



Finnish design as a pull factor for neighborhood tourism

Case: Iittala & Arabia Design Centre

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<p>Sammandrag:</p> <p>De finska varumärkena Iittala och Arabia är bekanta för alla finländare, särskilt för människor som bor i stadsdelen Arabien, Helsingfors, där den ikoniska gamla fabriken brukade fungera. Denna avhandling är koncentrerad på att ta reda på potentialen i att marknadsföra Iittala & Arabia Design Center som en attraktion lokalt och att hitta de mest relevanta kanaler för att nå potentiella besökare i grannskapet. Internationella turister är intresserade av museets erbjudande och besöker Design Center både individuellt och i stora turistgrupper. Lokala besökare spelar ändå en väldigt viktig roll i framgången för Design Center. Statistiken visar att antalet museibesök i Helsingfors har kontinuerligt ökat under de senaste åren, vilket tyder på att det finns en växande efterfrågan på denna typ av attraktioner i Helsingfors. Svaren från det webbaserade frågeformuläret visar att de flesta av de 89 respondenter har besökt Iittala & Arabia Design Centre Store flera gånger men att ett betydande antal av dem aldrig har besökt Design Lab Galleri eller Design museum Arabia som ligger på 8: e våningen av Design Center. Studien indikerar att potentialen ligger hos dessa besökare, eftersom deras intresse för varumärken är stort. Resultaten av denna studie betonar vikten av Facebook och Instagram som marknadsföringskanaler. Dessutom indikerar resultaten att mun till mun är ett mycket relevant marknadsföringsverktyg i grannskapet av Arabia. Det är anmärkningsvärt att de sistnämnda endast kan påverkas genom att behålla besökarnas upplevelse så hög som den är eller genom att förbättra den.</p>	
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<p>Abstract:</p> <p>The Finnish brands Iittala & Arabia are familiar to every Finn, especially to the people living in the neighborhood or Arabia, Helsinki, where the iconic old fabric used to function. This thesis is concentrated in finding out the potential in promoting Iittala & Arabia Design Centre as an attraction locally and finding the right channels to reach the potential visitors in the neighborhood. International tourists are interested in the museum offerings and come to visit the Design Center both individually and in big tourist groups. Still, local visitors play an extremely important part in the success of the Design Centre. The statistics show that the number of museum visits in Helsinki has continuously been increasing during the past couple of years, which indicates that there is a growing demand for these kind of attractions in the city of Helsinki. The results of the web-based questionnaire show, that most of the 89 respondents have visited the store several times but a significant number of them have never visited the Design Lag Gallery or Design museum Arabia that are situated in the same building. The study indicates that potential in increasing the number of visitors lies in this specific target group, as their interest towards the brands is high. The results of this study emphasize the importance of Facebook and Instagram as social media marketing platforms. Additionally, the results indicate that word-of-mouth is a very relevant marketing tool in the neighborhood. It is notable that the last mentioned can only be influenced by maintaining the visitor experience as high as it is or by improving it.</p>	
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1 INTRODUCTION

The Finnish brands Iittala and Arabia belong to Finland's most beloved design and lifestyle brands and carry a strong heritage together with a long history. (Arabia, 2019) Finnish homes are decorated with Marimekko textiles, Artek furniture and Arabia tableware that are known for their high quality and timeless looks. They play a huge part in the field of Finnish design and are familiar for all Finns but are recognized and appreciated also internationally. When promoting Finland, our country is even referred to as the *Design Nation*, as design is a part of our daily lives and our surroundings are filled with it. (Kolehmainen & Veinola 2010) This claim is also supported by the current marketing strategy of Helsinki which highlights the design and urban culture when communicating to and promoting our capital to visitors and potential visitors. (Helsinki Marketing 2017)

This thesis focuses on a visitor attraction in Helsinki called Iittala & Arabia Design Centre. The Design Centre is visited by both domestic and international visitors year-round, but especially in the summertime. Especially Japanese tourists are interested in the museum offerings and come to visit the Design Center both individually and in big tourist groups. Still, local visitors play an extremely important part in the success of the Design Centre, as events and workshops are mainly targeted for the local visitors and the loyal customers of Iittala & Arabia.

The people living in the neighborhood (Arabia district) can be seen as potential visitors for Iittala & Arabia Design Centre, as they live in the neighborhood within a walking distance to the Design Centre. But how familiar are the local residents with this relatively new centre? Have they visited the Design Museum Arabia? Are they interested in attending workshops or fascinated by the design heritage of their neighborhood? This thesis is concentrated in finding out the true potential in promoting the Design Centre as an attraction locally and finding the right channels to reach the potential visitors in the neighborhood.



Figure 1 Design Museum Arabia (Designcentrehelsinki. 2019)

1.1 Background

In this chapter I will present a brief history of the case attraction Iittala & Arabia Design Centre and present its current activities.

1.1.1 About Iittala & Arabia Design Centre

Iittala & Arabia Design Centre is located in the district of Arabia, Helsinki. The destination used to attract a large number of tourists with the Arabia factory & factory Outlet but as the factory is no longer functioning, the site has now taken on new possibilities and faced new challenges as a touristic attraction.

The Design Centre opened its doors in November 2016 and features the history and heritage of the two brands Iittala & Arabia. The Design Centre offers tours, workshops and exhibitions and allows its guests to interact with the artist and take part in talks and events.

The Iittala & Arabia Design Centre consists of several parts for visitors to discover:

- Design Lab Gallery
- Arabia Museum
- Iittala & Arabia Design Centre store

- Arabia Art Department Society

The Design Lab presents themes in applied art and design through workshops, lectures and exhibitions all year round. It is an inspired space that is open to artists, designers and visitors.

Design museum Arabia is a space for learning the story of Arabia and Iittala through a chronological display of a collection of glass, ceramics and art. The collection includes iconic works from legendary designers such as Kaj Franck, Timo Sarpaneva and Rut Bryk. Arabia Art Department Society upholds the unique heritage of Arabia and was founded in 2003. The society includes artists from the Arabia Art Department such as Heikki Orvola, Heini Riitahuhta and Kim Simonsson and it is a place where visitors can discover the artists in their ceramic artistry.

The Iittala & Arabia design Centre store is described as a haven for design lovers and enthusiasts and it offers a unique shopping experience for its customers. The store has an extensive selection of Iittala and Arabia products, but also services such as International delivery, tax free service, engraving service and many others. (Design Centre Helsinki 2019)

Iittala & Arabia Design Center has focused its marketing to social media such as Instagram and Facebook. They are also currently presented in the site MyHelsinki and send newsletters to subscribers through Iittala's loyalty program Myiittala. The Design Centre also maintains an email distribution list to inform about their events, exhibitions and workshops. The center is also presented in travel brochures.

1.1.2 Arabia as a district

Arabianranta is a district in Helsinki known for its art and design as well as innovative housing. Many would think that the name of the area was inspired by the beloved brand Arabia, but the name Arabia dates back to the 18th century when town areas were often named after biblical places. These days the district can be described as a cultural oasis with design and art destinations for everyone. With nearly 300 artworks, Arabianranta has one of the biggest public art collections in Finland from postage stamps to apartment houses. (Design Centre Helsinki, 2020)

The art coordinator of the area, Tuula Isohanni (TaT) has characterized the art of the district in the following way: “The majority of the works in the northern part of Arabianranta is connected to entrances. They make the everyday staircases special and they celebrate the homecoming of residents. Art is used to create identifiable places and highlight events like arrival to the area, ends of residential streets, opening to the beach park and special houses.” (Arabian Palvelu Oy, 2019).

The quality of living in the Arabianranta area has been enhanced through art as the city has required the developers to spend 1–2 percent of the construction costs on each site for art. The artworks of the area tell the story of nature, history and the unique tradition of Finnish design. When it comes to tourism, various tours are carried out in the area by tourism entrepreneurs on request. The tourist information brochure of Helsinki also introduces an art and design tour brochure which tells about the artworks in the area. (Uutta Helsinkiä, 2015)

1.2 Aim

The aim with this study is to help Iittala & Arabia Design Centre to find the best marketing tools in order to reach the most potential customers and therefore increase their number of visitors.

The study was conducted by using quantitative methods and interviewing the people living in the neighborhood of Iittala & Arabia Design Centre. The people living in the district of Arabia will be the target group for the survey and the aim is to get answers to the questionnaire from both visitors and non-visitors of the Design Centre.

The possibilities for increasing the number of visitors in Iittala & Arabia Design Lag Gallery and Design Museum Arabia and the proper tools for that are in the heart of this research. By interviewing the residents of the neighborhood, we can gain some feedback and valuable data on their behavior as consumers and on how they have experienced the attraction. This quantitative study will further on be implemented with related statistics travel trends as well as with literature on attractions and tourism marketing.

