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The potentiality of Spanish Cultural Events in Finnish society

Case: "Introducing Cultural Spanish Events in Vaasa"

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ABSTRACT

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The aim of the thesis is to find a potential target group in the city of Vaasa which would be highly interested in participating in Spanish Cultural Events, as well as find out how Finnish citizens are attached to Spanish Culture, and how authenticity is important for the target group.

The theoretical framework covers all the elements of Culture, Event Management, Experience and Authenticity, and it relates to the empirical part of the thesis by presenting these concepts, providing the knowledge to understand why authenticity and experiences are important when it comes to organize an event.

A quantitative method was chosen for this research and the information was gathered by a questionnaire online survey which was sent to students from Vaasa University of Applied Sciences and also to citizens from Vaasa through social network. The results were positively showing that any Cultural Spanish Event in Vaasa is welcomed by the respondents and most of them showed high interest in Spanish Culture. The results are also showing that this research could be helpful for event managers if they would like to use it to organize these types of events in the city of Vaasa.

Keywords   culture, event management, authenticity, experience

CONTENTS

FOREWORD

A thesis is for sure one of the most important projects for the life of a student. At the beginning it was a challenge to know what to write my research about, but finally I found out that it should definitely be about Event Management. Theoretically talking I personally gained a lot of knowledge regarding this topic and during the process it was very interesting to follow the interest of Finnish people in Spanish Culture, and how well Spanish events could be received in the city of Vaasa.

I would like to dedicate this work to my family, partner and friends, who truly supported me and helped me in the process. Thank you, with your support and patience you all made this whole work easier. Thank you to all of the people who took their time to answer to my survey, it really helped a lot. To my supervisor, Peter Smeds, who patiently guided me and supported me during this process.

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1   INTRODUCTION

The event industry is an immensely growing industry. To celebrate any culture it is necessary to have events to cherish and to feel its existence. Events are also important for tourism. If tourists are attracted to different countries then there should be some events and festivals for their entertainment as well. By this we can promote the culture and tourism simultaneously.

The main goal of this project is to conduct a research of how citizens of Vaasa, Finland, are attached to Spanish culture and how do they feel in general about authenticity when they assist to any kind of event.

How to arrange an event in the city of Vaasa will be also discussed on this work.

In the theoretical part of this project, the key words are "Culture", "Event Management", "Experience" and "Authenticity". Culture because, Spain and Finland are the cultures to be described in this work, therefore it is important to understand the differences between Spanish Culture and Finnish culture, and for this, the researcher is using the literature of Hofstede by explaining the different dimensions of each culture. Event management, because when it comes to organize an event, on a small or large scale, is very important to have the main guide-lines in order to make it successful. Experience, because is important to understand that all of us have a different way of experience an event, and authenticity, to understand what are the preconditions of holding an authentic event.

1.1   Aim of the thesis

The aim of this thesis is to evaluate the demand and potentiality of Spanish cultural events in Vaasa, and how important authenticity is in events for the target audience. Vaasa attracts every year many different cultures, brought by the different Universities and by the big companies like Wartsila, ABB, Vacon among others. This has been of big importance for the Finnish society to get familiar with different cultures and to even get to know their life styles. The purpose of this research is to find out how the Finnish society feels attached towards Spanish culture and

how Spanish events can be successfully introduced in the city of Vaasa. Spain is a well known country for the Finnish society since it has been for years their top travel destination. Therefore, a research of how the Finnish citizens in Vaasa are interested in Spanish culture was conducted in order to find potential customers and if this kind of business activity would be successful in Vaasa.

The author of this thesis comes originally from Spain, and since she is permanently living in Vaasa, and has lived here for many years, the topic was on high level of interest for her. Therefore, this was a big motivation to conduct this research, in order to search for business opportunities in the city of Vaasa, as well as helping event managers in Vaasa to gain a better overview of a target audience.

1.2 Restrictions

This research focuses only on Spanish events and only on the area of the city of Vaasa, Finland. However, the theoretical framework is a supportive background for the research to get an overview of Event Management and provides the main guidelines for organizing an Event in Vaasa. Even though the researcher found a good number of respondents, 185, it would be good to make future research with a bigger sample group and more specific and concrete questions for the target audience in order to get better results and more reliability.

2 CULTURE

This chapter involves the definition of culture and cultural dimensions defined by Hofstede. It also states the opinion of Hofstade about Spanish and Finnish cultural dimensions. In this section it will be also discussed how culture affects the buying behavior.

2.1 Defining culture

"The world culture is derived originally from the Latin word "colore" which means the permanent habitation or living in a particular environment for a very long time and arrangements which are associated with permanent living in that particular environment". (Makilouko, M. 2003, 17)

Many definitions have been formulated for culture: because it is a vague, abstract notion, there are many candidates for the ultimate definition. Kroeber and Kluck-hohn (1952) even devoted an article to a review of the definitions of culture and listed no fewer than 164. According to them, culture is made up of different patterns that consist of traditional ideas and their attached values. It impacts human groups forming different behaviors from different symbols. Cultural differences are the differences in the way of living. Beliefs traditions and laws between different countries, religions, societies and people vary due to cultural differences.

Ralph Linton (1945, 21) states "A culture is the configuration of learned behavior whose component elements are shared and transmitted by the members of a particular society". (Jean-Claude Usunier 2000, 4)

According to Goodenough (1971), culture is a set of beliefs or standards, shared by a group of people, which help the individual decide what is, what can be, how to feel, what to do and how to go about doing it. Rosinski (2003, 35) states that members from each group are differentiated with another group with a set of unique characters. (Jean-Claude Usunier 2000, 5)

As behavior is learned, it is therefore relatively easy to organize- like societies organize themselves in such a way that the people adhering to the cultural norms are rewarded and the ones not adhering to it are "punished" in some way or another- depending on the culture. In order for a culture to survive it will bend and twist as the society's needs are influenced by external forces and internally certain behavior will be rewarded and punished differently as to make way for changes in the accepted behavioral patterns and at the same time sustaining the culture itself; providing a new "set of rules" –norms and values- that is shaped overtime to ensure the survival of the culture. (Jobber and Lancaster 2009, 248)

The culture in which a person lives dictates to a certain extent the consumption patterns of the individual and therefore, would also have an effect on the views expressed towards specific products and the meaning attached to them. Because of this only certain types of products and selling practices that the individual sees as normal will be acceptable in his or her culture. This shows how important it becomes for international sales people to understand the functioning of the culture his market falls in so that he can adjust his selling approach accordingly. If a sales person wants to offer value to his market place he needs to understand the value system of the foreign culture and this means he needs to have knowledge of the influence of cultural factors on his market. (Jobber and Lancaster 2009, 248)

2.2 Hofstede's Cultural Dimension Theory

Geert Hofstede, a Dutch professor, did a survey among employees in a company called IBM to study and measure how work values are influenced by culture. The research was conducted from 1967 to 1973 in 40 countries with the help of a questionnaire survey. A data-base of employee value scores was then collected. Later on, he came up with the 'Cultural Orientation Model' which included four cultural dimensions. The four cultural dimensions are power distance (PDI), individualism versus collectivism (IDV), masculinity versus femininity and uncertainty avoidance index (UAI). When he was in Hong-Kong, he carried out a study of Chinese workers and later added a fifth dimension called long term orientation (LTO).

2.2.1 The Power Distance (PD)

This refers to the degree of inequality that exists –and is accepted- among people with and without power. A high PD score indicates that society accepts an unequal distribution of power, and that people understand "their place" in the system. Low PD means that power is shared and well dispersed. It also means that society members view themselves as equals.

PDI scores also refer to the dependence relationships that exist in countries. In low PDI countries there is a lesser degree of dependence of subordinates on their bosses and there is a preference for discussion and consultation. The emotional distance between subordinate and boss is also smaller and the boss is easier approachable and subordinates will not keep from contradicting their bosses. (http://www.mindtools.com/pages/article/newLDR_66.htm)

High PI scoring countries or cultures, in the other hand, would exhibit considerable dependence of the subordinates on their bosses, either in the form of the autocratic leader that gives orders without consultation or the paternalistic boss that will be like a "good father" figure, but that will also be giving orders and expecting the work to be done as ordered. It may also be that the subordinates reject the dependence- also called "counter dependence". In these countries there will be a strong pattern of polarization between dependence and "counter dependence". The emotional distance between subordinates and their bosses are huge and they would find it very difficult to approach their bosses or contradict them directly.

2.2.2 Individualism vs. Collectivism (IDV)

This is the second dimension and refers to the ties people have to others within the community. A high IDV scores indicates loose connections. According to Hofstede, in countries with a high IDV score there is a lack of interpersonal connection, and little sharing of responsibility beyond family and perhaps few close friends. A society with a low IDV score would have a strong group cohesion, and there would be a large amount of loyalty and respect for members of the group.

The group itself is also larger and people take more responsibility for each other's well being. (http://www.mindtools.com/pages/article/newLDR_66.htm)

As can be seen these two terms represent the pole opposites of this dimension and will vary from country to country and between cultures. On the one hand there is a high valuation of peoples time and their need for freedom as well as their enjoyment of challenges with an expectation of rewards for hard work and the respect for privacy, i.e. a high IDV score, contrasting the other pole that represents a low IDV score – a more collectivistic approach, where the group is important and people look out for each other and the feelings of others. Also there is an emphasis on building skills and becoming masters of something, working for intrinsic rewards (the joys of doing the work is the only reward) and where harmony is very important –harmony between people and also the harmony between people and their environment.

2.2.3   Masculinity vs. Femininity (MAS)

This refers to how much a society sticks to, and values, traditional male and female roles. High MAS scores are found in countries where men are expected to be "thought", to be the provider and to be assertive, If women work outside the home, they tend to have separate professions from men. Low MAS scores do not reverse the gender roles. In a low MAS society, the roles are simply blurred. You see women and men working together equally across many professions. Men are allowed to be sensitive, and women can work hard for professional success. Femininity stands for a preference for cooperation, modesty, caring for the weak and quality of life.

2.2.4   Uncertainty Avoidance Index (UAI)

This relates to the degree of anxiety society members feel when in uncertain or unknown situations. High UAI scoring nations try to avoid ambiguous situations whenever possible. They are governed by rules and order and they seek a collective "truth". Low UAI scores indicate the society enjoys novel events and values

differences. There are very few rules and people are encouraged to discover their own "truth".

It is important to mention that the avoidance of uncertainty is not the same as the avoidance of risk. The difference lies in the fact that if there is a risk it is a known risk and that it can be calculated – it does not have to be expected but if there is a risk it is something that is known; compared to uncertainty, which is an aspect of life that is not known, something that cannot be anticipated and therefore will cause anxiety in persons that feel uncertain about the future.

2.2.5   Long Term Orientation (LTO)

This refers to how much a society values long-standing –as opposed to short-term-traditions and values. This is the fifth dimension that Hofstede added in the 1990's after finding that Asian countries with a strong link to Confucian philosophy acted differently from Western cultures. In countries with a high LTO score, delivering on social obligations and avoiding "loss of face" are considered very important. (http://www.mindtools.com/pages/article/newLDR_66.htm)

Societies with a short-term orientation generally have a strong concern with establishing the absolute truth. They are normative in their thinking. They exhibit great respect for traditions, a relatively propensity to save for the future, and a focus for achieving quick results. In societies with a long-term orientation, people believe that truth depends very much on situation, context and time. They show an ability to adapt traditions to changed conditions, a strong propensity to save and invest and perseverance in achieving results.

Countries or regions with high LTO scores and, therefore a stronger orientation to the "long term" show characteristics of having perseverance and the willingness to make sustained efforts toward slow results. They tend to be more sparing with resources – being thrifty – and having respect for circumstances more than traditions. Also, there is a concern for personal adaptability rather than a concern for personal stability as in the short term orientated countries or regions. (http://es.scribd.com/doc/100593278/Cultures-and-Organizations-2010)

2.3 Dimensions of Finnish Culture

If we explore the Finnish culture through the lenses of the 5D Model, we can get a good overview of the deep drivers of Finnish culture relative to other world cultures.

2.3.1 Power distance

Finland scores low on this dimension (score of 33) which means that the following characterizes the Finnish style: Being independent, hierarchy for convenience only, equal rights, superiors accessible, coaching leader, management facilitates and empowers. Power is decentralized and managers count on the experience of their team members. Employees expect to be consulted. Control is disliked and attitude towards managers are informal and n first name bases. Communication is direct and participative.

2.3.2 Individualism

Finland, with a score of 63 is an Individualistic society. This means there is a high preference for a loosely-knit social framework in which individuals are expected to take care of themselves and their immediate families only. In individualistic societies offence causes guilt and a loss of self steam, the employer/employee relationship is a contract based on mutual advantage, hiring and promotion decisions are supposed to be based on merit only, management is the management of individuals.

2.3.3 Masculinity / Femininity

Finland scores 26 on this dimension and is thus considered a feminine society. In feminine countries the focus is on "working in order to live", managers strive for consensus, people value equality, solidarity and quality in their working lives. Conflicts are resolved by compromise and negotiation. Incentives such as free time and flexibility are favored. Focus is on well-being, status is not shown. An

effective manager is a supportive one, and decision making is achieved through involvement.

2.3.4 Uncertainty avoidance

Finland scores 59 on this dimension, and thus has a medium high preference for avoiding uncertainty. Countries exhibiting high uncertainty avoidance maintain rigid codes of belief and behavior and are intolerant of unorthodox behavior and ideas. In this cultures there is an emotional needs for rules (even if the rules never seem to work) time is money, people have an inner urge to be busy and work hard, precision and punctuality are the norm, innovation may be resisted, security is an important element in individual motivation.

2.3.5 Long term orientation

The Finns score 45, making it a short term orientation culture. Societies with a short term orientation generally exhibit great respect for traditions, a relatively small propensity to save, strong social pressure to "keep up with the Joneses", impatience for achieving quick results and a strong concern with establishing the Truth i.e. normative. Western societies are typically found at the short-term end of this dimension, as are the countries of the Middle East.

(http://geert-hofstede.com/finland.html)

2.4 Dimensions of Spanish Culture

2.4.1 Power distance

Spain's score on this dimension (57) reflects that hierarchical distance is accepted and those holding the most powerful positions are admitted to have privileges for their position. Management controls, i.e. the boss requires information from his subordinates and these expect their boss to control them. A lack of interest towards a subordinate would mean this one is not relevant in the Organization. At the same time, this would make the employee feel unmotivated. Negative feedback is very distressed so for the employee it is more than difficult to provide his

boss with negative information. The boss needs to be conscious of this difficulty and search for little signals in order to discover the real problems and avoid becoming relevant.

