



## **Documentary film festival brand and audience brand engagement**

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## Abstract

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<p>This thesis is conducted as a case study for DocPoint documentary film festival in Helsinki. The aim of the research is to study DocPoint documentary film festival's brand identity, as well as the DocPoint documentary film festival audience brand image. The objective is to study how DocPoint can enhance its marketing to strengthen its brand image.</p> <p>The theoretical framework in this thesis revolves around Brand Engagement Pyramid, and touches subjects such as word-of-mouth and brand co-creation. Brand Engagement Pyramid introduced three levels of engagement to the brand by consumers. the very engaged group is committed to the brand and look for information independently and shares their experiences to their social circle. The moderately engaged group is less committed to the brand but are not indifferent towards the brand either. The not very engaged group have purchased the product but cannot be said to be loyal to the brand.</p> <p>The data for the thesis is gathered through survey for the documentary film festival audience as well as material and information received from DocPoint marketing personnel and DocPoint webpage and social media. The data was analysed with thematic analysis method and documentary analysis method. The thesis work commenced mid-January and the data gathering was completed at the beginning of February during the DocPoint documentary film festival. The data was analysed, and the thesis was finalized during spring 2023.</p> <p>The findings show that DocPoint documentary film festival has loyal and engaged audience. Majority of the festival audience has visited the festival for several years, and search information regarding the festival independently from DocPoint webpages. It was also found that DocPoint has strong word-of-mouth communication among its audience. Suggestions on how to enhance the engagement with loyal audience and to strengthen the word-of-mouth communication are given.</p>
<b>Keywords</b> Branding, brand image and brand identity, brand engagement, festival marketing, festival branding.

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# 1 Introduction

Brands surround us regardless of where in the modern world we live. Brands are present at almost all daily things that we use: clothing, devices, food and beverages, and many other. Although, branding as active marketing strategy as we know it now is relatively new, branding itself is a centuries old form of identifying the owner of a product or livestock. The word “brand” is said to be derived from Old Norse word “to burn” (brandr), as burning was used to identify ownership of livestock. (Beverland 2021; Keller and Swaminathan 2020.) From centuries back, brands identify the wearer, signal membership, and protect from leaving the brand. (Beverland 2021) Similarly, goods and services are marked in the modern day as well to differentiate from others, and to identify the owner of a certain product or service. American Marketing Association (AMA) defines brand as a “name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition”.

All of these are still relevant today, and branding has been studied through case studies and research. Branding has evolved throughout the years, and while many guidebooks have focused on how to create and control your brand, the recent focus is shifting towards the understanding that brand is formed in consumers’ minds (brand image). If in the past consumers were controlled by the companies, now it is the companies that are controlled by consumers. Consumers are more aware of what they want, what kind of provider they want from, and they pay more attention to ethics and values of the brand than ever before in the past. Thus, the image that the consumers have of the brand is critical. (See e.g., Keller and Swaminathan 2020, Aaker 2010, Beverland 2021.)

Companies still do create their own brand based on their vision and strategy and base their values on the brand to create a brand identity. However, it is much dependent on the company and other stakeholders how the brand identity is communicated, so that the audience (consumers) will view the brand similar to how it was intended (brand identity versus brand image).

In this thesis, the brand identity and how to create the brand identity as well as how the brand is actually perceived (brand image) is discussed. The brand identity and brand image are studied through documentary film festival case study, and the correlation between the identity and image is evaluated.

## 1.1 Case organization

This thesis is a case study for DocPoint – Helsinki Documentary Film Festival. The documentary film festival is run by an organization called DocPoint-elokuvatapahtumat ry., founded in 2001. In this

thesis, the organization is referred to as DocPoint, and the DocPoint – Helsinki Documentary Film Festival is referred to as DocPoint documentary film festival. The purpose of the organization is to strengthen and deepen the knowledge of documentary films in Finland and make the documentary films known to wider audience. Raising thoughts and creating a place for conversation have been important aspects for the film festival, and the documentary films featured at the festival are carefully curated. Over time, ecological values have strengthened and DocPoint aims to reduce and reuse their materials as much as possible.

DocPoint documentary film festival has started small, with the first festivals having small audience (around 6000 persons). However, year by year DocPoint documentary film festival has gained more awareness and the audience has grown. Nowadays, the DocPoint documentary film festival organized in Helsinki is one of the grandest documentary film festivals in Europe, prior to COVID the DocPoint documentary film festival gathered the grand audience of 30 000 visitors, with around 100 to 170 documentary films featured.

The documentary film festival has wide scope in their repertoire, and the organization offers also children's documentary film tour DOKKINO in their annual agenda since since 2002. The children's documentary film tour has gathered an audience of 20 000 visitors and is the largest documentary film event aimed at children under 16 years old in Europe.

DocPoint – elokuvatapahtumat organization also has a program called DocPoint IMPACT, that aims to enhance the sense of community, communication, and act as point of contact between different stakeholders such institutions, scientists, media and decision-makers. DocPoint IMPACT also educates the film makers and provides platform for discussion and development.

Despite the festival having been on-going since 2002, and the organization having built a stable brand identity, in recent years there has not been a chance to study the festival audience, as well as compare if the festival brand identity matches with the audience's brand image.

In this case study, the brand identity and brand image are discussed, and comparison between DocPoint documentary film festival brand identity and the audience brand image is studied. This thesis aims for further understanding of how DocPoint documentary film festival is perceived in its audience's mind, and to also to make practical suggestions to aid creating future marketing strategies. Suggestions on how to develop communication and marketing through non-commercial ways as well as some commercial ways are presented.

## **1.2 Thesis objective, scope, and limitations**

This thesis focuses on questions of:

(Q1) What is DocPoint Helsinki – Documentary film festival brand identity.

(Q2) What is DocPoint Helsinki – Documentary film festival audience's brand image.

(Q3) How to enhance DocPoint Helsinki – Documentary marketing to strengthen the brand image.

The aim of the thesis is to strengthen DocPoint film festival awareness by enhancing the brand marketing.

This thesis studies the audience who visited DocPoint at BioRex movie theatre, and audience in other theatres such as Kinopalatsi are ruled out. Bio Rex as space for study is chosen as BioRex has been hosting the festival for a long time. This thesis will not discuss the online audience. The thesis will also not discuss the external stakeholders, such as sponsors.

First, the thesis discusses branding, with focus on brand identity (how companies identify themselves and how they want to be seen) as well as brand image (how the audience sees and perceives the brand). The thesis discusses the brand identity and brand image through previous research and studies the theoretical framework around branding. The thesis discusses branding from general point of view, but also not forgetting the adaptation suitable for festivals. Second, the thesis assesses DocPoint brand identity and brand image through survey results. Last, suggestions to improve brand awareness and bring brand image closer to brand identity are discussed.

DocPoint Documentary Film Festival has created their visual image such as logo and style (as seen in below Figure 1). DocPoint utilizes their logo in each of their social media posts as well as their brochures and other. Despite logo and visual style being part of branding, in this thesis the logo and the visual aspects of branding have been left out.



Figure 1. DocPoint logo and snipped from their Instagram account.

## 2 Theoretical framework

In the following chapter, branding in brief is discussed, however the focus is brand identity, and brand image. The correlation of the brand identity and brand image are observed through literature and past research. This chapter also touches the topic of festival branding.

### 2.1 Branding

Branding used to be defined as name, sign, or symbol to identify and differentiate products, but it is important to note that in recent times brand is becoming more than just a product with the trademark symbol or name. (See e.g., Aaker 1991; Dreyer and Slabbert 2012; Keller and Swaminathan 2020.) Brand and branding are very visible and known aspects of marketing and were originally used for products but has since spread to intangible products as well (Dreyer and Slabbert 2012). The branding strategies have changed too. Aaker (2010) notes that previously brands only needed a unique selling proposition, however, nowadays brand should be multidimensional and possibly even feature organizational values to differentiate and resonate with the audience and the employees. Consumers are becoming more aware of products and services they consume and are also becoming increasingly aware of the values of the companies behind the products and services. Here is where the branding, brand identity and brand image become increasingly important. As Keller and Swaminathan (2020, 125) note, a strong brand appeals to both the head and the heart (practicality and values).

Brands are valuable, for many reasons. First, brands bring value to products (and also to companies). Brands blend functional and rationally assessed values based on performance with emotional values. Emotional bond to a certain brand can be the deciding factor why one product is chosen over another. Thus, when creating marketing around the branding, it is notable to select values that truly represent the brand and are relevant to the consumer as well. (De Chernatony 2012.)

Brands play a significant role in marketing and in creating marketing strategies, as noted by Keller and Swaminathan (2020). Effective marketing strategies go beyond the product or service and aim to establish strong connections with consumers while maximizing brand resonance. Brands enable consumers to experience the product or service in a unique way, allowing them to focus on their interests. When customers are interested in a particular topic or service, they become engaged. Customer relationship marketing involves activities that engage customers and recognize that existing customers are critical to long-term success. (Keller and Swaminathan 2020.) According to Unwin et al. (2007), prior research in the cultural industry has shown that repeat visitors are a positive



outcome of effective customer relationship management. This approach involves utilizing database marketing, direct mail, brochure mailing, personalization, special offers, and tailored membership schemes.

Brands are not only communicating values to consumers, but they also serve a very practical purpose: risk management. As pointed out by Keller and Swaminathan (2020), brands can reduce risk in product decisions. With favourable past experience with certain product, it shortens the decision-time when the need arises for similar product and lessens the risk for the consumer since they already know the quality and the attributes of the product. It is to be noted that simply a good product may not be enough, but with the brand and the values the brand represent may change consumers perception and experience and two identical products may be evaluated differently depending on the brand image. (Keller and Swaminathan 2020.)

Through well-managed brands favourable reputation is built, thus creating stronger confidence in the brand. Trust and customer confidence are born between the brand and the consumer through repeated interactions with the brand. Trust is earned with honest and authentic relationship between the brand and consumer. Notable is that brand interaction involves the staff in addition to the actual product or service, and therefore involving the staff in the brand promise and culture is essential for the brand success. De Chernatony (2012, 10-12) also stresses the importance of consistency and “the perception that the brand cares for the customer”.

De Chernatony (2012) observes the change in who manages the brand. Previously the CEO of the company was the core of the brand, however the shift has been towards all staff representing the brand. After all, the perception of the brand, or the image of the brand is affected by the customer experience. Regardless of how brilliant the brand is advertised to be, if the staff is not up to the level of the promise, the trust towards the brand weakens. De Chernatony (2012) suggest that a balanced branding focuses also on staff and that they are committed to the brand values, which eventually show in their delivery of service.

Brand value is remarkable when targeting new audience for the goods or services. Keller and Swaminathan (2020) note that brands allow consumers to project their self-image through the products or services they use, brands being symbolic devices in this case. We can see it in our everyday life how certain type of people tend to use certain types of clothing from certain brands, and others who present themselves differently use other brand products or services. As Keller and Swaminathan (2020) have observed, certain brands are associated with certain types of people and thus the values and traits are reflected differently. It can be argued that brands can be used to communicate to others what their values are and what kind of people they are.

Stable brand is extremely valuable for the company during difficult times. (Aaker 2014; Mäkinen et al. 2010; Heding et al. 2020) When the economy is slowing and consumers become careful with their purchases, trust in certain brand may act in favour of the consumer choice. Trust and affection towards a certain brand can also help the brand if it is attacked or false accusations are made about the brand.

## **2.2 Brand identity**

Brands are not born out of thin air, nor can they be lightly created. Behind the brand is a vision, that directs the direction for the company or the product. (De Chernatony 2012) Brand is a creation of the company or its brand strategist to help associate the brand with certain values or qualities that the brand represents. Brand identity is a set of associations that serve as the company's promise to the consumers. At best, it helps establish a relationship between the brand and the consumer. (Aaker 2010)

Brand as identity has attracted marketing researchers as well as organisational behaviour and strategy researchers (De Chernatony, 2012). Brand identity draws from the company's core values and is the central idea of the brand. Aaker (2010) defines that brand identity consists of core identity and extended identity. Brand identity defines how the brand presents itself and communicates to its stakeholders. De Chernatony (2012, 50-55) reminds that especially when the brand is strongly endorsed by corporation, or the corporate name is used in branding, a lot of investment is required for the brand to identify its values and for them to be integrated at all stages of the corporation.

Let's venture into core identity briefly. The core identity represents "the timeless essence of a brand" (Aaker 2010, 85). Aaker (2010) describes brand identity as an onion, that has layers (extended identity) and when those layers are peeled off, a core identity remains. The core identity encompasses the constant associations of the brand. Aaker further emphasises that the core identity of the brand should be more resistant to the external changes than the extended identities. In other words, the core identity is timeless, while the extended identities can reflect the changing times. The core identity is the soul of the brand and represents the values of it.

Surrounding the core identity is the extended identity or identities. The extended identity as Aaker (2010) describes it completes the core brand by adding details to portray the brand and to show what it represents. Core identity is the basis for the brand, but often does not entail enough detail to represent the full brand identity, for example when planning for communication strategy. Aaker argues that strong and effective brands have cohesive groupings of identity elements, whereas weaker brands based their identity on fewer elements that may even be inconsistent.

Baisya (2013) remarks that in terms of designing and formulating the communication strategies, the brand identity has become increasingly important. He further notes that without effective communication to consumers, the product or service has slim chances for success. Therefore, understanding the brand identity, the objective of communication, and what to communicate is crucial. The brand identity must be at the core of the communication strategy. (Baisya 2013.)

Brand identity is built and managed by brand managers, at least, that how it used to be. Nowadays there are more factors and action-takers than only the brand managers. Notably, consumers are actively participating in how the brand is perceived, but also influencers and popular culture have entered the scene, affecting how the brand is viewed and communicated. With more active stakeholders, brand managers must constantly adjust and align their brand's desired meaning to fit the other active participants. (Beverland 2021.)

