy of Finland in Ottawa participates annually in the European Union Film Festival (EUFF) by entering a current Finnish film to be screened at the festival. The EUFF is a well-established film festival held in Ottawa, Toronto and Vancouver in November-December each year. It is organised by the Canadian Film Institute, the Delegation of the European Union to Canada and the embassies of European Union Members States and Library and Archives Canada. The festival promotes European cinema and presents an opportunity for Canadian movie-goers to view contemporary films from the member states of the European Union in their local languages.

In 2010 I participated in the preparations for the European Union Film Festival in Ottawa during my internship and I had the opportunity to be responsible for planning and carrying out a marketing communications campaign for Finland's entry to the festival. Finland's movie at the 2010 festival was *Princess* by Arto Halonen, which was chosen by Ambassador Risto Piipponen and Head of Press and Culture Patricia Dodge. This thesis aims at describing the process of planning and implementing the campaign as well as evaluating its outcome in order to provide a comprehensive process description and suggestions for improvement in similar projects for future reference.

Marketing communications activities are essential in creating awareness about the cultural events such as the screening of *Princess* organized by the Embassy of Finland in Ottawa. The Embassy of Finland is responsible for marketing the Finnish films participating in the festival together with the Canadian Film Institute. The marketing communications activities serve the purpose of promoting ticket sales of the screening event, as well as the Embassy's long-term objectives of promoting awareness about Finland and Finnish culture among Canadians.

The Finnish films participating in the EUFF have traditionally been advertised in the promotional materials produced and distributed by the Canadian Film Institute and the Delegation of the European Union to Canada, by direct e-mail from the Embassy and

a mention in the event calendar of the Embassy Magazine directed to the diplomatic community of Ottawa. In 2010 the Embassy of Finland decided to carry out an interactive marketing communications campaign for the film *Princess* at the EUFF in order to try a new approach and reach new audiences.

The marketing communications campaign for *Princess* involved presence and activity in social media, namely Facebook, and a lottery contest based on a quiz with questions about the film *Princess* and Finland. The lottery contest was accessible at three different University campuses as well as the Embassy of Finland in Ottawa and on Facebook. The marketing communications campaign was sponsored by the Embassy of Finland and several Ottawa-based and international enterprises by provision of prizes for the lottery contest.

1.1 Objectives of the thesis

The objective of the procedural part of this thesis was to plan and implement a marketing communications campaign for the Finnish film *Princess* by Arto Halonen participating in the 2010 European Union Film Festival in Canada. Theories of marketing communications with a special focus on PR-activities and publicity give a frame of reference for the procedural process description.

This thesis describes the process of planning the campaign, the different stages of implementation of the plan including the processes of sponsor acquisition, establishing a page on Facebook, and carrying out the lottery contest. Furthermore, decisions regarding the different marketing communications channels used are discussed and the outcome of the campaign is evaluated. The results offer insight to the possibilities of a modern and interactive marketing communications campaign for a cultural event production with modest financial resources.

Ideally, the process description serves the commissioning party as a guideline for the planning and implementation of similar projects and provides suggestions for improving them in the future.

Other tasks involved in the process of organizing the participation of the movie *Princess* in the EUFF, the screening event and the reception following it were excluded from the thesis, which covers the marketing communications campaign only.

1.2 Structure of the thesis

This thesis begins with theoretical background information about marketing communications, public relations, sponsorship, publicity and web presence. The procedural part of the thesis describing the different processes involved in the marketing communications campaign for *Princess* is tied to the relevant aspects of the discussed theories.

In continuation, the commissioning party is introduced and the planning and implementation of the marketing communications campaign is described. The description of the different stages of implementation follows a loose chronological order. Finally, the project is evaluated and conclusions are presented. The marketing materials produced for the campaign such as the electronic flyer, screenshots of the Facebook page and online articles as well as the ballot for participating in the on-campus lottery contest can be found in the appendices.

2 Marketing communications

Marketing communications can be defined as communication that consciously aims to affect the listener and has a clear goal. According to Vuokko (2002, 17) the tools of marketing communications can be categorised into personal sales, advertising, promotion, publicity, PR and sponsoring. Marketing communications activities are vital to businesses, NGO's as well as the public sector. According to Vuokko (2002, 18-19) the marketing communications activities in the aforementioned sectors have in common the goal of affecting how much and what is known about them, in other words awareness and their image. In short, it includes all the elements of communications that aim at prompting such interaction between the company and its interest groups that has a positive impact on the profitability of marketing.

The different tools of marketing communications, such as publicity, PR and sponsoring may be combined or integrated in order to create synergy. In the framework of a marketing communications campaign, synergy can be achieved through 'a marketing communications mix'. Planning a marketing communications mix refers to deciding which tools of marketing communications will be used to reach a given goal, or which tools will be used to communicate to different target groups (Vuokko 2002, 148.) The different tools complement each other and compensate for each other's limitations. In the words of De Pelsmacker, Geuens and Van den Berg (2004, 8) the major benefit of integrated marketing communications is that "a consistent set of messages is conveyed to all target audiences by means of all available forms of contact and message channels."

The different tools of marketing communications can be defined as simultaneous and overlapping. Events, publicity and sponsorship may be seen as Public Relations activities since all these activities aim at creating goodwill (Vuokko 2002, 278-279.) According to Austin & Pinkleton (2006, 6) "although public relations techniques often are employed in marketing and advertising, it is more appropriate...to treat public relations as the umbrella under which other activities, including marketing and advertising, occur." However, some define PR as limited to communications activities

such as press launches and reports and unrelated to marketing or marketing communications (Vuokko 2002, 279.)

The tools of marketing communications used in this procedural study and campaign can be defined as falling into the categories of public relations activities and publicity. Sponsorship as a tool of marketing communications was not used to gain visibility for the purposes of this campaign but rather, the sponsors of this campaign gained signage and visibility through sponsorship. Sponsorship is introduced here due to its importance for both the sponsored organization and the sponsor.

2.1 Public Relations

The concept of Public Relations can be defined as having to do with managing reputation and goodwill. The Public Relations Consultants Association defines PR as “the result of what you do, what you say, and what others say about you. It is used to gain trust and understanding between an organization and its various publics - whether that's employees, customers, investors, the local community - or all of those stakeholder groups.” (Public Relations Consultants Association 2011.) As opposed to advertising, where media are paid to put across a promotional message, in PR journalists are persuaded to cover given events, products and services “on the grounds of newsworthiness.” (Theaker 2008, 12.)

Many different activities can be seen as part of Public Relations. As stated by the PRCA (Public Relations Consultants Association 2011) PR may involve many different activities such as media relations and lobbying, speaking at conferences, online viral campaigns, sponsorship, product launches and more. Similarly, according to Austin & Pinkleton (2006, 6) PR “strives to help organizations develop and preserve the variety of relationships that ensure long-term success.” PR does not only have commercial or measurable aims but also longer-term goals, such as brand building and working with local communities and as such is an essential part of the activities of the Embassy of Finland in Ottawa in promoting awareness and knowledge about Finland and the country brand of Finland.

2.2 Sponsorship

Sponsorship is one of the possible tools of a marketing communications mix. It is “a thematic communications instrument with which the sponsor assists the sponsee in realising his or her project” (De Pelsmacker *et al.* 2004, 303.) The sponsee, in turn, realizes the communications objectives of the sponsor, generating awareness and promoting positive messages about the sponsoring company. According to Vuokko (2002, 303) sponsorship is analogous to renting and using to advantage another individual, organization or event’s image.

In sponsorship the sponsoring company communicates about its goals, interests or products by tying them to a person, event or activity. Sponsorship may be taken upon with the objectives of complementing PR and advertising activities, promoting awareness, gaining publicity as well as shaping corporate image. Sponsorship of art and cultural events is usually selective in terms of the market segment reached and is considered a PR tool pursuing image and hospitality objectives rather than a short-term marketing activity (De Pelsmacker *et al.* 2004, 316-317.)

Event-related sponsorship is restricted in terms of the period of time during which the target of sponsorship is on display. According to Vuokko (2002, 312) event-related sponsorship may involve carrying out advertising at the event venue, signage in the promotional materials related to the event or using to advantage the news value of the sponsored event by mentioning the sponsorship in the sponsor’s own advertising. It may mean close collaboration where the sponsor’s contribution is a prerequisite for organising the event. Furthermore, sponsorship may mean the production of a new event carrying the name of the sponsoring company or a product.

The choice of the target event for sponsorship depends on factors such as the type, image and target groups of the event. The potential benefits including media coverage, quantity and quality of exposure and the resources required may also affect the sponsorship choice (De Pelsmacker *et al.* 2004, 322.) According to Vuokko (2002, 311) the most important criteria for deciding what event or events to sponsor include the sponsee’s ability to fulfil the goals set for the sponsorship, the congruence of the

sponsee's image with the sponsor's image and values, the possibility of becoming a main or sole sponsor as well as the possibility of a long-term relationship.

Sponsorship agreements can be established on many different levels and scales, between small and large events and businesses and corporations of different sizes. When it comes to sponsorship agreements between small, local events and small businesses, the potential benefits are significant. According to Walker Mack (1999) small businesses may benefit from sponsoring local events especially in terms of community relations, marketing objectives, and employee relations. Sponsorship offers opportunities to both the sponsor and the sponsee, since "small events are less likely to receive corporate funding and are more dependent upon local and regional organizations for support." (Walker Mack 1999.) On the other hand, small businesses are less likely to be able to afford to sponsor large events and benefit especially from local visibility.

