HAAGA-HELIA
University of Applied Sciences

Building a Brand for Finna

Vivika Maar

Authors	Group
Vivika Maar	MUBBA2009
The title of the thesis Building a Brand for Finna	**Number of pages and appendices** 54 + 8
Supervisor Olli Laintila	

This thesis deals with building a brand for Finna, a new digital library service with joint interfaces. The Public Interface of Finna is a new service in the brand architecture of the National Library of Finland and provides access to the digital information and services of libraries, archives, museums, serving those who seek information or experiences.

The thesis is based on structural interviews that were conducted for the purpose of gathering information for the brand building process. These interviews were conducted in December 2012 in the National Library of Finland. An additional questionnaire sent via e-mail correspondence in April 2013.

The procedural study will focus on various aspects of early brand building of Finna, consisting of the preliminary brand plan and analysis of the overall brand building process. It discusses the challenge of gradual brand building and dealing with customers' expectations. The study describes the complexity of being customer driven in two ways – via contractual organisations and being end-users of the nation-wide service.

The aim of the research is to contribute and facilitate the further stages of Finna's brand building and facilitate the implementation of this brand. It also aims to enhance the marketing strategy building process for both the early and later development phases.

The complexity of such a service sets high demands in terms of long-term branding, yet it could be efficiently used in favour of the service. For example, new additions and updates could be used to support the brand story. Through this, such charisma and allure could better engage the end-users of the service.

Key words
branding, Finna, digital library services, joint interfaces, long-term branding

Table of Contents

1 Introduction

Building brand for Finna is a thesis about building a brand for the Public Interface of Finna. The idea of writing a thesis about developing the brand for Finna came as I completed my work placement on the period of 1 Aug 2012 till 31 Dec 2012 at the National Library of Finland at Library Network Services. The subject caught my interest as the service is complex and serves a common good purpose to bring about digital change.

The National Library of Finland is the oldest and largest scholarly library in Finland dating back to 1640. It is also one of the largest independent institutes of the University of Helsinki. It is responsible for the collection, description, preservation and accessibility of Finland's printed national heritage and the unique collections that it contains. The National Library also serves as a national service and development centre for the library sector and promotes national and international cooperation in the field.

I completed my internship in The National Library Network Services which provides a service package for libraries enabling easier access to information for all. For the package, the libraries have chosen services that generate added value for the library network as a whole. The service package consists of support of the digital library services and digital library environment, top quality availability of information resources, and the development of measures of the impact and results of library activity. The aim is to use resources efficiently by concentrating the services and applying service-centre thinking.

Services provided for the libraries:

  – Top quality availability of information resources
      National databases (Fennica, Viola, Arto, Melinda, Vesa etc.)

Licensing of electronic resources (FinELib and the Nelli portal)
– Digital library services and a digital work environment
  Digital library software (Voyager, Metalib, DSpace)
  Developing standards and formats and publicizing them
– The impact and results of library activity
  Joint statistics for research libraries (Kansalliskirjasto)

The organisation of National Library Network Services is formed by five departments and the support group for the head of the network services. The departments are: 1) Customer Relationship Management, 2) Licensing, 3) Information Systems, 4) Information Resources, 5) Long-term Preservation.

My work placement took place in the department of Customer Relationship Management that is responsible for customer relationship management and developing the necessary tools and processes for the management for both, the library networks, and via the National Digital Library's Public Interface of Finna, the museums and archives. The Unit of Customer relationship Management and the unit of Information Systems are responsible for the development and launching of Finna. The National Library of Finland is a non-profit organisation, most of the projects being funded by the Ministry of Culture and Education.

One of the services in the package of the National Library of Finland is developing the National Digital Library and along with it developing the Public Interface of Finna which gives access to the digital information and services of libraries, archives and museums and serves everyone searching for information or experiences. The Public Interface of Finna was launched as a beta-version on 17 December, 2012 and the version 1.0 was launched on 22 October, 2013. The interface gives access to the digital information and services of libraries, archives and museums.

The interface serves everyone searching for information or experiences. The joint web service provides efficient access to various materials such as pictures, documents, works of art, museum artefacts, newspapers, research documentation,

video and audio recordings, and e-journals. Through Finna the users can renew loans, buy pictures, order materials and use a wide variety of other services.

As the digital services are integrated it is no longer crucial to know who owns or manages the content which makes it easier to find any additional information or electronic services related to the subject or materials of interest.

Gathering information for the thesis was part of my internship. While doing my internship I had the chance to take part in the Public Interface of Finna project, to participate in weekly and monthly meetings and development-rounds and to contribute by certain tasks, for instance, preparing a comparative report about how others library software companies deal with their release correspondence via the Internet.

1.1 Purpose, objectives and limitations of the study

The purpose of the study is to analyse the brand building of Finna in its early development stage and discover ways of building stronger brand base and describe the challenges of long-term brand development, including communication challenges.

The objective of the study is to clarify various stages of brand development and to help to build a steady brand base and point out some areas of concern. The study will focus on the early phase of developing brand for Finna.

1.2 Concepts and Methods

Finna is a joint web service that has participating organisations, memory institutions (museums, archives, libraries) as its customers, yet the service is simultaneously intended for their customers - end-users. The project is extremely wide and aimed to be finalised by 2016.

The study will focus on various aspects of the early brand building of Finna, consisting of the brand plan and analysis of brand building process. It will discuss the challenge of gradual brand building and dealing with customer's expectations. It will describe the complexity of being customer driven in two ways – via contractual organisations and being end-users of the nation-wide service.

One of the characteristics of Finna is having customised organisational views along with the common National View of Finna. The complexity of the channel-mix will be analysed. The approach used in the research is descriptive-analytical and the method used is procedural.

Part of my internship was developing a brand plan for Finna. The empirical data was collected in December, 2012 along with my internship via structural theme interviews. For the development of the brand plan I conducted three structural theme interviews on market, brand and functionality. The last part of the information for developing the brand plan was gathered via an e-mail questionnaire in English. The interviews were transcribed almost word by word in Finnish and sent via e-mail for the usage of Library Network Services. I also searched information from the web sites and wiki-pages of the organisation.

 The interviews were used as a collective method for gathering information for the brand plan building and are used in a large part as the basis for the research. The aim of the research is to contribute and enhance the further stages of brand building for Finna and facilitate the implementation of the brand.

The study will provide a clearer understanding of the early brand building phase of Finna and points out some special areas of concern. The organisation can benefit from it by using the information for further brand building. It can also facilitate the marketing strategy building process for the early or later development phases.

2 Defining the market for Finna

An important aspect of developing a service and a brand is defining its market: who are the users of the service, which segments does the market have, who are the competitors, which channels are used to promote the service and reach the costumers, which kind of forces there are at the market and what kind of risks are involved. Defining the market was the first aspect of the conducted interviews and was also the on-going theme underneath the brand analysis.

2.1 The users of Finna service

In order to develop an adequate branding strategy for a service or a product, a company needs to know its customer base.

Firstly, the so-called buyers or customers of Finna are the contractual customer-organisations with whom we have binding contracts and who expect that Finna will deliver them the interface software.

The second distinction is to be made from the end-users who are the actual customers of the above mentioned organisations and who will use the interfaces for information retrieval. There will be also users of the National View of Finna.

Finna aims at replacing Nelli software. In terms of library section, university libraries and libraries of the universities of applied sciences, it means that the market share will be 100% and all the students will use it. That has been the goal. As for the special libraries, of those who use Voyager software and are joining Finna, some percentage would be added to the market share, but it is hard to estimate the amount for the time being. As for the common library section, the goal has been that all of them would use Finna, except, perhaps, the libraries of the capital area, which have their own software. Most of the common libraries could be customers of Finna in the long term. The main concept of the service is that it is meant for everybody. As for the museum and archive sector, the service would be mostly a new service, providing

them with net services, and thus the usage of the content would increase. Also in library section it is a new service as the services that are nowadays apart would be integrated. That has been the vision of Finna. Students, researchers, teachers and professors form the so-called permanent and the main customer-base of Finna. (Chief Systems Manager 14 Dec 2012)

2.2 Customer analysis – organisations and end-users

Customer analysis determines the needs and wants of the customers. As Finna has two-dimensional customer base – customer organisations and end-users – both sides need to be analysed.

The estimated needs and values of the customer organisations are the trustworthiness and the correctness of the content. The organisations might want to keep the content to themselves and have it firmly stated where does the content come from. They might be frightened of the possible wrong usage of the content. The estimated values that are essential for the end-users of Finna are the availability of the content, trustworthiness and the ability to use the content freely for educational purposes. (Service Officer 12 Dec 2012)

2.3 Segments of the service

Defining the marketing segments for Finna is essential for brand building and for adjusting the marketing strategy.

The service is mainly focused on university libraries and Finna serves them best, serving museums and archives is more complex as they have smaller customer base and they are not familiar to the developers of Finna. Also serving common library section has some challenges. (Chief Systems Manager 14 Dec 2012)

As Finna is a service for all the country, there are no geographical segments and no area is to be prioritised. There are also no psychographic segments involving life-style or personality. There are demographic segments in terms of usage as the main

customers will be students and universities, however the service is meant to be of 'everything to everybody' –type and there is no clear-cut emphasis made. (Chief Systems Manager 14 Dec 2012)

Nevertheless, the university libraries have a strong need to offer better service. There are also some behavioural segments regarding situations and benefits, mostly in terms of studies-related situations. It is essential that the content is available in the digital form even if the course books are lent out, for instance. The sector to be taken special care of is the common library sector, however it has to be strongly emphasized that all the sectors are of equal importance to Finna. (Chief Systems Manager 14 Dec 2012; Service Officer 12 Dec 2012)

Regarding the usefulness of the service, Finna is more useful for museums and archives than for libraries as they have less productive software. For the libraries the added value would not be that remarkable or they have not seemed to be that interested as museums and archives. Yet, all the sectors are equally important. The concept of the service would suffer if some sector withdraws. (Service Officer 12 Dec 2012)

2.4 Competitor analysis

Competitor analysis is essential for planning the influence and longevity of the service and its potential for competitive action.

As the Service Officer (12 Dec 2012) points out, the main competitors of Finna are Google and Wikipedia, Google being the most important one. In Finland the service has no direct competitors, as Finna is developed as a national service. There might be an option that somewhere a service will be developed that is smaller, newer and responds better to the customers' needs as Finna might not able to respond to the needs of small research groups, for instance, gender researchers, who might still stick to the old service providers (National Archive) even though the materials were

reachable via Finna as well. The advantage of Google is that it has more sources available and therefore it provides more information.