Sometimes brand meaning can be strongly controlled by brand managers (through sponsorship, product placement, creation on official brand communities, and recruitment of bloggers) but in other cases unpredictable meanings may emerge. If the other meanings are unnoticed or ignored, the brands meaning may change to undesired direction. Beverland (2021) notes however, that despite these different stakeholders having different goals, they may not be inconsistent. Marketers and brand managers want to create and maintain a brand identity that is supported with certain brand associations. However, the consumers may view the brand in ways that were not intended by the marketers, and use it to strengthen their own identity, or to connect with others. Brand managers are constantly faced with the challenge of balance; keep the consistency of the brand identity and adapting to constant consumer and market changes. This does not mean that the brand should re-brand itself constantly, or constantly remain exactly the same. Beverland (2021) reminds that brands do update their communication campaigns, re-design packaging, enhance their online or offline experience and thus add to their existing identity. While doing the changes, the brand managers must remain truthful to their brand identity. After all, maintaining consistency is one of the cornerstones of brand management practice.

### **2.3 Brand image**

While branding is more and more important for companies, and while companies are spending time and effort on their brand identity, it is to be kept in mind that a brand is an association that is created in consumers' minds (Dryer and Slabbert 2012; Mäkinen et al. 2010; Nandan 2005). How the company is presented in media, how they act, how their values are reflected in their actions are the deciding factors for how the brand is perceived by the audience.

Although brands are created by corporations and brand managers, ultimately, the “brands reside in consumer’s minds” (De Chernatony 2012, 31). De Chernatony claims that brands are existing due to a continuous process of organization delivering brand value and the consumers interpret those values (enhancing the brand existence). On the other hand, if the brand is too strongly only communicating to consumers but receives no resonance, the brand risks unbalanced strategy and weak chances for long-term success. De Chernatony thus emphasizes the importance of active participation of both brand managers as well as consumers. At the core of understanding brand image, is to understand that two people are unlikely to have exactly the same image of a brand. However, their images or perceptions may involve common features. (De Chernatony 2012.)

Brand identity and brand image do not necessarily need to be formed separately. The brand can also be created in collaboration between the brand and the consumer. Recently an idea of co-creation where the company and the consumers co-construct the service experience has risen. Co-creation involves the consumers in the brand creation and allows the brand development through interactions and views it similar to evolution rather than controlled process. (Beverland 2021; Tajvidi, M., Richard, M., Wang, Y., & Hajli, N. 2020.) The idea of co-creation may be very suitable for culture events and festivals, as there are fewer tangible products and more focus on social interaction.

Keller and Swaminathan (2020) note that the evolving role of consumers as co-creators of brand meaning requires brand managers to navigate and influence consumer conversations without assuming a central or exclusive role as the authors or sources of brand meaning. This is a complex undertaking, particularly considering the widespread sharing of experiences and stories through social media, which diminishes the ability of brand managers to control the dialogue. Moreover, unexpected forces can shape brand meaning, including firm-generated brand meaning, consumer-generated brand meaning, and media and cultural influences. (Keller and Swaminathan 2020.)

Keller and Swaminathan (2020) also describe that firm-generated brand meaning is crafted by brand managers in an effort to shape brand perception among customers. Consumer-generated brand meaning, on the other hand, often arises online via social media channels, which supplement traditional word-of-mouth communication and can significantly impact brand image. Media and cultural influences also play a pivotal role in shaping brand meaning, contributing to the co-creation of the brand. Cultural influences further participate in the conversation, helping to shape the meaning of the brand.

Keller and Swaminathan (2020) offer a visualization of the co-creation stakeholders in the figure below.

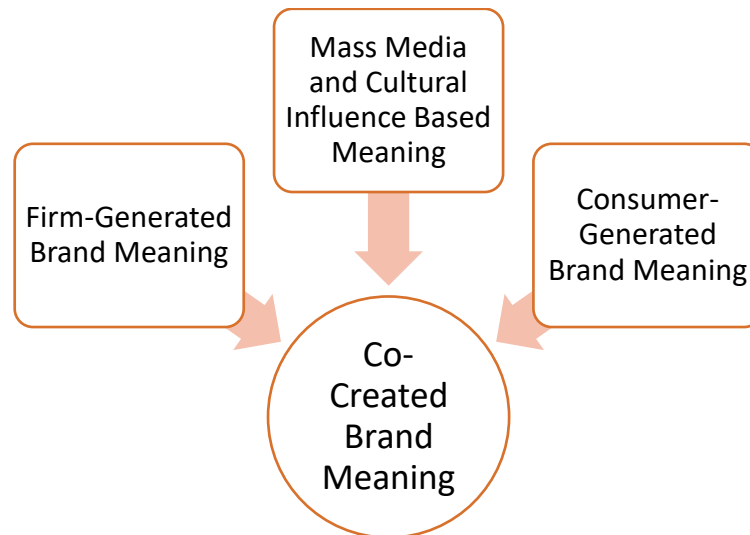


Figure 2. Co-Creation Brand Meaning. (Adapted from Keller & Swaminathan 2020, 260).

Notable with co-creation, as Keller and Swaminathan (2020) also remind, is that the social media conversations can expand both the positive and negative stories about the brand and have big impact on how the brand is viewed. It is always a challenge to manage the social media buzz and assess the coordination of the multiple sources, all the while preparing to handle any crises that may happen. Strong brands that have loyal fanbase are, as mentioned earlier in this thesis, better off also during crisis.

Co-creation is a wonderful chance for the consumers to participate in their loved brand's identity and image, but not all consumers are willing to participate. I will discuss more about brand engagement in the later parts of this thesis.

Word-of-mouth communication refers to the information shared informally between people. As Ismail and Spinelli (2012) define, the basic idea of word-of-mouth is that information on products, services and other can be transferred from one consumer to another in person, or via any communication medium. Keller and Swaminathan (2020) emphasise word-of-mouth communication as essential part for brand building. The importance lies in the credibility aspect of the word-of-mouth communication, as various studies have shown as Keller and Swaminathan (2020) cite, since the most trusted information is received through family and friends.

Notable is that the information shared informally between the family and friends can be used to the brand's advantage. By creating marketing activities that are rewarding to consumers, they are more likely to spread the news in their social circle, thus expanding the information network about the brand. Keller and Swaminathan (2020) note that the word-of-mouth can be utilized through different marketing activities, one option being the collaboration with influencers. Though influencers are

sponsored by the brand, and the consumers are aware of it, influencers still hold reliability through their own reputation and their own personal brand image.

## **2.4 Matching the identity and image**

Mäkinen et. al (2010) suggest that what is relevant for the company is that majority of the target audience views the brand similarly as the brand identifies itself. Aaker (2010) also described that when brand vision is right, it resonates with the audience and differentiates from competitors, thus reflecting and supporting the business strategy. Beverland (2021) discusses that company, its employees, and external stakeholders should align to achieve brand consistency. If the alignment is askew, there is a risk of gaps in brand identity and image. If identity-image gaps are formed, the brand risks failing to deliver its brand promise, or the brand is adopted by external stakeholders (consumers, influencers, or media) in a way that is not intended by the brand. In this case marketing may not be effective, or the brand is facing challenges in societal norms, or may be a target of influencer parody.

Brands and the gaps between their identity and image may also be borne out of gap between employees and the organization. Beverland (2021) notifies the possible causes for the gap being staff not understanding or believing in the intended brand identity, or their work systems do not support the identity delivery. If the employees do not engage with the brand identity, the brand authenticity is lowered, possibly affecting the brand negatively.

De Chernatony (2012) notes that seeking to develop a brand through minimizing the gap between brand identity and brand image may be problematic due to customer perception being specific to a certain point of time. If the identity is changed to match the image, the brand risks short-term fluctuations. De Chernatony (2012) reminds that long-term reputation is more stable and suggests that the brand could be managed by developing a brand identity and fine tune the brand components when needed to minimize the gaps between brand identity and brand image. (De Chernatony 2012, 56).

Gaps between brand identity and brand image may pose a serious threat to the brand, however, they may also be seen as sources of innovation or chances for brand revival. LEGO found a new extended target group thanks to the image gap. LEGO as a brand marketed their products for children but noticed that also adults buy their products. The gap allowed for LEGO to regenerate the brand to fit adult audience and thus widened their sales range. (Beverland 2021.)

With consistency, it is possible to bring the brand identity and brand image closer to each other, and thus strengthen the brand. Brand managers have three tools to ensure the consistency of their brand: brand consistency audits, customer journey maps and stakeholder surveys. (Beverland 2021.)

## 2.5 Festival marketing

While there is lot of research done on branding, little research focuses on festival branding. Branding is beneficial for festivals as well, as branding helps the potential audience to decide whether they will support the festival by visiting, or not. (Dreyer and Slabbert 2012.) While the brand is associated with brand name and visuals, the festival marketers ought to define the core of the brand associations to communicate the brand meaning and what it truly represents (Dreyer and Slabbert 2012; Keller 2008). Baez-Montenegro and Devesa-Fernandez (2017) remind that festivals entail both individual and collective experience with many goals, and respond to differing objectives and interests of broad audience. Dreyer and Slabbert (2012) additionally note that not all brand associations matter equally to all festival audience, some brand images resonate with long-term audience while other resonate better with first-time audiences.

If the branding is done well, and the brand association is positive, Dreyer and Slabbert (2012) as well as Baez-Montenegro and Devesa-Fernandez (2017) reason that it creates awareness, brings long-term value, adds value to the marketing and encourages the festival audience to visit the festival again in the coming years (repeat visits), and creates positive word of mouth. Visiting the festival anew creates brand loyalty, which in turn provides predictability and security of demand. (Dreyer and Slabbert 2012). All of these may attract more sponsors to the festival.

While it is realized that marketing can be beneficial for festivals or culture events, the organizers of these events may have more careful approach in their attitudes towards marketing. Unwin et. al. (2007) note that culture or art focused organizations often want the attention to be on innovation, creativity and spreading art instead of targeting customer needs. There may be a fear of compromising art product whilst trying to accommodate the consumer needs. Cultural organizations also place importance on the opinions of others in the sector, not wanting to be seen as prioritizing economic success over the art. (Unwin et al. 2007) On the other hand, other research has shown that not all marketers in culture field see the marketing as bad thing. Pusa and Uusitalo (2014) interviewed museum directors in Finland, and noted that none of them were against marketing, and saw it as opportunity for wider awareness and better chances for funding.

It is also to be noted that the environment for leisure products (such as culture services) is becoming exponentially competitive, and the rivals of film festivals are not limited to mainstream movies or theatre. In addition to other cultural events, documentary film festival would be competing with generic competition for leisure activities such as computer games, home entertainment systems, and other. Unwin et al. (2007) remind that to ensure feasibility and survival, it is vital to participate in marketing activities.

However, I believe it is essential to understand that participating in marketing activities or build brand does not automatically mean that the art form or innovation towards art will be compromised, or that art will become less important to the organizer or the consumer. To further support the marketing of cultural events, such as documentary film festival, is the notion that cultural marketers saw profits as secondary to the social role in Unwin et al.'s research (2007). More importance was placed on aiming to broaden the customer pool to allow the customers to learn from the artists, all the while the financial goals were met. In the museum world, as Camarero and Garrido (2008) review, artistic innovation allied with financial and operational innovation is essential and enables finding new means for both marketing and connecting with sponsors, donors, corporate partners and individual benefactors. This finding effectively highlights the belief that a sustainable arts organization cannot exist without a viable business model.

Additionally, as Unwin (2007) notes, although the museums engaged in marketing and customer relationship management activities, the artistic quality did not suffer, and the findings reported appreciation towards customer understanding. The positive feedback from customers and the good reputation gained even resulted in higher funding. I believe this experience can be adapted to documentary film festival marketing as well. Involving the documentary film festival in the relationship-building with consumers can help differentiate it from competitors. Unwin et al. (2007) note that based on prior research within the cultural industry, repeat visitors were one of the positive outcomes of customer relationship management. The customer relationship management was reportedly utilizing database marketing, direct mail, brochure mailing, personalization, special offers and tailored membership schemes. (Unwin et al. 2007).

Research by Pusa and Uusitalo (2014) on museum marketing and branding highlights that in the art market the relationship between artistic value and branding may be stronger than imagined. They note that the perceived quality of the exhibition may ride on the artist's reputation or artist's own brand. Similarly, the documentary film may be perceived based on the director's personal brand. In larger scale, the documentary film festival's image may be formed based on single documentary film that the person has viewed, instead of the image being formed after watching several films and following the documentary film festival webpage and social media. However, if the documentary films are continuously chosen with care and consideration, in the long run the festival can be perceived as intended based on the film selection. (Pusa and Uusitalo 2014.)

It has been noted that services such as cultural events pose higher risk for the consumer as tangible product. A faulty product can be returned or exchanged, but service or experience is more complex. The experience of going to documentary film festival may be perceived a higher risk as mainstream movie for those who are going to the festival for the first time or are not a dedicated fan of a certain



film director. Unwin et al. (2007) reported in their research that perceived risk and preference for a source of information had a correlation. The higher the risk, the more importance interactive and personal sources of information held. Especially word-of-mouth communication (i.e., hearing information from someone else) was perceived effective as it was easily accessible, affordable, and seemed as credible. The word-of-mouth was mainly information received from friends and was the key in awareness raising among festival visitors who attended for the first time or otherwise infrequently. Unwin et al. also refer to prior research where word-of-mouth is seen powerful due to the information being shared by people we know and thus holding reliability and trustworthiness on higher level than formal marketing channels.