1.3 Problem formulation

The challenge for the case company is the worry about potential customers in the neighborhood knowing about their existence. The Iittala & Arabia Design Centre is mostly known for the old fabric building and the store, but how many of the store visitors and fans of the brand have ever visited the rest of the Design Centre with its Museum and Gallery in the slightly hidden 8th floor? According to the store personnel, many local visitors aren't at all aware of the rest of the Design Centre, and that there even is a museum in the building.

The Design Lab Gallery and Design Museum in the 8th floor attract more foreign tourists than locals, even though the events and activities (such as workshops) arranged in there are mostly targeted for locals. Therefore, it is crucial to find out through which channels have the visitors found out about the events and exhibitions of the Design Lab gallery and Design Museum.

The customer base of the Design Centre has changed during past couple of years, because of the changes in the concept of the attraction. The shop that used to be an outlet is no longer an outlet and the factory that used to be there to attract visitors for factory tours has been closed. Therefore, finding out who is the most potential visitor and finding out which tools to use when marketing the attraction is important and will help the Design Centre reach new visitors.

The research questions that are to be answered in this study are:

1. How potential customers are the residents of Arabia district for Iittala & Arabia Design Centre?
2. What kind of marketing channels should Iittala & Arabia Design Centre use to attract the wanted target group?
3. What kind of experience have the local visitors had and how could it be improved?

The answers on these questions will be found to benefit Iittala & Arabia Design Centre on gaining tools on how to gain more visitors as well as for targeting the right customer. Additionally, maintaining the current customers by improving their customer experience is an important goal that this study will help achieving.

The conducted study will be supported with theories on relevant fields such as tourism marketing and attraction management combined with current statistics and travel trends.

2 THEORETICAL BACKGROUND

In this chapter I'm going to discuss the theoretical background of this thesis by introducing the key concepts behind tourism marketing and theory on visitor attractions. In addition to these, some statistics and current travel trends are going to be presented in this chapter as a theoretical framework for the thesis.

2.1 Visitor attractions

The power of attractions and their importance to tourism is huge as visitor attractions energizes the whole tourism system and provides tourists a reason to visit a destination. Defining the word *attraction* is difficult, since there is such a wide variety of their different forms such as temporary events, linear attractions and museums. Taking this into consideration, Cooper (2016) defines attractions in one sentence by "Anything that has sufficient appeal to 'attract' a visit". Still, he points out that there is a close link between attractions and a destination as destinations tend to increasingly compete in the visitor economy by using its attractions to differentiate them. (Cooper 2016, p. 150)

Cooper describes the characteristics of visitor attractions by claiming that they are *cultural appraisals* and what is attractive to one tourist might not be attractive for another one. Therefore, the tourist has to realize that an attraction has value before it can start to draw visits and become an actual attraction. This means that the core product needs to have some utility for the tourist in order to be worth visiting. Secondly, visitor

attractions are *perishable* and must have effective visitor management. Perishability refers to the fact attractions can suffer from seasonal and daily peaks and intensive use but also to the fact that visitor days cannot be stocked and has to be consumed there and then when they exist.

Third, attractions are often of multiple use, as they aren't used exclusively by tourists but shared with others. Particularly attractions that are built or natural heritage attractions can be shared with uses such as agriculture or forestry, such as in natural parks.

Fourth characteristic of attractions is the fact that they are of economic significance. Therefore, they have a major influence on the economy of the destination, as they bring jobs and income and increases the destination's competitiveness. Finally, what is characteristic for attractions is the ownership of them. The ownership and operation of attractions is a variety of organizations that include both the public and private sector as well as voluntary organizations. (Cooper 2016, p. 150–152)

2.1.1 Classification of visitor attractions

There are several ways and approaches when it comes to classifying visitor attractions. Some of them are classifications based on size, some by the pulling power and some by the ownership of them. Page and Connell (2014) classify attractions by their visitor numbers by dividing them to small, medium-sized and large attractions. They count attractions with less than 50 000 visitors annually as small attractions, attractions with 50 000–300,000 visitors annually as medium-sized and larger than that as large attractions. (Page & Connell 2014. p. 177)

Still, one of the most relevant approaches for classifying attractions is by their pulling power. Boniface and Cooper (2009) divide attractions hierarchically in First-order, second-order and third-order attractions. (Boniface & Cooper 2009, p.53.) By implementing this classification to the attractions of Helsinki, a first order attraction would be an iconic attraction such as the Helsinki cathedral, a second order attraction would be the museum Ateneum or the amusement park Linnanmäki. Iittala & Arabia design centre would count as a third order attraction in this classification.

2.1.2 Managing visitor attractions

Visitor attractions play an important part in tourism as they often influence and determine the consumer's and visitor's motivation. Additionally, they carry a significant role in delivering and representing the sense of place that is the core competitive advantage between different destinations. Many visitor attractions haven't traditionally needed to practice marketing that much, since they have been operated by subsidies of the public sector or haven't been expected to charge for admission or take a look at the customer requirements but have needed to slowly adopt marketing management. These days, with the help of new visitor management techniques, marketing is seen as the most effective way to generate revenue and therefore develop and sustain satisfying products and services and well as creating visitors a value for money. (Morgan & Ranchhod 2008)

Seasonality of tourism creates several operational challenges for many visitor attractions as it comes with peaks and troughs of visitor demand. In addition to seasonality, also other factors such as vacation patterns, public transport access and weather bring challenges to managing attractions and avoiding their negative impacts. Seasonality is something that reflects directly in visitor amounts and the revenue of the attraction. This is something that many attractions suffer from heavily, such as some natural attractions that are completely dependant on the weather. For most attractions these peaks are manageable, and they need to choose whether to accept the seasonal flow or put some effort in the management in trying to shift the demand and optimize the low seasons. This might be done with the help of pricing initiatives, product extensions or special events. (Morgan & Ranchhod 2018 p 420)

2.2 Tourism marketing

Kotler et al' (2003) defines marketing as “ A social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others’ (Kotler et al., 2003 p.12) This definition of marketing works great for tourism marketing as well. According to Cooper (2016) exchange takes place in a situation where parties agree on a transaction and the transaction creates value for them. In the field of tourism, relationships often lead to exchanges and further on to relationship marketing, where taking care of the relationship is more important than single exchanges. (Cooper 2016. p 294) These days relationship marketing is a lot about the use of social media and therefore the power has shifted to the customer, who is the one that engages and uses the products in real time. This is why organizations have started to interact with the consumer through social media in order to maintain their loyalty and commitment and enhance a strong relationship with them.

The definition of marketing focuses mostly on delivering value to the consumer, which means the difference of the received benefits and the costs of obtaining the product. Tourism marketing has a slightly different approach, as the most important process in tourism marketing is identifying and supplying the needs of the consumer. (Cooper 2016. p 294)

2.2.1 The impact of consumer behavior

Understanding consumer behavior is important for any business as the base for a marketing concept is that companies exist for satisfy the needs of the consumers. To satisfy these needs, the marketers need to be familiar with the people that use their products and services and convince them that they are better than the competitors. The response that companies get from their consumers is a simple test of whether or not the marketing strategy is successful. By gathering data on their consumers, marketers are able to define their market and therefore identify if there are threats or opportunities that have an effect on how the consumers receive the experience. (Solomon et al. 2016 p.7–9)

2.2.2 Market segmentation

The first step in the process of market planning is defining the target market. By performing a market segmentation, marketers are able to define the subsets of the market and therefore the groups can be targeted when devising marketing campaigns and formulating products. According to Cooper (2016) the field of tourism has been slow in adopting a sophisticated approach to marketing, even though the importance of market segmentation is obvious. (Cooper 2016. p 304)

Solomon et al. (2016) highlights that the criteria for the segmentation process to be valid is that the relevant differences among segments can be identified and the segment is large enough to be profitable. He also points out that the consumers have to be reached by an appropriate marketing mix and that the consumer inside a segment will need to respond to the designed mix as desired. (Solomon et al. 2016, p.9)

According to Cooper (2016) market segments have to be measurable, substantial, durable and competitive in order to be successful. Measurability of the segments means that the group should be measurable on variables which can further on be identified and reached by the marketer. In order to products meet their needs must the segments be substantial, and they have to be durable in terms of time, so that they will remain stable for several years. Competitiveness of the segments refers to the importance of companies having a competitive offering to attract customers from the particular segment.

