

Enhancing Guest Participation and Experiences in Events: Case Viaporin Kekri

Dominika Dabrowska, Tia Lehtinen

Haaga-Helia University of Applied Sciences

Bachelor's Thesis

2022

Bachelor of Hospitality Management

Authors

Dominika Dabrowska, Tia Lehtinen

Degree

Hospitality, Tourism and Experience Management

Report/thesis title

Enhancing Visitor Participation and Experiences in Events: Case Viaporin Kekri

Number of pages and appendix pages

100 + 13

This thesis is a product-based academic document focusing on enhancing guest participation and experiences in events, with the use of Viaporin Kekri event as a test field. The authors of the thesis were commissioned by the main event coordinator of Viaporin Kekri to bring novelty and innovation into the event by exploring theories on topics as experience design, sensory perception and guest experience and participation. The authors created own theoretical framework by extracting the most important elements from the theory. The thesis's main aim was to create ready-to-use event guidelines and the objectives to reach the goal were to enhance visitor participation and thus visitor/guest experience of Viaporin Kekri event by designing and testing new concepts for experiences and evaluate prototyped and tested elements by further applying knowledge into the event guidelines.

The process of ideating and developing new concepts was concluded as a Service Design process, which involved 6 unique stages of development and research. Each stage has introduced tools and put emphasis on certain elements that are characteristic to the phase, to help the authors explore and reach the knowledge needed in designing enhancing experiences and elements for the event.

The document's main objective was to design event guidelines with practical application of the experience enhancing elements that later were passed on to the Viaporin Kekri 2022 organizing team. The authors focused on exploring the many ways event's participation and experience can be influenced and manipulated and based on their findings designed elements to be tested during the actual event that happened in November 2021. They were given an incredibly unique opportunity to test ideas and elements on mass audience and draw conclusions that led them to improve initial concepts as well as implement gained knowledge into the design of event guidelines for the product of the thesis.

The product of this thesis is concluded as event guidelines that offer recommendations and practical application ready to be used in the upcoming edition of Viaporin Kekri 2022. The product is based on the tested elements and its outcomes gathered after the event in 2021.

Keywords

Experience design, experience pyramid, visitor participation, service design, memorable experiences, Suomenlinna

Table of Contents

1. Introduction.....	1
1.1 Objectives	5
1.2 Event Information: Viaporin Kekri	6
1.3 Methodology in brief	7
1.4 Key Definitions	9
1.5 Overview of the thesis	11
2. Enhancing Customer Participation.....	12
2.1 Experience Design	12
2.1.1 Event Experience Design	19
2.2 Experience Pyramid	23
2.3 Sensory Perception.....	29
2.3.1 Smell.....	33
2.3.2 Touch.....	38
2.3.3 Sight.....	41
2.3.4 Sound.....	48
2.4 Guest Experience and Participation.....	54
2.5 Authors' Theory Framework	58
3. Planning and Implementation of the Product	61
3.1 Viaporin Kekri Event Background	61
3.2 Methodology: Service Design.....	64
3.2.1 Understanding.....	65
3.2.2 Thinking	66
3.2.3 Generating.....	67
3.2.4 Filtering.....	68
3.2.5 Explaining & Prototyping.....	69
3.2.6 Realizing	72
3.3 Product Limitations and Risks	73
3.4 Product Evaluation	74

4. Discussion.....	77
4.1 Thesis Process	77
4.2 Learning Outcomes.....	79
5. References.....	81
6. Appendix	96

1. Introduction

It has been nearly 20 years since the world was introduced to the term experience economy (Pine & Gilmore, 1998). The word “experience” has not yet been used, and the industry of hospitality, tourism and events referred to, what is known as customer experience today as excellent customer service (Pine & Gilmore, 2013). The authors of the book, Joseph Pine and James Gilmore, offered a ground-breaking view into the progression of the economy landscape, illustrating how the commodities shift into the demand of goods, which will be replaced by demand of services and further into newly coined experiences and its successor, transformative experiences. They offer a clear example of the economic progression through a coffee bean, how the economic stages affect its pricing and what a customer is ready to pay for each stage (Figure 1 and 2).

Experiences are the fourth economic offering and the word itself has since been added as an adjective to almost everything – products, services, destinations venues, digital media, and marketing taglines (Pine & Gilmore, 2013).

But what really is an experience? According to Pine & Gilmore when a person buys an experience, *“he or she pays to spend time enjoying a series of memorable events that a company stages – as in a theatrical play - to engage in an inherently personal way”* (Pine & Gilmore, 2019). Other authors argue that in its simplest form, experience is consciousness of ongoing interaction - interaction between individuals and their surroundings (Rossman & Duerden, 2019). Yet another perspective into experiences can be tracked to the IT (information technology) industry, that applies the term user experience, which was first brought to use by Donald Norman in the mid-1990s (Norman & Nielsen, 2021). According to Norman & Nielsen, user experience includes all the aspects of interaction between end-user, the company, and its services (Norman & Nielsen, 2021). The term is mostly used to define the relationship of a user and the digital interface one is interacting with. One more angle supported by Marc Hassenzahl is to consider experience as a memorized story of use or consumption emerging from how a user makes sense of the world, a transformation onboarding the user in a story that will change the way he lives (Bayle, 2018).

Defining what is an experience is a complex and intricate task, as there is no one set definition. One thing, however, stays the same – experience is ultimately personal and subjective.

With the rapid progression of the economy, experiences are soon to be replaced by their newer form – transformative experiences. Transformative experiences refer to the events and/or experiences a person (customer, guest, etc.) goes through that have a significant impact on their perspective, and which has triggered certain changes in the approach. For example, a mindfulness retreat in the mountains can be a transformational experience – it starts in the place of occurrence but can continue further into the life of a participant long after the event, affecting one’s decisions and actions.

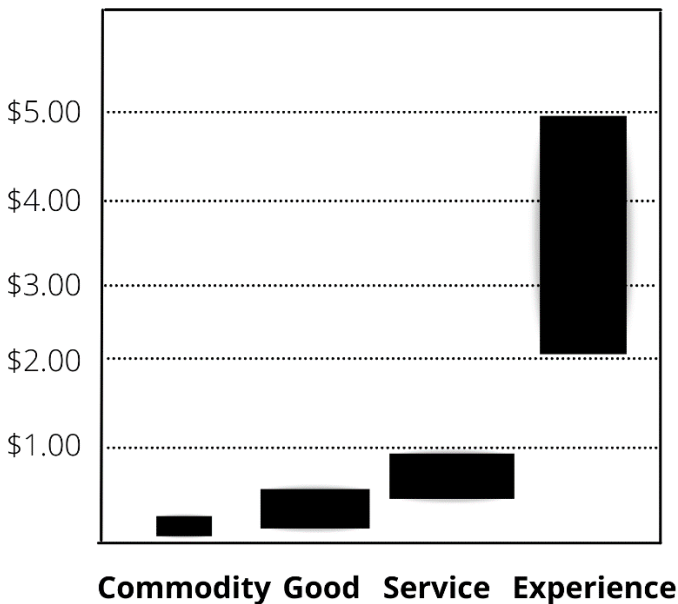


Figure 1: Economic Progression (Adapted from Pine & Gilmore, 2013)

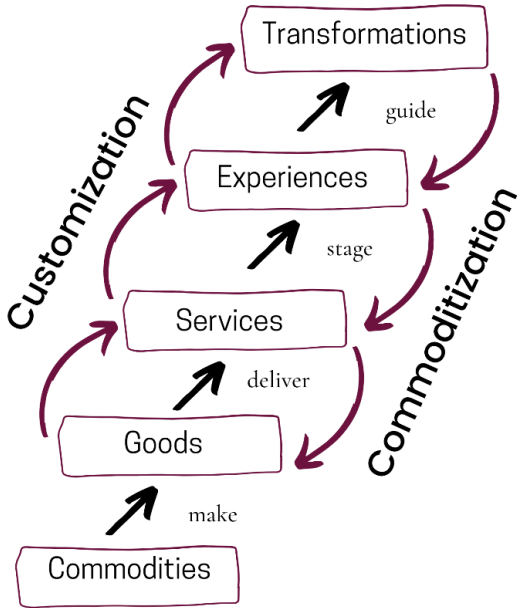


Figure 2: Progression of Economic Value (Adapted from Pine & Gilmore, 2013)

One of the industries affected immensely by the development of the experiences is the event industry (Pikkemaat, Peters, Boksberger, & Secco, 2009). The core idea of the events is to indulge participants in a series of happenings, affecting their perception and interaction. What is essentially happening – participant pays for time he/she spends, and this creates memorable experiences, which fits right into what Pine & Gilmore foreseen as customer experience (Pine & Gilmore, 2019).

This thesis aims to summarize how to enhance customer experience and thus participation in events via multidimensional elements, which are explained in forthcoming chapters. The authors of the thesis not only participated in but co-created the event Viaporin Kekri, organized in Suomenlinna, Helsinki, Finland. Both authors have been part of the design process and project management of the event and so the event has a special place in their hearts.

Experiences in the event industry require consciousness of ongoing interaction between individuals and their surroundings. The interaction must be sustained by the deliberate engagement of the individuals participating in the experience (Rossman & D. Duerden, 2019, 9). Participation in events is the key element to rich and fulfilling experiences as it provides the feeling of connection between the event itself and the visitor. Furthermore, the event industry is constantly evolving, and audiences require increasingly engaging elements in multisensory dimension of the event scape. Passive participation and by-standing are no longer recognized as unique and are not considered to be an experience. Elements of guest participation can also increase the feeling of visitors' satisfaction and the perception of having received state of the art services (Nardi, Jardim, Ladeira, & Santini 2020), making the concept of visitor participation important in terms of having recurring visitors to events that are organized annually, for instance. More and more event designers have realized these new emerging trends in the industry and started taking it into consideration by re-thinking and thus enhancing participatory elements in all stages of the event – pre, during and after the event has ended. Experience starts in the pre-event phase when the potential event visitor hears about the event. The pre-event stage includes everything a visitor interacts with, that is staged by the event designers and all shareholders involved. For example, a poster in the city center or a personalized social media advertisement can be counted as pre-event stage. The during-event stage refers to everything that happens during the advertised event – for instance, a music festival or opera show, until the moment it ends. The last stage, post or after event is described as

all the actions and touchpoints that happen after the main event has ended – for example sending a thank you note for participating to encouraging participants to share their memories on social media.

This thesis is commissioned by the event Viaporin Kekri upon realization of a need to improve guest participation in the event. Viaporin Kekri is an annual festival of light and dark to celebrate the end of harvesting season as well as welcoming the darkest months of the year (Viaporin Kekri 2021). Viaporin Kekri is the product of a collaboration between The Governing Body of Suomenlinna and Haaga-Helia University of Applied Sciences and organized in Suomenlinna in late autumn. The event took place the first time in the year 2015. The event creators have recognized touchpoints that the visitors interact with in the various stages of the event in the previous editions of Viaporin Kekri and recognized a need to find and test more ways to activate the guests into participating. Viaporin Kekri has recognized the importance of guest participation in their events partially because of the previous editions and success of Viaporin Kekri which has led to the organizers wanting to enhance guest participation even more in Viaporin Kekri. These principles, for example, include pre, during and post participation and adding more multisensory elements to the event.

Therefore, this thesis will aim to investigate the elements of guest participation from theory perspective and combining them to existing models of event creation, including experience and event design, sensory perception, and the experience pyramid. One element was currently prototyped in the last edition of Viaporin Kekri and many more are to be theorised and researched and will result in recommendation guidelines to the next editions of Viaporin Kekri based on the prototypes and their performance. On the following pages, the authors will investigate the objectives of the thesis, Viaporin Kekri event information, methodology and key definitions.

1.1 Objectives

The thesis consists of two main objectives. First, the authors will, based on current theories on experience design, introduce new participatory elements to the event Viaporin Kekri and evaluate how those elements enhance visitor's participation. Developing the quality of the event serves as secondary objective as it is beneficial for the creators' experience and the event's site. By improving the quality of the event, the event creators can customise and personalise experiences catered for visitors and improve their participation

as an overall experience. This, on the other hand stimulates visibility and popularity of the event, spreading the word about high quality event of Viaporin Kekri, triggering potential partnerships and expanding the concept of Kekri celebration further into Finland. Thereafter the impact of the elements on visitors will be measured and concluded in a form of a guidelines that can be referred to the upcoming editions of Viaporin Kekri. The guidelines are therefore a main objective of the thesis. It will serve as a prototyped model for designing, planning, and executing future events where the visitor's participation is at core of the customer experience.

Currently there are only couple of activities that support multidimensional participation during the event of Viaporin Kekri and the authors aim to design and prototype new ones to make the event more attractive and enhance participation of wider customer groups. To be able to enhance engagement, new participatory elements are to be designed, developed, and implemented based on the analysis of existing aspects and ideation workshops. To measure effectiveness of the proposed elements, the newly developed concepts and ideas have been prototyped for Viaporin Kekri happening on 6th of November 2021. As a sub-objective the authors of the thesis will work on improving the quality of existing participatory elements to merge them with the new elements and create a consistent customer journey that fits the theme and goal of the event of Viaporin Kekri.

To conclude, the main objectives and sub-objectives are as follows:

- Design and develop new concept ideas and elements, which will be prototyped in the event of Viaporin Kekri.
- Evaluation of the prototyped elements and its implementation into the guidelines for the event.
- Enhance visitor participation and thus visitor/guest experience of Viaporin Kekri Event.
- Create guidelines for Viaporin Kekri that can be used as reference in enhancing visitor participation in all upcoming Viaporin Kekri events.

1.2 Event Information: Viaporin Kekri

Viaporin Kekri is an annual event taking place on All Saint's Day, at UNESCO World Heritage Site Suomenlinna Islands in Helsinki, Finland. The event first came to life in 2015 as collaboration between students of Haaga-Helia University of Applied Sciences and the

Governing Body of Suomenlinna. Viaporin Kekri is inspired by old Finnish tales and mythology and is based on Kekri festival, which in ancient times marked arrival of darkness, end of harvesting season, honoring the departed and indulgence in food, music, and various performances. The so-called Kekri Pukki creature would travel from house to house and collect harvest offerings. Pukki means a Buck in English and so Kekri Pukki would resemble a buck with horns. The tales of Kekri Pukki inspired event creators to make it a centerpiece of the event. As stated by Ascencao and Salonen (2015, 19), the event stands on three pillars: celebration of the end of harvest, represented by food and feasting; paying respect to the departed; and marking the beginning of the dark season. In addition, the fourth pillar represents exploring the history of Suomenlinna. The 2019 edition of the event was particularly successful, bringing over 7000 participants to the Islands of Suomenlinna, marking its 5th anniversary. Viaporin Kekri transforms the Island into a mystical world of wandering spirits, old tales, and indulgence in darkness. Participants enjoy the day of Kekri with music and art performances accompanied by food and drinks and multiple cultural activities happening on the day. To mark the end of the day of celebrations, event visitors are welcome to participate in spectacular Burning Ceremony, where the mighty Kekri Pukki creature is being burned together with sorrows of the grieving ones, embracing the arrival of darkness, and welcoming it through multidimensional perception. The crowd of participants gather in an intense atmosphere, waiting for the ceremony to beings.

Viaporin Kekri as an event is a joint effort and cooperation between Suomenlinna based businesses, including restaurants, museums, local artists, as well as mainland companies such as breweries, performers, and other art related businesses. Their involvement adds to the customer value of the event as well as allows promotion of products, services, and recognition. There is approximately 120 people involved on the operational level and the core team in 2021 involved 15 people.

The event has been growing each year, with 2020 being an exception due to the ongoing pandemic and the festivities were limited in program and capacity, nevertheless attracting around 3000 visitors to the site. In 2021 amid the coronavirus pandemic, the event was brought to life again and attracted over 8000 visitors, marking yet another successful edition. What is more, students of Haaga-Helia and the Governing Body of Suomenlinna in cooperation managed to establish new partnerships and support local businesses of the islands in such challenging times. Viaporin Kekri is based not only on Finnish mythology but also on several theoretical elements, including storytelling and experience design,

customer experience design and memorable experiences. All the parts play a crucial role in post-modern twist which Viaporin Kekri represents (Ascencao & Salonen, 2015).

In conclusion, Viaporin Kekri is an event created in cooperation with the Governing Body of Suomenlinna and the Hospitality, Tourism and Experience design students of Haaga-Helia University of Applied Sciences. The event was created as a request from the Governing Body of Suomenlinna, and due to its success became an annual event that is organized to this day. The event is based on the old kekri tradition and has been renewed with a postmodern twist, utilizing the elements of experience and event design by the students of Haaga-Helia. During the seven editions of Viaporin Kekri, the event has grown significantly and is now one of the biggest events in the Helsinki Metropolitan area. The authors of this thesis were the project managers of the event and were thus given the chance to explore ways how the Viaporin Kekri could enhance participation and overall experience even further for the future editions of the event.

1.3 Methodology in brief

The methodology of the thesis is based on several elements, following Stefan Moritz's Service Design Phases. Service Design, in the author's view helps to innovate and/or improve services to make them more useful, usable, and desirable for clients (Moritz, 2005). Service Design process is divided into 6 steps, including understanding, thinking, generating, filtering, explaining, prototyping, and realizing. The authors will follow the steps to deliver the final product of the thesis – event guidelines on enhancing guest participation and experiences in Viaporin Kekri.

The authors of the thesis were project leaders for the Viaporin Kekri 2021 and thus the first two phases of the service design – understanding and thinking - were done as part of the event creation process during previous editions of the event along with the process of Viaporin Kekri 2021. Understanding the event, event audience and its shareholder is a key for designing experiences in the understanding phase whereas the thinking phase provides suitable ideas for development.

Generating phase of the service design process was conducted in the form of workshops with the management team of Viaporin Kekri 2021. The main objective of the workshops was to gather multiple fresh, unfiltered ideas on new additions to the event which will be later separated and categorized.

Filtering phase refers to filtering through the generated ideas and to find the best and most suitable ideas to implement in the event. The aim is to find ideas which are both interesting in terms of participatory elements of the pre, during post phases of the event and which are possible to create in Viaporin Kekri 2021.

Prototyping phase refers to the event itself where the elements will be tested and the success of it measured by student volunteers employed on the day of the event. The results will allow the authors to see if the ideas and elements would create desired outcomes.

As a result, based on the whole research and process, event guidelines will be designed to support creating enhanced participatory elements in the upcoming editions of Viaporin Kekri.

The authors will be supported by several books and scientific articles on the topics of experience design and event experience design, service design, sensory participation, and guest participation to mention a few. On top of that, qualitative research including interview with the representative of the event Viaporin Kekri and authors own experience in designing events will be taken into consideration, when creating an end product.

1.4 Key Definitions

The key definitions of the thesis are as follow: experience design including event experience design, sensory perception, and guest participation. As there are multiple theories and definitions regarding each key definition, the authors will explore different perspectives of each definition to create their own version of the definition that fits into the thesis.

Experience Design - according to the Lapland Centre of Expertise for the Experience Industry, experience can be seen as a strong, multisensory, memorable, and individual event (LCEEI 2002, 3). This approach means that experiences only exist when they capture and sustain someone's conscious attention and customisation enhances the outcome (Rossman & Duerden, 2019). Furthermore, experiences can be categorised into five types, with each type characterised by key element (Table 3). So, on one hand, experience can be seen as an expansive concept to describe many different engagements, yet it occurs in strategically planned, laid out, designed and organized spaces (Rossman & Duerden, 2019). However, for Whitney Hess, "experience design is about alleviating people's problems and bringing them joy" through products, services and systems that should

improve the quality of their lives, reduce stress, and create efficiencies that did not previously exist (Hess, n.d.). It means that at the core of experience design is the understanding of people's needs and the will to improve their lives (Bayle, 2018). Another interesting approach is presented by Hassenzahl, for whom designing experiences happens before designing the product (Hassenzahl, n.d.). In this approach, some of the emotions and feelings related to the designed experience cannot be fully controlled but only forecasted by the designer. While there are many means on how experience design can be approached, mostly depending on for whom it is designed and why, majority of the scholars agree that experience design serves people and people first. It means that designers must focus on feelings and emotions that desired experiences will foster. In this thesis, experience design draws on users' needs, feelings, contexts, and mindsets to design experiences that centre on them (Huff, s.a.).

Event Experience Design in this context then, is about intentionally designing an event experience that addresses the motivations of key attendee personas. It applies throughout the entire event lifecycle, from pre-event to post-event (Eventmobi, 2018). The Experience Pyramid by Tarssanen & Kyllänen (2007) offers detailed view at the experience design – multisensory perception, interaction, story, and these elements offer direct connection to the event design. Event experience design is all about carefully designing each and every touchpoint (part where the guest and the event interact) into its own unique micro event, adding to the full experience of the event.

Sensory Perception - the process of becoming aware of the world around us through the five senses: hearing, smell, taste, sight, touch (Vedantu, 2021). Sensory perception is used in creating experiences as sensory stimuli can enhance the experience and making it memorable, leading to personal engagement (Pine & Gilmore, 1998). Sensory perception also is often associated with “sensory marketing”, which describes a marketing technique aiming to influence the customer's emotional and behavioural orientation by using the senses (Erenkol & Merve, 2015). It is not only about using the senses at store venue to entice the customer to come into the store, but it is also about creating and bringing attention to existing sensations to increase the appeal of products and services to the customer (Malefyt, 2015). It gives businesses, service providers as well as event creators a new way to enhance perceived value of the experience (Hulten, 2020).

Event design takes advantage of sensory perception because of its connection to making memorable experiences. By utilising sensory perception in events and services, event creators' step into another dimension of delivering extraordinary experiences and play on emotions, memories, and feelings of the attendee. For example, a smell connected to a specific venue at the event can overarch the theme of the event and bring past feelings to the attendee. Sound, light, and the touch of the décor also add to the dramaturgy and theme of the event, immersing the attendee to the fabric of the event taking place. (Nelson, 2009).

Guest Participation – in this thesis used as a term for customer participation. Customer participation is the customers active involvement in service production or delivery process, either physically or online, and is expected to yield favourable outcomes for both the customer and service provider according to Wattanakamolchai (2008). Customer participation as a term can be looked from three different streams (Dong, Evans & Zou 2007); customer participation from the firm's perspective as in a way of gaining economic benefit, managing customers as “partial employees” aiming to increase organizational socialization and greater perceived quality, and customer participation to increase customer motivation to co-create the service. In events customer participation is closely related to sensory perception to both actively and passively participate in the event. In this thesis the authors focus on this third stream of thought as it correlates to the topic as well as event creating the most.

1.5 Overview of the thesis

The thesis consists of 4 chapters and their subtopics as well as references and appendix. The four chapters are the introduction, theoretical framework, methodology, and the discussion. The conclusion of the thesis – final product will be presented in the appendix.

The introduction of course introduces the topic of the thesis to the reader and aims to give a general overview of what is the purpose and background of the thesis. In the introduction the authors also introduce the event Viaporin Kekri. The objectives of the thesis are also stated as well as key definitions which are intended to help the reader gain an understanding about how the authors are looking at the most important pieces of theory from this thesis' point of view.

The theoretical framework follows the introduction, in which the authors deep-dive into the theory that is related to this thesis. From the theories mentioned the authors will create

their own theory framework which is then implemented in the creation of the commissioned product.

After the theory has been laid out, the authors describe the methodology. In the methodology the principles of service design and the steps the authors took when creating the commissioned product in this thesis. The planning process of the thesis and the implementation of the participatory elements created in the service design phases is explained and evaluate the results as in the risks and limitations of the product.

The last chapter is the process discussion, in which the authors create a debate about the process of the thesis – development of the process, where did it start and where it ended, how did the process worked in terms of the schedule that the authors created in the beginning of the thesis process and how the cooperation between the two authors was handled. The discussion also includes the learning outcomes of the thesis process and if some aspects of the process should have been changed or whether everything went according to plan. An appendix to the thesis will be added as final product, which is the result of both theory and methodology and aims to help the future event creators add more participatory elements to their event creation process.

2. Enhancing Customer Participation

To fully comprehend and implement methods of enhancing guest participation and experiences, the authors have to take a deeper look into several theories discussing origins and the many dimensions of experience. To design experiences means to understand the vastness of human interaction and complexity of human mind. This chapter explores terms such as experience and event experience design, experience pyramid as well as sensory perception and guest experience and participation in order to narrow down crucial elements needed to enhance and increase customer participation. These elements then will be used to create universal guidelines for the future editions of Viaporin Kekri with the same goal in mind – to enhance experience and participation of the visitors and event guests.

Event designers adopt different tools from other disciplines, like psychology or storytelling, which help them stage the whole experience, whose main focus is participants, their needs and expectations. One of the disciplines allow designers to ask crucial questions about the motivations of the participants and what makes them attend it. The concept of 5W' and 1 H was originally used as a base for information gathering or problem solving and is often mentioned in journalism, research, and police investigation (Nordquist, 2020). The framework consists of 6 questions: who, what, where, when why and how. Later on, the concept of 3W was introduced and widely spread by Simon Sinek (2011) the author of the Start with Why bestseller and it was not long before the movement was adapted in workplaces, businesses, events, and experiences.

The authors will attempt to identify the most crucial factors affecting the experience and guest participation in the upcoming subchapters, starting with the origins of the experience design and why is it essential to the final product of the thesis as well as the event Viaporin Kekri.