2.4.2 Individualism

Spain, in comparison with the rest of the European countries (except for Portugal) is Collectivist (because of its score on this dimension: 51). However, compared with other areas of the world it is seen as clearly individualist. This has made Spaniards quite easy to relate with certain cultures – mainly non European- whereas other cultures can be perceived as aggressive and blunt.

On the other hand teamwork is considered as something totally natural; employees tend to work in this way with no need for strong motivation from Management.

2.4.3 Masculinity / Femininity

Spain scores 42 on this dimension and is a country where the key word is consensus. So polarization is not well considered or excessive competitiveness appreciated. Spanish children are educated in search of harmony, refusing to take sides or standing out. There is a concern for weak and needy people that generate a natural current of sympathy. Regarding management, managers like to consult their subordinates to know their opinions, and, according to it, make their decisions.

In politics, it is desirable to have participation of all the minorities, trying to avoid the dominant presence of just one winning party; it is the country opposite to "the winner takes it all".

2.4.4 Uncertainty avoidance

If there is a dimension that defines Spain very clearly, it is Uncertainty Avoidance. Spain is considered the second noisiest country in the world. People like to have rules for everything, changes cause stress, but, at the same time, they are obliged to avoid rules and laws that, in fact, make life more complex. Confronta-

tion is avoided as it causes great stress and scales up to the personal level very quickly. There is great concern for changing, ambiguous and undefined situations. Thus, for example, in a very recent survey 75% of Spanish young people wanted to work in civil service (i.e. a job for life, no concerns about the future) whereas in the USA only 17% of young people would like it.

2.4.5   Long term orientation

Spanish people like to live in the moment, without a great concern about the future. In fact, Spain is the country that has given the meaning of "fiesta" to   the world. In Spain people look for quick results without delays. Moreover, there is a need for clear structures and well defined rules prevailing against more pragmatic and relaxed approaches to life, particularly, in the long term time. (http://geert-hofstede.com/spain.html)

2.5   Spanish Culture vs. Finnish Culture

Separated from the rest of Europe by the Pyrenees, Spain reaches south to the coast of North Africa. It has both Atlantic and Mediterranean coastlines, and includes two archipelagos, the Balearics and the Canary Islands. The climate and landscape vary from snow-capped peaks in the Pyrenees, through the green meadows of Galicia and the orange groves of Valencia, to the desert of Almeria. Madrid is the highest capital in Europe, and Spain its most mountainous country after Switzerland and Austria. (Kindersley 1997-1999, 15)

Widely known for Flamenco music and dance, bull-fights, fantastic beaches and lots of sunshine, Spain has to offer much more than that.

It is – and has been for many years- one of the cultural centers of Europe. It has beautiful cities and towns, offering really old monuments, as well as futuristic architecture. Spain is a very rich country when it comes to culture. Its various regions are all different one to each other, geographically, climatically and even in personality. (http://www.red2000.com/espana/espana.html)

It's obvious that one cannot speak in general that easily, as we all have our own personality. But apart from the different personalities, Spanish can be defined in their social relationships, as extrovert, sociable, friendly. Spanish can be quite familiar quite fast, and is not a surprise when people present themselves giving two kisses, and from that point on, act in a familiar way with others. They like to hug and take each other by the arm. In this respect, when they meet a foreigner they treat them as one of them, without thinking really about the possible reaction to their enthusiasm. ("The Spanish personality" 2011, referenced 14 December 2008) (http://www.eyeonspain.com/blogs/psychology/1023/the-spanish-personality.aspx)

Spain is more than bulls and flamenco. Fiestas play a major role in Spanish life. They are eagerly awaited and planned well in advance. On any day of the year there is a fiesta happening somewhere in Spain. There is not a village, town or city in the country which does not honor its patron saint, the virgin or the changing seasons with processions, bull-running, fireworks, re-enacted battles, some ancestral rite or a "romeria". Many rural and coastal towns celebrate the harvest or fishing catch with a gastronomic fair at which you can sample local produce. Music, dance, drama and film festivals are held in Spain's major cities throughout the year. Meanwhile, the country's favorite outdoor sports- football, basketball, cycling, sailing, golf and tennis- culminate in several national and international championships. (Kindersley 1997-1999, 34-36)

Spanish are also famous for "Tapas". In every bar or restaurant of Spain anyone can find this type of dishes which are mainly cold, such as ham, sausage, olives, cheese etc as also warm tapas like Spanish omelet, sea food among others.

Finland is one of the northernmost areas in the world with a permanent population. Winter in Finland varies in duration from about three to seven months, depending on the part of the country, but regardless of location, it is cold, dark and snowy. But those features do not disrupt life. Finns will get to work or school in the morning no matter how cold it is or how much snow has fallen.

(http://finland.fi/Public/default.aspx?contentid=160110&nodeid=41800&culture=
en-US)

Finland it is full of contrast. The winter days are short, and the summer days are long. The agrarian society of a century ago has become an urban society, which longs for the country side and retreats to summerhouses every weekend in the season. The Finns can be melancholic, but they have a great sense of humor. Their music is often in the minor key, but they love to dance, sing and perform. They are survivors: if you were stranded on a desert island, your ideal companion would be a Finn. Before you knew it, the sauna would be ready, fishhooks positioned in the sea, a fire burning, and any edible mushrooms and berries picked and prepare for eating. Saunas are found everywhere, and important business meetings may be followed by a sauna by in which the conversation is continued on a more informal basis.

In a Finnish meeting etiquette greetings are formal, with a firm handshake, direct eye contact, and a smile. It is common practice to repeat your first and surname while shaking hands. (http://www.kwintessential.co.uk/resources/global-etiquette/finland-country-profile.html)

 It used to be said that the Finns have low self-steam, but this certainly is not the case today. Young Finns are at home on reality television, joining in great adventures and extreme sports challenges, taking part in pop idol programs, and, of course, backpacking around the globe. Finns return from their travels saying that they live in the best country in the world. (Leney 2005, 9)

In comparison to the Spanish, who are most of the time loud, the Finns respect silence, and are comfortable with it. In conversations there are moments of silence, when the Finns weights up what has been said, before making their own contribution. In fact to answer immediately would signify lack of respect for the views of the previous speaker. (Leney 2005, 151)

2.6   Introducing Vaasa

Vaasa is located on the west coast of Finland and called the sunny pearl of the Kvarken. Vaasa is the sunniest city in Finland based on sunny hours a year. With 65.000 inhabitants, Vaasa is today the educational, cultural and tourist centre of Western Finland.

The city is bilingual with 69.8% of the population speaking Finnish as their first language and 24.8% speaking Swedish, but the surrounding municipalities have much higher rates of Swedish speakers than that.

(http://en.wikipedia.org/wiki/Vaasa)

The town of Vaasa was founded in 1606 by Charles IX around the oldest harbor and trading point in Ostrobothnia. In 1852, Vaasa burnt to the ground, and in 1862 the new Vaasa was built on the Klemetso headland, 7 km from the old town.

Vaasa is a genuine student city, one third of the inhabitants are students or school children. It is a city with international atmosphere, and has, after the capital city region, the highest number of residents from other countries, and several of them work for the many energy technology companies in the city.

Another fact to notice about Vaasa is that is a city of a very human size. Everything is close by, but yet there is a versatile selection of restaurants, shops and cafes.

One positive consequence of the rapid growth in the number of inhabitants in recent years is that also the variety of various services is growing.

(http://matkailu.vaasa.fi/in_English/VAASA)

3   EVENT MANAGEMENT

In this chapter the nature of event and different event categories will be discussed and explained. From a theoretical perspective, types of events offered by Shone and Parry in their work "Successful Event Management" (2004) will be explained as well as from the work "Events Management" by Razaq, Paul and Tahir, (2009). How to plan an event, the marketing and how to recognize potential target market are some of the key words in this chapter.

In this section will also be highlighted how events are being managed in practice. Most events require some sort of planning on the part of the organizer, which will also be discussed.

Event management involves studying the intricacies of the brand, identifying the target audience, devising the event concept, planning the logistics and coordinating the technical aspects before actually executing the modalities of the proposed event. Post-even analysis and ensuring a return on investment have become significant drivers for the event industry. Satisfaction of certain needs can be the main aim of organizing an event. The head of the organizing team for every event is saddled with the responsibility of creating a vision for the event and to motivate the team members to work collectively in achieving the goals and objectives set for them in actualizing the vision. (Douglas et al. 2001).

Getting an event started depends on the type of activity that is taking place and the sent objectives. The organizers can be volunteers or professionals as the event can be of a personal, leisure, cultural or organizational nature. (Shone and Parry 2004, 65). In his preface Getz highlighted some objectives of event management, which are to provide a comprehensive, systematic study of event programming, management, and marketing, encompassing theory, methods and practical application. To interpret and apply the principle of both business and not-for-profit management to the special needs of event organization. Also to use case studies of successful events in demonstrating how managers can improve their effectiveness and efficiency in producing successful events and meeting their organization's

wider goals. To demonstrate how different perspectives on an event (i.e.; economic, community, visitors, organizations, sponsors, the environment) require different management approaches, and how recognition of the interrelatedness of all these perspective can enhance event production, marketing, and impacts. To foster professionalism in event management, covering and knowledge base, theory, methodologies, and ethics. (Donald Getz 1997, iii)

3.1 The event concept

Getting an event started depends on the type of activity that is taking place and the sent objectives. The organizers can be volunteers or professionals as the event can be of a personal, leisure, cultural or organizational nature. The tedium of daily life, with its constant toil and effort, was broken up by events of all kinds. In most societies, the slightest excuse could be found for a good celebration, although traditional celebrations often had strict ceremonies and rituals. Personal events or locals events to celebrate certain times of the year, perhaps related to religious holidays, were also common. This role in society was, and is, of considerable importance. In the modern world some of the historic driving forces for events have changed. For example, religious reasons for having major festivals have, perhaps, become less important, but we still see carnivals, fairs and festivals in all sorts of places and at various times of year. Many of these events, although religious or traditional in origin, play an important role by attracting tourists to a particular place. Some major events, however, still revolve around periods such as Christmas or Easter in the Christian calendar, and towns and cities throughout Europe often hold major festivals based on these times. Even in those countries where religion is no longer as important as it once was, the celebration of originally religious, and other folk festivals, still takes place; so do older festivals related to the seasons, including the celebration of spring, with activities such as dancing round a maypole, decorating water wells or crowning a May Queen. We can grasp, therefore, that special events were often historically crucial to the social fabric of day-to-day life. (Shone and Perry 2004, 2-3)

Concepts are different from ideas. Concepts are clear statements that shape an event into a clearly laid out design. Concepts involve developing clear statements that give meaning and parameters to the event idea. Defining the event concept is a creative process that might be simple or complex depending on the scope of the event. The basic steps are the same for all events across all areas of the events industry including the tourism, hospitality, leisure and sport sectors. (Robinson, Wale, Dickson 2010, 20)

Donald Getz (Event Management and Event Tourism, 1997) stated that, events constitute one of the most exciting and fastest growing forms of leisure, business and tourism-related phenomena. Their special appeal stems in part from the limited duration and innate uniqueness of each event, which distinguishes them from permanent institutions and built attractions. Frequently their celebratory and festive ambience elevates them above ordinary life experiences.

Events are temporary occurrences, either planned or unplanned. They have a definite length, and for planned events this is usually fixed and publicized. People know and expect that events end, and this fact provides major part of their appeal. When it is over, you cannot experience it again. True, many events are periodic, but each one has a unique ambience created by the combination of its length, setting, management (i.e., its program, staffing, and design), and those in attendance. This principle applies to all events. (Donald Getz 1997, 4)

3.2 Events and Culture

Derived from the Latin word "Cultura", which means 'to cultivate', culture as we understand it is complex term that defies precise definition. Culture encompasses aspects of human life including language, dress codes, religious practices, behavioral codes and rituals. It is saturated with meanings and symbols. Our perceptions of what is beautiful or ugly, good or bad, or entertaining or boring are all a reflection of our culture. Similarly, the manners in which we celebrate marriages, the birth of a child or the death of a parent are all culturally ingrained. Culture influences behavior, and thus has particular importance for the events industry, and

this is especially pertinent when the host culture differs significantly from that of the guest. A further complicating variable is that culture is dynamic – what was once a norm and an accepted way of doing things might now be considered inappropriate and culturally insensitive. (Peter Robinson, Debra Wale, Geoff Dickson 2010, 6)

Peter Robinson, Debra Wale and Geoff Dickson stated that, according to Bordieu (1984), culture is a vital part of the social and economic well-being of any community, town or city. The first person to introduce the concept of cultural capital was Bordieu (1984). Essentially, in this context culture is not just seen as having peripheral educational and entertainment value, but is seen to carry its own capital, with economic success coming to regions that adopt and create cultural events (Bordieu, 1984). (Robinson, Wale, Dickson 2010, 6)

The interaction between visitors and the hosts of the event is central to the visitor experience. Much of the attraction of attending an event lies in the fact that this is outside the daily life of the participant, and thus meeting the host community is 'the other'. Hosting an event leads to a meeting of different societies. The consequences of this meeting differ depending upon the management of the event. According to Ali-Knight and Robertson (2006), there is a little agreement regarding the definition of culture in the context of the events industry. They suggest that it is the 'process' or product of a group of activities that create a culture. Cultural events have become an economic necessity in many towns and cities. (Robinson, Wale, Dickson 2010, 7)

3.3   Types and Characteristics of Events

Shone and Perry state that, "Special Events are that phenomenon arising from those non-routine occasions which have leisure, cultural, personal or organizational objectives set apart from the normal activity of daily life, whose purpose is to enlighten, celebrate, entertain or challenge the experience of a group of people. These four categories it is how events are split based on the concept". (Shone and Perry 2004, 3)

It is crucial to bear in mind, when considering this categorization, that there are frequent overlaps. For example, the graduation of a student from university is both a personal event for the student and his or her family, and an organizational event for the university. A village carnival is a cultural event, perhaps celebrating, some aspect of local heritage or folklore, and a leisure event, possibly both for local people and tourists. Therefore, overlaps should be seen as inevitable rather than exceptional, and any attempt to categorize an event, even by analysing its objectives, its organizers or its origins, will have to take account on this, even if we can agree that this event does fall into such and such a category. (Shone and Perry 2004, 4)

In looking at the various kinds of special event, whether these are leisure based, personal, cultural or organizational, it is possible to identify a number of characteristics that they have in common to them, thus helping us understand what special events are and how they work, as well as differentiating them from other activities. Shone and Perry state that, their definition of events could be given a shorthand version. 'Those non-routine occasions set apart from the normal activity of daily life of a group of people', does not necessarily give a feel for the specialized nature of the activity. It can be said 'specialized' because if the uniqueness of events, but also because such events may often be celebratory or even ceremonial in some way. Clearly this approach can be applied to activities such as weddings, product launches, prize-giving, etc. (Shone and Perry 2004, 4)

The book Events Management: An Integrated and Practical Approach, opens their text exploration with the breaking down of different types of events so that the reader can understand both the drive of each event category, as well as how broad events stretch, and just how much of our lives are moved around events of several kinds. The categories expressed by the authors are very clear and to date about the most important types of events that event planners and goers have to choose from. (Razaq, Paul and Tahir 2009, 13-19).