However, it is yet again to keep in mind that marketing and branding of tangible or purely commercial products is different from marketing and branding cultural events and art. Colbert (2003) as cited by Hachey (2017) reminds that traditional marketing focuses on meeting the needs of the consumer, while art does not. Art exists as art, and the art manager seeks to market to those who are interested in the art product. Thus, the art product (or documentary film for that matter) remains a core, and the marketing is built around it to support the core and to attract the right audience.

Hachey (2017) also notes in her thesis regarding film festival visitors, that repeat visits and loyalty are quoted to be one of the greatest impacts on art organization's success. Art organizations may not be able to attract new audiences as effectively as other forms of leisure and entertainment, so when a matching audience is found and attracted, is beneficial to gain their loyalty. (Hachey 2017.)

To conclude, marketing and branding are increasingly important for many companies and products, and the same can be applied to cultural products, such as documentary film festival. Despite the differences in methods of marketing in commercial products and art, the meaningfulness of a brand remains of importance. A commercial product is likely to be around and marketed all year round, while the film festival marketing is more seasonal and is focused on the film festival timing. Regardless, the memory of having seen the documentary film festival brand and remembering the brand anew when the documentary film festival is participating in marketing activities, is essential for the longevity of the documentary film festival and the brand itself.

## **2.6 Brand engagement**

With the rise of the social media and digital marketing, consumer-brand engagement has become more important focus for the brand managers. When consumers are engaged, they are willing to invest time, energy, money, or other resources beyond simple purchase or consumption. They may be interested in joining club related to the brand, sign up for newsletter to receive updates, or participate in correspondence or communication with other brand users.

Consumers who are engaged in a certain brand, are actively involved in cross-buying, word-of-mouth and referrals, and possibly even posting reviews or blogging about the brand. (Keller and Swaminathan 2020). Some consumer's participation is more active than others, and Keller and Swaminathan (2020) provide a three-level types of engagement to distinguish the behavioural pattern:

The first level is low brand engagement or not very engaged. Keller and Swaminathan recognize that vast majority of consumers may not have any engagement with the brand beyond purchasing once or twice, and they can be categorized as indifferent. The low brand engagement is however more than that, and consumers who have higher frequency of purchasing brand products or services and leaving good feedback can be categorized as low brand engagement consumers. A level up to a bit more, is moderate brand engagement. The consumer actively searched more information on the brand, and brand products. Following this, high brand engagement marks more commitment to the brand, for example in the form of joining a brand community or actively participating in communication on brand website or social media and contributing to the brand communication. A good reminder from Keller and Swaminathan is that the engagement can be either positive, or negative.

To be able to determine the approaches to strengthen and enhance positive engagement marketers must know their customers. Segmentation based on demographics and then applying it to engagement pyramid by Keller and Swaminathan can offer insight on who to target and how to market. Below brand engagement pyramid is a visualization of possible way of segmenting the customers based on their engagement level.

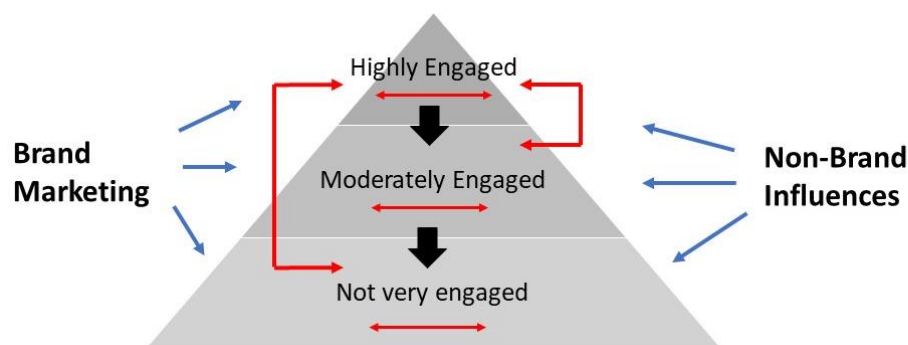


Figure 2. Brand Engagement Pyramid. (Adapted from Keller & Swaminathan 2020, 264).

The blue arrows represent brand marketing activities. These are the aspects that the brand manager actively promotes about the brand through brand webpage, advertisements, or in the brand's own social media channels. The blue arrows on the other side represent other influences beyond the control of the marketing managers. For example, if the brand employs an influencer to promote the brand, although the influencer is hired by brand manager and is part of the brand management strategy, the influencers personal brand may bring additional layers to the brand that were not

intended by the brand manager. Also, what the media shares about the brand may not always represent the original intention of the brand when they communicated with the media, or the way the brand is presented may be misleading, either intentionally or unintentionally. Similarly, how the brand is treated in social media by consumers is beyond the brand's control.

Red arrows in the figure represent the flow of information and influence within and across different levels of the brand engagement pyramid. The red arrows visualise that highly engaged group may actively discuss with each other and influence each other and encourage further engagement. The highly engaged group may also influence the moderately engaged group, and even the low engagement group. Each group may engage in discussion or activity with the members of the same group, or different group, and thus affect their engagement level and loyalty to the brand. (Keller and Swaminathan 2020.)

The red arrows visualize the impact the word-of-mouth may have between the groups. Depending on the tone of the word-of-mouth, the engagement may rise and the not very engaged may be "converted" into moderately engaged or even highly engaged consumer. On the other hand, the engagement may drop from high to moderate or to not very engaged if the consumers who no longer find the value in the brand communicate their disappointment to others in the same group or in another group.

With the help of the brand engagement pyramid, the organization can estimate the size of the highly engaged group, and even compare which engagement level has the biggest size. The estimation will help segment the audience and offer options for better engagement if the group for highly engaged is remarkably high, or if there is a growing trend for engagement levels rising annually. The brand engagement pyramid also helps illustrate if the different engagement level groups influence each other, e.g., does the highly engaged group encourage the low or moderate engagement group to participate more actively, or recommend documentary films to watch during the festival? Similarly, the negative influences can be illustrated, does the low engagement or disengaged group possibly de-motivate the high engagement group, or cause other negative feelings that reflect in the engagement activity?

The engagement pyramid is a great tool to anticipate the information flow amongst the festival audience through word-of-mouth communication or other methods, where the information is received, who shares it, and what is the typical amount of information each group shares. But where the initial information is shared to the audience may remain an open question.

As a marketing channel, the company website may be underestimated. However, the website is a key brand asset and can be considered a primary marketing tool in online. The website hosts the

most vast and updated information about the organization and the brand that the consumers can turn to. Organizations can share their story and offer options for engagement on their websites (Keller and Swaminathan 2020), playing a crucial role in successful communication to the audience, as well as receive information from the audience (for example data on what the website visitors read, how long, and if they return to certain sites).

Organization website is a major investment in ensuring that the website reflects the brand, offers the tools for communication with the audience, and is optimized to meet the technical needs such as visibility in search engines. The organization will need to make sure that they have content on their websites that correspond to the keywords, and to the information that the audience wants. (Keller and Swaminathan 2020.)

As stated by Keller and Swaminathan (2020), email marketing is the most effective form of communication, owing to its impressive return on investment. Moreover, it is expected to witness a surge in popularity as marketers aim to increase their investment in it in the coming years. The use of personalized and segmented target groups makes it a highly engaging method of communication. However, to achieve success in email marketing, it is crucial to create content that is both entertaining and engaging, with an appealing message. Emails can serve as reminders of the brand's presence, provide newsletters to update subscribers on events and happenings, or offer promotions and campaigns to attract potential customers. Again, as with the website, analytics are increasingly crucial in testing and monitoring what works to optimize the email marketing accordingly. (Keller and Swaminathan 2020.)

Search advertising and paid search advertising are also prominent marketing techniques that focus on building brand awareness, as noted by Keller and Swaminathan (2020). By identifying keywords relevant to their brand and targeting specific terms, companies can increase the number of consumers who click on their ads and visit their website or landing page for further information or purchases. Search advertising can offer a highly targeted approach to advertising and is cost-effective since fees are charged only for the ads that are clicked.

Similarly, display advertising and banner ads are popular and incredibly effective tool in creating impressions and reaching a large number of people. Combined with search advertising, banner and display ads are very effective in building an online presence for the brand. Purchasing keywords and running a banner ad campaign are possible even with modest advertising budgets. (Keller and Swaminathan 2020.)

The ease of engaging the audience and communicating with them is unparalleled through social media platforms, such as Facebook, Instagram, and Twitter, and others. Social media aids in

establishing online presence, amplifying marketing messages, helping monitor and obtain feedback from consumers, and promote customer engagement. In addition, I believe that social media enhances natural word-of-mouth communication. Again, segmentation of the target audience is of utmost importance to determine which social media platform to use. Snapchat may not be the best channel for older audience, while Facebook is not favoured by the young anymore. Also, as noted previously with the brand engagement pyramid, not all consumers may want to engage with the brand.

In summary, repeat customers are essential for brand success, making brand engagement a critical factor to consider in marketing strategies and communication with the audience. This thesis analyses the survey results using brand engagement as a framework for analysis. The recommendations for DocPoint in this thesis also emphasize the importance of brand engagement.

### **3 Methodology (research and development methods)**

In this chapter the research objective is specified with research questions. The chapter specifies the research scope and outlines the limitations for research. Additionally, this chapter discusses the methodology for research and the sources of information for the thesis.

#### **3.1 Research approach and objective**

The chosen research approach for this thesis is the case study methodology. Although there is no clear-cut definition of case study research or its prescribed methodology, Heale and Twycross (2018) describe it as an intensive investigation aimed at generalizing over several units. A case study may revolve around a single individual or a group of people, and what sets it apart is the systematic and thorough examination of multiple variables. As Heale and Twycross (2018) describe the case study methodology, the researcher collects and analyses in-depth data during the study.

This thesis is conducted as a case study as the focus of the research is the audience of the documentary film festival audience, and various methods were used to obtain information and data. The obtained information and data were carefully and systematically examined, and findings were pieced together.

The research builds on the previous research on branding and cultural marketing that has been discussed in the previous chapters. It has been noted that many cultural products prosper from marketing actions, and that word of mouth has risen as one of the key players in marketing activities for culture products. This study analyses the results of the survey in light of brand engagement by Keller and Swaminathan (2020) to draw suggestions for enhanced marketing for DocPoint documentary film festival.

#### **3.2 Methods of data collection**

Due to lack of research of DocPoint documentary film festival audience in the past, the decision was made to collect data at the documentary film festival. The DocPoint documentary film festival is present in several movie theatres in Helsinki, and it was decided that the data collection is restricted to the theatre that has offered its premises for the festival for longest, BioRex movie theatre.

The DocPoint Documentary Film Festival is an annual event, and data gathering for this study was conducted during the festival, which took place from January 31st to February 5th, 2023. Prior to this year's festival, DocPoint had not collected data on their festival visitors on an annual basis, so they did not have a clear understanding of their audience. As part of a thesis study, a structured survey

was created to explore the audience's general perception of the festival and to determine if it aligned with DocPoint documentary film festival brand image.

To gather data on the BioRex movie theatre visitors during the festival, a survey with fixed questions (see appendix 1) was designed. The survey included adjectives that described the festival, some of which were identified by DocPoint, while others were added to test if the audience shared the same perception. Posters displaying a QR code and web link to the survey were prominently featured at the theatre, and paper copies of the same questions were also distributed. To encourage participation, respondents were offered a chance to win tickets to next year's festival, with three winners selected.

However, a significant challenge arose during the festival as the majority of the audience arrived when the theatre doors opened for the auditorium, leaving little time to peruse the waiting area and notice the QR code. While paper copies of the survey were also distributed, many attendees were focused on securing prime seating and declined to participate due to time constraints. Consequently, a substantial portion of the audience was unable to complete the survey, resulting in a data set of only 76 responses.

Alongside the audience survey, DocPoint provided the researcher with material covering DocPoint documentary film festival's existing brand ideology. The existing material consist of DocPoint written documents on DocPoint documentary film festival brand identity, which includes list of identified adjectives that align with DocPoint brand image and shared phrases that the brand resonates with. Additionally, information was gathered from DocPoint webpage, Instagram account, and Facebook account. Approximately 20 postings on Instagram were viewed and analysed. DocPoint documentary film festival was also featured in Helsingin Sanomat newspaper (Riihinen 2023), and the researcher accessed two articles and included them into this thesis as well.

### **3.3 Methods of data analysis**

The methods chosen for the data analysis are thematic analysis for the survey data, and document analysis for other data such as DocPoint webpage, Instagram, and Facebook accounts, and DocPoint internal material for how they identify their brand as. Helsingin Sanomat newspaper articles were also considered.

Thematic analysis is a qualitative research method, that is widely used in qualitative research despite it not being appreciated as widely as grounded theories, ethnology, or phenomenology. Thematic analysis can be used to identify, analyse, organize, describe, and report themes in the data set. Thematic analysis, while being a qualitative research method, has been argued not to be a separate method but rather an assistance method. However, there are supporters of thematic analysis who

view it even as foundational method for qualitative analysis. Nowell et al. (2017) emphasize that they and others claim thematic analysis to be considered an independent research method. (Nowell et al. 2017.)

Upon analysing the survey data, certain recurring themes were identified. These themes are highly relevant to the theoretical framework used in this study, particularly the concept of the brand engagement pyramid. The dataset gathered through survey seems to be consistent with the model's theoretical principles, and it helps in forming practical scenarios and suggestions. In the study, the survey data provided insightful information that aligned with the stages of the brand engagement pyramid. The themes identified in the survey data helped the researcher establish a clear correlation between the theoretical framework and the practical insights obtained through the research.

The material DocPoint provided as well as the information from the website and DocPoint social media were analysed utilising document analysis method. As Ojasalo, Moilanen and Ritalahti (2014) introduce, documentary analysis is a method where different documents are brought into written form and conclusions are drawn from the information gathered through documents. Material that can be the base for the documentary analysis can be for example interviews, webpages, newspaper articles, meeting notes, marketing materials, reports, and other that can be documented in written form. The purpose for document analysis is to bring additional value to the information available. (Ojasalo et. al. 2014.) In this thesis, the documents provided to the researcher acted as base for the survey creation and added value when analysing the survey results.