In the past, tourism segmentation has been taking a more traditional approach by segmenting for example by geography or demographics. This is usually because the statistics are often organized in a way that makes it easy to identify these segments. These days it is possible to be more creative with the use of technology and more sophisticated market research. (Cooper 2016, p.304–305)

2.2.3 Marketing of attractions

The most important task for marketers of an attractions is to interpret and monitor the changing factors in the external environment that have an influence on the strategy. The main issues according to Morgan & Ranchhod (2008) to focus on are; Actions of the competitors, customer sophistication, ICT developments and more sustainable approaches to managing resources. In a competitive environment, more and more companies look to the visitor economy in order to generate employment and the same market area with same visitor segments seem to increase in the future. This means that new competitors will enter the market to attract and satisfy visitors, which forces older attractions to find new solutions such as merging with others and finding new sources for funding to survive. *Customer sophistication* refers to the visitors' expectation and perceptions of value for money and satisfaction keep developing and changing. As older products lose their appeal quickly and attractions need to have a continual product quality strategy, while increasing the perceived value for money for the visitors. Third, the information technology is developing and changing the market research approach and opened opportunities for attractions to display and interpret of resources such as lighting, films, sound, new materials etc. For attractions such as museums and art galleries this has brought possibilities to communicate of the objects for audiences all over the world. Finally, as other actors in the tourism field also attractions need to find more sustainable practices and respond to the global needs of conscious consumers. (Morgan & Ranchhod 2008 p.404–426)

2.2.4 Technology in tourism marketing

The internet has changed the behavior and culture of how people make purchases, search for information and communicate, and therefore also changed the entire tourism industry. (Benckendorff et al. 2014) This has also created a new way for tourism marketing called *eMarketing*, which is ideally suitable for tourism industry as it allows a huge variety of different activities such as advertising online, creating rich multimedia content. It allows companies to target their customers individually by customizing messages, but also gives the small businesses the possibility to be discovered globally new markets. Moreover, eMarketing makes it possible for consumers to gain information on

destinations and attractions and make purchasing decisions based on that. (Cooper 2016, p. 211)

Tourist attractions has changed rapidly during the past years by providing visitors more enjoyable and educational services with the help of technology as it has given more options in developing the experiences of visitors. Many innovative solutions are used also by smaller attractions for example by implementing the visitors' mobile devices to support the experience. (Benckendorff et al. 2014 p. 275)

2.2.5 Social media in museum communication

Social media allow museums to extend the dialog beyond the museum as visitors communicate their experience through various channels. As this happens, the museum goes online and is able to engage with the exhibition content in new creative ways as visitors take photos, frames, captions and hashtags them and share with others. On the other hand, social media can also be considered as an issue for some museums as institutions as the new ways of engaging are outside of the control of exhibition developers and museum administrators unlike museum owned technologies. (Weilenmann et al 2013)

The results of many research studies such as the one by Weilenmann et. al (2013) show, that museum visitors use their mobile phones extensively during their visit regardless of the museums strategies that address that kind of behavior. The study shows that visitors use Instagram in rich and diverse ways, which connects their experiences to a broad online public. This makes it possible for museums to enrich the experiences of the visitors to spread beyond the museum walls. (Weilenmann et al. 2013)

Russo et al. (2012) wrote in their article about how social media will affect museum communication. According to them, museums have started to engage participants online with interactive experiences which has changed the nature of museums by making them act as cultural online networks. This has led museums to distribute community knowledge and to viewing their roles as so called "custodians of cultural content". They argue that social media gives added value to museum programs and that there are powerful epistemological reasons behind it. Still, there is a threat that social media will become another passing trend for connecting museums to the audience, which is why a strong theoretical and business-oriented framework is needed. (Russo et al. 2012)

2.3 Relevant trends and statistics

This part will present briefly the statistics and trends that are relevant to this thesis and they are going to be analyzed later in the discussion part.

2.3.1 Helsinki as a destination

Helsinki can be described as the driving force for Finnish tourism, especially when it comes to overnight stays by foreign visitors. Statistically, Helsinki is doing great: In 2017, there was over 5.3 million overnight stays in Helsinki Region, which represents a 13 percent year-on-year growth. The number of domestic visitors grew by 10 percent and the number of foreign visitors increased by 15 percent in 2017. (City of Helsinki, 2018).

Helsinki Marketing is owned by the city of Helsinki and responsible for the business partnerships and city marketing of Helsinki. The former “Visit Helsinki” broadened its operations in 2017 and targets today both local residents and international tourists. Their aim is to improve the status of Helsinki and they cooperate closely with several partners and provide visibility to companies through the website MyHelsinki.fi.

According to the CEO of Helsinki Marketing Laura Aalto, it is important to make sure that the accommodation capacity of Helsinki continues to grow, visitor services are improved and that they meet the needs of the visitors, especially digitally, as the digital age has created new demands for tourist destinations. (City of Helsinki, 2018)

Both international and domestic markets are very important for tourism in Helsinki. The marketing strategy 2016–2020 of Helsinki Marketing states that their goal is still to grow internationally, and the main investments are made for targeting foreign markets. These markets are chosen based on the global trends and changes in demand but also based on the accessibility to Helsinki. The main global target group of Helsinki Marketing is “modern humanists” who come from Japan, China and South Korea but also European countries such as Germany and Russia. (Helsinki Marketing, 2017)

2.3.2 Museum visitors of Helsinki

The interest towards Finnish design is visible also in current statistics of museums in Helsinki. The statistics show that in 2018 there has been over seven million museum visits in Finland from which 35 % have been to museums of cultural history and 31 % to art museums. The data for these results has been collected by the Finnish Heritage Agency and the statistics are based on annual statistics surveys provided by the museums. (Finnish Heritage Agency 2019)

According to the statistics of all the Museums in Helsinki, Design museum was in the top ten of the most popular museum attractions. They had 162 000 visitors in 2018, which is 44 % more than they had the year before. (Finnish Heritage Agency 2019)

3 METHODOLOGY

In this chapter I'm going to present the methodology for this study. This will be done by presenting and explaining the tools and methods on how the research will be conducted. Further on the chosen sample will be presented and the forming of the survey questions will be explained. Finally, the analysis of the collected data will be explained, and the reliability and validity of the study discussed.

3.1 Quantitative research method

Quantitative research is a research method that includes a data collection technique that uses or generates numerical data. (Saunders, Lewis & Thornhill 2012 p. 145) As the study method for this thesis I have chosen to execute a quantitative research in order to get a wide and comparable sample on the visitors.

3.1.1 Survey strategy

Using surveys is a common technique in business research for answering questions such as who, how, where, how much and how many. They are often used for descriptive and exploratory research and allow a collection of a large amount of data. The advantages in using a survey is that the collected data is standardized, which makes it easy for comparison. Additionally, this method is very easy to explain and understand for people in general. (Saunders, Lewis & Thornhill 2012 p. 138) According to Bryman & Bell, the advantage with short questionnaires is that they tend to have a better response rate than longer ones. On the other hand, they point out that the length of the questionnaire is not nearly as important as the visual layout of it, since it needs to be clear and easy on the eye (Bryman & Bell 2015) The reason behind choosing the survey strategy for this thesis is because the research questions are very straight forward and can be answered with the help of a short questionnaire answered by the visitors of Iittala & Arabia Design Centre.

3.2 Collection of data

The data for this survey is going to be collected from local residents of Arabia district. The aim is to reach in total 50 visitors to answer the questionnaire. The questionnaire can be answered by all residents, so that we gain some data from both visitors and non-visitors of the Iittala & Arabia Design Centre.

In a *self-completion questionnaire*, the respondents complete the questionnaire and answer the questions themselves. (Bryman & Bell 2015) The survey in this thesis will be formed as a web-based self-completion questionnaire that will be published in the Facebook-page called “Arabian alue”, which is a discussion forum for residents of Arabia district and those interested in the area. To encourage people to take the time and take part in the survey, I will organize a lottery for the respondents and by answering on the survey they might win a gift from Iittala.

To keep the survey short and the response rate high, there will be about 20 short and clear questions about the demographical background, previous visits and visitor experience.

3.2.1 Forming the questionnaire

The questions for the questionnaire are formed to help answering the research questions of this study:

1. How potential customers are the residents of Arabia district for Iittala & Arabia Design Centre?
2. What kind of marketing channels to use to attract the wanted target group?
3. What kind of experience have the local visitors had and how could it be improved?

The first question will be answered by the guidance of the demographical profile of the current visitors. This will be beneficial, since the results will tell who the current visitors are and how they demographical profile can be compared with other answers on the questionnaire. The second question on marketing channels is going to be answered with the help on questions about the channels that the current visitors use to get information about the destination. The last research question on the customer experience is going to be answered by forming questions on the respondents' visitor experience and reasons behind their visit.

