

Christmas at the Manor

Event Marketing for the Historical Museum of Lahti

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Abstract

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<p>This thesis aims to see how event marketing will fit into the marketing mix for museums and study what advantages and disadvantages this provides. First it establishes how museums are marketed and why it is done. Then it introduces the basics event marketing and through a literature review and case study shows how and when event marketing becomes a viable strategy for museums.</p> <p>As stated above the thesis utilizes a case study and thusly a qualitative method to research its topic. Within the case study a comparison case is offered to more deeply study the topic. The case company is the Historical Museum of Lahti which was reopened recently. It is compared to museum Milavida in Tampere. These cases were chosen for their similar histories and sizes but very different approaches to marketing.</p> <p>Since this thesis is a case study at its bases its results are specific to this case. It doesn't aim to broaden its results to universal laws as that would require further and much broader research.</p>		
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Contents

1	Introduction.....	1
1.1	Research Background.....	1
1.2	Thesis Objectives and research questions.....	3
1.3	Timeline.....	3
2	Marketing an Event in a Museum or Marketing the Museum through an event.....	4
2.1	Role of The Museum and The Role of Marketing.....	4
2.1.1	Marketing Strategies for museums.....	5
2.2	Event Marketing.....	8
2.2.1	What is an event.....	8
2.2.2	Basics of event marketing.....	9
2.3	Putting it all together.....	10
3	The Case Advent begins at the Manor.....	12
3.1	Historical Museum of Lahti.....	12
3.1.1	Marketing guidelines.....	12
3.1.2	Event: Advent begins from the Manor.....	15
3.1.3	Marketing timeline.....	17
3.2	Comparison Case, Milavida at Tampere.....	17
3.2.1	Museum Milavida.....	17
3.2.2	Event: Christmas at the Palace.....	18
3.2.3	Marketing timeline.....	19
3.3	Comparing the approaches.....	20
4	Conclusions.....	22
4.1	Museums and event marketing.....	22
4.1.1	Ideas for the case company.....	22
4.2	Further research suggestions.....	23
5	Summary.....	24
	References.....	25

1 Introduction

1.1 Research Background

In this thesis the author will attempt to understand, how adding event marketing to a marketing mix of a museum, can be used to clarify and sharpen the museum's core message and mission. It will look into the ways marketing works as a tool for museums and how event marketing can be added to this model.

To better understand how event marketing works a case is presented. This case is Advent Begins at the Manor event at the Historical Museum of Lahti which took place on 30.11.2024. This case will also be compared to the Christmas at the Palace exhibition and event offerings of Museum Milavida at Tampere between 19.11.2024 and 26.12.2024, showing two different approaches for marketing a museum.

Research method

In order to best answer the questions posed for this study a qualitative style of research will function the best as quantifying good marketing methods is not a task easily accomplished. Qualitative data allows realness, richness and fullness of topic to emerge (Saunders, Lewis, Thornhill). Qualitative research method explores social relationships and describes the experienced reality (Adams, Khan, Raeside 2014, 6). As this thesis is exploring the reality of museum marketing this method feels the most appropriate for revealing how different methods of marketing function in the museum space.

To formulate a comprehensive image of the marketing space within a museum a literature review will also be conducted to see what theories already exist. These will be compared to the findings in the case study.

Literature review will show what has already been done in this space and allow the author to narrow the focus of the research to the topic at hand. It will show the main theoretical framework in the field and show which perspectives are worth considering and which are considered trivial. (Adams, Khan, Raeside 2014, 34-36)

Case study

Case study looks into particular phenomena under particular circumstances and is often used to analyse organisations. It is narrow in scope and can't be used to make broad generalisations. As it is often used to show if a certain method works for a particular case, it is the best method to utilize for this thesis. (Adams, Khan, Raeside 2014, 98) It will allow the

author to compare on a practical level how the theories on marketing and suggestion for museums will function in a real-life case. (O’Gorman, MacIntosh)

In order to deepen the data gathered, the company will be compared to a similar institution in the same field that utilizes a different marketing strategy. In this case this will work to deepen the information gathered and show different sides of the argument, providing another angle to the case. This comparative method can be called “benchmarking” and is used to find the so-called “best practice” (Adams, Khan, Raeside 2014, 98).

As this thesis isn’t looking to test a new theory but, rather find out which methodology works best in a particular case, case study seems to be the most appropriate tool to reach thesis’ objectives. This is because, it allows exploration of different stances on the topic, while showing how the case company can modify the general approach to better suite them. (Adams, Khan, Raeside 2014, 98)

Case Company and Comparison

Historical Museum of Lahti of is part of the Lahti City Museum which is the regional museum of the Päijät-Häme Region (Lahden museot A, 2024). Other museums in the Lahti city museum are Ski Museum, Malva and Mastola (Lahden museot B). The Museum is located at Lahti manor and currently has three exhibitions, A favourable place, Home, echoes and images of Karelia and the Armory (Lahden historiallinen museo A). The museum is located at Lahti manor which was built in 1898 and has had museum exhibits from 1928 onwards (Lahden historiallinen museo B, 2024)

Advent Begins at the Manor is the Christmas event at Lahti historical museum at 30.11.2024. The programme will include local crafters selling their wares, music and Kafe Kartano, hosted by the museum’s friend society, Lahden kartanon ystävät Ry. (Lahden historiallinen museo C, 2024)

To compare the strategy of the Historical Museum to another similar case, Museum Milavida was chosen. Similarly to the Historical Museum it is located in an old manor house and is also organising a Christmas time event which will be reflected in its marketing. Milavida is more concentrated on the history of the family that lived in Näslinna manor and has a design or fashion focused exhibits as well. (City of Tampere A, 2024)

Christmas at the Palace is short term exhibition at the Milavida museum (City of Tampere D, 2024). This thesis compares these very similar museums with very different approaches to marketing to see the strengths and weaknesses of the different options.

