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ENTREPRENEURIAL MARKETING IN TOURISM ENTERPRISES: FINDINGS FROM THREE ENTERPRISES IN FINLAND

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Introduction

It is commonly accepted that marketing is crucial for small companies to grow and improve their performance (e.g., Hogarth-Scott et al., 1996), but traditional marketing strategies and practices are not necessarily accessible or fitting. To pursue new opportunities under resource-constrained and uncertain market conditions, an entrepreneur must adopt innovative approaches to cope with such constraints (Becherer & Helms, 2016). Furthermore, as Beverland and Lockshin (2004) suggested, entrepreneurial marketing is an effectual action, because entrepreneurs undertake various emerging actions regarding daily problems (see also Becherer & Helms, 2016; Sarasvathy, 2001). An effectual action considers a set of means as a given and focuses on selecting between feasible effects that can be created with that set of means (Sarasvathy, 2001).

Against this backdrop, this chapter focuses on entrepreneurial marketing in tourism enterprises. It discusses the concept of entrepreneurial marketing and the different definitions and meanings given to the concept in the academic literature. It draws on research findings concerning entrepreneurial marketing, particularly in the context of tourism enterprises. The chapter also provides clear and contemporary examples of entrepreneurial marketing for tourism enterprises by introducing three case examples from different tourism sectors in Finland – agritourism, boutique hotels, and music festivals. The case examples were already familiar to the authors and were selected because they represent insightful and innovative entrepreneurial marketing. By answering our research question – what are the entrepreneurial marketing characteristics that are common or unique to the three presented case examples? – we contribute to the knowledge on tourism entrepreneurship, particularly regarding entrepreneurial marketing.

The literature on entrepreneurial marketing in the tourism context has suggested dimensions for the concept of entrepreneurial marketing (Hidayatullah et al., 2019, p. 1300; Kurgun et al., 2016; see also Morris et al., 2002), as discussed later in this chapter. However, as this research field is still in its infancy, for the purposes of this chapter, we decided to adopt an explorative and inductive approach to discover and understand the potential new characteristics of entrepreneurial marketing in tourism enterprises. Instead of adopting the entirely open techniques proposed in grounded theory (Corbin & Strauss, 2008), the data gathering for this chapter was guided by wide topics suggested by the extant literature. This chapter is expected to prove useful for both academics and practitioners. We conclude the chapter by presenting the key implications for tourism entrepreneurs, followed by future research directions.

Entrepreneurial Marketing

The literature on entrepreneurial marketing has evolved from a combination of marketing management and entrepreneurship literature (Miles et al., 2015), thus acknowledging the intersection of entrepreneurship, marketing, and innovation and the customer's pursuit of value (Jones et al., 2013). According to Stokes (2000, p. 2), entrepreneurial marketing is 'marketing carried out by entrepreneurs or owner-managers of entrepreneurial ventures.' Correspondingly, the concept of entrepreneurial marketing is most often linked to marketing activities in small companies that are working with limited resources, or in competitive and turbulent environments, and, thus, ought to trust creative marketing and great usage of an entrepreneur's own networks (Becherer & Helms, 2016; Morris & Schindehutte, 2002). Kraus et al. (2009, p. 1) defined entrepreneurial marketing as 'the organisational function of marketing by taking into account innovativeness, risk taking, pro-activeness and the pursuit of opportunities without regard for the resources currently controlled.' They highlighted that this definition should not be limited to new and small companies but can equally be applied to bigger firms as well. Certain marketing approaches, such as guerrilla, buzz, and viral marketing, are considered to play an important role in entrepreneurial marketing (Kraus et al., 2009; see also Morris et al., 2002).