2.3 Publicity

Publicity can be regarded as one of the goals of Public Relations activities or as a special tool of marketing communications. As stated by Vuokko (2002, 291) efforts to gain publicity can be seen as a conscious attempt at obtaining free airtime or space in a publication. One of the main differences between advertising and publicity is that publicity is not paid for whereas advertising is.

However, unlike advertising, publicity is not controlled by the marketer but by the media. Publicity can be considered an indirect means of influencing where the marketer is unable to control the content, tone, timing and place of the message (Vuokko 2002, 291.) In addition to these differences, publicity lacks the possibility of repetition of the message and the use of symbols and other visuals.

According to Vuokko (2002, 292) the positive aspects of publicity include reliability, attitudes of the public, length of the messages and low cost. The public tends to consider news in media more objective and reliable than the advertising messages they contain. The attitudes of the public may be more accepting towards editorial messages

than advertisements and messages in the news media often allow for more information to be presented than in advertisements and other commercial messages.

Furthermore, publicity is free of cost, although the cost of, for example, PR and press releases can be seen as related to publicity. The ways of approaching the media with the purpose of gaining publicity include communicating by phone, e-mail, letter or face-to-face, press launch events, sending materials such as brochures, images and video, giving interviews, speeches and lectures as well as writing articles to trade journals (Vuokko 2002, 295.)

Since the media are in a decisive role in terms of what is communicated, how and to whom, it is essential for an organisation to take good care of its media relations. In order to be able to use publicity to its advantage, the organisation must be newsworthy by, for example, organising events and sponsoring and actively communicating to the media about its activities. According to Vuokko (2002, 293) whether or not publicity is achieved depends on the news value of the message to the media and their audience and how well the organisation has phrased its messages considering the interests of the media.

2.4 Web Presence

Visibility on the Internet and online activities are essential and widely used in today's marketing communications. According to Julsén (2009, 34) the Internet enables catering to the needs of small target groups on an economically reasonable scale and the marketing tools of the Internet allow for non-profit seeking organizations and communities to have their voices heard and to reach the audiences that they need to accomplish their objectives.

The Internet differs from traditional one-directional mass media such as TV, radio and magazines in that it functions in multiple directions and in real time. As opposed to the professionally produced content of traditional media, the content of the Internet, especially social media, is produced, consumed, redistributed and evaluated by users.

Juslén (2009, 37) uses the analogy of the Internet as a massive conversation in which a countless number of individuals and small and large communities participate.

Therefore, marketing through the tools of the Internet means active participation in this “conversation” and enforcing it with activities suitable for the Internet, rather than one-way communication. Similarly, Chaffey, Mayer, Johnston and Ellis-Chadwick (2003, 312) state that “the interactive nature of the Internet lends itself to establishing dialogues with individual customers.” These dialogues have the advantage of being able to “enhance customer service, deepen relationships and trust and so build loyalty” (Chaffey *et al.* 2003, 312.)

The Internet opens up a genuine two-way communication channel for prompting dialogue with customers or interest groups, as well as building a community of potential ones. Furthermore, the marketing communications activities implemented online work around the clock, while the marketer does not have to do so. As stated by Juslén (2009, 61) online marketing activities based of high quality content have a tendency towards snowball-effect as the content spreads through links, blog posts and bookmarks by the users, which in turn promote search engine visibility. Therefore the effects of online marketing may be long lasting and carry far beyond the time of publication.

According to Juslén (2009, 98–99) there are three main reasons why small businesses and organizations can successfully carry out their marketing activities by using the tools of the Internet:

1. The basic elements of online marketing required by small organizations can be implemented with very low costs.
2. Attaining sufficient visibility on a constant basis by using the marketing channels traditionally used by small organizations may be expensive. Visibility on the Internet can be promoted as widely as desired without significant costs.

3. Even within a limited geographical area, customers are best reached via the Internet. Searching for local services online is on the rise while the use of traditional media as sources of information is declining.

2.4.1 Marketing Communications in Social Media

As defined by Juslén (2009, 116–117) social media refers to online services such as networking services, virtual worlds, content publication and distribution services, data classification and assessment services, wikis and discussion forums. All forms of social media are based on the same principles of transparency, participation, discussion, user-produced content, formation of communities and networking.

Facebook is an example of a general networking service. Every user has a customized user profile which can be used to create a network of friends. In addition to private individuals, companies and organizations can register themselves and create a page, interact with their interest groups and share information. The possibility of establishing a page on Facebook allows for viral marketing within social networks since “looking at friends’ profiles and seeing what pages they’re fans of” and seeing pages posted in friends’ newsfeeds are the primary ways of finding interesting pages on Facebook (Holzner 2009, 74.)

According to Juslén (2009, 310) in order to take full advantage of the marketing potential of social media and its networks the marketer should assume the role of a participant among the other users of social media. Due to the interactive nature of social media, marketing in social media must be based on assembling and serving a community rather than advertising. According to Evans & McKee (2010, 166) marketing in social media begins with “an understanding of what consumers and influencers are saying about your brand, product or service and then builds on that through participation.” Listening to and participating in the discussions, collaborating and measuring activity such as comments, recommendations and text or video posts form the basis for engagement in social media (Evans & McKee 2010, 166.)

According to Kortesuo (2009, 37) it is essential that the marketer take part in conversation and reply to comments if the participants are given the possibility of leaving comments. Otherwise the possibility of commenting is only rhetorical and a pretence of interactivity. The central objective should not be to control communication and discussion, but to participate and present ideas that have value for the other participants.

According to Juslén (2009, 312) five steps can be taken to establish a functional marketing presence in social media:

1. Define target audience and listen to it. Find out where your potential clients or interest groups are and what they talk about in order to accomplish your objectives.
2. Participate in the discussion. You may hear things that are unfavourable, but your task is to help your customers by participating in the discussion. For example, admitting a mistake and offering a solution shows that you are interested in solving their problems.
3. Create value by publishing content that is interesting to your target audience. Content is your tool to motivate participants to network with you. The more content you offer through social media, the more visitors you will get on your website and the more you spread awareness of your online presence.
4. Recognize useful tools and learn how to use them. You do not need to use all possible social media in your marketing, but should focus on building your presence in the ones used most by your target audience.
5. Measure the effects. The true marketing benefit of social media is created by sales leads and customer relationships prompted by contact in social media. Measuring the yield of investments is part of all online marketing and there are various tools of web analytics for this purpose, e.g. Google Analytics.

In order to convert the Facebook page from a static potential marketing tool into an interactive supporting function the content should be high in quality, versatility and of interest to your audience. Updates should be meaningful and fairly frequent. Juslén (2009, 315) recommends that the Facebook page be linked to and mentioned in all possible contexts to recruit participants and motivate networking: a link can be added to the signature line of emails, websites and blogs.

2.4.2 E-mail Marketing

E-mail marketing is a form of direct marketing where a marketing message is sent directly to the recipient's personal e-mail address. According to Chaffey *et al.* (2003, 353) e-mail is an advantageous communications tool since "it offers immediacy, targeting, accountability and is relatively cheap." In addition, follow-up activities are quick, easy and low in costs in comparison to printing and paper mail. As stated by Juslén (2009, 256) most e-mail software is intended for personal use only and is poorly suitable for effective and widespread marketing. However, there are e-mail marketing services and tools that enable marketers to screen and build extensive registers of recipients and send out targeted promotional mass messages. An example of a register-building tool is a promotional campaign involving a contest wherein the participants can register to win a prize and receive future e-mails from the marketer.

According to Kortessuo (2009, 121) e-mail can be used for marketing to private individuals on the condition that the person has requested or given his or her consent to receiving promotional e-mail messages. When it comes to corporate customers, it is acceptable to market by e-mail without the recipient's consent as long as the topic relates to the recipients field of trade. Juslén (2009, 257) states that a well-built register of e-mail addresses of recipients who have consented to receiving messages is a prerequisite of successful and effective long-term e-mail marketing.

It is crucial to be consistent and adhere to the original intentions when using the register to send e-mail messages and provide the recipients with the possibility to discontinue receiving your messages at any point. As maintained by Juslén (258–259)

effective e-mail marketing requires success at three stages: first, the e-mail message has to be opened, second, the message has to be read and third, the message has to prompt action such as clicking a link, registering or replying.

According to Kortusuo (2009, 123-124) a few things must be considered when marketing by e-mail: Since e-mail is a personal medium, there must always be a person's name and contact information at the end of the message should the recipient like to contact the sending party. The structure of the e-mail message must be carefully considered, the content clear, well written and concise. The sender should use the Bcc-field and never reveal the list of recipients to protect their privacy and the sender's own trade secrets.

Kortusuo (2009, 123) defines the benefits of e-mail marketing as follows: E-mail is a simple and inexpensive tool that is widely used. It is especially suitable for marketing a company, a product, a campaign or an event. E-mail is convenient especially when new online-content is not created. However, there are downsides to using e-mail in marketing. According to Kortusuo (2009, 123) one e-mail message can only cover one topic effectively. Formatting, logos and images may be lost and e-mails are so abundant that they may go unnoticed by the recipients.