The first of the types of events listed by Razaq, Paul and Tahir is the religious event. Religious events are typically quite large events because religion is firmly

linked to the culture of nearly everyone on earth. These events are quite experi-
ence related in the fact that they involve an attendees faith and feelings, ceremo-
nies and contact of people in the same belief system, and they appeal to communi-
ty and culture. The authors quote, "The date of such religious event experiences
becomes etched in the memory of the people attending, alongside their feelings
and emotions (Razaq, Paul and Tahir 2009, 13)". Most of these memorable events
are related to that of the reception and celebration following the religious service,
but it remains that the ceremony of the event is a very important aspect to event
goers as well because the celebration would be necessary if there were not a cer-
emony to open the celebration. (Razaq, Paul and Tahir 2009, 13)

The second type of the events category that the authors point is the cultural event.
Although many cultural events have a religious reason for gathering, it is also
common and more frequented in recent times that cultural events can be planned
for more commercial reasons. It is more commonly found that these events are a
celebration held by a community to express the highlights of their culture. These
events typically involve entertainment such as concerts or carnivals, which can be
rapidly, bring about costs. These costs do however, weigh themselves evenly with
it comes to the benefits these events bring to the community, as it is now becom-
ing more of a trend for cultural events to bring about a large leisure travel econo-
my to the community in question. Cultural events are not limited to the communi-
ty in which the originate either. These celebrations can spread far and wide wher-
ever there is a common interest, or a community of people connected to the event
in particular. (Razaq, Paul and Tahir 2009, 14)

The third type of event that the author's point out is the musical event. "Musical
events range from Glastonbury or Roskilde Music Festivals to the Last Night of
the Proms in the Royal Albert Hall and all manner of concerts and performances
in between (Razaq, Paul and Tahir 2009, 14)," states the authors of Events Man-
agement. Though it is true that musical events are often commercial, as they are
recognized as some of the biggest cash cow events in the industry, they are also
very cultural and fashionable, and for those reasons they can sometimes be found

free of charge or as welcoming gifts to travellers to a region. Sometimes musical events can be linked with charity as well, giving a portion or all of the proceeds of ticket sales to a worthy advisory, which sometimes fuels and even more outstanding number of sales. Musical events are clearly a celebration of creativity, and can offer a shared feeling between attendees, whether friends or strangers, promoting a sense of being one in a crowd of people who share a similar emotional interest with the attendee. (Razaq, Paul and Tahir 2009, 14-15)

The fourth type of event that the authors point out is the sporting events. Sporting events have a wide range including the largest of international events like the Olympics, to the local sports leagues held for the communities and children through school or clubs. The main goal of a sporting event is to stage a contest, a challenge, or a competition for those willing to attend, but also to bring about companionship within the viewing community. Sporting events will most often take up the theme of some form of championship, displaying the differing skills or powers of the opponents involved to see which of them the best is. Most professional sporting individual, as well as their management and assistants are well paid compared to most professions, some of them of which take part in sports which attract great numbers of watchers who both flock to be present at the sporting event, or globally watch from television and other streaming devices. The success of a sporting team or individual which comes from a specific community is often the cause for great spontaneous celebrations with a large number of indulgent attendees. Although sporting events are known to be very popular, thus profitable in the events industry, it is important for those who wish to hold sporting events on a larger scale that there are many stakeholders involved, and they tend to need a high degree of professional management, thus making large scale sporting events more challenging. (Razaq, Paul and Tahir 2009, 15)

The fifth category of events noted by the authors is personal and private events. These events tend to be celebrations that are with the company of friends and/or family members, and could be viewed as a cultural event on some occasions. The format of these types of events may vary from the more popular weddings and

funerals, to other life stage celebrations such as ageing, and achievements. The idea of having personal and private events is a very old concept of event planning, as celebrations of these various life stages can be found even in the latest of recorded history. Event planning markets generally profit most from weddings, as these celebrations ten to come out the top of the life stage list. (Razaq, Paul and Tahir 2009, 15)

Political and governmental events take up the sixth category of Events Management. These events tend to run along lines of elections, which include many political party conferences. These events could be stated as fund raising events as it is a trend recently for candidates to ask donations toward their political party. Otherwise, these events can be rather costly to plan and develop. The profit of the event is usually found in the currency of political change for the party in question. People generally appeal to these events as they became somehow competitive as they are broadcasted, and this fuels their urge to offer donations to the party they wish to see winning the election. (Razaq, Paul and Tahir 2009, 15-16)

The seventh event category noted by the authors is the commercial and business event group. These tend to benefit and involve a whole section of a specific industry or business group collectively. Exhibitions and other group vendor type events are some of the most complex types of events within the event industry. These exhibitions and travelling or stationary fairs usually include various vendor stands, all relating to a common industry, which has its own stakeholders, competing for the attention of the event attendees to possibly make them a future client or customer. These events can also allow vendors to learn cohesively about new trends and happenings in their market during conferences and school lecture style key note of their own association conference, which is scheduled regularly. Several industries, like travel for example, can also have hundreds of these types of events worldwide annually. (Razaq, Paul and Tahir 2009, 16)

The eighth category of events listed by the authors is the corporate events category. Corporate events are held only for that of a single business, corporation, company or organisation. These events typically include at least one annual confer-

ence, smaller scale events like product launches, staff motivation and team building exercise events, and sometimes awards ceremonies. The audience at hand for these events are from within the business group itself, even divided among group divisions if the group is too large or complex to factor in everyone. These events can also include a company outsourcing their members to a venue to discuss changing matters or trends in their industry, as well as giving their members an option to take part in a field related event hosted by the group outside of the normal day to day function. The themes of many if these events can include one or more of the following: gaining knowledge about competitors or networking with other field members to gain new ideas, client or customer interaction for feedback purposes, reviewing any challenges that are currently being faced or forecasted, and events made to stimulate the growth of creative innovations and/or alternatives. (Razq, Paul and Tahir 2009, 16)

The ninth event category from the Events Management source is special events. Every group or individual believes their event is special but these are events that are described as first-class or extraordinary. The category is only defined by events that suddenly have widespread public recognition, whether they had been planned to be unlike any other event or not. Special are the most common to attract visitors to come out from the area in which they live to experience the uniqueness the event has to offer. These events truly have a "Once in a Lifetime" appeal. The goal of special events and the reason why they want to appeal to the masses is to develop a form of recognition for the community in which the event is held. This not only boosts the economy for the event location at that time, but also allows for the future travellers to readily recognize the location as an attractive place to be. When communities develop a plan for a special event, or bid for a special event, like the Olympics for example, to be held in their area, oftentimes, the budget is hard to keep clear and on track. But the outcome of having these kinds of events outweighs that of possible lost or irresponsible funding, as people all around the globe remember the community in relation to the event, and chose to visit the community even after the event is over. (Razaq, Paul and Tahir 2009, 16-17)

Leisure events take up the space of the last list categories in Events Management. Like special events, these events also are known for their ability to have attendees travel from all over the world to be able to take part in these events. Most of them are ongoing, and evolve with the current trends to keep up with demand. There is also a competitive bidding process to figure out who will host each of these events, may it be within countries to find out where the Olympics will be held, or companies which try to find out who will be the biggest sponsor of festivals gaining them more advertisement. As with special events, leisure events are important for the host community economically as travellers flock to their service industry, and also because the event has the ability to create legacies that will keep the image of the community forever in the travellers mind. The leisure events that are larger in scale are usually linked with government funding programs in order to allow the possibility of construction of new buildings, roads and bridges to support the incoming demand. A big issue with these construction plans is how these buildings are utilized once the event has moved on from the host city. Recently, it is no longer allowed within leisure event committees for communities to plan most large scale leisure events without developing a master plan for the post-event use of these structures. Information technology and social media networks have come to contribute to the growth of the urge to travel to and take part on these events. Leisure events all over the world are now utilizing communication tools to advertise as globally as they can. (Razaq, Paul and Tahir 2009, 17-19)

3.4   Event Planning

After the event analysis, the next step begins – planning. According to Merriam-Webster Dictionary (2012) planning is "the act or process of making or carrying out plans".

Event planning is a process that starts by delineating the beginning and the end of the event. The tasks and responsibilities of an event manager change is day during the process and will be different with each event. The job of the planner varies according to the size, scope and complexity of the event. You may be asked to do any number of different tasks, including client consultation, setting budgets,

choosing dates, selecting and inspecting a location, negotiating with and choosing suppliers, arranging transportation, booking blocks of hotel rooms, arranging catering, booking entertainment or speakers, writing copy for publicity, gathering leads for potential participants, choosing printers, creating an agenda, compiling participants' packets, gathering and directing volunteers, sticking on labels, or shipping boxes and that is all before the event day begins. (Kilkenny 2006, 36)

The diversity and individuality of events can make them very labor-intensive, because of the effort involved in undertaking a non-routine activity. This is not simply a matter of how events are operated on the day, but is also a management and an organization issue. The management input to any event will be far greater than for a routinely manufactured product when management becomes essentially a supervisory function based around quality control, once the development face is over, because the manufacturing process being repeated. Planning events, for the uninitiated or for an inexperienced organizer, is therefore rather more important and time-consuming than the equivalent processes for repetitive goods and services. Taking the example for wedding, the actual wedding maybe a ceremony of not more than an hour, followed by a reception and a buffet, but the planning might be taken several months and involved large numbers of people- families, friends, the venue management, the caterers, the florist, the dress-hired company, the musicians, the car company, the religious authority or civil registrar, and so on. This complexity of planning is typical of events in general and is part of a whole cycle of interrelated activity covering planning, action and control. The increased importance of planning is because of its key role in helping to deal with uncertainties of events. (Shone & Parry 2004, 82-83)

Planning is the process by with the manager or organizer looks towards the event to discover what various courses of action are available to arrange it, and which course of action would be the best. This is not to say that a plan is going to appear the moment someone sits down to think about it. The manager, organizer or planning committee may have run many events, or may have run none. (Shone & Parry 2004, 83)

The advantage of having done it before is not only the experience, but also the existence of records and previous plans. On the other hand, with a new event, the plan, to start with, maybe no more than a vague hunch or an organizer's intuition about what might be appropriate. However, this can be worked up very quickly into something more useful and relevant- a plan is essentially a predetermined course of action based on given objectives. (Shone & Parry 2004, 84)

The objectives have to be carefully thought through, and sufficiently precise and clear to ensure that the purpose of the event is obvious to all those involved in it, from the chair of the organizing committee or clients, down to staff or volunteers at the operational level. Clarity at the beginning also helps the planning process and of getting everyone to pull in the same direction. The objectives should be not too complicated, perhaps consisting on only one or two primary objectives, although these can be broken down into a number of detailed aims; preferably not more than six, otherwise the point maybe obscured, and simplicity is best at this stage. (Shone & Parry 2004, 84).

Having established the *raison d'etre* for the whole event, it will be necessary to break it into more manageable steps of measurable achievement – objectives. It is vital that objectives are set, agreed and understood by everyone involved. Everyone must commit themselves to accomplishing these targets; this will lead to clear focus, coordinated effort and unity of purpose. Objectives should be SMART:

Specific to the event, **M**easurable in statistical terms, **A**greed (or achievable) by those involved, **R**ealistic (or relevant) to the resources available, **T**imed around the event schedule. (David C. Watt 1998, 10-11)

The objectives are the starting point for the planning of any event – what is the event intended to do? Is it intended to celebrate, entertain, to fund-raise? Given this, and some view of the visibility of the event after the screening process, the organizers should have a reasonable idea of the kind of event that can be put on and whether it will suit the type of people coming to it (the target markets). However, planning should not be seen as something that starts with a concept and ends

on the opening hour. Even after the event has started the organizer is likely to be making changes, sometimes very major changes, in response to problems or to deal with an unforeseen crisis. One of the purposes of planning is to visualize potential problems and to have a plan that will take account of the environment of the event, the stakeholders, the circumstances in which the event is taking place and what might go wrong; Or put more simple, there will need to be some contiguously planning for emergencies, in addition to the main plan itself. (Shone & Parry 2004, 84).

From the bare bones, an outline plan can be drawn up perhaps by brainstorming around the event idea and then listing the issues identified. This basic draft can then be added to in a more systematic way by the organizing committee and its advisors and helpers to cover headings such as operations, finance and marketing. This can include an 'environmental search and information-gathering' phase, a part of the process that involves collecting information relevant to the event. Facts such as available dates, suitable times, potential venues and useful staff have to be identified. (Shone & Parry 2004, 84).

Being focused from the beginning is extremely important. Define what you want to achieve, what your vision encompasses, and commit your intentions to paper. You do this by defining your goals and objectives, setting your financial goals, and identifying your participants. You begin to envision how the event will look and feel. These points form the framework of an event that will be fleshed out right up till the end. All events are a process. Time spent in planning, writing and designing your event in the early stages will result in increased attendance, repeat business, more publicity and more money or all the above. No event is too small for an official planning session. Even if you are the only one attending the meeting, you still need to cover all of the basics: who, what, when, where and why. (Kilkenny 2006, 42)

As in business and real estate, location is a key factor in the success of an event. You want to match the location to the style of your event, to your audience, your

theme, and your vision. The location should fit the occasion and be accessible for the majority of your guests. (Kilkenny 2006, 33)

The draft plan is really a place for initial ideas to be recorded, a kind of scrap box for brainstorming and all your initial thoughts and concepts. It´s headings should, importantly, cover six key issues, to give it some structure and form:

- Why the event is being undertaken?

- Who will be involved in the process and the event and who might not?

- What will take place and what information or research is needed to make decisions?

- How it will be done?

- Where will it happen (including the main location and any additional location needs)?

- When will it take place (including dates and expected outline times)?

In addition, an environmental search is needed to pull in information about factors that relate to the event and will help it go well (or safe it from going badly). This is a part of the mechanism, like the screening process, by which an organizer seeks to identify potential problems at an early stage. Once all the ideas and information have been thrown in, the plan can then be reorganized to give it some proper structure. In many ways the environmental search/information-gathering process is also a search for opportunities (as well as problems). For example, another event in the same area and of the same type as your event might be seen as competitive, but could be complementary. The organizer, or in the case of a very large event, a professional researcher, will be looking for information about demand for the event and the capacity of the market; Any competition; Availability of technology, equipment and supplies; Financing and sponsorship; Organizations and the availability of staff; Local cultural or social issues and precedents; And time issues in planning. This information can then be included (or put aside) and

helps the organizers to plan and identify what else are needed, but assist also in the organization and running of the event. Sometimes, however, the process of environmental searching is not properly done and results in some major problems or mistakes which embarrass the organizers. (Shone & Parry 2004, 84-87).