Finna is different from competitors as it has no information on whole sales or antique commerce. The content is coming from museums, archives and libraries. The information provided is trustworthy and the channel and source can be identified. That is one of the strengths of Finna. On the other hand it is a slight weakness as the information is somewhat restricted. (Service Officer 12 Dec 2012)

The competitors of Finna don't advertise as they are successful without it but Finna has to advertise more. On the other hand, Finna is not a commercial project and has no specific need to amount to certain numbers of users as the funding is not dependant on that. It is essential, nevertheless, for the continuation of the project to have user coverage. If the service is not used it might not get funded. (Service Officer 12 Dec 2012)

The concept of Finna is strong-based and it cannot be copied as such. The organisations involved are committed to Finna as they have received funding from The Ministry of Culture and Education for joining Finna. Also, it would be an enormous attempt for the participating organisations to join a commercial endeavour that most probably they would not go along with it. However, Google Art project, Google Cultural Art Institute that collects digital pictures and videos from museums and archives might be considered attractive by some archive with more valuable collections. It would not, however, diminish the importance of Finna anyhow as the service is quite different. (Service Officer 12 Dec 2012)

As the metadata will be open via open source code, any developer can use the metadata of Finna and build up own service and in that way Finna contributes to open usage of metadata. It is unlikely, though, that someone might want to develop an interface similar to Finna. The main idea of Finna is to provide the users with information and not to be the sole web page to be used and therefore there is no threat of competition. On the web browser search box there will be "Search from

Finna" similar to "Search from Google". Also Facebook applications will be developed with the name Finna listed. The brand of Finna, however, will not be tied to a certain web service but to all the content. (Service Officer 12 Dec 2012)

2.5   Channels that Finna uses

Channels are the pathways that a brand uses to communicate with its customers to get the message through.

The main channels of the Public Interface of Finna are: the National View of Finna, the customised organisational views and area- or sector-based views. All the content will be available via Google and there will be Facebook applications. There is a multitude of web services and interfaces. Also while being introduced to library, the interface is taken automatically into use, if one is a customer of a contractual institution. There might be also some local channels or organisations and sectors might have their own ones. All those aspects of Finna form the complexity of the brand. It has not yet been decided whether the brand will be visible attached to all the interfaces so that the customers know that they are using Finna. In addition, the idea of the project came forth from the idea that the museums, archives and libraries have tens of web services that provide the content and the customers do not know what and from where to find. Finna will be the sole joint access portal to the content of the museums, archives and library. And then the organisations have their own customised user interfaces to reach their own content or to the joint database. It is not sure whether it will facilitate the information retrieval process for the end users or make it more complex. (Chief Systems Manager 14 Dec 2012; Service Officer 12 Dec 2012)

2.6   Forces on the market

Every product or service is created due to some demand or forces on the market that call for a change. There are several factors that have contributed to developing of Finna from the point of view of customer organisations as well as end-users.

The contractual organisations have the software systems that are slow, old fashioned, of poor quality, too complicated to use and there are too many services on the whole. Finna aims at providing the participating organisations with a more efficient service as they have no resources or the knowledge for doing it by themselves. As for the end users, it is estimated that the users might want to use a joint web service to reach the content and have it freely available, however there was no research done when the project was started. The needs of those contractual organisations might also change, for example, common libraries need a web service that is more united and has, for instance, event calendars or extracts from books or specified items for kids. That is one of the customer needs that Finna cannot meet. Also some museums might need a more united service where they could be interacting with one another or with the organisation. (Service Officer 12 Dec 2012)

2.7 Critical success factors of Finna

When bringing a new service to the market or developing a new brand every company faces certain risks that affect the launching and developing the service. Those critical success factors are essential in regards of long-terms branding.

There are several critical success factors related to launching Finna:

– gradual development
– factors influencing market penetration
– the challenge of social media and new innovations
– the funding risk
– the organisation and hierarchy
– the complexity of reaching the customers
– aspects regarding copyrights

Risks in regards of gradual development cycles

As Finna is developed in phases and organisations join the service in phases, there could be some risks in that regard. The Service Officer (12 Dec 2012) discusses, however, that there are no risks to be seen in regards to gradual development rounds as the service has been developed gradually. To some extent delay has occurred already but it has not had effect however on the overall development.

Risks related to development and market penetration

One of the critical success factors is that the organisations as well as the developers have outstanding expectations. The project was started in 2008 and is aimed to be ready by 2015-2016. If the service what the customers will see is not what has been expected, it is highly critical. Some of the expectations have been voiced and a number of those will be met and others will not. Moreover, there are some expectations that the developers are not aware of. Another risk is related to the content: if Finna lacks sources, compared to Google, then the service will suffer. (Service Officer 12 Dec 2012)

The challenge of social media and new innovations

The development of social media is a risk for Finna to some extent. The service Pinterest, a visual discovery tool, which allows to link pictures, for instance, provides services that Finna does not. Open content, however, is still one of the main strengths of Finna. (Service Officer 12 Dec 2012)

The funding risks

Finna might face the funding risk if the expectations of the customers are not being met. It already challenges funding as the common libraries are not presented on the first round due to their contracts and technical problems. Another funding risk is that even if there is functionality there is no customer encounter. And yet another one, if there are some new projects that are more attractive to the Ministry of Culture and Education, then the funding might be diminished. The project has been for a long time in a development phase and it is certain that the funding will not continue endlessly. (Service Officer 12 Dec 2012)

Risks in regards to the approach of the service

The concept and organisation of the project is complex and there is a multi-stage hierarchy: the customer organisations, the National Library and the funder. There is a risk that the changes cannot be made to the service due to stiff implementation. Yet, that risk might not be remarkable. Also, the approach of the service should be explored more from the point of view of t end-users. (Service Officer 12 Dec 2012)

Risks in regards to the copyrights

Along with the project of the National Digital Library, the museums of fine art, in particular, have claimed for some copyright solutions. Finna needs pieces of art that are subject to copyrights. This problem is not solved yet. Thus, there is a risk that the content in Finna is old as there is the content with no copyrights from the 1900-ies. (Service Officer 12 Dec 2012)

There are certain aspects that require proper implementation for the service to succeed: listening to the needs of the participating organisations and keeping in mind that the service is meant for all the participating parts. It requires building a common vision and outlook. (Service Officer 12 Dec 2012)

3   Finna as a brand

The brand building is an on-going process that takes into account forces and trends on the market, however there are certain fixed and intrinsic aspects of a brand that remain adjusted all through the development phases.

3.1   Defining a brand

"The brand is the amusement park, and the product is the souvenir!" Nick Graham

There are various definitions and several meanings of the term branding. Often when defining a brand words such as "unique", "name", "identity", "differentiation", "personality", "quality" come up. However, it is seen as a sum of the features that identify a product and make it stand out among others. (Randall 1997, 2)

A strong brand can have a powerful and profitable influence. Brands are so fundamentally important to the survival and success of many companies that it is essential to understand them in all their subtleties and complexities, so that they are managed correctly. It is important to manage the brands in detail. However, it is essential not to diffuse the term, as there are so many definitions and the boundaries of the term are stretched and connect it to other ideas. It is important to manage the process of brand association and avoid the world of chaos that disables communication. Therefore, the minimum of constant rules can be applied. (Ind & Bjerke 2007, 82-83; Randall 1997, 2)

Association of ideas serves the purpose of providing us with these protective rules – resemblance, contiguity, causality – which enable us to manage ideas, preventing our 'fantasy' (delirium, madness) from crossing the universe in an instant, producing - 'winged horses' and 'dragons beating fire'. (Ind & Bjerke 2007, 82-83)

As it is always comforting to grasp an illusory fixedness of an idea, in reality there is always change. This requires thought process that (a) recognises that everything is a part of the interconnected whole rather than a series of distinct fragments and (b) that everything is always becoming and eternally changing. (Ind & Bjerke 2007, 82-83)

The passage refers to the continuity and looseness of ideas and is crucial from the point of long-term branding and projecting the evolving image of a brand. A brand is fluid and susceptible to continuous modification through interaction. Brands are meant for people and are dictated by people by 'multiple perspectives of the assemblage'.

It is essential to keep in mind how people perceive brands and what kind of souvenirs they build up for themselves.

Firstly, they perceive brands as a whole. According to psychologists people form a gestalt or an image as a whole and are not selecting or thinking analytically about separate pieces of a brand. Secondly, the perception is always selective and all the information is filtered through everyone's individual experience, beliefs and attitudes. Thirdly, it is essential to remember that consumers' perspective is the reality. One can argue that customers' point of view is wrong, however these are their beliefs and that is all that matters.

Another thing to keep in mind is that the process of picking a brand may not be conscious. Even forgotten information can influence the choices people make. A study conducted among beer tasters proved that people were unable to make a distinction among various beers, when the label of the brand was unknown. However when the label was presented, it affected how the people described the taste of the beer. The knowledge of the brand identity therefore totally changes consumers' perceptions, even of supposedly objective facts or rational process. (Randall 1997, 45)

It is crucial to remember the fact concerning brand perception: people can cope with around seven items of information at a time. It is also proven that brands have personality. Consumers can imagine brands they know well with distinct describable characteristics. The more balanced the brand identity, the richer the relationship the customer has with it.

Consumers have a large amount of information available to them (experience, word of mouth, observation, retailers, advertising, press comment and so on). And some of the information will be absorbed unconsciously whereas the other will be used selectively.

The multitude of brands creates various definitions and thus sticking merely to one definition about branding would be limiting. However, if the customers can perceive that a product has a unique identity that sets it apart from other similar products and it is describable along with its unique set of benefits, then it is a brand. (Randall 1997, 5)

3.2 Analysis of Finna as a brand

A brand needs to be defined well in order to have personality and not merely visibility.

According to the brand cycle, Finna has entered the launch face of building brand recognition. The aim of the first stage in brand cycle is to raise awareness of the brand by making it recognisable. To reach the "I have heard of Finna" phase aided awareness is crucial. The stage is fragile as it implies the need to get the name out via advertising, promotion and publicity to boost name recognition.

Finna is the interface of the National Digital Library (NDL). The Public Interface located on the address finna.fi is the common joint web service for the free contents of archives, libraries and museums.

The slogan of Finna is: "For those who seek knowledge and experiences"

Figure 1 The logo and slogan of Finna for web usage

In recent research, the brand representations and associations in our memory, or 'Somatic makers', have been linked to 'memes'. Memes are the cultural equivalent of the biological genes. Just like genes, they are replicators and jump from brain to brain. Everything we have learned from someone else, whether it's a story, fashions, ideas, melodies, a brand or a product is a meme. Our own brand associations are constantly infected by the associations of the other people and we infect the memes of others. Memes are passed on by replications or imitation. (Bergh & Behrer 2011, 141)

The intended image of Finna

While creating the intended brand image selection is to be made between what we perceive to be important and what we should discard, as we cannot encode all that happens around us.

The selected criteria to enhance brand image of Finna are: outstanding, exceptional, unique, surprising. It could be even more surprising and adventurous. The quality of being surprising will be drawn from the content of the service. Finna is also seen as of academic, trustworthy and safe. (Kiwi 2012; Service Officer 2012)

Charisma is an important factor for successful leading and is related to emotional intelligence. Charismatic leading enhances dialogue based interaction and takes into

account various perspectives and dimensions. As Ind and Bjerke (2007, 206) discuss, it is difficult to describe charisma and it is shrouded in mystery. Charisma can be perceived when we see it and also when it seems to be missing.

As the intended image of Finna is to be outstanding, creating a charismatic brand persona needs to be taken into account.

