

Customer satisfaction at Summer Sound Festival 2015: Evaluating festival quality

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<p>The thesis was commissioned by an event production company Events 365 Oy. The company focuses on electronic dance music events including the Summer Sound Festival. The Summer Sound festival is a three day EDM festival held at the Helsinki Exhibition and Convention Centre. The commissioner will receive the final report for future developments.</p> <p>The objective of this research based thesis is to evaluate the festival quality at Summer Sound Festival 2015 through a customer satisfaction research. The purpose is to understand the festivalgoers level of satisfaction based on the perceived quality of the festival quality factors.</p> <p>The literature review introduces theories about customer satisfaction, festivals, festival management and festival quality. The framework of the research is based on the theory of six festival quality factors (program, staff, ancillary services, facilities, convenience and comfort amenities) by Chen, Lee and Lin (2012). By the commissioner's request three festival quality factors (marketing, availability of information and entertainment) were added to the research. Altogether there were nine festival quality factors.</p> <p>The research was conducted using a qualitative research approach. The research methods were a focus group discussion and personal interviews. Ten respondents participated in both parts of the research. The focus group discussion was held prior to Summer Sound Festival and the personal interviews during the festival.</p> <p>The research data was analysed by recording and dividing it according to the nine festival quality factors. The results showed that the festivalgoers are satisfied and that the overall festival quality is good. The most important festival quality factor was the program. The factor that caused most dissatisfaction was facilities. Based on the results, recommendations were focused on improvements towards facilities, convenience, ancillary services and marketing.</p>	
Keywords festival quality, customer satisfaction, festivalgoer	

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1 Introduction

Electronic dance music, or EDM, is a musical style and culture that has grown to have millions of followers. It works as an umbrella for other music genres such as house, drum and bass, techno, trance, etc. EDM is created and performed by DJ's who make tracks by mixing different musical sounds with computers. Currently the electronic dance music industry is worth 6.9 billion dollars. The popularity can be seen in various music charts. DJ's such as Calvin Harris and David Guetta are seen in almost every chart, either featuring major artists or as themselves. Calvin Harris was estimated as the highest paid DJ with a salary of 66 million American dollars. (Peoples 2015.)

Electronic dance music began in the 1980's as music in nightclubs, discotheques and underground raves. In 2010 EDM made its breakthrough in the United States and has continued as a growing phenomenon until this day. (Electronic music junkies.) According to Simon Reynolds (The Guardian 2012) EDM is only a rebranded version of techno and EDM festivals were previously known as raves. Nevertheless it is undebatable that electronic dance music is a major phenomenon in the 2010's and currently the fastest growing music genre in the world.

The increase of EDM is also seen in music festivals. This year the EDM festival Electric Daisy Carnival in Las Vegas, United States, gathered over 400,000 visitors coming from all over the world (Flaherty 2014). Other major festivals that gather thousands of visitors are Tomorrowland in the Netherlands, Ultra Music Festival in Miami, Sunburn Festival in India, Electric Zoo in New York, and the list goes on. These festivals are combined by massive crowds, spectacular stages, technology and performances by popular DJ's.

In Finland there are two large scale EDM festivals, which are Weekend Festival and Summer Sound Festival. What separates the two festivals, is that Weekend Festival presents more mainstream artists, whereas Summer Sound Festival has underground artists. Not only EDM festivals present DJ's in their performance line-up. Ruisrock Festival had a performance by Axwell and Sebastian Ingrosso in 2015, while Flow Festival in Helsinki has presented several EDM artist in their program.

The idea for the thesis emerged during the course International Project Development. We were given a task to explore electronic dance music and consider why it had become such a phenomenon. During the project we became excited about EDM and decided to use it as the theme of our thesis. Our initial idea for the thesis was to attend one of the biggest

EDM festivals in the world. Our first options were Tomorrowland festival in the Netherlands or the Electric Daisy Carnival in Las Vegas, United States. We would have travelled to one of these destinations and written our thesis about the customer experience at the festival. Pasi Tuominen, who was the teacher of the course, told us that he had connections to the organizers of the Summer Sound Festival and suggested that we could collaborate with them. This was a great opportunity to eliminate the travel costs of going abroad and experience a local EDM festival. We decided to take our teacher's offer and as a result, Linda became an intern in their company Events 365 Oy. Through her internship we were commissioned to create a customer satisfaction research for the Summer Sound Festival 2015.

This thesis is a current topic, because of the popularity of EDM festivals and the importance of customer satisfaction. Customer satisfaction is important for companies, because companies need customers to thrive, especially in the service industry. Research and theories have also indicated that customer satisfaction is linked to profitability, which is why it needs to be measured and managed (Alexander and Hill, 2006). Events 365 Oy had previously commissioned a thesis that explored the customer journey at Summer Sound Festival (Mykkänen 2014). This time it was important for them to understand what their customers think about the journey.

1.1 Objective

The objective of this commissioned research based thesis is to evaluate the festival quality at Summer Sound Festival 2015 through a customer satisfaction research. The aim is to find out how satisfied the festivalgoers, the people who attend the festival, are with the perceived quality of the festival service. We want to evaluate the festival quality from the visitors' point of view to find out the positive and the negative aspects. The festival quality factors, which the festivalgoers will be evaluating, are based on previous researches and on the wishes of the commissioner. The festival quality factors are program, convenience, comfort amenities, facilities, staff, ancillary services, entertainment, availability of information and marketing.

The objective was pursued by conducting a qualitative customer satisfaction research about Summer Sound Festival 2015. The research consisted of two phases: a focus group interview, with ten participants, followed by individual face-to-face interviews with the same ten participants. The focus group interview was held three weeks prior to the festival and the individual interviews were held during the festival.

The research will be relevant for the festival organizers, the commissioner Events 365 Oy. From the results they will get an overview of what is going well and what could be improved at the festival. The thesis will not directly be relevant for the electronic music festival industry, however, it will give some ideas for what will be important when planning a festival.

The scope of the research was narrowed down from a wide customer-oriented research to a managerial-oriented research. At first, the focus was going to be on how satisfied the customers are in general. This would've lead to a very wide research looking at the managerial perspectives and the psychological perspectives: are the festivalgoers having fun and how they are feeling. After some thought we decided to take a practical, hands-on approach to focus only on the festival quality factors. These are important for the functionality of the event and easier to manage and change.

1.2 Events 365 Oy and Summer Sound Festival

Events 365 Oy is a private event production company producing high quality music events and tours around Finland. The main focus is organizing electronic music events. Waterland, Summer Sound Festival and NRJ Extravadance (together with the Finnish radio station NRJ) are some of the most known ones. They bring electronic dance music artists, like Above & Beyond, to Finland. Events 365 Oy works closely together with different festival, event and promotion companies in order to offer great experiences. In addition to events and tours, Events 365 Oy is known for several club concepts, such as Danceteria and AHJOBLVD.

Summer Sound Festival is a three-day electronic music festival aimed at young adults. The first Summer Sound Festival was held in Suvilahti in 2011 after which it has been organized at Helsinki Exhibition and Convention Centre, in Pasila, Helsinki. It is one of the biggest electronic dance music events in Scandinavia, having over 30,000 attendees in 2014 (Metropoli 2014). Each year the festival has been sold out and the program has been versatile with well-known international and Finnish electronic music artists (Summer Sound Festival 2015). The festival has an age limit of 18 and tickets can be bought for the whole three days, two days or one day of choice. The dates of the festival vary each year but it has always been during July.

This year the festival was held in Helsinki for the fifth time, between 24th and 26th of July. This is the first time the festival was divided into two parts. The first two festival days, Friday and Saturday, were held in Helsinki Exhibition and Convention Centre, just like during

the previous years. The third, and last, festival day was held in Helsinki city centre at Narinkka Square and The Circus nightclub. The third day was a free daytime event open for everyone with 50 Finnish DJ's playing at Narinkka Square. The climax of the festival weekend was at The Circus nightclub for all the attendees with a 3-day ticket. The headliners of this year's event were DJs Alesso and Showtek, in addition to 67 other artists from around the world like Armand van Helden, Oliver Heldens, Mark Knight and Tujamo. (Summer Sound Festival 2015.)

2 Customer satisfaction at festivals

2.1 Customer satisfaction

"In order to retain customers, companies must be able to satisfy the needs and desires of their customers" (Raab, Ajami, Gargeya & Goddard 2008, 59). Customer satisfaction is important for companies for two reasons: it provides market information and helps them understand their customers better. According to statistics a company loses ten to thirty percent of customers every year because of customer dissatisfaction. It is more profitable for companies to maintain their existing customer than to gain new ones (Hill & Alexander 2006, 1.) Therefore customer satisfaction measurement is essential for companies to be successful. Customer satisfaction measurement is also considered reliable feedback that provides effective insight to customers' expectations and preferences (Grigoroudis & Siskos 2010).

Yi (1991, 69) has categorized the definition of customer satisfaction into outcome or process definitions. Outcome definitions describe customer satisfaction as an immediate response to the experience. Grigoroudis & Siskos's (2010) view is aligns with Yi's, as they present customer satisfaction as a final situation or an end-state formed by the consumption experience (Grigoroudis et al. 2010).

Process definitions differ from outcome definitions as they emphasize the evaluation of the entire consumption experience, which then contributes to customer satisfaction. An example of a process definition is presented by Johnson and Gustafsson (2000, 50). They define satisfaction as a customer's overall evaluation of the purchase and consumption experience with a product, service or provider. Process definitions emphasize that customer satisfaction is formed by overall experience, which includes the customer's immediate response and their expectations.

Several researchers (McCarville 2000; Oliver 1997) support the idea that customer satisfaction is based on expectations. "It seems that it is a function of expectation" (McCarville 2000, 24). In addition to McCarville's statement expectations plays a key role in Oliver's (1997) customer satisfaction definition. Oliver (1997, 8) explains that customer satisfaction is the customer's total fulfilment response: "It is a judgement that a product or service feature, or the product or service itself, provided (or is providing) a pleasurable level of consumption-related fulfilment, including levels of under- or over fulfilment". The fulfilment response is a standard of comparison also understood as expectations. When a customer is fulfilled their expectations have been met which results as satisfaction. When expectations of the service are not met the result is dissatisfaction.

In contrast to the aforementioned definitions, Hill and Alexander (2006, 2) consider customer satisfaction only as the customer's perception: "customer satisfaction is a measure of how your organization's total product performs in relation to a set of customer requirements". Customer satisfaction is the customer's perspective and therefore may or may not reflect the actual service.

Hill and Alexander (2006, 6) have explained this idea with the theory of service gaps or 'satisfaction gaps'. The service gap theory presents five gaps, which can lead to dissatisfaction.

- | | |
|----------------------|--|
| 1. Promotional Gap | Caused by miscommunication from the company, which creates too high expectations of the service. |
| 2. Understanding Gap | The company has wrongful information concerning what is important to the customers. |
| 3. Procedural Gap | The company fails to meet customers' expectations due to operational problems, even though they are aware of the customers' needs. |
| 4. Behavioural Gap | The delivery of the service is not performed according to the specifications of it. |
| 5. Perception Gap | The reality or the service provided is different from the customer's perception of it. |

(Hill & Alexander 2006, 6)

Dissatisfaction is a result of any of these service gaps. Companies want to provide good service, but gaps are formed when there is a difference between the company's and the customer's perception of the service.

In comparison to the previous definitions, which separate expectation and perception into two entities, Raab et al. (2008, 60) take a different point of view. They argue that customer satisfaction is the process of comparison of expectations and perceptions: "In its classical definition, customer satisfaction is the degree of correspondence between the expectations that a potential customer has for a product or service, and the perceived service that is in fact provided". It is the process of comparison between the 'Should' and 'Is' factors. The 'Should' factor represents expectations and ideas of the customer. The 'Is' factor represents the actual perceived quality of service.

Looking at the aforementioned definitions, Szwarc (2005, 6) concentrates on a completely different influencing factor: marketing. He says because customers are subjected to marketing and 'other' messages from companies customer satisfaction is "how customers

view an organization's products or services in light of their experiences with that organization (or product), as well as by comparison with what they have heard or seen about other companies or organizations". In conclusion, the common elements between most of the customer satisfaction definitions are expectations and customers perceptions of the quality of the provided service.

Customer satisfaction is often confused with Quality of the provided service or in other words service quality. However, customer satisfaction provides a measure of service quality (Chakrapani 1998, 3). The customer's perception of quality will determine how good the service is. Quality from a customer's perspective, according to Chakrapani (1998, 4), are the features that provide most enjoyment. When a product consistently exceeds and meets the customer's expectations it will be found enjoyable. Hill and Alexander (2006, 31-32) explain that measuring service quality is not the same as measuring satisfaction and that service quality is usually measured because it is controllable unlike customer satisfaction. They also argue that "customer satisfaction is a measure of how the total product performs in relation to customer requirements" and that service quality is not. Baker and Crompton (2000, 787) agree by stating that service quality is "the measure of a provider's output". As a summary it is important to notice that customer satisfaction and service quality are closely related but are not each other's synonyms.

2.2 Festivals

A festival is one of the many forms of a planned event. "Planned events' are live, social events created to achieve specific outcomes, including those related to business, the economy, culture society and environment" (Getz 2012, 400). Oxford Dictionaries (Oxforddictionaries.com) defines a festival as "an organized series of concerts, plays or films, typically one held annually in the same place" whereas Getz (2012, 52) defines festivals as a themed, public celebration. Decades ago a festival was associated with religion, like Christmas, or agriculture, like Halloween. However, Getz (2012, 53) argues that nowadays festivals have become commonplace and are no longer associated only with cultural celebrations, or sacred rituals. He believes that younger generations associate festivals only with outdoor music concerts as the focus of festivals has become more and more on producing entertainment. A definition by Lyck (2012, 11) sums up well the type of festival that is under discussion in this thesis. According to her, a festival is "an organized set of special events of a specific cultural man-made theme taking place on a specific day or a period normally on a specific place gathering people in mutual and direct contact to the festival theme".

The amount of festivals is growing and they are becoming a vital component of the event industry. There are two types of festivals that are most common today: arts festivals and food and wine festivals. Arts festivals can include mixed art forms such as music, films, literature and visual arts or can focus only on one form. The most popular arts festival is music festivals. Food and wine festivals are becoming popular all around the world ranging from large scale ones to local ones. (Allen, O'Toole, Harris & McDonnell 2011, 15.) In Finland during 2014 the most popular music festival, according to the amount of festivalgoers, was Pori Jazz and the most popular mixed arts festival was Helsingin Juhlaviikot. Despite the economic situation in Finland festivals are doing well and growing. The estimated amount of festivalgoers in 2014 was over two million. The amount grew by nine percent in comparison to the 2013 statistics. (Finland Festivals 2014.)

2.3 Festival management

Managing festivals, or any type of event, and having the knowledge of how to do so is extremely important. If a festival or an event is planned and managed poorly it may fail. Managing events isn't easy as often the amount of resources, like people, time and money, is limited (Shone & Parry 2013, 98). Allen & al. (2011, 179) state that events and festivals have the same characteristics as a project does. Both events and projects are "unique, time-limited operations" (Shone & al. 2013, 242). Therefore, the project management steps can be implemented into managing an event or festival. The main phases of project management are initiation, planning, implementation and shutdown along with evaluation.

The first phase, initiation, is the development of the event concept through brainstorming and setting of the objectives. Usually the objectives of a festival are to make profit, in order to organize the event the next year, and to ensure the participants enjoy themselves (Shone & al. 2013, 98). Usually a feasibility study is done in order to evaluate if the chosen event is viable (Allen & al. 2011, 158). During initiation the following questions should be answered: who, what, when, where, why and how (Shone & al, 2013, 115).

The planning phase is most important as it sets the guidelines to the actual execution. Although planning is very time-consuming and needs a lot of effort, in the end it's extremely beneficial. (Shone & al. 2013, 99.) The first decision during planning is whether or not to proceed with the festival at hand. This decision is done according to the outcome of the feasibility study. Once the decision has been made, the purpose is to work out all the things that need to be done and how these actions fit together (Allen & al. 2011, 114, 158). Things that should be planned include the schedule, operations, logistics, marketing

and communication, budget, volunteer management, staff management and risk management (Getz 2012).

After everything has been planned, all the plans are implemented by putting them into action. These actions include ensuring that everything is done according to the schedule, making sure the actions stay in budget, communicating and marketing the event, preparing the venue and making sure all is done according to the health and safety requirements. (Shone & al. 2013.) The implementation should be continuously controlled and monitored to ensure everything is going as it should be (Allen & al. 2011, 158).

In an event management project an extra step needs to be added, which is not included in traditional project management. After implementation the actual event is held. This phase is called execution. The event is executed according to the event schedule. Decisions are made on-the-spot and errors corrected immediately, if possible. (Allen & al. 2011, 159.) It is important that all staff members and volunteers know their tasks and schedule. The event managers should constantly monitor that everything is going as planned by communicating actively. (Shone & al. 2013, 296-297.)

The last phases are the shutdown of the event and evaluation. Shutdown includes clearing out the venue and packing for the next event. As for the evaluation, the management will assess the event management process, event outcomes and how the event can be improved. In order to find out what should be improved, the management should identify what worked and what didn't work at the event. (Allen & al. 2011, 159 & 494.) The evaluation should make use of various sources; in addition to the organizers perceptions of the event, the visitors' perceptions and participant data should be collected. Knowing what went well and what didn't go well will identify problem areas and help to increase visitors' satisfaction levels. When evaluation is done with care the information collected is very useful and valuable for future planning and improvements. However, it is important to understand that complete satisfaction is impossible to achieve. (Shone & al. 2013, 312 & 317.)

2.4 Festival quality

As previously mentioned, the perceived quality of a service is linked to how satisfied a customer is. The same theory also concerns festivals: when the festivalgoers' perceptions of the given service match or exceed the expectations, a high quality service has been provided. If the festivalgoers perceive the festival quality to be high, he or she will most likely be satisfied with the festival and will more likely revisit and recommend it to friends. Just like Chen, Lee and Lin (2012, 45) state, "the assumption is that if a festival maintains

a high level of service quality, there will be more satisfied visitors”. Getz (2012, 242) confirms this by stating that “satisfaction usually links to future behaviour such as word-of-mouth recommendation and repeat visits” which then contributes to the revenue of the festival.

Getz (2012, 26) states that “more experienced customers are demanding ever-higher standards and quality, not to mention more unique experiences”. This is why it is extremely important for festival organizers to provide high quality services. The only way for organizers to know whether or not this is being done is by measuring the quality of the festival. As consumer expectations are hard to understand, measuring consumers’ perceptions of a service is considered to be more useful. When measuring perceived quality at a festival or other event, usually the focus is on functional aspects rather than technical. (Allen & al. 2011, 276.) Measuring performance quality, rather than satisfaction, is more useful for the festival organizers since it’s under management’s control and offers more guidance when making changes (Baker & Crompton 2000, 800).

Several researches (Baker & Crompton 2000; Cole & Chancellor 2009; Yoon, Lee & Lee 2010; Tkaczynski & Stokes 2010; Chen, Lee & Lin 2012) have been conducted to assess the perceived quality of a festival in order to improve the quality and satisfy customers. The researches were conducted by assessing the quality of festivals through festival quality dimensions, made up of several attributes. Cole and Chancellor (2009, 323) explain why such research is important: “organizers could benefit from understanding which aspects of the festival have the most impact on a visitor’s positive experience, satisfaction level and intention to return”. The main conclusion of these researches is that festivalgoers become satisfied when the level of service quality is high.

Baker and Crompton (2000) analysed the relationship between performance quality, the participants’ level of satisfaction and their impact on behavioural intentions. This was done at an annual festival with 50,000 participants. In their study they measured four festival quality dimensions which comprised of 18 attributes: generic features (festival characteristics), entertainment features (specific to the festival), information sources (street maps, printed programs and information booths) and comfort amenities (amenities giving overall comfort for a festival participant) (Baker & al. 2006, 793). The results of the study showed that generic features and entertainment features had a stronger impact on quality and a greater potential to increase participant satisfaction than information sources and comfort amenities.

Cole and Illum (2006) surveyed festival visitors to find the mediating role of satisfaction when it comes to service quality and behavioural intentions. A part of the survey was to

measure the quality of performance at the festival by using three performance quality dimensions with several attributes within each dimension. These dimensions were activities, amenities and entertainment. In their results they explain that visitors' perceived quality of the festival impacts their satisfaction and thus indirectly influences re-visit intentions (Cole & al. 2006, 171).

Cole and Chancellor (2009, 323) did a survey to "examine the impacts of a downtown festival's attributes (programs, amenities and entertainment quality) on visitors' overall experience, their levels of satisfaction and intentions to return". In the study they assessed three major festival attributes to find out which has the biggest impact on satisfaction and revisit intentions. These three attributes were programs, amenities and entertainment. Entertainment turned out to be the only festival attribute that had a strong impact on satisfaction. Cole and Chancellor (2009, 332) recommend festival organizers to maintain a high quality of entertainment but not to "ignore program quality and amenity quality" because they do influence the visitor's overall experience.

Yoon, Lee and Lee (2010) researched whether festival quality dimensions and their value impact visitor satisfaction and loyalty. Five festival quality dimensions were assessed through a customer satisfaction survey: informational service, program, souvenirs, food and facilities. All the dimensions, except for informational service, had a significant effect on value, thus impacting satisfaction and loyalty. Out of all the five dimensions the festival program had the most effect on value. "The powerful impact of a festival program may be rooted in the hedonic attributes (e.g., fun, interesting, happy) in creating memorable experiences" (Yoon & al. 2010, 340).

Tkaczynski and Stokes (2010) conducted a study in which they applied the SERVQUAL dimensions into a festival creating FESTPERF, a festival quality measuring instrument. With FESTPERF they wanted to "identify the service quality factors relevant to a festival" and find out whether these factors lead to repurchase through satisfaction. They found three new festival factors, professionalism (of the staff and organizers), core service (in this specific festival it was music) and environment. Professionalism impacted the service quality the most and related directly to satisfaction. Environment had some impact on satisfaction while the core service had no significant impact on satisfaction or repurchase intentions.

Using all the data from the aforementioned studies, in addition to studies made by Crompton and Love (1995) and Lee, Lee, Lee and Babin (2008), Chen, Lee and Lin (2012) gathered a pool of 31 festival quality attributes to identify which festival quality factors affect the visitor experience. A customer satisfaction survey was made and the 31 festival attributes were categorized into six festival quality factors using factor analysis: program, staff,

ancillary services, facilities, convenience and comfort amenities. These six festival quality factors were somewhat aligned with the festival dimensions used in the previous studies. Each factor had its own specific attributes, which were modified from the original 31 in order to fit the festival type, a folk cultural festival. Program included variety, how interesting the program is, if it's well organized, educationally-oriented and if there are prepared pamphlets. Staff dimension was made up of how knowledgeable the staff is, if they are professional and friendly, and whether the staff is responsive and willing to help. Ancillary services included the accessibility of the info desk, the variety of the souvenirs and availability of locker rentals. The facilities were assessed by their cleanliness, layout, variety, aesthetics and whether they were in nature. Convenience of the festival was made up of the parking space and its size, whether there is proper signage and if the festival operating hours are convenient. Comfort amenities included the adjustability of temperature, the lighting, whether there is enough rest areas and seating and if the festival area is easily accessed by people with special needs. (Chen & al. 2012.)

3 Methodology

3.1 Qualitative and quantitative research

There are two different ways of conducting a research: qualitative and quantitative. Qualitative research focuses on individuals' perceptions and the data is often narrative, whereas quantitative research focuses on collecting measurable data which can be analysed statistically (Allen & al. 2011, 497). Getz (2012, 369) confirms this claim by stating that qualitative methods are used to gather information about peoples' attitudes and feelings, while quantitative methods result in a numerical analysis. Qualitative data collection methods are usually non-standardized and in-depth including interviews, focus groups and observation, while quantitative data collection is mostly standardized and structured and done using questionnaires and experiments. Qualitative methods are usually time-consuming, which is why the number of respondents is small compared to quantitative methods where the amount of respondents is usually large. In Getz's (2012, 272) opinion one can learn more from a small amount of interviews than from large-scale questionnaires. When using qualitative methods the participants are bound to time and place unlike with quantitative methods.

The objective of this research is to find out how satisfied the festivalgoers are with the perceived quality of service at Summer Sound Festival: the festival quality factors. For this customer satisfaction research a qualitative approach was decided. This suited the focus of the research the best as it focuses on festivalgoers' perceptions (qualitative), not festivalgoer data (quantitative). It was desired that the research data would be words rather than numbers, as the researchers felt more comfortable analysing narrative, rather than numerical, data. For the framework of the research six festival quality factors were used formed by Chen, Lee and Lin (2012): program, staff, ancillary services, facilities, convenience and comfort amenities. Three more festival quality factors were added due to the wishes of the commissioner. These three were marketing, availability of information and entertainment.

To evaluate these festival quality factors two methods were chosen: a focus group interview followed by personal face-to-face interviews. These methods were chosen because according to theory (Walliman 2011) face-to-face interviews, used in qualitative research, can achieve more in-depth results than massive online questionnaires, used in quantitative research. There is always the risk that online questionnaires are left unanswered or they aren't answered thoroughly, whereas when meeting the respondents face-to-face the researcher is able ensure all questions are answered properly and to ask for justification behind them. Walliman (2011, 97 & 99) states that the response rates for internet ques-

tionnaires is very low and one cannot know if the sample is representative or not. He continues by saying questionnaires are easy to organize, however, they lack flexibility of response. Walliman (2011, 97) identifies that the downside of qualitative research is that the researchers may have personal influence on the data. However, the positive side of interviews, compared to questionnaires, is that the interviewer is able to “judge the quality of responses, to notice if a question has not been properly understood and to encourage the respondent to be full in his/her answers” (Walliman 2011, 100).

3.2 Interviews

Interviews are a standard part of qualitative research and a flexible, useful tool when questioning samples of people (Walliman 2011, 99). Qualitative interviews are used to collect in-depth information by asking the respondents about their experiences and points of view on a certain topic. Interviews are more personal than questionnaires and can be conducted in a group or individually. They can be done face-to-face, by telephone or through other devices such as computer. The purpose of an interview is that the interviewer asks questions which the interviewee, or interviewees, respond to.

Generally, there are two types of interview questions that can be used: open-ended questions and closed-ended questions. When using closed-ended questions the respondent chooses from a set of ready-made answers e.g. yes or no. These questions can be answered quickly but usually limit the range of answers and data. When using open-ended questions the respondent is free to answer in their own words and justify their answers. These questions let the respondent share their thoughts and feelings producing rich data but are more demanding and time-consuming to answer. (Walliman 2011, 97-98.)

According to Walliman (2011, 99) interviews can be categorized into three types:

1. Structured interviews, where all the questions are standardized and closed format.
2. Unstructured interviews, which are flexible and based on a guide of questions with open-format questions only.
3. Semi-structured interviews, which are a mix of open and closed format questions with some structured and some unstructured sections.

Although all of the above interview types can be used to collect qualitative data, structured interviews are usually used to collect quantitative data, as it is basically a ready-made questionnaire, only read out loud. With the focus on collecting qualitative data, Turner (2010, 755-756) categorizes interviews a little differently. He divides qualitative interviews into three different types the first type being informal conversational interview during which

the interviewer goes with the flow. The interview has no structure nor any pre-made questions which allows complete flexibility. Each respondent is asked different questions as they are determined by the interaction between the interviewer and interviewee. The second type of interview is the general interview guide approach. It is similar to the first type as it is flexible, except it has a little more structure due to an interview guide. The interview guide ensures that the same topics are addressed with each respondent but the questions will most likely not be the same. These types of interviews can be compared to an unstructured interview. The third, and last, type of interview is the standardized open-ended interview, where the respondents are asked identical questions as they have been carefully planned and written down beforehand. The questions are formed so that the responses are open-ended which still leaves room for flexibility in the responses. This type is similar to a semi-structured interview. From the aforementioned qualitative interview types we decided to conduct standardized open-ended interviews, as we already had the set topics we want to research.

When writing open-ended research questions several things should be taken into account. The questions should be worded so that the responses will be open-ended. Jacob and Furgerson (2012, 5) recommend using the phrase “tell me about” when asking questions. “Tell me about” acts as an invitation for the respondent to talk and helps to avoid writing difficult questions. They also recommend writing expansive questions rather than many small ones, as when the respondent is asked one big question they can answer however they want and won’t be interrupted by small extra questions. In addition to “tell me about”, question words such as what and how should be used to avoid closed-ended answers. Turner (2010, 758) states that the question why should, however, be used carefully. He also mentions that in order to ensure that the respondent’s responses are beneficial for the research, the interviewer should ask follow-up questions. These can be used to clarify the interviewee’s answers or to elaborate them.

When conducting the interview a tape recorder can be useful in addition to the old pen and paper. This ensures that the conversation with the respondent is as natural as possible. The interviewer should continuously follow the readymade script to ensure that all the needed topics are covered and questions answered. The interview should be done in a quiet place that it is easy to have a conversation and ensure the recording is good quality. It is important the interview goes uninterrupted and enough time should be spared to conduct it. Most of all the interviewer should stop and listen to the respondent without interrupting. (Jacob & al. 2012, 7-9.) The interviewer should play a natural role by not sharing his/her opinions or by asking leading questions.

3.3 Focus groups

A focus group is a type of interview done in a group concentrating in-depth on a specific topic. The participants are people who have experience on the research subject or have interest in it, such as customers. The point of a focus group is that the participants share their opinions on the research subject. (Walliman 2011, 100.) Allen et al. (2011, 500) believe that focus groups are a useful tool to test participant reactions towards an event by exploring their attitudes and opinions. "Focus groups are a staple in consumer research, but of course you cannot draw generalized conclusions from the input. They are usually the starting point" (Getz 2012, 372).

Focus groups can be used to obtain information, stimulate ideas, generate hypotheses, learn about respondents, interpret previous results and to generate impressions about programs, products or services. We are using the focus group to generate impressions about Summer Sound Festival. Using a focus group naturally has its advantages and limitations. Stewart and Shamdasani (2015) believe the advantages are as follows:

- the focus group can provide information in a time-effective and uncostly manner
- the researcher is able to interact with the participants directly
- the data is rich as it is in the participants own words
- there is interaction between members which leads to building of responses
- they can be used to research a wide range of topics and the results are easy to interpret and understand

The limitations are limitation to generalization due to the small amount of respondents, the results may be biased due to an opinionated moderator, open-ended responses make interpreting results difficult and the moderator may be selective when it comes to responses seeking to find only desirable ones. (Stewart & Shamdasani 2015, 45-48.)

Focus groups are done in a controlled setting involving eight to 12 participants, in addition to the moderator(s). The criteria for choosing focus group participants is they have knowledge about the topics, are willing to provide asked information and have the relevant demographics. The sample of the participants should represent the population of interest (Stewart & al 2015, 51 & 57.) For example, the Summer Sound Festival customer satisfaction focus group participants were all young adults, according to the target group of the festival, and all have either been to the festival before or have bought tickets for this year. Focus group participants can be recruited either through an existing list of company members, employees or customers or by contacting individuals through telephone, mail, e-mail or in person. Qualifying questions, for example about demographics or other information related to the research, may be used in order to identify whether the individual fulfils the participant requirements. The individuals are told about the topic of the research, to arouse interest, and that the research involves a group discussion. Once the individual

agrees to participate a written confirmation should be sent. All the participants should be contacted 24 hours before the focus group as reminder. It is custom to offer the participants some sort of an incentive for participation. These incentives are used to encourage participation and they can be monetary or other gifts, such as a product sample. (Stewart & al 2015, 61-62.) In the case of the Summer Sound Festival focus group the participants were given a two-day ticket to the festival as an incentive and motivator to participate.

Although focus groups are usually done in the manner of free discussion an interview guide should be designed beforehand. The purpose of an interview guide is to set the agenda for the focus group discussion and provide direction. It is not designed to act as a survey-like questionnaire, to make up questions which can be answered with "yes" or "no" nor does it suggest potential responses. The interview guide questions should be set in an order so that the more general questions come first followed by more specific questions. Most commonly interview guides are made up of fewer than a dozen questions. New questions may arise during the actual session due to the flexibility of the focus group interview. Questions should be formed in an understandable manner and worded in a way that they don't put the respondent in an embarrassing or defensive situation. Thinking the wording through and being sensitive will lead to a talkative and active group session rather than an uncomfortable one. (Stewart & al 2015, 69-70 & 73-74.)

Typically a focus group session lasts from 1.5 to 2.5 hours. It is common to serve snacks or a light meal during the focus group session as food relaxes people. Participants should be seated in a manner that provides maximum eye-contact between the participants and the moderator which can be accomplished by a circular arrangement. Participants usually feel more comfortable seated around a table as it provides a sense of security and personal space. It is common to record the session either audibly or visually to ease the data evaluation process. However, permission should be asked first from the participants. At the beginning of the session the group members should introduce themselves to build a sense of group. After the introduction the topic for discussion should briefly be introduced. This should be repeated every time a new topic is started. In order to stimulate discussion visual aids can be used, in addition to the interview questions. These visual aids include a presentation, demonstration, watching a product or sampling it. Other aids for discussion include word association, sentence completion tasks, voting with stickers or drawing pictures. (Stewart & al. 2015, 97-103.)

Initially, the moderator should create a relaxed and non-judgemental environment so that participants feel free to share their opinions openly without the concern they will be judged. Once such an environment has been established the moderator's task is to direct the discussion by promoting interaction and ensuring the discussion remains on topic. The

moderator should let the discussion flow naturally as long as the focus stays on the topic of interest. It is the moderator's responsibility to intervene and move things forward in order to obtain useful data. Commonly, the interviewer starts the focus group session by asking general questions. Once the discussion progresses, more specific issues are addressed. The moderator should ensure that all participants are active and that all topics are covered in the set time. (Stewart & al 2015, 40-41, 97.)

3.4 Data collection

The data collection was split into two phases: the focus group interview before the festival and individual interviews during the festival. The topics were based on the six festival quality factors formed by Chen, Lee and Lin (2012): program, staff, ancillary services, facilities, convenience and comfort amenities, which are explained in depth in the theoretical framework. These factors were chosen as they are a combination of several festival attributes used in several researchers (Baker & Crompton 2000; Cole & Chancellor 2009; Yoon, Lee & Lee 2010; Tkaczynski & Stokes 2010) and cover all the festival attributes we believe are necessary for our research. According to the wishes of the commissioner, three more festival quality attributes were added to the research: entertainment, marketing and availability of information. Altogether nine festival quality factors were evaluated during the research.

In the case of Summer Sound Festival, these nine festival quality factors consist of somewhat different attributes than in the study made by Chen & al. (2012), as the content of an electronic music festival and a folk cultural festival differ in some areas. For a better understanding of the research each factor concerning Summer Sound Festival should be explained. See the table (Table 1) below for a summary. The program of Summer Sound Festival means the artist line-up, consisting of international and Finnish electronic music DJ's. Staff concerns all the staff members at the festival premises. They can be either outsourced or festival organizers. Their friendliness and willingness to help are evaluated. Ancillary services include the main four services cloakroom, bars, food stands and information desk. In addition there are other extra activities in the festival area such as merchandise stalls and a bungee jump. Facilities are made-up of indoor and outdoor facilities, as the festival is half outside and half inside. The indoor facilities include the main entrance hall with the cloakroom, hallways of the convention centre which access outdoors and the main festival area, the main stage and parking hall stage. The outdoor facilities are the centre of the whole festival including bars, food stalls, merchandise stands, extra activities and tent stage. Convenience of the festival focuses on the location, operating hours and information at the festival, for example signage, maps of the area and printed

programs. Comfort amenities includes the rest areas, toilets and safety. Entertainment represents the technology during the shows which includes lights such as lasers and spot lights, sound quality and volume, and how these two are used creatively. Marketing focuses on the traditional and digital marketing of the festival before the event. Availability of information means how easy it is to find necessary information, for example on the website, about the festival beforehand.

Table 1. Festival quality factors at Summer Sound Festival 2015

Festival quality factor	Attributes
Program	variety of artist line-up artist line-up is interesting Sunday change
Staff	friendliness knowledge professionalism amount
Ancillary services	cloakroom: queues, accessibility food stalls: amount, variety, quality bars: amount, variety, quality info: accessibility, availability extra activities
Facilities	indoor: cleanliness, layout, practicality outdoor: cleanliness, layout, practicality visibility of theme
Convenience	timing location info at festival: signage, printed program, map
Comfort Amenities	rest area: cleanliness, amount toilets: cleanliness, amount safety: feeling of safety, first aid
Entertainment	lights sound creativity
Marketing	funcionality facebook positives and negatives
Availability of information	website: easy to use, necessary info

The quality of these festival quality factors was examined by surveying ten people. We decided to have the same participants for both of the research phases: the focus group interview and individual interviews. We believed the participants would have a lower threshold to come to the interviews after already meeting us at the focus group interview. Then ten participants were recruited using word of mouth. At first we were prepared to make an advert for Facebook, however when we mentioned the research to a few friends the word

spread fast and within days we had our ten participants, with a few on reserve. Due to ethical reasons the participants were asked permission for documentation of their real names in the research.

3.4.1 Conducting the focus group

The focus group interview was held on Thursday 2.7.2015 at 18:00 in the conference room of movie theatre Kinopalatsi, a little over three weeks prior to Summer Sound Festival. The topics covered during the focus group were marketing, availability of information and the festival program, which in the case of Summer Sound meant the artist line-up. These three topics were chosen for discussion as they were the only ones that could be evaluated before the festival.

In the beginning, the participants were contacted via e-mail to explain our research more in-depth, so they would know what to expect. In the e-mail we announced the date and time of the focus group session and revealed the rewards for participation. Although the commissioner was willing to pay for a venue for the session, we were able to find a venue free of charge at one of our workplaces. Prior to the focus group session we planned how it would go and made an outline consisting of the main topics with some aid questions (Appendix 1). The commissioner had given us some direction to what they want to find out about each topic which made it easier to form the questions. In addition to the questions, we decided to have visual aids to stimulate conversation.

On the day of the focus group session we revised the outline and agreed on our roles: Noora would be the secretary and Linda would lead the session. We met up with the participants at 17:55 and took them to the conference room together where we had some snacks on offer with tea and coffee. During the focus group session Noora made notes (Appendix 2) and ensured all topics were covered while Linda lead the session with the help of the aid questions and visual aids. At the beginning of the focus group session we introduced ourselves, reminded the participants about what our research was about and what we topics we would be covering. After the short introduction we asked the participants to introduce themselves in order to break the ice and to get some simple demographics (name, age and how many times they have been to Summer Sound Festival).

Once the introductions were done we showed the participants a video on YouTube of the Summer Sound after movie to get them into the right vibe. We asked what types of thoughts the video raised. Once this was over we moved on to the main topics. First we dealt with marketing while the Summer Sound Facebook page was visible on the projector. Then we moved on to availability of information while showing the Summer Sound

webpages. Then on to the artist line-up with a photo of the artist line-up on the projector. Lastly based on the session, we asked how the focus group felt about participating in the upcoming festival. Before the participants left we gave them the promised 2-day tickets. As mentioned before, Stewart and Shamdasani (2015) recommend to have an incentive for participation. We recorded the session with a tablet to ensure later that we didn't miss anything important in the notes. We had reserved 1.5 hours for the session but it ended up taking only 45 minutes. Although it took less time than expected, we were satisfied with the results as it felt like we got a good amount of valuable data.

3.4.2 Conducting individual interviews

The individual interviews were conducted on the second festival day, Saturday 25th of July, during 17:00-19:00 in the Helsinki Exhibition and Convention Centre where the festival was held. Prior to the festival we contacted the participants via e-mail to inform them of their interview time and the place where they would find us. To ensure that each participant would show-up for their interview we had in advance promised two drink coupons for everyone, which they knew they would get after answering our questions.

As the interviews were standardized open-ended interviews the questions were formed beforehand. The interview topics had already been chosen based on the six festival quality factors which weren't covered in the focus group interview (entertainment, staff, ancillary services, facilities, convenience and comfort amenities) so all that was left to do was form the necessary questions. This was done according to the recommendations in the previous chapter. In addition to the questions about the six festival factors, we had a few general questions at the beginning and at the end of the interview.

The general questions in the beginning of the interview were based on Hill and Alexander's (2008, 229) questionnaire design made for personal interviews. They were formed for to find out what elements of a festival are important to the customer. The general questions at the end of the interview were added due to the wishes of the commissioner. All the questions were formed to be open-ended, extensive questions using the appropriate question words such as how and what. Each festival attribute consisted of two to four questions, depending on its extent. Altogether there were 25 questions. The questions were first formed in Finnish (see Appendix 3), as all the interviewees were Finnish-speaking, and then translated into English for the thesis English-speaking readers (see Appendix 4).

The interviews were held in a quiet corner of the festival area, in Helsinki Exhibition and Convention Centre. Each interview took from 15 to 20 minutes. Two interviewees couldn't

make it but luckily we had an extra in reserve who was able to replace one of the missing people. This meant the interviews were held with nine participants instead of the initial ten. The interviews were held in Finnish and each interview was recorded with our phones to enable us to review the answers later. After the interview each participant received two drink coupons as a thank you.

3.4.3 Limitations

The biggest limitation, when conducting qualitative research, is the researcher's bias towards the interview answers. Being biased is unavoidable even if one consciously tries to avoid it. Like Miles, Huberman and Saldaña (2014, 11) explain that what the interviewee chooses to document about what he/she sees or hears when collecting data "can never truly be objective; they can only be our interpretation of what we experience." They continue by stating that "the researcher's personal values, attitudes and beliefs" do influence the fieldwork.

The limitation of the focus group discussion was our lack of experience in conducting the discussions. If we had had more knowledge and experience in conducting a discussion between ten people, we might have received more information. Some of the participants were more talkative than others, which resulted in lack of opinions from the quieter personalities. Another limitation was that in some topics there was little or no discussion. For example most of the participants had not witnessed any advertising, which made it difficult to receive different views concerning it.

The limitations of the individual interviews were that the interviewees answers were short, which was caused by several reasons. Firstly, the interviewees were in a hurry to get back to enjoying the festival, which in some cases lead to very short answers with not much depth. Secondly, the interviewees had not had enough time at the festival to be able to have a strong opinion about some festival quality factors. The interviews were held on Saturday during 17.00-19.00, which meant that they were asked to provide feedback only based on one evening. A few of the interviewees told later that they would have had more to say after experiencing the first and second day of the festival.

3.5 Data analysis

The point of analysing qualitative data is to filter and compress the collected data to end up with only the vital information. One of the most common ways to analyse qualitative data is by coding. Coding means labelling the raw data into different categories. According

to Johns & Lee-Ross (1998) there are three things you need to identify when coding data: the respondents and all the raw data, sections of the data and features of the data. “Codes are primarily, but not exclusively, used to retrieve and categorize similar data chunks so the researcher can quickly find, pull out, and cluster the segments relating to a particular research questions, hypothesis, construct or theme” (Miles & al. 2014, 72). However, in our data analysis we only referred to the coding system. This is because all our focus group and interview questions had already been categorized and therefore all the data we had had already divided into similar themes. The categorization was done according to the nine festival quality factors (program, staff, ancillary services, facilities, convenience, comfort amenities, availability of information, marketing and entertainment). We used the basis of coding to separate the relevant data from the unnecessary data, such as answers that were of neutral in content and lacking a clear opinion.

All the raw data from the focus group and individual interviews was analysed in a few simple steps. First, all the interview and focus group answers were typed up from fields notes and audio recordings were transcribed. Like Miles, Huberman & Saldaña (2014, 11) state that raw fields notes and audio recordings need to be processed in order to be able to analyse them. This is done because “field notes taken during an interview usually contain a fraction of the actual content” (Miles & al. 2014, 71). After all the data has been transcribed and made easy-to-read, the individual interview transcripts were merged in a way that all the answers for each question were compiled together (See Appendix 5). Afterward, factor by factor, the compiled answers were interpreted by making notes about patterns in the content. This was done by identifying similar phrases and opinions, differences in opinions and surprising elements which are most relevant for our research (see Appendix 5). The data was revised several times to ensure nothing that could be of importance for our research was left out. Once we had sets of similar group-shared opinions and individual differing opinions they were elaborated and generalized. Overall, during the data analysis we were looking for more group-shared opinions rather than individual ideas.

4 Results

The results have been divided according to the nine festival quality factors. The questionnaire included some general questions which are discussed separately. The focus group

results are based on the answers of ten respondents, while the interview results are based on the answers of nine respondents, as one person wasn't able to attend the individual interview. We begin with the demographics of the ten participants, continue with the focus group results, followed by the personal interview results and lastly the results of the general questions are discussed.

4.1 Demographics

For research purposes we collected the demographics of the respondents. We asked their gender, age, number of visits and current occupation. The total amount of the research participants was ten people. Seven of them were female and three were male.

It has been previously mentioned that Summer Sound Festival is aimed at young adults. These young adults are also known as millennials, who are people born between 1982 and 2000. The millennial generation has grown within the age of technology. They have accepted the computer as an instrument for making music and therefore are strongly associated with electronic dance music. (Music Trades 2013.) The respondents of this research were millennials, which supports the assumption that millennials are the main customers of EDM and the Summer Sound Festival. All of them were above the age twenty. Figure 1 shows the age distribution.

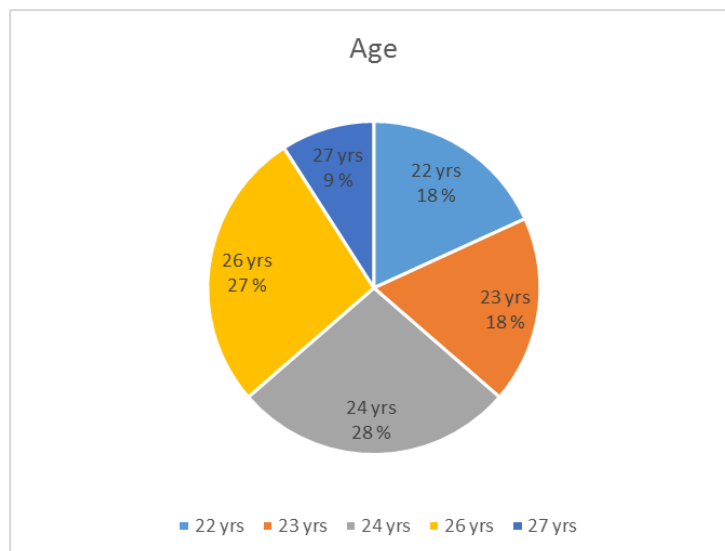


Figure 1. Age distribution of respondents

Figure 2 shows the results of how many times each respondent had visited Summer Sound Festival. Half of the respondents were participating at the Summer Sound festival

for the first time. Two had been there twice. The three male respondents had been to the festival every year since it started which makes a total of five times.

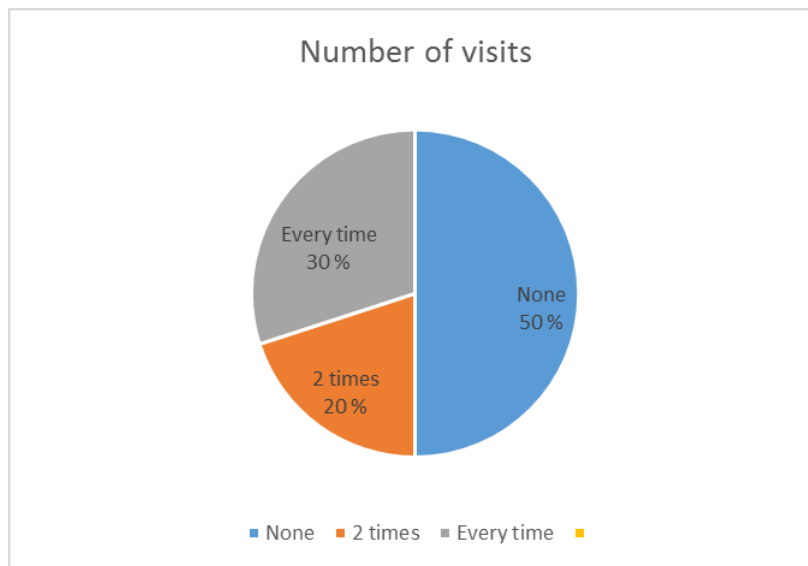


Figure 2. Number of visits by respondents

4.2 Focus group results

The focus group interview topics were marketing, availability of information and program. Before discussing these topics the participants were shown a YouTube video of Summer Sound Festival “after movie”. Based on the video they were asked to explain what thoughts arose while watching it. The main thoughts were good atmosphere, a lot of young people and summer vibes. One respondent who had been to the festival before explained that the video does portray the atmosphere at the festival but that it’s even better when you’re actually there. Many of the participants wondered why the “after movie” could only be found on YouTube and why it wasn’t used for marketing.

4.2.1 Marketing

As visual aid for the discussion about marketing we had the Summer Sound Festival Facebook page on show. All of the participants had “liked” the Summer Sound Festival Facebook page. The overall attitude about the marketing was negative. Many mentioned that they hadn’t seen marketing anywhere except in social media. One respondent had seen a banner at the bar Mbar in Kamppi but that was it. Some of the respondents hadn’t heard of the festival before, until they were invited to participate in this customer satisfaction survey. The respondents wondered why there isn’t more marketing of the festival and contemplated whether the festival sells itself which is why it’s not marketed. One of the re-

spondents suggested that a good place to market the festival is on metros, giving Ruisrock Festival and their metro banners as an example. All of the respondents agreed with this suggestion.

A few of the respondents had heard an advert about Summer Sound Festival on the radio channel NRJ, some while driving and one at a grocery store. However, the respondents wondered why the advert is only on NRJ radio channel and not on other radio channels as “everyone doesn’t listen to NRJ”. Some of the participants thought that the radio advert was good and inspired the listener to attend the festival. The advert caught one’s attention to stop and listen to it. However, some of the respondents thought the radio advert was poor and because people rarely stop and listen to radio adverts, it was left playing in the background.

Next Facebook marketing was discussed. All the participants agreed on the fact that the Facebook marketing works and there is enough of it. No one thought there is too much of marketing on Facebook for it to be annoying. Everyone felt the most effective Facebook marketing tactic was competitions where the reader is asked to, for example, tag a certain amount of friends and share the post for a chance to win something. This was justified with the fact that the posts spread quickly throughout Facebook as people comment and share them. The only thing the participants thought was poorly organized on Facebook was the revealing of the Summer Sound Festival artists. All the participants thought the wait was very long until the artists started to be published on Facebook. When they were published, all of the artists were informed at the same time which ruined the excitement of waiting for more. According to a few participants the organizers had promised for more artist reveals, which never in the end came.

After discussing Facebook marketing one of the respondents returned to the question about the need of marketing. He pondered that although Summer Sound Festival isn’t marketed a lot, it maybe isn’t even necessary because the festival does sell itself. To clarify, the respondents were asked why they think that the festival sells itself and how it differs from for example Weekend Festival. At first a few of the respondents disagreed, stating that the festival can’t count on selling itself anymore as it is not as unique as it used to be. The reason for this was that there is so much more competition nowadays. In addition to Weekend Festival, all the other festivals, such as Ilosaarirock and Ruisrock, book electronic music artists into their line-up. Another respondent added that due to the competition Summer Sound Festival should start reacting towards it with more efficient marketing, comparing to Weekend Festival which markets efficiently and as a result has had a lot of attendees. “They [Summer Sound Festival] cannot rely on their uniqueness anymore. They need to continuously develop and look ahead”. While some of respondents thought

marketing is needed some explained why they thought the festival does sell itself. One of the respondents, who hadn't attended the festival before, said she had heard from friends that the festival is well organized. The respondents who had attended the festival agreed with this statement. One continued by explaining that at Summer Sound Festival you can find genuine electronic music, not just mainstream music like at Weekend Festival. This shows that Summer Sound Festival had stayed true to where electronic music began. Additional comments were that Summer Sound Festival can depend on the fact that there will be attendees every year because the clientele comprises of the same people, and the festival's advantage is that it's indoors.

Lastly, the participants were asked how they feel about the age limit of the festival, 18 years. Everyone thought it was a good thing. "As long as it doesn't turn into Weekend Festival". "If the age limit is lowered it will mean that they've ran out of money".

Overall marketing was considered to be poor. Even though the Facebook marketing was considered positive, there was a clear lack of marketing. The respondents were surprised that other marketing methods weren't used, or if they were they weren't visible.

4.2.2 Availability of information

When all the participants had nothing more to say about marketing the next topic was discussed. Availability of information concerned the information available before the festival. As visual aid that Summer Sound Festival web pages were on show during the discussion. At first the participants were asked what they thought about the web pages. All the respondents agreed on the fact that there is enough information available on the web pages making it easy to look for information if something is unsure. The overall look was thought to be pleasing and appealing. Everyone thought the texts on the homepage are informative and short enough for people to be bothered to read them. The participants felt like all the necessary information could be found on the website and nothing appropriate was missing. One of the participants checked the website on his mobile phone and noticed that it doesn't function properly. All of the other participants decided to try on their phone and everyone agreed that the web pages work poorly on a mobile device. "You have to scroll down for ages to get to the artists because the actual tabs that should take you to that part don't work".

As the participants had nothing more to say they were asked if they had found information about the change on Sunday. Some of the participants didn't know about it at all so they were explained that on Sunday the festival doesn't take place at the Helsinki Exhibition and Convention Centre but at Kamppi Narinkka Square during the day and The Circus

nightclub in the evening. All the participants agreed that there should be clear information about it in other places than just on the website.

Overall the amount of information available before the festival was good. The main place for getting information was the website which was easy to use and concise. The only negative aspect was that the website didn't function properly on a mobile phone. Although there was enough information about the Sunday change on the website, the respondents didn't know much about it. This could be due to the lack of marketing.

4.2.3 Program

The program of the festival was discussed next. The program included the artist line-up of the festival and the change on the last festival day. First, the Sunday change was discussed. The participants' first reactions were negative. "I thought it was a joke. So it's really happening?" The participants wondered together how Sunday will work in practice. They were worried that all the festivalgoers won't fit into The Circus nightclub. "The queues will probably be extremely long into the club and inside the club". Many felt that it would seem very poor to change from a big location, the convention centre, to a small one, the nightclub. "The festival should grow from small to big, not big to small when thinking about the lifecycle of a festival". Nearly all the participants agreed on the fact that they wouldn't buy a three day ticket as the third day is free of charge and open to all, except the nightclub. Although the response to the Sunday change was mainly negative there were some positive thoughts as well. "It is good marketing for next year, as people who haven't been to Summer Sound before might end up at the free event at Narinkka Square and want to come to the actual festival next year". A few of the participants explained that free events in the city are usually very pleasing and happy events for everyone.

After discussing the Sunday change we moved on to the actual artist-line up. The overall opinion about the artist line-up was positive. Many of the respondents were glad that there aren't too many mainstream artists. "Luckily there won't be only radio hits played at the festival." Respondents who had attended the festival before mentioned that all the mainstream artists always play the same songs which starts to get very boring. They also felt like the artist line-up varies every year which is good. "You don't have to stare at the same faces from year to year like at Weekend Festival". One of the respondents stated "the music will be good and better quality than at Weekend Festival".

Some of the respondents who claimed to listen to more mainstream electronic music didn't know many of the artists in the line-up and would've expected more commercial artists. They believed commercial/mainstream artists would be a positive addition as one

would know the songs and be able to sing along. A few respondents commented by saying that commercial artists are boring and their performance is always the same no matter where they' playing. "They just press play." Smaller artists put more effort into their gigs. Additional comments were that the line-up is very "Hardstyle" oriented making it seem like it's limited to a certain genre, during the previous years the line-up had been more commercial, the line-up seems fresh and that there are too many Finnish DJ's. A few of the respondents had listened to the Summer Sound Festival 2015 playlist on Spotify and through that gotten excited about the artists. "I'm going to the festival with a very open mind and to listen to everything." The participants wondered together why the Spotify list hasn't been published earlier and why it hasn't been marketed more. "If it would've been published earlier you would've been able to listen to the songs so that you remember them at the festival." Lastly we asked whether the artist line-up affects the decision to purchase a ticket. Everyone answered no.

Once the three topics had been discussed one last question was asked to find out what the participants expectations were for the festival based on what had been discussed. Based on the discussion everyone was very excited about the festival. "I feel very excited and can't wait for it to begin." The respondents who have attended Summer Sound Festival since it was first organized explained that they aren't as excited as they used to be every year. "The first three years I was always looking forward to it but no so much anymore." One of the participants wished she would get the feeling like she is on drugs. This lead to a conversation about drug use at festivals. Respondents who had been to Summer Sound Festival before stated that one doesn't notice the stereotypical drug problem. A few respondents were worried about the behaviour of people who are on drugs as they can be unpredictable. Some wouldn't have a problem with the people on drugs as at the festival they are normal people and don't look like how drug addicts normally look.

Overall the program was thought to be interesting and versatile. Although most of the artists were unfamiliar to some of the respondents it didn't matter. A few respondents would've expected more mainstream artists but were still happy with the line-up. All of the respondents were excited.

4.3 Individual interview results

The individual interview questions were divided into three parts: opening questions to find out what the customers generally find important at a festival, questions concerning the six festival quality factors (convenience, staff, facilities, comfort amenities, ancillary services and entertainment) and their attributes and six general questions, which have been added according to the commissioner's wishes.

The first opening question, asking what the interviewees find most important at a festival, revealed four main elements: company, meaning friends who attend the festival with you, how well the festival has been organized, the atmosphere and the artists. These four elements were mentioned the most by the nine interviewees. In addition, the appearance of the festival area, drinks, age limit and easy arrival and exit were notified. The second question asked the interviewee to rank seven of the festival quality factors according to the order of importance, one being the most important and seven the least important. The results were added together by calculating the sum of all the answers for each factor. The factor that was the most important had the lowest sum, as it received the most one's and two's, and the factor that was the least important got the highest sum for getting many sevens and sixes.

The results are summed up in the figure below (Figure 3.). As shown in the figure, artists were thought to be the most important factor and staff the least important, with ancillary services not far behind.

1. Artists	2	4	1	2	1	2	1	2	2	17
2. Comfort Amenities	1	1	4	3	3	1	4	4	1	22
3. Facilities	7	3	3	5	5	3	3	1	4	34
4. Convenience	4	2	5	1	2	4	5	6	7	36
5. Entertainment	3	5	7	6	7	5	2	5	3	43
6. Ancillary Services	6	6	2	7	6	7	6	3	6	49
7. Staff	5	7	6	4	4	6	7	7	5	51

Figure 3. Festival quality factors in order of importance

4.3.1 Convenience

The first festival quality factor which was discussed was the convenience of the festival. The questions concerned the timing of the festival, the location and finding one's way around the area.

The timing of the festival got an overall positive response. No one had anything bad to say about the timing. The main reasons for why the timing was good were that it's during summer (end of July) when the weather is usually warm (unfortunately this year it wasn't), the festival doesn't coincide with any other festivals in Finland and people are usually on holidays around this time. One of the interviewees also mentioned that the timing is good as the festival is during the weekend.

The location of Summer Sound Festival (Helsinki Exhibition and Convention Centre) also received an overall positive response. The main reason why the interviewees thought the

convention centre was a good place to organize the festival was that it's easy to access due to its central location. Many also mentioned that the size of the convention centre is convenient as it's big and spacious making it functional. One respondent mentioned that the convention centre is good when it comes to an electronic music festival but might not work for a different type of festival. Another respondent suggested that the festival could be even more indoors.

The last question concerning finding one's way around divided the respondents' answers three ways. Three of the respondents had found their way around easily, even though they hadn't attended the festival before. Four of the respondents had found their way around easily because they had attended the festival before while two respondents had had a hard time finding their way around. Six out of the nine respondents had noticed that there was no signage anywhere in the festival area, which was the main reason two of the respondents couldn't find their way around. However, some mentioned that signage is unnecessary as the location itself is very simple. One respondent would've wished for a map of the area so that it would be easier to navigate.

4.3.2 Staff

The second festival quality factor that was discussed was staff. The purpose was to find out the respondents' general thoughts on the staff and the service they provided. Overall the respondents thought that there was enough staff, as the queues were very short, and that the staff seemed professional. All of the respondents thought that the staff was easily reachable with the main reasons being that there were many security guards and that the staff was visible everywhere. The three main places where the respondents had been in contact with the staff were the bars, the cloakroom and the food stalls. From having contact with the staff members the respondents felt that overall the staff was friendly, with a few exceptions. Two of the respondents said that some of the staff seemed very bored, which was unprofessional and made them seem unapproachable. The staff was also described as knowledgeable and polite.

4.3.3 Facilities

The facilities were discussed next. The purpose was to find out what the respondents thought about the indoor and outdoor facilities, in addition to how the theme of the festival is visible in the facilities, the festival area. We were looking for answers about the cleanliness, layout and size of the facilities.

Overall the respondents thought the outdoor facilities were nice. Many mentioned that the outdoor area was very clean, as there were lots of cleaners and bins. The area stayed clean throughout the whole evening. They found the grass area an extremely good idea

as it freshened up the whole look and was a good place to hangout. A few respondents would've wanted the grass area to be even bigger. Another reason why the respondents liked the outdoor facilities was that they were extensive and it was easy to get around. Many also mentioned the food stalls, saying that there were many to choose from and they were well laid out next to each other. Additional comments were that there could've been more places to sit, while someone said that there were enough seats, and a few respondents suggested broadening the grass area and making it into a proper oasis with palm trees and sun chairs.

The common response for the indoor facilities was that they were clean and spacious. However, many stated that the indoor area was very empty and would've liked to have seen it being used more. Many suggested the indoor facilities should be decorated. Additional comments were that music should be played in the hallways, signage would've been handy and that using the parking hall as a rave cave was an excellent idea.

As many had already suggested decorations, the same suggestions came about during the next question about how the festival theme is visible in the facilities. Only two respondents out of nine said the theme was visible, while for one respondent the decor didn't matter. The other six respondents said that the theme wasn't visible in the facilities. Many of these six people stated that more effort should be put into decorating the festival area. One respondent mentioned that in many international electronic music festivals decor and decorations are one of the main elements of the festival.

4.3.4 Comfort amenities

The comfort amenities of the festival included the resting areas, toilets and security, in other words things the festival offers for the comfort of the attendees. All of the respondents thought the general comfort of the festival area was good. One of the respondents explained that it's good because the basic needs are being catered to: there is food and bathrooms. Although all the answers were positive, again a few mentioned the lack of decorations.

When discussing the rest areas half of the respondents would've wanted more seating while the other half thought that there was enough seating. A few mentioned the grass area again as a good thing: it was a place where one could go sit and relax. One mentioned the bean bag chairs which were in a tent where one of the stages were saying that they were a nice bonus. All the respondents thought the restrooms were clean, well taken care of and there were enough of them. This meant that the queues to the bathrooms ran quickly or that there were no queues. "There was paper, soap and all the things that a bathroom needs." "The [bathrooms] were clean and I saw staff changing the toilet papers."

Additional comments were that it was nice that there were indoor and outdoor bathrooms to choose from. Everyone answered that the security of the festival was good. They thought that there were enough security guards and thus felt safe at the festival. However, when asked, only three out of nine respondents knew where the first aid was situated. Additional comments were that the security check was good, there were no fights and that there could've been more pairs of patrolling security guards.

4.3.5 Ancillary Services

The ancillary services concentrated on the outsourced services and their quality. The main services we wanted to focus on were the bars, information desk, cloakroom and food stalls. In addition to these there were many extra activities in the festival area. Some of them were mentioned by the respondents, these included Sonera X's phone charging point, bungee jump, merchandise stalls and Sonera X's selfie crane, where a crane hoisted people up high to take a selfie.

The bars got only negative feedback due to their high prices and lack of variety in the drinks. Also some respondents thought that the drink sizes were very small and water was also overly priced. A few respondents suggested the bars should serve cocktails and the prices shouldn't be the same for everything. In addition to the drinks, a few mentioned that there was no deposit system on the bottles and cans stating that it would be a good idea. The cloakroom got mainly positive feedback as there was a lot of staff, the service was fluent and the queues went fast. Only a few respondents mentioned about the cloakroom price being too high and one suggested that it should be included in the festival ticket price.

The food stalls' received positive feedback as there was a lot of variety and they were well displayed making them easy to find. One respondent praised how delicious the burgers were. The negative comments about the food stalls were to do with food allergies, as they had not been taken into account making it hard for several respondents to find appropriate food to eat. A few additional comments were made about the other activities: the phone charging point was a good idea, the merchandise stalls and small activities were a nice extra touch and the selfie crane was a fun idea, however, the staff seemed very bored. The quality of the information desk wasn't discussed as the festival didn't have a specific place where one could ask for information. Information could be only sought from different members of staff or the ticket sellers.

4.3.6 Entertainment

The last festival quality factor that was discussed with the respondents was the entertainment. Entertainment meant the technical side of performances: lights, sound and their creative use. The entertainment got only positive feedback from the respondents. Many said that the light shows were excellent fitting to the shows and music well. The sound level was thought to be just right, not too loud but not too quiet. However, two respondents mentioned that there weren't that many people present which affected the mood and resulted in the light shows not being as amazing as they could've been. One respondent mentioned the confetti, flames and other extra elements saying that they were very cool during the shows. Additional comments were that the parking hall was amazing but that the sound echoed and rotated.

The respondents were asked how the entertainment elements differed from previous years or from other festivals. A few respondents who had attended Summer Sound Festival during the previous years said that this year the main stage was a lot bigger and more striking. There were more stages, the light shows were better and that the pyrotechnics, lasers and confetti were a new addition when compared to 2013. A few respondents stated that the entertainment was on the same level as at other festivals. One respondent said that the entertainment at the festival are as good as normal clubs in Turkey, but compared to Finnish standards they were great. Another respondent said that the competitor Weekend Festival is ahead of Summer Sound Festival when it comes to its stage but with small changes Summer Sound can still be the summer's best festival.

4.3.7 General questions

After discussing the six festival quality factors there were six general questions at the end. These questions were formed according to the commissioner's wishes. The first question was about what the respondent felt was missing at the festival. Five out of the nine respondents said they didn't feel like something was missing and were satisfied. Two of the respondents said that they would've wished for bigger artists such as David Guetta and Calvin Harris. The other three respondents had quite different answers: one would've wanted cheaper drinks, more seats and more people, another would've liked the atmosphere to be more intimate and one would've wanted different types of drinks, more decorations and props, like in Tomorrowland. These would've made the festival experience better.

The second question asked if the respondents felt like they got value for their money to which three respondents answered no and the rest answered yes (see Figure 4). "If I would've payed for my ticket, I would've been disappointed." "No I didn't get value for my

money only based on Friday. There were too little people making the atmosphere lame.”
“Yes I did. The going is good, my friends are all aboard, state of drunkenness has been good and I’ve danced a lot”.

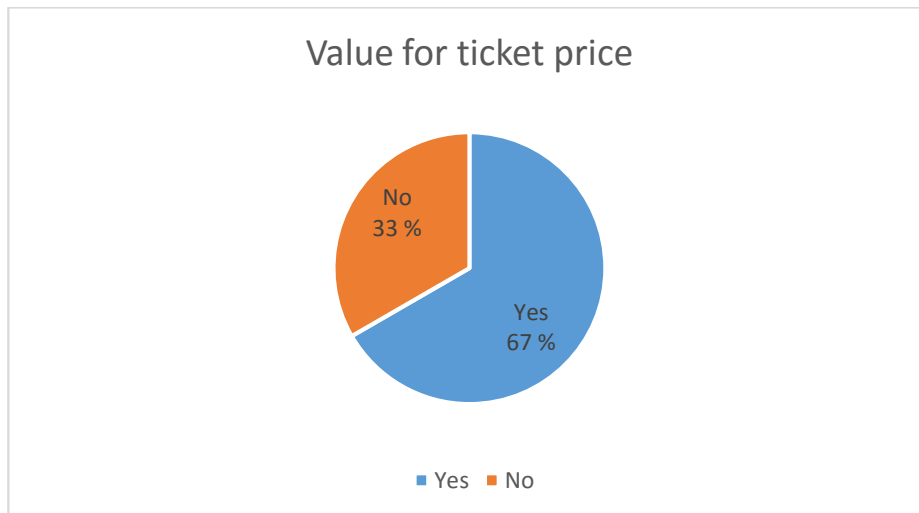


Figure 4. Value for money

The third questions was to find out whether or not the respondents would be more interested in Summer Sound Festival if the program had artists such as David Guetta, Calvin Harris and Tiësto. Three respondents answered yes while six answered no (See Figure 5). The respondents who answered yes explained their answers by saying that dancing to the songs is much easier if you know them and you can also sing along. The bigger artists would mean more attendees and new clients. A few of the respondents who answered no based their answer on the fact that Summer Sound Festival is unique for not having mainstream artists and that is the reason why they want to attend.

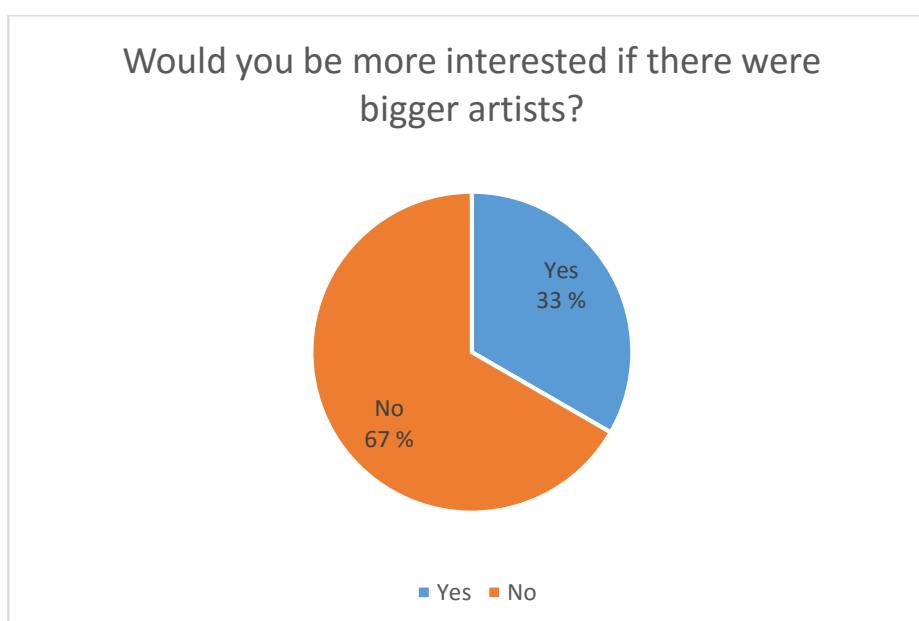


Figure 5. Interest in Summer Sound Festival if there were mainstream artists

The fourth question was about how Summer Sound Festival is different from other festivals. The most common answer was the style of music, however mostly the answers were very different. One of the respondents didn't know what to answer and another said that the festival was a big disappointment due to the lack of people and high expectations. The other answers were as follows." Summer Sound is in the city centre so it's easy to get home and you don't need to camp out. The indoors are also a plus." "It's well organized compared to other festivals. There aren't too many people and a lot of security." "The festival is inside which is a plus so you don't have to worry about the weather." "I haven't been to other festivals except Renegade Festival. The organizers' experience is visible in the festival and the artists are good." "The quality. Summer Sound has become something I come to every year and look forward to it every time." "These types (electronic music) of festivals are still unique in Finland and in this festival you go back to the roots of the music and the emphasis isn't just on mainstream music."

The fifth question asked whether the respondent will attend Summer Sound Festival next year, 2016. Two responded no, three responded maybe and four responded yes (see Figure 6). Two of the respondents backed up their answers: "Maybe and it depends on the artists" and "definitely if this keeps on growing the same way it has up 'til now".

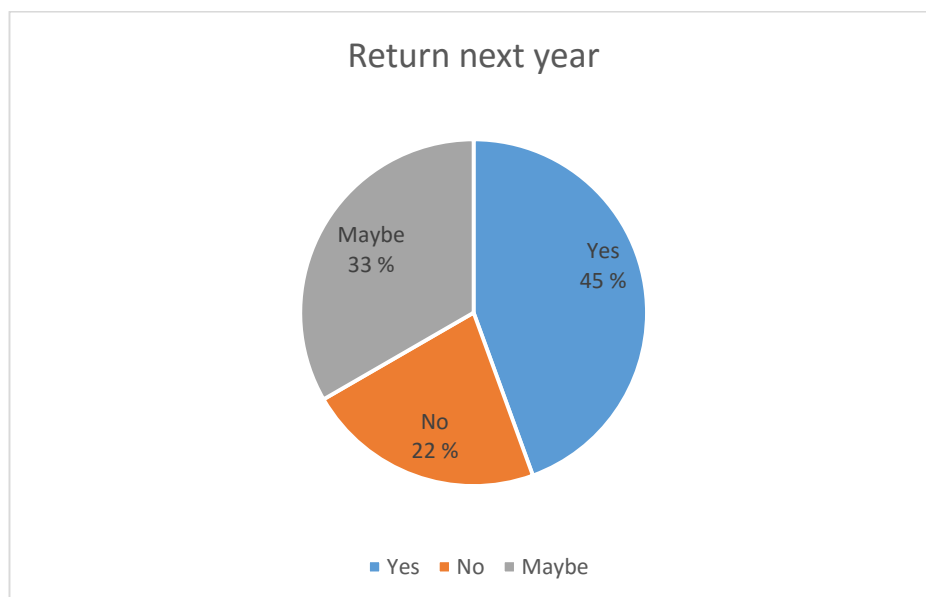


Figure 6. Will the respondent come to Summer Sound Festival 2016?

The last question asked what the respondents expect from Summer Sound Festival 2016. Four of the respondents mentioned bigger artists while three of the respondents mentioned decorations, and said they would like the festival to upgrade and to go full-out: "More different stages, bigger artists and crazy decor." A few hoped for an actual paper

program and area of the map because the program couldn't be zoomed into with a phone. An additional comment was that the festival bracelets were uncomfortable, and that ones made of fabric would be better. Also marketing was mentioned: "Don't assume that people know about Summer Sound Festival, this year the lack of advertising was visible in the amount of attendees."

5 Discussion

The research turned out to be successful as the objective was met. The objective was to evaluate the festival quality factors at Summer Sound Festival 2015 through the festivalgoers point of view. Through the results the purpose was to find out what is going well and what could be improved. This goal was reached by analysing the results to form some suggestions for improvement.

5.1 Key findings

The results from the focus group and the individual interviews indicate that the overall satisfaction of the customers of Summer Sound Festival is good. When analysing the results the word “good” came up continuously. It seems like the festivalgoers were satisfied because their expectations were met, however, they weren’t exceeded. For a high quality festival the expectations should be exceeded. “A product or service that is of higher quality exceeds customer expectations” (Chakrapani 1998, 4). This would lead to more answers that start with “great” instead of “good”. All in all the respondents had a positive outlook concerning the festival quality factors.

From the individual interview results we can tell that the staff is the least important festival quality factor. This conclusion can be justified because the factor became last when the respondents had to rank the festival quality factors. Also the respondents had very little to say about the staff which made their views seem neutral. With only a few point difference, ancillary services were also considered as one of the less important factors. The discussion concerning ancillary services focused mainly on the bars and pricing. Therefore other services, such as food stalls, were left unnoticed. The explanation behind the low ranking could be that ancillary services are just extra services at a festival; they are not the main reason why people attend.

Artists were ranked first in the order of importance. Five out of nine of the respondents ranked artists as most important. This result isn’t surprising as the festival is a music festival making the artists the main attraction. During the focus group discussion the respondents were very pleased with the artist line-up which also shows in the individual interview answers. Most of the respondents didn’t long for mainstream artists and appeared satisfied.

The most dissatisfaction arose from the theme of the festival. From the beginning of the research it was obvious that all of the respondents had a clear idea about what an EDM festival is like. Nowadays there are many internationally known EDM festivals where the theme is the main element. These festivals include Tomorrowland, Electric Zoo and Electric Daisy Carnival. The festivals have high media attention and it’s hard to not have seen

pictures or videos from them. Some of the respondents had even been to these festivals. As the respondents knew what to expect, they were surprised to find that the theme wasn't visible. The festival area was barely decorated, especially the indoor facilities. All the halls of the Helsinki Convention and Exhibition Centre were completely empty. Although the respondents were dissatisfied with the decor, the main thing that stood out as the most positive feature was the grass area. Everyone thought the grass area was a nice touch which brought the festival area to life. It was a good place to hang out and cheered up the area giving it a summery feel.

Some of the respondents (three out of nine) didn't feel like they got value for money. These negative responses could be explained according to the customer satisfaction theory by Raab et al (2008). The respondents felt like their expectations did not meet their perceptions causing dissatisfaction. These three respondents hadn't attended the festival before and during the focus group heard how great the festival is. This got them very excited and hyped. However, once they got to the festival their perceptions weren't as high as their expectations. There weren't many people on the first festival day so the atmosphere wasn't as ecstatic as on the after movie we had shown at the focus group. The lack of people could be related to the lack of marketing. During the focus group discussion the respondents were concerned with the amount of marketing. The Facebook marketing was considered positive and noticeable. However, the respondents didn't feel like this was enough for the festival to get attention from potential customers.

The results of this research were quite similar to the results of the previous studies about festival quality dimensions, explained in the theory. Some of the researchers measured the impact of the festival quality factors on satisfaction. However, our research didn't measure customer satisfaction but evaluated it according to the festival quality factors. This is why it's difficult to compare all the results from the previous studies to ours. Still, some of the results are useful for comparison. Yoon et al. (2010) found the festival program to be most important festival quality factor which goes together with our findings. The program in our research was the artists and as previously mentioned it was ranked as the most important factor.

When comparing our results to the research made by Tkaczynski and Stokes (2010), it was surprising that the core service, which was music, had no significant impact on customer satisfaction while professionalism of staff had the biggest impact. In the case of Summer Sound Festival the results were the other way around: program was extremely important and staff not important at all. Baker and Crompton's (2000) study results were that generic features and entertainment features had higher impact on festival quality than

comfort amenities and information sources. Here again, the results comprise with ours. Information sources weren't important for the respondents nor were the comfort amenities. Although the respondents ranked comfort amenities high, the answers considering this factor didn't reflect the ranking. As previously mentioned, the lack of the theme (generic features) caused dissatisfaction making it an important factor when it comes to festival quality. In addition, the entertainment features, which in this case were the artists, were of great importance. Based on this information music is thought to be the most important festival quality factor at any festival. However, we believe that even though the other factors aren't as important they still play a significant role in the festival quality.

By analysing and examining the results we came to the conclusion that the nine festival quality factors are relevant in the case of Summer Sound Festival 2015. At first it seemed like evaluating the staff as a festival quality factor was unnecessary. However, we realised that it had potential to be an important factor. At the moment the staff has a crucial role in the operations of the festival but when it comes to the festivalgoers, they don't play a big part on the satisfaction. The staff acts as a middle-man between the service and the customer; their expertise seems irrelevant. Also, we would've combined facilities and comfort amenities as their attributes intertwine. It was hard to distinguish the attributes into the right factor. Seating areas and toilets could easily be categorized under facilities. This showed during the interviews as when the respondents were asked about facilities they talked about comfort amenities and the other way round.

5.2 Reliability and validity

Stewart and Shamdasani (2015, 17) explained that the validity of interview data is affected by how openly the participants share their "ideas, views, or opinions". The reliability and validity of the results is affected by the fact that the respondents were merely content with everything, which is why it was hard to obtain insightful information. During the interview situations we did everything we could to make the respondents feel comfortable to share their opinions. We didn't manipulate the participants or lead them on to answer a question in a way we'd like them to. When analysing the data we were not biased in order to keep the responses in their true form.

All the data was collected from reliable sources, the customers of Summer Sound Festival. Our sources could be considered unreliable, because they consisted of our friends and acquaintances. However, the respondents had no reason to act bias, because the results had no personal impact on us.

The research wasn't developed using formal procedures which can be a limitation of the study. However, it was created referring to a framework from a previous research. We

didn't pre-test the questionnaire on anyone except ourselves. In spite of these limitations, this study demonstrated that the festivalgoers are satisfied but expect more. This is apparent in the expectations for next year. It also shows the current level of festival quality at the Summer Sound Festival 2016.

5.3 Recommendations

One of the goals of this thesis was to get an idea about what is going well and what should be improved in Summer Sound Festival. Like stated in the theory, knowing what went well and what didn't go well will identify problem areas and help to increase visitors' satisfaction levels (Shone & al. 2013). Although the festivalgoers were generally satisfied with the festival quality factors, some areas do need improvement. As mentioned in the key findings the expectations of the festivalgoers were met, but not exceeded. Many other festivals are turning into big competitors as they are following festival trends by having EDM artists. If Summer Sound Festival continues without acknowledging the need for improvement, they will not be able to meet the customer's standard in the future. These recommendations are important in order to exceed the customer's expectations and ensure they return.

In the key findings we considered the importance of the staff as a festival quality factor. At Summer Sound Festival 2015 the staff was an irrelevant part of the festival. At first we thought the staff wouldn't need to be included in the research in the future. However, we realised it could be made into a valuable asset. At festivals and events the staff is usually outsourced and not included in the theme. At Summer Sound Festival the staff could be incorporated into the theme, providing a competitive advantage in the events industry in Finland. This could be executed with an EDM-appropriate dress code and by having the staff maintain the party atmosphere with enthusiastic, fun service.

Recommendations for the facilities concern the visibility of the theme. We agree with the respondents that the theme was unclear. This could be improved with decorations, which now were lacking. The theme is extremely important when it comes to a high quality festival. From the interview responses it was obvious that the theme has an effect on customer satisfaction. The grass area was a success, however, it could have been broader. The indoor facilities could have had plenty of decorations and EDM music playing in the background to enhance the atmosphere. The hall with the main stage was also very empty. The entrance doors could be made more welcoming with decorations. The organizers could collaborate with performance artists and art students who are constantly looking for opportunities to show their skills. Organizers could utilise their talent without any

extra costs by providing them the opportunity to build the theme of Summer Sound Festival. All in all, the festival should have a specific theme and it should show throughout the festival to make it cohesive.

To enhance the convenience of the festival more information should be provided. There was no signage, printed programs or maps of the area. It wasn't enough to have just one television in the entrance hall with all the above information. Especially because the program didn't function properly on mobile phones. We recommend either printed programs or several constantly visible programs. Although it is easy to navigate in the Helsinki Exhibition and Convention Centre, a few simple signboards would be convenient. Festivalgoers who hadn't been to the festival before had difficulty finding their way around. Clear signs are also important for safety.

From the ancillary services the bar and food stall offerings needed attention. When choosing the outsourced ancillary services for next year food allergies and special diets should be taken into consideration. The food stalls did not cater to these needs making it difficult for some of the respondents to find something to eat. The variety of drinks at the bars was limited and the prices were thought to be too high. The respondents felt it was strange all the drinks had the same prices although there were different sizes. Also, some of the drinks, for example sparkling wine, ran out. We recommend a larger variety in drinks to cater to every taste. Cocktails would be a nice addition. This would also fit the theme. The prices should be more moderate keeping in mind that the customers are young adults.

One of the festival quality factors requested by the commissioner stood out negatively. Marketing was considered poor due to its lack of visibility this year. Both traditional and digital marketing would've required more effort. For future marketing the after movie could be utilised in, for example, Facebook marketing. Marketing materials could be placed in areas that have large crowds, such as metro stations. These crowds could be also be reached by promotional marketing. This would engage potential customers through interaction. We feel the hype around Summer Sound Festival has declined and people need to be reminded of its existence through marketing.

5.4 Suggestions for future research

The findings of this study can be utilised when planning a customer-oriented research for festivals. The framework of this research can be used the way it is or by taking our modification suggestions into consideration. In future the research concerning the festival quality factors could be broadened to examine the accuracy of our conclusions.

This research could be continued by examining more deeply which of these festival quality factors has the most impact on customer satisfaction. Another subject of research can also be the overall customer experience. The research question could be, how satisfied the customers of Summer Sound Festival are with the festival experience. The emphasis would be on psychological factors.

Instead of conducting a research with a small sample, a large-scale survey would provide a richer amount of data. The survey could be an online feedback form to be filled after the festival. A customer satisfaction survey could be done annually to ensure continuous improvement.

5.5 Own learning

What comes to academic learning, we have learnt how to conduct qualitative research as well as the process of thesis writing. In the beginning it was difficult to understand what is expected and how the thesis would be written. Writing hard data and theory while making the text interesting and understandable was hard at first. After writing a few chapters we started to get the hang of things and writing wasn't difficult anymore. During the process our writing skills have improved and we have become more aware of our grammar. In addition to writing, we've become better at finding information and at identifying the essential information from large chunks of data. We've learnt how to plan and conduct a focus group discussion and individual interviews. However, there is room for improvement when creating questionnaires and conducting personal interviews. During the interviews it became apparent that some of our interview questions were unnecessary or irrelevant. If we would've had more experience, we would've been able to evaluate the quality of our questionnaire.

On a more personal level we have learned to be patient and flexible. Before starting neither of us realised how tough at times it can be to write a thesis with someone. Our deferring schedules turned out to be a major challenge. However, we learned how to communicate and work together despite this problem. We needed to create our own method to have a continuous working relationship. We believe the process would've been faster alone but it would've been more challenging. Being able to share ideas and having two people's thoughts on a problem have made the hard parts of the thesis easier. It was nice to have someone to share the stressful moments and new situations with. Our interest towards festivals and festival management has grown, increasing both of our desires to work in the events industry in our future careers.

Luckily during the whole process we didn't face any major dilemmas which would've affected our schedule. Thankfully we started the process early so there was no hurry in writing. The small mistakes we've made along the way have given us valuable insight on what to do differently next time.

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Appendices

Appendix 1. Focus group outline

Keitä olemme ja mitä varten fokusryhmä järjestetään.

Näytä Summer Sound Festival aftermovie:
Mitä tulee mieleen kun puhutaan Summer Soundista?

1. Marketing (Visual aid: Summer soundin fb-sivujen selaaminen)
 - a. Mitä tulee mieleen kun puhutaan Summer Soundin markkinoinnista?
 - b. Missä olet kohdannut markkinointia ja missä muodossa?
 - c. Mikä on ollut toimivaa markkinointia? Positiivista/negatiivista? Ärsyttävää/hyvää?
 - d. Oletko keskustellut kavereiden kanssa Summer Soundista? Mitä?
2. Availability of information/Tiedon saatavuus (Visual aid: Summer Sound nettisivut)
 - . Oletko saanut mitään tietoa Summer Soundista?
 - a. Mistä olet etsinyt tietoa festivaalista?
 - b. Onko tietoa ollut helppo löytää?
 - c. Koetko, että olet saanut tarpeeksi tietoa festivaalista? Miksi, miksi ei?
 - d. Onko jokin osa jäänyt epäselväksi? Jos joku, niin mikä?
3. Ohjelmisto/program (Visual aid: Artistikattaus)
 - . Onko sinulla jokin ennakkokäsitys artisti kattauksesta? (Flow esimerkki)
 - a. Mitä mieltä olet artisti kattauksesta?
 - b. Mikä ohjelmistossa on kiinnostavaa?
 - c. Kuinka paljon artistikattaus vaikuttaa ostopäätökseesi?
 - d. Odotatko saavasi vastinetta rahoillesi? (Leffa esimerkki)
 - e. Jäitkö kaipaamaan jotain?
 - f. Mitä mieltä olet sunnuntain muutoksesta?
4. Näiden keskustelujen perusteella mitkä ovat yleisesti odotuksesi tulevista festivaaleista?

Appendix 2. Transcript from focus group session

Focus Group discussion 2.7.2015 klo 18.00-18:45, Kinopalatsi

Avauksena kerroimme keitä olemme sekä tarkemmin opinnäytetyöstämme ja tutkimuksesta. Seuraavaksi pyysimme osallistujia esittelemään itsensä kertomalla nimensä, ikänsä sekä SSF käyntikertojen määrän.

- Minea, 24, ensimmäinen krt SSF
- Meri, 23, 2 krt
- Sari, 23, 2 krt
- Kiira, 24, ensimmäinen krt
- Jenni, 24, ensimmäinen krt
- Jemina, 24, ensimmäinen krt
- Johanna, 24, ensimmäinen krt
- Tomi, 26, joka krt
- Tom, 26, joka krt
- Riku, 27, joka krt

Mitä tulee mieleen kun puhutaan Summer Soundista?

- Näytettiin video Summer Sound official after movie.
 - Hyvä meininki
 - paljon nuoria
 - kesäfiilis
 - kuvaa hyvin festivaalin tunnelmaa (menoa), mutta on paikan päällä vielä parempi

Tästä keskustelusta siirryttiin markkinointiin, koska osallistujat ihmettelivät, miksi video löytyy vain Youtube-kanavasta ja miksi sitä ei käytetä markkinoinnissa.

1. Marketing (Visual aid: Summer soundin fb-sivujen selaaminen)

- a. Mitä tulee mieleen kun puhutaan Summer Soundin markkinoinnista?
- b. Missä olet kohdannut markkinointia ja missä muodossa?
- c. Mikä on ollut toimivaa markkinointia? Positiivista/negatiivista? Ärsyttävää/hyvää?
- d. Oletko keskustellut kavereiden kanssa Summer Soundista? Mitä?

Ensimmäinen huomio: Kaikki fokusryhmän osallistujista ovat 'tykänneet' Summer Sound Festival 2015 Facebook sivusta.

Markkinointi oli osallistujien mielestä yleisesti ottaen huonoa

- ei ole nähty markkinointia missään muualla kun sosiaalisessa mediassa, Facebook
- Nähty vain muutama juliste esim. Mbar päädyssä
- jotkut eivät olleet kuulleet festarista ollenkaan ennen kuin kaveri mainitsi
- Osallistujat mainitsivat että esimerkiksi metrossa oleva mainonta olisi tehokkaampaa. (vertasivat Ruisrokkiin)
- Osallistujat pohtivat, miksi mainontaa ei ole enemmän? Myykö festivaali itse itsensä?

Osallistujat olivat kuulleet markkinointia Nrk- radiokanavalla

- jotkut olivat satunnaisesti kuulleet mainoksen esim. kaupassa, mutta kaikki eivät kuuntele NRJ:tä joten, miksi mainostaa vain sillä kanavalla?
- osan mielestä radiomainos oli hyvä ja innosti menemään festareille. Mainos kiinnitti huomion, sitä jäi kuuntelemaan ja se jäi mieleen.

- osa oli sitä mieltä, että radiomainos jää ns. näkymättömäksi, koska radiomainoksia harvoin tulee kuunneltua ja mainos itsessään oli melko keho.

Facebook markkinointi:

- FB sivuilla he kokivat toimivimmaksi fb:ssä järjestettävät kilpailut: ne leviävät fb:ssä nopeasti, kun ihmiset kommentoivat ja jakavat.
- Facebook markkinoinnista osallistujat totesivat, että se on toimivaa ja sitä tarpeeksi eikä kokeneet sitä ärsyttäväksi.
- Osallistujien mielestä 'artistien paljastus' oli suoritettu huonosti. Odotus oli pitkä kunnes kaikki oltiin kerrottu samaan aikaan, oltiin myös luvattu lisää tämän jälkeen, mutta ei tullut.

Eräs osallistuja pohti, että vaikka summer sound ei mainosta paljon niin se ei välttämättä myöskään ole pakollista koska festari todella myy itse itsensä. Tämä johti kysymykseen, miksi mainontaa ei tarvita/minkä takia osallistujien mielestä festari myy itseään/mitä erilaista Summer Soundissa on esim. verrattuna Weekendiin?

- Ensimmäinen EDM- festivaali Suomessa, aluksi oli ainutlaatuinen mutta ei enään, koska muillakin festivaaleilla on nykyään kyseistä musiikkia esim. Ruisrock, Ilosaari.
- SS pitäisi reagoida kilpailuun tehokkaammalla markkinoinnilla esim. Weekend festivaali on tehnyt tehokasta markkinointia ja saavuttanut paljon yleisöä. Enää ei voi luottaa vaan siihen, että festivaali olisi ainutlaatuinen. Pitää kehittyä ja katsoa eteenpäin.
- SS voi kuitenkin luottaa siihen, että kävijöitä on, sillä asiakkaat koostuvat samoista henkilöistä vuosi vuodelta
- SS on kuitenkin 'hyvin järjestetty' festivaali (kuullut kavereilta)
- SS etu festivaalina on, että se on sisällä mutta se myös haittaa esitys tekniikkaa esim. ei voi olla ilotulituksia
- SS festareilta löytyy sitä aitoa elektronista musiikkia eikä pelkästään mainstream musaa niin kuin Weekendissä. Pysynyt uskollisena siihen mistä kaikki on lähtenyt.

Osallistujilta kysyttiin mitä mieltä he ovat ikäraja (k 18)

- "kunhan ei muutu weekend festivaaliksi"
- alempi ikäraja viestii siitä, että rahat ovat loppu

2. Availability of information/Tiedon saatavuus (Visual aid: Summer Sound nettisivut)

- a. Oletko saanut mitään tietoa Summer Soundista?
- b. Mistä olet etsinyt tietoa festivaalista?
- c. Onko tietoa ollut helppo löytää?
- d. Koetko, että olet saanut tarpeeksi tietoa festivaalista? Miksi, miksi ei?
- e. Onko jokin osa jäänyt epäselväksi? Jos joku, niin mikä?

Osallistujilta kysyttiin mitä mieltä he ovat SSF nettisivuista

- Osallistujat kokivat, että tietoa löytyy erittäin hyvin nettisivuilta.
- Miellyttävät ja houkuttelevan näköiset sivut
- etusivun tekstit ovat informatiivisia ja tarpeeksi lyhyitä, jotta jaksaa lukea
- Ongelma: nettisivut toimivat huonosti mobiililaitteilla esim. jos painaa "artisti" kohtaa ei sivu siirry mihinkään, pääsivu vaan koko ajan. Pitää selata alas todella paljon että pääsi artisteihin.
- Osallistujat eivät kokeneet, että jokin asia olisi jäänyt epäselväksi.

Osallistujilta kysyttiin ovatko he nähneet tietoa sunnuntain muutoksesta

- Eivät tieneet, huonosti ilmoitettu
- Pitäisi ilmoittaa muuallakin kuin nettisivuilla

3. Ohjelmisto/program (Visual aid: Artistikattaus)
- a. Onko sinulla jokin ennakkokäsitys artisti kattauksesta? (Flow esimerkki)
- b. Mitä mieltä olet artisti kattauksesta?
- c. Mikä ohjelmistossa on kiinnostavaa?
- d. Kuinka paljon artistikattaus vaikuttaa ostopäätökseesi?
- e. Odotatko saavasi vastinetta rahoillesi? (Leffa esimerkki)
- f. Jäitkö kaipaamaan jotain?
- g. Mitä mieltä olet sunnuntain muutoksesta?

Osallistujat, jotka olivat käyneet aikaisemmin festivaaleilla eivät innostuneet sunnuntain muutoksesta. Heidän ensimmäinen reaktio oli negatiivinen.

- Luuli, että oli vitsi
- Kaikki pohtivat eniten, että miten sunnuntain muutos käytännössä toimii.
- He olivat huolestuneita, että kaikki festivaali- ihmiset eivät mahdu Cirkukseen.
- Jonot tulevat olemaan erittäin pitkiä baariin sisälle ja baarin sisällä
- Heistä tuntuisi köyhältä siirtyä isommasta paikasta pienempään (Messukeskus-> Circus)
- Festivaalien pitäisi kasvaa pienestä suureksi eikä suuresta pieneen (festivaalin "elinkaari")
- He eivät ostaisi kolmen päivän lippua, varsinkin kun 3. päivä on ilmainen ja kaikille avoin.

Sunnuntain muutoksesta oli myös positiivisia ajatuksia

- Hyvää markkinointia seuraavalle vuodelle (ilmaistapahtuma)
- Kaupunkitapahtumat ovat erittäin hyvä mielisiä ja iloisia tapahtumia
- Ajatus klubista huolestutti kaikkia eniten

Odotukset muista festari kävijöistä

- liian kauniita ihmisiä, pelotti ensin tulla
- klubikansaa

Artistikattaus oli osallistujien mielestä hyvä:

- Ei liian mainstream musiikkia
 - monet artistit ovat samantyyliisiä, mutta ei liikaa
- Muina vuosina monet mainstream artistit soittavat samoja biisejä, joten konsertit saattoivat olla tylsiä
- Yllättävän 'Hard style' painotteinen, ennen enemmän kaupallista, tuntuu rajoittuvan tiettyyn genreen
- Joillekin suurin osa artisteista tuntemattomia, sillä kuuntelevat pelkästään kaupallista musiikkia mutta tämä ei haittaa
- Artistikattaus on joka vuosi vaihteleva eikä tarvitse aina tuijottaa samoja naamoja niin kuin esim. Weekendissä
- Musiikki tulee olemaan hyvää ja laadullisesti parempaa kui Weekendissä
- Onneksi ei pelkästään radiohittejä
- Fresh
- Jotkut osallistujista eivät pitäneet suomalaisista artisteista. Suomalaisia dj voisi olla vähemmän tai ei ollenkaan. (varsinkin sunnuntaina)
- Odotetaan muutamia artisteja , mainittiin Ummet...:D
- Jotkut osallistujista olivat kuunnelleet SSF15 Spotify listaa ja olivat innostuneita artisteista. Ovat avoimin mielin menossa kuuntelemaan kaikkea.
 - HUOMIO: osallistujat ihmettelivät miksi spotifyn listaa ei ole julkistettu aikaisemmin tai miksi ei ole markkinoitu enemmän. Aikaisemmin julkaistaminen olisi hyvä, sillä biisejä ehtisi kuuntelemaan niin, että ne muistaa

- Osa odotti että artistikattaus olisi ollut enemmän kaupallista. Toisi tunnettuja biisejä/ artisteja joita odottaa ja osaisi laulaa mukana.
- Osa huomioi, että kaupalliset artistit ovat tylsiä ja aina samanlaisia keikasta riippumatta: painavat vain play nappulaa. Pienemmät artistit panostavat keikkaan.
- Artistikattaus ei vaikuta ostopäätökseen.

4. Näiden keskustelujen perusteella mitkä ovat yleisesti odotuksesi tulevista festivaaleista?

Keskustelujen perusteella kaikki olivat erittäin innoissaan festivaaleista.

-Mahtava fiilis.

-Innostunut ja odottava fiilis.

Aiemmin käyneet sanoivat, että eivät odota festivaaleja yhtä innokkaasti kuin ennen. Ensimmäiset 3 kertaa olivat todella innostuneita.

“toivon tunnetta kuin olisin huumeissa”

Tämä johti keskusteluun huumeista.

- Aikaisemmin olleet sanoivat, että stereotyyppistä huumeongelmaa ei huomaa esim. Waterlandiin verrattuna
- Osa oli huolestuneita huumeiden alaisuudessa olevien käyttäytymisestä, koska huumeet ovat arvaamattomia
- Joidenkin mielestä ei haittaa huumeiden käyttäjät, sillä ne ovat kuitenkin tavallisen näköisiä ihmisiä eikä narkkareita.

Lopuksi jaoin pe-la festariliput ja kiitimme osallistumisesta. Kerroimme, että ilmoitamme lähempänä festivaalia paikan josta meidät löytää haastatteluja varten sekä haastattelu ajat.

Appendix 3. Individual interview questions in Finnish

Summer Sound Festival 2015 Asiakastytyväisyys haastattelu
Päivämäärä: 25.7.2015 Paikka: Helsingin Messukeskus, Summer Sound Festival 2015
Haastattelijat: Linda Hannonen & Noora Väänänen

Vastaajan nimi:

Ikä:

Ammatti:

Yleistä

1. Mikä sinulle on tärkeintä festivaaleilla?
2. Laita seuraavat festivaalin ominaisuudet tärkeysjärjestykseen (1-7):
 - esitystekniikka
 - henkilökunta
 - tilat
 - mukavuus
 - lisäpalvelut
 - käytännöllisyys
 - esiintyjät

Festivaalin ominaisuudet

1. Käytännöllisyys:
 - A. Mitä mieltä olet tapahtuman ajankohdasta? (sopivuus)
 - B. Entä tapahtumapaikasta, Messukeskuksesta? (sijainti, löytäminen)
 - C. Kuinka olet löytänyt paikasta toiseen? (selkeä kyltitys, kartat ja opasteet, niiden hyödyllisyys/apu)
2. Henkilökunta:
 - A. Mitä mieltä olet yleisesti henkilökunnasta? (määrä, ammattimaisuus)
 - B. Onko henkilökunta helposti tavoitettavissa?
 - C. Oletko lähestynyt ketään henkilökunnan jäsentä? Mistä johtuen?
 - D. Millaiseksi koit henkilökunnan? (ystävällisyys, avuliaisuus, tietävyys)
3. Tilat:
 - A. Kerro, mitä mieltä olet festivaalin tiloista? (puhtaus, suuruus, layout/käytännöllisyys)
 1. Ulkotilat
 2. Sisätilat
 - B. Miten festivaalin tema näkyy tiloissa? (esteettisyys, koristeet)
4. Mukavuus (festivaalialueen tarjoamat fasiliteetit, kun et ole katsomassa keikkaa):
 - A. Millaiseksi koit lepopaikat? (määrä, oliko tilaa)
 - B. Mitä mieltä olet vessoista? (määrä, puhtaus)
 - C. Mitä mieltä olet turvallisuudesta? (järkkärien näkyvyys/määrä, ensiavun sijainti)
 - D. Millaiseksi koet alueen mukavuuden?
5. Lisäpalvelut: info(helposti löydettävissä, tarpeeksi tietoa), ruoka (kojujen määrä, monipuolisuus, laatu), narinkka(nopeus, saavutettavuus), baarit (monipuolisuus, määrä, laatu)
 - A. Mitä lisäpalveluita festivaalilla mielestäsi on?
 - B. Mitä mieltä olet näistä lisäpalvelusta?
6. Esitystekniikka: äänentoisto, valot, luovuus
 - A. Mitä mieltä olet esitystekniikasta?
 - B. Millainen esitystekniikka on verrattuna aikaisempiin festivaaleihin/kokemuksiin?

Päätös

1. Mitä jäit kaipaamaan festivaaleilta?
2. Saitko vastinetta lipun hinnalle?
3. Olisitko kiinnostuneempi festivaaleista jos olisi David Guettan, Calvin Harrisin ja Tieston kaltaisia artisteja?
4. Oletko käynyt/aiotko käydä muilla festivaaleilla? Mikä erottaa Summer Sound Festivalin muista festivaaleista?
5. Tuletko ensi vuonna?
6. Mitä odotat vuodelta 2016? (muutoksia)

Appendix 4. Individual interview questions in English

Summer Sound festival 2015

Customer Satisfaction Personal Interview

Date 25.7.2015

Place: Helsingin Messukeskus, Summer Sound Festival 2015

Interviewers: Linda Hannonen & Noora Väänänen

This interview is part of the Summer Sound festival 2015 customer satisfaction research. This research is the thesis of Noora Väänänen & Linda Hannonen, which is commissioned by the company Events 365 Oy. The purpose of this interview is to determine the level of customer satisfaction and service quality of the festival attributes of the Summer Sound Festival 2015. This interview is held during the festival. All interviewees are part of the focus group and have participated in the focus group discussion Thursday 2.7.2015 6.00 pm.

Respondent name:

Age:

Profession:

General CS questions:

1. What is important to you as a customer at a music festival?
2. Please rate these festival attributes in order of importance (1-7):
 - entertainment
 - staff
 - ancillary services
 - facilities
 - convenience
 - comfort amenities
 - artists

Festival Attributes questions

1. Convenience
 - What do you think about the time of the festival?
 - What do you think about the location (Messukeskus)?
 - How have you found your way around?
2. Staff
 - What do you think about the staff?
 - Do you find the staff is easy to approach?
 - Have you approached any member of staff? Why?
 - What was the staff like?
3. Facilities
 - What do you think about the facilities?
 - a) Indoor

- b) Outdoor
 - How is the festival theme visible in the facilities?
- 4. Comfort amenities
 - How did you find the relaxing area?
 - What do you think about the toilets?
 - How do you find the security?
 - How do you find the overall comfort of the area?
- 5. Ancillary services
 - What ancillary services are there in the festival area?
 - How do you find these ancillary services?
- 6. Program (technology)
 - How do you feel about the technology during performances?
 - Compared to past or other experiences how do you find the technology?

End of interview

1. Do you find something was missing at the festival?
2. Did you get value for the ticket price?
3. Would you be willing to pay more for your ticket if the line-up consisted of artists like David Guetta, Calvin Harris or Tiesto?
4. Will you visit next year?
5. What expectations do you have for next year 2016?

Appendix 5. Interview results and analysis

27.9.2015

aKOOSTE vastauksista.docx - Google Docs

Yleistä

1. Mikä sinulle on tärkeintä festivaaleilla?

Paljon ihmisiä

Tärkeintä festivaaleilla on tunnelma ja se, että ollaan panostettu ulkonäköön ettei ilta tunnu tavalliselta baari-illalta.

Tärkeintä festivaaleilla on hyvä meininki, paljon juotavaa, hyvät esiintyjät

Festareilla on tärkeää hyvä meno, esiintyjät ja että se on hyvin järjestetty.

Tärkeintä festivaaleilla on kaverit, jos kaverit ei mene festivaaleille niin en itsekään mene. Toimivuus on myös tärkeää.

Sujuva meininki, kaverit, hyvä ilmapiiri ja tietysti artistit.

Kokonaisuus. Homma toimii, saapuminen, itse juhlinta ja myöhäisillan poistuminen on vaivatonta.

Esiintyjät, palveluiden toimivuus ja että festari on järjestetty hyvin, se on tärkeintä.

Artistit, ikäraja ja seura

= kaverit, järjestely, ilmapiiri, artistit

② Laita seuraavat festivaalin ominaisuudet tärkeysjärjestykseen (1-7):

	1	2	3	4	5	6	7	Sum		
1. Artists	2	4	1	2	1	2	1	2	17	
2. Comfort										
Amenities	1	1	4	3	3	1	4	4	22	
3. Facilities	7	3	3	5	5	3	3	1	4	34
4. Convenience	4	2	5	1	2	4	5	6	7	36
5. Entertainment	3	5	7	6	7	5	2	5	3	43
6. Ancillary Services	6	6	2	7	6	7	6	3	6	49
7. Staff	5	7	6	4	4	6	7	7	5	51

Festivaalin ominaisuudet

1. Käytännöllisyys:

A. Mitä mieltä olet tapahtuman ajankohdasta? (sopivuus)

Todella hyvä ajankohta: Heinäkuu on kivoin kesä kuukausi ja festivaalit ovat viikonloppuna

Hyvä ajankohta. Valitettavasti ei ole lämmin ilma.

Hyvä ajankohta. Lomat eivät ole vielä loppu eikä myöskään heti kesän alussa, jotta porukka ehtii päästä lomafiilikseen.

Ajankohta on hyvä koska on kesä.

Kesä on hyvä ajankohta; kaikki on yleensä lomilla tähän aikaan.

Festari on hyvään aikaan, ei ole muiden festareiden kanssa päällekkäin.

Erinomainen, ei mene päällekkäin muiden kesän festareiden kanssa

Ajankohta on sopiva, suorastaan hyvä, sillä tähän aikaan vuodesta PITÄISI olla

lämmin. Nyt vaan ei ole.

= hyvä ajankohta, koska kesä lämmin ei ole päällekkäin lomat

Ajankohta on hyvä

B. Entä tapahtumapaikasta, Messukeskuksesta? (sijainti, löytäminen)

Erittäin hyvä: hyvät kulkuyhteydet

Positiivinen mielikuva. Ulko- ja sisätilat ovat kivasti laitettu. Parkkihalli on kiva ja teemaan sopiva tila. On helppo löytää perille ja pois.

Hyvä, mutta tuntuu tyhjältä. Kaipaisi enemmän koristeita ja panostusta sisustukseen. Messukeskus on tilava, puitteet ovat monipuoliset sekä sijainti on hyvä koska helppo löytää.

Messukeskukseen on helppo tulla, varsinkin junalla. Tapahtuma voisi olla kuitenkin enemmän sisätiloissa.

Puitteet ovat isot ja toimivat eli Messukeskus on hyvä paikkana.

Ehdottomasti parhaimpia tapahtumapaikkoja ko. festivaalille

Oon yllätynyt miten toimiva Messukeskus on. Sopii juuri näille festareille, ei ehkä toisenlaiselle. Sijainti on hyvä, sillä tänne on helppo löytää.

Paikka on hyvä

= hyvä paikkana
sijainti
koko

FACILITIES

FACILITIES

C. Kuinka olet löytänyt paikasta toiseen? (selkeä kyltitys, kartat ja opasteet, niiden hyödyllisyys/apu)

Olen löytänyt hyvin paikasta toiseen. Paljon opastuksia ja selkeä alue.

Tosi hyvin löytänyt paikasta toiseen, vaikka en ole nähnyt yhtään kylttejä.

Hyvin. Ei ole tosin kylttejä, mutta ei näille ole tarvetakaan. Lista esiintyjistä puuttuu: löytyy vain ruutu jossa välillä vilkkuu ohjelmisto.

Aluksi olin ihan pihalla, että mihin pitää mennä. Olisin kaivannut kyltitystä.

Paikasta toiseen on vaikea löytää, pitäisi olla aluekartta. Kyltityksiä ei ole näkynyt. En tiennyt, missä voi tupakoida.

Aikaisemman kokemuksen vuoksi olen löytänyt hyvin paikasta toiseen. Alue on kuitenkin yksinkertainen ja helppo mutta opasteita ei kyllä ole.

Hyvin, kun tapahtumapaikka on entuudestaan tuttu ja suunnistus on jo aikalailla ulkomuistissa tapahtuma-alueella

Oon ollut aikaisemmin joten auttaa, että tietää missä mikäkin on. Eli on ollut helppoa löytää paikasta toiseen. Olen kuitenkin huomannut että opasteita ei ole, niitä pitäisi olla uusia asiakkaita ajatellen.

Olen käynyt monta vuotta summer soundeissa joten löydän helposti ympäriinsä.

6/9 ei kylttejä = 1. hyvin, ei käynyt aikaisemmin
2. hyvin, koska aikaisempi kokemus
3. vaikee, ei opastuksia / kyltitystä

2. Henkilökunta:

A. Mitä mieltä olet yleisesti henkilökunnasta? (määrä, ammattimaisuus)

Hyvä, ammattitaitoisia ja ystävällisiä. Ei ole tarvinnut jonottaa minnekään.

Henkilökunta on ollut hyvä, ei ole tullut huonoa vastaan

Ei valittamista. Yksi henkilö näytti erittäin kyllästyneeltä, jonka en koe olevan erittäin ammattimaista.

Henkilökuntaa on tarpeeksi.

Henkilökunta on hyvin tunnistettavissa, heistä on neutraali fiilis.

Henkilökunnan jäsenet ovat ammattimaisia ja henkilökuntaa on tarpeeksi

Tarvittava. Ei ollut kovin suurta tarvetta, juoma tiskejä lukuun ottamatta, käyttää henkilökunnan apuja tms. mutta heidän toiminta oli nopeaa, hyvää ja ammattimaista.

Henkilökuntaa on tarpeeksi varsinkin järkkäreitä joten ei ole epäturvallinen olo.

On sopivasti henkilökuntaa

= hyvä, ammattitaitoista, tarpeeksi

B. Onko henkilökunta helposti tavoitettavissa?

On helposti tavoitettavissa

On, järjestyksenvalvoja on joka puolella

Kyllä koen niin. Hyvin on ripoteltu henkilökunta ympäri aluetta. Joka puolella löytyy järjestyksenvalvoja

On helposti tavoitettavissa, koko ajan ovat näkyvillä

On helposti tavoitettavissa, keltaisista liiveistä on helppo tunnista järkkärit.

Kyllä, on joka paikassa joten aina löytyy joku jos on kysyttävää

Kyllä varmasti

Kyllä aina löytyy joku henkilökunnan jäsen

On

= KYLLÄ + syyt

C. Oletko lähestynyt ketään henkilökunnan jäsentä? Mistä johtuen?

Baaritiskillä ja narinkka työntekijöitä olen lähestynyt

Ei ole ollut tarvetta

Kävin baareissa useampaan otteeseen

Kysyin missä päälava on

Baareissa

palvelu oli hyvää ja ystävällistä. Ruokakojuissa henkilökunnalla ei ollut hyvä meno.

Olisi mukavampaa jos baarityyppi olisi menossa messissä esim. tanssimalla.

En tänä vuonna

Olen asioinut baareissa

En ole

= baari, narinkka ja ruokakojut

D. Millaiseksi koit henkilökunnan? (ystävällisyys, avuliaisuus, tietävyys)

Positiiviseksi

Etuovella ystävällisiä, ei heti epäileviä että olisi ottanut juomia yms. mukaan.

Ovat ystävällisiä, jotkut ovat vähän naama rityssä, eikä siksi ole niin helposti lähestyttävää kuin toiset. Mutta tilanteen tullessa en näe ongelmaa pyytää apua.

Baarimikko oli mukava, rento, ystävällinen ja tiesi mitä teki.

Mies oli tietäväinen sekä ystävällinen.

Sen verran mitä heitä ohimennen näki niin hymy irtosi sekä kohtelias tervehdys, joten en epäile etteikö henkilökunnan palvelu olisi ollut hyvää laadultaan tarvittaessa

Palvelu oli ystävällistä mutta ei sen kummempaa. Henkilökunta voisi olla enemmän menossa mukana.

Ystävällisiä

= ystävällinen
huomautuksia

3. Tilat:

A. Kerro, mitä mieltä olet festivaalin tiloista? (puhtaus, suuruus, layout/käytännöllisyys)

1. Ulkotilat

Ulkotilat ovat viihtyisät. Penkkejä voisi olla enemmän varsinkin nurmikolla. Alue on laaja.

Ulkotiloissa on kivasti penkkejä, nurmikko on plussia siinä on kiva istua ja antaa mukavan vaikutelman. Ruokapaikkoja on sopivasti ja kaikki on sijoitettu vierekkäin, joka on mukavaa.

Positiivinen yllätys. Nurmikko, jossa voi istua ja oleskella on erittäin kiva lisäys. Toimiva ulkotila. Hyvin laitettu esim. ruokakojut yhteen. Siivoojia näkyy keräämässä roskia, pysyy siistinä.

Ulkona on kaikki kunnossa ja on helppoa löytää paikasta toiseen

Ulkotiloissa nurtsi on kiva. Paikat pysyi puhtaana koko illan. Pullonkerääjiä oli riittävästi ja ruokakojut kivat. Ulkotilat ovat selkeät.

Oli aika puhdas paitsi siinä ruoka kojussa oli enemmän roskia maassa

Ulkotilat toimivat ja tänä vuonna niitä oli piristetty ruoholla. Ruokakojuja oli paljon ja kaikki hyvin tavoitettavissa. Yleisesti kiva ulkotilat. Ensi vuonna voisi olla panostettu vielä enemmän esim. voisi olla joku keidas jossa lepopaikkoja ja palmupuita.

Uudenlaiset jälleen viime vuoteen nähden. Nurmialue oli oikein hyvä idea, (toki isompana parempi ja enemmän lepotuoleja tms.)

Ulkona on helppo liikkua ja kaikkialle pääsee helposti. Ulkona on kans yllättävän siistiä.

= siistiä, helppo liikkua, ruokakojut sijoitettu nurmille hyvin,

2. Sisätilat

Sisätilat ovat siistit, paljon tilaa ja roskia ei näy missään.

Sisätiloissa odotin enemmän rekvisiittia, koristeista yms. Musta lava on hyvä ja siellä on koristeita. Päälavalla ei ole mitään.

Sisätilat ovat huonosti järjestetty: odotin paljon enemmän panostusta koristeisiin yms.

Odotin että sisätilat olisivat käytössä, kun puhuttiin kuinka positiivista on että festivaalit ovat sisällä.

Aika tyhjät sisätilat. Kyltitys olisi jees.

Sisätilat ovat siistit mutta tyhjät. Käytävillä voisi soida musiikki.

Oli myös aika puhdas paitsi sit ku lens koristeet ilmaa niin lattia oli täynnä niitä koristeita

Sisätiloista parkkihalli oli aika jylhä. Päälava oli magee ja sopivan kokoinen. Yleisesti tilat oli tosi siistit, roskiksia on paljon sekä ulkona, että sisällä ja aina joku on siivoamassa.

Tilavat as always, autohallin käyttö oli aivan kuningas idea! Ehdoton jatkossakin!!

Sisätiloista päälava oli loppuillasta likainen mutta ei se häirinnyt.

= siistit, tyhjät (konstelu), kivat

B. Miten festivaalin teema näkyy tiloissa? (esteettisyys, koristeet)

Teemaa en ole varsinaisesti huomannut.

Teema kyllä näkyy tiloissa. Iso lava oli koristeltu auringonkukilla ja seinillä oli koristeita

Päälavalla oli random nauhoja koristeena mutta mulle koristelu ei ole niin tärkeää.

Teema näkyy ihmisissä sekä musiikissa, ei tiloissa.

Teema näkyy todella väisästi tiloissa. Lavan kankaissa oli perhosia mutta enpä muuta huomannutkaan. Dekoon voisi panostaa enemmän. Muilla ulkomaisilla edm festareilla on yhtenä pääpiirteet deko ja koristelu.

Ei kauhean paljoa. Lähinnä vain bannerien muodossa. Esitanssijatkoon eivät oikein olleet teeman mukaisia tai heidän "häkir", koristelematta.

Pihan anniskelualueella teemaa oli haettu hiukka enemmän, mutta esim. ko. nurmialue olisi voinut jo isommalla koolla pelastaa teemaa.

En oo huomannu teemaa tiloissa. Koristeita pitäisi olla enemmän. Mun mielestä telttalava ei ole kovin houkutteleva ulkoapäin, se on pelkkä musta möntti.

Koristeet näky ja valot/efektit

4. Mukavuus (festivaalialueen tarjoamat fasiliteetit, kun et ole katsomassa keikkaa):

A. Millaiseksi koit lepopaikat? (määrä, oliko tilaa)

Penkkejä kaipaisin lisää. Kivat ne on kun pääsee istumaan.

Istumatilaa löytyy. Latauspiste on ehdottomasti plussaa.

Lepotiloja löytyy, mutta niitä ei ole erikseen järjestetty, voi mennä sisälle istumaan.

Lepopaikat oli hyvät ja tilavat.

Voisi olla enemmän istuintilaa. Ruoho on plussaa sillä sen päällä voi istua mutta yleisesti ei ole paljoa penkkejä vaan moni on istunut maassa.

Ruoho oli hyvä paikka chillata. Lepotilaa on hyvin sillä aina pääsee istumaan jos tahtoo.

Hyvät, mutta olisi saanut olla enempi. Soneran latauspiste oli erinomainen.

Ihmisia on ollu vähän joten on päässyt helposti istumaan. Teltassa oli säkkituoleja, mikä oli kiva lisä.

Se tekonurmi paikka oli ihan loistava siinä pysty hengailta kavereiden kaa mutta ois voinut olla vähän isompi

B. Mitä mieltä olet vessoista? (määrä, puhtaus)

Puhtaat ja siistit sisä vessat, jonottaminen on myös nopeaa

Vessoista huolehditaan hyvin. Vessoja on tarpeeksi, ei jonoja.
 Vessoissa oli kaikki kunnossa, ne olivat siistit ja näkyi henkilökuntaa vaihtamassa vessapapereita.
 Vessat on siistit, ei jonoja ja aina oli paperia, saippuaa, mitä nyt vessassa tarvitsee.
 Sisävessaan pääsy on kiva asia. Ulkovessoissa on ollut kovat jonot mutta bajamajat on siistit eikä kauhistuta. Vessoja on riittävästi ja on mukava, että voi valita joko ulko- tai sisävessojen väliltä.
 Vessoista on pidetty huolta. Sisä- sekä ulkovessat ovat siistit.
 Riittävät sekä siistit
 Oon käyttänyt vaan bajamajoja ja ne ollu toimivat ja puhtaat. Ei oo ällöttänyt käyttää niitä.
 Vessoja oli riittävästi

C. Mitä mieltä olet turvallisuudesta? (järkkärien näkyvyys/määrä, ensiavun sijainti)

En tiedä, koska en ole kiinnittänyt huomiota erityisesti turvallisuuteen.
 Ensiapu tarvitsee enemmän näkyvyyttä
 Paljon järjestyksenvalvoja, mutta en tiedä missä on ensiapu.
 Festivaali on turvallinen, järkkäreitä on paljon ja tiedän missä ensiapu on.
 Festareilla on ollut rauhallista, en ole nähnyt mitään tappeluita. Järkkäreitä on tarpeeksi jotta on turvallinen olo. Ensiavun sijaintia en tiedä.
 Turvallisuus festareilla on toimivaa. Järkkäreitä on paljon ja ensiapu löytyy pääaulan televisiossa näkyvästä kartasta.
 Erinomaiset lavan edustalla, samoin EA:n näkyvyys. Kiertäviä pareja JV:tä olisi voinut olla useampi. Turvatarkastus oli hyvä
 Järkkäreitä on paljon. Niin kuin sanoin, ei ole ollut epäturvallinen olo yhtään. En tosin tiedä, missä ensiapupiste sijaitsee mutta ensiapu tyyppejä on kuitenkin näkynyt.
 Turvallisuus oli hyvä

D. Millaiseksi koet alueen mukavuuden?

Alueen mukavuus on melko hyvä.
 Mukavuus on hoidettu hyvin
 Alueen mukavuus on hyvä: löytyy ruokaa ja vessat.
 Alueen mukavuus on yleisesti hyvä mutta Tomorrowlandiin verrattuna koristelu on vähäinen.
 Alueen mukavuus on perushyvä festareiksi. Hieman parempi kuitenkin kuin muilla festareilla koska alue on niin kompakti.
 Alueella on hyvää se, että hektisyydestä pääsee pois jos haluaa tulella käytäviin hengaamaan. Samalla pääsee myös lämmittelemään.
 Erinomainen. Tilava ja viihtyisä
 Kaikki toimii hyvin ja on mukava olla. Rekvisiittaa saisi kuitenkin olla lisää.
 Hyvä kai

5. Lisäpalvelut: info(helposti löydettävissä, tarpeeksi tietoa), ruoka (kojujen määrä, monipuolisuus, laatu), narinkka(nopeus, saavutettavuus), baarit (monipuolisuus, määrä, laatu)

A. Mitä lisäpalveluita festivaalilla mielestäsi on?

Ruokakojut, baarit, narinkka, latauspiste /

Latauspiste, erilaiset ruokapaikat, kojut/ myyntipisteet. Tosi kivasti löytyy lisäpalveluita. Ruokapaikkoja on sopivasti eli valikoima on monipuolinen.

Ruoka ja juoma, kauppoja. Onko ensiapu lisäpalvelu?

Benji/pelit, sonera x, ruokakojut, baari ja narikka.

Festareilta löytyy baareja, kahvila, benjihyppy, sonera x:n piste sekä narinkka. Olen käynyt vain baareissa, narikassa ja sonera X:n pisteellä.

Baarit ja narinkka oikeastaan ainoat joita käytin, toimivat vaivatta ja ammattimaisesti oheismyynti, baarit, ruokapaikat ja narikka

= yndellä lauseella listaa lisäpalvelut

B. Mitä mieltä olet näistä lisäpalvelusta?

Ruokakojut ovat monipuoliset, ruoka-allergiset pitäisi olla paremmin huomioitu.

Juomat ovat kalliit, joka on negatiivista: varsinkin kun valikoima on suppea. Narinkka oli toimiva, hyvän hintainen, mutta narikalla pitäisi pystyä käymään ilman lisämaksua.

Latauspiste on mainio lisä.

Tykkään lisäpalveluista. Juomat on todella kalliita; ei tarpeeksi vaihtoehtoja ja kaikissa samat hinnat.

Juomat ovat erittäin hintavia, joka on ikävää. Tavallaan ymmärrän mutta harmittaa joka tapauksessa. Kaikki juomat ovat myös samanhintaisia, joka on minusta huono asia. Pantti pitäisi ottaa käyttöön. Vesi on törkeän kallista myös. Muuten kaupat ovat ihan kivat ja pieniä aktiviteetteja.

En ymmärrä miksi bisnestä myydään isossa koossa mutta siideriä vaan pienessä?

En käyttänyt muita palveluita kuin baareja sekä narikkaa. Baareissa voisi olla isompi

valikoima mutta aina kuitenkin löytyy jotain juomista. Narikassa oli paljon henkilökuntaa ja palvelu oli sujuva.

Baareissa todella kalliit hinnat eikä pantti systeemiä ole, se olisi hyvä minusta. Baarien juomatarjonta voisi olla monipuolisempi ja annokset suurempia. Drinkit olisi kiva

lisä. Sonera X:n selfie nosturi on hauska idea mutta henkilökunta vaikutti tylsistyneeltä eikä ne osanneet opastaa muusta festarista mitenkään. Narikassa ei ollut jonoa ja palvelu oli sujuvaa. Sinne oli helppo löytää ja plussaa olisi, että pystyi maksamaan kortilla.

Sonera lataus, benji, sumo, kiipeily, sonera X:n nosturi, ruokakojut, narikka ja baarit.

Ruokakojuja oli monipuolisesti sekä hyvin esillä. Iso miinus kuitenkin siitä, että erikoisruokavaliot ova jääneet kokonaan pimentoon. Oli vaikea löytää itselleen sopivaa syötävää. Narikka toimii nopeasti sillä henkilökuntaa on paljon mutta miksi pitää maksaa 2,50€ narikasta. Olisi paljon fiksumpaa jos se sisältyisi lipun hintaan.

Baareissa oli vaihtoehtoja mutta aivan samat merkit kuin muillakin festareilla. Jäin kaipaamaan jotain ekstraa. Hinnat ovat myös tosi kalliit.
 Baarien valikoima ei ole monipuolinen, saisi olla edes kahta eri bisseä eikä yhtä ja samaa. Ruokapaikkoja on monipuolisesti, yhden paikan hampparit oli tosi hyviä.
 Narikassa oli paljon henkilökuntaa joten ei tarvinnu jonottaa ja palvelu oli sujuvaa.
 Kaikki toimi ihan hyvin ei tarvinnut pitkään jonottaa

6. Esitystekniikka: äänentoisto, valot, luovuus

A. Mitä mieltä olet esitystekniikasta?

Todella hienot valot ja äänentoisto, tiloissa oli liian vähän ihmisiä, joten vaikutelma oli kuitenkin tavallinen. Tekniikka ei päässyt kunnolla esille koska tunnelma oli huono

Päälava on hieno. Liekit, confetti, nauhat yms. todella makeet keikan aikana.

Parkkihalli oli hieno, mutta ääni kaikui, joten se vähän pilasi musiikkia

Hyvä äänentoisto. Päälavan esitystekniikka hyvä, mutta vähän ihmisiä, joten paikka oli puoliksi tyhjä. Mutta hyvä, monilla muilla festareilla on käynyt niin että musiikki ei ole kuulunut kunnolla.

Valoefektit ja muu esitystekniikka ovat hyvät. Parkkihallissa ääni kuitenkin kiertää mutta muuten volyymi on sopiva.

Valoefektit ovat hienot ja ääni kuuluu mutta ei kuitenkaan liian kova. Parkkihallissa musa oli kovemmalla, mutta kuuluu ehkä asiaan.

Esitystekniikka oli tosi makee. Lava on paljon isompi kuin 2013, äänentoisto toimii.

Valoefektit ovat luovia ja sopivat musaan.

Brinomainen. Uusi lava oli huomattavasti näyttävämpi ja toi show'hun paljon aiempaa enemmän tunnelmaa

Esitystekniikka on hyvä. Aika samanlaista kuin aikaisempina vuosina. Valoshow:t sopii hyvin esityksiin.

Valoefektit oli loistavaa

B. Millainen esitystekniikka on verrattuna aikaisempiin festivaaleihin/kokemuksiin?

Turkissa klubeilla yhtä hyvä tekniikka, joten ei kovin ihmeellinen. Suomen tasolla kuitenkin todella hyvä. Äänen tasot olivat hyvät ja liekit yms. vaikuttavat.

Hyvä, kaikuminen miinus.

Samaa tasoa kuin muilla festareilla

Samaa tasoa kuin muilla festareilla. Basso ei ole liian kovalla. Ehkä valoefekteihin panostettu enemmän.

Lavoja on enemmän. Laserit, paperisilput ja pyrotekniikka olivat uusia juttuja verrattuna vuoteen 2013.

Summer Soundien ainut kilpailija on lähinnä kasvava Weekend Festival, joka mainostuksellaan ja lavallaan tuo kovaa haastetta. Tosin, helppoja parannettavia ensi vuodelle jotta saadaan pidettyä Summerit edelleen kesän kovimpana festivaalina.

Viime vuonna ei ollut niin hyvä valoeffektit ja ne jutut

Päätös

1. Mitä jäit kaipaamaan festivaaleilta?

Halvempia juomia, lisää penkkejä ja enemmän ihmisiä

En mitään

Enemmän intiimi tunnelmaa.

Oon ollu tyytyväinen tähän mennessä, eli en kaipaa mitään.

En jäänyt kaipaamaan mitään, sillä ei ollut mitään odotuksia festareista. Perjantai oli yllättävän hiljainen.

Kaikki on ok! Isompia artisteja voisi olla enemmän mutta toisaalta se kuuluu asiaan, että ei ole mainstream artisteja.

En mitään

Jäin kaipaamaan lisää erilaisia juomia ja rekvisiittaa voisi panostaa paljon enemmän, niinku Tomorrowlandissä tehdään. Rekvisiitta parantaa festari kokemusta ja luo fiilistä.

Isompia esiintyjä esim: David Guetta, Hardwell

2. Saitko vastinetta lipun hinnalle?

EN

Ehdottomasti

Jos olisin maksanut lipusta olisin ollut pettynyt

Joo

En saanut vastinetta pelkästään perjantain perusteella. Ihmisiä oli todella vähän ja tunnelma latistunut.

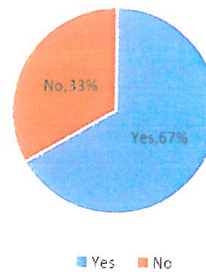
Kyllä sain. Meno on hyvä, kaverit ovat messissä, ollu hyvä känni ja on tullu tanssittua paljon.

Kyllä

Kyllä, paitsi sunnuntai mietityttää. Mitenköhän se on saatu toteutettua?

Kyllä 2pvän

Value for ticket price



3. Olisitko kiinnostuneempi festivaaleista jos olisi David Guettan, Calvin Harrisin ja Tieston kaltaisia artisteja?

Olisin. Vaikuttaa todella paljon, jos tuntee biisit etukäteen ja voi helpommin bailata mukana

En välttämättä, olisi kiva jos olisi tuttuja nimiä, mutta se ei vaikuttaisi tunnelmaan

En välttämättä olisi kiinnostuneempi isoista artisteista. Kuuntelen EDM musiikkia.

En, oon tietoisesti just halunnu tänne kun ei oo mainstream artisteja.

KYLLÄ! Festareilla on aivan eri fiilis jos tunnistaa biisit ja voi laulaa mukana.

Isommilla artisteilla saisi uusia asiakkaita, edes muutama mainstream artisti olisi kiva.

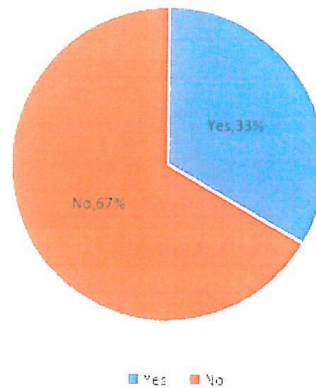
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En

En

Kyllä ja ois ollut enemmän kävijämäärä

Would you be more interested if there were bigger artists?



4. Oletko käynyt/aiotko käydä muilla festivaaleilla? Mikä erottaa Summer Sound Festivalin muista festivaaleista?

Summer sound erottuu koska se on keskustassa ei pääse kotiin yöksi eikä tarvitse teltailla yms. Sisätilat ovat myös plussaa.

Järjestely on parempaa kuin muilla festivaaleilla. Ei ole tungoksia ja järkkäreitä on paljon

* Summer Sound on ollut suurin pettymys

\ En osaa sanoa

Se, että festari on sisätiloissa, joka on plussaa. Ei tarvitse huolehtia säästä.

En ole käynyt muilla festareilla kun nuorena Renegade Festivalissa. Järjestäjien kokemus näkyy ja artistit ovat hyviä.

Laatu ja tyyli. SSF on jo itsessään tavaksi muodostunut jokavuotinen tapahtuma, jota odotetaan innolla.

Musiikkityyli erottaa Summer Soundin kun tällaiset festarit on vielä niin uniikkeja Suomessa sekä se, että täällä palataan tän musan juurille eikä painotus oo pelkässä mainstreamissä.

* Olen käynyt Ruisrockis ja ero on musiikki.

5. Tuletko ensi vuonna?

En

* Tulen jos mahdollista

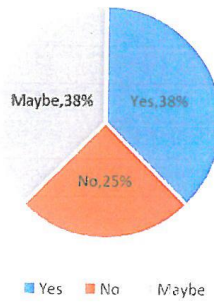
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Aion tulla

* Lauantain jälkeen osaan vastata paremmin, jos tulen ensi vuonna niin otan enemmän kavereita mukaan.

Kyllä
 Ehdottomasti jos homma jatkaa kasvuaan samalla tapaa mitä tähän asti.
 Hyvin todennäköisesti
 Ehkä ja se riippuu myös esiintyjistä

Return next year



6. Mitä odotat vuodelta 2016? (muutoksia)

Kaupallisia artisteja.

Samanlaista, mutta **enemmän näkyvää teemaa.**

Halvemmat juomat, liian kalliita. Pantti olisi hyvä käytäntö.

Muuta lisättävää: rannekkeen epämukavat: sattuu ihoon kangas olisi parempi.

Tupakointi alueet olivat epäselvät.

Käytännöllisyys toimii festareilla hyvin.

Festaria voisi upgradeata, jotain uutta ja villiä. **Koristeluun voisi panostaa.**

Pitäisi olla paperinen ohjelma sekä aluekartta. Illalla yritin katsoa ohjelmaa kännykästä mutta sitä ei pystynyt suurentamaan joten jäi epäselväksi kuka esiintyy ja milloin.

Ensi vuonna voisi mennä ihan full-out: useita lavoja, **isoja artisteja, kreisiä dekoa.**

Älkööt olettako että ihmiset vain tietävät SSF:n, tänä vuonna mainostuksen vähäisyys näkyi selkeästi kävijämäärässä. Myös sunnuntain erikoisvedot (Circus oli mainio, Mbar hyvä mutta hieman hutaistemalla hoidetun oloinen.)

Muutamia **isompia artisteja** olisi hyvä olla ensi vuonna, ne vetäisi tänne enemmän porukkaa.

Isompia artisteja