1.2 Thesis Objectives and research questions

The objective of this thesis is to find out how to use events as a marketing tool for a museum while considering the mission and purpose of museums. What does successful event marketing look like in this context and how it can enhance other marketing strategies.

In order to meet these objectives, the author will attempt to answer the following questions: Firstly; how to market a public institution such as a museum and how adding event marketing to the mix will work? Secondly in the case of the Historical Museum of Lahti, how can an event be more efficiently utilized as tool for marketing?

1.3 Timeline

The planning for the event Advent begins at the manor begun at the end of August 2024. Marketing begun at the end of September with the search for sellers for the Christmas fair. It continued all throughout October and November and culminated at 30.11.2024 when the even was hosted at the Historical Museum of Lahti. All throughout this period a literature review was being conducted, and the thesis is projected to be finished by 15.1.2025.

2 Marketing an Event in a Museum or Marketing the Museum through an event

2.1 Role of The Museum and The Role of Marketing

There are many ways to quantify what the role of the museum is. For examples sake here are a few quotes that are attempting to define what a museum's role in this time is.

First and foremost, museums and galleries provide an insight into humankind's history. While no museum can claim to provide a complete picture, the lessons we can learn from past events, wonders, and tragedies are priceless. (Carlsson, 2023)

Historically, museums were temples for preserving treasures and protecting cultural heritage. But their role has now changed: these days they can be regarded as so much more than mere containers of objects. Modern museums are called on to guide the public, offering perspectives and tools for interpreting contemporary society. As such, they become special spaces where we can understand and make sense of the world. (IBSA, 2024)

A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing. (ICOM, 2022)

From these, the museum's role is not only to entertain but, primarily to educate, research, conserve and exhibit humanity's shared cultural and scientific history. When considering the field of this thesis, marketing should always remember the mission of the museum and use its tools to build a relationship with the museum's audience. While museum's primary purpose is not sales, they are tied to whims revenue and as such should consider marketing a core function. (Tronvig, 2024)

More practically, the marketer's job in a museum is to lure people in by connecting their interests to the museum exhibitions. From the marketing point of view the museum's objects aren't the complete product, rather it is the visitor experience. And at the very core of this making the message of the museum easy to access to people who might not have an academic background or much cultural literacy. (Heaton, 2019) In a way marketing functions as a translator between the curator and the community. At its best marketing will raise awareness in the community for the museum while making the organisation aware of

the communities' perception of the museum. Marketing will then work to either confirm a positive perception of the museum, or create a new more accurate one, should the perception not reflect the reality. At its most effective marketing will centre the local community and visitors, allowing them influence over the activities in the museum, leading into more visitations. This will help to formulate future strategies and add ease to planning by using marketing as a tool for analysis. (Pitel, 2016, 5-8)

Why museums need to market? To put it simply for same reason any organization markets. First to establish name recognition, secondly to provide information, to create trust and distinguish itself from competitors. Marketing brings in visitors and thus brings in revenue. (Pitel, 2016, 9) Marketing will also expand audience reach, by reaching beyond a local audience, enhance visitor engagement and promote inclusivity (Dadashov, 2024). It can also build relationships with stakeholders and promote education and awareness (Hamrayeva, 2023, 2).

Marketing benefits all these goals. It can communicate the museum's mission and values to stakeholders, attract audiences through varied channels, which increases ticket sales and revenue while promoting the museum's mission to educate, engage and promote an understanding of history culture. (Hamrayeva, 2023, 2) Finding ways to resonate with new audiences opens new ways to connect with the community, local or virtual which will drive visitations and allow the public to engage with exhibitions beyond museum walls while showing to important stakeholders the museum's value as a cultural and educational resource. Branding the museum can attract visitors and foster partnerships with other institutions, educational organizations and the media. (Dadashov, 2024)

To summarize, the role of the museum is to connect its community to their shared cultural and historical context and to reach this goal the museum uses marketing to reach their audience more effectively.

2.1.1 Marketing Strategies for museums

At its core marketing is a set of techniques to create public interest to the product or service offered. These include making a marketing plan, public relations and promotion. In museums this often means leaning towards communication rather than pure marketing. (Pitel, 2016, 8) Communications boils down to crafting and sharing a message that serves the museum and its goals while building awareness and trust internally and externally (Tronvig, 2022). They make the public aware of the value the museum is offering (Pitel, 2016, 8). Many things fall under the umbrella of marketing and while creating a plan, these options should be carefully considered while matching them with the needs of

the museum. Social media, websites, search engines, traditional media, emails, community outreach and public relations all play an important role in reaching the public (Hamrayeva, 2023, 2). In the following these options are considered to see what value they add to marketing of a museum.

Traditional media consists of local papers, television, radio and billboards as well as flyers and letter advertisements. Marketing through traditional media builds name recognition and creates trust. (Pitel, 2016, 41) When it comes to tourism print especially is still considered a viable marketing tool. It feels trustworthy and people enjoy having something physical to hold on to. Print also has longevity and is an effective tool when reaching local audiences and older generations. (MuseumNext, 2020) To reach this traditional way of advertising many options are available. Press releases of major events and new exhibitions is an obvious and well used option and cost-effective option as is submitting the museum's events to different event calendars. (Pitel, 2016, 41-42, 44). Museum should also consider printing some of their own media such as brochures, seasonal flyers and business cards which can be handed out to visitors and stakeholders (MuseumNext, 2020). In addition, print advertisement in local papers and specialist magazines, on street signs and as posters can bring notice to the museum (Piter, 2016, 44-45).