Another linkage of brand and charisma refers to brand as a cult and therefore relates it to rituals. Similarly, a view of a brand as a hero refers to possibility and necessity of heroic narrative. Therefore, heroic imagery is and could be part of a brand's advertising. (Randall 1997, 3)

In addition to aiming at creating 'outstanding' image for Finna, care should be taken that it nevertheless stays in borders of being inspiring. As Ind and Bjerke put it, we need to vary charisma. For instance, a charismatic person can be inspiring but can also become too much of the focus and lose the allure. (Ind &Bjerke 2007, 206)

Also due to personification aiming straight at fame might not be a quality that is perceived well by the customers. However, the image of the brand is nevertheless in the hands of the customers, as Randall (1997, 4) emphasises: a brand has an existence separate from the actual service and has life of its own.

3.3 The elements of Finna

The elements of Finna are the name, slogan and logo and the colour palette for the co-operation partners' various versions. The main web page is the common user interface – the Public Interface Finna. The target customers are the researchers and all the citizens.

3.4 Brand essence and values, function and key benefits

The logo and the slogan

"Logos can be very memorable and can crystallize many different meanings. A logo by itself is not necessarily a communication tool but it can most definitely act as a symbol of what a company presents (or hopes to present) and the resulting consumer perceptions." (Gobé 2001, 122)

David Carson, a designer for Microsoft, stresses the importance of taking visual impact of the information into account. At the information age information should have proper outlook. (Gobé 2001, 134)

Carson makes layout and typography elements themselves crucial vehicles of meaning. Form doesn't simply follow the content; form is the content. Thus, according to Carson, logo is a communication tool as well. (Gobé 2001, 134)

The slogan of Finna is "For those who seek knowledge and experience" and it states that providing knowledge and experience are at the core of the service.

The main idea of the interfaces is "the whole-sided, overall view, common view" and it is intended for the end-users of the service. The concept is challenging for all the developers of Finna and for all who produce content for the service. The service has to be dynamic and flexible. (Kiwi 2012)

Gobé (2001, 285) points out that there is a tendency that people are reluctant to spend money for material goods and eager to spend money to create quality time for themselves.

Finna could benefit from the common tendency or need to create quality time and search for meaningful experiences by providing interesting information and engaging activities.

Underhill (2006, 229) writes in his book science of shopping in favour of idling in book stores contrary to shopping 'a sweater rack' as you can't learn much buying one. Information is contagious. It is also a way of entertainment and relaxation.

The colour palette for the slogan and logo

"To choose colours without the consultation of a professional designer is like hiking the Andes without a guide." (Gobé 2001, 81)

Different people are influenced by colour differently. It is essential to keep in mind who is the audience and what is the message to be conveyed. Also, some colours can have unintended consequences, for instance colour green is often associated with the environment. Similarly, there might be national trends in regards of colour perception, also there are colour perceptions related with age, social class, gender and religion.

There are three main colours for Finna brand: turquoise, aniline red and violet. There is a colour palette attached to each main colour. The logo and slogan were designed by Talent Vectia that has provided the National Library Networks services with a graphical guide to logo and slogan usage. The additional colours provide perspective while planning the outlook of the interface and it enhances the co-usage with other elements. The selected colour-range soothes the technology-related image of the logo that has been perceived occasionally. The message to be enforced by colour is of freshness and youth, opposing perhaps the static image of institutionalism. The main colour, turquoise, is the colour to be used on the outlook of the public interface. (Kiwi 2012)

3.5   Brand identity and place in the brand architecture

For the proper functioning of a brand it is essential to know its position in the brand architecture and understand if and how the services are interconnected. Finna is academic and trustworthy and safe. It is intended to be surprising and providing experiences. The main distinction between Finna and other services is that the content in Finna is trustworthy.

Finna is placed among other services of The National Library such as:

Melinda – the common software of university libraries

Melinda, previously Linda**,** is the common software of university libraries that is being enlarged along with the nationwide project into a common metadata base Melinda for all the libraries. The new name was chosen in November, 16, 2012 and taken into usage in at the beginning of 2013. The connotation of the name is our common Linda, as me stands for 'our' in Finnish. 'Me' also refers to metadata. (Kansalliskirjasto)

Arto – the reference database for national articles

Arto is the reference database for national articles of the National Library of Finland.

– arto.linneanet.fi

– The web page: www.kansalliskirjasto.fi/kirjastoala/linnea/arto.html

– The volume of the database is 1 441 000 items (November, 2010)

– Starting year: 1995 but it contains also older content

– The search engine of the database is free of charge.

Description of the content:

– YSA - Common Finnish Glossary

– Special glossaries

– UDK - UDC, Universal Decimal Classification

– NLM - National Library of Medicine Classification

– Special categorizations (Kansalliskirjasto)

Fennica – the Finnish national bibliography

Fennica is the Finnish national bibliography and it contains information about monographs, serials, maps, audio-visual materials and electronic publications printed or produced in Finland. Fennica also includes materials published outside of Finland that relate to Finland or are written by a Finnish author.

Details about Fennica:

– The Fennica database contains 911 652 records (June 2012).
– Book and serial publications since 1488
– Maps published since 1967 (the majority of older map material has also been catalogued)
– Audiovisual material published since 1981
– Electronic publications including electronic journals and series with ISSNs, and electronic dissertations from the University of Helsinki
– The Viola database contains records of Finnish sheet music and music recordings.
– Articles that relate to Finland or are written by a Finnish author can be found in the Arto database. (Kansalliskirjasto)

Viola – the Finnish national discography

Viola is the Finnish national discography and the national bibliography of sheet music. It also contains references to foreign materials in 13 Finnish music library collections.

Viola in numbers (July 2012):

– 110 669 music recordings, which contain 693 740 tunes
– 47 773 sheet music publications, which contain 101 530 tunes
– 664 music manuscripts

Viola-database contains in total 999 300 cataloguing records. On an average 60 000 records are added each year. Viola contains references to Finnish sheet music since 1977 and to sound recordings since 1901. Cataloguing covers both the whole recording/publication and the individual compositions contained in it. Searches can be made with, e.g., the name of the composer or the performer as well as the title or the first line of a song. Searching in Viola is free of charge. (Kansalliskirjasto)

Nelli – a national information retrieval portal

The national net library services are being developed together with partners, member organisations and interest groups. The Nelli portal is a national information retrieval portal which can be used to direct a search to several different databases. Nelli is carried out as the joint facilitating information retrieval system of the National Library of Finland and of Finnish libraries. (Kansalliskirjasto)

The Nelli portal operates with MetaLib and SFX software. Nelli customers can be given a username and password for personalised services, such as resource lists and a personal electronic bookshelf. The Nelli portal was brought into use in January 2005 in universities. In public libraries, the Nelli portal was introduced in October 2004 and in libraries of universities of applied sciences (polytechnics) at the beginning of 2005. The address of the Nelli portal of all the libraries is www.nelliportaali.fi. (Kansalliskirjasto)

FinELib and the FinELib Consortium

The Finnish National Electronic Library, FinELib is a consortium of Finnish universities, universities of applied sciences, research institutes and public libraries. The aim of the Consortium is to acquire electronic resources centrally on behalf of its member organisations. The consortium's Service Unit operates at the National Library of Finland. The contents of FinELib web pages cover the consortium and its activities. (Kansalliskirjasto)

The New Library Software

The project was started in April, 2011. Seven project teams of altogether fifty library professionals were defining the service in regards of common architectural model. The demand was caused by the outdated software programmes of the Finnish libraries. (Kansalliskirjasto)
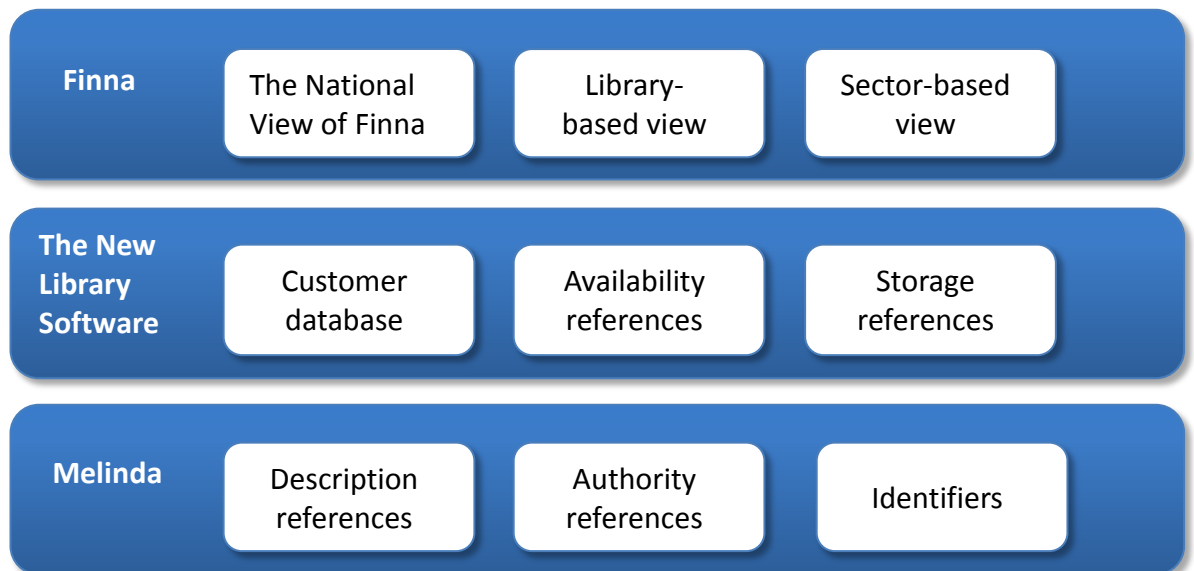
| Finna | The National View of Finna | Library-based view | Sector-based view |

| The New Library Software | Customer database | Availability references | Storage references |

| Melinda | Description references | Authority references | Identifiers |

Figure 2 Comparison of the concepts of Finna, NLS and Melinda (The National Library Network Services)

The National Digital Library (NDL)

The National Digital Library is the project funded by Ministry of Culture and Education. The project aims at securing the availability of electronic materials of libraries, museums and archives. The core of the project is to ensure long-term preservation for the materials. Altogether 35 organisations are participating in the project that has been taking place now for more than 20 years already. National digital library is a part of the project of developing national digital infrastructures and services. (The National Digital Library)

Brand personification, the symbol and brand statement of Finna

Brand personification helps the company to get the right impression or feel of their brand and send out direct messages with the appropriate intention. The personification of Finna is the following:

If Finna were a person it would be a 55-year old man of a retro-hinged leader type with a touch of creativity, wearing Marimekko-shirts from the 70s and being a Finn, he would most probably travel to Italy for a holiday and would listen to old school Finnish tango. He is academic, trustworthy and well-educated. He would be of a half retro half classy type. (Service Officer 12 Dec 2012)

The description above is enforcing the image of Finna as being trustworthy, academic and yet outstanding. Brands are no static and their personality has many aspects. In order to remain connected to its target audience on a daily basis in moment-to-moment existence and to build up and retain status as a preferred brand in the mind of the consumers, a brand must evolve.