For many events, the issue of demand may not seem directly relevant, and for personal events in particular it might be thought that demand is not a significant factor in the planning process, except to know roughly how many people are coming or will be invited to an event, such as a wedding or birthday party. (Yet even for personal events, some checking is needed. You might invite 100 people to your party, but this doesn't mean 100 people are going to turn up). For almost all events, demand and the potential market are an issue. General public events can be difficult to plan for. What sorts of people are interested? How many might attend? When would be a good date or time to put the event on? It can be difficult to assess this effectively, especially when no similar event has been run before. On the other hand, with many types of events, the potential number of attendees may be quite specific, or specific enough for the event manager to get a feel for the requirements. This can be checked by some research, either informally such as 'talking to the locals', or by formal surveys and questionnaires. (Shone & Parry 2004, 87-88).

Moving onto some of the detailed issues of the planning process, the events will require a whole range of resources. It is easy to regard these resources as simply being staff and equipment. In practice, the single most important resource for event managers is time, because the brief for an event may allow only a very limited timescale. The brief (which is a specification or contract for an event, sometimes given by companies or organizers, for commercial and many other types of events) may not allow a realistic timescale in which to do it properly without incurring very high costs of management time, staffing and resources to 'throw at it' in order to get it done. Professional event managers may turn down some briefs on this basis. There has to be enough time to plan the event properly, to meet deadlines and cut-off points and to achieve the set-up, run the event and break down its

various elements afterwards. Event managers therefore need to be aware of key timing issues. The lead times of various event-related activities are often underestimated. But there are many other lead-time issues, from marketing and the production of brochures to the lead time of booking the right venue. Many venues will be booked up well over a year in advance. Popular dates and times of year often take the uninitiated by surprise and almost the first activity in planning will be to identify suitable venues and dates. Bookings can be made provisionally but will usually be subject to a deposit, even if the venue is the village hall. For events that are self-funding this may result in a chicken-and-egg type problem- what to do first: confirm the venue or sell tickets? This is usually resolved by having a cut-off date by which the event will be confirmed, and the venue paid for by selling a limited number of tickets early on. If cancelled, no money is lost before the booking cut-off date and it can then be returned to those who booked early. (Shone & Parry 2004, 88-91)

The plan should now be starting to have some shape. The organizers should have been able to quantify the size of the event- how many people are coming, whether there is any competition or complementation and whether the event is convenient in relation to this.

Regarding financial planning, the authors of the book Successful Event Management, state that, identifying similar events may also have given some feel for the prices people are willing to pay. However, price should not be determined by other events, but by what it will cost to put on your event and whether it has to be profitable. This issue of pricing is very important, as inexperienced organizers typically underestimate the various costs. It is absolutely essential to sit down and list all the items required and cost them properly: 'a few balloons' may turn into a budget for decorations of several hundreds of Euros. (Shone & Parry 2004, 91)

There is a tendency on the part of everyone to say 'Oh well, it will cost about…', without actually checking. When someone does get around to checking the real amount comes as a shock. A good example is discos: someone on the organizing committee always 'has a mate' who does a disco and it will be 'really cheap'. No,

it won't! The 'mate' will either not be able to do the date or will take various liberties with the organizers who will find out, after the event, that they could have had a cheaper disco by getting several quotes from firms in the phone book. The other serious mistake is for organizers to start off with a ticket price they have picked out of thin air: 'I think tickets should be…' This method, based on no reasoning whatsoever, is almost guaranteed to land the event in serious financial difficulties. If you decide the ticket price before the costing has been done, you end up cutting back on all the things that make the event special. The ticket price has to be based on accurate costing, and only then considered in the light of competition and what the market will pay (which should also be based on some realistic data, not on what the organizers 'think' the market will pay, which often underestimates reality). A further financial issue that should be included with the budget and cash flow statement is a calculation about the break-even point of the event. For example, say ticket price are 10 Euros and costs are 500 Euros. For the event to break-even, this means that 50 tickets have to be sold. What if the venue only seats 45? You couldn't make a profit. In essence, once the full costs of the event are known, the ticket price can be calculated, bearing in mind that enough tickets have to be sold to cover all eventualities. (Shone & Parry 2004, 91-92)

Financial goals reflect your defined vision and the decisions you make regarding the return on your investment. You will want to establish your financial goals before creating your budget. It is similar to defining your goals and objectives before defining the type of event to produce. Financial goals should fit into your overall goals and objectives. Your goal may be goodwill, promotion of a product, or something that will not have a monetary bottom line. However, a great number of events are produced for the sole purpose of making money. It is recommended that you set your financial goals early in the planning stages if profit is your purpose. With financial goals set, you can create your budget, price the registration/ ticket fee, choose the location, and make decisions on the other costly aspects. (Kilkenny 2006, 44)

3.5   Target Market

In the case of the authors of Successful Event Management, the term 'target market' refers, in the main, to the people who would be coming to a particular event. We should bear in mind, however, that for some events, a target market could be watching it on TV, or via the internet, or follow it as a recreational interest (e.g. sports events). In the most general way, we can see that the target market for a rugby tournament would be very different from one for a heritage pageant, or a motor show, since different people like different things. The issue for the event's organizer is how much is known about the potential target market for a given event, and whether this can be used to marketing advantage. In addition, it might be wrong to think that an event could only have one target market, as this might be not the case. (Shone & Parry 2004, 145-146)

In asking various questions about the potential market, the answer will help is decide what has to be done next:

- Who is your potential market?

- Is your event targeted at the general public, or at specific group?

- What sort of age or life style segment will your event attract?

- Will your event appeal to special interest groups?

- Can you identify different segments to attract?

- Are the different segments likely to be responsive to different prices?

For example, if the answer to the question: 'Is your event targeted at the general public?' is 'Yes', then the next step is to consider how this knowledge helps us. It provides some focus around which to work, indicates what techniques can be used and what marketing approach might be best for that particular target market, given the resources we have. Appreciating the results of the target market concept is also important. The larger an event, the more likely it is to attract a more diverse

range of people, for which more comprehensive market segmentation might be needed (Swarbrooke, 2002). Also, there might be 'stakeholders' in the activity and opinion leaders who themselves could also be regarded as separate or discrete target markets, at least from the point of view of public relations. (Shone & Parry 2004, 146)

Part of the process of identifying the target markets for an event involves knowing where your visitors will be coming from. This is easy if you are organizing student ball, as the catchment area is the campus- students and their friends. Similarly, if you are organizing a wedding anniversary, catchment is not really an issue, because the target market is simply the friends and relations of the couple. However, for many events an understanding of the catchment area is useful for the marketing officer. The target market might have been determined, say, for a horticultural show, to consist of gardening enthusiasts and those in the general public in the 55-plus age group who are retired and enjoy gardening. For a larger show or event, a typical travel time of one hour might be seen as reasonable to define how far visitors might travel to visit the event, to be involved or entertained. (Shone & Parry 2004, 147)

As a ground rule, the more important the event, the larger its catchment area:

- Where is your catchment area?

- Where does most of your target market live?

- From how far away will people come to your event?

- What is the most likely distance (or time) people would travel to your event?

- Can you say how many people in your various target markets are in each catchment?

- How will these various groups travel to your event?

Travel distances in the catchment are often influenced by the time it takes to get to and from the event from various population centers. An hour's travel time on a motorway may cover 100 km. These limits in terms of time, rather than simply distance, are what will determine the outer limit of the catchment area for the event. It would then be possible to calculate the size of the catchment area in population terms from census information, or from other sources, such as companies who provide market research assessments, or local council economic development departments. Combining this information about social group size and catchment area should give an idea of the potential size of, say, the working population, or that section of the population in a particular age group, although not all information will have been collected in a way that makes it useful for event marketing officers. Nor will all the people in the selected target market attend your event. Attendance will be influenced by a whole range of things, from effective (or ineffective) marketing to personal preferences, the opinions of friends, or something else going on at the same time. (Shone & Parry 2004, 147)

More detailed could be added to the catchment as a better picture is built up; for example, if the special event were, say an opera, a large-scale map could be drawn up showing areas of up-market housing (giving a presumption that opera goers would live on those districts, which is not necessarily correct, but serves to illustrate the point). Clearly, different towns, and different areas within a town, have different population compositions, and thorough knowledge of the target market and the areas in which its members live would help focus the marketing effort on those areas. (Shone & Parry 2004, 148).

There are several reasons why a knowledge of the target market is important to the event's organizer, the most important is that this knowledge enables some thought to be given to how to promote the event to a particular group, as well as knowing what kind of activities they would enjoy, or what publicity material they might respond to, e.g. what they read, what they watch on TV, or aspects of their lifestyle that he marketing officer could use as a marketing mechanism:

- How can you influence people to attend?

- What are their media habits, what newspapers, magazines, etc. Do they read?

- Can you use direct mail or newspaper inserts to influence them?

- Do they watch TV, go the cinema or listening local radio?

- How can you influence them if they are not engage to the media? (Not everyone is)

- What public relation activities could you use for these groups?

- Who are the opinion leaders and how might they be influenced?

This also helps us to understand the likelihood of their coming to our event. In all probability, our marketing plan will have to contain a range of activities both to raise awareness of the event, and to convert possible visitors into definite visitors.

For the marketing officer who might feel that ones you know who your target market is, and what their media habits and buying habits are, all you have to do is to get the promotion or advertising right for them, a word of caution: there are a range of influences on why a target audience might or might not attend an event. Sometimes such reasons are straight forward, like the weather. On the other hand, for an event to be popular it might be necessary to have a critical mass of people showing an interesting attending. This critical mass might only develop trough word of mouth via reference group (that is to say, the people we know). For example, suppose the event is a student summer ball. Ticket sells might not have reached the brake-even point needed by the break-even deadline, in spite of advertising in the student magazine, posters around the campus or other sales efforts. (Shone & Parry 2004, 149-150)

In general, the determinants of why or whether a visitor will come to an event are very varied (and not just about whether we can advertise or promote our event in front of their noses), and some understanding of this process (the buying process) can help us in deciding how best to promote our particular event. In general, these

motives can be seen as relevant to the marketing of other activities and products, not just events. (Kotler et al., 1996).

On his work, Event Management and Event Tourism, Donald Getz (1997) state that, to better understand the event consumer, and for porpoises of more effective marketing, it is necessary to segment the market. "Segmentation" methods normally employ research and analytical techniques to identify relatively homogeneous groups that can be targeted through marketing. (Donald Getz 1997, 259-260)

To be useful, a market segment must meet certain criteria. The group of people being described as a "target market" or "segment" must have common characteristics (i.e., homogeneity). Must be measurable group (how many are there?), and of a size of characteristics making them worthwhile together of attention (e.g. small, wealthy, special interest groups can be important). Finally, the organizers must be able to effectively and affordably communicate with the group. Although the ways to identify target markets are many, and often overlapping, meeting these criteria ensures that target marketing that does not get out of control. In practice, each event should focus on one or several easily defined groups. For events and events tourism the following criteria are also important:

- Segmentation must identify the groups most interested in attending and/or travelling to various types of events, including those who currently consume event related products.

- Identify travelers with a secondary interest in attending events; pay particular attention to emerging or potential markets and segments;

- Determine the segments by reference to variables that can be use to enhance target marketing;

- Describe the segments by reference to how they can be reached through the communications mix;

- Identify the highest "quality" visitors and event tourists;

- Consider the durability of segments (will they last?), their size and quality (are they worth the effort?), and the cost-effectiveness of attracting them relative to other targets;

- Consider the events and destination's distinctive competences and competitive advantages when establishing target segments

Getz stated that, according to Smith (1988), segmentation can also answer questions about the size of potential markets, spending patterns, price sensitivity, loyalty, response to changes in the marketing mix, and the potential effectiveness of promotions. Once the segmentation analysis is completed, the most promising groups are selected as target markets, and the marketing mix should be orientated to these groups. In fact, the product and the target markets must be continuously matched, as both are likely to change overtime. (Donald Getz 1997, 260)

Depending on the major segmentation variables (which are geographic, demographic, socioeconomic and psychographic variables), anyone or combination of these variables might be used to delimit existing and target markets. Of course all of this depends on the circumstances. However, geographic, demographic, and socioeconomic variables are almost needed for events. (Donald Getz 1997, 260)

3.6   Event Marketing

Event marketing is the function in the event management process whereby marketers create, promote and stage event experiences that satisfy customer needs and that customers choose over other competitors in the marketplace. Utilizing the principles of segmentation and targeting, marketers identify and attract new and existing audiences (by informing them about the event) and work to retain them for future events, a process informed by carrying out market research of the event environment and existing and potential audiences. (Robinson, Wale & Dickson 2010, 137)

Marketing enables event organizers to capture customer data and understand what motivates event attendance; it also allows customers to tell event organizers their

dislikes, in order to improve future events. Events appeal to different people, and every consumer has their own individual make-up (e.g. attitudes, interests, opinions). Marketers need to gain understanding of what motivates consumers to attend events in order to create, improve (customer feedback) and market events effectively by selecting appropriate marketing channels and deploying the right marketing mix in the design of an integrated marketing communications campaign. (Robinson, Wale & Dickson 2010, 138)

Shone and Perry, on their work Successful Event Management, stated that marketing is attractive to many people as an interesting and stimulating activity, one that enjoy doing. However, as with the other components of events management, from logistics to finance, it requires a high level of skills to undertake it properly. Sound knowledge of the kind of people who will attend an event, whether as participants, visitors or guests, is essential to promoting it and ensuring its success. This knowledge helps the event marketer how to raise awareness, advertise, promote, improve an image or maintain the event's impact in the media. Part of the marketing function is also to evaluate how an event is received. Sometimes this is done as an event is progressing, sometimes by feedback at the end. In those cases where there will be a further edition, the knowledge gained from evaluation should enable improvements or changes to be made for the future. (Shone & Perry 2004, 163)

3.7 Close Down and Evaluation

The close-down of an event should be approached in much the same way as it is set up, and remember the lesson quoted in the mountain climbing world: "most accidents don't happen on the way up, but on the way down". At the end of a long event, you and your staff will be tired, may will want to get cleared up and go home, but is important to be able to handle the close-down and to clear up properly, and carefully. (Shone & Parry 2004, 214).