According to Pitel, public relations increase the knowledge of the museum while impacting their thoughts and feelings toward its, revealing how the museum improves the community. The goal of public relations is to gain support from the community whether they are interested in museum or not. Public relations are relationship building and should align and strengthen the organization's objectives (MuseumNext, 2020).

In his 2023 article Hamrayeva says that public relations are used to promote their collections and activities to the media while building relationships with other important stakeholders. This enables the museum to work more effectively in community outreach by partnering with local schools, community centres and other organisations to promote the museum.

Website has long since been a requirement to any organisation. As people increasingly find their information online, having a great, well-functioning, website is of the paramount importance. For the museum a website gives an opportunity to tell their story in the manner they prefer while attracting new audiences. (Pitel, 2016, 61-64) Website is an essence of the museum in an online platform and should thus be curated very carefully. Ideally it should promote the museum in an exciting manner, encourage user-generated content, while reflecting the museum's target audience and showcasing the museum experience. It should combine creativity with common sense. (Charr, 2020)

While creating a website search engine optimisation or SEO should be considered to rank higher within search engines. This can be done by optimizing key words, by placing them prominently into the text of the website or making sure that there are links to the museum's website elsewhere online, for example by encouraging stakeholders to link it in their websites. (Pitel, 2016, 66-69) By using SEO the museum can direct organic traffic to its site which increases their visibility online (Hamrayeva, 2023, 2).

To complement its website and increase their online presence a museum should use email marketing. By utilizing newsletters and e-mail advertisement, the museum can reach people who are unlikely to visit the museum's website daily. This can also open communications with different important stakeholders. (Pitel, 2016, 75.) Emails will keep the museum's audience aware of events, new exhibitions and educational programmes. This will build relationship with the audience, encouraging repeat visits. (Hamrayeva, 2023, 2)

Social media in this context is the museums owned digital media channels. They can be used to build community cultivate space for dialogue and leverage content to support the museums goals. It can be a powerful voice to amplify the museum's voice. (Tronvig, 2022) Social media platforms help the museum connect with their audiences in real time (Hamrayeva, 2023, 2). Social media at its core is meant to build relationships, giving the museum an opportunity to establish new visitors and connect with stakeholders, while creating a two-way communication between themselves and their community. In social media the museum can increase name recognition, maintain relationships with former audiences and create new ones, share how the museum benefits the community and establish expertise. Thus, social media can be used to complement the other marketing efforts by the museum. (Pitel, 2016, 93-95)

With social media, influencer marketing also becomes an option. And influencer can transform an exhibition from a static collection to vibrant experience, while engaging the younger audience. Influencers can be used in several ways. Paid collaborations will benefit both the museum and the influencer, sparking conversation and interest. Organic interest will appear sincere and authentic and can be achieved by simply inviting the right people into right events, which will create authentic enthusiastic content. (Richardson, 2024)

For effective marketing a museum considers all these avenues matching them with the audiences they are trying to reach. Who prefers print and traditional media and what kind of messaging will they respond to? How best utilise the opportunities presented by social

media and what kind of public relations work will best reach the stakeholders and audiences the museum needs to reach. When these questions are answered, a marketing plan can start to form.

2.2 Event Marketing

Once event marketing was simply promoting an event but now promotion is just one function of event marketing. An event should be considered a marketing tool among others like social media or print advertising. Integrating events to a marketing plan opens opportunities raise awareness and garner new revenue, while collecting data on the audience. (CVENT Inc, 2019) While making choices of what kind of events to create to support the marketing plan, the brand of the organisation should be carefully considered. This will aid in making events an effective part of the marketing mix, while adding additional appeal and edge to the brand. (Preston, 2012, 4-6). Events give brand a tangible real-world presence while being a particularly flexible marketing method as they can be tailored to many different audience types (Preston, 2012, 9-11).

An event will also function as an effective tool for public relations. A well-received event targets many audiences with positive public relations. They will also bring marketing to the people by making the customer physically involved in a happening creating human interaction between the event goer and the brand or institution hosting the event. (Preston, 2012, 8, 11-12) Events funnel prospective buyers or in the case of museums visitors in while allowing the organiser to gauge the interest for their product or service (CVENT Inc, 2019).

People enjoy an experience, and a successful event is just that, an experience. In their 1998 Harvard business review article Pine and Gilmore proposed that the world is moving from service economy to an experience economy as experiences become more and more important in choosing where to spend money. This can be seen in the shift of consumers considering events as products themselves as they bring excitement and satisfaction to otherwise mundane hoarding of products. Instead, people, audiences prefer to acquire memories and events can become quite vivid memories. (Preston, 2012, 13,15).