The service has a sound and far-reaching symbolic context:
Finna is symbolising the goal of moving to the digital age. It also symbolises the participating organisations and their attempt to provide the users with the content and attract more users. It symbolises the digital change of the cultural heritage. Finna is representing the change that is happening anyway. It is one aspect of that process. (Service Officer 12 Dec 2012)

Crafting a brand statement is important for giving a clear-cut picture of what the brand presents and is essential for developing proper communication strategy. The brand statement of Finna is tied to cultural heritage and Finna aims at promoting and providing cultural knowledge:

"Cultural and scientific heritage is precious and it should be available to all. The essential factor is that it is precious but also the usability." (Service Officer 12 Dec 2012)

Enhancing the reliability of Finna
In order to gain credibility, attract and maintain the customer base, every service must be reliable.

The reliability of Finna is coming from various aspects of the service: mainly from the content but also from the visual outlook of the service - how the service is presented in interaction and how is the attitude towards the service. The sectors have people and organisations that can have an effect on the reliability of the service by their own attitude towards it. The sector that should be taken special care is the common library section. The memory organisations are quite critical in nature and the

best way to gain reliability is to show that this service works. (Service Officer 12 Dec 2012)

Le Pla, Davis and Parker (2001, 196) encourage companies to measure brand-based actions and reward on-brand behaviour in order to master integrated branding. Participating organisations and sectors are in terms of Finna brand co-creators and there for brand-based behaviour should be encouraged. Some of the ways of measuring brand action are:

– performance reviews
– concluding brand skills test via intranet
– using customer feedback to determine if employees are demonstrating on-brand behaviour
– doing in-depth interviews with individual employees to see if they understand, use and model the brand (Le Pla, Davis and Parker 2001, 198)

In addition, each employee should ask: "How well am I living our brand in my area? Am I making decisions using our brand principle? Am I demonstrating the brand personality?" (Le Pla, Davis & Parker 2001, 200)

Moreover, department leader should be asked about:

– "Are all of our practices, cultural norms and communications supporting the brand?"
– "Are we taking on-brand actions in support of practices that originate elsewhere in the company?"
– "What specific actions in the past (insert time period) months support our brand principle, personality, values or other tools?"
– "Are we building our brand assets?"
– "Are managers and other leaders acting as brand evangelists?"
– "Are all staff members using brand principle as a compass for making decisions?"

– "In our interactions and communications with others, are we reflecting the company's brand personality?" (Le Pla, Davis & Parker 2001, 201)

Finna and the participating organisations

For the service to be in sync with the customers and serve them best it has to operate close to the customers and take their needs constantly into account. In case of Finna, both the relation with the participating organisations and with the end-users needs to be analysed.

The service is close to the participating organisations in a way that they can bring forth their content via Finna. It is not sure how the closeness to the end-users can be achieved as it is one service among many others; however via social media applications it is possible. Also, the availability of metadata and the fact that the content is freely available for downloading, editing and overall usage will increase the customer contact with the end-users. Finna is in a challenging position and has to reach out for the organisations to get to know their customers. (Chief Systems Manager 14 Dec 2012; Service Officer 12 Dec 2012)

Duffy and Hooper (2003, 8) state that in order to cultivate passion it is essential to connect with the whole person, not just the part of the person that consumes the brand. It is also essential to remember that soft issues are the by which consumer loyalty can be lost or won by brands.

The challenge is to move a brand forward by understanding the consumer's level of receptivity and sensitivity to a message at a given time and point of contact. In this regard brands need to transcend a linear, primarily ubiquity-oriented mode of expression to connect with consumers emotionally in different ways at different times during the brand experience. Presence that is felt, as well as seen, is needed. While it is true that "to be recognized, you must first be seen," a crucial part of a strong brand-presence program must also be to build the relevant emotional experience the brand provides at different points of contact with consumers. It is necessary to manage a program that connects with and engages with the consumer with modular

messages at different times, in different places in the consumer's lifestyle. (Gobé 2001, 186)

The element of surprise can also be very powerful in creating a bond with consumers through brand presence. Brand presence – initiatives that exceed or play with our expectations can attain more emotional resonance. (Gobé 2001, 187)

Finna can use the element of surprise while promoting the service to the end-users and thus use the gradual development phases to its advantage.

Why should the organisations believe in Finna?
The organisations should believe in Finna as it is essential for the continuation of the service. As the service is developed in rounds, it is essential that they believe in the service in order to be taken along to the new phases. The organisations should believe in Finna only if the service fulfils their needs. (Service Officer 12 Dec 2012)

The concept of the service and the idea of the interfaces
The concept of the service is to ensure the availability of the content of the museums, libraries and archives. The user interfaces can be adapted to the current users of the organisations. The organisations want to make their own interface of Finna, because they do not believe that their users would like to use the National View of Finna. The aim of these interfaces is to maintain the current customers. When the content is available, the users can reach the new content. The customised views are not supporting each other if some organisation makes their own view, offers only their own content and the visual outlook only presents their own brand. There area-based and sector-based views should have certain common features for the sake of clarity for the users to enhance the service-family concept. The interfaces are bound to each other through the same content. (Service Officer 12 Dec 2012)

The extent of the service
Finna has no competitors in Europe but the Europeana portal has the similar concept and various countries have national digital libraries but their services are

much more restricted. They usually have one common user interface and there are no library section related services such as borrowing the books or booking and they only provide the content. Finna is complex and it is difficult to brand it. The service will be even more complex as it would be beneficial to sell e-book via Finna. (Service Officer 12 Dec 2012)

The flexibility of the service and possible evolution

In terms of long-term branding, it is essential the service be flexible, adaptable to change and market fluctuations.

The main concept of content being provided in Finna is fixed. The various service extensions depend on the requirements of the participating organisations: what they need in their online interaction. Possible extensions would be selling the e-books and there is technical solution for that. It is a nation-wide service, therefore it has many opportunities. The service will be extended to the school sector. It is not sure how much it will expand into research sector or how much it will improve their services. There are many possible directions and the most fruitful one should be selected. It might be, for instance, that Yle Live Channel later joins Finna via Yle Live Archive and that would improve the service remarkably. (Service Officer 12 Dec 2012)

Le Pla, Davis and Parker (2001, 228) encourage long-term thinking that provides companies with sustainable, rather than fleeting advantage. Long term thinking is visionary, because it requires people to predict what customers will want from you in two, five or 10 years and then plan those scenarios. The key is to create a brand strategy that keeps things fresh. It is essential to know what is immutable about the brand, and what can be safely refreshed. The brand manager's mantra should always be: What should be kept? What can be safely updated?

The mission of Finna

Mission is a crucial factor of any service. The mission of Finna is related to the participating organisations and the content that they have as well as to being a

channel to bring about digital change in society. The Service Officer (12 Dec 2012) encapsulated the mission of Finna as follows:

> "We know that the participating organisations have amounts of content that we don't want to let be stuck in the archives. We want that it is available for the wider audience and we help them to bring about the change in the digitalisation process."

3.6 Brand positioning of Finna

Finna has a monopoly in Finland and is positioned as a market leader. Brand positioning is the crucial part of brand development. It enhances proper interaction with the customers. When positioning Finna the following questions need to be taken into account:

– What is being communicated to the target customers?
– What is the best way of communicating essential topics?

3.7 Aims and objectives of Finna

The idea of the service dates back to 2006. University libraries and common libraries were facing similar difficulties. Voyager software that was being used was too old and complex. On the other hand, Nelli portal was a necessary tool as it has electronic sources and its usage is increasing up to now, but feedback was received that it was too complex as well. The concept of Finna was developed to provide a more efficient service to the customers so that there is no need to train the customers how to use the interface. The service aims at being used as easily as Google. (Chief Systems Manager 14 Dec 2012)

The aims and objectives of Finna are:

– digitalisation and availability of information
– free usage via open source code

- enhancing education and creativity
- one of the objective of the brand is to have new brand extensions

Ind and Bjerke (2007, 113) suggest Gad's 'brand mind-space figure' to keep track of the proper brand perception. Brand mind-space is a bundle of emotional perceptions that exist in the mind of the customers. It determines how the brand fits with alternative choices. When defining the brand mind-space, the marketers establish how they would like the brand to be perceived by the customers and positioned in their minds. Ind and Bjerke suggest working backwards from the brand mind-space to ensure that the linkage between the brand elements is being done properly.
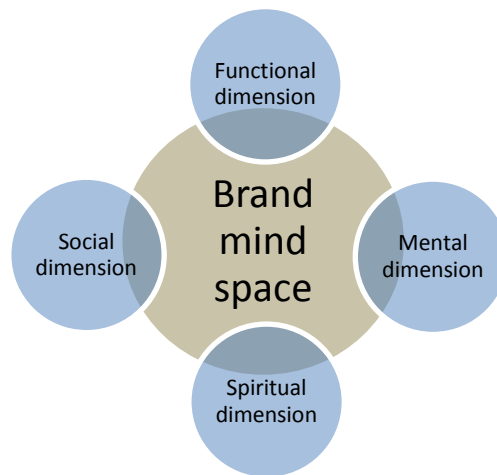
Figure 4 Brand mind-space sample

The functional dimension includes software, services and the knowledge for automation and management of organisational processes. In the mental dimension, a new role for the service or brand manager as an efficiency manager responsible for integrated processes could be created. On the spiritual level, promoting competitiveness and growth via automation and integration of organisational processes could be handled. And in the social dimension care for customer interaction should be taken.

As Ind and Bjerke (2007, 114) put it, managing the brand mind-space is a two dimensional activity working via reflection and flow of linkages:
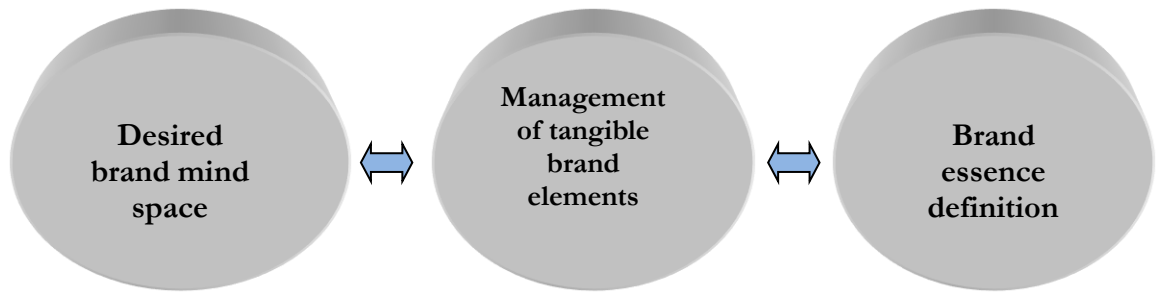
Figure 5 Implementation of desired brand mind-space

Above given four-dimensional model along with the two dimensional information flow and management could be used to enhance branding Finna. While shaping proper brand perception, in the social dimension customer interaction should be handled in case of both, customer organisations and end-users. Thus, social dimension is likely to influence other areas of the brand mind-space and brand development and could be taken as a focus point to take extra care of.