The questionnaire is going to be formed in four parts: *demographics*, *previous visits*, *visitor experience* and *information channels*. The demographics will chart the age, gender and geographies of the respondents and the previous visits will ask respondents how many times they have visited the store and the rest of the Design Centre. As this thesis is concentrated in finding out the experiences of people that have visited the 8th floor of the Design Centre, the ones that answer that they have *never* visited the 8th floor will end the survey after this part. The visitor experience-part will include questions on how the respondents have experienced the Design Centre and its different offerings and what they are the most interested in. The information channels-part will finally ask about the channels that the respondents have received information about the events etc. of the

Design Centre, whether they are Mylittala members and what social media channel they use the most.

3.3 Analysis of the collected data

According to Saunders, Lewis and Thornhill, the survey strategy allows the researcher to collect quantitative data which can be analyzed using descriptive and inferential statistics. The collected data can be used to find possible reasons for relationships between variables. (Saunders, Lewis & Thornhill 2012 p. 138). In this research, the collected data based on the self-completion questionnaire is going to be used to compare the respondents experience statistically to gain knowledge that will help answering on the research questions. The collected data will be structured and analyzed by the using tools such as SPSS and Excel and presented with the help of different tables and figures.

3.4 Reliability & validity

The reliability of a study means the extent to which the analysis procedures and data collection methods will lead to consistent findings. Reliability can be assessed by finding out if the measures would lead to same results on other occasions, if similar observations can be reached by others or if there is transparency in how the results were found from the raw data. (Saunders, Lewis & Thornhill 2012 p. 149). The threats in this study regarding the reliability could be that the results may vary if the survey is conducted on different days of the wee. For example, if there would be an event in the museum on a special day of the week that would bring only a certain demographic group to visit the museum. To avoid this from happening, I will conduct the questionnaire both on a weekday and on a weekend, to gain a wider range of respondents.

Validity on the other hand refers to whether the findings are what they appear to be about. (Saunders, Lewis & Thornhill 2012 p. 150). This will be taken into consideration in this study by testing the questions beforehand on colleagues in order to be certain that the questions are clear and understandable for all.

4 RESULTS

In this chapter I'm going to present the results of the survey which was answered by 89 respondents in total. This chapter will present the results of the questions in the same order as they were asked in the questionnaire. The main topics in the questionnaire were the demographics of the respondents, their previous visits, the visitor experience and information channels.

4.1 Demographics

The first part of the questionnaire included questions about the visitors age, gender and neighborhood. These questions were mandatory.

4.1.1 Age and gender

As the figure 2 below demonstrates, the majority of the respondents (78,7%) were women. Due to the small number of male respondents, the gender distribution is not considered in the following results.

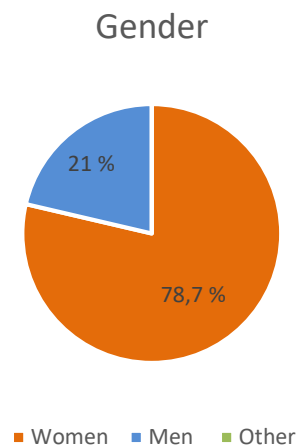


Figure 2 Gender N=89

The survey was answered by respondents from all age-groups. One respondent was under 18 years old, and the rest 88 respondents were evenly from all age-groups. The majority were 26–35-year-olds.

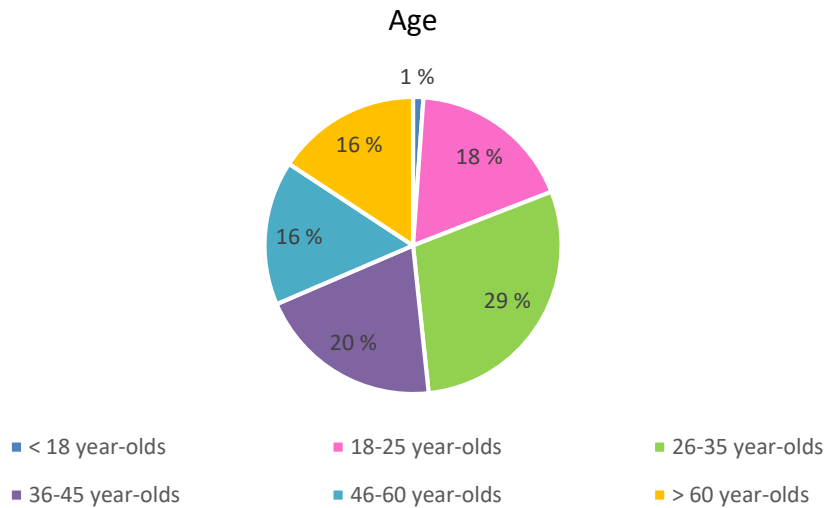


Figure 3 Age N=89

4.1.2 Neighborhood

Almost all of the respondents (94,4 %) are living in the district of Arabia, which was expected as the questionnaire was published in the Facebook-group of Arabia district. One respondent is from Turku and 4 of them in the nearby districts of Arabia which can, due to their proximity, be counted as equally relevant as the answers from the district of Arabia.

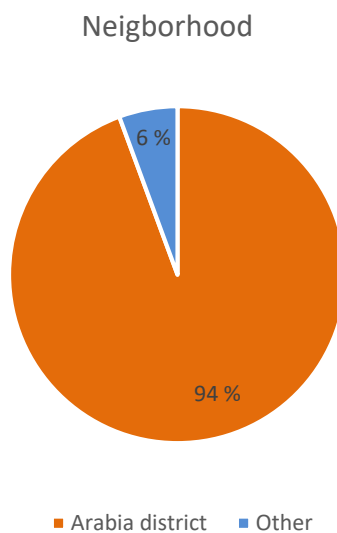


Figure 4 The neighborhood of the respondents N=89

4.2 Previous visits

When asking the respondents if they were familiar with Iittala & Arabia Design Centre, almost all of them (98,9 %) answered *Yes*. One respondent answered *no*.

Are you familiar with Iittala & Arabia Design Centre?

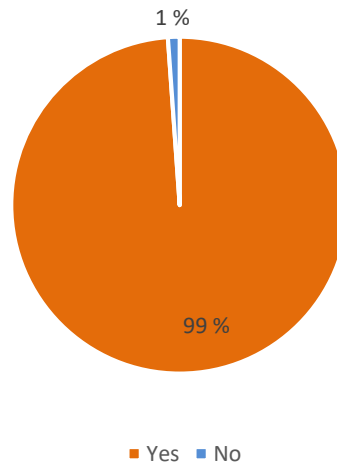


Figure 5 Are you familiar with Iittala & Arabia Design Centre? N=89

When asking the respondents how many times they have visited the Iittala & Arabia Design Centre store, more than half (50,6 %) of the respondents answered that they have visited more than 10 times. 6 respondents (6,8 %) had never visited the store.

How many times have you visited Iittala & Arabia Design Centre Store?

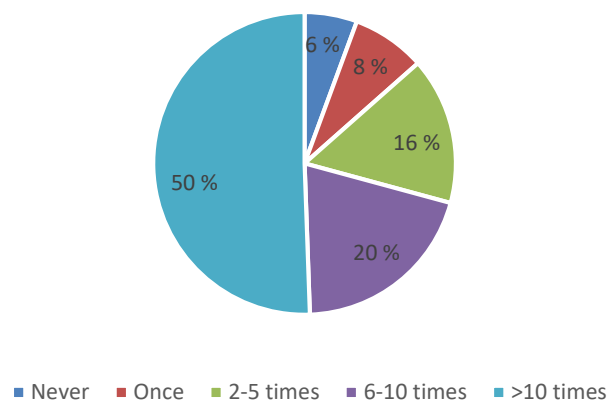


Figure 6 How many times have you visited Iittala & Arabia Design Centre Store

Table 2 below shows the number of visits divided to age-groups. It shows that all age-groups have visited the store several times and a clear majority of respondents older than 26-years have visited more than 10 times.

Table 1 How many times have you visited the store? N=88

	Age				
	18–25	26–35	36–45	46–60	>60
Never	2	1	0	1	0
Once	3	2	0	0	2
2–5-times	4	5	1	1	3
6–10 times	4	5	6	2	1
> 10 times	3	13	11	10	8
Total N	16	26	18	14	14

When the respondents were asked how many times they have visited Design Lab Gallery or Arabia Design Museum (also referred as 8th floor), a clear majority (62 %) answered that they have never visited the neither of them. 18 respondents (18%) answered that they have visited 2–5 times. 16 respondents (17 %) answered that they have visited the 8th floor once. (Figure 7)

How many times have you visited Design Lab Gallery or Design Museum Arabia?