Once the whole operation is closed down and handed back, there is still some administration to be done. This can be anything from filing to sorting out the ac-

counts, paying the bills, or collecting questionnaires. The final administrative details need to be completed, and the event- especially if it is to happen again in the future- should be properly evaluated to see what can be learned from it and what could be done better next time, not only from the visitor's point of view, but also from your own organizational point of view; it is valuable to look back and assess the outcome. (Shone & Parry 2004, 214)

For some events there will be no next time. The purpose may have been strictly limited to a one-time-only activity, although in some of these cases, especially when the objective was economic or social in origin, there may be various legacies, some intended, some perhaps unintended. The significance of such legacies may have been carefully planned and this is particularly the case for regeneration events. Often, however, it is physical regeneration that is planned, and social regeneration comes as a surprise. (Shone & Parry 2004, 214-215)

On their theory, Shone and Parry state that there are several elements to closing down an event. Besides clearing out the venue and closing the doors, there will be a range of administrative tasks to tie up. These will include the completion of the accounts, payment of final bills to contractors, and final marketing activities such as closure press releases and providing information about future plans. There will also be various personnel completions, in particular the final payments to all staff, the bringing up to date of staff records for future reference, together with the need to do some evaluation of the event. (Shone & Parry 2004, 215)

The most obvious close down activities is the physical ones: the big clear-up once the doors have closed and the last visitors have gone. This should be approached in much the same way as the set-up. A work breakdown schedule can be created, based in part of the activities leading up to the opening, but in reverse. Understanding that there is a sequence of close-down is significant; otherwise people will make inappropriate attempts to get their gear out before it is safe to do so. In the same way that it is important for everyone to know how to set up, it is also essential for them to know how to break down. This information can be handed out in a summary sheet to staff during the event, and in a close-down briefing given

over a meal immediately following the public's departure; otherwise you will be overrun with tired and frustrated people wanting to throw their stuff in a truck, without knowing that the truck doesn't arrive for another hour. (Shone & Parry 2004, 215)

As a general rule, the clear-up operation moves from small items to large ones. You cannot get the stage down until you have cleared the equipment and the furniture. You cannot clear these items until you have cleared at least some of the litter, and collected and stored small valuable items. Staff should be properly briefed on this process, and control maintained till the very end, for reasons of safety and also of security of goods and equipment. Some tasks can be done in parallel (at the same time), providing there are enough staff to do them, and the various departmental leaders should continue to supervise these activities. Items of stock to be re-used, such as catering stock, linen, consumables and small equipment should be returned to a central storage place prior to collection, and returned to the stores, or to the supplier, or to your contractor's central depot. Exit routs for goods, equipment and materials should ideally be separated from public exit routes, which might still be busy whilst the event is being closed down. (Shone & Parry 2004, 215-216)

If there is an element of organization that is neglected by venues and organizers, it is the close-down. Some effort should be made to ensure that all went well. Coordinators should be around to speak to visitors and VIPs on departure to obtain verbal feedback and pick up comments. In addition, particular care should be taking to record contact information about participants, exhibitors, presenters, stand providers and so on, in order to make the job of contacting people easier for a new edition. (Shone & Parry 2004, 218)

The final administrative issues about event close-down are those regarding contract acquittal, dealing with outstanding bills and completing the accounts. Contract acquittal is not only a matter of making final payments to contractors and suppliers, but also of deciding, for the future, whether a supplier has done a good job. Preparation of the final accounts for the event will be a matter for the treasur-

er, financial officer, or our own accountants. These accounts will tell us how the event went financially, and where an event has run in the public domain the accounts will need to be published as part of a final report to the client body, which might be government, local councils, or other funding or sponsoring bodies. (Shone & Parry 2004, 218)

The last point of the close-down that Shone and Parry mention on their work is the evaluation. A short period after the close-down of the event, certainly within a month, there should be a meeting of the various interested parties (organizers, clients, sponsors, etc) to evaluate the event. Shone and Perry used the source of Bodwin (2001) that states: "The evaluation should use all the various sources of information available and should consider not only the visitor's perception of the event, but also that of the organizers, because lessons may need to be learned from all points of view". (Bodwin et al., 2001)

The purpose of evaluation is for managers to learn how an event went and to be able to improve on it for the future.

There are probably two key evaluation issues:

- Did the event meet its objectives?

- What can be improved for the next edition, if there is one?

According to Getz (1997), evaluation means the subjective determination of worth – to place a value on something- yet it often employs quantitative measures and techniques. In the end, however simple or complicated the process, the manager must reach a decision based on part science and part wisdom. Was the event a success? Should the program be scrapped? Did the sponsors get their money's worth? (Donald Getz 1997, 331-332)

In addition Getz states that, there are three types of evaluation that occur:

- "Formative Evaluations" are undertaken during feasibility studies and pre-planning of events, or as part of strategic planning; they include needs as-

sessments, learning about tourist and resident markets, creating attractive products, setting up effective organizations, and new product or marketing ideas.

- "Process Evaluation" can be applied to the organization (as a management audit) to help improve effectiveness, and during the operation of an event, such as through observation and quality control techniques, or during the implementation of a plan. The idea is to determine if the plan or event is being implemented as intended, and otherwise to take corrective action; sometimes improvements can quickly be put in place.

- "Outcome" or "Summative Evaluations" are conducted after the event or at the end of a program or planning period to evaluate its impacts and overall value; results are fed into the planning process.

(Donald Getz 1997, 332)

3.8 Strategies for organizing an event in Vaasa

There are different ways to organize an event, and many factors must be considered on the first stage of the organization of the event. Different events require different ways and legal forms to arrange them. As mentioned previously in this work, the arrangement of an event will vary depending on the magnitude and type of the event. On this section, the author explains briefly how to organize an event in the city of Vaasa and what factors must be taken into consideration.

There are different kinds of organizations which help to make an event happen in the city of Vaasa.

For example, "The city of Vaasa", arrange own events, such as "The choir festival", "Night of art" and "Littfest", and they have stuff who are responsible for these events.

The city of Vaasa counts with other organizers, for example associations, arranging annual events, such as "Musikfestspelen Korsholm", "Vaasa FootballCup", among others.

There are events circulating around Finland or/and the world which occasionally are being arranged in Vaasa. For these, the guide for event organizers is very helpful.

This guide, called in Finnish "Tapahtumajarjestajan Kasikirja", explains all the legal forms and rules which must be following in order to organize different types of events, and the different permissions needed in order to set an event. This guide helps to the organizer to meet the different requirements for organizing an event. For example, the frame time an organizer needs to create an event, the location needed for it, permissions, requests and legal forms, water and lightning system, security, etc, and all of these are done through documentation in order to make it legally.

In other hand, when it comes to organize smaller events, which are most likely indoors, the organizer does not need anything else than contact directly the manager or owner of the place in where the event will happen. For example, if a band would like to perform in a club, or a bar, the actual deal and requirements will be done between the organizer and the owner of the bar. This is easier to organize and usually the way to arrange this kind of events is through network, or through a research conducted by the organizer.

4   EXPERIENCE AND AUTHENTICITY

The experience economy can be applied to virtually anything. Whenever an individual is stimulated in any way that will leave a lasting impression on him/her, he/she gain an experience. The importance of the experience economy is that it goes beyond the service industry, and deserves its own market segment, as those who sell experience go above and beyond simply giving a customer what they want. In this chapter, experience and authenticity are the main key words, and the main sources for this chapter are taken from the books "The experience economy" and "Authenticity, what consumers really want" by Pine and Gilmore, as well as from the work "Events Design and Experience, by Graham Berridge".

4.1   Defining Experience

An experience is very much in tune with human emotion. People searches for experiences in hopes of gaining something they can never lose; they look out in hopes to gain a memory. Memories never leave us. The memories we carry can include both good and bad ones, and the memories that are strongest to each one are the memories that are most often on their minds. Remembering memories that were strong to an individual can often drive them to seek similar experiences. This opens up an economy which caters directly to the need of experiences. This economy has been around for thousands of years, and can be found in almost every form of written history. (Pine and Gilmore 2011, x-xxii)

According to Berrigde (2007), there are key questions to be considered so that we can begin to not only conceptualize how experiences are created but also how both providers and participants give them meaning. To understand experience further we need to be able to identify that there are meanings waiting for interpretation and in this search for the sign (meaning) people interpret experience differently. (Berridge 2007, 72)

No single experience is the same for different individuals; we each get our own unique set of sensations. At this point we can begin to see the parallels that exist

between the idea of experiences and the definitions of events. There is a crossover of terminology beginning to emerge here and whilst not an exact match it is certainly being applied within a similar frame of reference. Recurring themes are apparent such as feelings of sensation, creation of unique occasions and multiple levels of engagement that suggest a clear link between the two. To further cement this link they also draw out that these experiences are the result of interaction 'between the staged event and the individual's prior state of mind and being'. Here we can see a recognition of the essential element that marks out an event, that is the creation of a specific environment, or as is the case here the staging of one. Either way the message is the same that experiences have to be produced, they simply do not exist on their own and as such they require input into them in order to activate the required experiences. The experience then unfolds as a result of our own interactions within this staged or created environment. (Berridge 2007, 122)

In his work, Berridge mentions the theory of the 4 Ps (parameters) experience marketing by O'Sullivan and Splanger (1999), which is made up of five segments and addresses that are seen as the essential components of an experience:

- The stages of the experience- events or feelings that occur prior, during, and after the experience

- The actual experience- factors or variables within the experience that influence participation and shape outcomes

- The needs being addressed through the experience- the inner or physic needs that give rise to the need or desire to participate in an experience

- The role of the participant and other people involved in the experience- the impact that the personal qualities, behavior, and expectations of both the participant and other people involved within the experience play in the overall outcome

- The role and relationship with the provider of the experience- the ability and willingness of the provider to customize, control and coordinate aspects of the experience

For event management these five segments should be seen as a reiteration of how much the role a constructed environment has to play in producing (event) experiences and so aid for a better understanding of the components and processes that are inherent in various experience types. (Berridge 2007, 125)

Berridges contributes that, in looking at experiences made for entertainment, the following short list could be used in identifying what the main purpose and intention is and against which we can begin to measure the event's success (as an experience):

- Escaping from reality

- Interacting with others

- Facilitating a sense of belonging to a larger group

- Meeting inner of physic needs in a safe and socially acceptable manner

(Berridge 2007, 156)

Being that experiences have always been around, one might ask, why are experiences not marketed to their full potential? Unfortunately there has been a trend brought about by businesses to group the experience market with that of the service market. It is very understandable considering that we live in an age where it is not out of the usual to spend our income on services, allowing others to do the things we do not desire to do ourselves, but at the same time, this trend is now evolving. Individuals are now expecting more than just a service, rather, they are beginning to expect that their service come attached to some form of emotional event, thus, consumers are now willing to spend more money for experiences. (Pine and Gilmore 2011, 3)

Taking a service up a level in order to make it an experience is a lot more common in recent events, and a lot easier than one might assume. A common way to express the current trend of service transformation includes a company developing an experience offering by intentionally turning a service into a stage, and goods into propos, inducing the engagement of an individual or customer. These consumers, which could also be described as guests, truly value being able to engage in the experience that the company stages, or reveals over the duration of time that they stay within the companies facility or venue. The more engaging companies become for their guests, the more likely the consumer is to pay a higher price to take part in the experience as opposed to the service, just the same as how consumers have in the recent past moved away from purchasing goods and services themselves, to spending more to have someone supply both the goods and the services. The biggest difference in these two economies remains that people purchase services from a more necessitative approach, and purchase experiences from a more wanting and passionate approach, as people tend to place higher value on their experiences and memories than on anything tangible. (Pine and Gilmore 2011, 17)

Although it is true that people tend to want something to show for their spending, something more on the lines of tangible, consumers surprise economy greatly with their seemingly never-ending desire for an experience above something tangible, because they carry their memories with them everywhere, and share their stories often for long periods of time after the initial interaction. (Pine and Gilmore 2011, 19)

This is somehow a much more desirable outcome than the financial outcome to companies, as these companies who develop experiences earn an unending image in the hearts of their previous and/or loyal customers, as well as the large sums of money and time that those customers spend in their presence. (Pine and Gilmore 2011, 19)

4.2   Experience Realms Dimensions

The experience economy from Pine and Gilmore, offers four realms of experiential value to add to a business (see figure 1). Pine and Gilmore termed these realms, the 4Es. The 4Es consist of adding Educational, Esthetic, Escapist, and Entertainment experiences to the business. The four experiences vary based on the customer's active or passive participation and on absorption or immersion in the experience. Passive participation of the customer in an experience offered by the business characterizes the Entertainment and Esthetic dimensions, while active participation characterizes Educational and Escapist experiences, the customer who passively participates in an experiential activity or setting does not directly affect or influence these experiential offerings, whereas an active participant will personally affect these activities and settings. The customer typically "absorbs" Entertainment and Educational experiences and "immerses" in Esthetic and Escapist experiences. (Pine and Gilmore 2011, 45-46)

The Four "E`s"

There are four categories that the audience can be divided into relating to how they interact with experiences. And these four categories of audience are entertainment, educational, escapist and esthetic.

Entertainment has been around for almost all of human history. People have found ways to bring forward emotional attachment and ignite their senses in order to make seemingly basic tasks more meaningful. The industry for entertainment has blossomed and continues to thrive in our time, as people are beginning to spend more time and money to entertain themselves, or have themselves entertained. The experience event industry already understands the power of entertaining the audience, as every good event director will agree that event should always be entertaining in some way! It is a simple thing for an event director to intertwine elements of entertainment into their performances, but to take it the extra mile so to say, the event director should focus on the educational audience, the escapist audience and the esthetical audience. (Pine and Gilmore 2011, 47)

The educational audience is a lot like the esthetical audience. This group enjoys being submerged in what is going on around them in hopes of it changing them somehow, but in the case of the educational audience, the group requires to be active and participate in the session to be stimulated. In order to stage an aspect of an experience event that appeals to the educational group, the director must find a way to get the participant involved; engaging them either mentally or physically in order for them to reach the level of gaining knowledge. Getting the individual or group engaged in a learning atmosphere either physically or mentally during an event allows them to gain the type of experience they enjoy the most. Even though most people feel that educating is serious, and should be taken seriously in order for those taking part in from the student side, those taking part from the teaching should be tempted to make the learning experience fun. In this way they can be sure that they appeal to all personalities within the group, as not more than one person shares the same exact same experience. (Pine and Gilmore 2011, 47-49)

The escapist audience tends to need a much greater level of immersion when it comes to bringing about an experience for them than those who gain experiences on an entertainment or educational level. Escapists tend to be completely opposite of these two categories, and rather, need to be completely immersed in the activities given as actively as possible. The escapist does in fact, wish to escape, and would dislike the option of sitting back allowing others to be active, instead they want to be involved and stimulated, joining the act that is being staged. It is the escapist wish that the role that they are given during the event would in some way make a difference in the outcome. When staging an experience event, it is important that the director includes activities that can open up to the guests who tend to gain experiences from the escapist standpoint. Not everyone at the event will be an escapist, but these activities not only apply to the escapist, as all of the other group learners will sit back and take part watching the act between the staged event and the escapist play out. (Pine and Gilmore 2011, 49-50)

The esthetical learner is the last type of individual a direct should appeal to during an experience event. Similar to the educational learner, the esthetic enjoys being submerged in the experience with the exception that they are taking something away from the event mentally, but do not physically wish to be involved or wish to affect the event outcome in any way. (Pine and Gilmore 2011, 53)

Absorb

Entertainment   Educational

Passive ←——————————————————→ Active

Esthetic   Escapist

Immerse
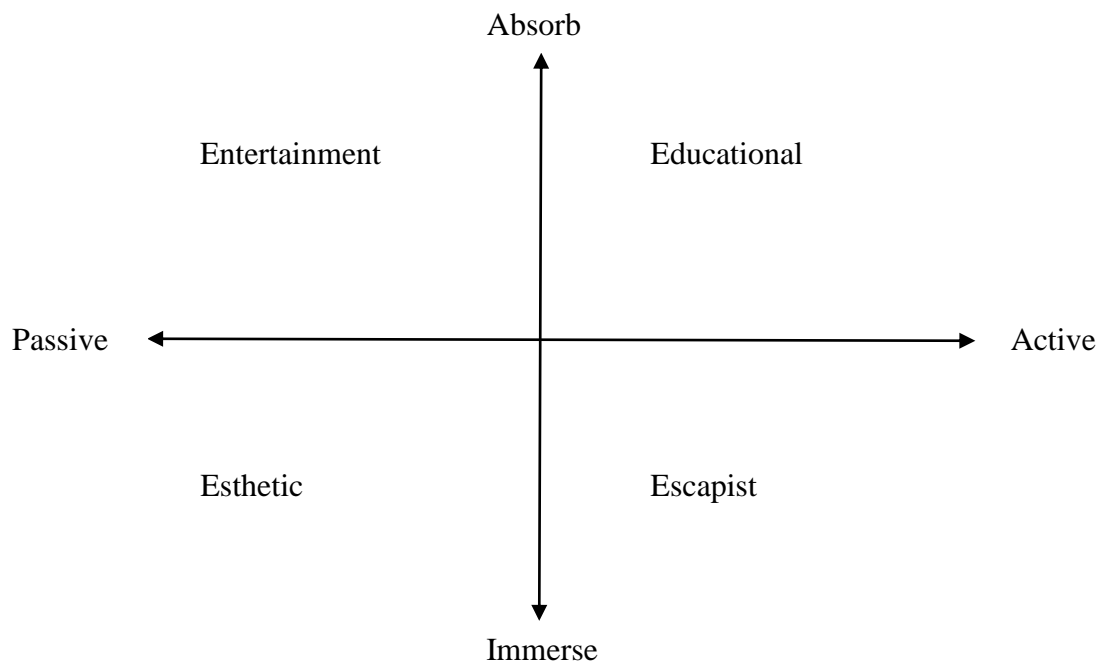
Figure 1. Experience Realms (Pine and Gilmore 2011, 46)

The book the experience economy explains the esthetic extremely well when comparing to the other types of experience learners: "While guests partaking of an educational experience may want to learn, of an escapist experience want to go and do, of an entertainment experience want to enjoy, those partaking of an esthetic experience just want to be. (Pine and Gilmore 2011, 53)"

It is important for the event director to know that experiences cannot be faked. Though they can be induced, or occur naturally without planning, experiences are developed within an individual (Pine and Gilmore 2011, 54)

4.3 Authenticity

"This is related to uniqueness, in that events based in indigenous cultural values and attributes will be inherently unique. To the tourist, specialness will be heightened by a feeling of participation in an authentic community celebration." (Donald Getz 1997, 5)

In their work "Authenticity, what customers really want" by Pine and Gilmore (2007) stated that, people tend to perceive an offering as authentic if it possesses a strong sense of originality. Few people value knock-off, me-too products; they prefer offerings that originate material functions, product features, service benefits, engaging sensations, or life-altering attributes. Businesses that render original authenticity stimulate the buyer's sense of discovery. Customers respond favourably when a previously unknown substance is discovered, a clever invention developed, a better procedure devised, a captivating story told, or a personal insight gleaned. (Pine and Gilmore 2007, 57)

However, the sole determinant of the authenticity of any economic offering is the individual perceiving the offering, because our experiences with offerings happen inside of us, we become the sole arbiter of what is authentic for us. What one person experiences as completely authentic, another may view as completely inauthentic, and a third may be somewhere in between. (Pine and Gilmore 2007, 92-93)

In their work the authors present five economic offerings that frames the possibilities for rendering authenticity:

- *Commodities – Natural authenticity:* People tend to perceive as authentic that which exists in its natural state in or of the earth, remaining untouched by human hands; not artificial or synthetic.

- *Goods – Original authenticity*: People tend to perceive as authentic that which possesses originality in design, being the first of its kind, never before seen by human eyes; not a copy or imitation.

- *Services – Exceptional authenticity:* People tend to perceive as authentic that which is done exceptionally well, executed individually and extraordinarily by someone demonstrating human care; not unfeelingly or disingenuously performed.

- *Experiences – Referential authenticity:* People tend to perceive as authentic that which refers to some other context, drawing inspiration from human history, and tapping into our shared memories and longings; not derivative or trivial.

- *Transformations – Influential authenticity:* People tend to perceive as authentic that which exerts influence on other entities, calling human beings to a higher goal and providing a foretaste of a better way; not inconsequential or without meaning.

(Pine and Gilmore 2007, 50)

Fake, contrived, disingenuous, phony and inauthentic. Do your customers use any of those words to describe what you sell or how you sell it? That is exactly how more and more consumers view what companies offer them. People increasingly see the world in terms of real and fake, and what to buy something real from someone genuine, not a fake from some phony.

Goods and services are no longer enough; what consumers want today are experiences, memorable events that engage them in a inherently personal way. As paid-for experiences proliferate, people now decide where and when to spend their money and their time (the currency of experiences) as much if not more than they deliberate on what and how to buy (the purview of goods and services). But in a world increasingly filled with deliberately and sensationally staged experiences consumers choose to buy or not buy based on how real they perceive and offering to be. Business today, therefore, is all about being real, original, genuine, sincere and authentic. (Pine and Gilmore 2007, 1)

There is a significant discussion about the importance of authenticity in the relevant literature. In our Experience Economy people see the world in terms of reality or fantasy, and want to buy something real, original and authentic. Every industry transformed to an experience providing commerce, the issue of authenticity is essential. Customer's sensibility changes correlated to the change in business offerings. During the Commodities phase, the availability of materials was important to the clients. Later it changed to a cost oriented approach when the offering of different goods stepped to the front. It changed again with the improvement of quality during the Service offering stage, and finally customers are sensible about authenticity when the business offering are experiences.

As authenticity gets in the centre of attention, nowadays all kind of businesses are accentuating their authenticity and originality to the possible customers. They do this action in the scale that it is difficult to make a difference between the real thing and the phony. Gilmore and Pine established a guideline of three main actions to decide how to show authenticity.

> *"Axiom 1: If you are authentic, then you don't have to say you're authentic.*
>
> *Axiom 2: If you say you're authentic, then you'd better be authentic.*
>
> *Axiom 3: It's easier to be authentic if you don't say you're authentic"*

(Pine and Gilmore 2007, 44)

This is an interesting approach to authenticity. As we know, experiences are generated inside of the customers, just as the view of authenticity. In case a company put pressure on customers to characterize their products or services as an authentic offering, these customers would start to focus on unconsciously to see the inauthentic parts of these offerings. Companies need to realize that just because they try to appear authentic; it is not guaranteed that their customers will see them as authentic. (Pine and Gilmore 2007, 42-43)

4.4 Preconditions of an Authentic Event

There has been considerable academic discussion among scholars regarding authenticity in the events context, and much of the discussion in tourism literature is being applied effectively to events and their visitors. (Robinson, Wale & Dickson 2010, 13)

It is very important to understand the meaning of 'authentic' in the event framework. In the Greco-Roman meaning of the concept, it implies a factual, honest or genuine element in an historical context, the 'real thing', unadulterated and truthfully presented. It was originally used in the context of museums and referred to the authenticity of an artefact or exhibit. It is now used in reference to cultural and heritage elements of events. If the factor is material, a tangible product, such as work of art or a building, the authenticity is simple verified by documentation (such as certificates of origin or authenticity) or the opinions of experts, to assess whether the object has been changed since it was originally made. (Robinson, Wale & Dickson 2010, 13)

The judgement of authenticity in the context of events is considerable more difficult, as it includes factors such as rituals, language use, traditions and the event experience. Authenticity can be based on the participation of local people in the event, for example in the case of an historical re-enactment, or the making of foods or handicrafts in a traditional way, according to customs. Authenticity in this context infers a traditional culture and origin, a genuine, honestly produced item, made locally by residents. (Robinson, Wale & Dickson 2010, 13)

Within academic literature, the subject of authenticity, particularly in the context of visitors, has inspired much debate. Boorstin and MacCannell are key participants who have done much to progress understanding in this area. Boorstin develops the viewpoint that this means that individuals cannot experience reality directly but flourish on pseudo-events. Accustomed to the thrills and spills of the modern life, the participant in any event needs to keep up the level of stimulation with thrills in their leisure life. (Robinson, Wale & Dickson 2010, 13)

MacCannell and many other scholars argue that alienation from modern life leads people into a constant quest for authenticity. This leads to their becoming a kind of contemporary pilgrim, constantly seeking authenticity in other times and places, divorced from the individual's normal daily life and the modern day-to-day reality. This engenders the belief that authenticity is hidden away from modernity in historical periods and purer, less complicated cultures and simpler lifestyles. Authenticity infers historical and traditional, away from the modern, either in historical or other cultural settings. Cultures considered less developed are thus deemed to be imbued with greater cultural values. There is an implication for the events industry that authenticity is a motivation to attend. (Robinson, Wale & Dickson 2010, 13)

Authenticity is widely considered by academic scholars to be a crucial factor in visitor's motivation to attend any event. In the heritage event, arena authenticity is a widely used marketing tool. If an event is authentic, then the attendee gains both in self-fulfilment because it is perceived to be a more valuable experience but also because it proffers greater status and prestige to them when discussing the visit with friends. However, it is important to remember that the degree of authenticity ascribed to the event is often different to different people. A visitor's perception of authenticity depends, however, upon their own understanding of culture and appreciation of art forms, such as dance or music, as well as their taste and educational level. It is also affected by external factors such as overcrowding, weather and traffic on the journey there. (Robinson, Wale & Dickson 2010, 14)

Berridge (2007) stated that, instead of a natural setting here we are considering venues that have been built. These obviously exist in their own right to provide a range of facilities to enable the event to take place. Within this existing environment we can then begin to create the experiential setting for the specific event. In creating such environments and settings, the issue of authenticity is raised. This suggests there is a problematic encounter with regard to authenticity that all events must face since by their very nature they are created rather than natural. (Berridge 2007, 144)

5   RESEARCH

Research is a way of gaining knowledge in a certain area by means of direct or indirect observations, experiences or other ways. The data collected by the researcher is called empirical data. The most vital part that it should be taken into consideration before starting with the actual research is the method to be used for collecting and analyzing this data. The right choice of a research method is important for performing a work in further stage. The results which will be retrieved from using the methods depend on how the research is conducted. Regarding the topic the researcher is working on there are two major kinds of research methods, qualitative and quantitative. Despite the research problem, in order to choose an appropriate method, the researcher must think of other factors which may occur and create influence of the data collecting. Factors such as: budget, timetables, respondent's characteristics, information requirements and others. Each one of the methods requires some specific skills and knowledge in order to be planned and implemented. (Lectures: Market Research, 2012)

5.1   Research methods theory

As the literature states, there are two major research methods, and these are quantitative and qualitative methods.

The quantitative approach to research involves numerical data. It relies in numerical evidence to draw conclusions or to test hypotheses. To be sure of the reliability of the results it is often necessary to study relatively large numbers of people and to use computers to analyze the data. The data can be derived from questionnaire surveys, from observation involving counts, etc.

The qualitative approach to research is generally not concerned with numbers but typically with information in the form of words, conveyed orally or in writing. In addition to words, images and sounds may also be involved. The methods used to gather qualitative information include observation, informal and in-depth interviewing, participant observation and analysis of texts. Qualitative methods gener-

ally make it possible to gather a relatively large amount of information about the research subjects, which may be individuals, places or organizations. But the collection and analysis processes typically place a practical limit on the number of subjects which can be included. (A.J. Veal 2011, 34-35)

Leading proponents of qualitative methods, Egon Guba and Yvonne Lincoln (1998: 195) have stated: 'From our perspective, both qualitative and quantitative methods may be appropriate with any research paradigm'. (A.J. Veal 2011, 37)

Quantitative research is often based on initial qualitative work and it is possible that the two approaches are moving closer together in one respect, as computers are now being used to analyze qualitative data. (A.J. Veal 2011, 37)

Quantitative research is based more directly on its original plans and its results are more readily analyzed and interpreted. Qualitative research is more open and responsive to its subject. Both types of research are valid and useful. They are not mutually exclusive. It is possible for a single investigation to use both methods. 'Best and Kahn 1989, page 89-90' (Blaxter, Hughes and Tight 1996, 60)

Quantitative research is, as the term suggests, concerned with the collection and analysis of data in numeric form. It tends to emphasizes relatively large-scale and representative sets of data, and is often presented or perceived as being about the gathering of 'facts'. (Blaxter, Hughes and Tight 1996, 60)

There has been a widespread debate in recent years within many of the social sciences regarding the relative merits of quantitative and qualitative strategies for research. The positions taken by individual researchers vary considerably, from those who see the two strategies as entirely separate and based on alternatives views of the world, to those who are happy to mix these strategies within their research projects. Because quantitative strategies have been seen as more scientific or 'objective', qualitative researchers have felt the need to argue their case strongly.

How distinctive are qualitative and quantitative forms of research? On first consideration, the use of questionnaires as a research technique might be seen as a quantitative strategy, whereas interviews and observations might be thought of as qualitative techniques. In practice, however, it is often more complicated than that. Thus, interviews may be structured and analyzed in a quantitative manner, as when numeric data is collected or when non-numeric answers are categorized and coded in numeric form. Similarly, surveys may allow for open-ended responses and lead to the in-depth study of individual cases. (Blaxter, Hughes and Tight 1996, 61)

5.2 Choice of the method and Implementation process

A quantitative method has been chosen because the aim is to find potential customers which will or will not attend to a Spanish Event, and how interested they are in having Spanish events in Vaasa. The quantitative research method was chosen due to the nature of implementation and for collecting the primary data. The motivation behind this choice was that it allows a bigger sample group, and since the goal of this research was to find a potential target group for the type of events that is mentioned in this work, this method was better adaptable than the qualitative method.

The survey method in this work is e-survey, "E-lomake" in Finnish, provided by Vaasa University of Applied Sciences and it was sent during the autumn of 2013. The questionnaire was sent by e-mail and it can be filled out on the internet, and it was conducted among citizens of Vaasa. An online questionnaire allows the respondents to fill it out quickly, and since is done on the computer; no big effort is needed for returning the answers, which also helped the researcher to get a good number of responses in a short time. The target group used was mostly students from Vaasa University of Applied Sciences, and the reasons behind choosing this target group was mainly for the easy accessibility to the target group through the University's network, and because the range of age was attractive to conduct this kind of research. However, the questionnaire was forwarded to other target groups and ages with the help of social and personal network, in order to get also differ-

ent results and combine them all at the end. After all the gathered admissions, which were in total 185, SPSS software program was used in order to analyze the results.

5.3   Questionnaire design

A questionnaire is a printed or electronic list of questions. In a questionnaire based survey the same questionnaire is used to interview a sample of respondents, and it is used when quantified information is required concerning a specific population and when individuals' own accounts of their behavior and/or attitudes are acceptable as a source of information. (A.J. Veal 2011, 126)

The researcher used an online survey questionnaire for this research. It was forwarded to the target group by e-mail during the autumn of 2013, and it was answered during three weeks time by 185 people.

The questionnaire used in this study consisted of six parts, with 17 questions in total which were easy to understand and to follow. The first part consisted of gathering the basic information from the respondent (age, gender and mother tongue). The second part gathered information about culture background, referring to Spanish Culture. With this, the researcher could get a good overview of how Finnish citizens are attached to Spanish Culture. The third part consisted of traveling and how often they travel to Spain, which are the favorite destinations and the purposes of the travel. The fourth part consisted of Event Management. The idea was to find out how often the target group attends to events, the needs of more events in the city of Vaasa and how interested they would be in participating in Spanish cultural events in Vaasa. In this section the researcher wanted to find out also to what kind of Spanish events the target audience would be most interested of. The fifth part consisted of authenticity. The purpose of this section was to find out how authenticity is important when they attend to any kind of events. And the last part consisted of experience, and how the theory of the "Experience Realms", which was explained in the theoretical framework of this thesis, is reflected in the

target audience, and what is the category of this "Experience Realms" best define them.

The main idea of this questionnaire was to keep the respondents interested in the subject. All of the questions were answered by the 185 participants, providing a good outcome for the results.

5.4 Reliability and Validity of the Research

For the validity to be good in a research it requires that the reliability is good as well. Validity is the extent to which the information presented in the research truly reflects the phenomena which the researcher claims it reflects. External validity refers to generalisability or representativeness: to what extent can the results be generalized to a population wider than the particular sample used in the study? This will depend on how the members of the sample are selected. Internal validity refers to how accurately the characteristics of the phenomena being studied are represented by the variables used and the data collected. (A.J. Veal 2011, 46)

Reliability is the extent to which research findings would be the same if the research were to be repeated at a later date or with a different sample of subjects. Again it can be seen that the model is taken from the natural sciences where, if experimental conditions are appropriately controlled, a replication of an experiment should produce identical results wherever and whenever it is conducted. (A.J. Veal 2011, 46)

The reliability of this research reflects the problem stated in the work by giving in-depth knowledge of the results. A satisfying number of respondents were reached on this research which draws the conclusion that the goal of this work was achieved. However, this work can be use for reliable data for further research and such research is recommended. In order to achieve more reliability this further research could be conducted with a bigger sample and more questions in the survey.

Due to the satisfactory results from the questionnaire validity was reached. In general, the results showed a positive attitude towards Spanish Cultural Events. The unity of the results is showing that the idea of the Spanish Events would be successful if the City of Vaasa would organize them. Since the aim of the thesis was to find potential customers from the city of Vaasa who would attend to these events, it is clear that validity was successfully achieved.

6 RESEARCH RESULTS AND ANALYSIS

The results of the research were collected from the students of Vaasa University of Applied Sciences, and also from the researcher's personal network. Based on the results, conclusions about the potentiality of Spanish Cultural Events in Vaasa were made. All the results are presented with figures and tables in order to give clear information of the gathered data.

6.1 Background information

Questions one and two consisted of respondent's gender and age group. 124 were female and 61 male. The most extensive age group was 18-24 years old with the number of 97 which is natural because the questionnaire was answered most by students. The second largest group was 25-35 years old with 32 respondents. The age group of 36-50 years old consisted of 28 respondents and the last age group of over 50 years old included 27 respondents. Figures 2 and 3 show the results in percentages.
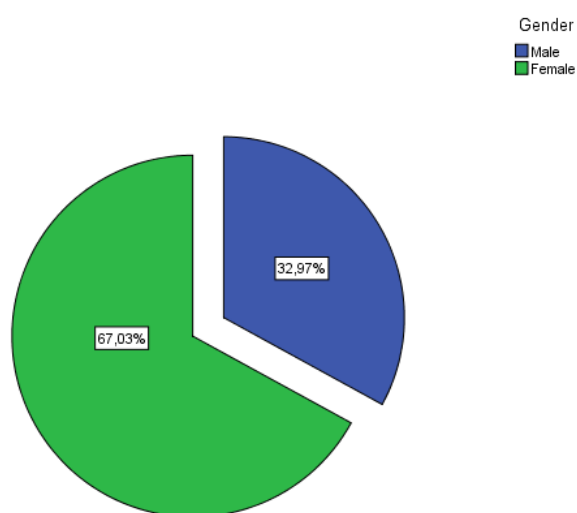
Figure 2. Gender
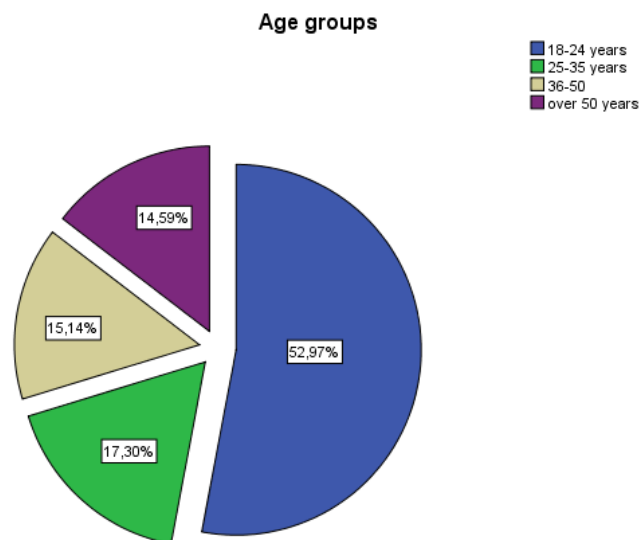
Figure 3. Age

6.2   Culture

The second part of the questionnaire consisted of five questions referring to Spanish Culture and traveling to Spain and how attached is the target group with it.

Question four was about how familiar are they with Spanish Culture (Table 1) and question five was made to find out if the respondents think that Spanish Culture is attractive (Table 3). Both of these questions could be answered on a scale from 1-4 and both were related to the first part of the theoretical framework of this thesis.

In the traveling section of the questionnaire, the main factor that the researcher wanted to find out is for what porpoises the respondents traveled to Spain, and what destinations. However, this was not highlighted on the results as an important factor except the question "How often do you travel to Spain" to find out how interested the target group was in Spanish Culture or/and the willingness of traveling to Spain. (Table 4)

According to the results, 50.8% (Table 1) of the respondents answered that they are not so familiar with Spanish culture. This is a considerable big percentage regarding familiarity.

How familiar are you with Spanish Culture?	N	%
1. Very familiar	14	7.9
2. Familiar	60	33.9
3.Not so familiar	**90**	**50.8**
4. Unfamiliar	13	7.3

Table 1. Familiarity with Spanish Culture

In addition, in the following table, a crosstab was done with the age groups and familiarity with Spanish Culture and it can be seen that higher percentage of the respondents among all the age groups chose the option "not so familiar". However, the results show a fair percentage of respondents who chose the option "familiar".

Familiarity within Spanish culture and age groups	18-24 (97)	25-35 (32)	36-50 (28)	50+ (26)
1.Very familiar	6.2%	3.1%	14.3%	11.5%
2.Familiar	**38.1%**	**28.1%**	**39.3%**	**34.6%**
3.Not so familiar	**46.4%**	**59.4%**	**46.4%**	**50.0%**
4.Unfamiliar	9.3%	9.4%	0.0%	3.8%

Table 2. Age groups * Familiarity with Spanish Culture Crosstab

Table 3 shows that 128 of the respondents (69.2 %) agreed on that Spanish Culture is attractive, which supports to this research to find potential customers. There was no respondent who chose the option "strongly disagree" and only 13 respondents out of 185 chose the option "disagree".

In my opinion Spanish Culture is attractive	N	%
1. Strongly agree	44	23.8
2. Agree	**128**	**69.2**
3.Disagree	13	7.0
4. Strongly disagree	0	0

Table 3. Spanish Culture is attractive

Table 4 shows that the respondents rarely travel to Spain but 14% of them answered that they are planning to travel. If we combine these results with the previous question of "do you find Spanish culture attractive", it can be assumed that there is a high interest by the respondents in Spanish Culture.

How often do you travel to Spain?	N	%
1. Very often	2	1.1
2. Often	12	6.5
3. Rarely	**98**	**53.0**
4. Never traveled	47	25.4
5. Never but planning	26	14.1

Table 4. Average of traveling to Spain

6.3   Event Management

The third part of the questionnaire consisted of five questions and in this section the researcher's goal was to combine the theory with the aim of the study, by covering the topics of event management. The first questions covered the participation in events, and the last questions were done to find out to what kind of Spanish Events the audience was more interested of. The following tables show clearly the results.

When it came to analyze the demand of Spanish Cultural Events in Vaasa, the target audience showed a clear interest on having these kinds of events and the impact was with 63.8% on agree option, and 28.6% on strongly agree option (see table 5). If we put it on numbers, 171 (118 + 53) of the respondents out of 185 gave positive answers, which leads us to assume that there could be a high demand on these kinds of events if the city of Vaasa would organize them.

Referring to Spanish Culture, do you like the idea of having Spanish Events in Vaasa?	N	%
1. Strongly agree	53	28.6
2. Agree	**118**	**63.8**
3. Disagree	12	6.5
4. Strongly disagree	2	1.1

Table 5. Demand of Spanish Events in Vaasa

A crosstab (table 6) was done with demand of Spanish events and gender in order to find out potential target groups. According to the results, the demand of Spanish cultural events does not affect on the gender. Both female and male positively showed a high interest on these kinds of events.

Referring to Spanish Culture, do you like the idea of having Spanish Events in Vaasa?	Male (61)	Female (124)
1.Strongly agree	36.1%	25.0%
2.Agree	**59.0%**	**66.1%**
3.Disagree	3.3%	8.1%
4.Strongly disagree	1.6%	0.8%

Table 6. Crosstab of demand of Spanish Events in Vaasa with gender

In table 7 can be seen that 50.8% of the respondents answered that they rarely attend to events followed by 40.5% who answered that they often attend to events in general. An interesting point for this research is, that the results illustrated in table 8, shows that 64.1% of the respondents agreed on that they would participate in Spanish Cultural Events organized in the City of Vaasa. This could increase the demand of the mentioned events, and the attendance on events in general in the City of Vaasa.

Do you participate in events of any kind?	N	%
1. Very often	8	4.3
2. Often	75	40.5
3. Rarely	**94**	**50.8**
4. Not at all	8	4.3

Table 7. Average of participation in events of any kind

If the city of Vaasa organized Spanish Events I would definitely participate	N	%
1. Strongly agree	35	19.0
2. Agree	**118**	**64.1**
3.Disagree	28	15.2
4. Strongly disagree	3	1.6

Table 8. Willingness to participate in Spanish Events in Vaasa

The next factor that was interesting to highlight was if there were more demand for participation in Spanish Cultural Events regarding the gender. Table 9 shows a cross tab done with gender and willingness of participating in Spanish Cultural Events. It can be clearly seen that both of the genders mostly agreed that they would definitely participate in these kinds of events if the city of Vaasa organized them.

If the city of Vaasa organized Spanish Events I would definitely participate	Male (61)	Female (123)
1.Strongly agree	18.0%	19.5%
2.Agree	**68.9%**	**61.8%**
3.Disagree	11.5%	17.1%
4.Strongly disagree	1.6%	1.6%

Table 9. Crosstab of willingness to participate in Spanish Cultural Events and gender

In order for the researcher to reach one of the aims of this thesis a crosstab with the background of mother tongue and demand of Spanish Cultural events in Vaasa was created. As mentioned in the analyse of the results, 55.7% of the respondents were Finnish speaking audience, 15.7% Swedish speaking Finns and 28.6% were foreigners studying/living in Vaasa. The goal of this research was to find the potentiality of Spanish Cultural events among Finnish society, therefore this crosstab was done and results can be seen in table 10.

The results clearly show that the willingness of participating in Spanish Cultural Events if the city of Vaasa would arrange them was relatively high. Even though there was high respondents of people from other countries than for instance Swedish speaking Finns, the numbers show that Finnish audience agreed and strongly agreed that they would defenetly participate in these kinds of events. With these results we can conclude that there would be demand and potential customers from the Finnish society interested in these events.

Willingness of participation in Spanish Events	Finnish (103) % / N	Swedish (29) %/N	Other (52) % / N
1.Strongly agree	15.5%/16	20.7%/6	25.0% / 13
2.Agree	**64.1%/66**	**62.1%/18**	**65.4% / 34**
3.Disagree	17.5%/18	17.2% / 5	9.6% / 5
4.Strongly disagree	2.9% 3	0.0% / 0	0.0% / 0

Table 10. Crosstab of willingness to participate in Spanish events and mother tongue

Question number 11 in the survey was "Do you think that City of Vaasa needs to arrange more events?". The results (table 11) shows that 59.5% of the respondents chose the option "agree", followed by 31.4% who chose "strongly agree". This is another interesting factor of the results, since it can be assumed that one of the reasons why people rarely attend to events is because the city of Vaasa does not organize them often. Also it clearly shows that there could be a high demand for more happenings in Vaasa, which can be taken into account by event managers.