2.1 Experience Design

The authors of the thesis take an experiential approach towards the creation of the event Viaporin Kekri and a deeper look into the experiences' theoretical and practical background is necessary to utilize the process of event design in a correct way. What it means is how the term experience is explored and understood in different disciplines; what kind of tools can be borrowed from and utilised in experience design and where to look for

them. Berridge (2007, 122) stated that the terms event and experience are within the similar frame of reference, but the terms are not interchangeable. He points out recurring themes within the two terms, such as feelings of sensation, creation of unique occasions and multiple levels of engagement. However, the event has certain staging element to it, meaning it has to be created and designed from the beginning, while some experiences occur naturally within the individual's life and cannot be easily predicted or staged in that reference. Oxford Dictionary (Oxford Dictionaries 2019) defines experience as an event or occurrence which leaves impression on someone and introduces terms experience and event within the same frame reference. Beard (2014) argues however, that what is so unique about experience is its value to the consumer. Experiences are multidisciplinary and multidimensional and have evolved together with the economic value progression, introduced by Pine & Gilmore (1999) in 1999, and thus it only makes sense that what matter the most to the consumer right now is the value within the experience and not within the product, service or brand (Beard, 2014). To explore even further, Rossman and Duerden (2019) state that experiences exist only when they capture and sustain someone's attention and, what is more, during the experience a person is consciously aware of many bits of incoming information being accessed through the five senses.

Regardless of the source of the definition of an experience, it always positions human being in the centre of all attention and thus, it is human centric. It means that experiences consider consumers' needs and expectations, engaging emotional responses on many levels – such as sensory perception and participation.

Rossman and Duerden (2019) offer the following definition of experience design in the context of event creation “experience design is the process of intentionally orchestrating experience elements to provide opportunities for participants to co-create and sustain interaction that leads to result desired by the participant and the designer”.

Experience is an expansive concept used to describe many different engagements and that is where the term experience design comes to play (Rossman & Duerden, 2019, 13). Because of the increased interest in experiences, the term experience design has led to multiple approaches of the concept: user experience design – designing digital experiences of interacting with interface and customer experience design and service experience design – introducing human centric approach and focus on psychological approach towards emotions and how experiences affect them, to name a few (Rossman & Duerden, 2019, 13). The mentioned areas have experience centric approach in common, however,

each of it refers to the experience in specific context and the end products may vary substantially. What is more, in the case of tourism industry, experiences evolved with the progression of the economic value and forced businesses and destinations to add designed, engaging experiences to their offer for a fee (Lesic et al. 2017). It is not enough anymore to simply offer attractions and services without adding the emotional engagement as dimension. Defining experience design can be a challenge due to its multidimensional approach deriving from social and natural sciences so the more knowledge and insight designers can get, the more predictive skill they gain, that is based on informed and purposeful action (Beard, 2014).

To be able to design insightful experiences that affect mental state of an individual, experience creators use multidisciplinary tools to support and enhance experience design process. Psychology can be an efficient and helpful tool to access customer centric approach in experience design. The following subchapter explores the PERMA model. Martin Seligman (2011) introduces the PERMA (positive psychology) model as a framework to present necessary elements for optimal psychological functioning (Rossman & Duerden, 2019). Understanding basic human psychology is an essential point for the creators of the event of Viaporin Kekri, as it is emotions and feelings they play with while creating experiences. As the authors of the thesis will attempt to enhance experiences, it is a crucial knowledge to gain.

PERMA Model

The focus of this thesis is on enhancing customer experiences and participation in the event Viaporin Kekri and thus the approach of service experience design and customer experience design is the most crucial for the thesis outcome and its final product. That is, the experience of a participant of the event is in the centre for designing memorable experiences and enhancing the psychical participation in the event. A memorable experience is meaningful and personally encountered one and can be also referred to as memorised story (Hassenzahl, 2011). The event is centred around wide audiences, including families, couples, group of friends and single travellers. Having such distinguished customer groups forces event creators to make sure that the offered experiences are engaging and encouraging to participate. To ensure that the mentioned experiences are emotionally engaging, experience design theories suggest deeper look into human psychology. Human psychology is an essential part of creating experiences as experience designers aim to

touch upon certain emotions and feelings during the experience, to make them for memorable and engaging, for instance. The PERMA model can be then adapted into the experience creation process. The positive psychology framework suggests that individuals live more fulfilling lives when they have experiences that produce the following results (Rossman & Duerden, 2019):

- Positive emotion.
- Engagement.
- Relationships.
- Meaning.
- Accomplishment.

When talking about positive emotion, there is much more than mere “happiness”. Nevertheless, experiencing positive emotions leads to the feeling of happiness. Positive emotions include hope, interest, joy, love, compassion, pride, amusement, and gratitude (Madeson, 2022). A positive emotion can be coming from for instance the joy of newly born child, excitement about meeting new colleagues or partners, or satisfaction from well-cooked meal. Research shows that increasing positive emotions helps individuals build physical, intellectual, psychological, and social resources that lead to this resilience and overall wellbeing (Madeson, 2022).

Similarly, to the types of experiences framework (discussed in the next paragraph), PERMA model builds on each stage of the structure. The more positive emotions individuals derive from life, the more engagement in the moment occur. Engagement, according to Seligman (2011), is a “subjective state that draws heavily on the flow theory” and “engage our full attention”. Flow theory includes the loss of self-consciousness and complete absorption in an activity. In other words, it is living in the present moment and focusing entirely on the task at hand (Madeson, 2022). Experiences when engagement or flow occur are for example getting lost in a story world of a book and not noticing how much time has passed. It can be encouraged by engaging in the activities that reassure remaining in the present moment, such as mindfulness (being here and now) or spending time in nature. Human beings have a natural desire to belong into a group, organisation, tribe, or circle to be able to connect with others (Cuofano, 2020). Relationships then play crucial role in human life as those often bring the feeling of being loved, supported, and valued by others (Madeson, 2022). As Seligman (2011) points out “very little that is positive in solitary”, as

other people are the best antidotes for downs of life. Additionally, responding enthusiastically to others, particularly in close or intimate relationships, increases intimacy, wellbeing, and satisfaction (Madeson, 2022).

Meaning is defined by Seligman (2011) as “belonging and serving something that you believe is bigger than the self”. Meaning can be found in various areas of life, such as professional, social, or political causes. Madeson (2022) states that having a purpose in life helps individuals focus on what is really important in the face of significant challenge or adversity and Cuofano (2020) adds “wherever meaning is found, however, those with a sense of purpose live longer and have greater life satisfaction”.

Accomplishment or sense of accomplishment can be achieved working towards and reaching goals or mastering desired domains in life. In essence, accomplishment, according to Seligman (2011) represents a desire to gain a sense of competence.

The existing PERMA model can be then applied to designing experiences as experience designers seek certain outcomes from the human interaction with the event or experience. Rossman and Duerden (2019) conclude that, based on positive psychology theory, the best experiences should accomplish the following:

- Produce positive emotions.
- Engage attention.
- Help develop and strengthen relationships.
- Promote competence.
- Grant autonomy.
- Provide meaning through connection to something greater than ourselves.

Viaporin Kekri as an experiential event aims to provide mentioned outcomes by introducing multiple engagement points that can be, but are not mandatory, to experience. For example, the Burning Ceremony combines the above elements as watching the ceremony is full of tension – which engages attention and, in the end, produces positive emotions, as the Kekri Pukki (Buck) burns. The Ceremony starts with gathering of hundreds of people at the designated point and is followed by art performance, speech, and the final act of burning the Kekri Pukki in the form of hay creature (Buck). Experiencing such moment with friends and family, but also hundreds of strangers help to develop new relationships and strengthen the existing ones and provides connection and meaning by celebrating long forgotten traditions with new means. As for autonomy and competence, the event offers full day of activities that are not mandatory to explore – the visitors can create their

own road map and follow desired festivities, with the hope of satisfying one's needs and expectations, which in the end promotes competence within the experience and events.

The Burning Ceremony has been part of Viaporin Kekri since the first edition in 2015 and is one of the very few elements offering engagement in multiple dimensions. For that reason, the authors of the thesis took upon quest to design even more elements that will enhance participation with multisensory perception on every stage of the event. PERMA framework offers crucial insight into the understanding and creation of emotionally engaging experiences, which for the authors are the key points for the thesis's final product.

Identifying desired emotional outcomes of experiences is as important as identifying types of experiences, which is another essential step in creation of experience. It helps to narrow down the outcome of an interaction between the customer and the experience and what is more, distinguishes experiences that occur naturally in life from the ones designed intentionally. PERMA framework introduced how human psychology can be used to produce certain emotional outcomes and Experience Types adds on top of that, guiding the designers into the right direction and helps them to stay on the right track. Understanding why the experience is being created is the first step, followed by what type of experience is to be designed and produced.

Experience Types

Experience Types are introduced by Rossman and Duerden (2019) in their book *Designing Experiences*. The authors offer detailed view on types of experiences that occur naturally or can be a desirable outcome of an interaction designed by experience designer. The table shows types of experiences and its key characteristic that summarize the main aspects of certain experiences.

Experience Type	Prosaic	Mindful	Memorable	Meaningful	Transformational
Characteristic	Autopilot	Effortful Mental Engagement	Emotion	Discovery	Change

Figure 3: Experience types and key characteristics (Adapted from Rossman & Duerden, 2019)

Prosaic experience and its key characteristic – autopilot, communicate that the actual act of experience is something forgettable and routine. In other words, prosaic experiences are every day and ordinary events that one encounters (Dewey, 2005). For instance, the act of toothbrushing or preparing coffee in the morning can be counted as prosaic, every-day experience. Experiences build on each other and are cumulative (Rossman & Duerden, 2019). If the act of making coffee engages person mentally, the experience becomes mindful as a result of the mind shifting from autopilot to engage in effortful mental activity. The shift can be as simple as realisation that the coffee has ended and now a person has to find alternative ways to prepare favourite beverage. In the suggested framework by Rossman and Duerden (2019), experiences build on one another and thus, every experience can be transformed into the next level one (for example memorable to meaningful) by utilizing key characteristic of the given experience.

Mindful experience changes into a memorable one when emotions come into play. Each and every memorable experience includes emotions that make it worth remembering and what is more, when a person recalls memorable experience, they can probably easily point out the emotion. A principle introduced by Kahneman (2011) “peak end rule” suggests that people tend to remember peaks, pits and ends of experiences. The principle is adapted from his book *Thinking Fast and Slow* which explores neurological responses to different types of thinking. Moments that produce the strongest emotion also produce the strongest memories (Kahneman, 2011).

Memorable and meaningful experiences have a lot in common but the key characteristic that differentiates them is discovery (Rossman & Duerden, 2019). According to Rossman & Duerden (2019) “meaningful experiences teach us something about ourselves or expand our knowledge about the world”. Ziakas and Boukas (2013) argue however that in the experience creation understanding how people perceive their experience of an event and assign associated meanings is the crucial point to create experiences that carry a meaning. What is more, the authors add that “people may perceive the same experiences in different ways subsequently assigning different meanings to their lived event experiences” (Ziakas & Boukas, 2013).

Finally, meaningful experiences convert into transformational ones when the key characteristic – change, occurs. Transformational experiences lead directly to personal changes born out of the experience and shift perspective about life (Rossman & Duerden, 2019).

Sontag (2020) adds that transformational experiences in a way open doors and leave them opened, whereas Taylor (2014) argues that for example winning a lottery is an external circumstantial event and a true transformational experience shifts one's values and the building material that makes human a human. An example of transformational experience can be a mindful yoga retreat, where an individual spends considerable amount of time without access to the living world (social media), wondering about life and connecting to the inner self. Such experience offers critical change in values and shifts view on life.

The most desired outcome of experience design for Viaporin Kekri is to ensure memorable, meaningful, and transformational experiences within the event but also as one full experience. As the topic of the thesis looks upon enhancing experiences and participation in the event Viaporin Kekri, the discussed theories and insights into experiences offer more understanding on how to design experiences in order to enhance the focus on individuals and human psychology. The types of experiences connect with PERMA model on the psychological level as, once again, engaging emotions and emotional responses have a direct impact on perceived experiences.

Over the years, Viaporin Kekri creators have used significant amount of theoretical background of experiences and adopted it into the creative process of event experience design. But as event industry is being constantly challenged and modernised, new approach is necessary to provide entertainment and innovation in the events.

Terms experience and events have a collection of traits in common because they co-exist within the same framework of reference and thus, experience design impacted substantially how events are created nowadays by utilizing existing theories and framework from the experiential academical works. Because of the importance of event experience design, there is a wide body of research and theories exploring the topic and its elements. Some of the theories are deeper discussed in the following subchapter.

2.1.1 Event Experience Design

Events can be identified as being special, one-off, unique and beyond everyday experiences that societies indulge in (Berridge, 2007). As stated by Getz (2005) event can be also described as "an opportunity for leisure, social or cultural experience outside the normal range of choices". Both discussed definitions consist of the "experience" as a crucial part, intertwining the two terms for the further use of event experience design term. Events

can be categorized as leisure, personal, cultural, and organizational but in the event management academic subject, a few more types of events are recognized. Furthermore, each of the event type offers the possibility to be scheduled alone or in conjunction with other events (Berridge, 2007; Figure 4). An example of combination of multiple events is Super Bowl. At its core, Super Bowl is a sport event but during the years the final of National Football League event hosted concerts and premiered trailers for upcoming movies, mixing at least three types of the events together: sports, festival, and entertainment.

Business and corporate events	Any event that supports business objectives, including management functions, corporate communications, training, marketing and so on.
Fund-raising events	An event created by or for a charitable or cause-related group for the purpose of attracting revenue, support, and awareness.
Exhibitions, expositions, and fairs	An event bringing buyers and sellers and interested persons together to view and/or sell products, services and other resources to specific industry or general public.
Entertainment and leisure events	A one-time or periodic, free or ticketed performance of exhibition event created for entertainment purposes.
Festivals	A cultural celebration created by and/or for the public.
Government and civic events	An event comprised of or created by or for political parties, communities or municipal or national government entities.
Sport events	A spectator or participatory event involving recreational or competitive sport activities.
Meeting and convention events	The assembly of people for the purpose of exchanging information, debate or discussion, consensus or decisions, education, and relationship building.

Figure 4: The event genre of event management (Adapted from Berridge, 2007)

The significance of events is tied to variety of contexts and complexity as events are becoming an important part in social, cultural, and economic phenomena. What is more, events grow more complex as their range of functions expands to meeting places, creative spaces, economic catalyst, and social drivers to name a few (Richards et al. 2015, 1). With functions and roles of events expanding, the events are seen to be designed to fulfil particular roles in society and business. Therefore, the design process requires creative imagination and design methodology, such as for instance Imagineering and Service Design (Richards et al. 2015, 1). The two methodologies are discussed in brief in the upcoming paragraphs to understand the complexity of processes that affect event creation process and again, offer a multidisciplinary view on experiences and events.

Imagineering is a term born from imagination and engineering and was first coined in 1942 by Aluminum Company of America. The company defined Imagineering as “the fine art of deciding where we go from here” and the imaginative approach to engineering (Richards et al. 2015). But the concept of Imagineering is best known as applied by Walt Disney at his theme parks, where it became the design and development of experiences and activities. Walt Disney himself phrased Imagineering as “creative imagination and technical know-how” (Prosperi, 2016). Prospero (2016) notices how everyone, who previously used imagination in the context of technical know-how has engaged in Imagineering, because “Imagineering applies to a wider range of people and activities”. Eventually a definition of Imagineering by Nijs and Peters was translated into “creating and managing worlds of experience, based in internal values on the one hand and values of the target groups on the other, with the objective of creating an emotional involvement of all stakeholders” (Richards et al. 2015, 5). For example, at the event Viaporin Kekri the visitors and event’s participants are in the centre of experience creation and what comes after their values, expectations and needs towards the event. By creating an experience that is deeply rooted in the traditions of Finnish paganism, Viaporin Kekri connects the valuable experience created for the visitors as well as for the organizers who identify with the celebrations. Managing expectations from both sides and delivering a superb experience can be guided with the use of Imagineering definition.

Service Design is an important theory framework for the final product of the thesis, as the authors followed its phases in order to ideate, design and prototype new elements for the Viaporin Kekri event, which in turn yield results of how to successfully engage participation in events. At the heart of service design approach lies the interaction between participants and various elements of a service. Intentionally designing touchpoints of a service

(which in this instance can be also an event/experience) is used as a tool called customer journey map. It allows designers to better understand how the customer interacts with different elements and touchpoints of an event, experience or a service (Richards et al. 2015, 4). It is a first step to identify what kind of emotional involvement and emotional behaviour is expected from the encounter between customer and event and/or service and an evaluation point whether the encounter was successful.

What is more, a customer journey map can be utilized in an experiential approach to further examine outcomes of interactions in certain phases of an event: pre, during and post. The authors of this thesis were a crucial part of event design in 2021's Viaporin Kekri edition and noted that not all of the event phases are explored and enhanced. Pre-event communication happens mostly on the social media platforms and rarely involves customer engagement on a wider scale. The same problem occurs in the post-event stage, since only a feedback questionnaire is being sent with a thank-you note. By the usage of customer journey mapping in event design phase, particularly for Viaporin Kekri, it is possible to better navigate which points of interaction need more attention and development.

Berridge (2008) argues that each element of the event must be deliberately mapped and designed in order to create an environment for the experience to happen. The elements of the event are spread across the three phases pre-phase, during-phase and post-phase. Blog entry at the Eventmobi (2018) notices that the customer experience does not start in the moment when the customer enters the event premises but rather is a journey that starts as soon as the news of an event is first registered in the brain. That is where the first phase of an event begins – pre-phase. Activities that belong to this group can range from, but are not limited to, the decision to participate in the event, actual journey to the premises (in case of offline events) through booking hotels, restaurants and eventually, arriving at the event's site (Eventmobi, 2018).

The event experience in the during-phase of an event involves all the activities and touchpoints onsite. That includes attending meetings, making new acquaintances, participating in a concert, show or another talk and can be as small as visiting toilets and food vendors. What is more, all the touchpoints where human interaction is present are crucial from the customer experience point as those who represent the event itself are in the heart of human-centric approach.

Finally, the experience does not end immediately after the customer leaves but lasts far beyond onsite touchpoints. According to Eventmobi (2018), the post-phase of an event is not over until “our audience stops engaging, taking action or until the certain goal has been achieved”. Post-phase includes all feedback collection, thank-you emails and follow-up from both event representatives and customers. Berridge (2008) concludes that the design of event experience must be intentional and purposeful and event designers must keep in mind that attendee expectations are dynamic and constantly evolving.

Mapping and carefully designing stages where the customer interacts with the event is one of the most significant parts of event design. By crafting various levels of interactions, event designers can manipulate and affect (to some extent) the attendee experience, which lies at the heart of every event experience creation. Getz (2020) states that experience design is all about the attendees and in order to create a positive attendee experience, it has to address the attendees’ needs on multiple levels.

The key takeaway here is the approach to understanding event experiences is directly connected with understanding the way an event is constructed (Getz & Page, 2020). Event experience design centres around participants, their emotions and needs and this further and deeper look into the attendee experience is crucial. The guest/attendee experience is discussed in depth in the subchapter 2.4 Guest Experience and Participation.

2.2 Experience Pyramid

Experience Pyramid was first introduced by Sanna Tarssanen and Mika Kylänen in 2005 under the name “experience triangle” as theoretical model for producing experiences. The model examines experiences from two perspectives: product’s specific elements and guest’s own experience (Tarssanen, 2009). Tarssanen (2009) mentions the Experience Pyramid helps to analyse and understand the experience content of products and services in industries like tourism, cultural and entertainment. As stated by the author “the model of Experience Pyramid represents an ideal product/service, which takes into account all the elements at all levels of a meaningful experience” (Tarssanen, 2009). Even though the model was initially designed for tourism activities, the Experience Pyramid offers unquestionably profound look into experience creation, and what is more – offers an inventory check for the elements essential to the excellent product/service as well as meaningful moments from a customer’s perspective. Because of the multidimensional nature of the Experience Pyramid, it has become one of the most essential tools for designing experiences and the authors of the thesis find this model a great template to follow and adapt in

the event Viaporin Kekri, as well as enhance already existing elements. Viaporin Kekri designers take various elements of the pyramid, such as sensory perception, story, interaction and many more, and combine it into one coherent experience and for many years the Experience Pyramid was an inseparable model in the event creation process.

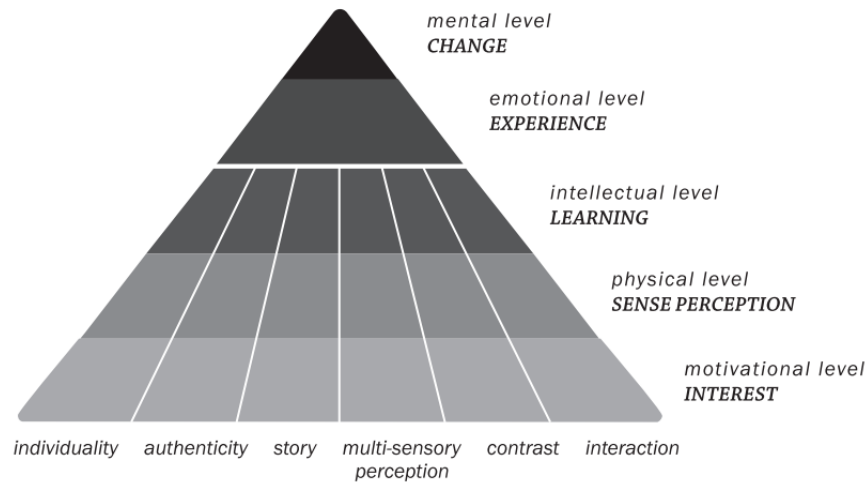


Figure 6: Experience Pyramid (Adapted from Tarssanen, 2009)

What is more, Experience Pyramid is a tool that allows service providers to have a deeper look into the already existing products and services and use it as a base for re-designing, re-inventing and developing some of the elements (or all of them). With carefully designed products and services the competitiveness of a company grows, and with it its reliability, visibility, and attractiveness (Tarsanen & Kylänen, 2005).

The horizontal axis of Experience Pyramid represents the influential factors affecting the customer experience: individuality, authenticity, story, multi-sensory perception, contrast, and interaction. What is more, the Pyramid takes into consideration the business side as well and how the services and products offered are shaping the business. By designing experiences including the mentioned elements, it is possible to offer something memorable and unique (Tarssanen & Kylänen, 2005). The model offers multidimensional look into the perspective of a business and a customer, with the latter explaining the elements of the product and how the customer experiences and interacts with those.

For every event experience designer, it is crucial to consider both physical and mental dimension during the event creation process, however, each of the elements represents

certain values and can be used as a separate direction in designing activities or experiences.

Individuality is a crucial element of an experience and means how unique is the product and/or experience to the customer. Highly customised experiences promise “one and only” type of event, as it is not available somewhere else. What is more, tailor-made experiences respect the needs and preferences of the customer (Tarssanen & Kylänen, 2005). As stated by Tarssanen, “individuality implies customer orientation, flexibility and potential to customise the product”, it offers each customer to fulfil own preferences (Tarssanen, 2009). The more customised the experience the more satisfied the customer, who feels distinguished and understood.

Authenticity. For a product and/or experience to feel authentic, it has to offer credibility and reflect on the existing lifestyle and culture. However, authenticity is determined by the customer itself and that often includes whether the product or experience is genuine. To assure that the experiences are authentic, they should be based on the local culture, represent local identity and be ethically sustainable (Tarssanen, 2009).

It is essential to link elements of a product to a coherent story in order to ensure coherent experience. Story is intricately connected with authenticity, as an authentic and credible story adds content and social significance to the product, making it more attractive and motivates the customer to experience it (Tarssanen, 2009). Pine & Gilmore (1999) mention that a story should be harmonised and be thematic to assure memorable experiences. Viaporin Kekri is built on the principles of storytelling as the roots of the event derive from old pagan tales and traditions.

Storytelling in essence is “communicating something about you, environment, or recent event. It allows people to feel in addition to think” (Green, 2019). The reason storytelling is important to event experience design is that it is an effortless way to entertain, inspire and educate, but what is the most important stories can be memorable (Green, 2019). Stories can be easily personalized and with technological progression, conveyed in multiple creative ways – for example through social media or city marketing.

By using storytelling, event creators keep participants engaged and entertained for a longer time, which in turn makes their experience more memorable and exciting (Maritz Global Events, 2019). Storytelling has been around as long as the first humans. First, the

stories came from cave drawings some 30,000 years ago and represented animals, humans, and other objects as well as visual stories or events (National Geographic's Encyclopedia). But as noted by Christina Green (2019), storytelling is only now slowly making its way into the event and experience creation. Studies have shown that the more compelling the story, the more people will empathize (National Geographic's Encyclopedia).

Because of that, storytelling is a particularly principal element of the event of Viaporin Kekri as it is used to transform old tales into stories that in the end narrate the whole experience. The main story is that of Kekri Pukki (Kekri Buck) and the spirits of the Suomenlinna Islands, who became anxious and agitated because humans have forgotten about the Kekri celebrations. Symbol of horns is an inseparable element of the storytelling and is visible in the event's logo, posters, and flyers. What is more, the whole experience and finishing touch to the narrative is the Burning Ceremony where the creature of Kekri Pukki is being burned in visually stunning celebration.

According to Philipp Humm (2021), a great story is constructed with seven elements to keep in mind:

- One message in mind. By structuring the story around a single message, the audience will be able to easily understand and remember what is being said, rather than be overwhelmed with information.
- Right into the action. The first few words can make or break event goals and within the initial seconds of sharing a story, listeners decide whether to pay attention or not. Starting a story with an action point gets people interested in what is going to happen next.
- Characters. An opportunity for the audience to meet the characters creates an immediate connection and allows them to empathize with the character and resonate with the story.
- Substantial challenge. Involving a challenge play on audiences' emotions and involvement. It can be a physical hardship, an internal conflict, or a crisis that the audience can relate to.
- Emotions. Emotions is why people remember events and experiences and it is a way to show how the character of a story feels. Yet another reason to relate to the story or character by the audience.
- Transformation. Transformation, whether it is small, negative, or positive, when it occurs inspires audiences to better understand the main message in the story and stay engaged.