4 Developing a brand plan for Finna

Developing a brand is an on-going process. Brand planning needs to take into account all the aspects of branding from customers point of view. The section of the thesis contains concrete questions regarding brand planning and is based mostly on the last set of interview questions and answers to the questionnaire.

4.1 Characteristics of the Service

The Concept of the Service: the User Interfaces
Finna is a wide and complex service that has:

– the National View of Finna for the free content of the archives, museums and libraries
– separate customised organisational views that are adaptable to the content of the organisation as well as other organisations
– common views e.g. sector- or area-based views that combine the content of a certain district or sector

The main concept of Finna is that end-users will reach the content of archives, museums and libraries via the joint platform and they do not need any extra information on the availability of the content as they will get it from Finna or they might get the item itself e.g. some electronic material. The core of the service is the common National View of Finna. (Interaction Designer 17 Dec 2012)

Imagination should be used in this new, still largely uncharted territory to achieve a real connection in unique ways that will enhance the browsers' shopping experience – make them buy, barter, and come back for more. (Gobé 2001, 243)

Cyberspace is about imagination, fun, and discovery and it is redefining our culture to form a new virtual community. To be a brand in cyberspace, it is essential to understand the culture and work within the realm of mind-set of this very demanding

and savvy consumer. A big idea needs to be brought. As Gobé (2001, 256) suggests, web sites should be less linear and have more emotional zones defined and expressed. (Gobé 2001, 245, 256)

E-commerce brand identities must be multidimensional, multisensory, and engage consumers in an emotionally compelling brand story in order to stand out from the crowd and attract visitors. Web sites have many communication tools at hand, especially for telling a dramatic story that will add dimension and emotion to the brand. (Gobé 2001, 256)

Gobé also states that people tend to look for answers, not only goods. Therefore, attitude of providing problem solving experience comes in handy. Finna provides content for various purposes and situations.

In order to coax visitors across the threshold of a cyber-store, the relevance and clarity of the brand proposition, the promise of an exciting experience, and the overall emotional benefit to the consumer needs to be well articulated and communicated. (Gobé 2001, 246)

People are drawn towards comfortable environment. As Gobé (2001, 248) discusses that when it comes to the Internet, the shopping adverse male feels empowered to enjoy, explore, and shop in a territory in which he is extremely comfortable. He emphasizes that men on the whole have never loved the extensive shopping excursions that many women consider special and pleasurable occasions. Underhill (2006, 113) states even more concretely that shopping is female. Therefore, there is a specific gender-based clash in attitude towards cyber shopping experience.

Finna is being developed by two units: The Customer Relationship Management unit and the User Interface Development Unit. (Interaction Designer 17 Dec 2012)

From the point of view of the interaction experience the service should be aimed to be easy to use as well as attractive to promote continual usage. It has to work

smoothly and it has to provide the customers with content that has been promised. (Gobé 2001, 246)

The development of the service, the idea of the service and risks involved, the characteristics of the service

The development rounds are seen as a good way of risk management and an excellent way of handling the complex service as it supports the overall image of the brand – image of being continually improved and updated. The armature of the views has definitely some similar elements. The distinction will be made in the outlook of the interface, so that the users know which version of Finna (of which organisation or sector) is being used. It enhances the usage as the background logic of the views is kept similar. (Interaction Designer 17 Dec 2012)

The value of the service will be guaranteed by development rounds and gradual enhancement of the service as well as by testing the service especially on the outsiders who are not involved in the development. (Interaction Designer 17 Dec 2012)

The customer base of the service is wide as the end-users, organisations, sectors as well as specialist are the target group, and therefore the complexity of the service has to be taken into consideration while developing it. It has to be plain and easy enough for the general target of end-users, yet it should include the more complex tools for the specialists. (Interaction Designer 17 Dec 2012)

The core benefit of the service Finna is that it promotes and enhances the information retrieval process so that the information needed can be reached via one common interface.

The maintenance of the service will have some risks due to the complexity and the volume of the service and therefore it will be allocated. The organisations involved will have a significant amount of responsibility for the maintenance of their customised user interfaces; however it is difficult to foresee the actual degree of responsibility for the time being. The organisations involved have their own

34

development plans as well. A special care is taken, though, in terms of collaboration for the clear-cut release notes. The signing up process might cause some difficulties as there various options for signing up. Due to the complexity of the service numerous compromises are needed. (Interaction Designer 17 Dec 2012)

The ideal functionality of the maintenance involves deeply the contractual organisations: the more committed and responsible the organisations are to handle their own customized interfaces and the better the co-operation between the organisations and the National Library Networks is, the overall functionality of the service will benefit significantly. (Interaction Designer 17 Dec 2012)

The distinction between the interfaces (e.g. in case of the sector-oriented interfaces) is clear also in terms of the content and the characteristics as the user interface will be created and will be adaptable to serve that content and that specific organisation. The degree of visibility of Finna service behind the customised user interface depends on the organisations. They are not liable to use the logo of Finna however it is expected that the service will be mentioned for instance in the footer of the web-page or on the site of the channel partners. (Interaction Designer 17 Dec 2012)

The significant amount of the image of the service is dependent on the promises and intentions for future development. If those promises will be not lived up to the service will suffer to some extent and the organisations involved as well as the end-users will be disappointed. (Interaction Designer 17 Dec 2012)

This is essential as to the end-users need to be tied to use and memorise the brand even after the usage. Underhill (2002, 240) points out that the shoppers are fickle these days and their loyalty to brand name lasts only as long as the memory of their last shopping experience. He states that in the context of multitude brands it is difficult to stand out and gain the mindshare in customer's brains.

Finna has monopoly in Finland and no competitors as such, however the brand still needs to stand out in order to be memorised. This is especially crucial in terms of service branding.

What information should be available in Finna?
The information that should be definitely provided is the details of availability of the content so that the end-users find the information needed. As currently seen, it depends on the organisation whether the end-users will be able to book items via Finna, renew loans or order some pictures from archives for instance or buy some licence. It is highly dependent on the operating systems of the organisations. (Interaction Designer 17 Dec 2012)

How the brand and service will be communicated? Will there be distinction made and how in regards of various target groups? What is Finna for the contractual organisations, the end-users and for Channel partners and stakeholders?
Finna is for the seekers of knowledge and experience. This is the slogan of the service. The end-users are addressed about Finna as a service; the contractual organisations are addressed also about other issues concerning Finna such as: projects, the management of the NDL project, technical development and technology. Collaboration about Finna is same for all the parties. (Head of Services 16 April 2013)

4.2 Enforcement of the name of the service

"The objective of a name is to stand out and to distance itself from any formulaic or trendy expressions that could diminish the impact of the brand." (Gobé 2001, 155)

It is essential to view the name in its total context. The name of the Public Interface is Finna. It is short and easy to use, it works in various languages but it is clearly related to Finland. It can be seen as an abbreviation from Finlandiana, in reference to Europeana. The meaning of Finna in Esperanto is 'Finnish'. The meaning of Finna in

Swedish is 'to guess, to find, to intend' which connects the name to the public user-interface and to its purposes. (Head of Services 16 April 2013)

The name Finna is multi-contextual, short and is easy to remember and therefore has all the variables to represent a strong brand. The name was chosen via brainstorming process.

Are there any special tactics how the name Finna will be presented during brand awareness building phase and if then which? Which marketing materials will be involved?

The name Finna might mean the national interface, the service as a whole and also the project. The official name of the development project is NDL's Public Interface and the name Finna was invented to stand for the National View of Finna. The name has however already from the beginning been used in a larger context and it is considered unnecessary to restrict that kind of usage. (Head of Services 16 April 2013)

The developers and managers of Finna advise that the customized organisation-based interfaces which have been built onto the common software base will be somehow connected with the name "Finna". The name might be combined with an additional explanatory "forename" for instance Museums' Finna or The National Library's Finna. It will be expected at least that in connection with the customized interfaces the connection to Finna will be mentioned for example by a text: Powered by Finna. (Head of Services 16 April 2013)

The name Finna will be used always when speaking about the service or when presenting the service. If applicable, the logo will be presented where the image and logo text 'Finna' are visible. There is a graphical guide for using the logo that has to be followed.

There are various marketing materials designed and ordered for Finna campaigns, where the logo of Finna is presented. These marketing materials have been:

– 17 Dec 2012 for Finna beta-opening: Finna-bottle openers and coasters
– 14 Feb 2013 for Finna beta-plus-opening: Finna-chocolate, -reflectors and -roll-ups.

At the beginning of 2013 also Finna-stickers where ordered but they haven't been used yet in marketing campaigns. (Head of Services 16 April 2013)

4.3   Packaging and outlook of Finna

The service has no packaging as such but considering the outlook of the interface a package, Finna has a variety of packages in regards of various interfaces, however the common line of the interfaces is to maintain the image of 'belonging to the same service-family'.

Will there be any specific package, outlook or theme for the service to enhance brand awareness?
Finna logo has three colours: turquoise, violet and aniline red and colour palettes based upon those for the usage of release collaboration and the Public Interface. For the Public Interface of Finna the image has been designed which has basic elements accessible for all the participating organisations. This design will be used and it can be customized in a desired way via back office. Nevertheless, the National Library does not require the implication of the common Public Interface design. The organisations can edit their interfaces freely. (Head of Services 16 April 2013)

4.4   The price of the service

The service is free to all the users with the exception of payable on-line services used, for instance, e-books bought.

Are there any services that will be prised? Are there any sponsors that support Finna?

In NDL service agreements the basic service is the defined general service that is free of charge for the participating organisations. If an organization wants some additional exclusive features that don't belong to the core service, it has to find the resources for the development. For the time being additional services of Finna are not listed as services with extra fee, but it is possible if many organisations have constant similar needs. Currently Finna has no sponsors. (Head of Services 16 April 2013)

4.5   Advertising and promotion of Finna

"Actions, like thoughts and speeches, are contingent signs, destined to vanish if they are not reified." (Ind & Bjerke 2007, 181)

According to the science of shopping one of the main factors why people buy is the lack of sensory experience. When shopping real time in a department store and selecting the items, people can somewhat compensate that lack. Thus, every web store or web service is cut off from that possibility to fulfil one of the basics needs of the customers and has to find other ways to engage people.