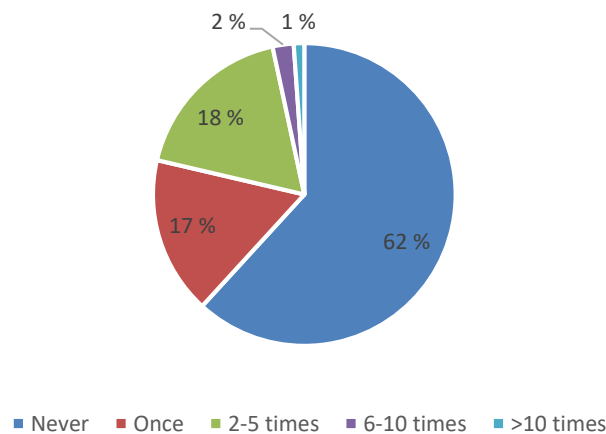


Figure 7 How many times have you visited the 8th floor N=89

The Table 2 below shows how the number of visits to the 8th floor is distributed between different age-groups. A clear majority of 18–45-year-olds had never visited the Design Lab Gallery or Design Museum Arabia, whereas most of the older age-groups had visited there 1–5 times.

Table 2 How many times have you visited the 8th floor? N=88

	Age				
	18–25	26–35	36–45	46–60	>60
Never	13	20	11	6	4
Once	1	4	2	4	4
2–5-times	1	1	4	4	6
6–10 times	0	1	1	0	0
> 10 times	1	0	0	0	0
Total N	16	26	18	14	14

The respondents that have previously visited Design Lab Gallery or Arabia Design museum continued the survey and were asked questions about their visit. The ones that answered “never” in the question *How many times have you visited the 8th floor*, ended the survey after this question.

4.3 Visitor experience

The results show that 34 of the 89 respondents have visited Design Lab Gallery / Arabia Design Museum before, and they were therefore the ones that were asked questions about their visit.

The first question was about the respondents interests and they were advised to choose max 3 topics that they were most interested in. The most popular ones were the store (79,4 %), history presented in the museum (58,8 %) and the Vintage-service (50 %). All of the topics got some interest. The exhibitions in Design Lab Gallery was chosen by 11 respondents (32,4%) and different events were chosen by 9 respondents (26,5%).

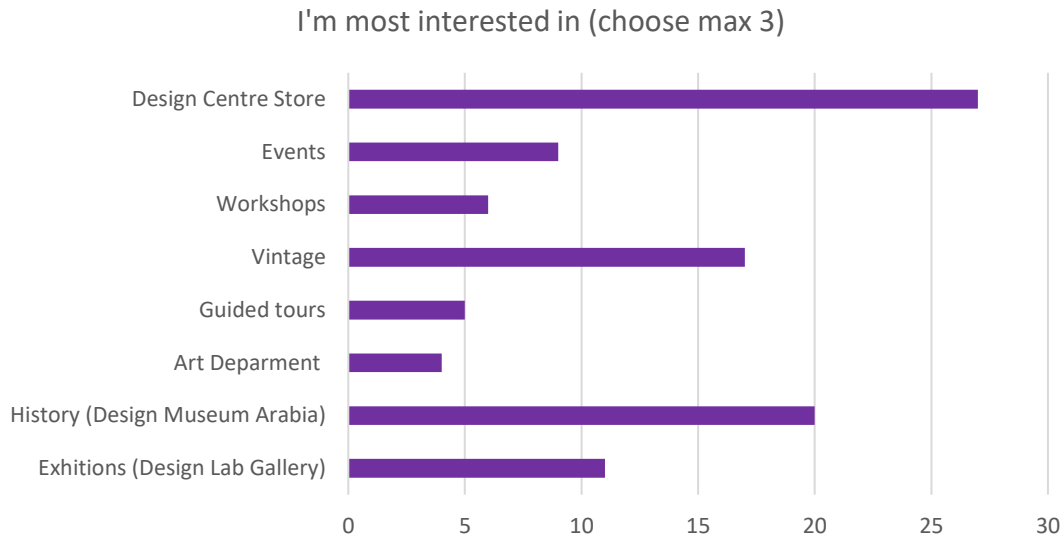


Figure 8 The interests of the respondents

The second question in the Visitor experience-part of the survey was: *What kind of image have you received of the following?* The questions were answered by using a scale of six alternatives; very bad, bad, somewhat bad, somewhat good, good and very good. 31 of 34 respondents answered that they consider the museum and gallery premises were somewhat good, good or very good. 10 respondents thought the premises were very good and 15 respondents thought they were good. Two respondents had the impression that the premises were *somewhat bad* and one answered *very bad*. As the figures below show, questions regarding the premises, exhibitions in the Design Lab gallery and collection of the museum were mainly positive.

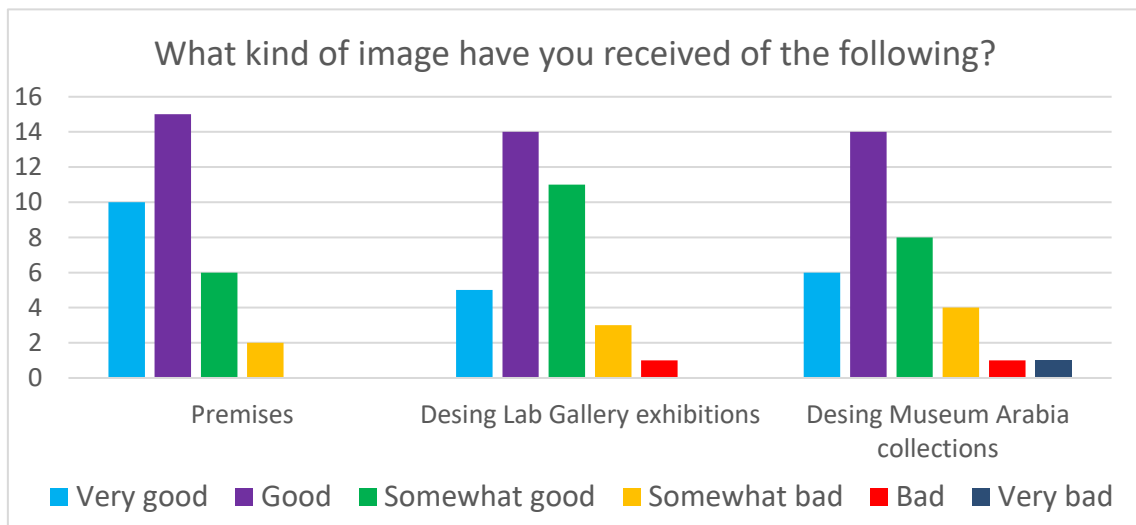


Figure 9 What kind of image have you received of the following?

The next questions in the questionnaire were statements, to which respondents were able to answer on scale 1–5 representing the range of opinions from *totally disagree* to *totally agree*.

The first statement was about the service-level of the visit. As the figure below demonstrates, most of the respondents have been very satisfied with the service they have received. The statement was totally agreed by 12 respondents whereas the majority of respondents (14) chose number 4.



Figure 10 I received good service on my visit N=34

The next statement was *I received enough information on the exhibition and the museum collections* (figure 11). The answers of this statement got the average value of 3,78, which demonstrates that the visitors have been mostly satisfied with the amount of information they received.

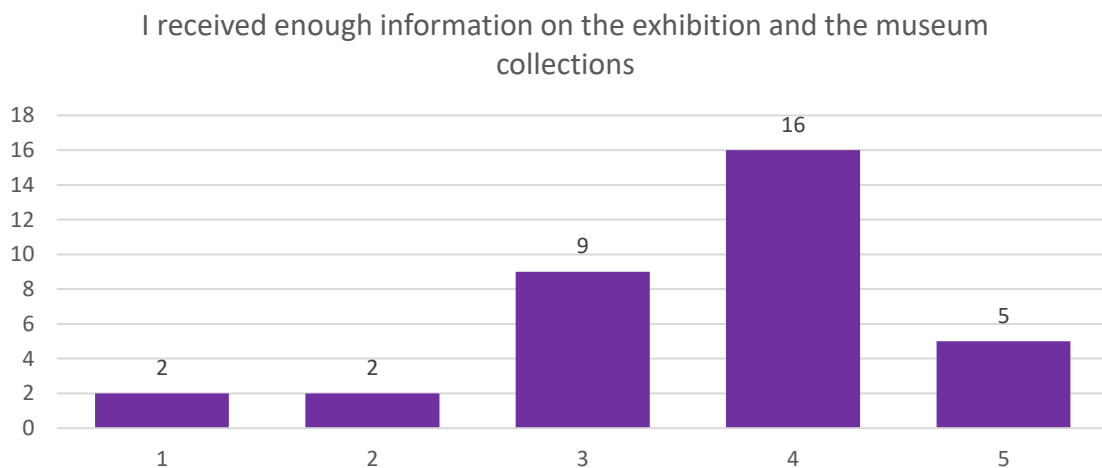


Figure 11 I received enough information on the exhibition and the museum collections N=34

As seen in figure 12 below, the statement *The museum presented the history of Finnish glass and ceramics design extensively* got similar answers as the one about service (figure 11).