### **3.4 Research limitations**

This thesis is centred on the audience that was physically present at the BioRex movie theatre during the festival. It is important to note that the data collected does not account for the audience at other DocPoint documentary film festival locations, such as Kinopalatsi. The data also does not include online audience, or audience at other DocPoint events, such as music events. The thesis focuses on the audience at the documentary film festival, and other stakeholders, such as sponsors are not included in the scope of research. The thesis discusses branding, however the visual elements of branding, such as logo, have been ruled out.

The study is subject to certain limitations due to the relatively small number of survey responses (76 responses). Furthermore, the research was conducted on a tight schedule, with the thesis work commencing in mid-January and the festival taking place in early February. In order to gain insight into the organization and brand of DocPoint documentary film festival, the researcher examined various sources, including DocPoint webpages, social media, and materials provided by DocPoint. The survey questions were designed based on the material gathered prior to documentary film festival.



## **4 DocPoint documentary film festival and research results**

The following chapter introduces the findings of the survey and connects the theoretical framework with the results. The chapter discusses DocPoint documentary film festival brand identity and image and discusses the brand engagement in the light of survey results.

### **4.1 DocPoint documentary film festival brand identity as defined by DocPoint**

DocPoint documentary film festival brand has been defined by DocPoint staff throughout the years. The current strategy for DocPoint was drafted in 2019 and will be re-drafted during spring 2023. In 2022 the vision and mission were discussed and defined. DocPoint defines their vision as a meeting point for creative documentary film makers and audience. DocPoint relies on five core values: bravery (rohkeus), openness (avoimuus), equality (tasa-arvo), truth (totuus) and understanding (ymmärrys). As a brand, DocPoint aims to be associated with feelings of sense of community (yhteisöllisyys), trust (luottamus), high quality (laatu), openness (avoimuus), insightful (oivaltaminen), and sharing experiences (kokemusten jakaminen). DocPoint brand's core values are brave (rohkea), open (avoin), equal (tasa-arvoinen) and multidimensional (monimuotoinen).

According to DocPoint representatives, the above core values and the associated feelings are the basis for their social media postings and are represented in the ways they communicate to their audiences.

On DocPoint webpages, the organization states that the festival is organized annually in January – February. They inform that they bring approximately 100 most interesting and touching topical documentary films to screen. All these documentary films premier in Finland during the festival, except for special viewings or special programs. DocPoint is vocal about their aim to widen the audience's understanding of the events in the world, how people think elsewhere in the world, and how the humanity and environment are coping. With the documentary films chosen to be shown at the DocPoint documentary film festival, DocPoint wants the audience to understand how many ways there are to comment and observe the world through documentary films. They want to stimulate thoughts, raise conversation, and create sense of community, and to support their claim, DocPoint offers discussion forums, seminars and industry events and clubs. DocPoint showcases their bravery in their claim that they are not afraid to present difficult topics, incorrect thoughts, or valiant experiments.

Based on the documents received from DocPoint, it is difficult to follow the development of audience demographics along the years, as well as measure whether the brand identity matches with the brand image that the audience has. From the current information and the documents available, it is

also difficult to measure the brand engagement level or the audience commitment level. From the DocPoint's currently existing data and material, it is also not visible how the audience receives information on DocPoint documentary film festival.

#### 4.2 DocPoint documentary film festival audience demographics

Starting with the demographic results of the survey, DocPoint documentary film festival 2023 has balanced audience in regards of age, with audience from all adult age groups as seen in the below figure 3. Possibly due to the nature of the documentary films featured during the festival, there were no audience under the age of 18.

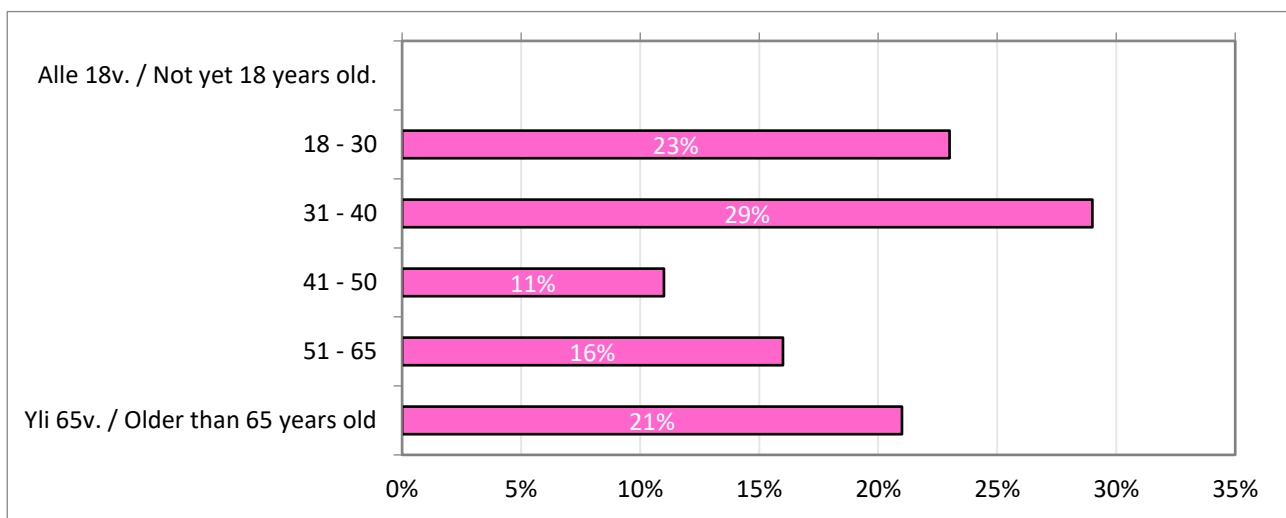


Figure 3. DocPoint documentary film festival participant's age.

The results show that DocPoint documentary film festival has slightly higher participation of females (62,7%) than males (30,7%). Non-binary participants accounted for 1,3% of participants, and 5,3% did not want to specify. Information on previous year's participants is not available, and thus comparison to previous years is not possible. However, notable is that DocPoint documentary film festival gathers audience from various gender groups, thus living up for its value for equality.

#### 4.3 Audience engagement to the DocPoint documentary film festival

The survey results suggest that the engagement level of festivalgoers can be viewed through factors of how early they purchased their tickets and where they found information about DocPoint documentary film festival.

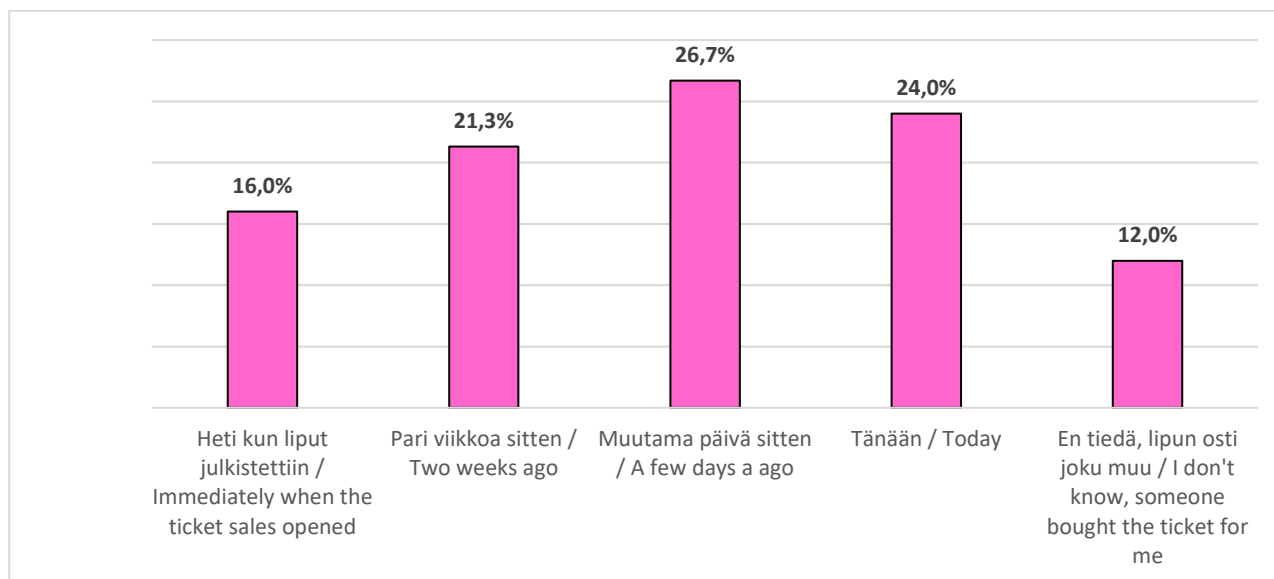


Figure 4. When the tickets to the DocPoint Documentary Film Festival were bought.

According to the survey, 16% of respondents purchased tickets for the documentary film festival immediately after they were announced. They learned about the festival either from the DocPoint website or from friends and colleagues, with only one person discovering it through Facebook. Notably, almost half of the respondents who bought tickets right away were already familiar with DocPoint documentary film festival, having learned about it from sources like the original DocPoint magazine, their student days, or journalist circles. Most of these highly engaged respondents had attended DocPoint documentary film festival several times or even more than ten times. Only two respondents were first-time festivalgoers, both of whom had been recommended to attend by a friend, family member, or colleague.

Using the brand engagement pyramid, we can conclude that these respondents are highly engaged with the DocPoint documentary film festival brand. They seem to have a strong network of connections with each other, as the majority cited friends, family, or colleagues as their source of information. Many of the respondents were also connected to media as journalists. Additionally, most described themselves as film enthusiasts rather than casual moviegoers.

The fact that tickets were only available on the DocPoint website, rather than on a platform like Lippu.fi, suggests that there is a committed group of followers who regularly visit the festival's website for information and updates. This further supports the conclusion that these respondents are highly engaged with the DocPoint documentary film festival brand.

Based on the survey, 21.3% of respondents purchased their tickets roughly two weeks prior to the DocPoint documentary film festival. The majority of this group found out about the festival through

friends, family, or colleagues, with the DocPoint website being the second most common source of information. Within this group, most participants had attended the festival once or twice before, with only one person having attended more than ten times. This group can be considered moderately engaged according to the brand engagement pyramid. While there were some first-time festivalgoers in this group, they mostly discovered DocPoint documentary film festival through recommendations from their social circles or through social media, such as Instagram. Interestingly, newspaper articles were not as significant as source of information for this group as they were for the highly engaged group. It is unknown if the highly engaged group influenced the moderately engaged group, which could be an interesting subject for further research.

The survey found that the majority of tickets (26.7%) were purchased a few days before. Compared to the previous groups, this group had a wider variety of information sources. While friends, family, and the DocPoint website remained popular sources, social media platforms such as Facebook and Instagram began to play a bigger role. Similar to the respondents who purchased the tickets two weeks prior, newspaper articles were mentioned but not as significant. Interestingly, email notification was mentioned as an important factor in driving ticket purchases for this group. We can see that both the group that purchased tickets two weeks prior to the festival and the group that purchased tickets a few days prior is consistent across, and thus both groups can be classified as moderately engaged groups. The moderately engaged group is characterized by individuals who have attended the festival once or twice before, with few first-time attendees. Notably, there were no attendees who have attended the festival over 10 times, which is a significant difference from the highly engaged group. The moderately engaged group represents the middle level of the Brand Engagement Pyramid, characterized by a moderate level of loyalty, passion, and commitment to the brand.

The second largest group of ticket buyers (24%) purchased their tickets on the same day as the festival. This group consisted of both film enthusiasts and casual film watchers, with an increase in the latter compared to previous groups. Professionals remained the same, while volunteers and film researchers were additional participants in this group. The survey results showed that a higher proportion of first-time attendees were in this group, although the majority had attended the festival several times before.

A notable difference in this group is the sources of information, with advertisements and the BioRex film theatre being mentioned for the first time. While friends, family, and colleagues remained the most significant source of information, this group appeared to have a wider range of sources and was less influenced by recommendations from acquaintances. This group may not be as committed to DocPoint documentary film festival as a brand as the previous groups and may be more

susceptible to social media marketing and advertisements. It is unknown whether the highly engaged groups influenced this group, and further research is needed.

There were also audience members who received their tickets from someone else. This group can be classified as not very interested or low engagement level group, as their responses reflected that they had received information on the festival from someone they knew rather than looking for information independently.

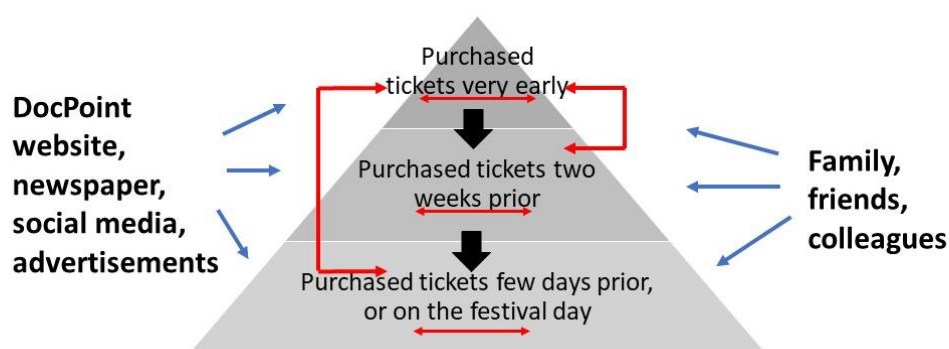


Figure 5. DocPoint documentary film festival audience engagement to the festival.