3 Embassy of Finland in Ottawa

The Embassy of Finland in Ottawa represents the government of Finland and looks after Finland's political, economic and cultural interests in Canada and the Bahamas (Embassy of Finland, Ottawa 2010.) The Embassy is also responsible for reporting to the Ministry for Foreign Affairs on events and matters in Canada, which are of interest to Finland and the EU. The Embassy directs the operations of Finland's 13 consulates in Canada.

The main duties of the Embassy are to provide consular services to Finnish citizens and visitors to Finland, namely services related to citizenship, passports, residence, work and study permits. The Embassy has a key role in maintaining ties with the Finnish community and other interest groups in Canada.

One of the main focuses of the Embassy's operations is public diplomacy. The Ministry for Foreign Affairs defines the tasks of diplomatic and consular missions abroad as regards public diplomacy as follows:

Public diplomacy is based on Finland's true strengths that form the basis of a strong country brand, that is, an internationally recognized picture of Finland. In the hands-on work of the missions, public diplomacy means partly daily, partly strategic communication, continuous exercise of influence, and building up of permanent networks of cooperation between key stakeholders in Finland and in the host country. This is done primarily via different media and through culture but also by means of promotional and other means of influence. (Ministry for Foreign Affairs of Finland 2006.)

The Embassy has four departments: Political Affairs, Consular Affairs, Administrative Affairs and the department of Press and Culture. Head of Mission at the time of completion of this thesis is Ambassador Risto Piipponen.

3.1 The Department of Press and Culture

The department of Press and Culture at the Embassy of Finland in Ottawa organises cultural events in Ottawa and other cities in Canada and participates in activities promoting Finnish arts and culture. The activities include cultural events such as concerts, art exhibitions, participating in national and regional events such as congresses and festivals. These activities may involve importing Finnish arts, such as music, visual arts such as photography and paintings, literature, and cinema into Canada. In addition, visits by artists, specialist speakers and media representatives are organised and sponsored. The Head of Press and Culture at the Embassy of Finland at the time of the present thesis was Ms Patricia Dodge.

3.2 The Canadian Film Institute and the European Union Film Festival

The Canadian Film Institute (CFI) was incorporated in 1935 as a federally chartered, non-governmental, non-profit cultural organization. It is the oldest film institution in Canada and the second oldest film institute in the world. (Canadian Film Institute – Institut Canadien du Film 2011). The Executive Director of the CFI is Tom McSorley. According to the CFI website its mandate is:

“To encourage and promote the production, diffusion, study, appreciation, and use of moving images for cultural and educational purposes in Canada and abroad. To this end, it organizes ongoing public film programming, distributes a small collection of films, and is involved in the publication of books and monographs on various aspects of Canadian cinema.” (Canadian Film Institute – Institut Canadien du Film 2011.)

The Canadian Film Institute in collaboration with the Delegation of the European Union to Canada, the diplomatic missions of European Union Members States and Library and Archives Canada organizes the European Union Film Festival annually. The European Union Film Festival in Ottawa celebrated its 25th anniversary in 2010. It is a well-established annual event with high attendance and is also organized in Toronto and Vancouver.

3.3 Princess the Movie

Princess is a movie directed by Arto Halonen and produced by Art Films production Ltd. released in 2010. It is based on a true story and depicts the life and personality of a schizophrenic patient called Anna Lappalainen who spent most of her life in the mental hospital of Kellokoski believing and behaving as though she was a princess. The synopsis of is described on the official website of *Princess* as follows:

“*Princess* is based on real-life events and a real person. Cabaret dancer Anna Lappalainen (Katja Kukkola), drifting from one foster home to another, ends up in psychiatric care and soon the hospital staff and her fellow patients see that she’s suffering from severe delusions. She claims to be “Princess”, a member of the English royal family from Buckingham Palace.

Although Princess herself numbers among the patients, helping others becomes her life mission. Her court is comprised of her lady-in-waiting Christina von Heyroth (Krista Kosonen), and a group of fellow patients (Peter Franzén and Pirkka-Pekka Petelius, amongst others). Her jurisdiction extends all the way to Kellokoski village and the manager of the local bank (Tapio Liinoja). From the psychiatric hospital, this broken woman finds her true home and builds a family.” (Princess the Movie 2011.)

The movie *Princess* was chosen to be submitted to the European Union Film Festival based on reasons such as its themes and the recognition and popularity the film had gained in Finland and abroad since its release. The film to be submitted was to be one directed by a Finnish director and the language spoken in the film should be one of the official languages of Finland, Finnish or Swedish, and *Princess* fulfilled these requirements. *Princess* had participated in the World Film Festival in Montreal earlier in 2010 and it had topped the charts as the most viewed film in Finnish cinemas for weeks and as such it was most suitable for participation in the European Union Film Festival as well.

4 Princess the Movie enchants Canada: the Marketing communications Campaign

4.1 Planning the campaign

The planning and implementation of the marketing communications campaign for the participation of *Princess* at the 25th European Union Film Festival in Canada began in August 2010 with the initial briefing and planning, and the project was finalized with evaluation in December 2010. The project plan for the marketing communications campaign was made gradually in meetings and daily interaction during August and September 2010 with Patricia Dodge, head of Press and Culture at the Embassy of Finland in Ottawa. Details regarding the established tasks and deadlines in the preparations for the EUFF itself were disclosed at the meetings of the Press and Culture Representatives of the EU Member States as well as the EUFF Working Group.

At the beginning of the planning stage of the campaign in August 2010, it was known that the EUFF would take place at the end of November – beginning of December 2010. The campaign was most intensive in the beginning of November until the screening of *Princess*.

Since the campaign involved collaboration with several parties including the University and College campuses and sponsors, there was some uncertainty in terms of schedule and actualization of the plans. Time management was therefore flexible and many choices were made on an ‘ad hoc’ basis and plans were changed accordingly along the way.

4.2 Objectives and type of campaign

The Embassy of Finland participates annually in the EUFF by submitting a Finnish film of choice to be screened at the festival in Ottawa, Vancouver and Toronto. The department of Press and Culture deals with the arrangements for producing the film from Finland to Canada via the Finnish Film Foundation. All the films participating in

the EUFF are promoted by the Canadian Film institute in promotional materials such as the festival brochure, posters and the CFI website. It is up to the Embassy of Finland and the department of Press and Culture to further promote the Finnish films.

For Finland's entry in the 2010 EUFF, *Princess*, it was decided to create a more extensive and more interactive marketing communications campaign than in the previous years with the objectives of introducing new approaches to promoting the Finnish films and reaching new audiences. The interactive part of the campaign consisted of a quiz contest at three Ottawa-based College and University campuses and online by using a Facebook group and email.

A questionnaire survey was carried out at the screening in order to assess the effectiveness of the campaign in reaching this goal and to collect information about the viewers and their opinions. The focus of the campaign was at Ottawa due to the location of the Embassy of Finland, but the online part of the campaign was accessible nation-wide and spanned all the three cities included in the European Union Film Festival.

4.3 Methods

In the following three sections the research methods of this thesis are described. The thesis is a procedural case study describing the process of planning, carrying out or producing and evaluating a marketing communications campaign. One of the methods for collecting empirical data was a questionnaire which produced both qualitative and quantitative data.

4.4 Procedural research

Procedural research refers to the study of the development, organisation and results of a process through methods such as description, observation, interview or analysis. Procedural research may have several goals that may change during the process. Procedural research tries to answer research questions such as what is included in the studied process, what are its phases and results, and to produce a product as a result.

The product may be abstract or immaterial, for example an idea, a paradigm, a poem, a service or a marketing plan. It may also be a physical product such as a car, a house or a sculpture (HAMK University of Applied Sciences 2011.)

In procedural research, the studied process may be the research method itself (practice-based research) or it may be the object of research. Unlike traditional research aiming at answering a set research question or assessing the accuracy of a research hypothesis, procedural research intends to describe the factors included in the studied process, its stages and its form (HAMK University of Applied Sciences 2011.)

The process description or analysis may include factors such as the author's feelings towards the process or reflection and the author's tacit knowledge. It may describe the process as a whole or a single phase of the process, and how decisions were made during the process. One of the characteristics of a process is its unpredictability: the materials, tools, schedule of procedural research may change throughout the process rather than proceeding according to the initial plan. It is essential that the changes be described and justified in the report (HAMK University of Applied Sciences 2011.)

4.5 Case study

Procedural research may be conducted as a case study, which can be defined as the study of a given process through its description (HAMK University of Applied Sciences 2011.) Case study is used in many disciplines, with many different purposes and goals. However varying the premises and goals of case studies, they all have in common the objective of defining, analysing or resolving a case or cases rather than providing generalizations.

Depending on the discipline, case studies may be based on diverse philosophies of science, theoretical and methodological viewpoints and choice of methods. According to Eriksson and Koistinen (2005, 5) case study is the approach of choice when one or several of the following conditions are met:

- The questions “What?” “How?” and “Why?” are essential to the research.

- The researcher has little control over the events.
- Little empirical research has been conducted on the topic.
- The object of the study is an on-going real-life phenomenon.