The science of shopping has defined various criteria of what people love and hate in terms of shopping:

– the shoppers love: touch, mirrors, discovery, talking, recognition, bargains
– the shoppers hate: too many mirrors, lines (waiting), asking dumb questions, goods out of stock, obscure price tags, intimidating service (Underhill 2002, 158-160)

Moreover, it is listed that there are three things that shops only can offer: touch-trial, immediate gratification and social interaction. (Underhill 2002, 218)

According to these lists, some of the criteria can be taken in account in regards of online services. As for the love of discovery, online service can emphasize that

criterion by providing engaging content in an interesting context or manner. The need for talking can be fulfilled by feedback forms, chat rooms or other means of interactions with the organisation or with the fellow users. The need for recognition can be satisfied to some extent by customised profile or recommended content. To avoid annoying the users of an online service, the service should be easily useable, so that there is no need to turn to the customer service for basic guidance. Also, the availability of the content should be guaranteed and browsing or downloading the content should not keep the users waiting. Alternatively, the waiting time could be facilitated to communicate an additional message. (Underhill 2002, 193)

The science of shopping points out that the longer a shopper holds attention to something, the greater is the chance of purchase. Therefore, keeping people on the web page and browsing is the main challenge of a web service. Also, spending time in a store is seen as a prelude to buying. (Underhill 2002, 229, 231)

According to the science of shopping people also have the tendency of not going "down the aisle". Also, it is essential to keep in mind that sometimes irrational unexpected combinations grab the attention properly and induce the intended effect. (Underhill 2002, 81-82, 204)

Finna could facilitate that guideline perhaps by linking content or sources in an unexpected and surprising way. While connecting or linking the information, it is also essential to keep in mind that in a shopping context while stopping to make a purchase and pick an item, people tend to think in style of: "what else is on my mind here". It is also proven, that suggestive selling and up-grading with benefits are an efficient way to keep the customers. (Underhill 2002, 235)

As online space or a web page is the "store" for the web user, in terms of location, it is essential to keep in mind that the deeper in the customer is, the longer the message can be. (Underhill 2002, 67)

When entering new territories, people tend to need time for adjustment. As the science of shopping puts it, the shoppers need a landing strip. However, when leaving the web page on the "door" could be a parting message with some good reason to return soon. (Underhill 2002, 46, 47, 232)

Whereas online service is available twenty four hours a day and does not depend on any location, it is nevertheless tied to time management, as the science of shopping state, people browse when they have time to search and to get in touch with the company. (Underhill 2002, 219)

On the other hand, the advantages of online services are: comparative search engines, convenience of time and place, speed and information. All of those advantages can be taken in account while developing and designing Finna.

Another thing that should be kept in mind while developing and promoting Finna is the fact that the service can cause task oriented behaviour, similarly to banks and pharmacies. The signs and advertising can get lost in a place where task commitment is the main purpose, as Underhill (2006, 69) discusses.

As Finna is intended largely for students, they might use it just for completing certain tasks and the explorative and adventurous side of Finna service might be less influential, if not concretely enforced.

While developing campaigns for Finna and promotional activities, it is good to keep in mind fast food wisdom about usage of signs and advertisements: according to McDonald's, 75 % of the customers read the menu board after they order. It is essential to keep in mind the logical sequence of signs and messages and to know when the "desert ad time" is. (Underhill 2002, 66)

It is also essential to keep in mind that signs are still just signs: customers move in response to certain aspects of architecture and design. Therefore, the design of the campaign layout area is essential. Furthermore, thinking that every sign must stand on

its own is unimaginative and ignorant of how human brains work, as the science of shopping puts it. (Underhill 2002, 235, 67)

While designing the promotional activities for Finna, the linking of signs, ideas and activities should be kept in mind used for the advantage of the brand in real-time as well as cyber space.

What are the key issues and obstacles in regards of advertising and promotion of Finna? What are the best tactics and strategies for advertising Finna?
The lack of resources is the crucial inhibiting factor of the marketing of the service. For the development phase of the NDL's Public Interface a moderate budget has been planned for the service marketing. This budget is small compared to the marketing budgets of commercial services, but still bigger than for public sectors in general. It is exceptional also, that for the collaboration of the project and co-operations with customers redirecting human resources is applicable. These employers can use only part of their working hours (max. up to 10%) for Finna marketing. (Head of Services 16 April 2013)

Finna is advertised by utilizing the network. The correspondence is set in move by developers' group and by the staff of the Library Network Services. Finna is presented to the participating organisations - the co-operation partners of the NDL, then for the other customer organisations of the library Network Services and for the other channel partners in Finland and abroad. Network marketing here means that the goal is to give everyone the possibility to spread information about Finna. This also means that there will be no resources used for managing that collaboration. The collaboration lives and may live in networks. (Head of Services 16 April 2013)

What would be the style of advertising of Finna? Is there any specific story-line? What would be the possible strategies?
The NDL's Public Interface project had in 2010–2011 slogan: "together more". That slogan still describes the core message of the project about change: together (= doing together or together in the service) is more (= more content or more than in

42

the previous services). For the end-users however the aim is to present an attractive service. That message has not been wholly crystallized yet as a vision or its executive aims and actions. (Head of Services April 2013)

In spring 2013 more concrete brand building scheme was launched that enlightened the vision and goals. In order to stick to the resources it has been decided though that Finna will be campaigned along with the release ceremonies in the first hand and the service will be presented by usual means and tools. (Head of Services 16 April 2013)

Which advertising tactics and channels will be used? (Mass advertising, media, digital ads, mobile and Facebook applications, Twitter, web pages etc.)

In collaboration regarding Finna, Library Network Service's communication channels will be used, including e-mail lists (kdk-asiakasliittymä [at] helsinki.fi), NDL's webpage, Finna-wiki pages and the web page of the National Library of Finland. Finna has not be advertised anywhere concretely, but at the end of 2013, especially in October when the version 1.0 will be released Finna will be presented to wider for the citizens. Then the advertising in media channels to reach the relevant target audience might be considered. Those target audience groups will be defined by the participating organisations. (Head of Services 16 April 2013)

As the service is in the early development phase and the brand is in the first phase of building brand recognition in the brand life cycle, it is essential to define the key methods of branding and advertising.

For successful promoting of Finna brand the following branding tactics can be used:

– Branding by thinking is a centralized, formal business planning approach that is used by large and diverse product portfolios and each brand has a development team, customer segment, product life cycle, supply chain, performance metrics, market share and loads of data.

- Branding by imagery is often used by agencies. The strategy is used in a more functional manner and it is often caused by the cultural associations customers have that are surrounding the brand image.
- In case of branding by user experience the customers perceive product quality, functional benefits and brand image as a given. In that case customers seek for experience that dazzles the senses, touches the heart and stimulates the mind. The customer is here the most important factor of the brand. Brand managers focus on service design and usability. For instance, Starbucks and IKEA belong into that category.
- Another option is branding by self-expression, in which case brand building is collaboration with the customers. New meanings to the brand are created and customers participate in that process. The meanings created are a symbolic presentation of their self-image, thus the strategy is seen as of "brand as a badge" -style. (Dawson 2011)

In case of Finna, using the two last strategies would be most useful as the service aims at providing interesting experiences, end-users could be engaged by lively campaigns and activities. As for the participating organisations, they could help by creating new meanings and associations for the brand.

How will be Finna promoted which tactics and companies will be used and who and how and when will be involved?
Finna will be presented mainly via the network of the participating organisations. Also the community of end users might be used, as long as the service will be first proved usable by a certain user group. Here in a key role are the organisations whose content will be actively transferred to Finna. The first to join were the University of Jyväskylä and the museum sector. (Head of Services 16 April 2013)

What is the time frame for advertising and promotion? What is the budget for advertising and promotion of Finna?

The marketing will continue all throughout the development phase of Finna i.e. till 2016. Approximately 1, 5 – 13 % of the yearly budget that does not include personnel costs will be used for marketing. (Head of Services 16 April 2013)

What are the expected stimulus and response? What are the possible risks involved? What are the expected results?

The goals for marketing Finna are that Finna will be used more than the previous web services of the participating organisations and that the users are satisfied with Finna. For those goals concrete measurement tools or areas of focus are not planned yet (for instance, the National View versus organisational views), but those areas will be addressed in 2013. Also the marketing risks have not been estimated yet. (Head of Services 16 April 2013)

What opportunities arise if the advertising and promotion go as planned? How the next stage will be reached?

For the maintenance phase of Finna service (after 2016) a separate marketing plan needs to be created. The goals and content of that plan is deeply depending on the development that occurs in 2013-2015 in regards of the project as well as the society. (Head of Services 16 April 2013)

4.6 Developing the campaign plan for Finna

There are several factors to take in account while developing a campaign plan for Finna:

– To select the target audience/customers for positioning
– The message: what makes the target audience respond
– Intended outcome: the change in behaviour, attitude, opinions and knowledge

- to ensure that the implemented core messages and tactics intended to reach a specific target group make the proper impression

- representing the channel partners, goals related to channel partners, directing the core message and themes for the channel partners, compiling the strategy plan regarding the channel partners, launch of the public interface
- help is needed form the organisations involved as they know their own customers and content
- other co-operation with suitable sectors, institutions e.g. The Society of Finnish Cultural Heritage (Suomen Kulttuuriperintökasvatuksen seura)

– the campaign plan and schedule: what will be done, when by which means, where and on whose behalf (product releases, release-events etc.)
  - net services, applications, library fares
  - a yearly marketing plan
  - to keep track of what is on at any time of the year (whose yearly-party coming, holidays etc.) (Kiwi 2012)

How the results are being measured?

Brand recognition and the usage of the service at the certain target group will be conducted via measuring quality and volume. The questionnaire of the National Library of Finland will be used as a guide to measure how the brand of NDL's Public Interface affects the National Library and National Library Network Services. (Kiwi 2012)

The campaign:

– Concrete actions should be taken:

  - contacting local channel partners: finding out who are behind the service, who might pass the word to enhance word of mouth in their own area or field, contacting local bloggers and local professionals
  - enforcing the image (appointments in person)
  - the signature of the finna.fi service e-mails

– Measuring the results and the accomplishments:

- customer enquiry for the end-users (Kiwi 2012)

4.7 The aims and objectives of the marketing campaign

The aims and objectives of the marketing campaigns of Finna are:

– To engage citizens to become the customers of the Finna-service
– To increase the knowledge of the content on cultural inheritance
– To increase the usage of the content of cultural inheritance in training
– To enhance the interest to use the content of cultural inheritance creatively
– To increase the knowledge on NDL project (Kiwi 2012)

Where is Finna now in regards of the campaign? Situation analysis

Finna will not have campaign plan as such in terms of measuring stimuli and responses or campaign phases, risks involved or conducting strategic analysis. (Head of Services 16 April 2013)

4.8 Cooperation with the channel partners and stakeholders

Who are the stakeholders and channel partners and stakeholders of Finna and how Finna will co-operate with them? What are the key issues, possible opportunities and expected results related to the collaboration with stakeholders and channel partners?

The most important channel partners of Finna are those organisations that participate the NDL's Finna platform via contractual agreements.

The management model of NDL and the structure and the practices of the service management of the National Library of Finland define the basic structure according to which those organisations participate in developing the service. Also, the official and unofficial projects and work groups (e.g. Museum 2015-project, AHAA –

project, NDL-group of university libraries), that have been formed along with the NDL, are important stake holders.

By developing the network-like co-operation practices steps are taken to keep those stake holders committed also to advertise Finna. (Head of Services 16 April 2013)

4.9 Competitors of Finna in regards of campaign action

The competitors of Finna are Google and Wikipedia and those services seem to need no marketing as such.