To conclude, using the Brand Engagement Pyramid by Keller and Swaminathan (2020), we can classify the three groups of festivalgoers as follows:

*Highly engaged group:* This group, which purchased tickets as soon as they were announced, is the most engaged. The research results found that this group relied on independent information search through the webpage, as well as on information shared between family, friends, and colleagues. Within this group, most participants had attended the festival several times or more, and they were mostly film enthusiasts. They represent the top level of the Brand Engagement Pyramid, which is characterized by a high level of loyalty, passion, and commitment to the brand.

*Moderately engaged group:* The second group, which purchased tickets roughly two weeks prior and few days prior to the festival, is moderately engaged. They also mostly discovered DocPoint through friends, family, or colleagues, with the DocPoint website being the second most common source of information. Within this group, most participants had attended the festival once or twice before. While there were some first-time festivalgoers in this group, they mostly discovered DocPoint through recommendations from their social circles or through social media. This group represents the middle level of the Brand Engagement Pyramid, which is characterized by a moderate level of loyalty, passion, and commitment to the brand.

*Not very engaged group:* The third group, which purchased tickets on same day, is the least engaged. While they still mostly discovered DocPoint through friends, family, or the DocPoint website, social media platforms such as Facebook and Instagram as well as advertisement began to play a bigger role. They represent the bottom level of the Brand Engagement Pyramid, which is characterized by a lower level of loyalty, passion, and commitment to the brand.

#### **4.4 Loyalty and repeat visits**

Additionally, based on the survey results how often the festival has been visited will be discussed. As previously cited in this thesis, Hachey (2017) notes that repeat visits and loyalty are quoted to be one of the greatest impacts on art organization's success. It is beneficial for the art organizations to gain their audiences' loyalty as they may not be able to attract new audiences as effectively as other forms of leisure and entertainment.

Hachey (2017) quotes that loyalty is borne from satisfaction. Satisfaction is combination of factors such as perceived value and can lead to increase in repeated visits. It also a commonly known idea that satisfied consumers recommend the service or experience to their friends, family, or colleagues. A positive word-of-mouth enhances the festival reputation and raises awareness of the festival. Based on the survey results from the 2023 documentary film festival, it appears that while social media platforms like Facebook (14%) and Instagram (7%) were mentioned as sources for learning about DocPoint documentary film festival, most respondents heard about the festival through more traditional means such as recommendations from friends, family, or colleagues (47%). Other channels (32%) like newspapers or general awareness of the festival's annual occurrence also included referrals from others such as information being shared at art schools. These findings suggest that DocPoint documentary film festival is strong in regards of word-of-mouth communication.

According to the survey as seen in the below figure 6, the majority of the audience at the DocPoint documentary film festival had attended the event in previous years. In fact, the vast majority had attended multiple times, indicating a high level of loyalty towards the festival. These results are an indication to the strong relationship between the DocPoint documentary film festival and its dedicated audience.

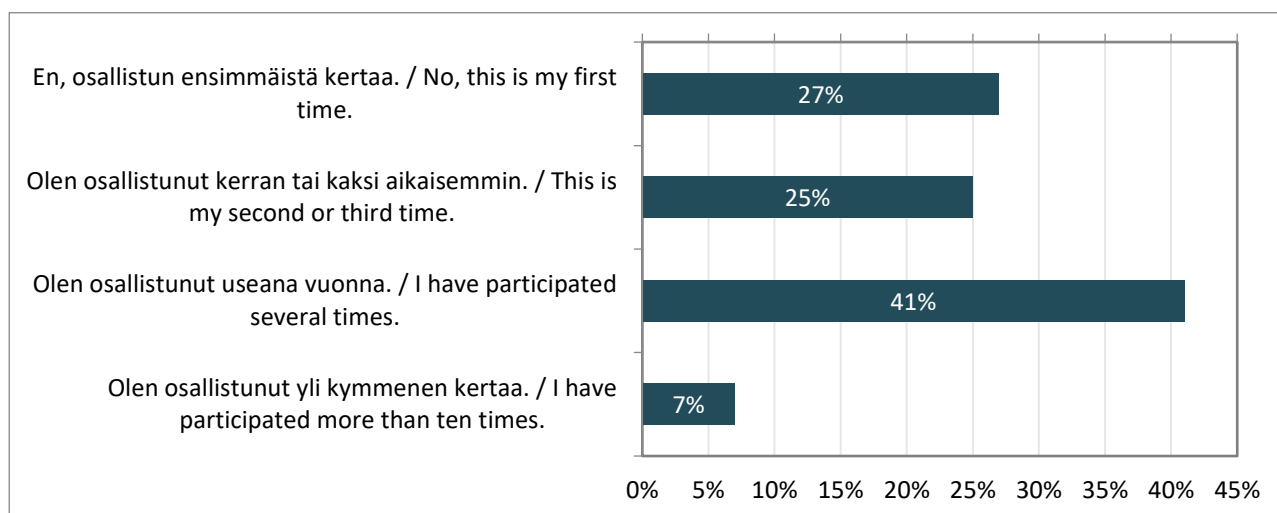


Figure 6. Majority of DocPoint Documentary Film Festival audience has visited multiple times prior.

#### 4.5 Web page an important source for information

According to the survey results, the importance of the webpage was emphasized. 28% of the respondents had visited DocPoint website to learn about the festival prior to the festival. DocPoint webpages provides a large amount of information relevant to documentary films featured at the festival. The DocPoint webpage is easy to navigate, allowing for pleasant experience for the audience when looking into documentary films they are interested in. However, the DocPoint webpage requires the audience to know the name of the documentary film festival or interest towards documentary films to be found on search engine.

It can be concluded that the audience were already familiar with DocPoint and searched for information independently. Now, the question remains, did the audience access the webpage directly, or through search engine search function? The webpage accessibility and search engine optimization would be an interesting topic for further study.

The DocPoint webpage is informational and easy to navigate. However, the webpage does not offer an interactive platform where the audience can engage in conversation with DocPoint or each other. The lack of interactivity on the webpage may correlate with the unexpectedly low result on sense of community that the survey results report (more on sense of community in the following chapter).

#### 4.6 Brand image based on survey results

In this section I focus on the image of DocPoint documentary film festival based on the survey results.

According to the survey, DocPoint documentary film festival was primarily associated with being "Ajankohtainen/Topical" (67%), closely followed by "Laadukas/High quality" (64%), and

"Opettavainen/Educational" (56%). The following recognized values were "Oivaltava/ Insightful" (44%) and "Ymmärrys/Understanding" (41%). These descriptors align well with DocPoint's core values, which include bravery, understanding, openness, equality, and truth. The image results also correlate with the feelings DocPoint aims to be associated with as a brand: sense of community (yhteisöllisyys), trust (luottamus), high quality (laatu), openness (avoimuus), insightful (oivaltaminen), and sharing experiences (kokemusten jakaminen).

Previous research by Pusa and Uusitalo (2014) suggests that cultural organizations should emphasize their core products in order to stand out from other leisure activities. In the case of DocPoint, this means focusing on their core product: high-quality documentary films that are truthful and brave. By prioritizing truth, viewers can learn and stay informed about current events, making DocPoint documentary film festival a valuable resource for staying up to date on topical issues.

The findings indicate that DocPoint documentary film festival has effectively conveyed its core values and that their marketing efforts are reinforcing their brand identity. However, it's worth noting that "topical" is not among the values that DocPoint has defined as core to their brand, despite its prominent ranking in the audience's perception. Therefore, it would be worthwhile for DocPoint to evaluate whether they want to include "topical" as an external brand value, as discussed earlier in this thesis. Alternatively, they may wish to distance themselves from the "topical" image and its potential limitations.

As Pusa and Uusitalo (2014) suggest, museums seldom have a well-known worldwide brand, and paying attention to various aspects of brand identity can provide the brand with new depth. I believe this observation is well implemented in documentary film festival as well. Thus, having external brand layers on top of their core values may be a good addition, especially if DocPoint aims to widen its audience. The value of "educational" was highly recognized among the survey participants, which correlates well with DocPoint documentary film festival core value of "understanding". However, "educational" and "understanding" may be interpreted differently, and thus "educational" can be treated as extended brand value. DocPoint offers a separate event, DOKKINO, for children aged under 16 which caters to the image of "educational".

One intriguing finding is that only 36% of respondents answered positively about the value of "sense of community," despite 48% of respondents having attended the DocPoint documentary film festival multiple times (including more than ten times). Notably, only four participants who had visited the festival more than ten times agreed with the "sense of community" statement. This suggests that participants may have found the necessary information independently through the website or word of mouth, rather than feeling informed by the DocPoint documentary film festival organizers. As a result,



their sense of community may have been lower than expected. For DocPoint document film festival to communicate the sense of community, they may need to assess their channels of communication.

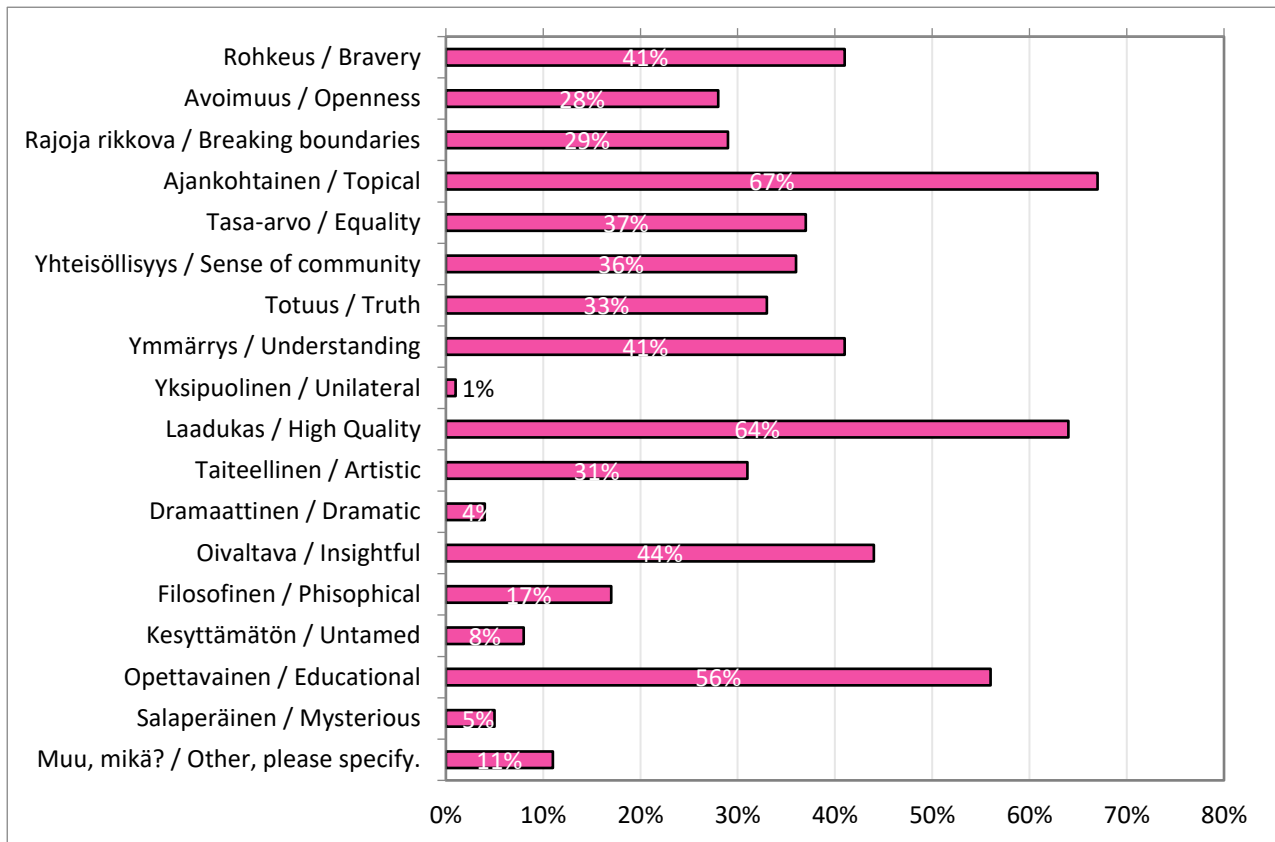


Figure 7. How the audience describes DocPoint documentary film festival.

#### 4.7 Using social media

The channels DocPoint currently uses in social media are Facebook, Instagram, and Twitter, as well as YouTube and LinkedIn. According to DocPoint, their LinkedIn account is fairly new, and it is not used to communicate with the general audience. On the other hand, Facebook and Instagram are active channels to communicate to the audience and to share information on the upcoming festivals and documentary films at the festival.

DocPoint uses only two hashtags on their Instagram posts, #DocPoint and #DocPoint23. Using these hashtags would indicate that the posts are aimed at existing audience who may follow these hashtags or follow DocPoint page. These hashtags may not be very attractive for or even reach the new audience who isn't aware of DocPoint document film festival from previous encounters. If DocPoint document film festival is planning to attract new audience through their Instagram account, possibly the keywords will need to be reviewed. Suggestion is to choose the same keywords that would be used in search engine optimization for the webpage, and that align well with the brand

content. Possible keywords could for example be #filmfestival, or #documentaryfilm. Other keywords or hashtags could also be the place where each film is going to be featured at, such as #BioRex or #Tiivistämö as below figure 8 suggests in the Instagram posting text.