A case can be defined according to varying criteria. One way of defining a case is seeing it as a limited system such as group, individual or program, which can be clearly separated from its context. However, as pointed out by Eriksson and Koistinen (2005, 5) many cases may be difficult to define as separate from their context, such as processes, relationships and phenomena such as leadership, quality and learning. In any event, it is essential that the researcher defines the case and justifies the grounds for choosing the case. According to Eriksson and Koistinen (2005, 22) the choice of case should be made based on the new knowledge or insight that the specific case can offer. The cases to be studied are often chosen based on how unique, special or interesting they are, rather than their statistical properties.

The process of carrying out a case study is often varying, interactive and dynamic by nature. According to Eriksson and Koistinen (2005, 19) a case study does not follow a rigid pattern, but may be conducted and reported well in many different ways. The research questions may be redefined along the way and different stages of research revisited. The approach may also vary, depending on, for example, the number of cases included in the study, the duration and timing of the study.

Different approaches to case studies include a cross-sectional study focusing on a limited and short period of time, a longitudinal study spanning over a longer period of time, a before-and-after study of the same phenomenon at different points in time and a mixture of the aforementioned approaches in order to gain holistic understanding of the case or cases (Eriksson & Koistinen 2005, 22.)

Case studies can be further categorized into intrinsic case studies, instrumental case studies and collective case studies. An intrinsic case study such as the present thesis refers to a situation where the studied case is of special interest to the researcher and is valuable as such. An instrumental case study aims at providing information on a theme

or phenomenon wider than the studied case alone. A collective case study consists of several cases and focuses on their similarities and concurrence (Eriksson & Koistinen 2005, 10.)

In case studies, data may be collected using many different methods and while qualitative data is common to case studies, quantitative data may also be used (Eriksson & Koistinen 2005, 4.) Triangulation or use of different types of data in the study is typical to case studies. Typical types of qualitative data in cases studies include interviews, observation, documents such as brochures, meeting minutes, notes and diaries. Quantitative data, such as statistics and surveys may be used simultaneously. According to Eriksson & Koistinen (2005, 27) data collection is an essential and time-consuming part of a procedural case study and requires the personal involvement of the researcher.

4.6 Questionnaire

A questionnaire is one of the methods for data collection used in empirical research consisting of a series of questions to be answered by sample group of people from a given target population. The set of questions in a questionnaire serve the purpose of collecting information regarding the respondents' opinions, attitudes, behaviour and thoughts (Lanthier 2002.)

Questionnaires may be conducted on the entire target population or a part of it in the form of a random or non-random sample. In a random sample the respondents are chosen based on random criteria, such as a lottery, while in a non-random sample the included responses are chosen deliberately based on criteria such as availability, convenience and recommendations (Routio 2007.)

In order to make generalizations about the results of a questionnaire in terms of the population in question, the sample must be large enough to ensure representativeness (University of Turku 2011.) In the case of the questionnaire survey conducted at the screening event of *Princess*, the sample of the target population (the audience) could be

described as a sample of volunteers where all the members of the target population who wanted to participate in the survey were able to do so.

A questionnaire may be structured in a multiple-choice or open-ended form, or a combination of the two. A structured multiple-choice questionnaire is better suited for quantitative analysis whereas open answers provide qualitative information.

The questionnaire survey carried out for this thesis can be described as a semi-structured questionnaire with multiple-choice questions as well as open responses. It provided information useful in evaluating the effectiveness of the product of the procedural study, namely the marketing communications campaign, and to provide the commissioning party with information applicable to activities in the future.

4.7 Selection of marketing communications channels

The marketing communications channels used for the purposes of this campaign were e-mail and Facebook, the Finnish Embassy's website as well as the printed materials related to the questionnaire quiz, namely posters and flyers. The objective of the campaign was to reach new audiences; especially residents of Ottawa and students, and e-mail and social media were fit channels for extending information in a quick and flexible way. A flyer with the synopsis and screening information of the movie was also made and printed for distribution at the campuses. Several print media, such as local newspapers and campus publications, were contacted for a possibility of an article or mention and the campaign was taken up by one of them, the Embassy Magazine.

Apart from the promoting efforts of the Embassy of Finland, *Princess* was promoted by the Canadian Film Institute (CFI) in its printed and online materials including the CFI's website and the EUFF brochure. The Delegation of the European Union to Canada and the CFI together with the embassies of the European Union member states participating in the EUFF organized a Press Launch prior to the beginning of the EUFF where representatives of different media were present. Press kits with digital photos, the synopsis, the official brochure of *Princess* and screening information was given to several reporters with hopes that they would write about the film, participate in the lottery contest and go see *Princess*.

4.8 Practical Implementation of Marketing Communications Plan

In the following sections of the thesis the different stages of the process of carrying out the marketing communications campaign for *Princess* are described. The description includes explanation as to what exactly was done and how certain parts of the process such as marketing activities through different media were conducted as well as comments on why certain choices were made throughout the campaign.

4.8.1 The lottery contest

The lottery contest encompassed a short quiz with six questions (Appendix 1). The ballot boxes were made from small cardboard boxes by covering them with cut-outs of the official poster of *Princess*. Two brochures were attached to each ballot box by ribbons: 'This is Finland' and '*Princess*'. The answers to questions 1-3 could be found in the 'This is Finland' brochure and the answers to questions 4-6 could be found in the '*Princess*' brochure. The lottery set-up included the official poster of *Princess*, a ballot box with the two brochures attached, ballots, a poster with instructions for participation and flyers with screening information.

Lottery boxes were placed at four locations: the lobby at the Embassy of Finland, the International Education Center at Algonquin College, the International Office at University of Ottawa and the International Students Service Office at Carleton University. The administrators of the on-campus offices were contacted by phone and all three agreed to collaborate on the lottery contest by having lottery boxes, ballots, flyers with screening information and the official posters for *Princess* placed at their offices for students and staff to participate in the contest. The administrators at the International Offices also sent by e-mail to their students as well as their colleagues the electronic flyer with direct links to the Facebook page with instructions on how to participate in the contest by e-mail. The lottery materials were set up at the on-campus offices the week prior to the screening of *Princess* and collected in the beginning of the week of the screening night.

The international offices at the campuses were contacted as the locations of choice for this campaign since the international students as well as those Canadian students interested in international and multicultural activities seemed like a potentially active group of prospective participants in the lottery contest, as well as likely interested in viewing *Princess* at the EUFF. The international offices were also a good contact and partner to have for possible collaboration in the future on similar projects.

Direct links to the corresponding sites were included in the electronic flyer in order to make participation online as easy and quick as possible. Furthermore, approaching the international offices and their networks of students on campus and online was seen as a nice and synchronised way of conveying the same message through several channels. Since the international offices distributed the electronic flyer as a one-time mailing encouraging students and staff to participate in something “fun” the rules and restrictions regarding promotional mailing from the Embassy were not a concern.

The lottery set-up was designed to include an easy and convenient way for participating in the contest, namely ready printed ballots, pens and the brochures in which the answers were found. The set-up was also designed to include sufficient instructions for participation and for purchasing tickets to the screening of *Princess* as well as information on the film itself in a poster placed in a plastic frame next to the ballot box. The set-up was also light and easy to mobilise in order for me and other Embassy personnel to easily carry to the locations and dismantle them. Furthermore, it was inexpensive to construct as all the materials were available at the Embassy or provided by the Finnish Film Foundation for such promotional purposes.

4.8.2 Online Marketing

The department of Press and Culture at the embassy of Finland in Ottawa operates with a limited budget for marketing costs. There may be numerous on-going events and projects to be promoted simultaneously and it is in best interest to promote the activities as widely as possible with the lowest possible expenses. Online marketing is most suitable for this purpose and the events organised by the Embassy have previously been promoted by direct e-mail and by publishing articles on the embassy's

website and event calendar. Taking social media, such as Facebook, into use, can create further synergy for little or no extra cost.

Various channels of online marketing were utilized during the marketing communications campaign of *Princess* for the purposes of the lottery contest as well as promoting the screening event and distributing information on the movie itself. The channels used were namely direct e-mail, the website of the Embassy of Finland and Facebook. The direct e-mails served as electronic flyers and included the screening information, prompt to participate in the lottery contest and sponsor logos as in-line text as well as a PDF-flyer (Appendix 2) as an attachment.

A Facebook page titled '*Princess* the Movie Enchants Canada' (Appendix 3) was established according to the guidelines of the Ministry for Foreign Affairs for Facebook. The page included a front page with an open wall for status updates by the administrators and comments and questions by the public. The name of the page was formulated so that it should be descriptive of the campaign and the Facebook-page itself as well as attractive and catchy. The word "enchants" seemed to fit the princess-theme of the movie. The wall was made open in order to facilitate direct communication between the participants and me as the page's administrator. This allowed the participants to ask any questions regarding the instructions and I was able to answer the queries promptly and others with the same concerns could see my answers.

The page included additional the additional tabs for a notes section, pictures section and events section. Instructions for participation in the lottery contest by e-mail were posted in the notes section (Appendix 4). The instructions included direct links to the websites 'This is Finland' and '*Princess*' which contained the same information and answers to the contest questions as the brochures attached to the ballot boxes. These tabs were a default feature of the Facebook-page platform recommended by the Ministry for Foreign Affairs in its Facebook-guidelines and they allowed for easy division of information into different sections. The direct links to the sites with the correct answers to the quiz were included in order to make participating in the contest

as easy and quick as possible. Furthermore, this way it was assured that both those who participated online and those who participated by paper ballots had access to the same information and had an equal chance at finding the correct answers.