Is there any issue that should be stated out or considered in the launch phase of advertising and promotion of Finna that would secure the unique position of Finna among competitors or make it uniquely stand out?
In Finland or in the world in general Finna has no competitors as such, though the software suppliers that work with the contractual organizations are causing some competition via functionality. For instance, the National Library has no resources to an as effective and as multi-channeled marketing or to paying attention to the customers (the events to promote the service). (Head of Services 16 April 2013)

4.10 Control and evaluation of the service: measuring the success

To improve the service, the success of the implementation in various stages has to be measured.

Gobé (2007, 281) suggest a Brand Presence Management (BPM) assessment tool to explore many facets of brand personality at the marketplace. The chart is used to evaluate the level of receptivity of various "venues" areas of customer contact at various times in the consumer's daily lives.

		Impact → Contact
		1 2 3 4 5 6 7
Emotional CONTACT	**Sensory**	
	interior	....
	entertainment	....
	cultural events	....
	magazines	....
	Human touch	
	offices	....
	common areas	....
	uniforms	....
		Impact → Contact
		1 2 3 4 5 6 7
Practical IMPACT	**Informational**	
	web sites	....
	corporate graphics	....
	advertising	....
	Directional	
	signage	....
	design	....

Figure 3 A sample BPM assessment tool

The sample is based on Gobé's (2007, 281) example and the assessment would measure the impact of contact on a scale from 1-7 emotional contact (sensory: e.g. interior, entertainment, cultural events, magazines etc.; human touch: offices, common areas, uniforms) and practical impact (informational: web sites, corporate graphics, advertising; directional: signage). BPM is an emotional branding strategy and a useful tool to help to examine emotional engagement and improve the contact with the customers. The sample could be used to evaluate brand presence management of Finna.

To identify the flexibility of the service, organisational management tactcis need to discussed:

The National library has no need or urge to control the development of Finna, neither service nor collaboration. The co-operation is conducted in an open way via

networking accepting the occurrences that are characteristics to such as working model. (Head of Services 16 April 2013)

The success of the service is evaluated as follows:
The quality of Finna service will be measured at the early stage similarly to other services of the National Library of Finalnd. The indicators at the early stage are:

– The amount of participating organisations
– The amount of the references in the index
– The amount and ratio of various sources (text, picture, audio)
– Usage (by partcipating organisations and the usage produced by the National Libarary of Finland)

At various stages of development of the service reasearch for the end-users of the servce will be conducted to measure the customer satisfaction. As mentioned earlier, the evaluation of the marketing of Finna has not been concretely planned. (Head of Services 16 April 2013)

5 Discussion

The study provided detailed overview of the complexity of the early stage branding of Finna and opportunity to get acquainted with the concept of interface-based service and long-term branding.

Underlying issue that affects the success of the service is the capability to engage the customers in meaningful ways while promoting the service. Another tendency to keep in mind is the possible task-fulfilment oriented usage of the interface (especially regarding studies-related situations), whereas Finna aims at bringing about digital change and promoting cultural heritage.

In addition, as the service aims at longevity and would be best off with dedicated explorative usage, while branding and marketing the service the 'adventurous' side of Finna should be enforced consciously. Since Finna aims at being 'everything to everybody' and the service is bound to be flexible, accordingly, the marketing and brand-engagement should be versatile and therefore needs continuous tending.

5.1 Conclusions and recommendations for further research

There are several ideas that could be used to further enhance the development of Finna as a brand.

Finna could serve as a passion branding platform for some company and be sponsored for that regard. Moreover, with sponsorship a new loyal consumer relationship is being established. Also, public-private partnership via sponsorship can be mutually beneficial and have a far-reaching effect on both sectors as each has different needs. Via sponsorship new angles to the service usage could be found as the communication would flow towards the target group and is therefore anticipated, relevant and personal. (Duffy & Hooper 2003, 26-27)

As building a brand story is an on-going process, Finna's gradual development suits well with the concept of stories within a story. Thus, every new brand extension or version release could be used as a means to create new small stories within the whole concept of Finna and by so doing distinguish it from the competitors and enforce the uniqueness of the brand and the service in general. Finna's purpose of promoting life-long learning, digitalisation and gathering experience could be enhanced via promotional stories that provide end-users with sensory experiences and attract them to use the 'knowledge bank-like' service. (Ind & Bjerke 2007, 176-179)

In some cases trends on the market affect also how the school curricula are arranged. As Duffy and Hooper (2003, 10-11) put it, a more active approach to educating consumers has been taken in Britain, for instance, where the 'citizenship' module of the school curriculum contains information for the children how to avoid being victimized by marketing and resist buying. Perhaps at some point some cultural and art history classes (or alike) could have sections on using Finna for information retrieval.

5.2 Evaluation of the process

The thesis was written over the period of one year, the empirical data being gathered in December, 2012, and partly in April, 2013. The process involved preparing questions for the interviews and a questionnaire, writing down the transcription, getting acquainted with the web pages of the organisation and reading books and articles on the topic. Conducting the interviews was the most captivating part - being based on face to face communication, it was handy for data gathering and proved to be very educating. The overall process of writing the thesis went smoothly and I got continuous feedback and guidance. The most challenging part of the thesis was to analyze and synthesise all the information as the concept of the service is complex.

References

Bergh, J. & Behrer, M. 2011. How Cool Brands Stay Hot, Branding to Generation Y, Kogan Page, New Delhi.

Dawson, T. 1 Nov, 2011.Four methods of strategic brand building, URL http://www.brandingstrategyinsider.com/2011/11/four-methods-of-strategic-brand-building.html , Accessed: 15 Dec 2012.

Duffy, N. & Hooper, J. 2003. Passion Branding. Harnessing the Power of Emotions to Build Strong Brands, Wiley, Chichester.

Finna. Graafinen Ohjesto.2013. URL https://www.kiwi.fi/download/attachments/16753484/FNA_Graafinen_Ohjeisto_210113.pdf?version=1&modificationDate=1362388523868 Accessed: 17 Mar 2014.

Finna web page, URL https://www.finna.fi, Accessed: 17 Dec 2012.

Gobé, M. 2001.Emotional Branding. The New Paradigm for Connecting Brand to People, Allworth Press, New York.

Ind, N. & Bjerke, R. 2007. Branding Governance. A Practical Approach to the Brand Building Process, Wiley, West Sussex.

Kansallinen Digitaalinen Kirjasto, URL http://www.kdk.fi/fi , Accessed: 10 Dec 2012.

Kansalliskirjasto, URL http://www.kansalliskirjasto.fi/ , Accessed: 5 Dec 2012.

Kiwi. Finna-wiki pages. KDK-asiakasliittymä Finna, URL https://www.kiwi.fi/display/finna/Etusivu, Accessed: 10 Dec 2012.

Laakso, H. 2004. Brändit kilpailuetuna, Miten rakennan ja kehitän tuotemerkkiä, Talentum, Helsinki.

Le Pla, F. J., Davis, S.V. & Parker, L. M. 2003. Brand Driven. The Route to Integrated Branding through Great Leadership, Kogan Page, London

Le Pla, F. J. & Parker, L. M. 2002. Integrated Branding, Becoming Brand-driven Through Company-wide Action, Kogan Page, London

Miettinen, J. 2004. Brändin rakentaminen ja brändimielikuva, Johanna Miettinen, Opinnäytetyö, Kajaanin ammattikorkeakoulu, Hallinnon ja kaupan ala Liiketalouden koulutusohjelma.

President and Fellows of Harvard College. 1999. Harvard Business Review on Brand Management, Harvard Business School Press.

Randall, G.1997. A Practical Guide to Branding, Planning, Organizing and Strategy, Kogan Page, London.

The National Library Network Services. 2012. Finna ja Melinda. Ppt.

Veijalainen, S. 2011. Kirjaston markkinoinnin kehittäminen, Opinnäytetyö, Liiketalouden, yrittäjyyden ja ravitsemisalan yksikkö Yrittäjyyden ja liiketoimintaosaamisen koulutusohjelma Ylempi AMK-tutkinto.

Vuokko, P. 2004. Nonprofit-organisaatioiden markkinoniti, WS Bookwell Oy, Porvoo.

Underhill, P. 2002. Why We Buy. The Science of Shopping, Clays Limited, St Ives plc, Great Britain.

Attachments

Attachment 1: Three sets of interview questions about brand, market and functionality

Finna-haastattelujen kysymykset

1. Brändi

Paikka: Kansalliskirjasto, Kirjastoverkkopalvelut, Teollisuuskatu 23, 00014
Helsingin yliopisto
Aika: 12.12.2012 klo 13.00
Haastattelija: Vivika Maar (assistenttiharjoittelija 1.8.–31.12.2012)
Haastateltava: Anonyymi (suunnittelija)

"Ketkä ovat Finnan kilpailijat?"
"Mielestäsi mitkä ovat niiden kilpailijoiden vahvuudet?"
"Miten Finna eroaa kilpailijoista?"
"Miten Finnan viestintä eroaa kilpailijoiden viestinnästä?"
"Olisiko joku kilpailijoista ns. vaarallinen ja voisi kopioita Finnan idean? "
"Luuletko, että kilpailijoiden brändin muutos ei vaikuttaisi Finnaan mitenkään? Jos joku muu organisaatio yrittäisi kehittää samanlaista palvelua, vaikuttaisiko se Finnaan?"
"Millaisia kanavia Finna käyttää? Millä tavalla palvelu toimii?"
"Millaiset ovat asiakasorganisaatioiden ja loppukäyttäjien arvot? Mikä on heille oleellista?"
"Millaiset säätelevät voimat tai trendit ovat markkinoilla? Miksi tarvitaan Finnaa?
"Voivatko nämä tarpeet muuttua? "
"Kriittisistä onnistumisen kriteereistä: Millaiset riskit liittyvät Finnan kehittämiseen ja palvelun markkinoille tuomiseen?"
"Voivatko uudet innovaatiot olla Finnalle jotenkin riski? "
"Olisiko rahoitusriskejä? "
"Olisiko tekijäoikeuksiin liittyviä riskejä? "
"Voisiko toimintamalliin liittyä jonkinlainen riski?"
"Miksi luulet Finnan onnistuvan?"
"Mitkä asiat pitäisi tehdä ehdottomasti oikein, että Finna onnistuisi?"
"Onko jollekulle sektorille Finnan onnistuminen enemmän hyödyllistä tai erityisesti oleellista?"
"Olisiko tuotantoversioiden kehittämiseen liittyviä riskejä?"
"Brändin identiteetti: Millainen palvelu Finna on nyt ja tulevaisuudessa? Millainen on Finnan uniikki DNA?"

"Jos Finna olisi henkilö, kuinka vanha olisi Finna?"

"Olisiko Finna mies vai nainen?"

"Millainen personalisuus Finnalla olisi?"

"Minne Finna matkustaisi ja minkälaista musiikkia Finna kuuntelisi?"

"Millainen tyyli Finnalla olisi (moderni, retro)? Pukeutumistyyli ja käyttäytymismalli?"

"Mitä Finna mielestäsi symbolisoi?"

"Onko tämä symboli pysyvä tai kehittyvä?"

"Brändin arvoväittämä: mitkä ovat Finnan arvot?"