2.2.1 What is an event

It can be suggested that everything is an event if, one defines an event as a sort of transformation. Reading a book is an event, giving flowers to your spouse is an event. (Preston, 2012, 14) However, for marketing purposes a narrower, less philosophical definition is

required. In this context events can be broadly categorized into different somewhat overlapping types. These are: Festivals which are an old form of celebration often linked to local tradition or religion; major entertainment events circuiting global and local talent; corporate events both internal and external and of course social events such as weddings. (Preston 2012, 17-21)

An event for a marketing context can be defined as a planned, organized occurrence that takes place in at a specific time and a specific place and can be social, cultural, religious educational or commercial in nature. Events can be small and intimate or large and elaborate. They are an important part of society, bringing people together, building relationships and providing opportunities for shared experiences. (Norman, 2023)

This means that events have significant value. In economic sense they bring both direct and indirect income and are also culturally significant (Preston 2012, 17). They attract tourists, generate revenue and create job opportunities while they are also community building, meaning that they bring people together for a common purpose providing room for networking, connecting and socializing. Events preserve culture by celebrating cultural heritage and traditions, which they move on to new generations, not to mention the potential to function as personal or professional milestones. (Norman, 2023)

As established earlier, engaging with the community and public relations are paramount when considering how to market a museum. Events naturally engage the community, and museums are rife with opportunities for events. Exhibition openings, educational programme, concerts, fairs can all be used to reach the museum's audience.

Considering the words of both Norman and Preston, this means that using an event as a marketing tool is ideal for a museum, as evidenced by the case of Santa Cruz Museum of Art and History in California. They view their events as the most significant way they communicate with their community, by making sure their events work with their brand; know what their audience wants and communicates in a targeted manner. With their event focused strategy, they have increased visitations significantly from 17 000 in 2011 to 148 000 in 2018. (Coates, 2019.)

2.2.2 Basics of event marketing

The brand of the event should complement the brand of the entity organising it while providing something new and exciting (Preston, 2013, 4-7). This will be helped by knowing why someone should come, who you are aiming to reach, when and where the event is organized and what is being marketed. Answering these questions will help in assessing the event's viability, feasibility and sustainability. (Preston 2012, 67)

First consider why someone should attend an event. What benefits the event will give them and how will it break their routine? Secondly, ask who is coming and who is being targeted by the event's marketing. Thirdly, when is the event to be held. If the event is scheduled in a way that makes it difficult for the target audience to attend, they will not come. Considering what days of the week, times of day, seasonality and holidays are most convenient to your target audience will insure a successful event. Fourthly, where is the event held. The right location is an asset to marketing. What are the benefits of choosing this location and how will strengthen the event? Is there public transit? Is it somehow special? Would someone want to come just because of the venue? Finally, what are is the event selling? What is unique about it? What opportunities does it offer? Regardless of content any event should be exciting and refreshing. (Preston 2012, 68-71)

To market an event is to answer these questions and communicate those answers to the target audience, utilizing the correct marketing channels to reach the community. Done correctly this can turn an event into a marketing machine. This mean connecting the event to the brand, learning the wants of the target audience and sharpening the scope of marketing to reach the right audience. (Coates, 2019)

Connecting the brand and the event require collaboration within the organization across different departments, to ensure that any event hosted matches the brand story the organisation wishes to tell. To ease this, it is important to use the questions suggested by Preston to define the goals of the event marketing. These could include reaching new audiences, adding value to existing ones and offering a chance to connect with the community. (Coates 2019)

Learning the wants of the audience is equally important. An organisation might be an expert in itself but it does not necessarily mean they know exactly what their target audience wants to engage with. Analysing this in social media might help identify new avenues for event marketing. What draws eyes, comments and likes? (Coates, 2019)

To ensure that the right event reaches the right audience, communication channels need to be considered. How does the target audience get their information? Which events might they be interested in? Instead of marketing everything to everyone consider segmentation. Again, the who becomes important. Age, profession, income and values all effect the way an event should be marketed. (Coates 2019)

2.3 Putting it all together

So why use an event to market a museum? As stated above, the museum's role is not only to entertain but primarily to educate, research, conserve and exhibit humanity's

shared cultural and scientific history. An event gives ample opportunity to reach all these goals.

Events as established, can be educational, cultural and community building all of which benefit and organisation such as a museum. They draw interest and connect the museum to its community, while they can be used to target specific audiences by providing experiences they are interested in. This makes event an effective tool for public relations which help the museum build community and relationships with different stakeholders.

As experiences, events draw new eyes, helping the museum draw new audiences and thus new visitors. This increases revenue and interest in the museum, growing its audience.

They are also a tool of enhancing the brand of the museum. Lectures and educational events can help increase the museum's brand as a place of learning, fun activities, re-enactments and events tied to a certain culture, enhance the museum's place at the heart of a community, perhaps also drawing independent interest from the media and local influencers, though contacting them about an upcoming event is encouraged.

Such things will also encourage repeat visits as there are new things to see and experience allowing the museum to build relationships with regular patrons while learning what their wants from the museum might be, increasing the information available to the museum when making decisions about future marketing efforts and exhibits.

All and all events can be a powerful tool in the museum's marketing mix. They provide media visibility, community interest and enhance the museum's brand, while easing public relations work, connecting the museum to its community and stakeholders.

3 The Case Advent begins at the Manor

3.1 Historical Museum of Lahti

Historical Museum of Lahti is part of the Lahti City Museum, which is the regional museum of Päijät-Häme. As a museum with regional responsibility, Lahti City Museum is charged with developing local museums and public art collections while advising in land use and conservation in the area. They provide advice on museum collections, preservation of cultural heritage and art. Archaeological sites, management of building heritage and protection of the cultural environment also fall under their purview. (Lahden museot A, 2024) Other museums in the Lahti city Museum are the Lahti Museum of Visual Arts, Malva; the Ski Museum and the Radio and Television Museum, Mastola (Lahden museot B 2024).