Official images from the movie were posted in the pictures-section and the events-section included the screening information of all three screenings of *Princess* in Toronto, Ottawa and Vancouver. The official images gave the Facebook-page the “look and feel” of the movie and its beautiful visuals and tied the Facebook-page nicely to all the rest of the promotional materials and publications related to the campaign. By “liking” the Facebook page ‘*Princess the Movie Enchants Canada*’, participants would gain a second entry to the lottery contest. This reward for liking the Facebook-page was created in order to encourage traffic to the Facebook-page as well as a possible viral effect of links within the social networks of the participants. As one participant likes a page his or her friends see that the person has liked a page and may become interested in seeing what it is all about and click the link as well.

All in all, 66 people liked the Facebook page and it was promoted on the official Facebook pages of *Princess* administered by Art Films Production AFP Ltd. and on the Facebook page of the European Union Film Festival in Toronto. Reciprocally, these Facebook pages were promoted on the ‘*Princess the Movie Enchants Canada*’ Facebook page. This was done in order to encourage activity on all the three pages and gain views and “likes” on all of them. Many of the participants asked questions and posted comments and feedback on the Wall of the Facebook page and the page became an active channel of communication between the lottery contest participants and those who liked the page and me as the page’s administrator.

Social media marketing of the activities and events of the embassy of Finland in Ottawa is congruent with the trend in the Ministry for Foreign Affairs of Finland and other representative offices. The Ministry, as well as the embassies of Finland in e.g. Tokyo and London, has established Facebook pages and Twitter accounts for communicating about important events and keeping in contact. Social media serves as a convenient and quick channel of crisis communication as well as a forum for long-

term public relations activities and promotion of awareness about Finland. As of December 2010 the embassy of Finland in Ottawa does not have a Facebook page, and the marketing communications campaign for *Princess* offered an opportunity to try out the usefulness of social media for the purposes of promoting the embassy's activities.

An e-mail account titled *princessateuff@gmail.com* was established for the purpose of receiving "electronic ballots" participating in the lottery contest. Altogether, 39 people participated in the contest via the ballot boxes and 39 people participated by e-mail. Out of the people who participated via e-mail or the ballot boxes, 17 liked the Facebook page and gained a second entry to the contest. The lottery ballots were collected and the contest answers revised. The ballots with the correct answers entered the draw.

The electronic ballots sent by e-mail were printed out and second entries were printed out for those participants who liked the Facebook page. The ballots were folded identically and drawn from a large box at the Embassy of Finland. The draw itself was organised in quite an official way with one person drawing the ballots from a box at random without seeing the inside of the box and two "witnesses" making sure that every ballot was equally likely to be drawn. The winners of the draw were contacted and they came to the Embassy to pick up their prizes.

The department of Press and Culture at the Embassy of Finland uses a register of e-mail addresses of personal contacts, colleagues and friends to promote events on a collaborative basis of reciprocal consent for promotional mailing. The e-mail addresses collected in the quiz contest and screening questionnaire forms were used only for the one-time purposes of the draws related to *Princess*. A register was not made based on the experimental nature of the campaign and lack of continuous personnel resources for updating the register. However, this kind of a campaign would be a good opportunity for collecting an e-mail address register of people outside the professional and personal network of the embassy's personnel interested in events organized by the embassy in the future. The forms, ballots and email responses would have to include

the options of consenting or declining to receive promotional e-mail messages in the future.

An online article was written and posted on the Embassy's website in English (Appendix 5). The article consisted of information about the European Union Film Festival, *Princess* as well as the 'Princess the Movie Enchants Canada'-campaign. The sponsors were mentioned in the description of the lottery contest and the logos with hyperlinks to their web pages were posted in the article, as initially agreed with the sponsors to provide them with visibility and signage. The content of the article was modified prior to, during and after the campaign so that all the information would be up-to-date at all times.

4.8.3 Other Media: Embassy Magazine

Several print media including local newspapers and campus newsletters were contacted prior to the screening event proposing to them the idea of writing about *Princess*, the lottery contest and the screening event. Press kits with screening information, description of the movie and ready-for-print images from the movie were directed to e.g. editors of culture sections, who seemed like the likeliest journalists to be interested in such a story. Out of the papers that were contacted only one, Embassy Magazine, took up the story of *Princess* and the marketing communications campaign 'Princess the Movie Enchants Canada'.

The Embassy Magazine is "Canada's influential foreign policy newspaper. With a weekly readership of over 60,000 it is the forum for debate on international issues for politicians, foreign policy experts, diplomats, aid workers, the military, leaders in trade and business and immigrant communities in Canada" (Embassy Magazine 2011.)

Columnist Avinash Gavai at Embassy Magazine wrote about *Princess* and the "PR blitz" to promote the movie in the online version of Embassy with the title "The Finishing touches on a *Princess*" (Appendix 6). The online write-up was available to the online subscribers of Embassy Magazine including members of the diplomatic community in Ottawa, Canadian civil servants and others.

4.8.4 Sponsors

Several potential sponsors for the prizes of the lottery contest were approached with an e-mail letter (Appendix 7) with an offer of signage and visibility during the campaign in exchange for a complimentary prize such as a gift certificate for the lottery. The companies that were contacted included airlines, beauty salons, high-end restaurants and hotels and they were approached because their businesses offer the kinds of services that would be welcome gifts to the participants of the lottery contest and also fit the image and style of the campaign. Some requests were first declined or unanswered and therefore new ones were contacted.

The sponsors to finally take part in the campaign were the Fairmont Royal York hotel in Toronto with a gift voucher for a one night stay at a Jr. suite, Fairmont Château Laurier hotel in Ottawa with a gift voucher for a one night stay, Rinaldo Hair Designers and Spa with a gift certificate for the Il Supremo Spa Day valued at 500 CAD, Lakomka Delicatessen in Ottawa with a basket of Finnish candies and other goods and the Embassy of Finland with an American Express gift card valued at 250 CAD and Finnish cookbooks. Patricia Dodge or I picked up the prizes as agreed with the sponsors over the phone.

Since the EUFF- tour of *Princess* spanned three cities, Toronto, Ottawa and Vancouver, it was decided to have two draws so that people all over Canada could participate in the lottery quiz contest with a total of four prizes. One of the prizes was thus for a national draw and included the gift voucher for Fairmont Château Laurier, a Finnish goody bag and the American Express gift card since it could be used anywhere in Canada.

The sponsorship of the Fairmont hotels and Rinaldo hair Designers and Spa, companies that both have exclusive and high standard services and images, lent itself to most suitable imagery and phrasing in the campaign materials for *Princess*: the prizes were referred to as “royal treatment” and *château* in Fairmont Château Laurier is French for “castle”. Lakomka delicatessen carries Finnish products such as Fazer chocolates

and liquorice and as such was a most appropriate sponsor for a campaign targeted for Finns and others interested in Finland.

Another prize was reserved for a draw for Ottawa residents only and it included the gift voucher for Fairmont Royal York in Toronto, the Il Supremo Spa Day at Rinaldo Hair Designers and Spa, tickets for two to the Ottawa screening of *Princess*, and a Finnish goody bag. The second prize for the Ottawa draw included tickets for two to the Ottawa screening of *Princess*, and a Finnish goody bag. The fourth prize was a basket of Finnish goods such as chocolates and cookies courtesy of Lakomka delicatessen given to the winner of the draw among the viewers of the Ottawa screening of *Princess* who filled out the questionnaire.

The sponsors were given signage by attaching their logos with hyperlinks to their websites to all the electronic brochures and flyers sent by e-mail. The sponsors' logos with hyperlinks were also put on the Embassy's website and they were each mentioned in the status updates on the Facebook page established for the campaign. In addition, the sponsors' logos were printed on the paper flyers and posters with instructions for participation in the lottery at the campus locations. A 'Thank you to our sponsors' poster with the logos was on display at the screening of *Princess* and the sponsors got a special mention in Ambassador Risto Piipponen's speech at the screening of *Princess*.

The sponsors were also offered complimentary tickets to see *Princess*. As soon as the materials with their logos were published, the sponsors were sent copies for their information and revision. Following up to the screening all the sponsors were contacted to thank them for the sponsorship and to express the Embassy's interest in future collaboration on similar projects.

4.8.5 The Questionnaire

Questionnaire forms (Appendix 8) were handed out to the attendees at the screening event of *Princess* to be filled out after viewing the film. The purpose of the questionnaire was to gather data on the moviegoers' opinions on *Princess* and about how effective the marketing communications campaign had been in terms of reaching

the audience. The questionnaire forms were printed out prior to the screening event and distributed by Ms Patricia Dodge and me at the entrance for everyone in the audience to fill after viewing *Princess*.



Picture 1. Distributing questionnaires at the theatre entrance.

The moviegoers were encouraged to fill out the questionnaire by the possibility of entering in the draw for a chance to win a basket of Finnish goodies courtesy of Lakomka Delicatessen. To further encourage responses to the questionnaire, the moviegoers were urged to participate by the Ambassador in the opening speech prior to the screening of the film.