"Miten Finnan uskottavuutta kehitetään?"

"Onko joku sektori johon pitäisi eniten vaikuttaa?"

"Brändin uskottavuuden kannalta on tärkeä, että palvelu on tarpeeksi lähellä asiakkaasta. Miten ja millä keinoilla Finna on lähellä asiakasorganisaatioita ja loppukäyttäjä?"

"Miksi loppukäyttäjillä/asiakasorganisaatioilla pitäisi uskoa Finnan konseptiin?"

"Mikä on Finnan palvelukonsepti?"

"Mikä idea on käyttöliittymillä ja niiden eri näkymillä?"

"Tukevatko nämä näkymät toisiinsa? "

"Miten laaja on Finna?"

"Millä tavalla Finna on muuttuva ja millä tavalla pysyvä ja millaisen näet Finnan evoluution?"

"Vähän aika sitten, 28.11.2012 oli Yle uutisissa mainittu, että "Myös Yle saattaa myöhemmin liittyä Finnaan esimerkiksi Elävän arkistonsa kautta". Miten kommentoit tätä?"

"Mikä on Finnan missio, mitä Finna haluaa saada aikaan, miksi Finna on?"

2. Markkinaosuus

Paikka: Kansalliskirjasto, Kirjastoverkkopalvelut, Teollisuuskatu 23, 00014 Helsingin yliopisto
Aika: 14.12.2012 klo 13.00
Haastattelija: Vivika Maar (assistenttiharjoittelija 1.8.–31.12.2012)
Haastateltava: Anonyymi (tietojärjestelmäpäällikkö)

"Millainen on Finnan asiakaskunta/markkinaosuus?"

"Miksi niillä kannattaisi olla Finnan asiakkaita, mitä hyötyä niille siitä on?"

"Olisiko Finnalla pysyviä asiakkaita, loppukäyttäjiä? "

"Osaisitko arvioida, mikä olisi satunnaisten käyttäjien osuus ja mikä pysyvien käyttäjien osuus?"

"Miten sitovia ovat asiakasorganisaatioiden palvelusopimukset?"

"Millaisia asiakkaita Finna haluaisi, millaiset ovat ideaali-asiakkaat?"

"Jos otetaan loppukäyttäjien kannalta, hyvän kehityksen kannalta on tärkeä, että yritys löytäisi sellaisia segmenttejä, joita he pystyvät palvelemaan parhaiten. Keitä Finna pystyisi palvelemaan parhaiten? "

"Olisiko Finnalla maantieteellisiä segmenttejä, että jotkut kunnat, läänit olisivat enemmän tärkeitä?"

"Olisiko demografisia segmenttejä?"

"Olisiko psykograafisia segmenttejä: elämäntyyli, personalisuus?"

"Löytyisikö käyttäytymismukaisia segmenttejä: tilanteet, höydyt, tuotteiden käyttö, lojaalisuus?"

"Millaisia kanavia Finna käyttää? Mitä kautta Finna kohtaa asiakkaita? Onko nettisivun ja näkymien lisäksi muita kanavia?"

"Millaiset trendit ovat markkinoilla ja miten on Finnalle siitä hyötyä? Miten Finna syntyi ja mistä Finnan idea tuli?"

"Jos tulisi joku samanlainen palvelu vaikuttaisiko se jotenkin Finnan toimintaan tai onko se mahdotonta? "

"Millaiset riskit liittyvät Finnan kehittämiseen ja markkinoille tuomiseen?"

"Olisiko mahdollisesti loppukäyttäjien odotuksiin liittyvä riski? "

"Mikä on Finnan visio? Mikä Finna halua olla jonkun ajan päästä?"

"Luuletko Finnan onnistuvan?"

3. Käytettävyys

Paikka: Kansalliskirjasto, Kirjastoverkkopalvelut, Teollisuuskatu 23, 00014 Helsingin yliopisto
Aika:17.12.2012 klo 10.00
Haastattelija: Vivika Maar (assistenttiharjoittelija 1.8.–31.12.2012)
Haastateltava: Anonyymi (käytettävyyssuunnittelija)

"Kuvailisitko Finnan palvelukonseptia? Millainen palvelukonsepti Finnalla on?"

"Luuletko, että tämä on hyvä ja toimivia konsepti?"

"Finna kehittävät pääasiassa kaksi toimintayksikköä – asiakkuudenhallinta yksikkö Ahti ja asiakasliittymä yksikkö Alli. Haastako sellainen kaksipuolinen palvelukonseptin kehittäminen jotenkin Finnan kehittämistä?"

"Miten laaja on Finnan palvelukonsepti?"

"Millainen käyttöliittymä on Finna?"

"Käyttöliittymä kehitettään aalloittain: onko siinä joku suoritukseen liittyvä riski?"

"Ovatko ja millä tavalla Finnan eri näkymät keskenään riippuvaisia tai tukevia?"

"Miten palvelun laatuun sitoudutaan?"

"Onko oikein jos sanon, että Finnassa on sekä massatuotantoa että, esimerkiksi, asiantuntijoille kohdistettuja palveluita?"

"Millä tavalla tämä vaikuttaa palvelukonseptia?"

"Mikä on mielestäsi Finnan palvelukonseptin ydinhyöty?"

"Kuten sanoit, palvelukonsepti on aika laaja, liittykö siihen joku ylläpitoriski?"

"Miten eri näkymät eroavat toisistaan?"

"Miten verran näkymien ulkoasussa on Finna edustettuna?"

"Mitkä palveluosiot on taatusti ja potentiaalisesti Finnassa, onko joku lajittelu: mitä tulee olemaan ja mitä on varmasti?"

"Onko organisaatioilla aika vapaat kädet siinä mielessä?"

"Osaisitko sanoa prosentuaalisesti, miten paljon heitä ohjataan ja miten paljon organisaatiot itse päättää?"

"Mutta luuletko, että jos joku luvattu osio ei tule käyttöön, vaikuttako se palvelukonseptia? "

"Palvelukonseptin ja toiminnan kannalta: millainen on ideaali Finna?"

"Entäpäs ylläpito-tasolta? "

"Onko joku asia, jota pitäisi ehdottomasti hoitaa oikein, että se toimisi sitten kunnolla?"

"Luuletko, että Finnan palvelukonsepti onnistuu?"

Attachment 2: Questions for Building the Brand Plan

Questionnaire for Brand Plan for Finna

Time: 16 Apr 2013, at 18.58, e-mail correspondence

Addressee: Anonymous (Head of Services) The National Library of Finland / Library Network Services

4. Brand plan

4.1. Product/Service

How the brand/service will be communicated? Will there be distinction made and how in regards of various target groups?
What is Finna for the contractual organisations?
What is Finna for end-users?
What is Finna for Channel partners and stakeholders?

4.2. Name

Are there any special tactics how the name Finna will be presented during brand awareness building phase and if then which?
Which marketing materials will be involved?

4.3. Packaging

Will there be any specific package, outlook or theme for the service to establish brand awareness?

4.4. Price

Are there any services that will be prised? (E-books)
Are there any sponsors that support Finna?

4.5. Advertising and promotion

What are the key issues and obstacles in regards of advertising and promotion of Finna?
What are the best tactics and strategies for advertising Finna?
What would be the style of advertising of Finna? Is there any specific story-line?
What would be the possible strategies?
  – Mind shift: new position and reinforcement
  – Mind share: More attention than the competitors

- New news: launching something new
- Turnaround: focused energy on opportunities

Components of the strategy:
- End in mind vision, pathway that has milestones, objectives and specific goals
- Specific choices on direction
- Pin-pointed focus of recourses (effort and investment)
- Leverage point to turn a small win into something big
- Gateway, defined as a win for the brand that translates into an increase in power or value

Which advertising tactics and channels will be used?
- Mass advertising
- Media
- Digital ads
- Mobile and Facebook applications, Twitter
- web pages

How will be Finna promoted which tactics and companies will be used and who and how and when will be involved? (customers, end-users etc.)
- PR and events
- Launching new elements of the service

What is the time frame for advertising and promotion?
What is the budget for advertising and promotion of Finna?
What are the expected stimulus and response?
What are the possible risks involved?
What are the expected results?
What opportunities arise if the advertising and promotion go as planned?
How the next stage will be reached? (From indifference/ unawareness to curiosity/consideration/search)

4.5.1. The campaign plan

Where is Finna now in regards of the campaign? Situation analysis.
- What is the phase of the campaign (awareness building & consideration, familiar, consider, purchase, repeat, loyal)?
- In which stage is the Finna as a brand (indifferent/unaware, like it, love it, beloved brand)?
- Quick start for awareness building?
- Why we are here? Key issues: brand awareness, critics, staying true to the brand
- Where could Finna be? (Vision, mission goals, time frame)
- How it will get there? (Strategies/Tactics/ Time frame)
- Balance between aspiration(stretch) and reality (achievement)

What are the key issues facing the brand:
  – What is driving the growth? (Continue, enhance.)
  – What is inhibiting the growth? (Minimize, reverse.)
  – What are the untapped opportunities? Take advantage of..? What is the most effective way..
  – What are the threats? Avoid/Contingency.

Brand health/Brand wealth
  – Internal health: How is it lived internally and what helps to live the brand internally inside the National Library/ National Library Network Services?
  – External health: What helps connecting with the customers (and end-users)? Goals?
  – Internal wealth: every employee should understand where and how they impact on the profitability and value of the brand/service. How is it achieved?
  – External wealth: Goals? What would be the healthy win for Finna at the current market place?

What are the drivers, inhibitors, opportunities and threats in regards the campaign plan? Top 3-4
What are the key issues and obstacles, inhibitors of the campaign plan?
Which tactics and strategies will be used (strategic initiatives: launching some elements of the service)? Is there a strategic theme and how many strategic actions?
What needs to be done more? (Execute/Measure)
To who is the campaign targeted?
What is the schedule of the campaign (launch)?
What are the expected stimuli and response?
What risks are involved?
What are the expected results?
What is the budget of the campaign?
What if the campaign doesn't go as planned?
What are the possible opportunities if the campaign is successful?

4.6. Stakeholders and channel partners

Who are the stakeholders and channel partners of Finna?
How Finna will co-operate with stakeholders and channel partners?
What are the key issues and obstacles related to the collaboration with stakeholders and channel partners?
Are there any risks involved when dealing with stakeholders and channel partners and if then which?
What are the possible opportunities when collaborating with stakeholders and channel partners?
What is the expected result of the collaboration with stakeholders and channel partners?

4.7. Competitors

The competitors of Finna are Google and Wikipedia that seem to need no special marketing.

Is there any issue that should be stated out or considered in the launch phase of advertising and promotion of Finna that would secure the unique position of Finna among competitors or make it uniquely stand out?

4.8. Control and evaluation

Who is resopnisble for the control of the Finna service and to what extent? (Interfaces, organisations, end-users)
How the control of the functionality of the service will be carried out?
What if there are problems with institutional interfaces?
How the success of the service will be measured?

- Questionnaires? (when, how often in which way)
- Web analytics, which?
- Which channels will be used?