The Historical Museum currently has three exhibitions. A Favourable place which introduces the visitor to 10 000 years of everyday history in the Päijät-Häme region. Home, Echoes and Images of Karelia, asks how it feels to lose one's home and place and start again elsewhere. The Armory contains weapons and helmets from various centuries. (Lahden historiallinen museo A, 2024)

Lahti Manor is the home of the Historical Museum. It was built to replace the old manor building which had stood in its place since the 18th century. The manor was designed by Hjalmar Åberg and is an example of Nordic Vasa-architecture. During its time as a bourgeoisie the manor also was a stage of Finnish political history when the master of the house August Fellman hosted a meeting of constitutional lawyers to protest the Russification going on in Finland at the time. At 1919 Lahti city bought the manor and converted it into a school. Later the first collections of the Lahti city museum were moved to the manor. (Lahden historiallinen museo B, 2024)

Muistamo is the participatory work department at the Historical Museum of Lahti. It collects and records stories and oral tradition from Päijät-Häme while producing the changing segments in the A favourable place exhibition. It provides the community a way to have conversation about local history and influence the story of their surroundings. (Lahden Historiallinen museo D, 2024)

3.1.1 Marketing guidelines

A marketing plan was created to the museum prior to its opening on 6.6.2024. Important principles are clarity, approachability and an easy visitor experience. The museum is a source of information that makes history part of the today which aims to be a living part of

the city. The plan sets the following goals: Creating a sustainable, long-term brand, increase the museums profile in the museum field and create relationships with the customer. (Vallas, 2023)

The plan goes on to establish a core message for the museum which is “Aika elää.” a phrase with many possible translations such as “Time lives”, “Time to be alive,” and so on. In the Historical Museum of Lahti it means that history isn’t stagnant or passed it is alive and present, pulling the visitor into the exhibits by engaging them with different character and multiple senses. The museum makes time something the visitor can almost touch. (Vallas, 2023)

In order to communicate this core message a tone voice was also provided. The marketing was to be clear and informational while remaining warm and friendly. It should move from more general information towards more detailed information as time goes on while taking on account the different points of views of the different customer profiles. The recommendation is also to concentrate on one or two core messages to not to confuse the communications too much. (Vallas, 2023)

Customer profiles

To better propagate the museum’s message five customer profiles were created. Families with children, Young adults, Men between the ages forty and sixty, Women older than fifty and People with special interest in history (Vallas, 2023). These groups have varying core messages when it comes to marketing, as they have different interests and different needs. They also find their information through differing channels.

For families with children, it is important to know what amenities are available in the museum, especially when it comes to feeding and getting to the museum. They want memorable experiences and stuff to do, not just to see. For them the museum provides an interesting audiovisual experience, that takes on account the needs of the children, making sure that there will be something to remember about the visit when returning home. (Vallas, 2023) They are also a major customer group for Christmas events and are taken on account in the programming of the event. For example, in this year’s event there was a Christmas themed crafting workshop for children. Families will look for information online and in social media. Facebook, Instagram and the museum website are important channels for them. (Vallas 2023)

Young adults are at home in social media. They are interested in phenomena and experiences. They prefer dialogue to just being told things and actively take part in things especially in the company of friends. Young adults tend to have a limited budget and thus have

to be more selective about things they choose to do. For them the museum, it wishes to be a trendy place to spend time with friends. (Vallas, 2023) A Christmas event could reach this customer group with interesting sellers and programme, that can be seen as trendy. Using social media to see what of the museum's offerings are popular with the age group can help identify their wants.

Like families, young adults will look to online sources for their information though will also see the more traditional street advertisements as they move through the city. To reach them the museum uses Instagram and different museum events. (Vallas, 2023)

Forty- to sixty-year-old men tend to be particularly interested in technology, industry and sports. They also wish to spend time with their families, friends and colleagues. As they are often locals, a focus in local history is vital. They come to the museum, not only to learn new things, but to teach as well. For them the museum offers information about local and personal history and opportunities to share their knowledge with others. (Vallas, 2023) When it comes to events they can be interested in lectures and panel discussions hosted by the museum. They will often also join a guided tour. These people will look for information in specialized magazines, the museum's website and Facebook (Vallas, 2023).

Women older than fifty are active in different societies and interested in the cultural field. They enjoy theatre and new exhibitions. They are likely to visit the museum often and thus require more short-term exhibitions, workshops and events. Their requirements for a pleasant setting are also higher than other groups. Friendships are important to them, and they enjoy bringing their friends to the museum. (Vallas 2023). The Christmas event attracts this group as they are likely to appreciate the handmade, high-quality products at the fair and enjoy Kafe Kartano which is organized people they could consider as peers, in addition to the musical performances. To reach them local papers, the museum card website and Facebook are the most crucial channels (Vallas, 2023).

People that consider history a special interest are often highly educated or even museum professionals. They require detailed and deep information and are interested in highly specific topics, local history and archaeology. Learning new things and building networks is important to them. (Vallas, 2023) They might find the guided tours interesting and enjoyable as they are likely to seek out information in specialized magazines (Vallas 2023).

The museum also has two important stakeholders to consider. The decision makers and officials of the city, such as teachers, councilmen and members of parliament; and the museum friends society, Kartanon ystävät ry. along with other cultural operators like other museum employees, artists and other interested parties. (Vallas, 2023) They can be reach

through the city's internal channels, local papers, e-mailing lists and personal meetings (Vallas, 2023).