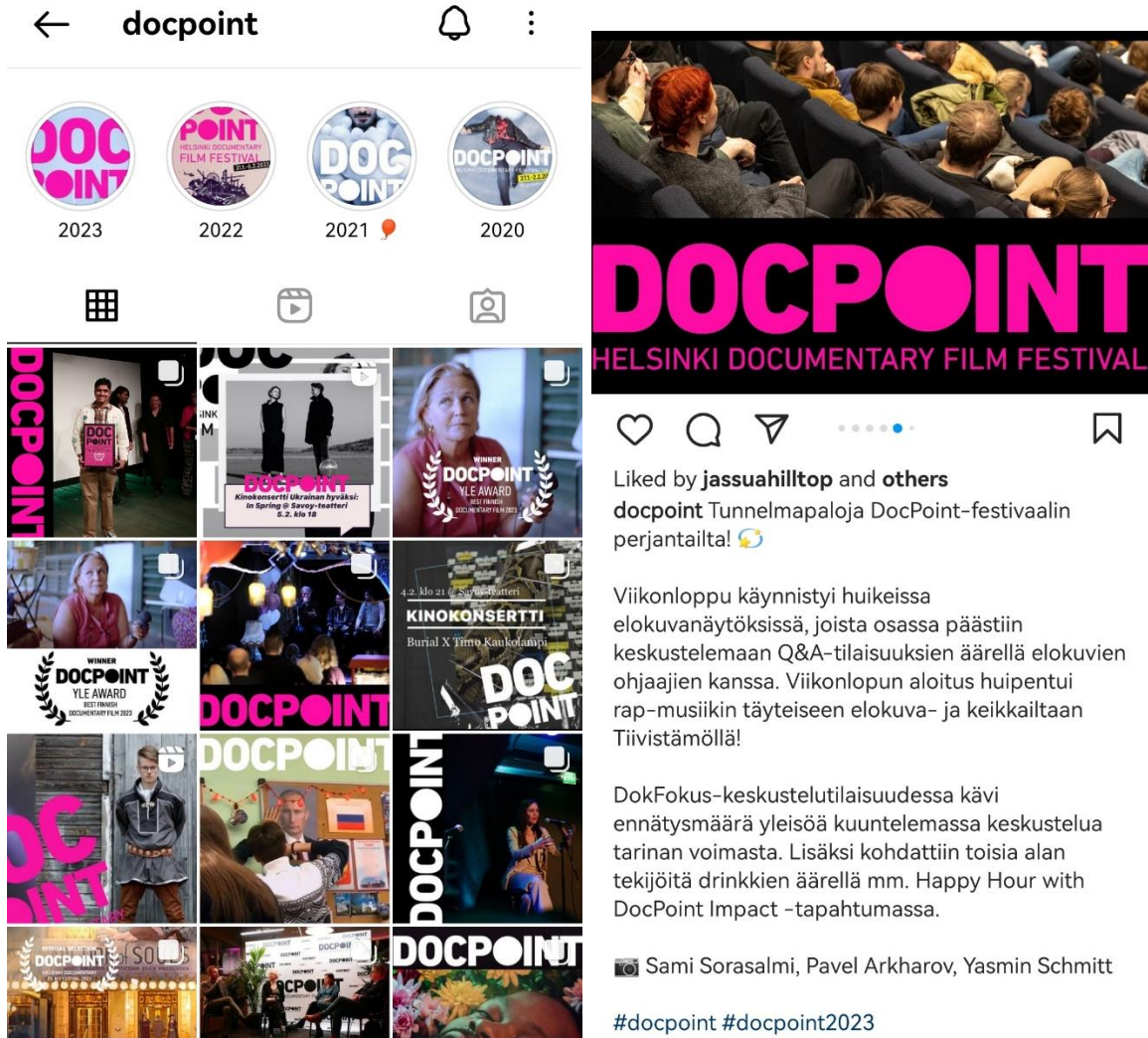


Figure 8. DocPoint Instagram post and hashtags

## **5 Developing brand engagement in DocPoint documentary film festival**

Based on the survey results, it is clear that DocPoint documentary film festival is on a right track and receiving desired results. However, there is always room for improvements, and thus suggestions for DocPoint are presented. The suggestions are based around the data findings and the theoretical framework discussed earlier in this thesis. Suggestions on how to develop communication and marketing through non-commercial ways as well as some commercial ways are presented.

### **5.1 Co-creation of the brand in collaboration with the film makers and audience.**

Previously in the framework, co-creation of the brand was discussed. As DocPoint documentary film festival has clear strength in having loyal audience and strong word-of-mouth communication, the brand could benefit in co-creation of the brand with its engaged audience. For example, through the discussion forums, DocPoint could add topics such as how the audience sees DocPoint documentary film festival as a brand and how the audience views the brand at that moment. From the discussion, DocPoint may receive great insight on what aspects of the brand are appreciated and communicated well, and what aspects may need refreshing or need to be re-thought. Co-creation can also involve influencers who are into documentary films or topics featured in the documentary films.

While considering and implementing co-creation of DocPoint documentary film festival brand, it is to keep in mind that the brand does not necessarily need to change its core values or extended values. What can be changed is how these values are communicated to the audience and through which channels to reach the targeted audience better, and to possibly attract wider new audience.

### **5.2 Gather data on audience on annual basis**

Understanding your audience is crucial for any company or organization, especially when it comes to brand management. According to Unwin et al. (2007), one of the biggest challenges for cultural organizations is the perishability of their product. Each time the curtain rises on an unoccupied theatre, revenue potential is lost. Therefore, it's essential to comprehend the decision-making process of the audience.

One effective approach to getting to know the festival audience is to gather data on their demographics and track changes annually. By doing so, it is possible to determine whether the festival's image aligns with the audience's identity. It's also important to assess how the documentary films showcased during the festival affect the brand's image and identify any recurring themes that could be leveraged to extend or refresh the brand.

Additionally, annual surveys bring more insight into audience behaviour, for example on the timing of ticket sales. If there is a growing trend for the tickets being purchased at certain point after certain marketing activities, it can act as proof that the marketing is done well. On the other hand, if such trend is not visible, and the ticket sales does not correspond to any currently applied marketing activities, it gives a good notion to rethink the marketing activities and if they really correspond to the brand promise and trigger the action to purchase tickets.

Through surveys, it is also possible to segment the audience better. The film industry professionals may look for a different experience than casual film watchers. For this thesis, all questions were the same for all audience, but in the future surveys, it would be recommendable to separate the questions based on whether the person is film industry professional, film enthusiast, casual film watcher, or other. This way, it is easier to view each group, and see if there are significant differences, and to see what each group is attracted to. Targeted marketing activities are easier to focus when there is more information available. Additionally, money can be saved when the money is used for optimized marketing activities.

For future surveys for the audience, it is recommended to make the survey as easy as possible for the participants. A lesson learned from the survey for this thesis, was that the audience arrived at the theatre just in time and were in a rush to enter the cinema hall to find good seats. Thus, they did not find time to respond to the survey, which resulted in opportunity loss. Possibly, there would have been more respondents if the survey had been available inside the cinema hall, when the audience is already settled in their seats and has time waiting for the documentary film to start. This could be made possible by inputting a QR code leading to the survey on the film screen, where the audience can see it, and can access the survey from their seats while they wait. Many may be concerned for time, and therefore a short note on how many minutes the survey would take could be added.

### **5.3 Webpage action points**

Based on the survey results the webpage acts as important source for information. Currently, the webpage does offer a lot of information in an easy to find way. There are also many action points where the webpage visitor can either see more information on future events, such as DocPoint IMPACT, or to purchase tickets (prior to festival when the ticket sale is open). The webpage also offers the option for ordering a DocPoint newsletter.

Although the webpage is very attractive and offers a lot of information, the webpage is not very interactive. Newer audience who is not very familiar with DocPoint documentary film festival and may be unsure what to expect, it might be helpful to have audience interviews visible on the webpage. These interviews can be a separate section on the webpage, a comment section, or a

blog. As the DocPoint Documentary Film Festival has strong word-of-mouth marketing aspect, possibly this can be utilized on the webpage as well. Additionally, highly committed audience may be pleased to have a chance to share their view on certain documentary film or the festival in general. Allowing visibility to the audience itself may enhance the feeling of sense of community and further engage the audience, long-timers and first-timers alike.

#### **5.4 Utilize word-of-mouth communication in marketing**

By analysing survey results, it's possible to identify the most effective marketing channels and avoid wasting resources on ineffective ones. Marketing and branding can be costly, especially if the return on investment is low (Mäkinen et al. 2010). In the case of DocPoint, word-of-mouth was found to be a highly effective means of spreading awareness of the festival.

Utilizing word-of-mouth could be an effective marketing strategy that doesn't come across as overly commercialized. Research conducted by Dreyer and Slabbert (2012) on a South African festival showed that audiences' positive associations with the brand created opportunities for positive word-of-mouth communication. This approach may help DocPoint avoid putting undue pressure on their marketing efforts to appear overly commercialized.

Earlier in this thesis it was discussed that brands contribute to consumer's reflection of their self-image and strengthen it. The same logic is well-present in cultural marketing as well. As in culture events such as film festivals there is no tangible product, the importance of image is highlighted. (Kotler 1997; Unwin 2007.) Documentary films have their own audience, who may partly identify through their interest in documentary films. Just like some people create their self-identity and self-image through certain brand clothing, visiting documentary film festival and sharing the participation on social media creates the same. Certain type of person sharing on social media that they are participating in the documentary film festival will not only expand the brand image and awareness, but also spreads positive word-of-mouth. It is likely that the person who resonates with the culture event image, has friends or acquaintances in their social circle who would also resonate with the documentary film festival and become interested to join.

Similarly, it is possible to utilize influencers in marketing. Influencers rely on their followers, and through the influencer's channels, it is possible to spread awareness of products or events. Dreyer and Slabbert (2012) advise that festival marketers should focus on visibility of the brand throughout the year, and by having influencers share the brand news on their channels every once in a while, it is possible to keep the culture event in audience's minds outside the festival season as well. However, when choosing an influencer to promote the event, such as documentary film festival, it is important to pay attention to their image and that it suits the documentary film festival brand. Worst

case scenario would be that the existing audience does not agree with the image of the chosen influencer and feel betrayed or disappointed in the brand. It may also be unfavourable for the influencer. Beverland (2021) notes that influencers are aware of their own identity and careful of not damaging it. Thus, the brands influencers work with must go well together with their own needs.

In order to effectively address customers' information needs, marketers of services should apply appropriate marketing and communications strategies, particularly when it comes to word-of-mouth communications (Unwin 2007). Further research has shown that customers tend to prefer personal, independent information from friends and relatives over impersonal information from salespersons. In the survey results, receiving email and newspaper were mentioned as sources of information, and therefore, a recommendation for DocPoint is to further use email communications to direct audiences to their webpage, which can then be shared and recommended to friends. Similarly, newspaper articles should be utilized to spark interest in the festival. This approach may help facilitate positive word-of-mouth communication and possibly attract more audience to the festival.

As recommended by Beverland (2021) and De Chernatony (2012), active involvement of staff is crucial in brand management. When the staff aligns with the brand values and identity, the brand message is effectively conveyed to the customers. Staff members can play a significant role by promoting the brand through sharing updates and DocPoint Instagram posts on their personal social media accounts occasionally. Encouraging staff to engage in word-of-mouth marketing not only helps in cutting down costs but also nurtures a natural flow of information.

## **5.5 Focus on loyal audience and build on relationship**

Unwin et al. (2007) stated as one finding in their study that culture organizations were pondering over whether to focus on attainment or retention. Retention was shown to be more cost effective, gained more involved audience and reduced the risk for the organization in the form of rise in ticket sales. In short, the cultural events experienced increased customer loyalty. (Unwin et. al. 2007.)

Based on the survey results, and what previous research on cultural events suggests, DocPoint seems to have a loyal audience who attends the festival annually. One of DocPoint documentary film festival's brand values is sense of community, and DocPoint caters to this value by offering discussion forums, seminars and industry events and clubs.

Suggestion is to create a Friends Program, or membership. Given the enthusiastic engagement of DocPoint documentary film festival audience, who actively visit the website and spread the word about the festival to their friends, family, and colleagues, it could be beneficial to establish a membership program. This program could create a close-knit community of highly engaged individuals

who receive exclusive updates and communicate on a deeper level. As an incentive, members could be offered reserved seats during the festival to enhance their overall experience.

Additionally, as Unwin (2007) notes, although the museums engaged in marketing and customer relationship management activities, the artistic quality did not suffer, and the findings reported appreciation towards customer understanding. The positive feedback from customers and the good reputation gained even resulted in higher funding. I believe this experience can be adapted to documentary film festival marketing as well. Involving the documentary film festival in the relationship-building with consumers can help differentiate it from other leisure activities or entertainment competitors.

As previously discussed in this thesis, repeat customers are proved outcome of effective customer relationship management. Utilizing database marketing, direct mail, special offers, or tailed memberships may enhance the overall experience for long-term audience and make them feel noticed and special. If their experience of the DocPoint documentary film festival is enriched by personalized marketing, they may recommend the membership or email newsletter to people in their social circle, and thus grow the loyal audience.

## **5.6 Social media channels**

Based on the survey results, DocPoint document film festival currently reaches its audience through its social media channels on Facebook and Instagram. However, as previously discussed in this thesis, the Instagram posts utilized only two hashtags, which are unlikely to attract new audiences to view the posts or the Instagram page. If DocPoint documentary film festival wishes to gain wider audience through Instagram posts, they may need to reconsider the hashtag usage, and possibly add hashtags of the place where the documentary films are shown at or add hashtags of the directors or themes of the documentary films.

On the other hand, if the aim is to provide information to the existing audience through Instagram posts, DocPoint may want to consider creating more engaging content that encourages audience to comment or react to Instagram or Facebook posts. For instance, DocPoint can ask open-ended questions or add polls to their stories or posts, which serve as a great source of information as to who is engaging with the brand through social media.

DocPoint currently does not encourage its audience to share their festival experiences, feelings, or pictures in the audience's personal social media, and to use DocPoint documentary film festival's own specific hashtags. By encouraging the audience to share their presence at the festival and using the #DocPoint hashtag, the awareness of the hashtag is naturally spread among the festival audience's own social network. This is a natural way of utilizing word-of-mouth in social media, and an

inexpensive method for strengthening social media presence and spreading documentary film festival awareness.