The current chapter leans on the view of Kraus et al. (2009, p. 1), who suggested that entrepreneurial marketing is 'marketing with an entrepreneurial mindset.' The emphasis of the entrepreneurial mindset expands the idea of entrepreneurial marketing from the 'marketing of small firms growing through entrepreneurship' to be applicable to larger companies as well (Bjerke & Hultman, 2004, p. 15). In the entrepreneurship literature, several key elements of

'entrepreneurship' and 'entrepreneurial' have been proposed. For example, since resource scarcity is characteristic of entrepreneurial firms, leveraging and creatively using the resources accessible for the entrepreneur (Baker & Nelson, 2005; Sarasvathy, 2001, 2008) is essential for creating new opportunities or building competitive advantage. The key ideas of bricolage (Baker & Nelson, 2005) highlight managing the resources at hand, recombining resources for purposes they were originally not meant for, and refusing to enact limitations. Further, the theory of effectuation (Sarasvathy, 2001, 2008) emphasises strategic partnerships, experiments with restricted risk, leveraging contingencies, and preference for future opportunities over today's profits and control over prediction. Accordingly, Sarasvathy (2001, p. 250) argued, 'Entrepreneurs begin with three categories of "means": they know who they are, what they know, and whom they know.' All these reflect an entrepreneurial mindset that also includes embracing uncertainty, being innovative, and creating change (Gibb, 2008; Nadelson et al., 2018). Further, embeddedness in local communities can create opportunities and enhance performance for enterprises (e.g., Jack & Anderson, 2002; Lindh de Montoya, 1999).

Entrepreneurial Marketing in the Tourism Context

Recent literature in the tourism context, such as Hidayatullah et al. (2019) and Kurgun et al. (2016), has employed the dimensions of entrepreneurial marketing suggested by Morris et al. (2002) and Becherer and Helms (2016) – that is, proactivity, opportunity focus, risk taking/risk management, innovation focus, customer intensity, resource leveraging, and value creation. Hidayatullah et al.'s (2019) survey of leaders and people involved in marketing in six tourist locations in Indonesia elucidated that entrepreneurial marketing has a significant and positive effect on marketing performance, with competitive advantage as a mediator. According to the results, the key contributor to the development of entrepreneurial marketing in the tourism context is proactivity – an approach that always identifies the means for executing the vision and mission, anticipates problems, and creates opportunities for existing problems. Regarding competitive advantage, the most important factor is quality, perceived as a higher than that of competitors, and ensuring the comfort and safety of the products provided by the firm (Hidayatullah et al., 2019). Kurgun et al.'s (2016) study indicated that the dimensions had been internalized and employed effectively in boutique hotels' marketing activities with auspicious results. Furthermore, Kurgun et al. (2011) highlighted the need to conduct research regarding scale development in entrepreneurial marketing, particularly in the tourism or boutique hotel context. In addition, Jaafar's (2012) study of entrepreneurial

marketing in the context of accommodation businesses emphasized that cooperation among tourism-related groups and institutions, such as Lonely Planet and the tourism ministry, adds value for marketing.

In the following section, we describe our methodological choices and the implementation of the empirical study, as well as the three case examples representing agritourism, boutique hotels, and music festivals.

Methodology and Case Examples

The primary data for the case examples was gathered through face-to-face interviews with the entrepreneurs. We also collected complimentary data, such as newspaper articles, advertising materials, website content, and Facebook content of the chosen enterprises. Methods triangulation was considered useful for forming an in-depth understanding of the case examples (e.g., Patton, 2002). All interviews were recorded and transcribed (Silverman, 2001) and subjected to qualitative content analysis (Neuendorf, 2002). In addition, analyst triangulation was conducted, as all three authors participated in the analysis (e.g., Patton, 2002). This chapter presents direct quotations to invigorate the findings related to the case examples. All quotations were translated from Finnish to English and proofread by a native English language editor.

Next, we briefly introduce the case examples. The first example is an agritourism enterprise named Koivuniemen Herran Farmi. Originally, the customers of this agritourism enterprise mainly included families with primary school children or younger. At the farm, the families participated in various countryside activities, such as milking a cow, riding a pony, or taking a tractor ride. This enterprise is a family business that saw generational change in 2020, moving to new premises and currently serving new customer groups with a wider variety of services. The farm is located in the Satakunta region, on the southwest coast, approximately 265 km from Helsinki, the capital of Finland. The three family members who own the business were interviewed together in June 2022 by the first and third authors.