150 out of the approximated 200 attendees filled out the questionnaire form. A ballot box was placed at the screening venue for returning the forms. The answers were collected, the draw for the goody basket was completed and the winner was notified the following week by phone and he came by to pick up his prize at the Embassy.



Picture 2. Busy line-up at the theatre entrance

The questionnaire consisted of four questions and sections for comments as well as a section for contact information for participating in the draw. The purpose of the first question ‘How did you learn about this movie?’ was to see how many of the moviegoers had decided to go see the film after hearing about or participating in the lottery contest on campus or on Facebook. In addition, the answers to this question could help to figure out the most effective channels for communicating about the Finnish movies participating in the EUFF in the future.

The answers in Figure 1 show that few of the moviegoers had learned about the film through the lottery contest campaign whereas most of them had heard of it through the materials distributed by the CFI, namely the electronic newsletter, the website and the posters and leaflets distributed by the CFI. One of the most listed sources of information after CFI in the ‘Other’ section was word of mouth. This time the campaign itself had attracted few moviegoers. In terms of promotion done by the Embassy, this audience seemed to be best reached by email and updates and the event calendar on the Embassy’s website.

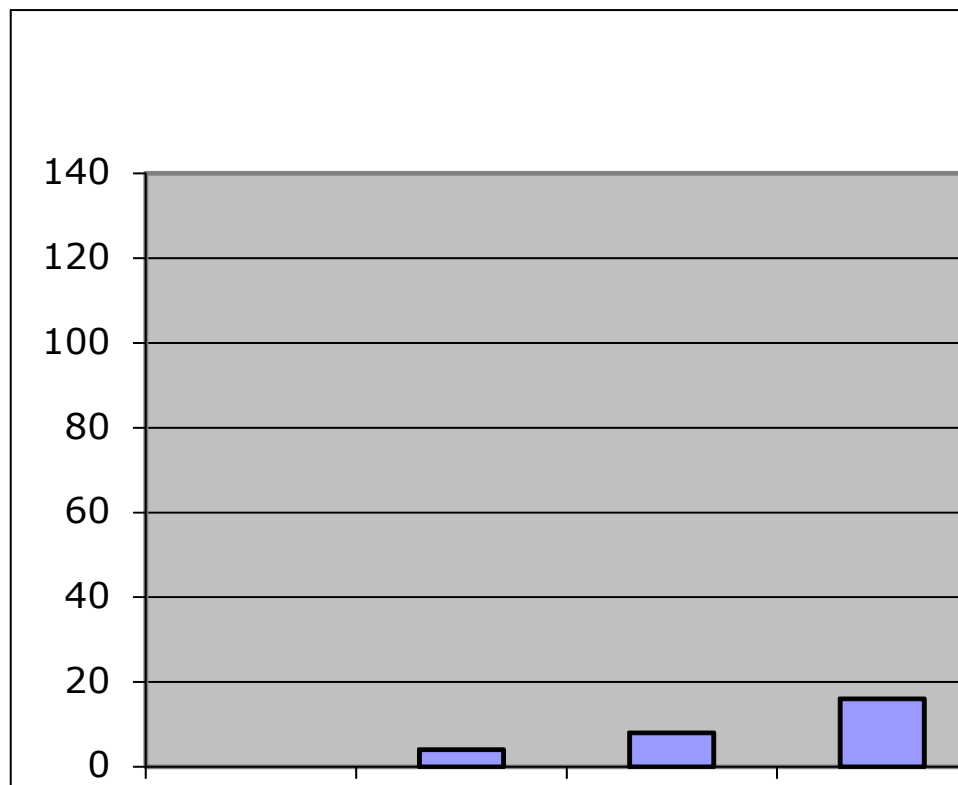


Figure 1. Question 1 of the questionnaire showing through which media the moviegoers heard about *Princess*.

The Embassy was also interested in finding out what percentage of the attendees of the screening of *Princess* had attended Finnish Films at the EUFF before. This gave an idea of what kind of a share of attendees are ‘regulars’ at the Finnish films’ screenings and on the other hand, what amount of attendees are first-timers and potentially influenced by marketing communications and promotional activities.

Figure 2 shows that a majority of the attendees had attended Finnish films at the EUFF in the past, but 40% of them were attending for the first time. In order to have full houses at the screenings in the future, it is worthwhile to promote the films in the future as well in order to ensure attendance of the 40% who are not ‘regulars’.

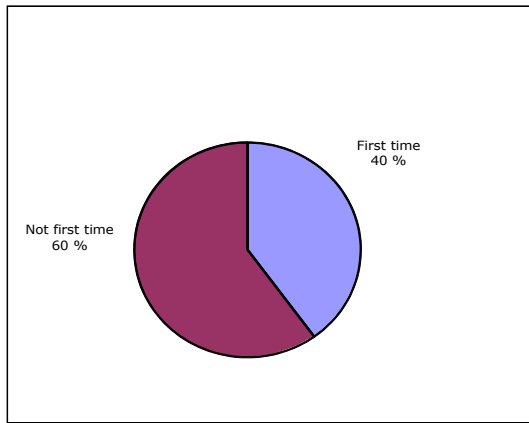


Figure 2. Question 2 of the questionnaire showing the percentage of moviegoers attending the Finnish EUFF Film for the first time.

Question 3 of the questionnaire aimed at assessing the audience's preference when it comes to the genre of Finnish films to participate in the EUFF in the future. The most popular genres for future viewing were drama and comedy as seen in Figure 3. Horror, action and science-fiction seemed to be the least popular genres for screening in the future. The genre of *Princess*, drama, was in line with this audience's preferences.

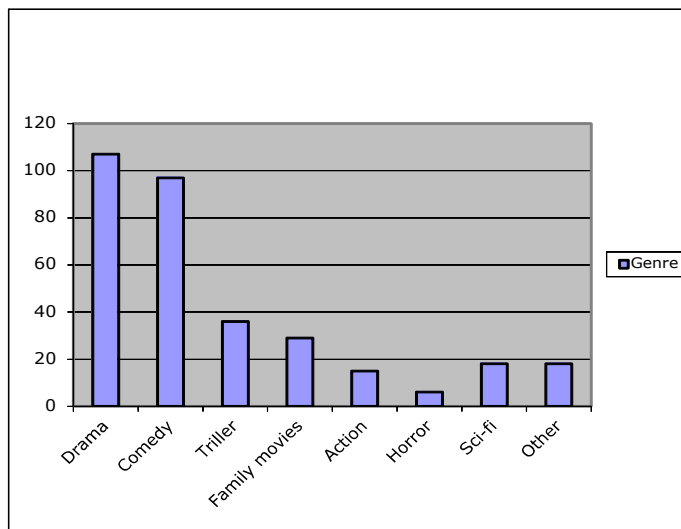


Figure 3. Question 3 of the questionnaire shows the preferred kinds of movies for viewing in the future.

Furthermore, the Embassy was interested in finding out how well the movie *Princess* was liked by the viewers. In question 4 of the questionnaire the attendees were asked to rate *Princess* on a scale of 1-5 where 1 meant they did not like the film and 5 meant they found the film excellent. As shown in figure 4, most of the viewers liked the film and only 7% thought the film was 'not good'.

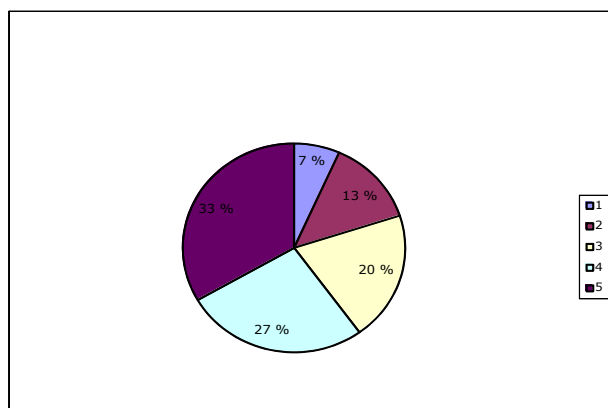


Figure 4. Question 4 of the questionnaire shows the ratings given to *Princess* by the viewers on a scale of 1-5 (1=not good, 5=excellent).

Question 5 of the questionnaire was a blank section for 'Other Comments' where the viewers could freely write their impressions or other comments about the film. The feedback in this section was largely positive and reflected the viewers' satisfaction with the event and a pleasant atmosphere as seen in the selection of comments in Table 1.

Other Comments
Thank you for having made this presentation of great human significance.
Very inspiring, brilliantly made - super casting.
Fabulous film, a mixture of genres.
Always outstanding - I've never been disappointed by a Finnish film.
Good story, but too graphic.
Excellent movie - very touching.
Great PR for the movie!

Table 1. Examples of the comments by viewers in the 'Other Comments' section.

5 Conclusions and Evaluation

The planning process, implementation and evaluation of the marketing communications campaign for *Princess* resulted in useful observations and recommendations for future campaigns by the Embassy of Finland in Ottawa. The lottery contest seemed to prompt few people to attend the screening as most moviegoers had found out about the movie through other channels.

In any case, the contest was a pleasant start for cooperation between the international offices of the universities and the embassy of Finland bearing future projects in mind and a fun way of approaching local students and University staff. Through social media it was easy for those who found out about the contest to spread the word to friends, family and colleagues.