While it is difficult to find reliable statistics on social media users in Finland, according to Noora Suni's blog (March 2023), which is based on the Digital 2023 Global Overview Report and published on the Meltwater website, over 83% of the Finnish population uses social media. Facebook is used by 43.3% of the Finnish population, but there has been a decline of 4% in 2022 compared to 2021. Instagram reportedly shows similar figures, with 41.5% of the Finnish population using Instagram, but with a decline of 4.2% in 2022 compared to 2021. On the other hand, TikTok is on the rise with an 18% growth in users in 2022, and the current adult users are 31% of the Finnish population.

As DocPoint document film festival provides an experience in video format, i.e., documentary films, it may be useful to try airing snippets of the documentary films on Instagram stories with the target audience being highly engaged audience who follow the channel already. For attracting new audience, DocPoint may try sharing snippets of documentary films in TikTok as well. TikTok works based on an algorithm that provides content based on user interests and may gain the attention of wider audience.

## **5.7 Suggestions regarding not very engaged audience**

As previously discussed in this thesis, audience segmentation plays a crucial role in understanding the customer base. According to the findings of the survey, the not very engaged audience was found to be more responsive to advertising, particularly through visual mediums such as posters or online advertisements. Based on these results, DocPoint documentary film festival could potentially focus their marketing efforts on these methods to attract new audiences.

However, simply attracting new audiences through advertising is not enough. It is important to consider how to engage the not very engaged audience and encourage them to become more invested in the festival. This could be achieved through various means such as offering unique experiences, providing additional content or events (which DocPoint is already offering through their music events, DOKKINO and IMPACT), or improving the overall festival experience. By taking steps to engage the not very engaged audience and convert them into moderately or even highly engaged attendees, DocPoint can secure their attendance at the festival in the future as well.

It is also important to note that while visual marketing may be effective in attracting new audiences, it is not the only approach that should be considered. DocPoint should explore other marketing strategies that can appeal to different audience segments and effectively communicate the value of attending the festival. Additionally, DocPoint should regularly review and update their marketing strategies to stay relevant and engaging to their audience.



## **6 Discussion**

This chapter discusses the learning curve of the researcher and whether the objective of the study was reached. This chapter also evaluates the reliability of the research.

### **6.1 Thesis research questions and achieving the objective**

This thesis discusses what is DocPoint film festival brand identity, what is DocPoint film festival audience's brand image, and how to enhance DocPoint marketing to strengthen the brand image. The aim is to strengthen DocPoint documentary film festival awareness by enhancing the brand marketing of the DocPoint documentary film festival. The objective of the thesis was to gather updated information on the audience of DocPoint, an organization that lacked the latest statistics on its audience. Additionally, the study sought to examine DocPoint documentary film festival brand image and how the audience perceives it, and based on the findings, provide practical recommendations to the marketing team at DocPoint.

To achieve this objective, an extensive literature review on brand identity, brand image, and brand engagement was conducted. Since DocPoint is a cultural event, the theoretical framework included literature and previous research on cultural events. Theory is mainly centred on Brand Engagement Pyramid. The study was conducted as case study and data gathered through mixed methods. The survey responses were collected using fixed questions and analysed through thematic analysis, while documents received from DocPoint, the DocPoint website, and social media were examined using document analysis.

The research objective was met. The data gathered offers updated statistics for DocPoint, and the audience's brand image of DocPoint documentary film festival was measured. Findings pointed out that DocPoint has loyal audience who visits the festival year after year and are very engaged in DocPoint documentary film festival. Findings suggest that DocPoint also has strong word-of-mouth communication that can be utilized in marketing activities. Suggestions for DocPoint were made, however it remains to be seen if the suggestions will be implemented in practise.

### **6.2 Reliability and validity**

In this thesis, mixed methods were used in gathering and analysing data. The data through surveys were anonymous, allowing for less bias for the respondents and the researcher. However, as stated in the research limitations as well, the number of responses were relatively few (76 responses) which allows room for doubt if the sample size is too small.

It is to be noted that the researcher has not worked for case organization or have been involved in the work for the case organization prior to this thesis research. This allows for objective research with no bias towards the organization. However, as the researcher is not involved in the internal discussion regarding marketing strategies and activities as well as branding at DocPoint, some information may be absent that could bear relevance to the thesis research.

Notable is that though the theoretical framework is based on general research on branding and cultural events, this case study is conducted for a specific organization at a specific time and cannot be generalized to suit other organizations.

### **6.3 Learning process and evaluation**

This thesis has been a great learning opportunity for the researcher in terms of re-learning what branding is, how it has changed, and what are the strengths of branding. The researcher was aware of branding on a general level, however along with this thesis, the researcher was allowed deeper insight and understanding of brand identity and brand image.

At the beginning stages, the researcher was not familiar with the levels of engagement associated with a brand. However, through the exploration of the Brand Engagement Pyramid and associated literature, the researcher gained insights into the various aspects of brand engagement and ways to enhance it through different methods. For example, the researcher initially believed that email communication was outdated, but through the study, the researcher learned to appreciate the value of email marketing in building brand engagement.

Prior to this thesis, the researcher had limited knowledge about marketing and branding for cultural events. However, through the literature review, theoretical framework, and analysis of data, the researcher gained valuable insights into cultural event marketing and how it differs from product marketing. This knowledge has provided the researcher with a solid foundation for understanding and analysing cultural event branding and marketing in the future.

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## Appendices

### Appendix 1. Survey questions

#### DocPoint Documentary Film Festival

Kiitos, että osallistut kyselyyn. Kysely on osa Haaga-Helian ylempi AMK opinnäytetyötä, ja se tehdään yhteistyössä DocPointin kanssa. DocPoint välittää aidosti festivaalivierailijoista, ja haluaa kehittää toimintaansa entistä laadukkaammaksi ja saavuttaa oikea yleisö. Siksi vastauksesi ovat arvokkaita! Kysely on anonyymi ja henkilötiedot poistetaan, kun opinnäytetyö on valmis. Kiitoksena, osallistujien kesken arvotaan 3 sarjalippua vuoden 2024 DocPoint elokuvafestivaaleille.

Thank you for participating in this survey. The survey is part of Haaga-Helia School of Applied Sciences Master's Thesis, and is conducted in collaboration with DocPoint. DocPoint sincerely cares for its festival audience, and aims to give better experience for the right audience. Thus, your survey responses are precious to us! The survey is anonymous, and data is only used for the thesis. As a thank you for taking your time to answer, among respondents 3 individuals have a chance to win festival ticket for 2024 DocPoint Documentary Film Festival.

Ymmärrän että vastauksiani voidaan käyttää opinnäytetyöhön, ja vastaan kyselyyn mielelläni!  
I consent to my responses to be used for the thesis, and I am happy to respond to survey questions!

#### Olen / I am

- Nainen / Woman  
 Mies / Man  
 Muunsukupuolinen / Non-binary  
 En halua kertoa / I don't want to specify

#### Ikäni / My age

- Alle 18v. / Not yet 18 years old.  
 18 – 30  31 – 40  
 41 – 50  51 – 65  
 Yli 65v. / Older than 65 years old

#### Olen / I am

- Elokuva-alan ammattilainen. / A professional in the film industry.  
 Elokuvafani. / Film enthusiast.  
 Satunnainen elokuvien katselija. / Casual film watcher.  
 Muu, mikä? / Other, please specify \_\_\_\_\_

#### Oletko osallistunut aikaisemmin DocPoint Dokumenttielokuvafestivaaleille? / Have you participated in DocPoint Documentary Film Festival previously?

- En, osallistun ensimmäistä kertaa. / No, this is my first time.  
 Olen osallistunut kerran tai kaksi aikaisemmin. / This is my second or third time.  
 Olen osallistunut useana vuonna. / I have participated several times.  
 Olen osallistunut yli kymmenen kertaa. / I have participated more than ten times.

#### Mistä kuudit festivaaleista? / Where did you hear about the festival?

- Facebook  LinkedIn  Twitter  Instagram  YouTube  BioRex  
 Ystävältä, perheenjäseneltä, tai kollegalta / From friend, family member, or colleague

- DocPoint nettisivut / DocPoint webpages  
 Muualta, mistä? / Other, please specify. \_\_\_\_\_

**Milloin ostit liput? / When did you buy the tickets to the festival?**

- Heti kun liput julkistettiin / Immediately when the ticket sales opened  
 Pari viikkoa sitten / Two weeks ago  
 Muutama päivä sitten / A few days ago  
 Tänään / Today  
 En tiedä, lipun osti joku muu / I don't know, someone bought the ticket for me

**Mitkä alla olevista mielestäsi kuvaa parhaiten DocPoint dokumenttifestivaalia? Voit valita useita vaihtoehtoja. / Please choose, which of the below best describe DocPoint Documentary Film Festival?**

**You can choose several options.**

- |  |  |
|--|--|
| <input type="checkbox"/> Rohkeus / Bravery                         | <input type="checkbox"/> Avoimuus / Openness                 |
| <input type="checkbox"/> Tasa-arvo / Equality                      | <input type="checkbox"/> Yhteisöllisyys / Sense of community |
| <input type="checkbox"/> Totuus / Truth                            | <input type="checkbox"/> Filosofinen / Philosophical         |
| <input type="checkbox"/> Kesyttämätön / Untamed                    | <input type="checkbox"/> Yksipuolinen / Unilateral           |
| <input type="checkbox"/> Laadukas / High Quality                   | <input type="checkbox"/> Taiteellinen / Artistic             |
| <input type="checkbox"/> Dramaattinen / Dramatic                   | <input type="checkbox"/> Oivaltava / Insightful              |
| <input type="checkbox"/> Ymmärrys / Understanding                  | <input type="checkbox"/> Salaperäinen / Mysterious           |
| <input type="checkbox"/> Opettavainen / Educational                | <input type="checkbox"/> Ajankohtainen / Topical             |
| <input type="checkbox"/> Rajoja rikkova / Breaking boundaries      |  |
| <input type="checkbox"/> Muu, mikä? / Other, please specify. _____ |  |

**Jos haluat osallistua arvontaan, jätäthän yhteystietosi! Olemme yhteydessä arvonnän voittajille. / If you wish to participate in the lottery, please leave your contact details.**