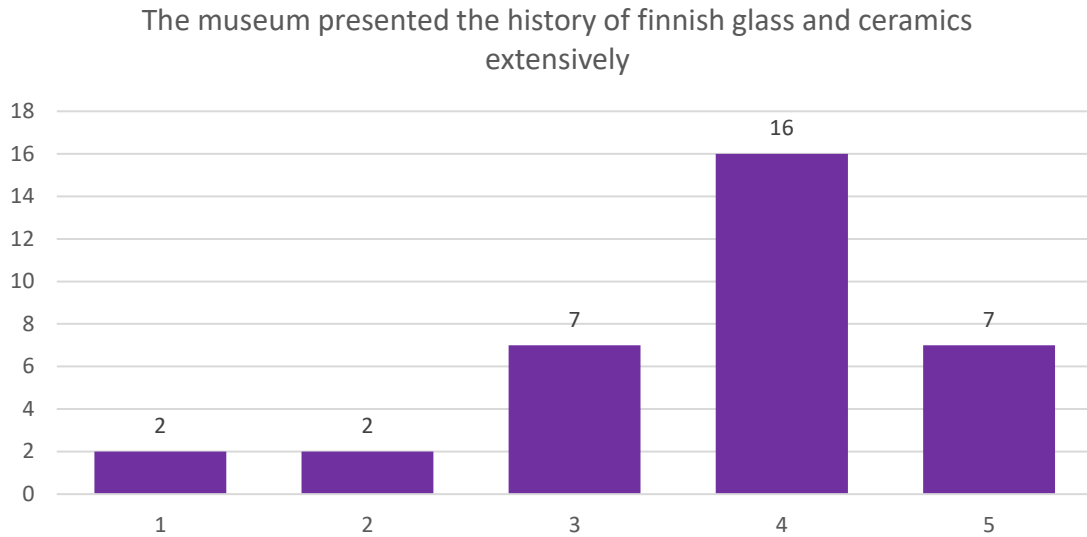


Figure 12 *The museum presented the history of Finnish glass and ceramics design extensively* N=34

18 respondents (52,9%) chose number 5 (*totally agree*) with the statement *I'm going to visit Iittala & Arabia Design Centre again* (figure 13). 10 respondents chose number 4 (29,4%) and no one answered number 1 (*totally disagree*).

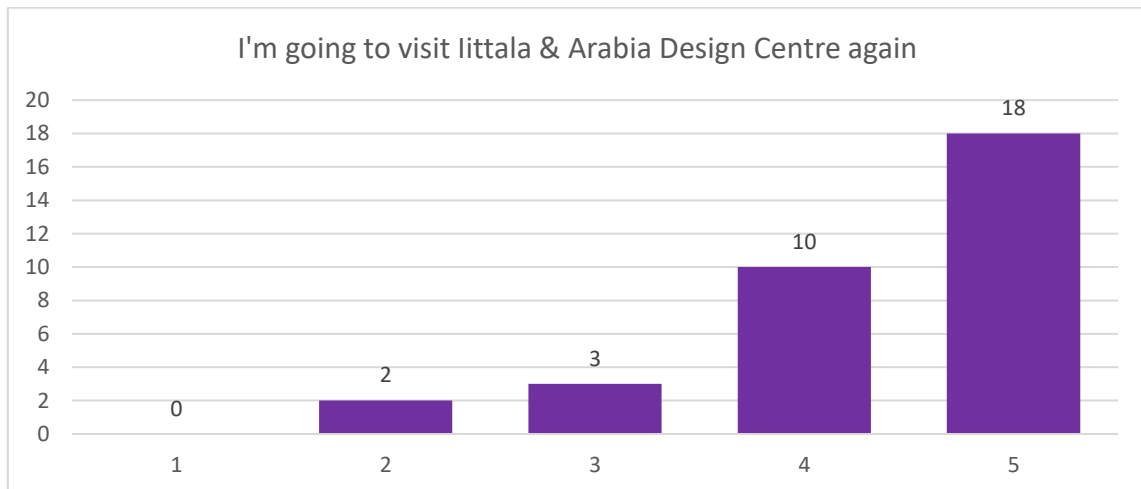


Figure 13 *I'm going to visit Iittala & Arabia Design Centre again* N=34

Quite similar distribution of answers was seen for the statement *I could recommend Iittala & Arabia Design Centre for a friend* (figure 14) as for the one before (figure 13).

55,9 % of the respondents answered *totally agree* in this statement and the average value of all answers was 4,2.

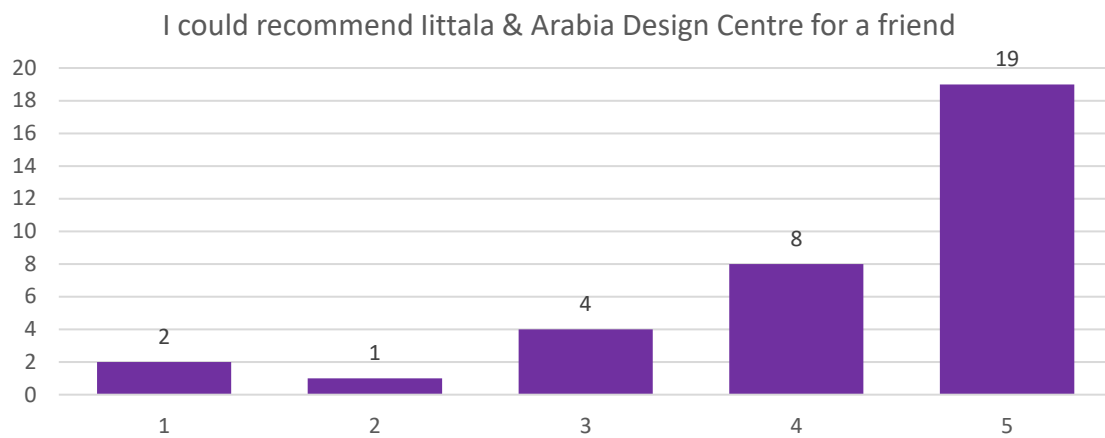


Figure 14: I could recommend Iittala & Arabia Design Centre for a friend N=34

4.4 Information channels

The first question in the last part of the questionnaire was: *From which channels have you received information about the Design Centre?*

The respondents could choose as many alternatives as they wanted to in this question. All of the marketing channels that the Design Centre use were represented as alternatives in this question. Additionally, respondents were able to choose *other* and write their own answer.

Facebook was the most selected option with it being selected by 15 respondents. 10 respondents answered *MyIittala newsletter* and 7 respondents answered that a friend had informed them about the place. 7 respondents chose *other* from which 6 wrote that they had received information about the events, exhibitions and workshops when passing by or visiting the Design Centre. 6 respondents had visited the website designcentre-helsinki.fi which is the main channel for informing about the events, workshops and exhibitions.

From which channels have you received information about the Design Centre? (Events, exhibitions, workshops)

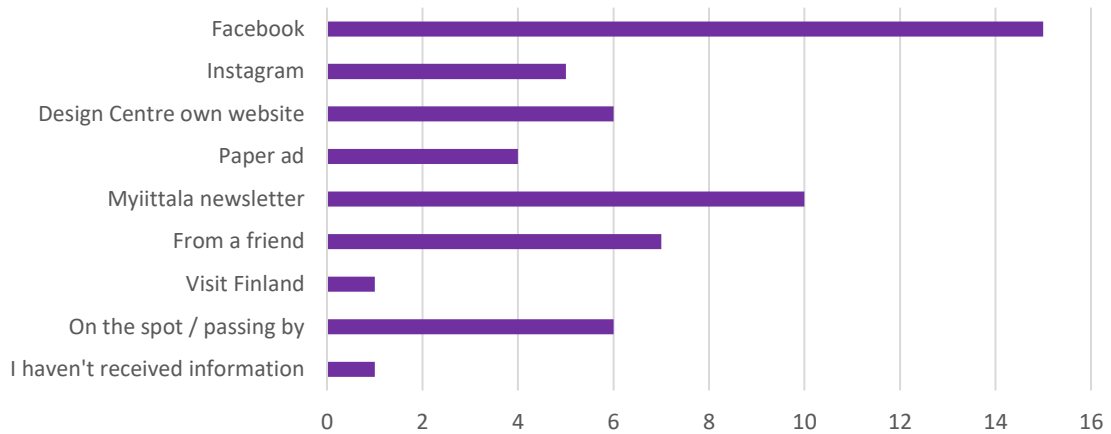


Figure 15 From which channels have you received information about the Design Centre?