In order to reach the most eyes possible, the museum prioritizes different communications channels differently. The most important channel is the museum's website which will have the broadest amount of information available. Other important channels are the accounts on Instagram and Facebook and local media outlets. (Vallas 2023)

3.1.2 Event: Advent begins from the Manor

The marketing plan states that the events at the museum should inspire, be pleasant to attend, surprising and open to everyone. They should also bring in something unique in order to differentiate the museum from other venues. (Vallas, 2023)

Advent Begins at the Manor -event is a tradition at the Historical Museum of Lahti. It being as a Christmas fair at the year 2000, utilizing the exhibitions spaces between short term exhibitions. In 2008 the event was named Advent Begins at the Manor. At first the event took place at museums garden but was moved indoors after three years to accommodate other programme like lectures, musical performances and the traditional Finnish Christmas pantomime. (Harju, 2025) The event was disrupted by the museum's renovation but has now returned to the Manor. The event was held on 30.11.2024. The event functioned as the start of the Christmas season at the museum. (Lahden historiallinen museo C, 2024).

The marketing plan for event was promptly created. The mix included both digital marketing and traditional methods. The social media campaign begun at the end of September with a call for sellers in the museum's social media accounts. By the 12th of October all the tables were already booked. The marketing continued to November with three posts slotted and created to introduce the audience to the different aspects of the event as well as an Instagram and Facebook add. At the same time an ad ran in the media screens in the city central of Lahti and in local papers. To supplement this a press release was also created and sent to the proper channels.

The event programme included a Christmas fair, festive musical performances, crafting corner children and Kafe Kartano by Kartanon ystävät ry. There were also mini tours in the main exhibition including a guide dressed in the ancient dress replica housed in the museum. To better understand how to use the event to further market the museum a SWOT-analysis was conducted.

<p>Strengths</p> <ul style="list-style-type: none"> -The museum has a strong brand -Iconic location -Wide local network with an active friends' society. -The event has a history in the local community 	<p>Weaknesses</p> <ul style="list-style-type: none"> -Lack of budget for additional programming -Sudden internal changes during the marketing campaign
<p>Opportunities</p> <ul style="list-style-type: none"> -Increasing and widening the programme for future events -Co-operating with local institutions -Muistamo 	<p>Threats</p> <ul style="list-style-type: none"> -Museum losing funding -Dwindling interest

Table 1: Swot analysis of Advent begins at the manor -event

Advent Begins at the Manor- event has many strengths. The location at the manor is iconic and the image of it was easy to utilize in the marketing campaign. With this came the strong local brand of the museum. Many people in Lahti have a history with the manor, either as school or a museum. This meant that the event also had a history within the community as it had been organized for many years before the museum's renovation. As the museum is beloved in the community, it also has a strong network, and an especially active friend's society.

Unfortunately, with strengths come weaknesses. The museums budget did not allow for much programming this year and there were some internal changes that effected the campaign as the lead of the marketing team at the museum was offered another job in the middle of the campaign.

However, the event has some potential opportunities to make it a great marketing tool. Widening the programme which this year, was very oriented towards families with children and women over the age of fifty, could help to reach other audiences. Some suggestions during the planning included demonstrations of techniques for the crafts exhibited in the museum and lectures on varied topics in Päijät-Häme regions history. This widening could be achieved by co-operating with other local institutions more or using the Muistamo-program.

Of course, threats are also present, most pressing of them the loss of funding as culture sector is facing heavy cuts. This would mean that the budget for events would also become more limited as the museum would have to concentrate on core operations. And while the museum is newly opened the boost in interest from that is not likely to last.

3.1.3 Marketing timeline

Marketing for the Advent Begins at the Manor-event begun at the museum's social media profiles on 30.9.2024 with the search for the sellers for the Christmas fair. Originally the search would have gone on till 24.10.2024 but by 12.10.2024 all the spots had sold.

For November three post slots in social media were booked; 3.11.2024 to announce the event and confirm that it would be free apart from the mini tours in the A favourable place exhibit, 12.11.2024 to announce the programme and on 23.11.2024 to push the crafts fair at Atlen ullakko-space. Additionally, due to technical difficulties related to Meta business suite an add slot was created on 15.11.2024. The event was also announced at the museum's website on 3.11.2024.

Additionally, it was advertised on Uusi Lahti-magazine on 20.11.2024 and in the website of ESS.fi on the 21.11.2024 as well as in the billboards in Lahti city centre. The event itself took place on 30.11.2024.

On the day the museum's social media stories were used to announce different programme and show the ambiance of the event. A reel was also posted to show the musical performance. Images of the event were also posted afterwards on 2.12.2024 to thank the sellers, volunteers and attendees. The event was attended by 900 hundred visitors.

This timeline only takes on account posts that were related to the Christmas event. Other posts in the schedule were not considered.

3.2 Comparison Case, Milavida at Tampere

3.2.1 Museum Milavida

Museum Milavida is located in Näsilinna manor at Tampere (City of Tampere A, 2024). Like the Historical Museum of Lahti, it is part of the city's public museums which include the Museum centre Vapriikki, Amuri Museum of workers' housing, Moomin Museum, Tampere Art Museum and Sara Hilden Art Museum (City of Tampere B, 2024). Like the Lahti City Museum, the museums at Tampere are also a regional museum with the same responsibilities (Museovirasto, 2024).