Etunimi / First name

Sukunimi / Last name

Sähköposti / Email address

## Appendix 2. Survey results

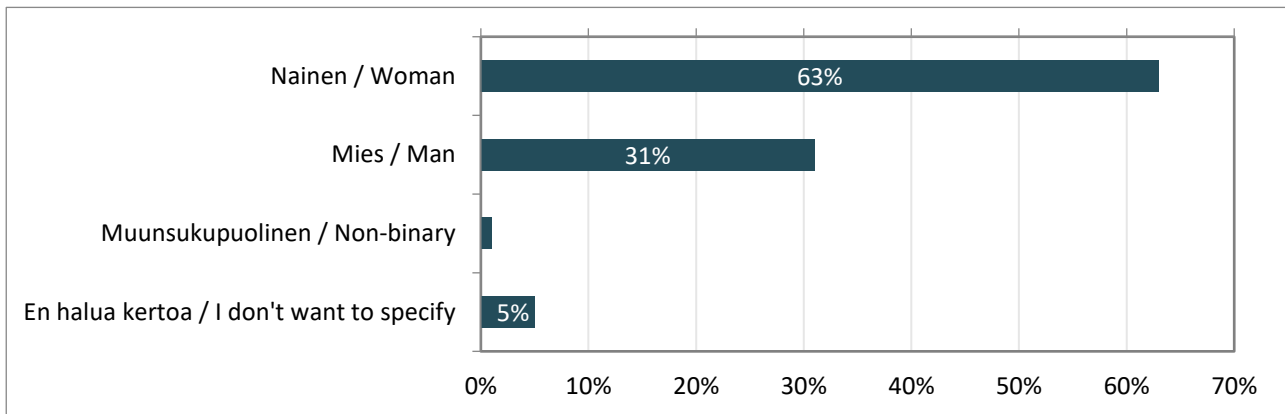


Table 1: Sex of the DocPoint documentary film participants

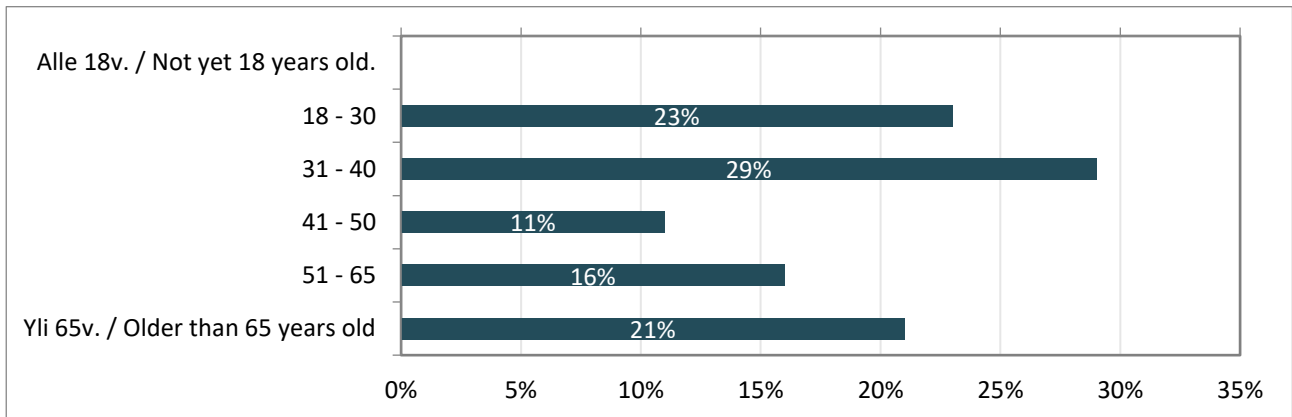


Table 2: Age of the DocPoint documentary film festival participants

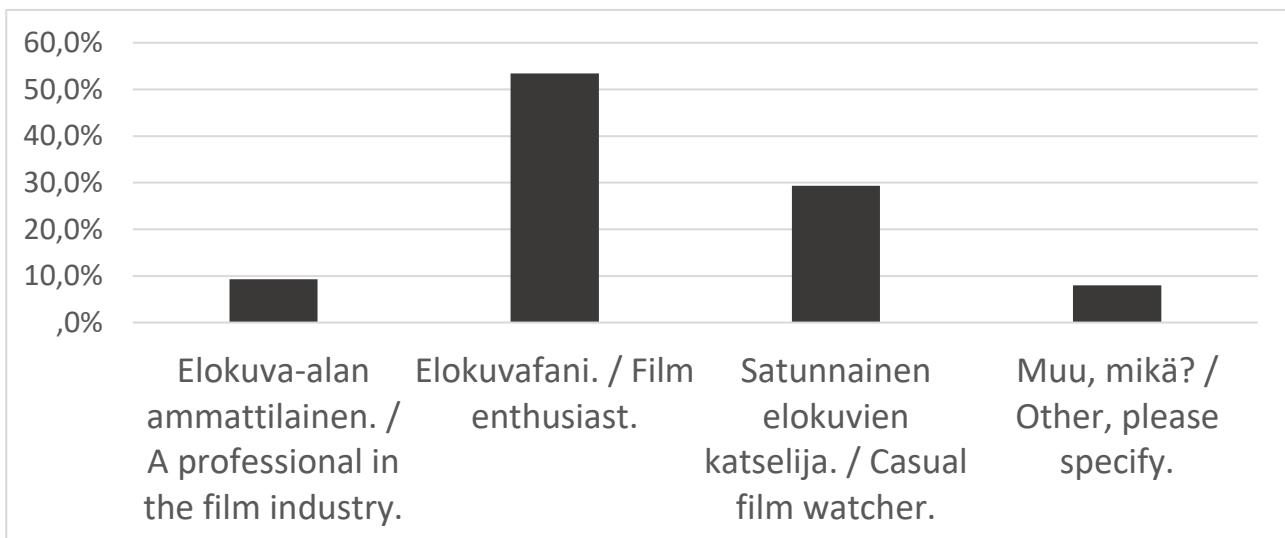


Table 3: DocPoint documentary film festival participants' self-descriptions

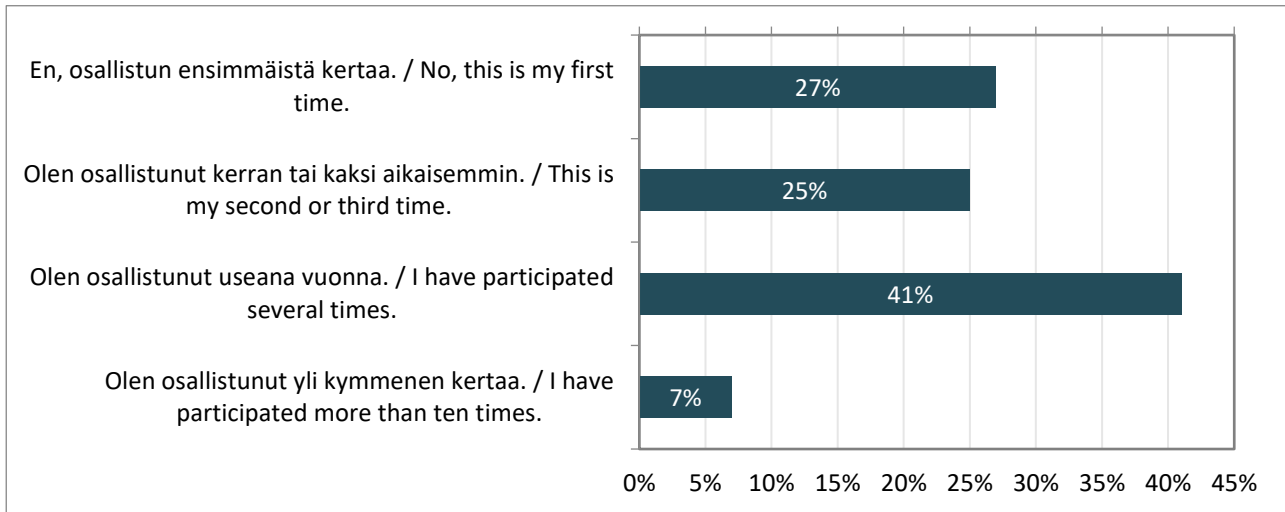


Table 4: The frequency of visits to DocPoint documentary film festival

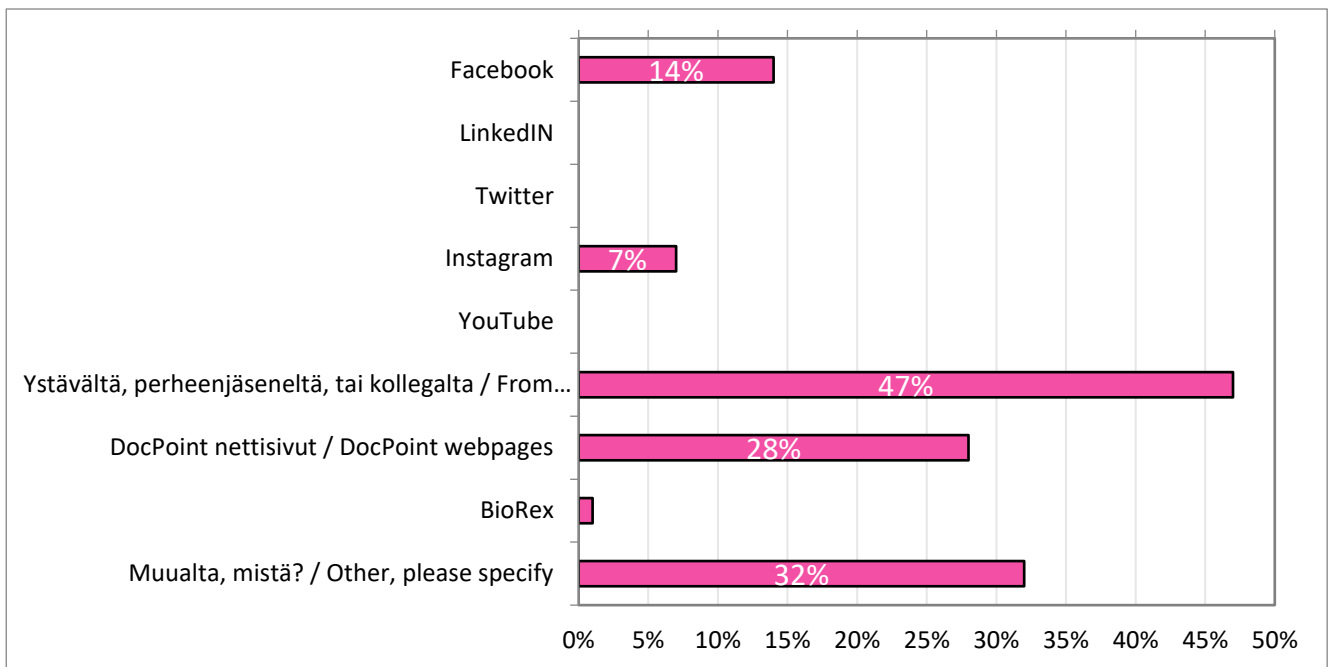


Table 5: Where the participants heard about the DocPoint documentary film festival.



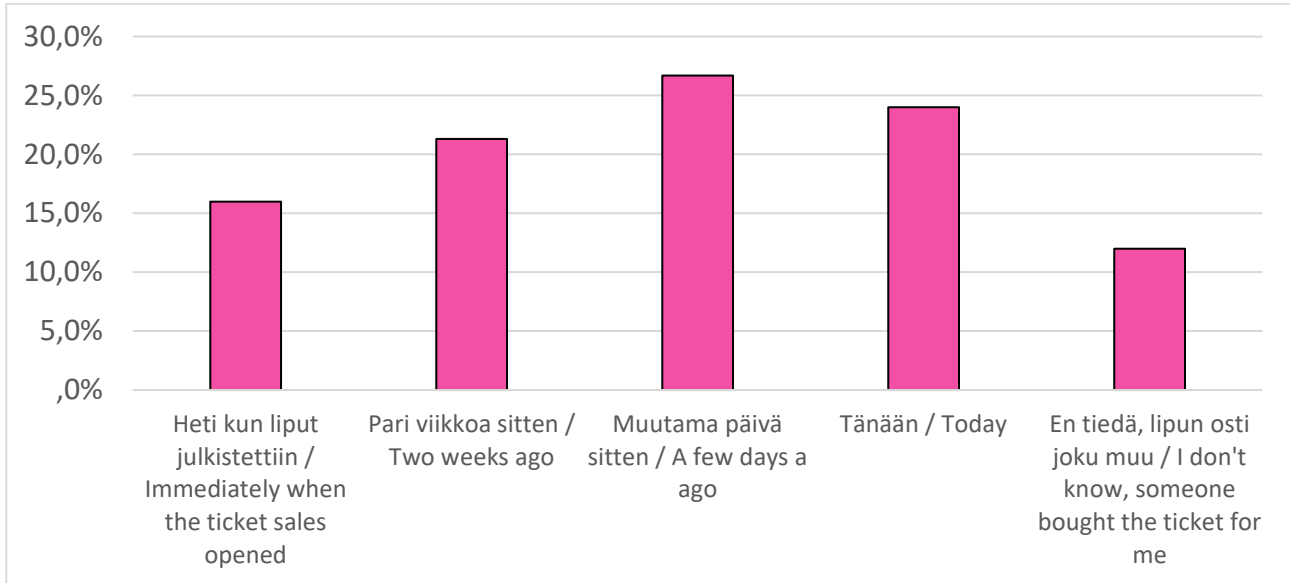


Table 6: When the participants bought the tickets to DocPoint documentary film festival.

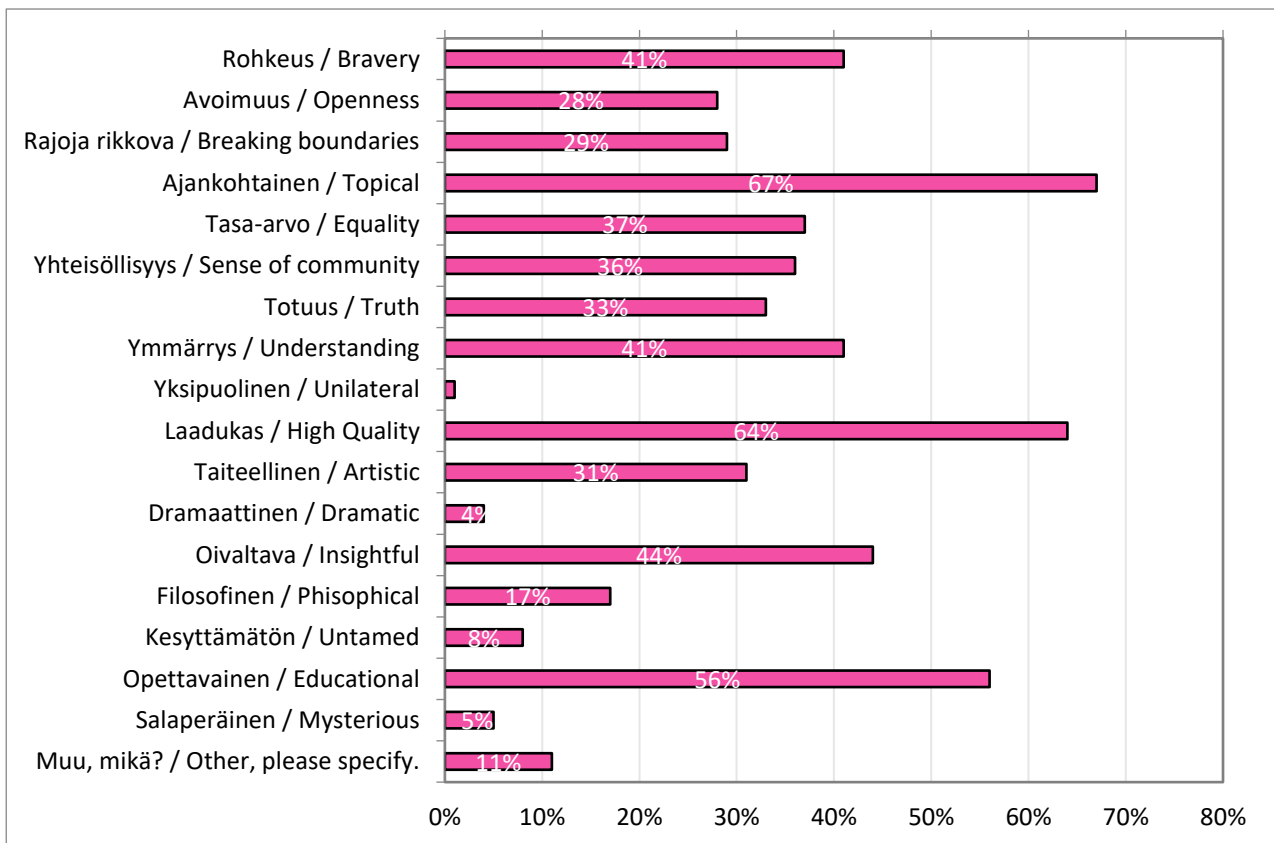


Table 7: DocPoint Film Festival audience image of DocPoint as a brand.