Do you think that City of Vaasa needs to arrange more events?	N	%
1. Strongly agree	58	31.4
2. Agree	**110**	**59.5**
3. Disagree	15	8.1
4. Strongly disagree	2	1.1

Table 11. Demand of more happenings in Vaasa

The next table (table 12) shows the percentages of the different types of Spanish events that the audience is more interested in. By categorizing 1 as strongly disagree and 4 as strongly agree, it can be seeing that most of the respondents were neutral when it came to decide between willingness to attend to a folklore Spanish music and dance event, Spanish modern music event and Spanish art and exhibitions event. And in the other hand, from most of them, they chose Spanish food and beverage festival, with a 57% of strongly agree option. However, a good percentage was showed (47.28 %) when they could choose to have all of these options combined, meaning that an event with traditional and modern Spanish music, Spanish food and beverage and art exhibitions would be a good choice for the audience. This is a very important key when it comes to organize these activities, so that event managers are aware of what kind of Spanish events the target audience would be more interested in attending to.

Type of Events	Strongly agree	Agree	Disagree	Strongly disagree
Folklore music and dance	17.30%	30.27%	34.59%	17.84%
Spanish concert/modern style music	22.83%	33.15%	32.61%	11.41%
Art and exhibitions	17.49%	31.15%	31.69%	19.67%
Food and beverage festival	**57.07%**	**32.61%**	**8.6%**	**1.6%**
All combined	**27.17%**	**47.28%**	**22.28%**	**3.2%**

Table 12. Demand of types of Spanish Cultural Events

The following tables (tables 13-17) will show a few crosstabs that the researcher used in order to find out the demand of each type of event according to the backgrounds of the respondents. The crosstabs were made with each type of event and gender.

Table 13 shows that Spanish folklore and music event is not the most attractive kind of event either men or women would attend to. The percentages show the majority in both cases for disagreement.

Folklore and dance event	Female (124)	Male (61)
1. Strongly disagree	16.1%	21.3%
2.Disagree	**34.7%**	**34.4%**
3.Agree	32.3%	26.2%
4.Strongly agree	16.9%	18.0%

Table 13. Crosstab with gender and demand of folklore and dance event

In the following crosstab (table 14) we can see the demand for Spanish modern music event and gender. As the results show both genders have almost equal opinions regarding this kind of event. Even though the avarege of disagree and agree option for women are almost equal it can be assumed that men are more interest on these type of events than women.

Spanish concert/modern style concert	Female (123)	Male (61)
1. Strongly disagree	**12.2%**	9.8%
2.Disagree	**35.0%**	27.9%
3.Agree	34.1%	**31.1%**
4.Strongly agree	18.7%	**31.1%**

Table 14. Crosstab with gender and demand of Spanish modern music events

In the next crosstab (table 15) it can be seen that most of the female respondents chose the option disagree when they were asked if they are interested in Spanish art and exhibition events. In other hand, the male respondents showed a higher interest on these kinds of events.

Art and exhibitions event	Female (123)	Male (60)
1. Strongly disagree	22.0%	15.0%
2.Disagree	35.8%	23.3%
3.Agree	29.3%	35.0%
4.Strongly agree	13.0%	26.7%

Table 15. Crosstab with gender and demand for Spanish art and exhibitions events

Food and beverage festival events were with clear results the first choice for both of genders (table 16). In both cases it was found a minority of respondents who chose the options "disagree" and "strongly disagree".

Food and beverage festival event	Female (123)	Male (61)
1. Strongly disagree	1.6%	1.6%
2.Disagree	5.7%	14.8%
3.Agree	35.8%	26.2%
4.Strongly agree	**56.9%**	**57.4%**

Table 16. Crosstab with gender and demand for Spanish food and beverage festival events

This last crosstab (table 17), shows the demand from both genders for attending to Spanish cultural events in which all the types of events mentioned are combined. In the results can be seen that mostly both genders showed interest on participating in Spanish Cultural events where there is a combination of music, art, food and beverage.

All type of events combined	Female (123)	Male (61)
1. Strongly disagree	3.3%	3.3%
2.Disagree	21.1%	24.6%
3.Agree	**48.0%**	**45.9%**
4.Strongly agree	27.6%	26.2%

Table 17. Crosstab with gender and demand of all types of events combined

6.4   Authenticity and Experience point of view regarding Events

The last section of the questionnaire covers the theory of authenticity and experience. As mentioned in the theoretical framework of this thesis, looking for authentic experiences is more and more demanded by consumers and is clearly showed on the results of this research. This last analysis will as well show the relation between the theory of the experience realms and the event participant, where can be seen what kind of profile the target audience covers.

49.73% (92 of 185 respondents) strongly agreed on that authenticity it is an important factor when it comes to experience an event. This gives a clear picture that customers know what really want, and these results can make it easier for event managers to know what the demands of an event participant are. (Table 18)

Do you think that authenticity is important when experience any kind of event?	N	%
1. Strongly agree	**92**	**49.7**
2. Agree	87	47.0
3. Disagree	6	3.2
4. Strongly disagree	0	0

Table 18. Importance of authenticity in an event

These previous results clearly stated that authenticity is important for the target group. For the researcher was interesting to find out how they would feel as well by having an authentic Spanish Restaurant in Vaasa with live music and the results were very positive with 51.9% of respondents who chose the option "strongly agree". Results are showed in table 19.

Do you like the idea of having an authentic Spanish restaurant in Vaasa with live music?	N	%
1. Strongly agree	**95**	**51.9**
2. Agree	81	44.3
3. Disagree	7	3.8
4. Strongly disagree	0	0

Table 19. Demand of authentic Spanish restaurant in Vaasa

The next table (table 20) will show the percentages of the type of event participant the audience is identified with. Almost 50% of the respondents chose entertainment, followed by esthetical, then educational and finally escapist.

Profiles of Event's participants	%
Entertainment	**49.45%**
Educational	18.13%
Escapist	8.2%
Esthetical	24.18%

Table 20. Profiles of event participants

As the theory of this work explained, these are the four categories from the experience realms that the authors Pine and Gilmore stated in their work. With these results we can conclude that most of the respondents identify themselves as entertainment and esthetical participants in events, meaning that they belong more to the passive participation angle in the experience realms theory.

7   CONCLUSIONS

As mentioned in this work, the main goal for the researcher was to find out how well Spanish Cultural Events could be introduced in the Finnish society and the case was introducing these types of events in the city of Vaasa. The goal was reached since the results show a high demand for these events. The conclusions are explained further in the following paragraphs.

The identified target market of this research was the group of people on the age of 18-24 who are female and Finnish speaking Finns. This was the largest category of respondents in the research.

The first element drawn from the results was that all the age groups showed unfamiliarity with Spanish culture. This factor creates an opportunity for satisfying the gap between knowledge and demand. A suggestion is to increase the awareness of Spanish Culture among the audience which will increase the demand. For example, organizing Spanish Cultural events would increase the knowledge of the participants. This conclusion can be drawn also from the results of "attractiveness" of Spanish Culture since the majority of the answers were positive. In the traveling section of the survey, 53% of the audience replied that they rarely travel to Spain, but 14% of the respondents replied that they are planning to do it, which leads to think that the audience is to some extent interested in Spanish Culture.

The demand was shown by the results when 171 respondents out of 185 agreed on the idea of having Spanish events if the city of Vaasa would organize them. This is a considerably high number for a target market which can be an important factor for event managers. As shown by the responses the interest corresponds to both genders, since there was a slight difference when analyzing the survey.

A question in the survey was created to measure the attendance of the target group regarding events. As the results clarify there is a reasonable high percentage of the audience who rarely attend to events. The reasons why they rarely attend events cannot be estimated; however one of the reasons could be that the City of Vaasa

does not organize them often. The researcher came to this conclusion after analyzing the results of the question "do you think that the City of Vaasa needs to organize more happenings?" From these results 110 respondents out of 185 agreed on it. A further research in the area of what kind of events the audience is interested in is recommended, in order to connect the right customer to the right service (event). Such further research will support event managers in Vaasa to create new events.

The aim of this research was reached since the audience scored a high interest rate in Spanish Cultural events if they would be organized in Vaasa. Once more these potential customers correspond to both genders. 103 of the respondents were Finnish speaking Finns and 72 of them showed great willingness to participate in these kind of events, which was one of the main goals of this research.

In order to understand what kind of Spanish Events the respondents are more interested in, the researcher introduced to the audience a few options with different types of events. With this event managers would have a better understanding of what customers wants and identify new markets.

The types of events that the researcher chose for the audience to select from were as follows; Folklore music and dance, Spanish concert with modern style music, Art and exhibitions, Food and beverage festival event, and all of the options combined. The numbers clearly showed that food and beverage festival event had the highest rate among all the events, and the less desirable was folklore and dance event. However, 74% of the audience chose the options "agree" and "strongly agree" regarding the last selection which was "all the events combined". This leads to assume that all these events combined would be acceptable for the audience. Yet, the researcher found slight differences in the results when gender and types of events were used together. Folklore and dance event option had almost the same unfavorable impact on both genders. Spanish concert with modern style music event was more preferable for men, as well as art and exhibitions events. Food and beverage festival was highly preferable for both of the genders, as well with "all combined".

The last part of the theoretical framework of this thesis covered the topics of authenticity and experience. When the audience was asked "do you think that authenticity is important in events"? 179 respondents out of 185 "agreed" and "strongly agreed" on its importance. This is probably the most positive result of the work, and it's definitely giving a clear picture of how these types of cultural events should be done. For example, if a Spanish cultural event would be organized in Vaasa it should be as authentic as possible. One option could be to create these events with traditional atmosphere, native Spanish staff, traditional food and beverage products, music and dance with typical clothing, presentation of Spanish cultural facts for people to get more familiar with, etc.

The fact that authenticity is an important value for the customers, gives to event managers a great guideline in order to increase customer satisfaction and profit.

Another interesting part of authenticity it is that the audience showed a very high interest when they were asked if they would like to have an authentic Spanish restaurant with live music in Vaasa. This could be also helpful information for new entrepreneurs interested in developing this kind of business. However, a different type of research should be done in this case.

The last question of the survey was done to find out what kind of event participant the target audience was. Half of the respondents identified themselves as the entertainment profile, followed by esthetical, educational and a small percent as escapist.

The esthetic experiences entail customer enjoyment of an enriched, unique physical design. The customer enjoys passively appreciating or just being in a setting of the event. With this it could be said that this kind of profile of event attendees would rather enjoy an authentic Spanish event, with traditional food and atmosphere created by original design.

From the entertainment profile point of view, this entails watching the activities or performances of others. The customer is not actively involved in the creation of the entertainment, but the mind is actively engaged during appreciation of the

event. This profile does not necessarily pay attention to the design or to the outlook, but more to the activities performed in the event. With these two profiles of event attendees it can be concluded that activities and design are important keys for them when it comes to attend to an event. 18% of the respondents answered that they describe themselves as the educational profile, meaning that these kinds of participants would engage themselves in the events and gain knowledge from it.

Identifying these profiles is a very important factor when it comes to organizing any kind of event, so that event managers are aware of what kind of customers event participants are. With this it can be created the right event as well as identify what kind of experiences the event attendees want to gain by participating in events.

In conclusion, once we discovered the level of interest of Finnish citizens in Spanish cultural events, the demand for organizing them in the City of Vaasa, the type of the Spanish event the audience is more interested in, and what kind of profile the event participant is we can start drawing a plan to implement these types of events in the City of Vaasa. All the practical issues of event management must be taken into account, such as budgeting, finding the right venue/location, permissions, etc.

It can be assumed that Spanish Cultural Events would have a great impact on Finnish society and there is high demand for them. However, a further research with a larger sample should be implemented in order to make this study more reliable and to apply it in practice.

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APPENDIX

Hello!

My name is Angie Iglesias, and I am a 4th year student of Tourism at Vaasa University of applied Sciences. The purpose of this e-mail is because I am now writing my final thesis which is about Event Management and how to successfully implement Spanish Events in the city of Vaasa, and I will really appreciate if you take a little bit of your time to fill in the survey which will help me to my final work.

Thank you all in advance!

1. **What is your gender?**

   ☐ Male

   ☐ Female

2. **Please, choose from the following options your age range**

   ☐ 18-24

   ☐ 25-35

   ☐ 36-50

   ☐ 50+

3. **Please, choose from the following options your mother tongue**

   ☐ Finnish

   ☐ Swedish

   ☐ Other

4. How familiar are you with Spanish culture? (e.g. music, food, nature etc)

- ☐ Very familiar
- ☐ Familiar
- ☐ Not so familiar
- ☐ Unfamiliar

5. In my opinion Spanish culture is attractive

- ☐ Strongly agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly disagree

6. How often do you travel to Spain?

- ☐ Very often
- ☐ Often
- ☐ Rarely
- ☐ I have never traveled to Spain
- ☐ Never, but I am planning to travel there

7. Which destinations have you visited (or you would like to visit)?

8. For what purpose did you traveled to Spain?

- ☐ Business/Leisure
- ☐ Education/Leisure
- ☐ Nightlife
- ☐ Culture – Exploring
- ☐ Visiting family and friends

Other, what?

9. Do you participate in Events of any kind?

- ☐ Very often
- ☐ Often
- ☐ Rarely
- ☐ Not at all

10. Do you think that city of Vaasa needs to arrange more events (happenings)?

- ☐ Strongly agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly disagree

11. Referring to Spanish culture, do you like the idea of having Spanish Events in Vaasa (e.g. food and beverage festival, Spanish music and dance, etc.)?

- ☐ Strongly agree

☐ Agree

☐ Disagree

☐ Strongly disagree

12. Choose from the following the type of Spanish event you would like to participate in (if 1 = not interested at all and 4 = very interested)

Folklore music and dance (traditional)

○ 1 ○ 2 ○ 3 ○ 4

Food and beverage

○ 1 ○ 2 ○ 3 ○ 4

Spanish concert (modern style music)

○ 1 ○ 2 ○ 3 ○ 4

Art exhibitions

○ 1 ○ 2 ○ 3 ○ 4

All combined

○ 1 ○ 2 ○ 3 ○ 4

13. Do you like the idea of having an "authentic" Spanish restaurant in Vaasa, where you can eat/drink main products from Spain while listening to live Spanish music?

☐ Strongly agree

☐ Agree

☐ Disagree

☐ Strongly disagree

14. If the city of Vaasa would organize Spanish Events, I would definitely participate.

☐ Strongly agree

☐ Agree

☐ Disagree

☐ Strongly disagree

15. Do you think that authenticity (something that is not fake, that is real) is important when it comes to experience any kind of event?

☐ Strongly agree

☐ Agree

☐ Disagree

☐ Strongly disagree

16. In your opinion, what is an authentic Spanish Event?

17. Which category best describes you as an Event participant?

☐ Entertainment (you bring emotional attachment and ignite your senses when it comes to experience an event)

☐ Educational (active and engaging, mentally or physically, you like to take part of the event by participating in it)

☐ Escapist (you like to be involved and stimulated, the role you play when you participate in an event would make a difference in the outcome, and that you not just sit and watch)

☐ Esthetical (you wish to be evolved mentally and not physically)

18. Own comments/ suggestions

☐

Thank you for your participation!