Milavida currently hosts two exhibitions. The permanent exhibitions, The Nottbecks- Cosmopolitans of Tampere concentrates on the Nottbeck family who used to own the Finlayson cotton mill. The other exhibitions, Masterpieces of Fashion introduces the visitor to the history of fashion through the 1770's to 2010's. (City of Tampere A, 2024)

Like Lahti manor, Näsilinna was completed at the turn of the 19th century in 1897 by a man of industry and served as bourgeoisie home. It was designed by Karl August Wrede. At the time the house was known as Milavida, but the name was changed to Näsilinna when the City of Tampere purchased it in 1905. Like the Lahti manor it too soon housed a museum and like the Lahti Manor it was also recently renovated and reopened. (City of Tampere C, 2024)

3.2.2 Event: Christmas at the Palace

Christmas at the Palace is an addition the Nottbecks the cosmopolitans of Tampere exhibition which showcases the yuletide of an upper-class family in 19th century Finland. The short-term exhibition includes a varied programme of complementary events like concerts, crafting and Christmas fair. (City of Tampere D, 2024).

Milavida has chosen to dedicate their December programme to this exhibition with themed tours, concerts, craft workshops, concerts and seasonal cultural events on St. Lucia's day and on Boxing day, making their approach very different from the Historical Museum of Lahti. (City of Tampere D, 2024). The event like Advent begins at the manor has a history at museum Milavida. In 2023 they added the Christmas tree park which was available for the second time in 2024 (Museo Milavida, 2024). This extensive programme is facilitated by a good strong network of co-operators. To evaluate the event more carefully, SWOT-analysis was created

<p>Strengths</p> <ul style="list-style-type: none"> -Strong varied event calendar -Tradition in the community -Long event period -A good network -Iconic location with great amenities -A well-known museum with interest beyond the local area 	<p>Weaknesses</p> <ul style="list-style-type: none"> -Event fatigue might become an issue -Limited resources and a lot of work
<p>Opportunities</p>	<p>Threats</p> <ul style="list-style-type: none"> -Loss of funding -Loss of interest

Table 2: SWOT-analysis of Christmas at the Palace-event.

With this SWOT-analysis it becomes clear that Christmas at the Palace is a very strong long-term event. Varied calendar of events allows the visitor to pick and choose things that interest them while allowing some flexibility with the timing of a museum visit. The event calendar is tied to the museum's usual events, the network they have is impressive, the location is iconic, and the museum well known beyond the Tampere area.

There is a chance that event-fatigue might become an issue, and the workload seems quite large putting pressure on the museum staff. Seeing more opportunities proved difficult as the current event calendar is very well rounded. However, like with Historical Museum of Lahti, Milavida is also affected by the threat of funding loss due to cuts on the cultural sector.

3.2.3 Marketing timeline

Milavida also started the marketing with a search for sellers on 10.10.2024 for their Christmas fair on 15.12.2024. This was to conclude on 20.10.2024. On 1.11.2024 they announced the programme tied to the short-term exhibition Christmas at the Palace which was to open on 19.11.2024. It is to close on 12.1.2025.

The press release of the event was released in STT-info on 18.11.2024. On the same day they announced the event to open the Christmas tree park at the grounds of Näsälinna, in social media.

19.11.2024 the exhibition opening was accompanied by a social media post about it and on the same day they advertised the Christmas movie theme of their established movie nights. 21.11.2024 images of the Christmas tree park opening were posted. 22.11.2024

first of the concerts in the exhibition programme was advertised to take place on 24.11.2024. 23.11.2024 Milavida advertised the Christmas crafts workshops on every Saturday between 23.11.2024-21.12.2024. The guided tours and the first concert were again advertised on 24.11.2024. 26.11.2024 they published the events programme for that week. It included a movie, crafts and another concert. On 30.11.2024 there was a reel to remind the visitor about the exhibition. 1.12.2024 they mentioned again the free concert of the day by Campenella.

A post about the weekly programme was again released on 3.12.2024. A reminder of the weekend's events was posted on 7.12.2024. On the 9.12.2024 a picture of saint Lucia announced that week's programme, including the Christmas fair on 15.12.2024 and the senior's day on 11.12.2024. This was also advertised on the day. On 12.12.2024 a post about the Christmas fair was made and on 13.12.2024 the museum celebrated St. Lucia's day by reminding their audience that the St. Lucia parade was stopping by at the museum. The fair was again advertised on 15.12.2024 as it was happening.

Weekly programme was again released on 17.12.2024. On 19.12.2024 they advertised their Boxing Day event and on the 20.12.2024 saw them post about the last craft workshop of the season on 21.12.2024. On that day they also posted a reminder to come and search for Christmas angels in the museum grounds. On 22.12.2024 the museum reminded the audience about their carolling event on the same day, and about their Christmas break ending on 26.12.2024. A reminder of the boxing day event was posted on the day as well.

3.3 Comparing the approaches.

These two museums with similar histories and locations have very different approaches to their marketing. Milavida has made events a major part of their marketing strategy while the Historical Museum concentrates more on promoting their core message. When comparing the social media stats available, Milavida has slightly higher follower count and appear to have a more consistent posting schedule. Similar posts between the two do however get similar amount of likes and comments suggesting that, regardless of the follower count the engagement level with the posts is on a similar level.

In more tangible results Milavida had nearly 50 000 visitors all together in the year 2024 (Instagram, Museo Milavida) while the Historical Museum of Lahti had 30 000 in its first six months after the reopening which was on 6.6.2024 (Instagram, Lahdenhistoriallinen) Ad-

mittedly the historical museum is just establishing its baseline while Milavida has increased visits by 9000 compared to 2023. How the Historical Museum fares in the future will have to left for other studies to see.

However, this shows that both strategies get results when applied effectively. In this stage of their life cycle, it makes sense that the Historical Museum of Lahti would concentrate on communicating what they have to offer now that they have reopened while Milavida having a more experience-based strategy gives them the opportunity to reach both their current community and audience while finding new audiences through collaborative efforts with other institutions in their city which ensures them a sustainable audience.

Yet considering another strategy does open up opportunities. Adding a touch of Milavida's strategy could help the Historical Museum emphasize certain experiences they do offer. For example, posting the weekly events and tours schedule would remind the audience in Lahti both about the two, weekly tours the museum offers and the concerts, lectures and Muistamo-events they have available.

This would allow the audiences that find their information in social media to be reminded of these events as an opportunity for their free time, while clarifying and giving structure to the social media profiles of the museum. It would be easy for stakeholders, like the Lahden kartanon ystävät ry. or the network of tour guides to share these schedule posts on their profiles to further the reach of the events schedule and strengthen to museum's community online and offline.

4 Conclusions

4.1 Museums and event marketing

As stated before, the role of the museum is to connect its community to their shared cultural and historical context and to reach this goal the museum uses marketing to reach their audience more effectively. For this many strategies, platforms and practices can be used, from print media to digital marketing and of course events.

Event marketing has many beneficial sides, that align well with the core missions of the museum. It can be used to inform, educate and built communities around the shared cultural heritage of humankind. With changing exhibitions, offered lectures, tours and other activities it slots in rather naturally into a museum's marketing mix. These tangible experiences raise interest and funnel in both new and returning visitors. This natural alignment rises from the fact, that a museum's purpose has grown from place to store history and art to an institution offering an experience while engaging in active conversation with their community.

In different stages of museum's development using differing methods of marketing will prove beneficial. Historical museum of Lahti has recently opened after an extensive renovation. In this stage prioritizing informing the public on what they offer is paramount. In a later date, like in the case of museum Milavida, event-based strategy, will help keep the continued interest of their community while reaching new audiences.

To make such a strategy work, events should be carefully considered and chosen to match the museum's brand. By asking why someone should come, who you are aiming to reach, when and where the event is organized and what is being marketed, a clear picture of what sort of events are needed will emerge. Combining this with the careful consideration of different target audiences will help the museum reach them more easily.

4.1.1 Ideas for the case company

In the case of Advent Begins at the Manor, adding lectures and educational content that has been traditionally part of the event might help it reach the members of the museum's audience who value learning and new knowledge over more family-oriented activities.

Beyond the Advent Begins at the Manor case the museum has had an interesting event's selection tied to the Homewards: Echoes and Images of Karelia- exhibition which will continue to the coming spring. This combined with their other events could prove an oppor-

tunity. Having their event calendar available in many platforms and often might raise interest for the museum as it moves on from the excitement of the recent re-opening. As stated before, this could be achieved as simply as by posting the weekly schedule to their social media platforms like in the case of museum Milavida.

Potentially in future events the customer profiles established in the museums 2023-2024 marketing plan could be considered. What do these different groups want from events and can the museum meet these wants while remaining loyal to their own brand and mission. As stated by Coates learning what your audience wants from you can lead to great results. For this no formal customer research would need to be conducted. Casual polls in social media or as a part of the museum's digital newsletter and available on the website would easily suffice, while keeping an eye on the results of social media marketing. Knowing what draws eyes will help guide future actions.

4.2 Further research suggestions.

Based on the two cases compared here it seems that event marketing indeed has great potential in this space, not to mention the success of Santa Cruz Museum of art and history. Like them the Museum Milavida's event-based strategy seems to have resulted in an increase of visitors even at time which is difficult for the cultural sector.

However, it is equally important to acknowledge the fact that these are just two cases and while there can be ways that event marketing in the context established as a tool for marketing rather than marketing an event, benefits a museum, the scope of this thesis is far too narrow to make any sort of broad statements about the topic.

As stated, above event marketing is an effective tool to use in certain stages of an institution's marketing, when moving to an experience-based model of thinking will benefit the museum. Internationally it has been seen that this can be an effective way of working. Even taking this to account more long-term focused research in this topic could establish more firmly if this is a strategy audiences prefer over other strategies.

5 Summary

To summarize, museums use marketing to serve their mission of education, research and maintenance of the cultural and historical heritage of their communities. To do this they use any tactics of both traditional and digital marketing matching strategies, to their different target audiences. Event marketing is natural easy strategy, as the product museum is promoting to the audience, is the whole museum experience including their educational programmes, exhibition openings and other events that might take place on the museum grounds.

To further see how event marketing can work for a museum two cases were compared. The newly opened Historical Museum of Lahti and their Christmas event Advent Begins at the Manor and Museum Milavida with their exhibition Christmas at the Palace.

These two rather similar institutions had very different approaches to marketing. Milavida which has been open for some time approaches marketing through the lens of event marketing, making them the key part of their social media sites.

On the other hand, Historical Museum of Lahti, re-opened on 6.6.2024, is concentrating or communicating to the public what they have to offer by introducing them to the new exhibitions and facilities of the museum while telling them that traditions which became part of their life before the renovation are returning.

Both these approaches are effective in reaching the public at the current stages of life of each museum. The marketing for the Advent Begins at the Manor-event pulled 900 people into the museum in one day while Milavida's approach has kept their visits not only on a solid level but increasing.

Based on these examples it was concluded that event marketing is a useful tool in the museum's arsenal. Some practical suggestions on how to implement this were given. However to see if this is becoming a preferred approach for the public furthermore long-term research was suggested.

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