- Narrative Arc. It is crucial to stay cohesive and consistent with the storyline given to the audience. A complete storyline should activate the reward system, as the participants are an interactive part of the storytelling.

The most effective way to utilize usage of storytelling in event experience creation is not only to follow the mentioned elements but make it collaborative and interactive. Something that audiences and participants can relate to and make a real change. Involving event participants in the story creation is an efficient way of increasing participation and enhancing their overall experience. It gives people meaning and allows emotional engagement but at the same time, is voluntary – bringing the choice element to the whole play. Understanding how meaning is shaped as a result of the interaction between the attendee and the event is essential. Ziakas and Boukas (2013) stated that “meaning in events constitute personal and social constructs including all experiences, feelings and thoughts that people obtain from the participation in event-based activities”

The discussion of the elements and theory on event experience design offers more detailed look into event design and allowed the authors to craft customised, emotionally immersing experiences during the 2021 edition of Viaporin Kekri.

Multisensory perception involves experiencing with all the senses: touch, smell, sight, sound and taste. Sensory perception is used to carefully design experiences and strengthen and deepen the immersion. However, too many sensory perceptions can easily overwhelm and irritate (Tarssanen, 2009). Senses are an essential part in designing experiences and for the final product of the thesis and thus, the concept is explained in depth in the subchapter 2.3 Sensory Perception.

Memorable experiences are characterised as “out of ordinary” event, offering contrast to everyday life. Contrast means difference from the perspective of a customer and allows to experience something new and unique. However, every customer is different and thus, when designing experiences nationality and culture has to be considered, as something exotic for someone, might be quite normal for another (Tarssanen, 2009).

Interaction symbolizes successful communication of an experience to the audience as well as between experience and its designers. Interaction plays vital role in community

settings as experiencing something with others makes it more meaningful and socially accepted. Sense of belonging raises morale and creates more positive emotions (Tarssanen, 2009).

Customer experience in the Experience Pyramid adds to the already existing dimension of the product, and is constructed of 5 progressing levels: motivational, physical, intellectual, emotional, and mental. Each of the levels explains the interaction between the customer and the product/service. An ideal experience is considering all the mentioned above in order to fully immerse and indulge the customer on each stage of the experience. The experience starts with an interest in the event to the actual experiencing and processing emotionally involving experience, which in the end leads to mental change (Tarssanen & Kyllanen, 2009.)

Motivational level awakens the customer interest and the desire of the event and or experience. It is the first response to different marketing tools used in the event promotion and on this level, expectations are created. Motivational level signifies the importance of successful marketing of the experience (Tarssanen & Kyllänen, 2009) and as Tarssanen (2009) concludes, the marketing of the event and or product should be “individual, authentic, multi-sensory, interactive and boost contrast”.

Physical level activates sensory perception and allows customers to experience the event through the senses. Sensory perception shapes the general psychological feeling of an experience by the customer becoming aware of the surroundings, event’s environment and what is happening. Ideal physical experience ensures safe and pleasant feelings and does not threaten the customer. An exception to this are experiences where the core concept is constructed of risk of death or injury, so called “extreme experiences” (Tarssanen & Kyllänen, 2009).

On the intellectual level, customers process all the sensory stimuli delivered by the psychological encounter with the experience. It is on this level when customer evaluate whether they are satisfied with the product or not. Further evaluation of the encounter reveals if the expectations and preferences were fulfilled and if the customer learned something new (Tarssanen & Kyllänen, 2005). If the product was correctly customised, the customer moves into undergoing the actual experience on the emotional level.

Emotional level. On the emotional level the meaningful experience is actually being experienced (Tarssanen, 2009). If all the elements of customer experience design have been taken into account during the experience creation process, the experience is likely to produce positive emotions and thus, strengthen the immersion and advocate change (Tarssanen & Kylänen, 2005).

The last and highest level – mental, invokes mental change after experiencing positive and powerful emotional experience. Such reaction may lead to permanent changes in lifestyle, physical state, or state of mind. In this instance, the individual may feel like they have changed or developed as a person, or their perspective of life has changed immensely. Through powerful emotional experience a person can acquire new hobby or find new resource within the self (Tarssanen & Kylänen, 2009).

The Experience Pyramid is a crucial tool for designing experiences such as Viaporin Kekri. The authors of the thesis found it essential due to the two-fold perspective of the product and the business itself. Creating coherent narrative that is authentic and interactive is foundation of the experience in Viaporin Kekri. By utilising the knowledge from the event as well as certain elements of the Pyramid, such as for example story, sensory perception and interaction, the authors can create an intuitive event guideline that will serve as universal instructions for the event organizers of Viaporin Kekri in their search for enhancing guest experience and participation. Having said that, exploring another crucial element which is sensory perception comes of a necessity in order to fully engage all senses in the process of experience creation. As previously discussed, experience is a complex construct of emotional engagement, human-centric approach and one in a lifetime event and thus, sensory perception comes in play to stimulate and navigate experiences.

2.3 Sensory Perception

Sensory perception is a term that describes being aware of the world by using your senses. Senses help humans to understand the world better. There are 5 common senses – smell, taste, hearing, touch, and sight. All the senses are connected to their respective organs – nose for smell, eyes for vision, skin for touch, tongue for taste, and ears for hearing – but the process of sensory perception is processed in the brain when the organs have been stimulated. (Vedantu, 2021).

Senses are a crucial factor in the human mind, and modern psychologists consider that sensation involves mental processes for the primary detection of the world, making them essential for creating a person's experiences and behaviour (Meacci & Liberatore, 2018). One can say that sensory perception is the human mind's gateway to experiencing the world and thus is closely related to memories and even emotions. A certain image, smell and a noise can be combined into a memory which can even trigger an emotion in the perceiver. (Groeger, 2012). And as senses are one of the prime ways of gathering information about the surrounding world, experiencing anything through multiple senses can make the experience more memorable and engaging (Pine & Gilmore, 2019). This makes the topic of sensory perception exceptionally interesting and important when creating experiences that aim to enhance the feeling of engagement and overall participation.

Sensory perception is a new term in the event field, and it has arrived in the field from the theories of experience creation. One of the first theoretical mentions of this was Pine & Gilmore's "Welcome to Experience Economy" in 1998, in which the authors created a model for creating meaningful experiences, the experience realms. Sensory perception was one of the elements of the theory and it pointed out the importance of engaging the visitors' senses to create meaningful and memorable experiences. "The more senses an experience engages, the more effective and memorable it can be", as said by Pine & Gilmore (1998), the work of Pine and Gilmore inspired more research in the experience field, from which Tarssanen created the experience pyramid model in 2006. This model also highlights the importance of sensory perception when creating transformative experiences. All of this information however has been explored in more detail in its own chapter and thus will not be looked into more in this chapter.

In the past 20 years some commercial and retail focused companies have found senses as well and applied it to their business. In this process a new term for using senses in retail was born— sensory marketing. Sensory marketing can be defined as marketing that engages the consumers' senses aiming to affect their perception, judgment, and behaviour (Krishna, 2010, p. 332). It can also be defined as a strategy that aims to trigger as many senses as possible, or a process of attracting customers and winning their loyalty and trust by using the senses (IGI Global, 2021). The centre of all the existing definitions is the idea of manipulating the consumers senses to affect their buying intentions.

Sensory marketing has spread to many different areas of business, but possibly the most effectively used in the hospitality and food and beverage industries. For example, hotels

want to become more memorable by creating their own scent or audio track used in their hotel lobbies, designing a noticeably clear visual look with colours and lighting, having a certain feel or style of furniture, and having a special dish or menu that is available just in their restaurants. For example, the Intercontinental Hotels Group, a hotel franchise that owns hotels such as Holiday Inn, Holiday Inn Express and Hotel Indigo, have created a signature scent for all their hotels which cater to their main target groups in order to create a fitting atmosphere and feel to the hotel (EHL Insights 2022). Adding sensory elements like these also helps to establish a clear brand with a sensory signature. Example of successful use of this is Starbucks. The company has created their own brand on the pillars of sequence of sensation – from the same visual identity portrayed in the style of their paper posters, the smell of their special coffee to the same audio tracks used in all locations (Chowdhury, 2021). However, it is also important to note that too many sensory cues at the same time can become overwhelming and uncomfortable for the customer. This indicates that the sensory experience design must be carefully thought out. (Krishna, 2013).

An addition to sensory marketing is experience marketing, also known as experiential marketing, which is defined as marketing in in-person events to promote and sell a certain product. These events, for example such as pop-up stores or keynote events, allow a customer to first experience the product at the event that could for example normally only be available online to entice the potential customer into a purchase decision. The goal of experience marketing is to create both an excellent customer experience as well as a memorable event to increase the perceived value of the product. (Gutierrez, 2020). An example of skilful use of experience marketing according to Gutierrez is the annual Apple keynote event. Apple keynote events are Apple's big product launch events that are organized annually to showcase their newest products. In these events the visitors get to experience the new Apple products – phones, tablets, wireless headphones et cetera – and hold, use and see them before they will be released in Apple stores. The concept is the same as in when walking to an Apple store but adds event experience design, including sensory perception, aspects to make the event feel more meaningful combined with the feeling of exclusivity as the attendees get to experience the new products before anyone else. It is a clever way of marketing products as this strategy takes advantage of experiences and their effect on emotions and memories.

Although in the event industry sensory perception is a not very widely researched topic, experience marketing can provide some necessary information needed for its implementation. Most of the research regarding sensory perception or multisensory events focuses on

human biology and psychology, how the brains and the mind are affected by experiences. It can be assumed that the idea of activating the senses in events came from experience design such as Pine & Gilmore's experience realms theory (1998), because the experience industry can be seen as a field related to event creation and design. Then came sensory marketing and with it experience marketing which expanded the idea of manipulating the senses to influence humans to events designed to convince attendees into purchasing decisions. This is where the evolution of sensory perception seems to end, as research on the purely events side of sensory perception becomes very hard to find. Experience marketing is very close to events, but the scale can be seen as much smaller and still focused on marketing and selling products. Further proof of the gap between experience marketing and events is the difference in terminology - the event industry uses the term multisensory events to describe adding sensory elements to events to encourage the guests to be more mentally present, alert and engaged (AVPartners, 2018). These further points out that there is some connection or research missing from the sensory perception point of view in events.

The lack of existing research regarding sensory perception in events was one of the reasons why the authors became interested in the topic – a poor number to none of research applied directly to event design and creation, although similarities can be found in sensory marketing and experience marketing. This provided the authors an opportunity to explore the phenomenon themselves in an event created by the authors and to reflect their own observations to the thesis. And the setting of the event was interesting in terms of sensory perception, especially since the Viaporin Kekri as a larger scale event produced mostly outdoors, in which topic the authors found no research on. This gave the authors an opportunity to explore using the senses in new ways – how could the authors apply senses such as smell and touch to an event that generally does not utilize them in an effective way.

In these next sub-chapters, all the senses used in creating the product of this thesis will be covered. All the senses will not be covered individually due to the authors concluding that not all the senses could be effectively utilised in the event. The senses to be described in depth and through research literature are smell, touch, sight and sound. The sense of taste will not be explored because in the event Viaporin Kekri, all food and beverage elements are handled by third party service providers and the event designers cannot influence their work.

2.3.1 Smell

The sense of smell is one of the most powerful and prominent senses. It is the most primal sense that humans have, and it is connected to vital functions of the human body and mind - the sense of taste, to memories and experiences for example. It is also a powerful tool in manipulating the visitor's behaviour in experiences and events, whether it being wanted or not.

Smelling is a chemical sense, in which chemoreceptors called olfactory receptors send perceived scents to the brain with chemical impulses. The perception of smell is detected by receptors in the nasal passage, and the receptors can detect over a trillion different odors according to recent studies. Scents are received in the brain's olfactory bulb, which is located in the front of the brain and is directly connected to the limbic system. (Vendatu 2021; Sherman 2019). The sense of smell is also very connected to the sense of taste - 80 % of what humans taste comes from the nasal passage and its olfactory receptors (Alimentarium 2022). Smell itself is very primal, meaning that it is essential for human's survival, for example by distinguishing dangerous smells and aiding in the sense of taste. (Sherman 2019).

What makes the sense of smell a powerful tool when creating experiences, is the fact that the olfactory bulb, where all scents are processed, is connected to the brain's limbic system. The limbic system is where both emotions and memories are born. The closeness of the limbic system makes the neurological connection to the olfactory bulb very fast, making different scents very easily connected to memories and emotions. Therefore, different scents may bring up memories, pleasant or not, or provoke feelings of fear or desire even before the person becomes aware of the scent. (Walsh, 2020). For example, smelling smoke provokes a fear response, walking by a person wearing a cologne can make them seem very attractive, and smelling a wet forest could bring up childhood memories of foraging berries during the autumns of one's early childhood.

Experiences, events and retail businesses take advantage of this by utilizing different types of smells in their premises, services and products. According to Krishna (2009), scents can be utilized as primary product attributes, secondary product attributes, in advertising and promotion, or as ambient scents. In primary product attributes, scent is the biggest factor in a product, for example perfume, a deodorant or a scented candle. In the primary product attributes, the scent is the main reason for customers to perceive and purchase the product. In secondary product attributes, the importance of scent is taken down

a notch, and the scent is a part of a product with a different key use. A consumer does not purchase the product or service because of the scent, but it can be a distinct aroma connected to the product, for example the clay smell of Play-Doh. Advertising and sales are connected to sensory marketing, a topic discussed in the previous chapter, but enhancing the aroma in the marketing. This has been done for example in a marketing campaign called Got Milk, in which the California Milk Producer Board added the scent of chocolate chip cookies to bus stops. The campaign, however, had to be stopped after a few days according to Krishna due to the complaints caused by the strong scent. This is a good example of how scents can be used wrongly if not designed well to the premise.

The last point of Krishnas, ambient scents, is the most subtle approach. Ambient scents are scents added to the premises in order to enhance the atmosphere and to create positive mood states (Kotler 1973; Krishna 2009). Ambient scents are also defined as using fragrances in retail premises to enhance the customer experience (Chang 2018). These scents can be detectable or not, depending on the wanted effect of the scent. Aroma, the term many research papers use when describing smells, are most often used to enhance the theme or atmospherics of the venue (Rimkute et al. 2016) but can also be used to create emotional responses, such as desire. For example, adding a smell of popcorn to a movie rental store can affect the customer to have memories from the movie theatre, which could further engage the customer into renting a movie because of the positive affirmation both mentally and emotionally. A not pleasant smell can be also used for example to highlight something, like a place on the premises that the company doesn't want the customer to go to.

These ambient scents are what experience and event creators lean towards in most cases when it comes to adding scent to their business. This is because of the more subtle nature of ambient scents – according to the principles of sensory perception, one scent should not be overpowering, or it can lessen the sensory experience (Krishna 2013). And as for picking the aroma to be used in the premises, the purpose of the aroma must be well thought. According to a study conducted by Concordia University (Desjardins 2014), different aromas can have major effect on how the visitor or customer perceives the space. In the study the researchers found that scents portraying open spaces, such as the sea, made closed and crowded places feel less anxious. The opposite circumstances had the same effect – in empty and open spaces the visitors felt calmer when the space had a

scent evoking closed spaces, such as a musky aroma of firewood. The effect was the opposite, when visitors sensed musky aromas in closed spaces, and open spaces with a more open scent, made the visitors feel more anxious.

There is little public research about which scents cause which exact reactions in people. It is known that some scents help with relaxation and have a calming effect, for example lavender which is used in hospitals (Chang 2018), and some are meant to energize, for example citrus scents at the gym (ScentAir 2022). A lot of proof for the relaxing and calming effects of certain scents can be read about in articles about aromatherapy, which often list how different scents can help with tiredness, anxiety and to raise self-esteem (BestHomeScents 2022) but their factuality can be questioned due to their lack of research. However, in 2009, Chrea et al. researched what different types of scents made people feel, which can give some general guidelines on how to use different types of scents in ambient scents. The research team distinguished five different categories of smells – happiness/well-being, soothing/peacefulness, awe/sensuality, disgust/irritation, and energizing/refreshing. They were then factored into four discriminatory categories which were created from the most used descriptive words/factors from different odors (Table 7). The feeling of soothing/peacefulness was left out of the four category descriptions, but words describing feelings associated to the words can be found in the category's delicacy and healthiness.

Delicacy	Pleasant, attractive, beneficial, carnal, delicate, discrete, distinguished, soft, elegant, erotic, feminine, harmonious, light clean, refined, reassuring, romantic, seducing, sensual, sophisticated, subtle, voluptuous. This category is heavily related to the “awe/sensuality” emotional category.
Heaviness	Animal, unpleasant, foul, heavy, nauseous, penetrating, stinky, dirty, persistent. This category is heavily related to the “disgust/irritation” category.
Healthiness	Dynamic, fresh, spring-like, clean, pure, invigorating, healthy, tonic.

	This category is heavily related to the “energizing/refreshing” emotional category.
Sweet	Mouth-watering, childish, sweet. This category is heavily related to the “happiness/well-being” emotional category.

Table 7. Qualities/features of scent. (Adapted from RealMenStyle 2022; adapted by Chrea et al. 2009).

The conclusion of this study was overall inconclusive, as scents are very hard to properly study without other factors affecting the results. The field needs more research according to the conclusion of Chrea et al. (2009) and that the study does not show the whole picture of odors, but it can be used as information about what type of scent could raise different type of emotions and responses in people. Event and experience designers as well as marketing managers can apply this information to the first stages of ambient scents or perhaps creating companies own scents.

However, it should be noted that ambient scents differ from scent branding. Scent branding, also called scent marketing, is the act of creating a unique, signature scent to the company which is then used in their events and premises (Chang 2018). This signature scent is designed to fit into the company and complement it, adding to their image through another sense. This differs from ambient scents because the signature scents are created for the specific brand, and ambient scents are common scents selected to enhance the experience in a company’s premises. (ScentAir 2022). Scent branding has become a popular way to make the company more memorable. An example of this is the Hyatt hotel chain, which has created their own hotel scent “Seamless” to make their guests feel more cosy, clean and homelike. The scent is a mixture of vanilla, musk and light florals and blueberries and is used in over 300 Hyatt hotels to better their branding as well as add enhance the décor, advertising and color scheme of the hotel, very successfully. (Sullivan 2021).

Even though scents are a very reliable and effective way to enhance customer and visitors’ experiences, a question of ethics is also brought up in the conversation. It can be questioned if adding ambient scents that are either undetectable or almost undetectable in

premises is ethically correct due to their ability of affecting the visitor's memories and behaviour without them knowing. A paper from Middlesex University (Bradford & Desrochers 2009) points out that the use of covert ambient scents has risen in popularity. Covert ambient scents are scents developed to motivate an action or influence customer behaviour below the consumer's absolute threshold of consciousness. This means that the scents added to the premises are undetectable by humans, even though they can subconsciously affect the person's behaviour. This practice can be deemed unethical because senses cannot be turned off and the customers are exposed to the scents without their permission, and all types of marketing should be done with the customer being conscious of that they are trying to be persuaded in some way or it can be deemed unethical or even illegal (Bradford & Desrochers 2009; Uslay 2018). Covert ambient scents are also often perceived poorly by the visitors and customers once found out, leading to embarrassment and anger from the public. (Uslay 2018).

Scents are also an important yet tricky factor to add to the case study of this thesis, Viaporin Kekri. As the event is an outdoor event, scents are much harder to directly add and can only be added to some indoor areas and possibly some smaller outdoor places. This provides a challenge for the authors as well as a possibility to test the effectiveness of scents in other areas and venues of Viaporin Kekri. Ambient scents are the most effective use of scents in this case but must be planned carefully to fit the theme of the event – earthy, musky but also open scents could be possibly good matches for the event which relate to the closeness to the sea but also to the old tradition of the event mixed with modern twists. In the authors opinion the scent also should not be covert ambient scents as they are somewhat unethical and hard for the authors to create for the event.

In accordance with all the information provided about scents, event and experience designers must be careful when selecting scents to be used in order to enhance the experiences. Scents can be used in multiple different ways either as a primary or secondary part of products or to enhance premises of the product or service providers. Ambient scents are the best way to add scent to the experience in most cases, and the scent needs to fit into the premise, theme and goal of the event. The scents can make the perceivers feel and remember different things, so they are a powerful tool in enhancing events. The ethics of using scents must also be taken into consideration in case the scents are undetectable to prevent negativity from the visitors and customers.

2.3.2 Touch

The sense of touch is one of human's keyways to perceive the world, though it is often overshadowed in importance in comparison to vision and hearing (Stanford Encyclopedia of Philosophy 2020). It is the first sense that humans form and is responsible for perceiving the internal and external environment (Science Learning Hub 2022). In terms of marketing, events and experiences, it is the least researched sense which yet offers multiple interesting ways of utilizing it in events such as Viaporin Kekri.

The sense of touch is another chemical sense that functions when the touch receptors become stimulated. It is controlled by a massive network of nerves on the skin called the somatosensory system. The sense is stimulated when a one of the four types of receptors on the skin get stimulated – mechanoreceptors, thermoreceptors, pain receptors, and proprioceptors. Mechanoreceptors perceive pressure, texture and vibration, thermoreceptors detect temperature as the name suggests, pain receptors detect hurt and pain, and proprioceptors perceive the position of where different body parts are in relation to another. Once one of the receptors is stimulated, an electric impulse travels to the brain through the network of nerves and is perceived in the brain based on previous experiences. As mentioned above, touch is the first sense to develop, as it develops to a fetus after 8 weeks in the lips and cheeks, fully forming all over the body at the 14-week mark. (Science Learning Hub 2022). This makes the sense of touch one of the most prominent senses that humans have due to the size of perceiving area as well as the large scale of feelings it can sense – touch, temperature, pain and movement.

Although the sense of touch is very impactful as a sense, it is the sense least researched and explored in marketing and experience creation. The research that has been done about touch has mostly focused on the persuasive abilities in sensory based marketing (Peck & Childers 2005). Touching an object is a common way to gain more understanding about a product before making a purchase decision, and the feel and touch of the object influences the decision according to Peck and Wiggins (2006). Touching the object gives the perceiver more information about the material, temperature, softness and weight, for example when shopping for clothes at a clothing store. And to see if touching a product can influence customer experience and purchasing decisions, Peck & Wiggins created a test (2006), in which they researched whether touch could have a persuasive influence on a product that does not offer any other type of useful information about it. They found out that touching something that felt good, for example a feather on a pamphlet about donations, added measured persuasion towards the ad as well as interest towards donating.

This means that touching something nice and pleasant can make the perceiver more interested in the product.

From this theory it can be assumed that the same principle could apply to the other 3 types of perception of touch – temperature, pain and movement. It might be self-explanatory why one would think that it applies to pain, as pain generally does not feel good. If a product or services causes pain to the customer, it can be assumed that their intentions of purchase or their positive experience will lessen. Same could be thought about movement and uncomfortable movement often can often cause pain. However, the authors of this thesis found no research on these topics to further proof this point as well as no use of these in the case of Viaporin Kekri, the authors chose not to further investigate the topics.

However, the question of whether temperature influences customer behaviour and pleasure still stand, especially as an outdoor event Viaporin Kekri often deals with weather changes which can cause both nice and not nice temperatures during the event. Some research has been concluded about the effects of weather on customer behaviour but unfortunately not on visitor experience. According to A1rKare Pros (2019), warm weather encourages purchases and experiences that would have a cooling effect, and vice versa during the winter. Customers seek balance in their surroundings through purchasing services or attending events that can cool them down on a hot summer day. This is for example why some products tend to be seasonal, such as iced coffee being popular during the summer versus a warm cup of coffee during a colder season.

Temperature can also affect visitors inside stores as well. Physical warmth, for example in a store, can evoke emotional warmth in the customer according to Zwebner et al. (2013). Emotional warmth refers to positive emotions, and if they are being activated, they can promote positive feelings towards a product or a service. So, for example walking into a store with a comfortably warm temperature can influence the visitor to stay longer and open their emotions to positive feelings, which could lead to purchasing decisions and enhanced experiences. From this conclusion it could be implied, that the same effect could apply to weather – warm weather evokes positive emotions, which could then increase purchasing behaviour as well as overall visitor experience in an event.

From this information about how the sense of touch in all its functions, it would make the most sense to add touch and temperature to events to increase the sensory perception of the visitor. Especially the sense of touch can be a powerful tool in affecting visitors not

only because of the pleasure it can give to the perceiver, but also since humans' experience less and less of the sense of touch during the everyday life. This is because of the technological advances of the modern world – almost everything from shopping to entertainment to social interaction is done through a screen (Kolesarova 2018). For example, when shopping for groceries, a person would touch various produce, move around in the store, pack their purchases and leave the store whereas now, most people do their food shopping through an app and have it delivered to their door. Even the movement side of the sense of touch has decreased because humans do not need to move as much, even most jobs now have switched to remote working due the Covid-19 pandemic.

Kolesarova (2018) points out that this provides a chance for added value to a product or experience by utilizing the sense of touch. Making an experience seem more “real” by utilizing haptics and tangible things for the visitor to touch and try. This aspect should be taken into consideration in experience and event design as well. This could be done for example by designing interactive elements of the experience to go backwards in time – how to design digital experiences so that instead of a screen, an activity could be done with hands. The event designer should also consider transferring already existing digital experiences into something more tangible. The use of sensory experiences in digital elements, for example haptic gloves in a VR environment, would help in engaging the sense of touch (Kolesarova 2018), although gaining access to that type of technology could prove challenging and expensive. The sense of touch could also be more engaged in for example furnishing choices by using furniture with different materials, so that the perceiver would become intrigued by their feel and get more comfortable (Collins 2017) and would pay more attention to the surroundings instead of a screen.