Several representatives of different print media were contacted via email and personal contact at the EUFF Press Release and press kits were given to them, with the turnout of one write-up. Print media traditionally sell advertising space and it may be difficult to prompt interest in reporters to write articles about this kind of events especially in an area with a plethora of similar events organized on a regular basis.

Although it may be useful for the embassy of Finland in Ottawa to communicate to the media about events in case someone takes up the story, marketing activities seem to be effectively implemented online. In the case of this campaign, new audiences with no prior contact with the embassy of Finland and its cultural activities were reached especially well via Facebook in comparison to any one of the other communication channels used.

This campaign initialized valuable sponsor relationships and further encouraged existing ones. The representatives of the sponsors of the marketing communications campaign for *Princess*, Rinaldo Hair Designers and Spa, Fairmont Chateau Laurier and Fairmont Royal York and Lakomka Delicatessen all gave us positive feedback and were pleased with the outcome of the campaign and the prospect of future

collaboration. Furthermore, the feedback received from the participants of the contest as well as the viewers at the screening of *Princess* was exclusively positive and the Embassy personnel were pleased with the outcome of the entire EU Film Festival project.

In my opinion, the marketing communications campaign for the movie *Princess* in the EU Film Festival was successful and the objective of reaching out to new audiences and promoting awareness about Finland and the Embassy's activities in Ottawa were met. Although the post-screening questionnaire showed that few of the movie-goers found out about *Princess* through the channels of this campaign, I was pleased with the fact that there was a full house and the numbers of participants in the on-campus and Facebook contest were higher than expected.



Picture 3. Full house at the screening of *Princess*

My personal evaluation of the process planning and implementing the campaign is positive and I feel that I did my best at every stage of the process and learned a lot about marketing communications, event organizing, PR, sponsorship, online marketing as well as my own strengths in project management.

The campaign itself was dynamic by nature and the plans varied and changed as the project advanced and new ideas or obstacles came along. This kind of dynamics also caused some inconsistency in the campaign as some sponsorship agreements for the

contest prizes were made only after publishing the contest materials and the materials had to be updated and re-sent. However, changes along the way were inevitable and flexibility was essential since the campaign involved several parties, and this type of campaign had not been carried out before.

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Appendices

Appendix 1: Lottery Contest Quiz Ballot



LOTTERY QUIZ

This is Finland

1. What is the capital of Finland? _____
2. What are the two official languages of Finland? _____ and _____
3. In what year did Finland gain independence? _____

Princess the Movie

1. The movie is based on real-life events and a real person.
Who? _____
2. What is the name of the actress who plays the female lead role of *Princess*?

3. What is the name of the hospital where *Princess* resided for over 50 years?

Your Contact Information:

Name: _____

Telephone: _____

E-mail address: _____

**LIKE PRINCESS THE MOVIE ENCHANTS CANADA ON FACEBOOK AND
GAIN A SECOND ENTRY!**

Appendix 2: Electronic flyer



PRINCESS

Finland's entry to the 25th European Union Film Festival

Date: Wednesday, 1 December, 2010

Time: 7 pm (duration 100 minutes)

Location: Library and Archives Canada
395 Wellington Street, Ottawa

Ticket prices: \$12 for the general public; \$8 for students, seniors, children under 15 and CFI members

A reception hosted by the Embassy of Finland will follow the screening.

Participate in the lottery quiz to win a luxurious Il Supremo Spa Day at [Rinaldo Hair Designers and Spa](#) (a 500 CAD value), one night stay in a Junior Suite at [Fairmont Royal York](#) in Toronto, tickets for two to see Princess, and Finnish goodies by logging on to [Princess the movie enchants Canada](#) on Facebook!

Synopsis: Diagnosed as a manic depressive with symptoms of schizophrenia, Anna Lappalainen claims to be a princess when brought into the hospital and does not want to be called by her own name. Her arrival kickstarts a long battle between Lappalainen and the hospital staff over her identity and her right to dictate her own personality. Eventually the Kellokoski hospital becomes the Princess's castle, where Anna holds court bringing joy and healing to her surroundings.

Directed by Arto Halonen Princess tells a story about a woman, judged to be ill by society, who heals and brings joy to people around her with her presence and personality. The story is based on a real person, the "Princess of Kellokoski" i.e. Anna Lappalainen (1896-1988), who spent over 50 years at Kellokoski Psychiatric Hospital. Her radiant charisma made her a legend and an intriguing phenomenon as she gained respect of her fellow patients and the hospital staff, as well as the surrounding village community. In 1995 she received her own Princess Monument on the grounds of Kellokoski Hospital.

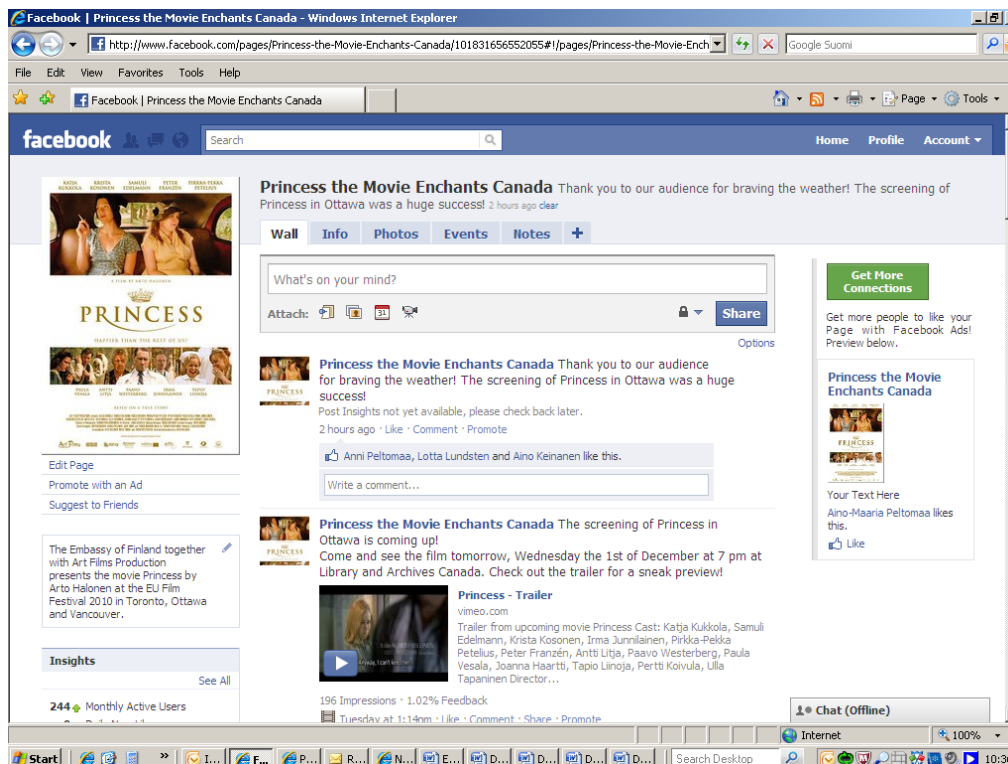
For more information contact embassy@finland.ca Tel. 613 288 2233

[Lakomka Delikatessen](#)

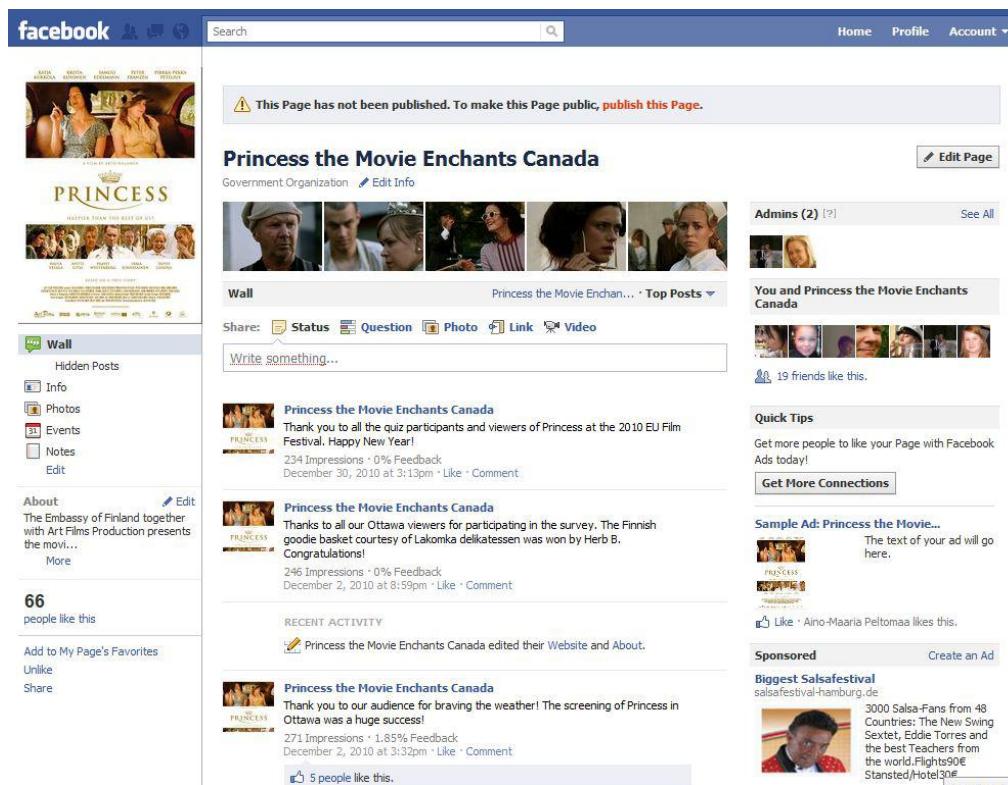


Appendix 3: Facebook page Princess the Movie Enchants Canada

A view of the page after the screening of Princess in Ottawa:



A view of the page after it was closed when the campaign was over:



Appendix 4: Lottery Quiz Instructions on Facebook

facebook

Search

Princess Lottery Quiz

by Princess the Movie Enchants Canada on Wednesday, October 27, 2010 at 10:36pm

[Edit](#)

The Embassy of Finland in Ottawa is organizing a lottery quiz campaign leading up to the screenings of Princess at the EU Film Festival in Toronto, Ottawa and Vancouver. To participate, answer the following questions on Finland and Princess the movie by email and enter in the national draw for all Canadian residents to win a one night stay at Fairmont Château Laurier in Ottawa, a Finnish goody bag courtesy of Lakomka delicatessen in Ottawa and a \$250 shopping spree in the form of an American Express gift card!