The second example represents the accommodation sector, Hotel Mathildedal, which is a hotel enterprise sited in a tiny old iron works village by the sea. This idyllic 8-room boutique hotel in the village of Mathildedal in southwest Finland is situated near Teijo National Park, about an hour away from Helsinki and Turku. Most of the hotel visitors come from these two cities. The iron works milieu dates to the 1850s and has now become a modern village community with 140 inhabitants. The leisure inhabitants outnumber the number of local

inhabitants. The heart of the village is the old factory area, where the hotel is also situated. It was considered a ‘dream come true’ and a new era for the village when the parents of the hotel owner started to develop the area for cultural tourism at the beginning of 2000. Following them and believing in their vision, many more entrepreneurs have founded an enterprise in the village, making their dreams come true as well. The entrepreneur was interviewed in July 2022 by the second author.

The third case example is Porispere, a music festival enterprise focusing on rock and pop music in Finland. The festival was founded in 2011 in Pori, a city located on the southwest coast, approximately 230 km from Helsinki. The entrepreneur managing the festival was interviewed in June 2022 by the first and third authors. We had access to the Facebook material collected for another research project, which we used as background material to become familiar with the early years of the festival. The material comprised posts between 12 April 2011 (Porispere’s first post) and 31 May 2017, totalling over 1,900 posts (Suomi et al., 2020).

The findings related to each enterprise are elaborated on in the following sections of the chapter.

Findings

We present the findings from the case examples, beginning with the agritourism enterprise, followed by the boutique hotel, and finally the music festival.

The Agritourism Enterprise: Koivuniemen Herran Farmi

Koivuniemen Herran Farmi has undergone significant changes in the last few years (e.g., generational change, new location, and new products/services) and, like the other two case studies, was distressed by the Covid-19 pandemic. Before the generational change and relocation to bigger premises, the enterprise primarily targeted its services at families with small children as well as those with children in school and kindergarten. The enterprise currently offers new and different styles of services targeted at adults as well (e.g., various saunas [including luxury saunas], catering services, and conference facilities). All products have their own styles and stories. However, despite these changes and new products, the interviewees noted that rusticity remained at the core of the company’s brand identity. As one of the interviewees noted, ‘In a way, I think that...straightforward rustic flavour relates to everything [here].’ However, as far as this agritourism enterprise was concerned, rusticity did

not appear to be in opposition to business renewal. Some examples include the farm's virtual reality milking experience, escape rooms, an app for visiting the farm, and an online store. In addition to rusticity, the enterprise utilized the local and historic heritage of Merikarvia, the municipality in which the farm was located: 'We have this rustic hotel called Hanna and Magnus, which draws from the history of this farm, and everywhere we have utilized the history of the farm and also other stories and [the issue of] originating from Merikarvia'. Hanna and Magnus founded the farm in 1886.

The interviewees highlighted their willingness and even their need to do things their own way, as the next quote illustrates: 'I have participated in some web consultations where I have been provided with tips and have noticed that "this does not work for us, we do this oppositely". So, maybe we have our own style.' The company avoided using written standard language in its marketing: 'We don't write that much written standard language, we have our own words, and in a way, we do not act according to [marketing] guidelines what you see [used] in some other firms.' Furthermore, throughout the interview, it became apparent that the use of humour was important for this enterprise. As one of the interviewees demonstrated, 'There is no standing on ceremony, and everything is done [here] with a twinkle in an eye.'

As for doing things in their own way, the interviewees considered it important to give the business a 'face': 'We are here with our own faces, so in a way it is so different if we [for example] just put some product in a box and send it [to a customer].' Furthermore, '[The company] is approachable and we have made a conscious decision that we are ourselves visible in social media, so we have put our face on the line there...the idea is that we are here, and this is family business because it is strongly present here.' Doing marketing with one's own face makes marketing authentic: 'People like [to follow] what happens behind the scenes, so to say, as we remodel, do, compose, clean up, or anything, they like to follow our daily life.' Similarly, 'Others like to follow, for example, when we decorate and they are [then] inspired to visit us, while the others love animal stuff, when animals do funny things.' This also helps keep customers interested in the farm year-round (Connell et al., 2015). Accordingly, the interviewees noted that they decided to do marketing with as few (monetary) resources as possible and in a 'homemade' way. In this regard, word-of-mouth (WOM) marketing among customers also played an important role in the enterprise (Aro et al., 2018).

Furthermore, although the main responsibility for marketing was allocated to one member of the family who owned the business, everyone representing the company could be ‘a part-time marketer’ (Gummesson, 1991). According to the marketing literature, a part-time marketer is not linked directly to the marketing department of a firm; however, these non-marketing employees play important roles in the favourable outcome of a company (Gummesson, 1991). On the farm, for instance, the cattle tender took pictures and produced material for social media. This also made the material more authentic. As one of the interviewees explained, ‘I am all the time awake, so when I see funny situations [amongst animals], I turn my camera on, walk there, and take a funny picture. I cannot think like, “I do marketing one hour today and go to take pictures of animals.” It does not work that way.’ In marketing, networks are also important for the enterprise. For instance, Koivuniemen Herran Farmi participated in Visit Satakunta’s (an association for Satakunta Region’s tourism) campaigns as well as a few other networks related to tourism in Finland and its rural side.

Lastly, the enterprise paid attention to customers’ holistic experiences when they visited the farm: ‘The whole soundscape and such...we call [customers] with a cowbell to numbers, and in a way all details have been considered.’ In addition, ‘The aim is that you step into another world [when you arrive at the farm].’ For example, entrepreneurs and other personnel used old-style countryside clothing, and women with long hair wore them in braids.

The Boutique Hotel: Mathildedal

Typically, new customers came to the hotel after receiving positive WOM from other customers, and according to the entrepreneur, there was even hype and buzz around the place, as social media users and bloggers tended to praise the hotel and the village (Helsingin Uutiset, 2021; see also Kraus et al., 2009). This tiny village, with its atmospheric cafés, restaurants, and pubs, and cultural sights, is a well-known destination among Finns and is frequently visited by foreign tourists. Accordingly, the boutique hotel gained a positive lift from the tourism business network of the area (Lemmetyinen, 2010).

The hotel owner understood the importance of networking and considered the network partners to be the most important partners of her enterprise in marketing (Jaafar, 2012). These networks included the village, the community, and the entrepreneurs who were part of the Visit Mathildedal project. When asked which networks she considered the most important, she answered:

I would say that it is these networks of entrepreneurs and joint marketing with them Visit Mathildedal at the first hand and secondly the other Visit organisations like Visit Salo (a minor nearby city) with whom we have close cooperation – and Visit Finland, the national tourism organisation. We are also somehow involved with Visit Turku (the nearest bigger city).

The hotel owner took on the task of leading the network cooperation in a way that can be called cooptation (Czakon & Czernek, 2016). She stated, ‘We have received very much positive feedback from customers, since they find it wonderful that we [i.e., the hotel staff] always recommend other entrepreneurs and talk about their activities and are not concentrating only on our own.’ The cooptation was concretized in a way in which the entrepreneurs in the village presented their offerings: ‘We have a flyer in print about the whole “Mathildedal Menu” presenting the offerings of the whole village. This joint flyer is enough; we do not need one of our own.’

The entrepreneurs in the village gave face to their businesses, and marketing was personified by each entrepreneur’s way of doing business. The hotel owner described a current situation in which she was in contact with a potential customer: ‘In the morning somebody called me and asked for accommodation from Monday to Wednesday. Well, I did not have anything, but I asked them whether they had called other enterprises – they said not yet, and I said to call and told them who to call. The customer was surprised about this, and I asked them why not – if I only can help you to arrange your accommodation that would be pleasant for me, too.’

The hotel owner was aware of and understood the significance of a clear brand identity. She was satisfied with the brand identity of the village, but she was somewhat hesitant about the hotel’s brand identity. ‘We really need to brighten the identity of the hotel. I think that the brand identity of the village is clear, but when considering the hotel separately, I find it challenging; this is our challenge and target for developing.’ In general, the hotel owner found it essential for every small entrepreneur to determine and crystallize the brand identity of their enterprises.

The hotel owner mentioned that they received dozens of offerings every year, suggesting different ways of making the Mathildedal brand clearer. However, the community did not welcome outsiders to get involved in this work. The entrepreneurs were doing things their own way, and as a sign of authenticity, the hotel owner described:

We are all kind of same spirited, that everything just finds the way in which the brand of Mathildedal has evolved. We have grown to it; it has become from the bottom up and not in the way that somebody had planned, which then would have been tried to put into practice and implement. In a way, it has been formed from the bottom up and not from the top down.

The entrepreneurs gathered packages from their offerings into an experience that attracted customers. All products and services in the village had high-quality standards. According to the hotel entrepreneur, this is a key attribute of the brand. A special way of promoting the qualified offering of the village was achieved in cooperation with journalists who wrote articles about Mathildedal. This can be regarded as the most important marketing channel for the community. These journalists were invited to participate in a themed day and report on current events around that theme. During the day, journalists were free to write about what they wanted, and there were many articles published afterwards.

The Music Festival: Porispere

It seems unambiguous that the brand identity of the Porispere music festival was built on that of its host city. Even the name of the festival stems from the city of Pori. The Sonisphere festival, produced by Live Nation Corporation, was arranged in Pori in 2009 and 2010; however, in 2011, Sonisphere was transferred to Helsinki, which pleased some citizens but disappointed others. When Sonisphere was relocated, a team of Pori-based producers founded Porispere (without the letter h) as a ‘counteraction’ that would ensure continuity of rock festivals in the city (Suomi et al., 2020).

From the beginning, Porispere utilized humour, particularly ironic humour, in its marketing. Its approach to marketing was experimental: The sources of irony were often funny jokes and stories about Pori, its citizens, and their peculiar dialect. In other words, the festival used self-irony. It also made fun of other organizations that could be considered ‘competitors’ for Pori in one way or another. For example, the ironic humour targeted a neighbouring city and contestants for Pori’s ice hockey team: ‘It has been luck that we have had it [humour] along from the start, and it is easy to draw from it, and it helps a lot.’ The festival also participated in conversations about larger contemporary societal events in its own ironic way, as the interviewee explained: ‘One has to follow what is happening in the world and has to be interested about everything there is, so then it is possible to start combining [ideas for marketing].’

The festival intentionally chose to build buzz by using ironic humour and by carrying out funny stunts, which attracted both the festival's target groups and the local and national media (Suomi et al., 2020). This exemplifies risk-taking in marketing and the use of limited resources creatively. One example of this occurred in 2013, when Marimekko, a Finnish clothing and textile design company and an iconic brand for many Finns, was in the middle of a huge plagiarism scandal. It turned out that one of Marimekko's famous designs, Metsänväki (Forest Dwellers), had been copied from artist Maria Primatšenko. Marimekko's designer then confessed to the plagiarism. The scandal received a lot of media coverage, not only in Finland but also abroad. A few days after this news broke in the media, Porispere published a visual design for its next festival, in which it copied the controversial design, but with its own slight modifications – making fun of Marimekko. Unlike Marimekko, Porispere's festival poster had a tiny announcement: copyright Maria Primatšenko 1963. Such humour also acted as a trigger to engage the festival's social media users in commenting, thus co-creating humour and, consequently, brand identity (Suomi et al., 2020).

Although the use of humour has been important for building the brand identity for the festival in its early years, one interviewee noted, 'A visible part of marketing, which one usually notices, is of course if we have some witty output about something, but we do more basic marketing, and that is how we sell tickets' (Suomi et al., 2020). Furthermore, the interviewee said, 'Humour and such alone are not enough; basic marketing has to be in order.'

Over the years, the festival has grown and it is now 'a festival for everyone' instead of just Pori's citizens and friends of (hard) rock and metal music. Thus, it's logical that the marketing and humour used in it needs to be considered from a wider and different perspective. In line with this, an interviewee noted that renewal was important: 'We have used Pori's dialect from the beginning.... But it seems that, in a way, that has been exhausted, and I have noticed it. We were the first ones to start using it [Pori's dialect] big time...these kind of wisecracks big time, and then I noticed that it started to increase. Many companies started to notice that it is funny when they do so [Porispere's use of Pori's dialect].'

Marketing was personified by the entrepreneur, and he acknowledged having his own way of doing things and establishing his own language for the festival: 'A trainee who we agreed to take care of our social media forwards her texts to me to read, because in a way she cannot "speak Porispere" with the style that has been formed.' This authenticity, in terms of their

own humour, language, and style, appeared to engage social media users; thus, the festival received positive WOM (Suomi et al., 2020).

Summary of Findings

Here, we summarize the common and unique characteristics of entrepreneurial marketing in the three case examples based on our inductive approach to the data (see Table 1). The example of the agritourism enterprise demonstrates that it has been able to grow and diversify its services by employing witty entrepreneurial marketing. The agritourism enterprise has built brand awareness and customer loyalty by implementing entrepreneurial marketing with a saucy and friendly style, building on rusticity, and using limited resources creatively (Morris & Schindehutte, 2002). All the case enterprises utilize their embeddedness in the local community as their strength, whether building on the history, culture, use of language, or networks (e.g., Jack & Anderson, 2002; Lindh de Montoya, 1999;). Although, in all case examples, marketing is personified by the entrepreneurs, in the case of this enterprise, the owner family's visibility can be considered a point of differentiation. However, there may be some challenges related to various new services in terms of how to effectively increase customers' and potential customers' awareness of new types of services while ensuring a clear brand identity for the whole company in new situations where different products have their own styles.

The entrepreneurial marketing strategy of the boutique hotel indicates that it has been obtaining a favourable reputation through positive WOM between customers and using the strong destination brand of the iron village (see also Lemmetyinen et al., 2021). It has also gained favourable publicity from the village's collaboration with journalists, which can be characterized as an innovative way of attracting potential customers. The themes during the journalists' visits varied and tended to be contemporary and fresh – that is, as appealing as possible to the target groups.

The music festival's entrepreneurial marketing illustrates how its brand identity has been built on ironic humour, which has been co-created with social media users. The festival has been able to build buzz on social media and create awareness, even in national media, at low cost, and sometimes for free because of funny stunts (Suomi et al., 2020), in a risk-taking manner (Kraus et al., 2009). However, as the festival manager reminded us, it is important to take care of basic festival marketing to ensure favourable ticket selling. Furthermore, it is important to renew marketing strategies because competitors may use similar strategies and tactics.

Moreover, for festivals, staying connected with audiences and other key stakeholders is important all year round, although typically, there are only two or three actual festival days (Luonila et al., 2016, 2019). Porispere is no exception, and thus pays attention to engaging festivals and networks in their straightforward manner in social media, and beyond, year-round.

Table 1 presents our categorization of the characteristics of entrepreneurial marketing in tourism enterprises into four upper-level categories: brand identity building, marketing communications, proactivity, and resource leveraging. These categories are further elaborated upon as we turn to the discussion and conclusions of the study.

Table 1

Case Examples and Characteristics of Their Entrepreneurial Marketing

ENTREPRENEURIAL MARKETING			
	Agritourism enterprise	Boutique hotel enterprise	Music festival enterprise
BRAND IDENTITY BUILDING			
The core of brand identity	Rusticity	The hotel's brand is a part of the village Mathildedal brand	Ironic humour/chaff
Straightforwardness, authenticity, doing things their own way	x	x	x
Use of historic/local heritage	x	x	x
Personified marketing	x	x	x
Visibility of the owner family in marketing	x		
MARKETING COMMUNICATIONS			
Storytelling	x	x	x
WOM	x	x	x
Engaging customers in social media, building buzz	x	x	x
Year-round marketing	x	x	x
Use of humour	x		x
PROACTIVITY			

Renewal, testing innovative ways of marketing	x	x	x
Experiential/proactive approach in the marketing	x	x	x
Risk-taking approach to marketing			x
RESOURCE LEVERAGING			
Using limited resources creatively	x	x	x
Engaging networks	x	x	x
Coopetition		x	
Themed days for journalists		x	
Funny stunts/guerrilla marketing			x

Discussion and Conclusions

At the beginning of this chapter, we posed the question, ‘What are the entrepreneurial marketing characteristics that are common or unique to the three case examples presented?’ The findings section presented these characteristics, ending with a summary in Table 1. This section discusses our findings and draws conclusions. The section starts by discussing the four upper-level categories: brand identity building, marketing communications, proactivity, and resource leveraging. To some extent, the characteristics under upper-level categories may overlap. For example, we placed ‘engaging customers in social media and building buzz’ into marketing communications, but that element could also act as an example of ‘resource leveraging’ for entrepreneurs who use limited resources creatively. Our goal, however, was to form a simplified representation of real life entrepreneurial marketing in tourism enterprises, to make it easier to make use of our findings in the future.

Our findings indicate that entrepreneurs involved in the tourism sector can succeed by concentrating on brand identity building: A clear, consistent, and appealing brand identity differentiates a tourism enterprise from its competitors and offers competitive advantage. To the best of our knowledge, there have been limited branding and brand identity-related considerations in the literature on entrepreneurial marketing, because the field, besides the entrepreneurship literature, has its roots in the marketing management field (Miles et al., 2015). However, building a strong brand identity would be equally beneficial for small and medium-sized enterprises as for their larger counterparts (Muhonen et al., 2017). Brand identity should reflect the tourism enterprise’s true values and mission, and be visible in daily

operation; thus, it does not necessarily require expensive branding campaigns (see also Lemmetyinen & Go, 2010). To this end, an entrepreneur can benefit by starting, in the spirit of effectuation, with the question, *Who am I?* (Sarasvathy, 2001). Figure 1 demonstrates entrepreneurial marketing in tourism: When entrepreneurs adopt a *marketing approach*, they understand the importance of building and maintaining long-term brand identity for the enterprise (see also Morris, 2002).

In a similar vein, entrepreneurs' engagement in marketing communications reflects their marketing approach to entrepreneurial marketing (see Figure 1; see also Morris et al., 2002). Based on our findings, inexpensive forms of marketing, such as building buzz on social media, appear important for tourism enterprises operating with limited marketing budgets. This is in line with Kraus et al.'s (2009) and Morris et al.'s (2002) perspectives. In this chapter, through our data, we have presented several examples of successful marketing communications to be considered in tourism enterprises. However, we underline that 'one size does not fit all' in the marketing communications of tourism enterprises. When entrepreneurs have a clear vision of a company's values and mission, have a sound understanding of the sector in which they work, and are conscious of their customers' and target customers' preferences, the right mix of marketing communication elements can be chosen. To produce successful marketing communications despite resource constraints, entrepreneurs may ask, *What do I know?* and *Who do I know?* to delineate what they can achieve independently and areas in which they might need help from others (Sarasvathy, 2001). Are there networks, family, or friends who can help? What needs to be sourced from other service providers regarding marketing communications?

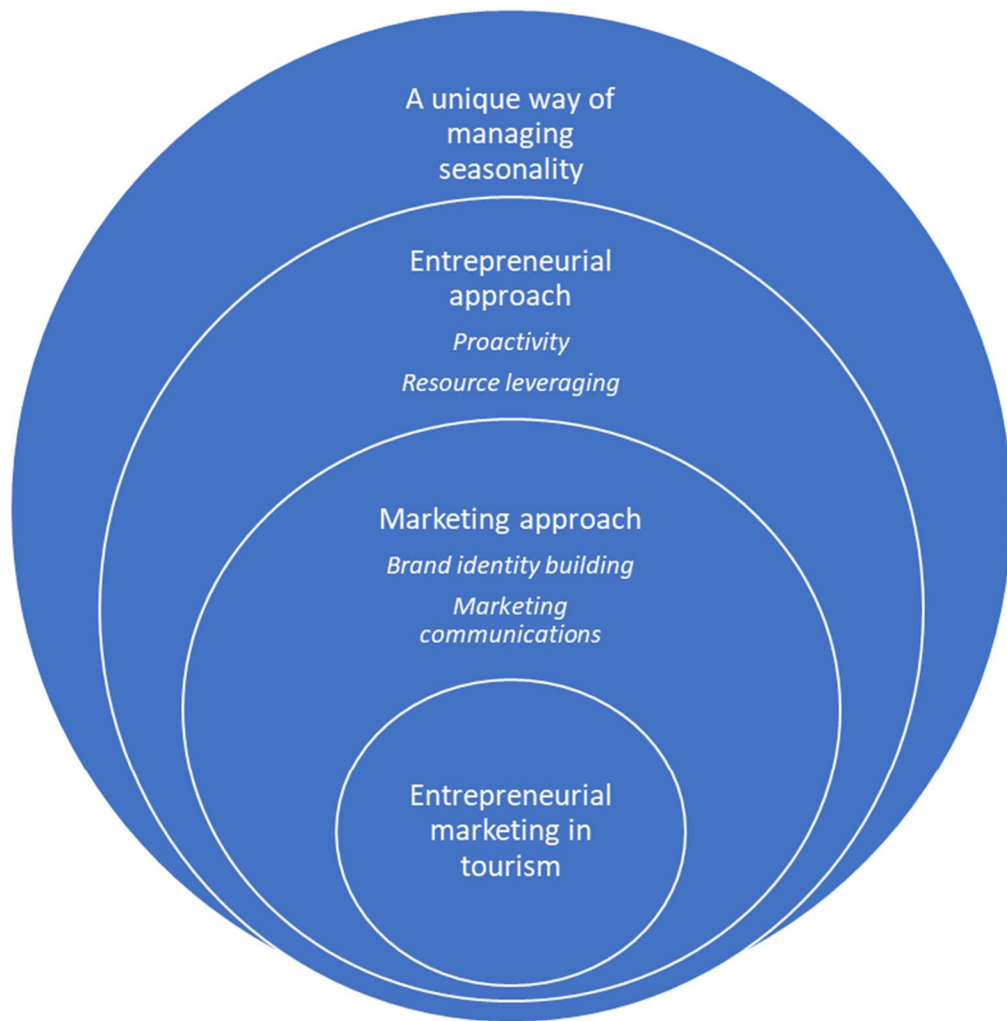
Our study shows the importance of proactivity in entrepreneurial marketing in tourism enterprises. Proactivity reflects an *entrepreneurial approach* to entrepreneurial marketing (see Figure 1; see also Morris et al., 2002). Proactivity has been deemed important in entrepreneurial orientation (Miller & Friesen, 1983) and linked to entrepreneurial marketing by Morris (2002), and more recently to entrepreneurial marketing in tourism contexts (Hidayatullah et al., 2019, Kurgun et al., 2016). Innovativeness in marketing may prove useful in attracting customers and creating awareness for the company. However, bold and radical approaches (Morris, 2002) to entrepreneurial marketing (for example, the use of ironic humour by Porispere) are also about risk-taking: It is balancing between being bold and appropriate without insulting anyone (see also Suomi et al., 2020). Therefore, we underline that knowing one's target audience is of utmost importance.

Resource leveraging reflects the entrepreneurial approach to entrepreneurial marketing (see Figure 1; see also Morris et al., 2002). Creative use of resources was clearly visible in all three case examples (see also Hidayatullah et al., 2019; Kurgun et al., 2016; Morris, 2002). The concept of bricolage explains many of the behaviours that the entrepreneurs in the three enterprises exhibited in their entrepreneurial marketing. Utilizing customers, competitors, or other stakeholders (such as cattle tenders) as marketers or content providers represents the idea of bricolage (using resources for purposes they were not originally intended) and the creative use of resources. However, this requires more risk-taking and tolerance for uncertainty, as the result is no longer strictly in the control of the entrepreneur. Thus, we argue that the idea of bricolage (Baker & Nelson, 2005) is relevant for entrepreneurial marketing in tourism enterprises. For example, Porispere's Marimekko festival poster and the unpaid media attention it gained exemplifies 'creating something from nothing by making do with what is at hand' (Fisher, 2012, p. 1026; Baker & Nelson, 2005). Further, the focality of networks appeared to be stronger in our data compared to previous studies on entrepreneurial marketing (e.g., Hidayatullah et al., 2019; Kurgun et al., 2016). Therefore, we emphasize that entrepreneurs in tourism could ask, *Who do I know?* to collaborate and leverage resources with and from networks (Sarasvathy, 2001).

Figure 1

Overview of Entrepreneurial Marketing in Tourism

Insert figure 1 here.



With regards to tourism enterprises, our study underlines the importance of managing seasonality in business in general, and in entrepreneurial marketing in particular (Figure 1). All the case enterprises managed the seasonality of their business and entrepreneurial marketing in their own unique ways (see also Connell et al., 2015; Luonila et al., 2016, 2019), ensuring the customers' attention beyond actual or best seasons.

Finally, it is useful to consider potential paths for future exploration in entrepreneurial marketing for tourism enterprises. To fully embrace the opportunities that entrepreneurial marketing offers for tourism enterprises, it would also be useful to study the entrepreneurial marketing of other types of successful tourism enterprises from other tourism sectors and different countries. Moreover, as this chapter focused on enterprises that have employed

entrepreneurial marketing successfully, a logical extension would be to investigate the failures and shortcomings of entrepreneurial marketing to help other tourism enterprises avoid the same pitfalls.

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