Therefore, using the sense of touch in events and experiences can have a large impact on the visitor if taken into proper consideration. In an event such as Viaporin Kekri, during which the attendees move around the Suomenlinna islands and are exposed to the changing autumn weather wherever they go, the sense is already present but could be used in more specific elements to further enhance participation. For example, using tangible objects and tasks, where the attendees would get to actively do something with their hands with a nice feeling material, could evoke positive experiences and enhance participation. This would also be an effective way to enhance the theme of the event, which takes inspiration from the traditions of Kekri – using hands to create something without any screens involved. The authors of this thesis became especially intrigued by this idea

and want to explore it further in the event. The temperature must also be taken into consideration as it is impossible to alter. Having solutions that would combat the coldness of autumn could prove useful in enhancing the experience of the event, for example by creating warm spaces for the attendees to go when they get cold. Overall, utilizing some aspects of the sense of touch makes sense in an event such as Viaporin Kekri.

2.3.3 Sight

As said by the great Greek thinker Plato and Aristoteles, the sense of sight is the most noble activity of the mind and the most excellent of the senses (Jonas 1954). Up to 80 % of the world perceived is done through the eyes and the sense is often acknowledged as the most important of all the senses and as the sense that most people would not want to lose the most (Alimentarium 2022; Debrowski 2022). The eyes are said to be the gate to the soul, but the opposite could also be argued – that the eyes are the way to see the soul of the surrounding world and for brands, services and events to show the best and most fundamental of what they have to offer.

In biological terms, the sense of sight is described as the capability to perceive electromagnetic energy, meaning light and colours, travelling through the visual system for the brain to interpret it has a perceivable image. It is a two-part process as first the image needs to be perceived and then interpreted in the brain – first the electromagnetic waves of light and color are perceived with the cornea and pupils, and from where they pass to eyes natural lens, the retina, the optic nerve, lateral geniculate nucleus and finally the visual cortex where the perceived image is interpreted right side up. From there the raw information to the other parts of the brain where the image is fully perceived to form a meaningful image. This process takes all together around 13 milliseconds. (Debrowski 2022). It can be considered that eyesight itself has two senses of its own – sensing both brightness and colour according to neuroanatomists (New World Encyclopedia 2022). The eyes also perceive movement and depth.

As the sense of sight holds such power over humans when it comes to perceiving the external world, it is also valued as the most prominent way to market and sell services and products to customers. Extensive research has been concluded into how customers perceive different aspects of a brand or a venue – to the point that the most recent articles about sensory marketing have paid little to no attention to sight. (Brugarolas & Martínez-Carrasco 2017; Krishna 2012). Sensory marketing uses the term sight experience to de-

scribe the way of creating a memorable brand for the consumer, which extends from product or service design to packaging, interiors and advertising (Longley 2019). Companies, event producers and experience designers take deep and careful care of the visual identity of their products and services, but the reason why sight is so important in marketing is because of the superior value given to appearance in all characteristics in the current society according to Brugarolas & Martínez-Carrasco (2017). “Looks are everything” holds true from purchasing decisions all the way to making mating decisions (CBC News 2007). The visual look of something hides the inner qualities which can persuade the modern consumer to purchase – especially when making purchasing decisions through a screen.

There are different aspects that a customer can perceive during the sight experience of, for example, entering a coffee shop – the brand image, logos, interior, packaging, products, location, advertising and so on. From these aspects of the brand the customer can perceive three different sight experiences: color, light and theme, design, style and packaging, as well as graphics, interior and exterior. (Brugarolas & Martínez-Carrasco 2017; Hulten et al. 2009). Many researchers have separate aspects such as color, lighting, design and packaging into their own entities, but following Hulten et al. approach to sight experiences (Table 8) is the most functional way to explore the sense of sight from the experience creation perspective in this thesis.

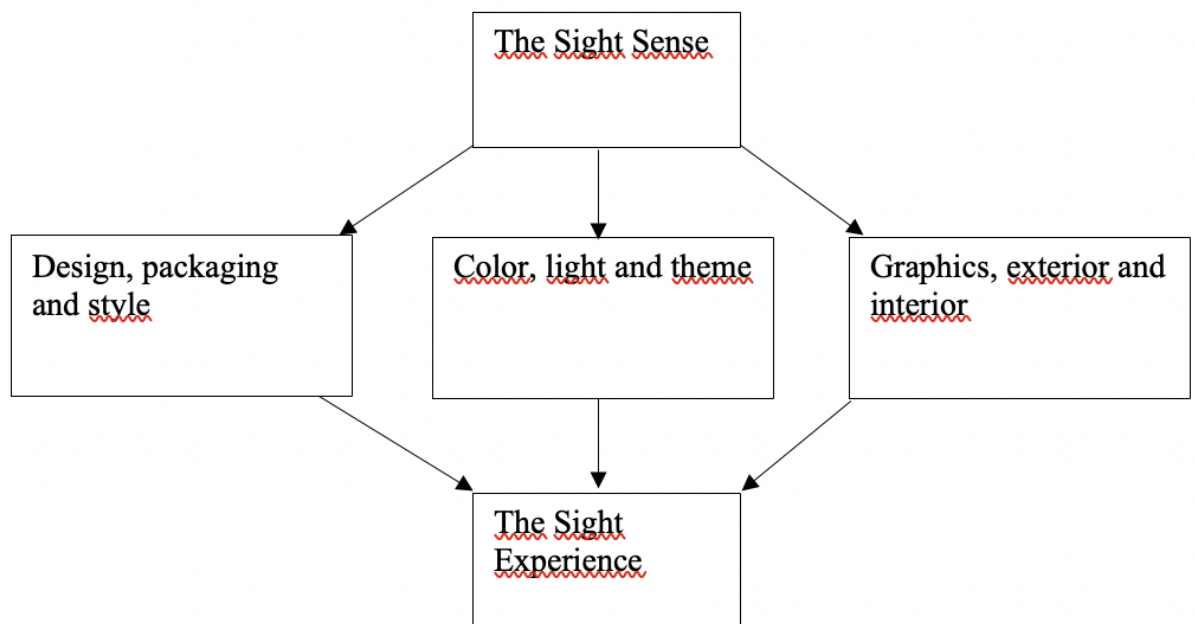


Table 8. The Sight Experience (Adapted by a model created by Hulten et al. 2009)

From the sight experiences approach, color, lighting, and theme is the most relevant to events and experience design. Color and lighting are arguably the most important aspects of sight in general, but in this sight experience category they are joined by theme. Theme represents more the bigger picture that the service provider or company wants to represent as the company, as Hulten et al. (2009) argue that it concerns the message that the brand wants to bring to the consumer's mind which helps them to latch on to as a reference point. These reference points can be found in a company's name, logo or even symbols portrayed on television and can promote reference points to for example time, technology, sophistication, or culture. For example, a fitness and athletic clothing store Gymshark's name suggests a connection to going to the gym and a shark can evoke an image of strength in the perceivers head. The company's logo also portrays an overline of a tough looking shark, promoting toughness and straightforwardness.

The aspect of theme does not need to include advertising and brand tactics such as color, which could be why Hulten et al. (2009) consider color as a separate entity. As mentioned earlier, the ability to see colours is one of the two prominent senses that the visual system has (New World Encyclopedia 2022). Human color perception originally evolved to detect more colours compared to other animals to for example detect hues of color in another human's face – a blush, paleness or sickness (Salazar 2011). Colours affect humans as due to their psychological nature and influence the reactions, norms and behaviour of the perceiver (Brugarolas & Martínez-Carrasco 2017). They also affect the nervous system and the cerebral cortex, which implies that seeing colours can activate a person's memories, thoughts and experiences (Hulten et al. 2009). Color is one of the biggest determinants of purchasing behaviours as according to Singh (2006), as according to their research that the appraisal of a product can be driven up to 60 % to 90 % by color alone. All this information and research about the effectiveness of color has lead companies and brands to carefully consider their choices in colours, all the way from brand logos to the colours of interior at their premises, no matter their field of profession.

Due to their psychological nature, different colours can influence humans in different ways as mentioned above. In Table 9, Brugarolas & Martínez-Carrasco (2017) point out what colours can represent and how they can affect people. Many researchers have come to the same conclusions, for example blue representing coldness and corporate business, red desire, attention and love and yellow warmth and happiness (Aslam 2005). Companies take advantage of these psychological effects and decide on specific colours in their branding to emphasize their field of business or perhaps the wanted feelings about the

brand. For example, the color orange is used to promote playfulness and energy in the Nickelodeon brand, which mostly caters to children and youthful viewers, and the master of sensory marketing Starbucks used green and brown tones to emphasize the relaxing and nature aspect of their brand and to associate the viewer to coffee, which of course is brown (ZeBrand 2020).

Colour	Represent	Effect
Orange	Adventure and risk taking; social communication and interaction; friendship; divorce.	Enthusiasm; rejuvenation; stimulation; courage; vitality; fun; playful
Green	Harmony and balance; growth; hope; wealth; health; prestige; serenity	Rejuvenation; nurturing; dependable, agreeable, and diplomatic; possessiveness; envy
Purple / Violet	Inspiration; imagination; individuality; spirituality; royalty; sophistication; nostalgia; mystery; spirituality	Empathy; controlled emotion; respectable and distinguished; impractical; immature; dignity; cynical
Brown	Stability; structure; security; natural and wholesome; earth-like	Comforting; protective; materialistic; simplistic; durable
White	Innocence and purity; new beginning; equality and unity; fairness	Impartial; rescuer; futuristic; efficient; clean; soft; noble

Table 9. Colours, what they represent and their effects on humans. (Adapted from Brugarolas & Martínez-Carrasco 2017)

However, it must be noted that colours can also represent different things in different cultures. Aslam (2005) explains in their article that for example the color red represents luck and love in the Chinese culture, but bad luck and negativity in Chad, Nigeria and Germany. Blue represents evil and corporate business in the US, coldness in Sweden but warmth in the Netherlands. Global companies must take this into consideration when, for example, expanding their business to another country and perhaps adjust their branding

according to the cultural differences if needed. This applies to event and experience designers especially in the travel sector – the colours of the brand must be taken into careful consideration to make sure not to drive the wrong pictures to visitors from diverse cultures.

In the event and experience design perspective, using color is closely related to the branding of the event as well as creating the overall atmosphere of the venue. The colours chosen should adhere to the theme of the event and placed strategically to create for example walking routes and guide the eyes to where to look next. In the case of Viaporin Kekri, where the perception of color is not as present due to the lack of light, color can and should be added to various venues to highlight the themes and different aspects of the event, as Viaporin Kekri has multiple sides to it. The authors of this thesis will not take into consideration the color branding aspect of Viaporin Kekri in this thesis as the brand of the event does not relate to enhancing participation – rather the authors want to use color in the participatory elements to add hues of different feelings to the venues, for example by adding versus not adding color to the areas where the participatory elements will be held.

The other important side in this sight experience category in terms of event and experience designers is lighting. The eyes detect light through the frequency of photons in light – the more photons are perceived by the eye's retina, the brighter the perception and vice versa. As humans are attracted to light and in general can see better in good lighting, companies have decided to take advantage of this in multiple ways. According to Hulten et al. (2009), light and lighting are used in spaces to create attention to the wanted areas of the company and the premises. Companies use directional lighting, intentional use of light and darkness in a company's premises, to guide the customers to the high-end products or other areas where the company wants the customer to spend the most time and attention in and vice versa – places and areas not wanted to be seen can be kept dark so that a wandering visitor will not explore the area too much (Plageman 2020). Light is also used to set the mood and create ambience – a dimly lit area can evoke feelings of calmness and bright light excitement and attention.

An interesting aspect to light is the fact that with modern technology, it can be easily changed to benefit the situation (Hulten et al. 2009). For example, during the day, a restaurant can have bright lights inside their premises to create the effect of excitement and a vibrant atmosphere which can be, for example, beneficial during lunch hours. During the

night, the lighting can be dimmed to create a darker, more calming, and atmospheric setting to attract couples and families for a more high-end feeling, romantic dinner. Adjusting light can also change the colours and their hues with cold and warm lighting (Hulten et al. 2009), which can be beneficial for example when combating seasons like discussed in the touch chapter – cool lighting could help to add perception of coolness during the warm summer days and vice versa with warm lighting.

The multiple ways of using light and the easiness of its manipulation make it an interesting and very useful aspect of event and experience design, from the creation of atmosphere to the use of directional lighting – especially in the case of Viaporin Kekri which is set on a dark time of the year, allowing the experience creators to play with light and dark and the theme of the event suggests. The authors are intrigued by the thought of having a participatory element in a dark setting with only one or two sources of light as it could add to the theme and overall experience of the element.

As for the other two categories of Hulten et al. sight experience model, they are not as relevant to event design as for theme, color and sight discussed above. The second category of the model consists of design, packaging and style, which are more closely related to the retail environment rather than events and experience design. Design is related to the brand's personality in the aesthetic sense – what the overall sensory experience the company displays and what personal, sensual and emotional needs it satisfies. It offers a company or a brand a chance to create an emotional sight experience, and it can be deemed as the most important aspect of the sight experience. (Hulten et al. 2009).

However, as this thesis is aimed to study event experiences and how to enhance with participatory elements it in the case of Viaporin Kekri, design in the sight experience context is not relevant to this thesis. It can be argued that the overall sight experience is important for the authors as event and experience designers, but the authors want to focus on the specific participatory elements to be created and prototyped in this thesis. It is also to be noted that because of the venue being Suomenlinna, a historical sea fortress and UNESCO World Heritage Site, the authors cannot design the whole visual look of the event merely because of the strict rules of Suomenlinna in terms of what can be done visually to the fortress.

The two other aspects of the second sight experience category, packaging and style, are also irrelevant to this thesis. Packaging relates to the look of packaging in consumer

goods, for example how a new computer is packaged when purchased and how safe it keeps the object inside (YourArticleLibrary 2022). Styles refers to the expression of the company's basic values, for example IKEA's blue and yellow colours to represent being Swedish, with the components of complexity, description, movement, and strength (Hulten et al. 2009). Both aspects are not important in this thesis because they do not relate to event and experience design – Viaporin Kekri and the designed participatory elements do not involve packaging nor will the authors add elements of packaging, and the style of the Viaporin Kekri brand is not related to the topic of this thesis.

The same goes for the last sight experience category, which includes the aspects of graphics, exterior and interior. The aspect of graphics is about the design of the logo, the wording of the brand etcetera (Hulten et al. 2009) is not considered in this thesis as it does not relate to the creation of participatory elements and event experience design in this case. The logo and graphics of Viaporin Kekri are also irrelevant to the product of this thesis, creation of guidelines for how to enhance participatory elements in the future edition of Viaporin Kekri. The two remaining aspects of exterior and interior, which concern the use of decor and the visual look of the outside premises, are also not related to this thesis, due to the fact mentioned in the design paragraph – the authors are not allowed to make many changes to neither the interior nor exterior of Suomenlinna. It can be argued that interior can be taken into consideration as some minor changes in furniture can be done in certain venues, for example moving the places of existing furniture, but as the look of the furniture and décor itself cannot be changed to fit the theme and visual look of Viaporin Kekri, the authors will focus more on the other aspects of the senses and sight and chose not to include interior as a part of their participatory element design.

One key aspect not discussed in the sight experience model collectively, is the increased use of the sense of sight due to social media. As technology has evolved, most interaction that happens between people is through a screen as mentioned in the sense of touch chapter, only the senses of sight and sound matter when scrolling social media and articles on a device. This is where the authors of this thesis will explore the sense of sight as well, as it provides the authors the best way to add senses into participatory elements before and after the event takes place. Although using sight in social media as a sensory marketing tool is not new nor does it explore new opportunities to add participatory elements outside of the event, the authors think that it is the most efficient way to add new elements to other aspects of event experience design in the Viaporin Kekri case.

In conclusion, the sense of sight is a relevant and important sense in event and experience design both due to its major importance in human's ways of perceiving the world but also to enhance experiences with for example color and lighting. In this thesis the most important aspects of sight are color and light along with theme, and they will be taken into consideration when designing participatory elements. The authors are particularly interested in playing with light and dark in a participatory element. The overall sense of sight will also be used before and after the event to apply participatory elements to the pre- and post-event sides of Viaporin Kekri.

2.3.4 Sound

The last of the senses covered in this thesis is the sense of hearing. Humans rely on hearing to perceive the world to both survive and enjoy it. Through hearing people can detect various objects and movement from places and distances unable to detect through vision, thus making the sense of hearing the most important sense that humans have along with vision. (BCCampus 2022). Hearing is a mechanical sense which turns vibrations created by movement for example in the air, water or ground into electrical signals perceived by the ear (New World Encyclopedia 2022; Sherman 2019). Ears detect vibrations that can be perceived as amplitude (loudness) and pitch (low bass vs high treble), and from the ear the electrical signals are transported to the brain where with the help of memories and previous experiences the signals are turned into speech, music, or other various noises. The brain is also able to coordinate sounds from both humans' ears, which allows the brain to be able to locate the source and direction of the sound. (Sherman 2019). Through the connection to memories and past experiences, the importance of the sense and the ability to locate the source of a sound, the sense of hearing becomes an interesting field and playground to event and experience designers.

“Sound affects our mood and psychological state, alerts us to danger, and promotes peace of mind for the soul” (Hulten et al. 2009). Wherever a person goes to, they are surrounded by different sounds – traffic, distant speech of people that are close by, perhaps music coming inside from a store. These sounds and noises create an environment of sounds, which is also called a soundscape. Most of the time soundscapes are unintentional as any environment with its own variety of sounds is considered a soundscape. (Guzy 2017). For example, a person's home, a park, sports game, or the mall all have their own variables in their sounds, creating a unique soundscape naturally. However, soundscapes can also be intentional and used to create for example specific atmospheres, surroundings, senses of place, and feelings in a perceiver. According to Axelsson

and Nilsson (2010), soundscapes can be generally perceived through different feelings – a park can be perceived as quiet and peaceful, a music festival exciting and loud and a busy street can evoke feelings of anxiety. In their study about soundscapes and their underlying attributes, they concluded that soundscapes can be described with three basic components: pleasantness, eventfulness and familiarity. Aletta et al. (2006) also add calmness-vibrancy as one indicator, so it can be argued that the three basic components are not absolute and other descriptive may be found upon more research and other point of views.

What makes soundscapes interesting for this thesis is the fact that they can also be designed for event and experience use. In soundscapes various sounds normally occur either at the same or different times (Axelsson & Nilsson 2010). If these sounds, whether they are music, speech or other noises, are planned in accordance with the surroundings, theme and goal of the event or experience, they can have a great part in cultivating a positive customer or guest experience (Liu et al. 2017). For this thesis, the concept of soundscapes will be explored through three elements mentioned above: music, speech, and other various noises.

Music is likely the most noticeable element of a soundscape. It is one of the most researched aspects of sensory perception in customer behaviour as some types of background music is nearly a must-have in venues and retail settings (Peck & Childers 2006). Numerous research has studied the relationship between human and music, determine that music has a large effect on multiple parts of the human brain – it can help with stress and anxiety, can lower blood pressure as well as improve quality of sleep, mood, alertness, and memory (John Hopkins Medicine 2022). These many effects on humans is why music has received much attention from marketing research in terms of customer behaviour. Most venues and retail stores use music to enhance the atmosphere as well as evoke certain customer behaviour, such as purchase intentions, pace, flow, and mood of the customer (Oakes 2000; Nelson 2009).

Vida et al. (2007) found in their study that although music does not have a direct correlation to purchasing intentions in a high-end retail store, it does affect the length of stay which can then indirectly affect purchasing decisions, which is beneficial in this thesis in terms of extending a visitors stay in an event. An important factor in extending the length of stay and supporting purchasing intentions is the tempo (pacing) on the music, as Milli-

man (1986) determined that tempo influenced the customers by altering their pace of going around the store, the length of stay and purchasing decision. It should also be noted that the tempo does need to stay the same throughout the whole premise or event – the tempo of the music can and should be altered to fit the wanted effect. For example, in a dinner setting the tempo and style of music can be more fast paced and energizing in the beginning of the dinner and at the entrance of the restaurant but can slow down once the dinner proceeds to help the customers to relax. (Nelson 2009). Sullivan (2002) added on to Milliman's research and found that volume and pitch also have an effect customer behaviour. Modern sound technology provides great opportunities for altering volume and pitch to exactly what the premise needs. It is also noted that proper volume levels of music, but also the whole soundscape have a great effect on enhancing customer and visitor experience as too low or too high volume and pitch of music can be quite uncomfortable for a perceiver (Nelson 2009). Sullivan (2000) also suggested in their paper that there is a difference between active and passive activities in terms of creating the correct atmosphere and flow for a venue.

Oakes (2000) also suggested that music needs to fit the premise and its intentions to create the wanted atmosphere and image of the company and the premise. For example, if a coffee shop would start to play heavy metal music in the background, the customers might feel like the whole feel and sense of place is off and might want to leave. This also applies to attracting customers and visitors to enter a premise – music heard from the inside for example of a coffee shop does not feel attractive and does not fit the theme and perceived atmosphere of the venue, customers might not even want to enter the store.

And as for music's effects on mood, research has proven that music is like medicine to the soul and has great impact on mood in different ways. Listening to music can for example brighten a person mood when listening to happy, upbeat music because it can cause for the brain to produce dopamine and serotonin, two hormones that evoke feelings of happiness and can help the body and mind to relax (Starling 2022; adapted from Nahmad & Rana 2015). The same principle can be applied to sad, motivational, and even aggressive – they can cause the brain to produce hormones that directly affect the mood of the listener. However, it must be taken into consideration that people like and are attracted to different types of music, for example heavy metal music fans can get the same dopamine and serotonin effect from listening to aggressive and not so calming music just because they find that kind of music attractive. Whether someone likes music while being pre-

sented a product is also important according to Gorn (1982) who proved in their experiments that just that – if you are shown a product while the background music is something that the person is attracted to, the customer is more likely to make the purchase.

As for the use of music in event and experience setting, the theory and information gained from marketing and customer behaviour research can be directly applied. As events are often held place on premises where there are possibilities to play background music, it needs to be chosen in terms of type of music, tempo, volume, atmosphere and the guest wanted mood. In a networking event the music could possibly be happy and upbeat but not too high temped to create the atmosphere of excitement and encourage the guests to interact with others. In an event such as Viaporin Kekri, the idea of having different types of music in different venues works best so that the different venues can have slightly different atmospheres and places to match the goal of the event. It is clear to the authors of this thesis that music needs to be incorporated into all the elements to be designed, but the authors do not want the music to be too highly emphasized in the event. This is because the event is mostly outdoors and having music outside is challenging, but the authors are also inclined to study the other elements of sound and the other senses since the effects of music are already so well known.

From the two remaining aspects of sound considered in this thesis, speech is the most direct way to manipulate and affect customer behaviour. Speech is the humans' main way of communication as through most of the interaction and information passed through from one person to another is done with speaking to another person or group. In whatever interaction with a customer, speech is involved from sales speeches to giving recommendations to socializing with the customer to make themselves feel welcomed.

There are three types of ways to utilize speaking: as an interaction, as a transaction and as a performance (Richards 2008). Using speech as an interaction describes people's everyday conversations and in general the social aspect of human nature. Speaking interaction can be done for example with just two people or more, whatever the situation requires, and the overall goal is to form a social relationship. The second type is transaction, which focuses on what is said and that the message is understood in the right way. This can be for example ordering food in a restaurant or teaching a class. The third type is performance, in which the speech is meant to entertain and inform in a public setting: for example, a welcoming speech, and announcement at an event or public talking. It is often a monologue and practiced with well-chosen words so that the speaker can both entertain

as well as communicate in a manner fitting the situation. (Richards 2008). The pace and pitch and of the speaker in all the types of speaking influences the perceiver as well (Chattopadhyay et al. 2003 in Peck & Childers 2006): a slow pace of speaking and a low pitch aided in persuading customers to having positive attitudes regarding a product or brand.

All types of speech also occur during an event or an experience, Naturally, speaking as a performance is very important to the event and experience field as a lot of the speaking done in these situations is a part of the performance or somehow else meant to entertain the perceiver. Especially in experiences which are designed and staged carefully, for example various performances or guided tours, this type of speech is important to inform the guests as well as to create atmosphere. Speech as a transaction could be used in announcements or when giving information that the guest needs to know regarding the situation, for example what to be expected from the experience or if the guests need to be mindful of something during an event. And of course, speech as an interaction is present at events and experiences because they are social happenings – the guests will talk to each other to be social even if the people working at the event might not be allowed to have proper conversations with the guests. All of this applies directly to Viaporin Kekri as well – all the types of speech can be seen at the event. The authors want to use speech in all the elements of participation – as giving out information about what is happening at a venue designed by the authors, to entertain the guests and by allowing the guests to talk during the experiences. The element of speech will however not be highly emphasized in participatory elements since the authors want to emphasize other things.

The last thing to be discussed is the use of other various sounds in a soundscape. By other sounds in this thesis the authors refer to any other sounds outside of music and speech – sounds from the nature or the surrounding world. The sound of a summer breeze on trees, a bark of a dog or an ominous squeak of stairs in an abandoned house are a part of the surrounding soundscape. Very little to no research has been conducted about the topic of using sound effects to enhance customer behaviour, but in the event and experience setting inspiration and ideas can be drawn from the entertainment business.

In the modern world, where these various sounds are for example applied in movies and music, the term sound effect is used. Sound effect is defined as an effect that is imitative

of sounds called in for in the script of a dramatic production and that enhances the production's illusion of reality (Merriam-Webster 2022). Although the term is meant and used for productions such as films and radio, they are also functional in event and experience creation setting as well. In a staged event where the soundscape is controlled, adding sound effects can help to enhance the experience and make the experience feel alive (TopLineFilm 2020) as well as guide the perceivers attention to somewhere or to something. For example, in an event, adding sound effects to a networking event can help the attendees to know when to move on to the next person or place, or perhaps in an experience adding the sound of rain to a nature themed premise to bring the theme more alive. It should be noted that not all sound effects and various sounds can be controlled – on a windy day attendees of an event might hear it through the walls even though they are supposed to focus on something else. Sounds are also much harder to control in outdoor settings because the sounds from the nature cannot be controlled, however the event designers can take this into consideration and use the natural sounds as an advantage for example by allowing them to enhance the experience further.

In the case of Viaporin Kekri, much of the sounds cannot be controlled due to the outdoor setting of the event as well as lack of technology in many venues at Suomenlinna. This leads the authors of this thesis to conclude that it is very hard to almost impossible to control and add various sound effects to Viaporin Kekri even though the authors would be intrigued to do so. The use of various sounds and sound effects will be limited to the natural sounds of Suomenlinna and its surroundings – the sounds of the street pebbles and crackling of the fire during the burning ceremony are good examples of this. The authors acknowledge sound effects as an important part of the soundscape and in creating realism and atmosphere and thus did not want to exclude it from the theoretical framework.

In conclusion, the sense of sound is a necessary sense to be explored in events and experiences such as Viaporin Kekri. The soundscape of the event should be thought out and designed, if possible, to fit the theme and atmosphere of the event, and the elements of music and speech are seen as the most important to portray during the event. Unfortunately, as the authors do not have access to a large amount of audio technology in Suomenlinna, all the participatory elements cannot contain, for example background music and speakers to enhance the volume of the speakers. However, the authors are interested in applying many of the principles of the soundscape theory into Viaporin Kekri to as many parts as possible to enhance the participation and atmosphere of the event.

2.4 Guest Experience and Participation

For any service provider, event designer or experience designer, the aim for their business comes down to two things: to make money, and to provide the customer with a good experience. Customer experience is highlighted to a superior role in the experience economy, and companies need to take the matter seriously. To create and manage a great customer experience, companies need to systematically aim to it by combining functional and emotional benefits to the customer to strengthen and gain loyalty. (Lee et al. 2019). One of the ways of enhancing the guest experience is participation, which consists of involving the customer, visitor, or guest to the creation of the service or otherwise have an active role during the service or experience. Enhancing guest participation is a crucial part of this thesis, and the authors want to explore and research different ways to have the guests of Viaporin Kekri actively participate more to further enhance their overall experience of the event.

To understand how participation can enhance guest experience, the concept of a great guest experience needs to be explored. Guest experience can be defined as every interaction that the guests have with the service provider (Toor 2021). From to the very first advertisement or conversation the guest has with the service provider all the way to asking for possible feedback, guests go through different emotions and opinions throughout the whole experience. An experience can be generally divided into three different phases: pre, during and after, the same division used in events. To explore how the guest experience is built in these three phases, Pijls et al. (2011) created a model for visualizing all the aspects involved in the service (Table 10).

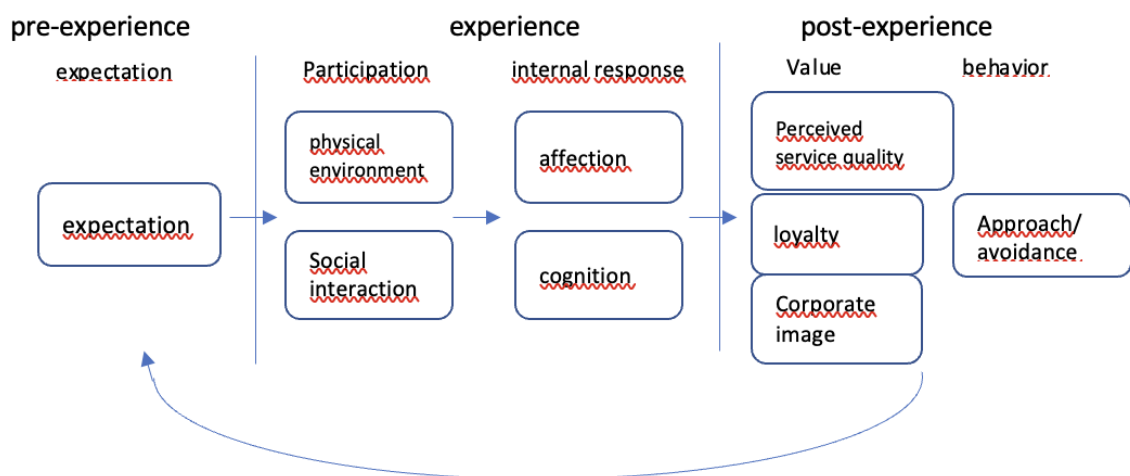


Table 10. Guest experience process model of services. Adapted from Pijls et al. 2011.

The graphical representation of a guest experience model from the service perspective opens the wider perspective of the service creation process to be discussed – what do the guests expect, how should they participate in the service or the activity, their internal responses to the experience and to the value and behaviour after the guest experience. As seen in the model, all the experienced things are related back to the beginning as if the guest experience was great, they might want to visit again or recommend the service to friends and family. (Pijls et al. 2011). In the modern world people are looking for experiences that are meaningful, memorable, unique, and transformative (Pine & Gilmore 1998; Lee et al. 2019), and the experience, event and service providers must hit all the marks in this model to come close to achieving that.

From this model, the authors agree that there are three things that rise above the rest in terms of importance – expectations, participation, and value. The authors would argue that these aspects are what the experiences are built on and they are the most important aspect for the topic of this thesis. First, the guests have an expectation about that the experience will be about and how it will be like. “The actual experience of a service is preceded by expectations about the service delivery” (Pijls et al. 2011) perfectly explains this point. Expectations can also have an influence on how the rest of the experience goes and may influence what other elements of the experiences are perceived, how the guest participates into the experience and whether the value is deemed according (Madugala 2020; Pijls et al. 2011). For example, if a guest comes to a hotel with very little expectation, perhaps based on the pictures they have seen and is then surprised with the most welcoming service and lovely rooms, they will have a much better experience than they had expected. Same goes to the negative sides as well – if a guest has high expectations and is let down by the service and overall experience, they will not be as happy and can create a stigma against the company or brand. The aspect of expectations’ effect on perception is particularly interesting, as it has been neurologically proven by multiple studies that prior belief, also known as stigmas, can affect the way that a person perceives things (Trafton 2019). An intern at restaurant might miss that a part of someone’s dinner is missing whereas an experienced waiter might see it instantly. This is not something what event and experience designers themselves can influence, rather the marketing team should build an accurate representation of the experience so that it can still attract guests to come and visit.

As for the value gained from the experience, the service or experience provider needs to be able to evoke positive feelings and add elements of participation in as many aspects of the guest journey (as in the customer journey created for business management purposes in the 1990's (Luenendonk 2019)), as possible because of the added value good experiences bring to the service (Lee et al. 2019). Value for their money is what customers and guests seek mostly from any experiences. It should also be noted that the value perceived through good experiences is added to the already existing value of the experience – if a restaurant experience is valued monetarily at 100€, the customer expects to receive an experience worth that amount of money. Good experiences can for example make the money spent seem less because of the enjoyment they experienced. Not all value is however counted in money spent, as some people deem time management, pleasure, and other intangible things as more valuable than money. Event and experience designers should both take views into consideration when planning the value of the experience – so both in terms of tangible and intangible aspects.

The last element of the model to be discussed is participation. In terms of this thesis, it is of great importance and thus needs to be explored more deeply so that the authors can better understand what participation is, how it can be created and what elements to consider. The term participation itself means taking part in an event or activity (Cambridge Dictionary 2022). In the event and experience environment, participation is one of the first steps in the actual experience (Pijls et al. 2011) and is the keyway to making the experience tangible. The difference between a guest, used as a term for visitor attendee in this thesis, and a participant is an attendee attends an event for example at a crowd, where as a participant actively participates in the event or is involved in the event in some other way (WikiDiff 2022). In this thesis the authors aim to explore the ways to turn an attendee into a participant.

There are multiple ways to involve the guest into the experience: engaging their senses (Boswijk, Thijssen & Peelen, 2006), co-creation, and users of the content (Jagodzińska 2017). Boswijk, Thijssen & Peelen (2006) argue in their study that involving all the senses is the starting point to any experience, and it engages the person into the activity and allows the experience to be meaningful. The senses can be activated either consciously or unconsciously: for example, an event could have an activity where the guest needs to touch various objects or surfaces, or unconsciously smell an ambient scent that sets them in the mood to seek more involvement and participation in the event. When studying the feeling of connectedness and participation in music events, Duffy & Mair (2018) came to

the same conclusion that involving the senses to participate the guests in the experience is very important. Involving the guests to participate through the senses could be seen more as a passive way of participating, leaning more towards engaging a person rather than participating and being a part of the experiences through the senses. The authors of this thesis agree with this statement to some extent – it is important to have the senses involved in the participation to create more connections in the brain towards meaningful and memorable experiences, but the authors would argue that just engaging the senses is enough to fully consider it as “participation”. The senses and sensory perception are discussed in great detail in its own chapter and digs deep into why and how senses are related to experience and how to incorporate them into events and experiences.

The second way of having the guest participate in the experience is through co-creation. Co-creation is a term in the experience realm describes co-creating the experience or event together with the public to follow their interests (Jagodzińska 2017). The idea of co-creation is particularly used when talking about active participation in museums. A group can be for example invited to create or curate an exhibition or an activity at the museum that the group themselves would enjoy. The project is created in cooperation with the museum and the group, resulting in an exhibition where the group has actively participated in its creation and has lost the boundaries of being in a museum in a sense that the museum does not feel as official or intimidating anymore. (Jagodzińska 2017).

Co-creation can be a powerful tool for any other type of experience or event if planned well according to Rudi (2017), as co-creation in general can highlight a series of interactions between different stakeholders. Collaborative approach to events in terms of co-creation can result in unique perspective on the event (Morgan 2016), and make the event transformative, help to establish meaningful connections, empower the guests to design their own experiences and use the crowd’s wisdom to make the event better (Rudi 2017). For business events, this could for example be asking for opinions on social media or at the event’s website about a topic and then create a forum discussion based on that. For this thesis and in Viaporin Kekri, the guests could partake in creating an activity through social media – the event creators could gather opinions or other material perhaps through a competition to entice people to participate and then use the result at the event. The authors are interested in this idea as it is a more rarely seen way to add participation to an event both in the before and during phases of Viaporin Kekri.

The third way of utilizing participation in an event is by having the guests use the content of the event (Jagodzińska 2017). This describes actively taking part in the event or experience's activities. This is the most basic form of participation, as the guest is willingly doing something to partake in an activity – they can for example build something or take part in a guided tour of an exhibition. This way of participation has the most potential to influence the guests into having great experiences and involve them into something tangible as they are interested in the activity (EventMB 2017). By participating in something at an event, the guest can for example learn, gain new experiences, get inspired or even experience escapism from the everyday life (Nielsen 2019). Many companies and websites that provide help about how to enhance participation focus on this topic and provide suggestions such as entertaining the viewers, asking questions from the guests, create competitions and to use hashtags on social media to share thoughts and feelings from the event (Forbes 2020; Nielsen 2019). The possibilities are endless as to how events could try to enhance participation and they relate around to catching the attendee's interest, motivating them to take part and entertaining them. It is up to the event designers however to design activities and participatory elements that can do so, as not so careful planning for example with marketing or with the activity itself can lead to boredom and amotivation, which does not entice the guests of the event to participate into any activities.

In the case of Viaporin Kekri, the event designers must take into consideration the possibilities and regulations of the venue, Suomenlinna, and how to activate the guests into doing something outside. The positive impact that Suomenlinna as an event venue has, that itself encourages participation since the designation is not as easy to come to and therefore requires motivation from the guests. The participatory elements and activities need to be designed to both fit the theme and offer something new to the guests to entice them. The authors of this thesis want to create elements that seem fun, educational, and unique to the guests and that could even attract visitors to come to Viaporin Kekri. This can be perhaps done through marketing both before and during the event. Overall, creating activities that require participation is an important aspect to the authors for both in terms of the product of this thesis and for creating great experiences for the guests of Viaporin Kekri.

2.5 Authors' Theory Framework

An in depth understanding of experience design and sensory perception has been introduced by the multiple scholars in the previous theoretical chapter to give a better insight into the topics to the authors of this thesis. This knowledge is an essential and crucial point in the execution of the project as the authors have narrowed down elements to guide

them through the design of new experiences and participatory elements for the event Viaporin Kekri.

Element(s)	Author(s)	Focus	Use
Experience Pyramid	Tarssanen & Kylänen, 2009	Story Interaction Authenticity Multi-sensory Perception	Enhancing customer participation and experiences in the event Viaporin Kekri, using the given elements as a main source of tools and knowledge.
Event Experience Design	Rossmann & Duerden, 2019 Seligman, 2011	Experience Types: Memorable Experiences Transformational Experiences PERMA Framework	Designing new experiences based on the certain elements crucial for the execution of the thesis's topic.
Sensory Perception	Hulten et al. 2009 Krishna 2013 & 2009 Gutierrez 2020 Richards 2008 Axelsson & Nilsson 2010 Kolesarova 2018 Peck and Wiggins 2006 Chrea et al. 2009 Chang 2018	The senses of: smell, touch, sight and hearing Experience marketing	Enhancing the guest experience through various senses and designing new elements that implement senses more thoroughly.
Guest experience and participation	Pijls et al. 2011 Jagodzińska 2017 Nielsen 2019	Co-creation Users of content Guest experience model Guest participation	Design new elements to the event that both attract the guests but also encourage them to participate and thus creating a better guest experience

The main focus in the own theory framework is on the few elements of the experience pyramid, the two experience types: meaningful and transformational, PERMA model and sensory perception: touch, sight and sound, and guest participation and experience theory. The theories will be used by the authors to create a final product for Viaporin Kekri by designing and introducing new participatory elements and experiences in the event Viaporin

Kekri, which served as a prototype phase. The final product will be presented in the Appendix 1. of the thesis.

With the theory chapter summarized, the authors will now move to the planning and the implementation of the product chapter in order to reflect on the phases and evaluate them.

3. Planning and Implementation of the Product

In this chapter, the authors will go into detail about the planning, implementation, and the product of this thesis. More details and background information from the event Viaporin Kekri will be described in detail and the relevance of the event regarding this thesis will also be explained. The methodology process and the stages of the product creation through the practises of service design will be explored in detail along with how the elements and steps of service design were implemented in this thesis process.

The finished product found in Appendix 1 of this thesis will then be explored by evaluating the product and recognizing its risks and limitations. The evaluation of the product will be done with the opinions of the authors themselves as well as feedback gathered from participants of Viaporin Kekri.

3.1 Viaporin Kekri Event Background

Viaporin Kekri is an event that is a result of collaboration between Haaga-Helia University of Applied Sciences' Hospitality, Tourism and Experience design students and teachers as well as The Governing Body of Suomenlinna. Viaporin Kekri based on the old Finnish tradition of kekri. The event explores the old tradition of kekri with a post-modern twist in new ways every year. (Viaporin Kekri 2021). The event was created and produced on the 30th of October in 2015 for the first time and due to its unexpected success, it became an annual event. In 2021, when this thesis was started and when the authors were the project managers of the event, Viaporin Kekri was produced for the 7th time with the biggest managing team to date and with the aim of bringing back the well-loved event to Suomenlinna after Covid-10 pandemic.

Viaporin Kekri was born from a request from the Governing Body of Suomenlinna: they asked Haaga-Helia students to help them attract more visitors to Suomenlinna during the off season, meaning from October to April. The Governing Body of Suomenlinna asked the second-year students of Hospitality, Tourism and Experience design to design and execute an event at the end of October. The task of organizing the event was divided between the two organizing parties: the students and teachers of Haaga-Helia would take the main responsibility of organizing the event with the Governing Body of Suomenlinna and the islands' service providers, and Suomenlinna would provide the venues, assist with the rules and regulations of Suomenlinna as well as do most of the communication with

the partners of the event. The planning started in the spring and continued through the fall. All of Suomenlinna's tourism strategy was included in the event design – the event would aim to create a stronger image of Suomenlinna as an all-year round destination, help developing activities provided by Suomenlinna's network and communicate the values and goals of a UNESCO World Heritage site. Due to the UNESCO World Heritage title, the history, and rules of Suomenlinna as a venue needed to be taken into careful consideration when designing the event. (Ascencao & Salonen 2016).

The theme of the event was picked based on an idea from the students and the old Finnish tradition of kekri. Kekri was a celebration of the end of the harvest season and calendar year and welcoming the dark season to Finland many centuries ago. The celebrations included much food and drink in the hopes that the next harvest season would be as fruitful as the past one. One of the main characters of the kekri tradition was the kekri buck, a man dressed as a buck who would roam around the people asking for offerings with the promise of fertility to the land. The kekri tradition ended in Finland when Christianity arrived, and the celebration was deemed pagan. (Viaporin Kekri 2021; Talonpoikaiskulttuurisäätiö 2022).

For the renewed version of kekri, the creators of Viaporin Kekri wanted to bring back the old tradition with a postmodern twist and build the event on three pillars: celebrating the end of the harvest season with a feast of food and drink, paying respects to the departed and marking the beginning of the dark season. The story of Viaporin Kekri would focus on the idea that the ghosts of the fallen residents of Suomenlinna have returned to the island for the kekri celebrations but are shocked to find that the current generation has forgotten about kekri. The spirits go into a frenzy, and the only way to please them is to organize a kekri celebration. The kekri buck would also be a part of the celebration but in a different way – a massive buck built out of hay would be burned in a burning ceremony as the highlight of the night. Much of the original idea of kekri was built into the event in the ways of storytelling, which became one of the most important aspects of the event along with other elements of experience and event experience design. Many stakeholders and service providers of Suomenlinna participated in the event by for example, creating kekri menus and staying open later than normal. Businesses outside of Suomenlinna were also asked to join with for example performances, and the students of Haaga-Helia were given a chance to design some of their own experiences for the event. The event in 2015 was produced

only in 9 weeks but was more successful than anticipated: the Governing Body of Suomenlinna had wished for 500 attendees but the event ended up having over 1500 participants. (Ascencao & Salonen 2016).

As stated before, because of the success of the event the event creators decided to organize the event again next year, and it quickly formed into an annual event gaining more and more visitors each year. The uniqueness of the event became apparent, and its popularity grew due to the detailed planning and rich storytelling implemented in every element of Viaporin Kekri. In every instalment of the event, the number of partners grew as well as the number of people organizing the event. New ways of enriching the story of kekri were also created and explored every year – from utilizing new, never seen venues, new experiences and concepts, creating partnerships with entertainers to tell the story of kekri from another perspective, marketing the event through different channels and PR stunts and lengthening the event for more than one day, unsuccessfully, however. One of the most successful new ideas added to Viaporin Kekri was the Beer fest, which was a beer festival where small breweries sold their beer in one of the biggest venues of Suomenlinna, Tenalji von Fersen, with performances and live music.

Viaporin Kekri also became more and more organized from both Haaga-Helia's and Suomenlinna's side. A brand book for the event was created, the website became more detailed, and the managing team got the chance to experiment with marketing and partnerships. Viaporin Kekri was also a great opportunity for businesses to expand their reach and a way for the students to learn about event and project management in for example marketing, student coordination, experience creation and leadership. For the 4th instalment of Viaporin Kekri, the event creators from Haaga-Helia received a special award from Evento for their success as future event creators (Salonen 2018).

Before the 7th edition of Viaporin Kekri in 2021, the event had grown into one of the biggest events in the Helsinki Metropolitan area. In 2019, the event reached over 7000 visitors and over 60 partners and a record high student team. In 2020 the event was created only by the Governing Body of Suomenlinna because of the ongoing Covid-19 pandemic, and the event was created on a much smaller scale. There was no burning ceremony or many partners, and the event attracted only around 3000 visitors. For the 2021 version of Viaporin Kekri, Haaga-Helia was the other organizing party once again and the students of Hospitality, Tourism and Experience management were back to organizing the event with the biggest management team yet consisting of 12 students. Other students of

Haaga-Helia were also included as a group of students from the Porvoo campus were set to design a menu for this year's beer tasting at the beer fest. The number of venues, activities, service providers and other partners was on the same level as during 2019 and many new activities were created on behalf of the student team, such as a wine tasting & wine bar, beer tasting, a mystery hunt, a venue designed for children and much more. The authors of this thesis were the project managers of Viaporin Kekri, which gave them the opportunity to be strongly part of the event design and an opportunity to create new elements to the event.

3.2 Methodology: Service Design

In the thesis, the authors decided to use service design approach as methodology as it best reflects and explains the process of creating new participatory elements for the event Viaporin Kekri. Service Design is a process of creating customised and human centered services, products, et cetera to bring to life the most extraordinary and unique concepts and sustainable solutions. It implies comprehensive design with the goal of creating user-friendly and relevant services, products, facilities, and processes (Turunen, 2021).

The dynamic progression of the economic value has shifted focus from industrial era and its goods and products to the era of services and experiences. The service sector is constantly growing as has been recognised as a third one, alongside agriculture and manufacture (Moritz, 2005). As businesses realise personal needs of each individual, they strive to offer better services and products that fit expectations and bring more value. Service Design offers to either innovate or improve already existing services to make them more useful, desirable, and usable (Moritz, 2005). For that reason, the authors decided to use the process proposed by Stefan Moritz (2005) to design and implement new elements for the event Viaporin Kekri in order to make the event more attractive as well as more engaging with the existing services and experiences. Service Design is multidisciplinary as services are different and thus the approach can be used across many industries and fields according to the needs and challenges (Moritz, 2005).

Lawrence et al. (2019) argues that customers are more knowledgeable than ever and to answer the demanding needs and expectations of consumers, businesses have to turn to design as it plays key role in solving new challenges and intricate problems. Service Design can be used beyond the traditional design and into creating unique experiences and interactions across many fields where the service is provided (Lawrence et al. 2019)

The following methodology is used according to the Stefan Moritz (2005) model Service Design (SD) Tasks which consist of 6 stages: SD Understanding, SD Thinking, SD Generating, SD Filtering, SD Explaining, SD Realizing. Each of these stages will examine the tasks and tools as well as the process of creation taken by authors of the thesis that will help to reach a goal of the project.

3.2.1 Understanding

The understanding phase is the first and one of the most crucial phases of service design process as it allows designers to gain deeper knowledge about not only the need for the product or service but also the environment, the customers, the business itself and every little detail that is significant for the success of the project (Moritz, 2005). The authors of the thesis have been both involved in Viaporin Kekri creation process for more than one year as well as on various stages of the event management.

Viaporin Kekri is usually introduced to the first-year students of the course Experience Economy as a final project and their participation is not voluntary but mandatory in order to pass the course. Both authors of this thesis started their journey with the event in that manner yet continued to climb from the organizational level to the managerial up to being the main executives of the highest rank in the event core team.

On the organizational level, as first year students the authors were introduced to the origin of the event, its values and traditions and reasons why was it created in the first place. First delivery of the service happened during the event as Dominika was involved in gamified escape room as an actor and in Tia's case, she was part of the scheduling team who organised shifts during the event and distributed tasks to other students. Being part of the event on the organizational level gave the authors the possibility to get familiar with the concept, storytelling, and previous editions' success without taking too much responsibility.

Before joining as main project manager, one of the authors was the leader of the marketing team in 2019 edition of the event where she ran all the operations related to the event marketing. These involved social media management, media package for partners, various social media contests, and communication with event participants before, after and during the event. Being part of the marketing team gave her more insight into the nature of customer relationships as well as understanding of the various limitations and risks related

to the cooperation with the UNESCO Heritage Site and the Governing Body of Suomenlinna.

Finally, both authors were offered position as the main project managers and executives of the event, considering their roles and involvement in the previous editions of Viaporin Kekri. Each edition of the event shed more light into the possibility of improvements based on customer, student, and partner's feedback and based on that information as well as previous experiences the authors were able to apply it into the creation and design of Viaporin Kekri 2021.

Through the years involved in the event and especially being involved on many stages and levels, the authors have gained multidimensional understanding of event origins, creation process and event's environment. Yet another important insight is to understand how the organization of the event works from the Suomenlinna Islands point of view, as Viaporin Kekri is created based on collaboration between Haaga-Helia University of Applied Sciences and the Governing Body of Suomenlinna. Thanks to the multiple roles taken by the authors they gained multi-layered insight into the working practices and culture and thus were able to better execute the event in the last edition in 2021.

Being equipped in all that knowledge and experience, the understanding phase for the thesis came rather naturally as it was cultivated for a few years and made it simpler to move onto the next stage of Service Design Process which is Thinking.

3.2.2 Thinking

According to Moritz (2005) SD Thinking is about turning complex data gathered in the Understanding phase into insights by "identifying criteria, developing strategic frameworks, specifying and scoping out of details" (Moritz, 2005). For small or short-term projects, the Thinking phase can be done with natural common sense.

Each year after the Viaporin Kekri event, the organizing team would gather for a feedback session and debrief. The feedback includes partners and businesses, visitors, and organizers alike. The meeting usually produces insightful and wide scope of ideas and suggestions for improvement for the next year, that is later forwarded to the next organizing team. When the project started in April 2021, the main project managers, being the authors of the thesis, were asked to identify areas for improvement and ideate about what actions can be taken in order to improve and enhance customer experience and participation in

the event. Due to the coronavirus pandemic, the event was organized only by the Suomenlinna Officials and did not attract as many visitors as a full version in a year before. Hence, there was not much data to analyse, and the authors relied on the previous editions experience as well as their own background in event experiences and event design.

The thinking process started early in August 2021 as the authors of the thesis tried to identify which areas of the event could be enhanced with new elements and what is more important, what kind of elements are needed in order to enhance participation and experience of visitors. Having three stages of the event, pre, during and post, the initial idea was to write down all the activities happening in each stage and see how they can be improved or re-designed to bring more meaningfulness and value, hence enhancing the overall experience on all stages. Another crucial point to explore was the customer target – as the event organizers always try to expand the initial target and cover more ground. Quite often families and teenagers' sector were unkempt in the pre and post stages of the event so naturally the ideas started to emerge here in first place.

As the preparations of the event continued into autumn, the authors quickly pinpointed areas of the event that lack certain elements – for example, during the event there was not as many free to attend, compulsory experiences for every customer sector as well as the pre-event and post-event phases were lacking activities. Guided by the main organizer from Haaga-Helia, Violeta Salonen, who is experience designer, the authors narrowed down the areas to work on and created insights that allowed them to further dive into the SD Process, moving onto the next phase SD Generating.

3.2.3 Generating

SD Generating is all about doing, creating, and coming up with ideas and solutions (Moritz, 2005). The feasibility of ideas is not as important in this phase but the count of the ideas and solutions that later can be filtered and narrowed down.

For the SD Generating, the authors created lotus blossom workshops for the entire organizing team to get the creative minds to think, that are not limited to the specific ideas that were already forming in the authors' minds. Lotus blossom is a brainstorming technique structured to work around one idea or problem and generate ideas through it. There are many tools that can be used in SD Generating phase but most of them centre around brainstorming activity and creativity sessions.

The participants were divided into 3 groups of 3 people and there were 3 working stations created each with one stage of the event phase – pre, during and post. Then, the participants were assigned to one of the stations and were asked to think about activities and ideas to enhance and improve guest experience and participation in the event of Viaporin Kekri. The focus group was chosen based on their involvement and basic knowledge of the event. The groups would rotate every 3-5 minutes and were free to build on already given ideas or create new ones. They were working using walls, drawing and post-it notes. The overall time of the workshops was 1,5 hours with the last 30 minutes designated to discuss the process and give feedback to the organizers (being authors of the thesis).

The workshops generated about 100 ideas, that later the authors grouped by phase and theme of the activity. In the appendix is the result of the workshops presented in MURAL platform, where the authors gathered all the ideas together and discussed them. On top of all the ideas, the authors added their own suggestions as well as suggestions given by the main organizers from Haaga-Helia and the Governing Body of Suomenlinna.

After the workshops, the authors were able to think through all the ideas and find the ones that fit into the theme and desired outcome for the event in the next phase of Service Design, SD Filtering.

3.2.4 Filtering

SD Filtering is about selecting ideas and combining concepts (Moritz, 2005). This phase is based on the outcome of the previous stages of the Service Design process as it allows to make decisions and focus on the ideas that best fit the desired outcome of the project.

The filtering phase enabled authors to pick a few ideas that later will be designed into elements implemented in the event Viaporin Kekri. After consideration of almost 100 ideas and solutions within the three phases of the event, a final decision was made to implement couple of ideas into each stage with one of the elements in the during phase being prototyped at the event.

The authors of thesis considered all the ideas within thinking framework of success. Which of the ideas have the potential to enhance guest experience and stimulate participation in the event and which of them can be added as addition to already existing experiences. In addition, the authors focused on the concepts that would attract new targeted

audiences, for example teenagers and families. Having all that information as a filter, 5 main ideas were selected:

- Viaporin Kekri Instagram Filter.
- Family Drawing Contest.
- Make Your Own Kekri Pukki.
- Scavenger Hunt.
- Share Your Memory: Facebook Photo Album.

With the clear view of the ideas, the authors had a right direction of the project and were able to start the process of designing the elements and their implementation time. The next SD phase is SD Explaining and Prototyping, which in essence evaluate feasibility of the ideas.

3.2.5 Explaining & Prototyping

Service Design Explaining is a crucial phase in the process as it is necessary for shared understanding and testing the product, ideas, or services. For the final product of the thesis, authors had to visualise, and map chosen experiences and prototype them, if possible. To be able to start the SD Explaining phase, a multidimensional understanding of the findings, concepts and ideas is needed, and it must be clear what is the target of the project (Moritz, 2005).

For the pre-event phase the authors selected two new elements targeting two customer segments: families and teenagers. The concept for the families was an art contest with the idea of the entire family taking part and thus making the activity more meaningful and strengthening the relationships between the family members. The art had to be related to the Kekri theme but was not limited to its characters, the colours and symbols applied as well. The authors managed to secure a few prizes from the event's partners that were then distributed to the winners of the contest. All the submitted arts were then displayed in one of the venues, Pajasali, which was particularly designed to accommodate families and children, as an art gallery created by the youngest participants of the Viaporin Kekri. What is more, the contest continued through the event, and everyone could participate on the spot. As a small reward, the authors prepared candies and sweet treats for children.

The authors of the thesis made an attempt to strengthen the relationship between the event organizers and families partaking in the event, as well as the relationship between

family members and thus enhanced the overall participation in the designed activities. It was a crucial point to create an engagement point in the pre-phase of the event as well as play on people's expectations towards the event and excitement from the contest. On top of that, by displaying each artwork in the so-called art gallery, the authors created a personal touch with the event as something that was created before the event made itself visible in one of the venues.

The contest was somewhat successful as the count of received artworks closed to about 5 pieces, however, the number of children participating in the art gallery workshops led to finishing paper supplies prepared for that particular occasion.

For the teenagers, the main idea was to create a social media platform filter for taking pictures. In this case, the authors chose Instagram as a media based on the research taking into consideration the time spent on the phone application by that customer segment. What is more, the authors realised that there is truly little activity happening for the teenagers and thus the idea to implement something new emerged. The filter was created using available applications on the internet and then applied to the Instagram account of Viaporin Kekri. The filter contained of Kekri horns, a known symbol of the event and the mighty Kekri Pukki itself. The authors initial hope was to create a connection between the teenagers' customer sector and the brand itself and appeal to them through the internet and showcase that there is indeed an area of playfulness within the event. The authors believed the Instagram filter was one of many attractions that can be created to strengthen the relationship and customise experiences for the teenagers in the pre-phase of Viaporin Kekri.

Yet another activity has been developed and implemented for the teenage customer sector, but it was not limited to, – Scavenger Hunt. Although the execution and prototyping of that element was outsourced to the concepting team of Viaporin Kekri 2021, the initial idea came from the authors of the thesis. The Scavenger Hunt was based on storytelling with the elements of gamification, and it centred around checkpoints and solving logic puzzles given by the characters of the story in various places at Suomenlinna Islands. What is important to mention is that the main story of the Hunt follows a teenage boy who starts his adventure online, on social media. This makes the element of storytelling, emotional engagement, and psychical participation a universal enhancement that is spread across more than one event phase. It was one of the few requirements the authors had

about scavenger hunt – to spread it into more phases and thus enable involvement of more participants at any given time.

The story follows the disappearance of a ghost hunter teenager who roamed the Islands of Suomenlinna in search of thrill and adventure. Their encounters are documented and shared on social media platform Instagram and more characters are being introduced over time. During one of the online journey entries, the character disappears in mysterious circumstances, and it is up to their friends to find clues and search for their companion. Following the last steps of the young ghost hunter, a group of friends find several clues but is in need of help to solve them. That is where the event audience is being actively encouraged to participate. The Scavenger Hunt was available to book online in advance and free to participate and was quickly sold out. The organizers left a few spots available for walk-in spots to give equal chances for the audience of Viaporin Kekri. The process of creating puzzles took the concepting team several weeks to develop and prototype with the help of the authors of the thesis as well as the main organizing team. Overall, the mini event turned out to be successful and entertaining for all the age groups and there was handful of setbacks. What is more, the organizers of the Scavenger Hunt received positive feedback about the activity based on the overall feedback sent to the event participants in the post-event phase. Many comments mentioned well-thought puzzles, sensory engagement, and what is more, well-tailored experience being spread over time and space that connected customers to the event in more meaningful ways and ultimately enhanced participation. All the equipment and props needed to execute Scavenger Hunt were provided by the Suomenlinna Officials.

The last experience designed for the during-phase of Viaporin Kekri was fully developed and prototyped by the authors of the thesis. Make your Own Pukki was an activity for all age groups intended to indulge participants in sensory exciting activity. Here, the authors hoped to test the theory of sensory perception and PERMA model more in depths with the focus on touch and sight as well as strengthening and developing new relationships and engaging positive emotion and powerful mental engagement. Make your Own Pukki was an activity involving hand working to create visitors' own version of the mighty Kekri Pukki with the materials provided on the spot. The authors secured small funding from Suomenlinna Officials to buy hay and metal wire as well as were given a venue in the Bastion Tunnels. The setup of the venue was fairly simple, as one big table was set in the corner with all the supplies and instructions as well as one light to illuminate the area and give the mysterious, immersive tone to the experience. There was no one correct way of

executing the idea as the participants were given free choice of the method of making the Pukki as well as let their imagination and creativity roam. One assistant was stationed at the table to monitor the crowd and be of assistance if required.

The Make your Own Pukki was introduced to Viaporin Kekri for the first time in 7 years and brought amazing crowds to the venue. The authors were monitoring the situation at all times when possible and the activity was occupied from the moment it opened to the very end with the supplies almost running out. This confirms that novelty and innovation is indeed needed for the event to enhance the experience and participation and sets new, exciting direction for the future markers of Viaporin Kekri. Among many positive comments about this experience, a few had rather negative tone stating too little instructions were given and there was no crowd control, so at times it was not possible to access the venue. For the future, if the activity stays in the programme, it is crucial to secure bigger venue and more working stations to ensure flow of participants and accessibility.

The last phase of the event, the post phase, is often easily forgotten as the main festivities of the during-phase fade away. An idea was introduced to encourage participants of the event to create a joint memory album on Viaporin Kekri Facebook where everyone could not only share their experience but also contribute to creating a community and event's own identity. Unfortunately, the authors of the thesis were not able to execute the idea due to personal circumstances and the concept was abandoned. However, the authors strongly recommend executing the idea in the next edition of the event as they believe it will stimulate engagement in the post-phase and create a sense of belonging to something bigger than self, which in the end adds to the overall experience of the event.

Each of the elements designed and prototyped for Viaporin Kekri were based upon the theories discussed in the thesis. Authors attempted to utilize most of the theory elements in the newly introduced activities to be able to create a new guideline for the upcoming editions and add fresh and innovative solutions to the existing concepts and experiences.

3.2.6 Realizing

As shortly summarized by Mortiz (2005), Service Design Realising is when the service happens, and prototypes are being transformed into guidelines, booklets, and other materials used to implement newly tested ideas.

During the last phase of Service Design, SD Realising, the authors compiled information and data gathered during the event Viaporin Kekri and after careful analysis they were able to produce a product containing guidelines for the next edition of Viaporin Kekri.

The guidelines contain suggestions and recommendations on how to enhance participation and experiences during the event. The final product can be found as appendix to this thesis. The event guidelines will be given to the main organizing team of Viaporin Kekri 2022 and utilized as such.

3.3 Product Limitations and Risks

There are several risks and limitations related to the product of this thesis. The authors have identified them based on their personal reflection on the months lengthy process. First and probably the most important risk is that the product was not applied yet to the event but only prototyped. The authors cannot foresee the actual outcome if the entire product is applied and if it enhances overall guest participation and experiences or not. The knowledge gathered for the creation of the product is theoretical, and while some elements have been prototyped, it is still missing the practical aspect which the authors hope to apply with the help of new core team of Viaporin Kekri 2022.

One of the limitations of the product reflects in the event structure itself. The product was created based on authors' knowledge and experience from the previous edition of the event and so it was designed with the certain amount of team members involved. If there are any structural changes to the core team of Viaporin Kekri, for instance less project managers or volunteers, the product will take substantial number of hours to apply and deliver if there is not enough work force supporting the project. In that case, the quality of newly added experiential elements might be significantly lower or some of them might not be applied at all, thus lower the success rate of the product itself.

On the topic of event's core team comes the educational background, which authors identifies as another risk. Both authors possess a few years of knowledge and experience in the field of experience design and event management and thus applying theoretical elements to the product design happened naturally sometimes. This project certain risk of the product elements not being implemented fully and correctly due to the lack of background, knowledge and experience needed to. What is more, the next event managers might not

fully understand the ideas behind newly proposed experiences and will lack tools to implement them. Experience design is a core topic of this thesis and its final product and thus, it cannot be overlooked.

As last limitation the authors have identified personal affiliation to the event Viaporin Kekri. Both were involved with the event for years and thus certain assumptions could have been made unconsciously and some explanations and justifications missed based on that. The authors however will make sure that such situation is recognised and avoided to ensure flawless delivery of the product as well as offer their full support in the execution, if needed.

For future recommendations, the authors would suggest exploring the elements deeper in the future editions of Viaporin Kekri to gain an even better image on how these theories and elements created for this thesis could help to improve participation and guest experience at Viaporin Kekri. Even more concepts could be prototyped before and during the event to make the event overall even better. The authors would also suggest exploring even more elements to be implemented in the event as the event field is constantly evolving and thus Viaporin Kekri needs to also create even more interesting experiences for the guests. These elements could be for example virtual reality, sensory perception in even greater detail, interactive and co-created experiences in detail and even exploring the historical elements of the kekri tradition further. These elements could be explored by a similar prototyping approach, in a larger scale experience creation for the event or doing research about an element during the actual event.

3.4 Product Evaluation

The thesis and the final product were evaluated based on the success of the objectives stated in chapter 1, the authors own opinions as well as from the feedback about the final from the commissioner. The objectives of this thesis were to:

- Design and develop new concept ideas and elements, which will be prototyped in the event of Viaporin Kekri.
- Evaluation of the prototyped elements and its implementation into the guidelines for the event.
- Enhance visitor participation and thus visitor/guest experience of Viaporin Kekri Event.
- Create guidelines for Viaporin Kekri that can be used as reference in enhancing visitor participation in all upcoming Viaporin Kekri events.

The objective to design and develop new concepts and ideas to Viaporin Kekri 2021 to prototype them for the thesis was completed and the authors were satisfied with their work. They were able to create new elements based on theory and research from academic sources and implement them in the event successfully. Although the authors did not have enough time to add all the elements they would have wanted to add in some of the new concepts, they successfully did complete the prototypes and were able to gain important information regarding some elements they wanted to include in the final product.

The evaluation of the prototyped elements and their implementation of into the guidelines was successful. The authors gathered a lot of feedback from the prototyped elements to evaluate their success and how to implement them as well as lessons learned to the final product. Overall, the feedback received from the prototypes was that the idea was good but needed further development and thus the authors developed the ideas and elements further during their academic writing process in order to make the product better and based on the guests' experience.

The objective of enhancing visitor participation and experience in the Viaporin Kekri 2021 event cannot be clearly evaluated. This is because that most of the feedback generated focused on the new elements and singular experiences of the event, the feedback from the organizers and the stakeholders of Suomenlinna islands. The comparison between general participation and experience of previous years events versus the 2021 edition cannot be made due to the lack of feedback as well so the authors cannot know if the experience in whole was better than in previous editions either. The authors however believe that they were able to enhance the participation and experience by some level as the newly created concepts were popular and liked among guests based on their feedback, but a truthful evaluation of whether the participation and experience of Viaporin Kekri was enhanced in whole cannot be made.

The authors objective to create guidelines for Viaporin Kekri which can be used as a reference to enhance participation and guest experience in the future editions of Viaporin Kekri was successful as well. The authors were able to create and deliver the final product which consisted of information about elements to enhance participation and experience as well as simple ideas and practises to implement them to the future events. The authors are happy with the final product as they think that it is easily implemented into the event planning and design even without much experience with event and experience design.

The guidelines are clear and well explained according to the authors and they are proud of their final product.

The commissioner of this thesis is also happy with the final product as according to them, the product is very good and useful to be implemented in the future editions of Viaporin Kekri. The commissioner also states that the theories are well translated into practice and easily applied when planned carefully. The commissioner made one request to add the time needed to execute and plan the elements as well as the number of people needed and was pleased with how the authors added that to the product in the final stages of the thesis process. Overall, both the commissioner and the authors were happy with the final product, and they are to be passed on to the new Viaporin Kekri project managers and team leaders in the beginning of the planning process of the next Viaporin Kekri events.

In conclusion, the evaluation of the final product of this thesis was positive and both the commissioner and authors of this thesis were happy with it. The authors succeeded in all of their objectives defined in the beginning phase of this thesis. The only objective that cannot be evaluated is whether the participation and guest experience of the 2021 Viaporin Kekri event was enhanced but the authors believe that the concepts and elements they created for the event gave the guests positive experiences and thus this objective was likely achieved as well. The authors were also happy with the overall thesis process and are looking forward to seeing their work implemented in the next editions of Viaporin Kekri.

4. Discussion

In this chapter the authors will discuss in depth the process of this thesis by providing examples of the progress and process of the thesis. The authors will also go in depth about their learning outcomes gained from the thesis process and the authors cooperation during the process.

4.1 Thesis Process

The thesis process was long and challenging to the authors. The process in total consisted of the planning and ideating of the thesis, the Viaporin Kekri event itself and then writing the actual thesis. The whole thesis process took 9 months in total.

The thesis process started during the fall of 2021 when the authors were starting as the project managers of Viaporin Kekri. From the workshops, meetings and discussion with the event creators and project members the authors came up with the idea of working together for this thesis. Most of the thesis process in the beginning consisted of searching for information about the topic and planning out new participatory elements to be prototyped at the event. As both authors were the project managers of Viaporin Kekri, they already had a lot of knowledge of the event, they did not have to familiarize themselves with the commissioner. As the preparations of the event itself took most of the author's time during the fall, the authors did not start the actual writing process. The authors later focused on researching their topic and information for the theory which would then be implemented into the prototyped elements. The actual implementation of the participatory elements did not prove too difficult as the authors got assistance from their project members as well as constant feedback from the project leader. The implementation of the prototyped elements went well in the event as well, and the authors gained valuable information for the final product of the thesis.

After the Viaporin Kekri event the authors moved on to academic writing which proved a much longer and challenging process than anticipated. The authors started from the introduction and then moved on in order of the chapters: theoretical framework, methodology and discussion. The introduction was written quickly after the authors got used to academic writing, and then moved on to the theoretical framework. Although the authors had done a lot of research before the event about the topics that they wanted to include in the theoretical framework, the actual writing was much harder and took longer than expected. Academic writing itself did not prove too challenging but the amount of information in the

theoretical framework and the time it took to find credible sources made the process much harder and longer than anticipated.

After the theory was completed, the authors moved on to the methodology. This was not a big challenge for the authors as it followed the steps of Morritz' service design steps, and the authors had followed it during the fall while creating the event. Thus, this part of the thesis was completed without too many difficulties and in good pace.

After the methodology was completed, the authors moved on to creating the final product. The aim of the product was to create guidelines for Viaporin Kekri on how to enhance participation and experiences in the future editions of Viaporin Kekri. The authors had already some ideas about how they wanted the product to look and be like and after discussions with the commissioner settled on an event guideline. After that decision, the product came together quickly but not as easily as the authors had imagined. The authors added much more content to the product that was originally planned in order to make it easier for the reader to understand. Once the product was finished, the authors finished up the last parts of product evaluation and discussions, and then the thesis was finished.

A big part of this thesis process was the cooperation of the two authors. As the thesis was written together, the authors had to regularly keep in contact and agree about the content, writing style and topics of the thesis. The authors' journey with this thesis started from the Viaporin Kekri event where they worked very closely together and got to know each other very well in terms of ways of working. From there on, the authors worked together during the entire thesis process by creating deadlines for each other with the help of the thesis supervisor. The authors helped each other during the writing process by sharing sources and giving opinions regarding the content of the text. The cooperation between the two authors was good for the most part. There were some disagreements during the thesis process as well as sometimes when the authors had some of their own struggles that prevented them to focus on the thesis, but the authors made it through the problems by talking things through and by giving each other help and space whenever they needed it. The overall cooperation between the two authors was good and they were happy with the thesis process and the final product.

A necessary part of the thesis process was their thesis supervisor, who was a massive help for the authors throughout the whole process. The supervisor was the project leader of Viaporin Kekri, so they helped the authors in the event process a great deal. During the

writing process the supervisor gave the authors very good comments and necessary critique about their text and helped them to stay in schedule. The supervisor stayed in constant contact with the authors, and the authors could reach out to them whenever. The authors agree that this thesis would not have been completed without the help of the thesis supervisor and are very grateful to them for this whole thesis process.

4.2 Learning Outcomes

The authors of this thesis learned much from this process as both individuals and team members. This was the first time both authors wrote a thesis, so much of the process and ways of academic writing were new to them. The authors also learned much as individuals from this long process and gained important skills to be used in the future as well.

One of the biggest things the authors learned from this process management skills – with people, stress, and time. During the Viaporin Kekri event process the authors learned how to manage a team properly and to actively listen to their team members. The authors also learned how to manage and recognize stress. As this process was quite challenging for various reasons, the authors had to push themselves hard to meet deadlines and get everything needed done in a way acceptable to them. This caused stress for them both and thus learned how to manage it while keeping up with the work but also taught them to recognize when they needed to step back to preserve their mental health. This lesson was most likely one of the most important learning outcomes from this process.

As for time management, this process taught the authors the realization that projects like a thesis take more time than what would seem reasonable, and that keeping up with deadlines truly does take a great deal of effort. In the beginning of this thesis process the authors often underestimated the time it took to complete some tasks, but during the process learned to reserve more time to tasks, which was an important skill to learn for the future as well. Reaching deadlines was not as easy as the authors were used to in their other school projects, so this process gave them a better understanding on how to reasonably schedule tasks and how and where to find time during a busy week to complete them.

Along various management skills, the authors got the final chances to learn skills related to school and work life. As the authors had not written a thesis or any other larger academic paper before, the authors found their competences in academic writing which can

be applied to professional life as well. They also learned about consistency in many aspects – how to stay consistent in writing in terms of style but also time management to make sure that the tasks the thesis comes together. The authors struggled with this in the beginning but had to learn how to stay consistent during the last phases of the process, when stress and energy levels were getting low.

The authors learned much about working as a team during this process. They had to find good ways to communicate with each other and ways to give and receive constructive criticism, as the authors did not always agree on things. This also taught them to solve problems in an efficient and professional way so that they could continue the thesis process without any continuous problems. This also taught the authors how to make compromises and properly work as a team.

And on a more personal side, the authors learned things about themselves, too. The authors learned more about their working habits and how to structure their time so that they know that they can complete a task. The authors also learned how to listen to themselves better and to recognize when they needed a break, however long it would need to be. This also taught them to recognize their mental states better and to also motivate themselves so that a deadline could be met.

In conclusion, this thesis process taught the authors many things as both team members and individuals. They had to learn how to work efficiently as a team and manage people, time and stress and gained academic skills at the same time. They also learned much about teamwork and how to solve problems as a team. Lastly, maybe the most important things learned were aspects of themselves – how to stay consistent and how to manage their stress and mental health, the biggest lesson learned to know when to step away and rest.

5. References

- A1rKare Pros. 2019. How Can Different Temperatures Influence Customer Behavior? URL: <https://www.a1rkarepros.com/temperatures-influence-customer-behavior/>. Accessed: 20 February 2022.
- Aletta, F., Kang, J., Axelsson, Ö. 2006. Soundscape descriptors and a conceptual framework for developing predictive soundscape models. URL: https://www.researchgate.net/publication/296192252_Soundscape_descriptors_and_a_conceptual_framework_for_developing_predictive_soundscape_models. Accessed: 27 March 2022.
- Alimentarium 2022. The senses – Sight. URL: <https://www.alimentarium.org/en/knowledge/senses---sight>. Accessed: 23 March 2022.
- Alimentarium. 2022. The Senses – Smell. URL: <https://www.alimentarium.org/en/knowledge/senses---smell>. Accessed: 19 March 2022.
- Ascencao, M. & Salonen, V. 2016. Viaporin kekri - The day of the spirits - The night of the indulgence 2015. Hungry for Finland: evästä tapahtumiin ja museoihin, pp. 19–28.
- Aslam, M. 2005. Are you selling the right colour? A cross-cultural review of colour as a marketing cue. University of Wollongong. URL: <https://ro.uow.edu.au/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=2092&context=commpapers>. Accessed: 23 March 2022.
- Auh, S., Menguc, B., Katsikeas, C. S. & Jung, Y. S. 2019. When Does Customer Participation Matter? An Empirical Investigation of the Role of Customer Empowerment in the Customer Participation–Performance Link. *Journal of Marketing Research*. URL: <https://doi.org/10.1177/0022243719866408>. Accessed: 19 May 2021.
- AVPartners. 2018. What are multisensory events and are they a good idea for your business? URL: <https://www.avpartners.com/multisensory-events-good-idea-business/>. Accessed: 17 February 2022.

- Axelsson, Ö. & Nilsson, M. E. 2010. A principal components model of soundscape perception. *The Journal of the Acoustical Society of America*. URL: https://www.researchgate.net/profile/Mats-Nilsson-10/publication/49638569_A_principal_components_model_of_soundscape_perception/links/0046353abcba722ff6000000/A-principal-components-model-of-soundscape-perception.pdf. Accessed: 28 March 2022.
- Bayle, M., 2018. Experience Design: a new discipline?. URL: <https://uxdesign.cc/experience-design-a-new-discipline-e62db76d5ed1>. Accessed: 17 March 2022.
- BCCampus. 2022. Hearing and other Senses. URL: <https://pressbooks.bccampus.ca/thescienceofhumanpotential/chapter/smell-and-taste/>. Accessed: 27 March 2022.
- Berridge, G. 2007. *Events Design and Experience*. Elsevier.
- Best Home Scents. 2022. List Of Scents and Their Effects – How Aromas Can Benefit Your Well-Being. URL: <https://besthomescents.com/list-of-scents-and-their-effects/>. Accessed: 18 March 2022.
- Boswijk, A., Thijssen, T. J. P. & Peelen, E. 2006. A New Perspective on the Experience Economy. *Meaningful Experiences*. URL: https://www.researchgate.net/publication/237420015_A_New_Perspective_on_the_Experience_Economy_Meaningful_Experiences. Accessed: 2 April 2022.
- Boukas, N., Ziakas, V. 2013. Contextualizing Phenomenology in Event Management Research. *Deciphering the Meaning of Event Experiences*. *International Journal of Event and Festival Management*. URL: <https://www.emerald.com/insight/publication/issn/1758-2954>. Accessed: 18 March 2022.
- Bradford, K. & Desrochers, M. 2009. The Use of Scents to Influence Consumers: The Sense of Using Scents to Make Cents. *Middlesex University Research Repository*. URL: https://eprints.mdx.ac.uk/7171/1/Desrochers-Scent_revision_Jan_30.pdf. Accessed: 15 March 2022.
- Brcic, K., Lesic, K. T., Ruzic, M. D. 2017. The Importance of understanding Event Experience. *Conference: Tourism in Southern and Eastern Europe 2017: Tourism and Creative Industries: Trends and Challenges*. URL:

https://www.researchgate.net/publication/321139924_THE_IMPORTANCE_OF_UNDERSTANDING_EVENT_EXPERIENCE. Accessed: 17 March 2022.

Brugarolas, M. & Martínez-Carrasco, L. 2017. The sense of sight. Sensory and aroma marketing. Wageningen Academic Publishers, Wageningen.

Cambridge Dictionary. 2022. Meaning of participation in English. URL: <https://dictionary.cambridge.org/dictionary/english/participation>. Accessed April 1 2022.

CBC News. 2007. Looks are everything: study. URL: <https://www.cbc.ca/news/science/looks-are-everything-study-1.656789>. Accessed: 26 March 2022.

Chang, I. 2018. Why Businesses Add Scent to Their Brand. URL: <https://reedpacificmedia.com/scent-basics-what-is-scent-marketing-scent-branding-and-ambient-scent/>. Accessed: 16 March 2022.

Chowdhury, S. 2021. Sensory Marketing Starbucks: The secret of the largest coffee chain. Marketing on the go. Blog. URL: <https://marketingonthego.me/sensory-marketing-starbucks/>. Accessed: 10 February 2022.

Chrea, C., Grandjean, D., Delplanque, S., Cayeux, I., Le Calvé, B., Aymard, L., Velazco, M., Sander, M., Scherer, K. 2009. Mapping the Semantic Space for the Subjective Experience of Emotional Responses to Odors. *Chemical Senses*. Volume 34. Issue 1. Pages 49–62. URL: <https://academic.oup.com/chemse/article/34/1/49/388844?login=true>. Accessed: 17 March 2022.

Clatworthy, S. 2012. Bridging the gap between brand strategy and customer experience. *Managing Service Quality*. URL: www.emeraldinsight.com/0960-4529.htm. Accessed: 18 May 2021.

Collins, J. 2017. Engaging the Five Senses in Event Planning. URL: <https://helloendless.com/engaging-five-senses-event-planning/>. Accessed: 20 February 2022.

Desjardins, C. 2014. Why retailers need to pay attention to the smell of their stores. URL: <https://www.concordia.ca/cunews/main/stories/2014/05/27/why-retailers-needtopayattentiontothesmelloftheirstores.html>. Accessed: 20 March 2020.

Debrowski, A. 2022. Vision: How does eyesight work? URL: <https://www.al-lababoutvision.com/eye-care/eye-anatomy/vision/>. Accessed: 23 March 2022.

Dewey, J. 2005. *Art as Experience*. New York: Penguin.

Don, Norman; Jakob, Nielsen. "The Definition of User Experience (UX)". *Nielsen Norman Group*. Retrieved 2 March 2021.

Dong, B., Evans, K. R. & Zou, S. 2007. The Effects of Customer Participation in Co-Created Service Recovery. URL: https://www.researchgate.net/publication/226833269_The_Effects_of_Customer_Participation_in_Co-Created_Service_Recovery. Accessed: 20 February 2022.

Duerden, M. J., Rossman, J. R. 2019. *Designing Experiences*. Columbia University Press.

Duffy, M. & Mair, J. 2018. Engaging the senses to explore community events. *Event Management*, Vol. 22. URL: https://espace.library.uq.edu.au/data/UQ_720310/UQ720310_OA.pdf?Expires=1652444302&Key-Pair-Id=APKAJKNBj4MJBjNC6NLQ&Signature=U0xl-wPhSNiUrUrfa1~htM33sB0y31LpacVZgLa7AKqgOLnIy4HvWWGI7aa5IIU8ED~9Q~b4H~So9sJKaQaSebu1WiGIZAWDpbZCiHoLyNBsWWWfw8LinVYTyYC-dMou-GaV5EpZKWTf71pFHkft~iJ3tAVafFVErby4TVytrXRNJej0e51ZhWgzxi0DXnYNIKu-ClrSvCyNG3T5PmiLG6S-LUvQuc-19PA~M18vQR1WwKAjSoejPrQKF~t26XDL1tJn0YfM3GDLnZN0SZq3EU5iot9U21Dv54s1C-asK5H08Mieu1841EI4JVaszcW5nileG1ABC6xCbxzjWO1IAI8g__. Accessed: 2 April 2022.

EHL Insights. 2022. The five senses of hotel marketing. URL: <https://hospitalityinsights.ehl.edu/five-senses-hotel-marketing>. Accessed: 18 March 2022.

- Erenkol, D. & Merve, A. K. 2015. Sensory Marketing. *Journal of Administrative Sciences and Policy Studies* June 2015, Vol. 3, No. 1, pp. 1-26. URL: http://jaspsnet.com/journals/jasps/Vol_3_No_1_June_2015/1.pdf. Accessed: 20 February 2022.
- Eventbrite. 2017. The 3 Stages of Designing an Event Experience Attendees Love. URL: <https://www.eventbrite.com/blog/designing-an-event-experience-ds00/>. Accessed: 15 April 2022.
- EventMB. 2017. 15 Brilliant Examples of Participatory Activities At Events <https://www.eventmanagerblog.com/participatory-activities-at-events>. Accessed: 3 April 2022.
- Eventmobi. 2019. Event Experience Design: The New Way to Craft Winning Attendee Experiences in 2018. URL: <https://www.eventmanagerblog.com/event-experience-design>. Accessed: 19 May 2021.
- Forbes. 2020. 15 Ways To Boost Participation And Engagement In Remote Events. URL: <https://www.forbes.com/sites/forbescommunicationscouncil/2020/12/14/15-ways-to-boost-participation-and-engagement-in-remote-events/?sh=7d419e3a7eac>. Accessed: 2 April 2022.
- Getz, D., Page, S. J. 2020. *Event Studies. Theory, Research and Policy for Planned Events*. Routledge.
- Gorn, J. G. 1982. The Effects of Music in Advertising on Choice Behavior: A Classical Conditioning Approach. *Journal of Marketing*. Vol. 46, No. 1 (Winter, 1982), pp. 94-101. URL: <https://www.jstor.org/stable/1251163>. Access: 27 March 2022.
- Green, C. 2017. Utilizing the Power of Storytelling at Your Next Event. *Event Manager Blog*. URL: <https://www.eventmanagerblog.com/power-of-storytelling>. Accessed: 16 March 2022.
- Groeger, L. 2012. Making Sense of the World, Several Senses at a Time. *Scientific American*. URL: <https://www.scientificamerican.com/article/making-sense-world-sveral-senses-at-time/>. Accessed: 13 February 2022.

Gutierrez, E. 2020. What is Experience Marketing? URL: <https://www.digitalmarketer.com/blog/what-is-experience-marketing/>. Accessed: 13 February 2022.

Guzy, M. 2017. The Sound of Life: What Is a Soundscape? Part 2. URL: <https://folklife.si.edu/talkstory/the-sound-of-life-the-making-of-a-soundscape>. Accessed: 28 March 2022.

Guzy, M. 2017. The Sound of Life: What Is a Soundscape? URL: <https://folklife.si.edu/talkstory/the-sound-of-life-what-is-a-soundscape>. Accessed: 28 March 2022

Hassenzahl, M. 2011. User Experience and Experience Design. Research Gate. URL: <https://www.interaction-design.org/literature/book/the-encyclopedia-of-human-computer-interaction-2nd-ed/user-experience-and-experience-design?r=bayle-marion>. Accessed: 1 April 2022.

Hess, W. (n.d.) User Experience and Experience Design. In: Soegaard, M., Dam, R.F. (eds). The Encyclopedia of Human-Computer Interaction. 2nd Ed. [Online] The Interaction Design Foundation. Accessible at: <https://www.interaction-design.org/literature/book/the-encyclopedia-of-human-computer-interaction-2nd-ed/user-experience-and-experience-design?r=bayle-marion>

Hotjar, 2021. Understanding customer experience. URL: <https://www.hotjar.com/customer-experience/>. Accessed: 19 May 2021.

Hsu, Y. & Chen, G. Y. 2014. The Influence of Customer Participation and Service Involvement on Customer Satisfaction. International Journal of Business. URL: http://www.ijbht-net.com/journals/Vol_4_No_3_May_2014/16.pdf. Accessed: 18 May 2021.

Huff, D. s.a. What is experience design? URL: <https://www.clockwork.com/news/what-is-experience-design/>. Accessed: 19 May 2021.

Hultén, B. 2020. Sensory Marketing: An Introduction. SAGE Publications Ltd. London.

Hultén, B., Broweus, N, & van Dijk, M. 2009. Sensory Marketing. Palgrave Macmillan. Hampshire.

Humm, P. 2021. 7 Elements of Great Storytelling. Power of Storytelling. URL: <https://power-of-storytelling.com/storytelling-elements/>. Accessed: 14 March 2022.

IGI Global. 2021. What is sensory marketing. URL: <https://www.igi-global.com/dictionary/experience-marketing-at-retail-environments/43917>. Accessed: 20 December 2021.

Jagodzińska, K. 2017. From a visitor to participant. Strategies for participation in museums. URL: https://www.researchgate.net/publication/318592438_From_a_Visitor_to_Participant_Strategies_for_Participation_in_Museums. Accessed: 2 April 2022.

John Hopkins Medicine. 2022. Keep Your Brain Young with Music. URL: <https://www.hopkinsmedicine.org/health/wellness-and-prevention/keep-your-brain-young-with-music>. Accessed: 29 March 2022.

Jonas, H. 1954. The Nobility of Sight. Philosophy and Phenomenological Research. International Phenomenological Society. URL: <https://www.jstor.org/stable/2103230>. Accessed: 25 March 2022.

Jurowski, C. 2009. An Examination of the Four Realms of Tourism Experience Theory. URL: <https://scholarworks.umass.edu/refereed/Sessions/Wednesday/23/>. Accessed: 18 May 2021.

Kahneman, D. 2011. Thinking Fast and Slow. London: Mcmillan.

Kolesarova, L. 2018. Designing For The Tactile Experience. Smashing Magazine. URL: <https://www.smashingmagazine.com/2018/04/designing-tactile-experience/>. Accessed: 20 February 2022.

Kotler, P. 1973. Atmospherics as a Marketing tool. Volume 49. Winter 1973-1974. Northwestern University. URL: [http://belzludovic.free.fr/nolwenn/Kotler%20-%20Atmospherics%20as%20a%20marketing%20tool%20%20\(cit%C3%A9%20171\)%20-%201973.pdf](http://belzludovic.free.fr/nolwenn/Kotler%20-%20Atmospherics%20as%20a%20marketing%20tool%20%20(cit%C3%A9%20171)%20-%201973.pdf). Accessed: 15 March 2022.

Krishna, A. 2010. *Sensory marketing: Research on the sensuality of products*. New York: Routledge.

Krishna, A. 2012. *An integrative review of sensory marketing: Engaging the senses to affect*

Kylänen, M. 2005. *Articles on Experiences 2*. Rovaniemi: Lapland Centre of Expertise for the Experience Industry: The Experience Institute.

Lee, M., Lee, S., and Koh, Y. 2019. Multisensory experience for enhancing hotel guest experience: Empirical evidence from big data analytics. *International Journal of Contemporary Hospitality Management*, Vol. 31 No. 11. URL: <https://www.emerald.com/insight/content/doi/10.1108/IJCHM-03-2018-0263/full/html>. Accessed: 2 April 2022.

Liu, a., Wang, X. L., Liu, F., Yao, C., Deng, Z. 2017. *Soundscape and its Influence on Tourist Satisfaction*. URL: https://www.researchgate.net/publication/320339814_Soundscape_and_its_influence_on_tourist_satisfaction. . Accessed: 28 March 2022

Luenendonk, M. 2019. *Everything You Need to Know about Customer Journey Mapping*. URL: <https://www.cleverism.com/everything-you-need-to-know-about-customer-journey-mapping/>. Accessed: 4 April 2022.

Madugala, M. 2020. *How Expectations Shape Perception*. URL: <https://aggietranscript.ucdavis.edu/how-expectations-shape-perception/>. Accessed: 2 April 2022.

McDonagh, D. 2004. *Design and emotion: The experience of everyday things*. London: Taylor & Francis.

Malefyt, T. 2015. *The Senses in Anthropological and Marketing Research: Investigating a Consumer-Brand Ritual Holistically*. *Journal of Business Anthropology*. URL: https://www.researchgate.net/publication/277721146_The_Senses_in_Anthropological_and_Marketing_Research_Investigating_a_Consumer-Brand_Ritual_Holistically. Accessed: 20 February 2022.

Meacci, L. & Liberatore, G. 2018. *A senses-based model for experiential tourism. Um modelo baseado nos sentidos para turismo experiencial*. *Tourism and Management Studies*. URL: https://www.researchgate.net/publication/330926525_A_senses-

based_model_for_experiential_tourism_Um_modelo_baseado_nos_sentidos_para_turismo_experiential. Accessed: 20 February 2022.

Merriam-Webster Dictionary. 2022. Sound effects. URL: <https://www.merriam-webster.com/dictionary/sound%20effects>. Accessed: 27 March 2022.

Milliman, R. E. 1986. The Influence of Background Music on the Behavior of Restaurant Patrons. *Journal of Consumer Research*. Vol. 13, No. 2. Oxford University Press. URL: <https://www.jstor.org/stable/2489234>. Accessed: 28 March 2022.

Morgan, J. 2016. Co-creation and Collaboration: Tricks and Tools for Event Planners. URL: <https://www.eventmanagerblog.com/co-creation-and-collaboration>. Accessed: 3 April 2022.

Moritz, S. 2005. *Service design: Practical access to an evolving field*. Köln: Köln International School of Design.

Nahmad, N. & Rana, A. 2015. Impact of Music on Mood: Empirical Investigation. URL: https://www.researchgate.net/publication/285055978_Impact_of_Music_on_Mood_Empirical_Investigation. Accessed: 27 March 2022.

Nardi, V. A. M., Jardim, W. C., Ladeira, W. C. & Santini, F. 2020. A meta-analysis of the relationship between customer participation and brand outcomes. *Journal of Business Research*, pp. 452. URL: <https://www.sciencedirect.com/science/article/abs/pii/S0148296320303921?via%3Dihub>. Accessed: 18 May 2021.

Nardi, V. A. M., Jardim, W. C., Ladeira, W. C. & Santini, F. 2020. A meta-analysis of the relationship between customer participation and brand outcomes. *Journal of Business Research*, pp. 452. URL: <https://www.sciencedirect.com/science/article/abs/pii/S0148296320303921?via%3Dihub>. Accessed: 18 May 2021.

National Geography Encyclopedia. Storytelling. URL: <https://www.nationalgeographic.org/encyclopedia/storytelling/>. Accessed: 18 March 2022.

Nelson, K. 2009. Enhancing the Attendee's Experience through Creative Design of the Event Environment: Applying Goffman's Dramaturgical Perspective. *Journal of Convention*

& Event Tourism. URL: <http://dx.doi.org/10.1080/15470140902922023>. Accessed: 2 April 2022.

New World Encyclopedia 2022. Sight. URL: <https://www.newworldencyclopedia.org/entry/Sight>. Accessed: 23 March 2022.

New World Encyclopedia. 2022. Hearing (sense). URL: [https://www.newworldencyclopedia.org/entry/Hearing_\(sense\)](https://www.newworldencyclopedia.org/entry/Hearing_(sense)). Accessed: 27 March 2022.

Nielsen, F. 2019. 18 Ways to Increase Audience Engagement at Your Event. URL: <https://billetto.co.uk/blog/increase-audience-engagement-at-event/>. Accessed: 2 April 2022.

Oakes 2000. The influence of the Musicscape within service environments. *Journal of Services Marketing*. University of Central Lancashire. URL: https://www.researchgate.net/publication/235318060_The_influence_of_the_Musicscape_within_service_environments. Accessed: 27 March 2022.

Peck, J. & Childers, T. 2005. Self-report and behavioral measures in product evaluation and haptic information: is what I say how I feel? *Advances in Consumer Research*. URL: <https://www.tib.eu/en/search/id/BLCP:CN058951250/Self-Report-and-Behavioral-Measures-in-Product/?cHash=bce1e51c26d72dc9fe3ea0614b5ffdac>. Accessed: 20 February 2022.

Peck, J. & Wiggins, J. 2006. It Just Feels Good: Customers' Affective Response to Touch and Its Influence on Persuasion. *Journal of Marketing - J MARKETING*. URL: https://www.researchgate.net/publication/237809850_It_Just_Feels_Good_Customers%27_Affective_Response_to_Touch_and_Its_Influence_on_Persuasion. Accessed: 20 February 2022.

Peck, J., & Childers, T. L. 2008. Effects of sensory factors on consumer behavior: If it tastes, smells, sounds, and feels like a duck, then it must be a... *Handbook of consumer psychology* (pp. 193–219). Taylor & Francis Group/Lawrence Erlbaum Associates. perception, judgment and behavior. *Journal of Consumer Psychology*. URL: <https://deepblue.lib.umich.edu/bitstream/handle/2027.42/142108/jcpy332.pdf?sequence%3D1%26isAllowed%3Dy>. Accessed: 23 March 2022.

Pijls, R., Schreiber, G. & Marle, R. 2011. Capturing the guest experience in hotels. Phase one: Theoretical background and development of the guest experience scan. URL: https://www.researchgate.net/publication/236295984_CAPTURING_THE_GUEST_EXPERIENCE_IN_HOTELS_PHASE_ONE_THEORETICAL_BACKGROUND_AND_DEVELOPMENT_OF_THE_GUEST_EXPERIENCE_SCAN. Accessed: 3 April 2022.

Pine, B. J., II & Gilmore, J. H. 1998. Welcome to the Experience Economy. Harvard Business Review. URL: <https://hbr.org/1998/07/welcome-to-the-experience-economy>. Accessed: 18 March 2022.

Pine, B. J., II & Gilmore, J. H. 2011. *The experience economy*. Upd. ed. Boston (MA): Harvard Business Review Press.

Pine, B. J., II & Gilmore, J. H. 2013. The Experience Economy: Past, Present and Future. Research Gate. URL: <https://www.researchgate.net/publication/260917972>. Accessed: 20 March 2022.

Pine, B. J., II & Gilmore, J. H. 2019. *The Experience Economy, With a New Preface by the Authors: Competing for Customer Time, Attention, and Money*. Upd. ed. Boston (MA): Harvard Business Review Press.

Pizam, A. 2010. Creating memorable experiences. International Journal of Hospitality Management. URL: <https://>. Accessed: 18 May 2021.

Plageman, B. 2020. How To: Use lighting to enhance customer experience. Blog. URL: <https://www.retailcustomerexperience.com/blogs/how-to-use-lighting-to-enhance-customer-experience/>. Accessed: 24 March 2022.

Prosperi, L. J. 2016. The Imagineering Pyramid. Using Disney Theme Park Design Principles to Develop and Promote Your Creative Ideas. Theme Park Press.

Rahmani, K., Gnoth J. & Mather, D. W. 2014. Memorable Tourism Experience and Experiencing; A Critical Review. URL: https://www.researchgate.net/publication/282783358_Memorable_Tourism_Experience_and_Experiencing_A_Critical_Review. Accessed: 18 May 2021.

RealMenRealStyle 2016. 6 Basic Emotional Reactions to Scent, Emotional Response to Odors. URL: <https://www.realmenrealstyle.com/emotional-reaction-odor/>. Accessed: 17 March 2022.

Richards, J. C. 2008. Impact of Music on Mood: Empirical Investigation. URL: <https://www.professorjackrichards.com/wp-content/uploads/teaching-listening-and-speaking-from-theory-to-practice.pdf>. Accessed: 28 March 2022.

Rimkute, J., Moraes, C., & Ferreira, C. 2016. The effects of scent on consumer behaviour. *International Journal of Consumer Studies*. URL: <https://oro.open.ac.uk/50063/3/50063.pdf>. Accessed: 19 March 2022.

Rudi, V. 2019. The Real Value of Event Co-Creation and How it Works. URL: <https://www.eventtia.com/en/blog/real-value-event-co-creation-works>. Accessed: 3 April 2022.

Salazar, J. 2011. Mark Changizi: Why human eyes see in color. URL: <https://earthsky.org/human-world/mark-changizi-why-human-eyes-see-in-color/>. Accessed: 23 March 2022.

Salonen, V. 2019. Viaporin kekri: The Day of the Spirits, The Night of Indulgence. URL: <https://esignals.fi/en/category-en/service/viaporin-kekri-the-day-of-the-spirits-the-night-of-indulgence/#192f4ab4>. Accessed: 17 April 2022.

ScentAir. 2022. What is scent marketing? The simple definition. Blog. URL: <https://scentair.com/blog/what-scent-marketing-simple-definition>. Accessed: 18 March 2022.

Science Learning Hub 2022. Touch. URL: <https://www.sciencelearn.org.nz/resources/1892-touch>. Accessed: 19 March 2022.

Sharples, L., Crowther, P., May, D. & Orefice, C. 2014. *Strategic event creation*. Oxford: Goodfellow.

Sherman, C. 2019. The Senses: Hearing. URL: <https://dana.org/article/the-senses-hearing/>. Accessed: 27 March 2022

Sherman, C. 2019. The Senses: Smell and Taste. URL: <https://www.dana.org/article/the-senses-smell-and-taste/>. Accessed: 20 March 2022.

Singh, S. 2006. Impact of color on marketing. University of Winnipeg. URL: <https://ion.uwinnipeg.ca/~ssingh5/x/color.pdf>. Accessed: 20 March 2022.

Sontag, A. 2020. Designing for Impact: Transformational Experience Design Model. Andy-Sontag Blog. URL: <https://andysontag.medium.com/designing-for-impact-transformational-experience-design-model-82e785faf4e2>. Accessed: March 17 2022.

Stanford Encyclopedia of Philosophy. 2020. Touch. URL: <https://plato.stanford.edu/entries/touch/>. Accessed: 20 February 2022.

Starling, L. 2022. How Can Music Affect Your Mood and Reduce Stress? URL: <https://pplprs.co.uk/health-wellbeing/music-reduce-stress/>. Accessed: 28 March 2022.

Sullivan, M. 2002. The impact of pitch, volume and tempo on the atmospheric effects of music. URL: https://www.academia.edu/5194260/The_impact_of_pitch_volume_and_tempo_on_the_atmospheric_effects_of_music. Accessed: 28 March 2022.

Sullivan, N. 2021. 8 Scent Marketing Examples. URL: <https://wholehomescenting.com/8-companies-using-scent-marketing/>. Accessed: 18 March 2022.

Suomenlinna 2022. Sustainable tourism. URL: <https://www.suomenlinna.fi/en/world-heritage/sustainable-tourism/>. Accessed: 13 October 2021.

Talonpoikaiskulttuurisäätiö. 2022. Kekritietoa. URL: <https://kekri.fi/kekri/kekritietoa/>. Accessed: 28 April 2022.

Tarssanen, S., Kylänen, M. 2005. Articles on Experiences 2. A Theoretical Model for Producing Experiences - a Touristic Perspective. University of Lapland Press.

The Events Mind Blog. 2019. Events and The Experience Economy. URL: <https://eventsmindblog.wordpress.com/2019/12/16/events-and-the-experience-economy/>. Accessed: 15 March 2022.

Toor, M. 2021. Guest experience: Trends, tips & Best practices for 2022. URL: <https://www.qualtrics.com/blog/guest-experience/>. Accessed: April 2 2022.

TopLineFilm. 2020. The Importance of Sound Effects. URL: <https://toplinefilm.com/blog/the-importance-of-sound-effects>. Accessed: 28 March 2022.

Trafton, A. 2019. How expectation influences perception. URL: <https://news.mit.edu/2019/how-expectation-influences-perception-0715>. Accessed: 3 April 2022.

Turunen, S. 2021. What is Service Design? URL: <https://lamia.fi/en/blog/what-is-service-design>. Accessed: 19 May 2021.

Uslay, C. 2018. The good, bad and ugly of covert marketing. URL: <https://www.ideasforleaders.com/ideas/the-good-bad-and-ugly-of-covert-marketing>. Accessed: 18 March 2022.

Vedantu. 2021. Sensory Perception. URL: <https://www.vedantu.com/biology/sensory-perception>. Accessed: 18 February 2022.

Viaporin Kekri 2021. Kekri's Revival. URL: <https://www.viaporinkekri.fi/en/kekris-revival/>. Accessed: 7 October 2021.

Viaporin Kekri. 2021. Kekri's history. URL: <http://www.viaporinkekri.fi/en/kekris-history/>. Accessed: 18 April 2022.

Vida, I., Obadia, C., Kunz, M. B. 2007. The Effects of Background Music on Consumer Responses in a High-end Supermarket. The International Review of Retail, Distribution and Consumer Research. URL: https://www.researchgate.net/publication/233231739_The_Effects_of_Background_Music_on_Consumer_Responses_in_a_High-end_Supermarket. Accessed: 27 March 2022.

Walsh, C. 2020. What the nose knows. URL: <https://news.harvard.edu/gazette/story/2020/02/how-scent-emotion-and-memory-are-intertwined-and-exploited/>. Accessed: 19 March 2021.

Wattanakamolchai, S. 2008. Managing Customer Participation in the Service Production Process, pp. URL: https://www.bu.ac.th/knowledgecenter/epaper/jan_june2009/pdf/Somyot.pdf. Accessed: 19 May 2021.

WikiDiff. 2022. Participant vs Attendee - What's the difference? URL: <https://wikidiff.com/participant/attendee>. Accessed: 2 April 2022.

YourArticleLibrary. 2022. What is Packaging?. URL: <https://www.yourarticlelibrary.com/marketing/marketing-management/packaging-and-branding/what-is-packaging/99721>. Accessed: 24 March 2022.

ZeBrand. 2020. How Brands Use Colors In Their Branding. URL: <https://zebranding.com/blog/how-brands-use-colors-in-their-branding>. Accessed: 24 March 2022.

Zwebner, Y., Lee, L., Goldenberg, J. 2013. The temperature premium: Warm temperatures increase product valuation. *Journal of Consumer Psychology* 24, 2 (2013) 251–259. URL: <http://www.weatherunlocked.com/media/5346/the-temperature-premium-warm-temperatures-increase-product-valuation.pdf>. Accessed: 20 February 2022.

6. Appendix

VIAPORIN KEKRI

HOW TO ENHANCE GUEST
PARTICIPATION AND
EXPERIENCES



VIAPORIN KEKRI

EVENT BACKGROUND

VIAPORIN KEKRI IS AN EVENT CREATED IN COOPERATION WITH THE GOVERNING BODY OF SUOMENLINNA AND THE HOSPITALITY, TOURISM AND EXPERIENCE DESIGN STUDENTS OF HAAGA-HELIA UNIVERSITY OF APPLIED SCIENCES. THE EVENT WAS CREATED AS A REQUEST FROM THE GOVERNING BODY OF SUOMENLINNA, AND DUE TO ITS SUCCESS BECAME AN ANNUAL EVENT THAT IS ORGANIZED TO THIS DAY.

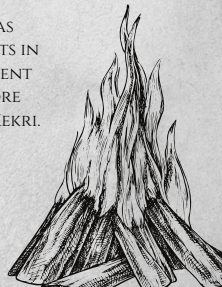
THE EVENT IS BASED ON THE OLD KEKRI TRADITION. KEKRI WAS A CELEBRATION OF THE END OF THE HARVEST SEASON AND CALENDAR YEAR AND WELCOMING THE DARK SEASON TO FINLAND MANY CENTURIES AGO. THE CELEBRATIONS INCLUDED MUCH FOOD AND DRINK IN THE HOPES THAT THE NEXT HARVEST SEASON WOULD BE AS FRUITFUL AS THE PAST ONE. ONE OF THE MAIN CHARACTERS OF THE KEKRI TRADITION WAS THE KEKRI BUCK,

A MAN DRESSED AS A BUCK WHO WOULD ROAM AROUND THE PEOPLE ASKING FOR OFFERINGS WITH THE PROMISE OF FERTILITY TO THE LAND.

VIAPORIN KEKRI IS THE RENEWED VERSION OF THE OLD TRADITION WITH A POSTMODERN TWIST, UTILIZING THE ELEMENTS OF EXPERIENCE AND EVENT DESIGN. THE HIGHLIGHT OF THE EVENT IS THE BURNING CEREMONY, IN WHICH A GREAT BUCK MADE OF HAY WILL BE BURNED TO HONOR THE SPIRITS AND TO WELCOME THE DARK SEASON.

DURING THE SEVEN EDITIONS OF VIAPORIN KEKRI, THE EVENT HAS GROWN SIGNIFICANTLY AND IS NOW ONE OF THE BIGGEST EVENTS IN THE HELSINKI METROPOLITAN AREA. DUE TO ITS SUCCESS THE EVENT CREATORS HAVE REALISED THAT VIAPORIN KEKRI NEEDS TO EXPLORE MORE WAYS TO ENRICH THE GUESTS' EXPERIENCE AT VIAPORIN KEKRI. FOR THIS REASON THIS BOOKLET WAS CREATED:

**HOW VIAPORIN KEKRI COULD EXPLORE NEW WAYS TO
ENHANCE PARTICIPATION AND GUEST EXPERIENCE**



EVENT TIMELINE



CONSIDER THIS!



WHY USE EXPERIENCE DESIGN?

EXPERIENCE DESIGN OFFERS A VARIETY OF TOOLS AND ELEMENTS THAT CAN BE APPLIED TO EACH STAGE OF THE EVENT AND THUS CREATE MORE MEANING, POSITIVE EMOTIONS, AND ENGAGEMENT THAT OVERALL ENHANCES THE ENTIRE EXPERIENCE. EVENTS ARE MADE FOR PEOPLE AND EVENT DESIGNERS MUST ENSURE THAT AUDIENCES FEEL INCLUDED, INVOLVED, AND WELL TAKEN CARE OF. EXPERIENCE DESIGN OFFERS SIMPLE SOLUTIONS TO MAKE SURE THAT IS THE OUTCOME OF EVERY ENCOUNTER.

THERE ARE SEVERAL ELEMENTS OF ENHANCING GUEST PARTICIPATION AND EXPERIENCE THAT ARE UNIVERSAL AND APPLY TO ALL THE EVENT STAGES, HOWEVER, THEIR EXECUTION DIFFERS FROM EACH OTHER.

PRE-EVENT PHASE

ELEMENTS



PRE

EMOTIONAL ENGAGEMENT

EMOTIONAL ENGAGEMENT HAPPENS WHEN THE MIND SHIFTS FROM AUTOPILOT TO AN EFFORTFUL MENTAL ACTIVITY. THAT MENTAL ACTIVITY IN TURN TRIGGERS EMOTIONAL RESPONSE THAT CAN VARY FROM EXCITEMENT, HAPPINESS, TENSE EXPECTATION, OR SATISFACTION ALL THE WAY TO DISAPPOINTMENT AND OTHER NEGATIVE EMOTIONS. THE CRUCIAL POINT WHEN DESIGNING EVENT EXPERIENCES IS TO FOCUS ON CREATING POSITIVE EMOTIONAL ENGAGEMENT THAT TRIGGERS PARTICIPANTS TO MAKE AN EFFORT AND RESPONSE TO THE EMOTIONS, THUS INTERACTING WITH THE EVENT AND EVENT ENVIRONMENT.

STORYTELLING

STORYTELLING BELONGS TO THE UNIVERSAL PART OF EXPERIENCE DESIGN ELEMENTS AS IT CAN BE SPREAD THROUGHOUT ALL THE EVENT STAGES AND DELIVER DIFFERENT EXPERIENCES DEPENDING ON THE STAGE. STORYTELLING IS A TOOL OF PARTICULAR POWER AS IT ENGAGES THE IMAGINATION AND STIMULATES AN EMOTIONAL RESPONSE. STORYTELLING IS NOT ONLY THE ORIGINAL STORY CREATED FOR THE OCCASION, BUT IT SPREADS INTO SYMBOLS, COLORS, ELEMENTS, AND THEMES IN GENERAL AND THUS CAN BE KEPT PRESENT AND ALIVE IN ALL EVENT PHASES.

SENSORY PERCEPTION

SENSORY PERCEPTION IS THE WAY PEOPLE GAIN INFORMATION ABOUT THE SURROUNDING WORLD – THROUGH THE 5 BASIC SENSES OF SIGHT, HEARING, SMELL, TOUCH, AND TASTE. THE SENSES ARE A GATEWAY TO CREATING MEMORABLE AND TRANSFORMATIVE EXPERIENCES BECAUSE THEY ARE DIRECTLY RELATED TO MEMORIES IN THE BRAIN AND THUS ARE A POWERFUL TOOL IN ENHANCING PARTICIPATION, BOTH CONSCIOUSLY AND UNCONSCIOUSLY. THE SENSES CAN BE USED IN A MULTITUDE OF DIFFERENT WAYS WHEN CREATING EXPERIENCES, BUT THEY NEED TO PLAN CAREFULLY SO THAT THEY CAN ACHIEVE THE WANTED EFFECT.

PRE-EVENT PHASE

PRE

HOW TO

EMOTIONAL ENGAGEMENT

- CREATE A FEELING OF SENSATION, NOVELTY, AND EXCITEMENT BY ANNOUNCING THE EVENT'S DATE.

- USE SOCIAL MEDIA THROWBACK DAYS TO BRING BACK POSITIVE MEMORIES OR LET YOUR AUDIENCE SHARE THEIR PAST MEMORIES.

- ORGANIZE SOCIAL MEDIA CONTESTS, FOR EXAMPLE, PHOTO ART CONTESTS.

- THINK OF A PRE-EVENT HAPPENING IN THE CITY TO SPARK INTEREST.

STORYTELLING

- ENGAGE THE AUDIENCE BY INTRODUCING THE ORIGIN STORY OF KEKRI. UTILIZE KEKRI MOBILE APP.

- INTRODUCE KEY CHARACTERS OF THE KEKRI STORY, EMPHASIZING THEIR PERSONALITY TRAITS THAT THE AUDIENCE CAN IDENTIFY WITH.

- CREATE AN EVENT THAT STARTS HERE AND CONTINUES INTO THE EVENT, FOR EXAMPLE, SCAVENGER HUNT OR ESCAPE ROOM.

- CONNECT SOCIAL MEDIA CONTESTS WITH THE STORYTELLING - FOR EXAMPLE, KEKRI THEMED ART CONTEST.

SENSORY PERCEPTION

- FOCUS ON THE SENSES OF SIGHT AND HEARING IN THE PRE-EVENT PHASE.

- PUBLISH CONTENT ON SOCIAL MEDIA AND ON A WEBSITE TO ENGAGE SIGHT AND HEARING FROM THE START. THE MORE VISUAL AND EXCITING TO HEAR, THE BETTER.

- OTHER SENSES CAN BE REACHED THROUGH A PR EVENT - ADD THE SMELL OF BURNING WOOD OR SEA, AND LET THE GUESTS TASTE A WARM DRINK RELATED TO VIAPORIN KEKRI. AGAIN, ESPECIALLY LIGHTING AND VISUALS, AND THE SOUNDSCAPE ARE IMPORTANT IN THE PRE-PHASE

DURING-EVENT PHASE

ELEMENTS

DURING

SENSORY PERCEPTION

SENSORY PERCEPTION IS THE WAY PEOPLE GAIN INFORMATION ABOUT THE SURROUNDING WORLD – THROUGH THE 5 BASIC SENSES OF SIGHT, HEARING, SMELL, TOUCH AND TASTE. THE SENSES ARE A GATEWAY TO CREATING MEMORABLE AND TRANSFORMATIVE EXPERIENCES

BECAUSE THEY ARE DIRECTLY RELATED TO MEMORIES IN THE BRAIN AND THUS ARE A POWERFUL TOOL IN ENHANCING PARTICIPATION, BOTH CONSCIOUSLY AND UNCONSCIOUSLY. THE SENSES CAN BE USED IN A MULTITUDE OF DIFFERENT WAYS WHEN CREATING EXPERIENCES, BUT THEY NEED TO PLANNED CAREFULLY SO THAT THEY CAN ACHIEVE THE WANTED EFFECT.

MEANING & ACCOMPLISHMENT

MEANING AND ACCOMPLISHMENT MANIFEST BELONGING TO SOMETHING BIGGER THAN SELF AND PROMOTE A DEEPER CONNECTION TO THE EVENT AND BRAND.

MEANING IS DIFFERENT FOR DIFFERENT PEOPLE AND SO CUSTOMIZATION, IN THAT CASE, PLAYS A BIG ROLE. BY GIVING MEANING TO EXPERIENCES, THE EVENT BECOMES MORE PERSONAL AND AUTHENTIC.

STORYTELLING

STORYTELLING HAS TO REMAIN CONSISTENT THROUGHOUT ALL THE EVENT STAGES AND DURING THE EVENT BE DISPLAYED IN THE TONE OF SMALL STORIES, CHARACTER PLAY, OR GENERAL AMBIANCE KEPT WITHIN THE CREATED STORYLINE. FOR INSTANCE, IF THERE ARE MAIN CHARACTERS IN THE STORY, IT IS IMPORTANT TO KEEP THEIR PRESENCE ON THE EVENT PREMISES AND ADVISE VENDORS TO STAY IN THE ROLE.

IN ADDITION, SYMBOLS COULD BE PLACED IN SPACES OF CERTAIN MEANING TO KEEP THE CONTINUOUS EXPERIENCE FOR EVENT ATTENDEES.

INTERACTIVE & CO-CREATIVE EXPERIENCES

INTERACTIVE AND CO-CREATED EXPERIENCES ARE THE MOST DIRECT WAY TO ACTIVELY HAVE THE GUESTS PARTICIPATE IN THE EVENT. INTERACTIVE EXPERIENCES LET THE GUEST TAKE PART IN THE EVENT, AND CO-CREATING THE EVENT WITH THE GUESTS LETS THEM FEEL LIKE THE EVENT IS MORE MEANINGFUL TO THEM AS THEY HAVE BEEN A PART OF ITS CREATION DIRECTLY.

DURING-EVENT PHASE

DURING

HOW TO

MEANING & ACCOMPLISHMENT

CREATE A GALLERY OF PREVIOUS YEAR'S "DIY PUKKI" - ENCOURAGE THE GUESTS TO BRING THEIR OWN PUKKI'S FROM PREVIOUS YEAR TO THE EVENT

MAKE SURE THERE IS AN EXPERIENCE HAPPENING FOR EACH CUSTOMER TARGET YOU DESIGN FOR - FAMILY-SPECIFIC ACTIVITIES, TEENAGER GAMES. THINK OF SOCIAL MEDIA PRESENCE CONTEST. ASK FOR OPINIONS BEFORE THE EVENT THAT CAN BE UTILIZED DURING - HEAR YOUR AUDIENCE.

PUBLISH KEKRI PLAYLIST AVAILABLE TO DOWNLOAD.

STORYTELLING

MANIFEST THE PRESENCE OF KEY CHARACTERS THROUGH THE EVENT VENUES - LET THEM STROLL AROUND THE ISLANDS.

DESIGN GAMIFIED EXPERIENCES (ESCAPE ROOM, SCAVENGER HUNT, INTERACTIVE PERFORMANCES) WITH STORIES ORIGINATING FROM THE SUOMENLINNA HISTORY OR KEKRI HISTORY.

CREATE A "SHARE YOUR STORY" WALL WHERE ATTENDEES CAN SHARE THEIR FIRST KEKRI EXPERIENCE.

INTERACTIVE & CO-CREATIVE EXPERIENCES

ANNOUNCE THE POSSIBILITY TO TAKE PART IN CREATING AN EXPERIENCE IN THE DIGITAL CHANNELS A WEEK OR TWO BEFORE THE EVENT.

CREATE MAKE YOUR OWN PUKKI WORKSHOPS.

COLLECT MATERIAL FROM THE AUDIENCE AND THEN ADD THE COLLECTED MATERIAL TO AN EXPERIENCE AT VIAPORIN KEKRI.

DURING-EVENT PHASE

DURING

HOW TO

SENSORY PERCEPTION

CREATE EXPERIENCES AT VENUES, WHERE MANY OF THE SENSES AS POSSIBLE CAN BE TARGETED. FOCUS ON LIGHTING, USE OF COLORS, SMELLS, SOUNDS, AND THE POSSIBILITY TO TOUCH SOMETHING.

MAKE THE SENSE TO BE INTERACTIVE - LET GUESTS TOUCH SOMETHING, SMELL THE AIR, AND POSSIBILITIES TO CHANGE THE LIGHTING AND MUSIC.

SMELL: FOCUS ON THE NATURAL SMELLS FOUND AT SUOMENLINNA AND VIAPORIN KEKRI – SEA, NATURE, AND BURNING WOOD TO EMPHASIZE THE SURROUNDING. TO FURTHER EXCITE THE GUESTS, OTHER EARTHY AND FRESH SMELLS CAN BE USED. DO NOT MAKE THE SMELLS TOO EMPOWERING, AN AMBIENT LINGERING SMELL WORKS THE BEST.

SIGHT: FOCUS ON LIGHTING AND COLORS TO EMPHASIZE THE THINGS YOU WANT TO HAVE ATTENTION TOO. LIGHTING IS ESPECIALLY EFFECTIVE DURING THE DARK TIMES OF VIAPORIN KEKRI, TAKE ADVANTAGE OF IT.

TOUCH: VERY POWERFUL IN MODERN LIFE AND WORKS ESPECIALLY WELL IN KEKRI, AS IT REMINDS THE GUESTS OF THE OLD TIMES. MAKE IT INTERACTIVE, AND LET THE GUESTS TOUCH OR CREATE SOMETHING WITH THEIR OWN HANDS. EASILY CONNECTED TO MAKING MEMORABILIA IF WANTED.

SOUND: TAKE INTO CONSIDERATION ALL TYPES OF SOUND – MUSIC, SPEECH, AND OTHER SOUNDS. PLAN THE MUSIC TO FIT INTO THE VENUE, MAKE IT EITHER AMBIENT OR FOCUS ON THE MUSIC. USE ALL TYPES OF SOUNDS TO THE ADVANTAGE OF THE EVENT – ADD BACKGROUND MUSIC, SPEAK TO THE GUESTS AND LET THE SOUNDS OF THE SURROUNDINGS BE INCORPORATED INTO THE EXPERIENCE. BE WARY OF NOT MAKING THE SOUNDSCAPE TOO LOUD.

POST-EVENT PHASE

ELEMENTS



POST

EMOTIONAL & SENSORY ENGAGEMENT

DO NOT LET THE AUDIENCE FORGET ABOUT WHAT HAS HAPPENED IN THE LAST FEW DAYS (WEEKS). OFFICIAL PHOTO RELEASES, CONTEST RESULTS, AND RESULTS OF PUZZLES OR RIDDLES OF EVENT EXPERIENCES ARE GREAT WAYS TO TRIGGER AN EMOTIONAL RESPONSE AND CONTRIBUTE TO THE POSITIVE OVERALL EXPERIENCE. BRINGING BACK SOME OF THE EXPERIENCED SENSATIONS FROM THE EVENT IS A GOOD WAY TO MAKE THE EVENT MEMORABLE AND IMPORTANT FOR THE GUESTS EVEN AFTER THE EVENT IS OVER.

MEMORABILIA

MEMORABILIA HAS TWO LEVELS OF ENCOUNTER – IT CAN BE A PHYSICAL OBJECT ACQUIRED AT THE EVENT OR AN EVENT OR EXPERIENCE WORTH REMEMBERING. THE RECORD OF SUCH MEMORY IS STRONGLY EMBEDDED IN THE BRAIN. MEMORABILIA IS CONNECTED TO MEANINGFUL AND TRANSFORMATIVE EXPERIENCES AS THOSE TRIGGER NEW DISCOVERIES AND ACTUAL CHANGE AND THUS ARE WORTH REMEMBERING AND STAY LONG WITH THE EVENT PARTICIPANT. MEMORABILIA OCCURS IN THE POST-EVENT STAGE WHEN COMES THE REALIZATION OF EVENTS THAT OCCURRED AND THE ARRAY OF IMPRESSIONS THEY LEFT BEHIND.

STORYTELLING

STORYTELLING HAS MULTIDIMENSIONAL MEANING AND CAN BE IMPLEMENTED BOTH ON ONLINE PLATFORMS AS WELL AS ON THE INTERNET. GENERAL COMMUNICATION WITH THE EVENT AUDIENCES USUALLY HAPPENS VIA THE USE OF ONLINE MEDIA SUCH AS FEEDBACK FORMS, PHOTO ALBUMS, AND THROWBACK EVENTS TO BRING BACK THE MEMORIES, STIMULATE EMOTIONAL CONNECTION TO THE EVENT AS WELL AS COMMUNICATE A MESSAGE OF CONNECTION AND BELONGING. AFTER ALL, EVENTS WOULD NOT BE POSSIBLE IF NOT FOR THE EVENT PARTICIPANTS THAT CO-CREATE THEM.

FEEDBACK

FEEDBACK IS ESSENTIAL FOR GETTING TO KNOW WHAT WAS SUCCESSFUL AND NOT AT THE EVENT. IT CAN ALSO WORK AS A WAY TO ADD A PERSONAL TOUCH TO THE GUESTS AFTER THE EVENT AS THEY ARE GIVEN A POSSIBILITY TO LET THEIR EXPERIENCES BE HEARD. IT MUST HOWEVER BE NOTED THAT COLLECTING FEEDBACK NEEDS TO ENGAGE ITSELF AND MADE TO FEEL INTERESTING, NOT A BORING THING TO DO AFTER AN EVENT. IN ORDER TO EXTEND THE EVENT PAST THE DURING THE PHASE, ASKING FOR PARTICIPATION FROM THE GUESTS IN THE FORM OF FEEDBACK IS IMPORTANT.

POST-EVENT PHASE

POST

HOW TO

EMOTIONAL & SENSORY ENGAGEMENT

- FOCUS ON SIGHT AND HEARING.

UPLOAD PICTURES, VIDEOS AND MUSIC/SOUNDS FROM THE EVENT TO THE DIGITAL CHANNELS QUICKLY AFTER THE EVENT TO REMIND THE GUESTS OF THE EVENT AND TO STRENGTHEN THE MEMORY OF THE EVENT.

MEMORABILIA

- THINK OF VIAPORIN KEKRI MERCHANDISE.
- INTEGRATE INTO THE EXPERIENCES A COLLECTIBLE (PIN, STICKER).
- MAKE YOUR EVENT MEMORABLE AND WORTH REMEMBERING BY IMPLEMENTING ELEMENTS FROM PREVIOUS PHASES.

STORYTELLING

- EXTEND THE STORY THE POST-EVENT PHASE BY SHARING AN ENDING TO A MYSTERY OR STORY IN DIGITAL CHANNELS AFTER THE EVENT.
- SHARE MATERIAL INVOLVED IN THE STORYTELLING OF THE EVENT TO THE AUDIENCE, "THE SPIRITS OF KEKRI HAVE BEEN APPEASED".

FEEDBACK

- COLLECT FEEDBACK FROM THE AUDIENCE THROUGH DIGITAL CHANNELS OR PERHAPS EVEN AT THE EVENT RIGHT AFTER AN EXPERIENCE.
- INVOLVE A PRIZE OR SOME OTHER INITIATIVE TO ATTRACT MORE REPLIES TO THE FEEDBACK.
- MAKE SURE THAT THE WAY OF ASKING FOR FEEDBACK IS FUN AND NOT FORCED. PLAN OUT THE WAY OF ASKING FOR FEEDBACK CAREFULLY.

IMPLEMENTATION

IT IS RECOMMENDED TO CREATE A DESIGNATED CONCEPTING TEAM THAT WILL BE APPOINTED TO DESIGN AND IMPLEMENT THE EVENT GUIDELINES. TO KEEP THE HIGH QUALITY OF EXECUTION AND DISTRIBUTE THE WORKLOAD IN A FAIR MANNER, THE AUTHORS PROPOSE FROM 5 TO 7 PEOPLE INVOLVED IN THE PROCESS AND THE ADDITIONAL HELP OF 20 VOLUNTEER STUDENTS WHO WILL TAKE CARE OF MONITORING, ACTING, OR OTHERWISE SPECIFIED DELIVERY OF THE SERVICES. THE CONCEPTING TEAM WILL OVERSEE DISTRIBUTING TASKS BETWEEN THE MEMBERS AS WELL AS ADVOCATING ANY CHANGES AND DECISIONS.

THE AUTHORS HIGHLY RECOMMEND CREATING SOCIAL MEDIA (SOME) SCHEDULE TO MONITOR ACTIVITY AND KEEP CONSISTENCY IN POSTING, MARKETING, AND CONTEST ORGANIZATION. SOME TIMELINE IS THE BEST TO BE PLANNED IN JULY/AUGUST.



MAY

START DEVELOPING
THE KEKRI APP

AUGUST

STORYTELLING ELEMENTS CREATION
CO-CREATIVE & INTERACTIVE
EXPERIENCES DEVELOPMENT

SEPTEMBER

SENSORY PERCEPTION ELEMENTS
PLANNING
EMOTIONAL ENGAGEMENT ACTIVITIES

OCTOBER

PLAN MEMORABILIA

VIAPORIN KEKRI 2022

SEND FEEDBACK

RELEASE SOCIAL MEDIA CONTENT

SHARE MEMORIES OF THE PAST EVENT

NOVEMBER

WORTH TO REMEMBER

THE MENTIONED ELEMENTS ARE THE ULTIMATE WAY TO ENHANCE GUEST PARTICIPATION AND EXPERIENCES AND IT IS CRUCIAL TO REMEMBER THAT THEY CO-EXIST IN THE MULTIDIMENSIONAL EVENT MATRIX AND CO-CREATE IT.

IT IS BEST TO UTILIZE ALL THE ELEMENTS TOGETHER AS TAKING OUT ONE CONCEPT CAN LESSEN THE OVERALL EVENT EXPERIENCE.

HOWEVER, IT IS IMPORTANT TO NOTICE THAT BY BUILDING ON THE GIVEN CONCEPT AND ELEMENTS THE EXPERIENCE CAN BE FURTHER ENHANCED.