In special celebration of the 25th anniversary of the EU Film Festival in Ottawa, all ballots of Ottawa residents with correct answers and the participant's contact information enter in the additional draw to win in a one night stay in a Jr. suite at Fairmont Royal York in Toronto, tickets for two to the Ottawa screening of Princess, a Finnish goody bag, and a luxurious Il Supremo Spa Day at Rinaldo Hair Designers and Spa (a \$500 value)! Speaking of royal treatment! See www.rinaldo.com for more information.

The second prize for the additional Ottawa draw is tickets for two to the Ottawa screening of Princess and a Finnish goody bag!

The contest is open to residents of Canada only.

HOW TO PARTICIPATE:

1. Answer the following questions on Finland and Princess the movie and send your answers by email to princessateuff@gmail.com. Correct answers can be found on the websites www.finland.fi and www.princessthemovie2010.com.
2. Write down your name, telephone number and city of residence as well, so that we can contact you in case you win!
3. Only submit one e-mail – there is a 1 entry per person limit.
4. Like the page **Princess the Movie Enchants Canada** on Facebook and gain a second entry!

THE QUIZ:

This is Finland:

1. What is the capital of Finland?
2. What are the two official languages of Finland?
3. In what year did Finland gain independence?

Princess:

1. The movie is based on real-life events and a real person. Who?
2. What is the name of the actress who plays the female lead role of Princess?

Princess the Movie Enchants Canada's Notes

Notes About Princess the Movie Enchants Canada

Princess the Movie Enchants Canada's Drafts

Browse Notes

- Friends' Notes
- Pages' Notes
- My Notes
- My Drafts
- Notes About Me

Jump to Friend or Page

Add tags


Subscribe

Princess the Movie Enchants Canada's Notes

Edit import settings

Appendix 5: Website of the Embassy of Finland in Ottawa

Ministry for Foreign Affairs of Finland English | Français | Suomi | Svenska a a+ Type search word

 **EMBASSY OF FINLAND, Ottawa**
55 Metcalfe Street, Suite 850, Ottawa, Ontario K1P 6L5, Canada
Tel. +1 613 288 2233, E-mail: embassy@finland.ca

Front Page > Current Affairs


Front Page
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News
Articles and columns
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News
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Services
Finland and Canada
About Finland
Links
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Contact information

News, 12/10/2010

Princess the movie enchants Canada

PRINT SHARE

Updated 12/10/2010



Nurse Elsa and Princess

Thank you to all our viewers at the Toronto, Ottawa and Vancouver screenings and to all participants in the lottery quiz which is now closed. Princess received enormous amounts of positive feedback and reactions from the audiences.

The EU Film Festival is organized in partnership between the Canadian Film Institute, the Delegation and the diplomatic missions of the European Union and Library and Archives Canada.

This year the European Union Film Festival in Ottawa celebrates its 25th anniversary. Created in 1985 the Festival showcases award-winning films from all the European Union Member States and has become one of the most popular cultural events in the Canadian capital.

The Embassy of Finland in Ottawa organised a lottery quiz campaign leading up to the Ottawa screening of Princess. Three lucky winners received some great prizes including a one night stay at Fairmont Château Laurier in Ottawa, a one night stay in a Jr. suite at Fairmont Royal York in Toronto, a luxurious Il Supremo Spa Day at Rinaldo Hair Designers and Spa (valued at 500 CAD), Finnish goodies and tickets to the Ottawa screening of Princess. Speaking of royal treatment!

embassymag.ca

EMBASSY

November 17, 2010 - <http://embassymag.ca/page/printpage/chatter-11-17-2010>

The Finishing touches on a Princess

By Avinash Gavai

Mentions of Finland have been woefully short in these pages, perhaps owing to that country's famously quiet profile, except in the case of some diabolical Nokia phone ringtones.

But Finnish Ambassador **Risto Ensio Piipponen** is about to change that by adding some zing at the soon-to-commence European Union Film Festival, which will take place in Ottawa, Toronto and Vancouver. His embassy has made an unprecedented PR blitz to help mark his country's contribution to the festival, *Princess*.

The embassy has employed the use of social media, creating a Facebook page in addition to their own website. *Chatter House* has also come to understand that a contest has been set-up involving "great prizes," such as hotel stays, gift cards and, for the ladies (or even those more metrosexually-minded men) some luxurious spa treatments.

The movie is based on real-life events and a real person, cabaret dancer **Anna Lappalainen**, who, after drifting from one foster home to another, ends up in psychiatric care. The movie has been critically acclaimed since its release in September, and has also competed in the World Film Festival in Montréal.

The screening of *Princess* takes place on Dec. 1 at 7 pm at Library & Archives Canada.

Appendix 7: Letter to Sponsors



**FINLAND'S ENTRY, PRINCESS, AT THE 25TH ANNUAL
EUROPEAN UNION FILM FESTIVAL**
November 17 – December 8, 2010
Ottawa, Toronto, Vancouver

The Embassy of Finland together with Art Films Production and the Finnish Film Foundation presents the movie *Princess* by Arto Halonen at the 25th annual EU Film Festival in Ottawa, Toronto and Vancouver. The EU Film Festival is a well established festival with continuously growing attendance.

We would be very pleased to have (COMPANY) as our sponsor in the form of a donation of a travel gift certificate as the main prize for the promotional lottery for *Princess*.

The lottery is based on printed and email ballots with a simple quiz on *Princess* and the participant's contact information. Lottery boxes will be placed in the reception areas of the Embassy of Finland in Ottawa and the consulates in Toronto and Vancouver, and (the international affairs) offices at University of Ottawa, Carlton University and Algonquin College. Instructions for participating in the lottery by email are given in our promotional mailing, on the Embassy's website as well as the Facebook page of *Princess* in the EUFF.

What we can offer in terms of signage and visibility in return for a travel gift certificate is your logo with mention of your contribution in our online publications related to the event including the Embassy's website, which gets an estimated 4000 views per three weeks, the Facebook page of *Princess* in the EUFF, our promotional mailing, the printed materials related to the lottery such as posters at the Embassy of Finland in Ottawa and the consulates in Toronto and Vancouver, University of Ottawa and Carlton University campuses, and the festival venues as well as mention in the speech given by the Ambassador of Finland at the Ottawa screening of *Princess*.

The promotional mailing on our behalf will reach 800 and the attendance at the screenings of *Princess* is an expected 400 persons, especially persons with a special interest in or ties to Finland. The attendance for the whole festival in all three cities is an estimated 25,000 persons.

I have attached a first draft of our printed materials related to the lottery to give you an idea of the look and feel of the campaign, as well as information on the movie *Princess* itself.

I sincerely hope that you find this proposal interesting and would like to partner with the Embassy and the EUFF to make the promotional campaign for *Princess* a success.

For further information please contact me at: Aino-Maaria Peltomaa, Embassy of Finland,
55 Metcalfe Street, Suite 850, Ottawa ON K1P 6L5
Tel. +1-613-288 22 33 Fax. +1-613-288 22 44
Email: Aino-Maaria.Peltomaa@formin.fi

Thank you in advance.

Sincerely yours,

Aino-Maaria Peltomaa
Embassy of Finland

Appendix 8: Post-screening questionnaire

FINLAND'S ENTRY *PRINCESS* AT THE 25TH ANNUAL EUROPEAN UNION FILM FESTIVAL

December 1, 2010
Ottawa

How did you learn about this movie?

(Check all that apply)

- Facebook
- Lottery quiz - campaign
- Embassy of Finland's website
- E-mail from the embassy of Finland
- Newspaper, which one? _____
- Other (please specify) _____

Was this your first time attending the Finnish EUFF film?

- Yes
- No

On a scale of 1-5 please rate the movie *Princess*.

(1=not good, 5= excellent) _____

What kind of films from Finland would you like to see in the EUFF in the future?

(Check all that apply)

- Drama
- Comedy
- Thriller
- Family movies
- Action
- Horror
- Sci-fi
- Other (please specify) _____

Other comments? _____

Your name and contact information for taking part in the lottery.

Name _____

Email _____

Telephone _____