In the next question, the respondents answered which social media channels they use the most. The majority (55,9 %) of the respondents selected Facebook. As the table below demonstrates, Instagram got the second most (32,4 %) answers. Two respondents answered Twitter.

Which social media channel do you use the most?

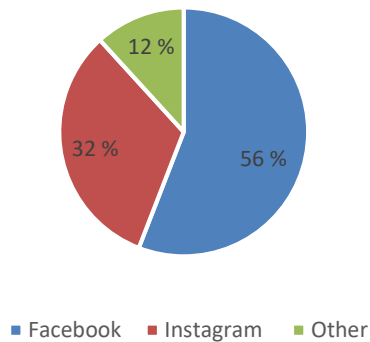


Figure 16 Which social media channel do you use the most? N=34

Table 1 shows the *most used* social medias *for* different age-groups. All over 60-year-olds chose Facebook as their most used social media channel, whereas the younger *age-groups* chose Instagram.

Table 3 Social media channels of different age-groups N=34

	Age				
	18–25	26–35	36–45	46–60	>60
Facebook	0	2	2	5	10
Instagram	3	3	3	2	0
Other	0	1	2	1	0
Total N	3	6	7	8	10

The majority (55,9 %) of the respondents answered that they are registered in the Mylittala loyalty program. Two respondents weren't sure if they had registered as loyal customers.

I'm a member of Mylittala

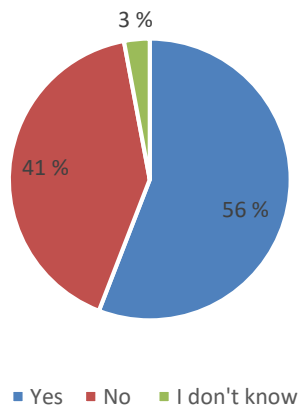


Figure 17 Mylittala membership N=34

When asking if the respondents are registered in the email distribution list of the Design Centre, a clear majority of the respondents (79,4 %) answered no. Some did not know and only 8,8 % answered yes. However, when asking whether the respondents wanted to be a part of the distribution list, the majority (55 %) answered yes.

I'm on the email distribution list of the Design Centre

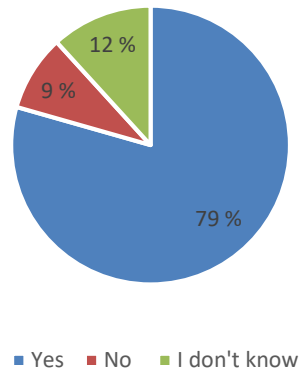


Figure 18 Email distribution list membership N=34

In the end of the questionnaire, respondents were asked to leave suggestions for upcoming events or other free comments. This question was voluntary but got a couple of wishes for future activities. The comments included wishes for more workshops, exhibitions about different table wear series and history-themed evenings.

5 DISCUSSION

In this chapter, the results of the survey are discussed and compared to the theories presented in the theoretical background-chapter. The discussion topics are presented in the same order as the results to make the structure logical and the easy to follow and compare with the results.

By using the classifications of visitor attractions by Page & Connell (2014), Iittala & Arabia Design Centre would count as a small attraction.

5.1 Demographics

As Cooper (2016) points out, tourism segmentation is usually based on geography or demographics. This is because the statistics are often organized in a way that makes it easy to identify these segments. In this study, this kind of traditional approach was chosen due to its relevance and simplicity. The study measured the visitor and non-visitor demographics by age, gender and geography.

As mentioned in the results and figure 2, a clear majority of the respondents (78,7 %) were women. This was the result of all 89 respondents. When we look at the demographics of the 34 respondents that have visited the Design Centre, it turned out that 26 of them (85 %) were women (see table 1). The fact that such high number of respondents were women can have to do with the detail that they are more interested in the topic of the survey and therefore want to take part by answering on it.

What was also interesting about the demographics, was the fact that even though there were answers evenly from all age-groups, the age groups of the visitors of the Design Lab Gallery and Design Museum were not that spread. It turned out that 50 % of the respondents that had visited Design Lab Gallery or Design Museum were 46-years-old or older. Only two visitors were 18–25-year-olds and six respondents were 26–35-year-olds.

5.2 Previous visits

What was interesting about the previous visits was that most of the respondents (61,8 %) had never visited the Design Lab Gallery or Design Museum, even though almost all of the respondents had visited the Design Centre Store and most of them (50,6 %) had visited the store more than ten times. It turned out that 19 of 45 respondents that had visited the store more than 10 times had not visited the 8th floor and rest of the Design Centre one single time. (see table 1 & 2) These visitors can be seen as very potential new visitors for the Design Museum Arabia and Design Lab Gallery, as they clearly have the interest for the brands Iittala & Arabia as they have visited the store so many times.

The statistics by Finnish Heritage Agency clearly demonstrate the interest towards Finnish design from both domestic and international tourists, as Design museum was in the top ten of most popular museum attractions in 2018 and the number has grown by 44 % from the year before. The fact that the number of museum visits in Helsinki has continuously been increasing during the past couple of years indicates that there is a growing demand for these kind of attractions in the city of Helsinki.

When comparing the tables 1 and 2, some significant differences can be found in different age-groups. When we look at the group of 26–35-year-olds, the survey shows that 20 of 26 respondents (77 %) had never visited Design Lab Gallery/Design museum, even though only one of them had never visited the store and 13 of 26 respondents (50 %) of this age-group had visited the store more than 10 times. Quite similar numbers were seen in the age group of 36–35-year-olds, which indicates, that these age-groups can be seen as potential new visitors for Design Centre, as their interest towards these brands is high.

5.3 Visitor experience

One of the research questions in this thesis was: *What kind of experience have the local visitors had and how could it be improved?* The answers on the visitor experience-part of the questionnaire gave some valuable information that help answering on this question.

According to Benckendorff et al. (2014), technology has given tourist attractions more options in developing the experiences of visitors. Therefore, many innovative solutions are used also by smaller attractions to support the experience. Currently the case company has used technology as a supporting tool for exhibitions in the form of screens that show documentaries related to the current exhibition and different clips for creating atmospheres both in the Design Lab Gallery and the store.

The experiences of the 34 respondents that answered on this part of the survey were mainly positive. The results of the study show, that the visitors are mostly interested in the store, the vintage-selection and the history of the brands. Many also mentioned the exhibitions, events and workshops as their interest. (See figure 8) The Art Society Department and guided tours got the least interest, which was somewhat expected as this part of the questionnaire was answered only by the residents of the Arabia neighborhood, that have already visited the Design Centre before.

Almost all of the respondents thought that the spaces, exhibitions and collections of the museum were very good, good or somewhat good. Negative answers were only a few. The same pattern was found in the statements, where respondents were asked to answer on a scale from 1–5, one being totally disagree and 5 being totally agree. As the experiences of the current visitors have been so positive, it is difficult to find areas for improvement based on them.

5.4 Information channels

The results of the study show, that most respondents chose Facebook as the main information channel from which they have received news and information about the Iittala &

Arabia Design Centre. The fact that Facebook was chosen by most respondents can have to do with the fact that the questionnaire was published in a Facebook-group, which means that all respondents are somewhat active users of Facebook as they have run into the questionnaire and participated. Interestingly, even though Instagram is an important marketing channel for the Design Centre, only 5 of 34 respondents had received any information from that channel. It was also interesting, that only 6 respondents answered that they have received information from the Design Centre's own website, even though that can be considered as the main channel for all information regarding the events, exhibitions and upcoming workshops. When we look at the results in figure 15, more respondents had answered that they have received information of the events from a friend than from the Design Centre's own website. This speaks for the power of word-of-mouth in the neighborhood.

When it comes to the social media channels that the respondents use, Facebook and Instagram were unsurprisingly the most popular channels. What is relevant for this survey, is how the two channels were divided between the different demographics. (See table 3) It turned out, that Facebook was the most popular channel only among respondents that were over 46 years old. The results of the survey therefore show that Facebook is an important and perhaps only channel for these age-groups. But as new the new age-groups 26–45-year-olds are to be targeted, Instagram plays an important part in reaching them.

As most of the respondents were members of MyIittala loyalty program and the newsletter got second most answers in the question about where they have received information on events etc., it can therefore be considered as a very relevant marketing channel for Iittala & Arabia Design Centre as well.

5.5 Suggestions for the case company

The results of this study have shown, that the residents of Arabia are potential visitors for the Iittala & Arabia Design Centre, as most of the respondents find the brands interesting, as they have visited the store over 10 times. That a huge number of them have never visited the Design Lab Gallery or Design museum, speaks for the fact that they

aren't aware of its existence and/or haven't received any information about the events and exhibitions. The store visitors that have never visited the museum are therefore a potential new target group for the case company. As the store and the 8th floor are all part of the same Design Centre, would it be beneficial to advertise the museum and Design Lab Gallery for the store visitors on their visit. As the Design Lab Gallery and Design Museum are quite small and the entrance is free, the local would maybe stop by more often, if they knew this.

When it comes to social media marketing, Facebook and Instagram are important channels, as they were the most popular channels among the respondents. As Instagram is the most popular channel among the new target group, keeping up and boosting the marketing activities in this channel is crucial. Collaborating and bringing up the @designcentrehelsinki Instagram account in the more popular accounts such as the @iittala account might be beneficial in order to reach new followers.

As the study results got some very positive feedback on the Design Centre as a whole and the current visitors seem to be happy about the exhibitions and museum collections, no changes are to be suggested about them. When it comes to the suggestions of the respondents, they wished for more workshops and suggested that exhibitions about different tableware series could be in the interest of many visitors. Then again, listening to the feedback of the visitors and keeping up the high standards in maintaining the positive experience is a great tool as word-of-mouth turned out to be among the most popular information channels in the district of Arabia.

5.6 Limitations and further research

The original plan for this thesis was to collect answers from museum visitors during their visit in the Design Centre. Answers were supposed to be collected from both store- and the 8th floor to get a good sample on the visitor demographics and to be able to gain data from both international and local visitors. Unfortunately, these plans had to be cancelled in the last minute, as the Design Centre closed its doors due to the covid-19.

Therefore, a new target group had to be found and changes needed to be made in the theoretical background and research methodology in order to conduct the research on time. Narrowing the target group down to the residents of Arabia district and posting the questionnaire in the Facebook group of the neighborhood, made it possible to reach both visitors and non-visitors of the Design Centre. A smaller target group made it also possible to gain a more reliable sample, since there might have been the risk not to get enough answers on different nationalities and type of visitors when collecting them in the Design Centre during a short period of time.

As the goal of the marketing strategy 2016–2020 was to grow internationally and the main investments are made for targeting foreign markets, the potential in the international tourists as visitors for Design Centre is possibly going to be even higher. Therefore, if further research on the visitors are to be conducted, it should be done during a longer period inside the walls of the Design Centre, so that the target group would be all the visitors (both domestic and international). This way a wider sample could be collected and a better / more accurate view on the visitor demographics could be found. It would also be interesting to find out, how people from other countries have found the attraction and which social media channels they, to be able to find the most relevant tools to reach them.

6 CONCLUSIONS

The aim with this research was to Iittala & Arabia Design Centre to find the best marketing tools in order to reach the most potential customers and therefore increase their number of visitors.

The research questions on this thesis were:

1. How potential customers are the residents of Arabia district for Iittala & Arabia Design Centre?
2. What kind of marketing channels to use to attract the wanted target group?
3. What kind of experience have the local visitors had and how could it be improved?

The results of the study show that the residents of Arabia district are very potential visitors for the Design Centre. Almost all respondents had visited Iittala & Arabia Design Centre Store, most of them more than 10 times. Still a great number of these respondents (50%) have never visited the 8th floor in the same building where the Design Lab Gallery and Design museum is located. Most of these respondents were 26–45-year-old women. As this group is clearly interested in the brands Iittala & Arabia and live in the neighborhood, can they be considered as potential new visitors for the rest of the Design Centre as well. Some new marketing activities are to be found, to reach this target group.

As the such high number of respondents visit the Design Centre often, but have never visited the 8th floor, should the most important marketing be done during their visit to the store. As the Design Centre Store is a part of the Design Centre, should some cross-marketing be done between the 8th floor and the store downstairs. Interesting events such as the Vintage pop-up-store in the Design Lab Gallery that was supposed to be arranged in April 2020 could be very appealing for visitors, as the store and the Vintage-selection were chosen as most interesting by the respondents. Based on this research, the MyIittala newsletter, Facebook and word-of-mouth are the most important marketing tools for reaching the residents of Arabia.

When it comes to the visitor experience, not many ideas for improvement are suggested based on this research, as the respondents that had visited the 8th floor were happy with their visit. A high number also answered that they would visit again and would very likely recommend the attraction for a friend. The open comments and suggestions of the visitors showed that especially the workshops that are arranged in the Design Lab Gallery are in the interest in many, and there could be more of them arranged.

As the researcher, I am satisfied that the results of this study have answered to the research questions and that they are supported with the theoretical background of this thesis. Therefore, I feel that the aim of this research has been reached as planned, even though there were obstacles on the way and the changes in the target group and study had to be conducted in a short period of time.

I'm happy that the study and its results turned out to be relevant and interesting for the case company, even though the original plans weren't met. The study results and suggestions are going to be presented to the case company and will hopefully benefit them in reaching new customers in the district of Arabia and beyond.

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APPENDICES

The questionnaire

1. Sukupuoli

- Nainen
- Mies
- Muu

2. Ikä

- Alle 18 vuotta
- 18-25 vuotta
- 26-35 vuotta
- 36-45 vuotta
- 46-60 vuotta
- Yli 60 vuotta

3. Asuinalue

- Arabian alue (Arabianranta, Toukola, Vkk)
- Muu, mikä?

4. Onko Iittala & Arabia Design Centre (Hämeentie 135) sinulle entuudestaan tuttu?

- Kyllä
- Ei

5. Kuinka usein ole vierailut Iittala & Arabia Design Centre Storessa (Alakerran myymälä)

- En kertaakaan
- Kerran
- 2-5 kertaa
- 6-10 kertaa
- Yli 10 kertaa

6. Kuinka usein olet vierailut Iittala & Arabia Design Lab Galleriassa tai Designmuseo Arabiassa? (8.krs)

- En kertaakaan
- Kerran
- 2-5 kertaa
- 6-10 kertaa
- Yli 10 kertaa

7. Minua kiinnostaa eniten (valitse max. 3)

- Vaihtuvat näyttelyt (Design Lab Gallery)
- Historia (Designmuseo Arabia)
- Taideosasto
- Opastetut kierrokset
- Vintage
- Työpajat
- Tapahtumat
- Myymälä
- Muu, mikä?

8. Millainen mielikuva sinulle on jäänyt seuraavista?

Tilat

- Erittäin hyvä
- Hyvä
- Jokseenkin hyvä
- Jokseenkin huono
- Huono
- Erittäin huono

Design Lab Galleryn näyttelyt

- Erittäin hyvä
- Hyvä
- Jokseenkin hyvä
- Jokseenkin huono
- Huono
- Erittäin huono

Designmuseo Arabian valikoima

- Erittäin hyvä
- Hyvä
- Jokseenkin hyvä
- Jokseenkin huono
- Huono
- Erittäin huono

9. Vastaa seuraaviin kysymyksiin skaalalla 1-5. 1=Täysin eri mieltä, 5=täysin samaa mieltä

- Sain hyvää palvelua vierailullani
- Sain riittävästi informaatiota näyttelystä ja museon valikoimasta
- Museo esitteli kattavasti suomalaisen keramiikka- ja lasitaiteen historiaa
- Aion vierailla Iittala & Arabia Design Centressä uudelleen
- Voisin suositella Iittala & Arabia Design Centreä ystävälle

10. Mistä kanavista olet saanut tietoa Design Centrestä? (Tapahtumista, näyttelyistä, työpajoista)

- Facebook
- Instagram
- YouTube
- Vimeo
- Blogi
- Design Centren omat verkkosivut
- Lehti-ilmoitus
- Mylittala-uutiskirje
- Museon esite
- Tuttavan kautta
- MyHelsinki.com
- VisitFinland.com
- Muu, mikä?

11. Mitä näistä sosiaalisen median kanavista käytät eniten?

- Instagram
- Twitter
- Facebook
- YouTube
- En käytä sosiaalista mediaa
- Muu, mikä?

12. Olen Mylittala-jäsen

- Kyllä
- Ei
- En tiedä

13. Olen Design Centren sähköpostilistalla

- Kyllä
- Ei
- En tiedä

14. Haluan saada sähköpostitse tietoa Design Centren tapahtumista (mm. avajaisista, työpajoista, näyttelyistä)

- Kyllä
- Ei

Ehdotuksia tulevista tapahtumista & vapaat kommentit:
