

Electronic music festival: a Customer Journey Blueprint

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| <p>The subject of this thesis was commissioned to make an ethnographic study about customer experience on an electronic music festival. More closely, the Summer Sound 2014 Festival in Messukeskus Exhibition and Convention Centre, Messukeskus, in Pasila, Helsinki. The festival was on 18th to 20th July.</p> <p>The aim of the thesis was to create a Customer Journey Blueprint (CJB) based on the study results. The CJB would map out the most important factors the customer meets during the experience. The scope was on the external factors. Naturally an individual reacts to certain things differently than another one and thus the social and cultural factors are taken into consideration in the CJB as well as the personality.</p> <p>An ethnographic approach was used to collect the study data. In other words the study was based on the material of the experience of the researcher, the festival customer. The results were gathered by taking Instagram -photos during the event and adding comments with each image. The experience was also written open; the document is enclosed in this thesis as well as the Instagram -photos.</p> <p>Using mindmapping the most significant themes were pointed out and became the base for the outcome of the thesis: the CJB. It displays in one image the most important themes that surfaced in the gathered material. It is enclosed in the thesis.</p> <p>The theoretical framework presents theories of customer decision making as well as explains how an event manager could benefit from being acquainted with customer behaviour. Among other things it explains how important it is, nowadays, to be more and more customer centered in designing the offered services.</p> | |
| Keywords customer experience, customer behaviour, electronic music festival | |

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1 Introduction

1.1 The aim and justification of the thesis

The thesis subject was commissioned to study and define customer experiences on an electronic music festival. The final goal, the aim of the assignment was, based on the information gathered, to create an illustrated path that maps out the main factors that effect the customer experience. It was done through examining what the customer experiences and what he pays his attention to and defining the most important factors that affect the customer experience. The results were compared to existing information about customer behaviour and expectations. As it formed, the path got its name Customer Journey Blueprint (CJB). The information from the CJB benefits event managers to plan more successful events from a customer point of view by helping them to understand customer needs, behavior and expectations. When the customers' needs are considered they get more valuable experiences and are more satisfied. The CJB helps the event organizer to plan and create unforgettable and differentiating services.

There have been music festivals for decades already but still they are constantly growing their popularity and it's not uncommon for people to travel long distances to get to one. One example of a world famous festival is the Glastonbury Festival of Contemporary Performing Arts in England. It attracts more than 120 000 visitors every year and the tickets are usually sold out instantly when the ticket sale opens, almost a year in advance (BBC 2013). All kinds of performers from different parts of the world oriented in different art fields are presented; from music and dancing to circus and mysticality. To create the festival atmosphere the field is turned into a village of tents for accommodation, services, food, performances, souvenirs etc. (Glastonbury festival, information.)

The oldest music festival arranged continuously in Finland was the Ruisrock -festival in 1970 in Turku (YLE 30.5.2007). After that the music festival scene has grown significantly. Today the selection is very wide and competition in the festival market is tough. Moreover, the market isn't limited only inside Finland but also the international festivals interest Finnish festival guests. Especially the world famous artists are wanted and Finland has to compete with, not only the Nordic, but the European festival organizers as well. (Korhonen 2014.) An electronic music festival can be seen as a "rave" as the music is alike and it also lasts for more than one day. "Raves" were born in the UK in the 80's and became a phenomenon after the drug Ecstasy became popular (Prendergast 2000, 387 – 389.) Of course drugs aren't legal in Finland and therefore not allowed at the festival but many people still associate drugs to the electronic music scene.

The popularity of electronic music can be seen for example in the number of visitors attending on electronic music festivals. This year there were 30 000 people attending to Summer Sound (Metropoli 24.7.2014) and last year the number was the same (Stara, 31.7.2013). Summer Sound festival is arranged in Helsinki as well as the Weekend festival that is also an electronic music festival. Weekend festival has been the most popular one already for two years in a row in the voting made by a Finnish radio station, YleX this and last year. This year there were 16 763 voters of which 6792 people voted for Weekend festival (Suomalainen, 28.8.2014). According to the Metro internet newspaper (15.8.2014) the festival was also sold out this year with 50 000 visitors and many famous electronic music artists from across the world.

1.2 The scope of the thesis

The scope is set mainly on customer experience: which factors effect the individuals' decision making and how. It is cropped to view personal experience in comparison to the physiological reactions involved – in other words: how the individual experiences the festival as a whole. Unfortunately because of technical difficulties any data of the physiological reactions is not available and thus only the subjective material is viewed.

Based on the aims and the scope the research question became: *What is a customer experience like at an electronic music festival?* And more specifically: *What kind of reactions does an electronic music festival awaken in a customer on external and internal levels?* External in this case means the physical reactions; how the body reacts to the experience. The body reacts to environmental stimulus but also observations on the emotional and mental levels can cause physical reactions. Environment means the physical surroundings as well as non-physical environments like the internet. It also consists of services and people – the staff and the other guests. The internal factors means how an individual reacts to the experience on mental and emotional levels. It is assumed that among other things previous experiences, social and cultural factors, personality and personal values give a framework for the reactions.

1.3 Definitions

Ethnography is a qualitative research method that observes individuals or groups, their behavior and reactions. Among other things, it is used to understand how people experience their every day lives. Observation, interviews or different forms of recording can be used as tools. (Crang & Cook 2007, 1.)

Customer experience is a term that includes how a customer reacts to certain services or products. Also that the purchase decisions are influenced by rational as well as emotional factors. It has a direct impact on the outcome in spite of if it's a positive or a negative one. (Evans & Cothrel 2014, 55 – 56.)

Service path describes the journey of the customer using a service. Because service is a process, using a service means consuming an experience during a period of time. A service path describes how a customer proceeds and what he experiences during that period of time. (Tuulaniemi 2011, 38.)

Service moments are a service path cut into smaller parts. This way it is easier to comprehend the entirety. The process can be divided for example to pre-service, the service situation and post-service. (Tuulaniemi 2011, 39.)

Service touch points are the service moments divided into smaller segments. The touch points include the people, procedures, surroundings and objects. (Tuulaniemi 2011, 39.)

Service design is a systematic approach to service development. It aims to create services more from the customer point of view to grow customer satisfaction. (Tuulaniemi 2011, 9.) It is a way to approach problems and it is used in many fields from industrial design to the field of hospitality. It combines different tools and methods and doesn't have a clear explanation: the definition is not the same even inside one field let alone between individuals. (Stickdorn & Schneider 2011, 28 – 29.)

Ambient design is service design that creates value for all the senses. To create the atmosphere different kinds of effects with colours, lights, sounds, tastes, materials and scents are used. This way the space and the experience can be made more memorable for a customer. (Tuulaniemi 2011, 39 – 40.)

Customer journey mapping is a method that can be used to get more information about customer experience within the service process. The map shows the main service touch-points and emotions that occurred using the service. (Stickdorn & Schneider 2011, 158.)

Service Blueprint is a tool for a service provider to map out the customer path and processes that take place behind the scenes of a service process. It usually combines the aspects of all the relevant parties – like the customer, employee and employer – in one illustration or model. (Stickdorn & Schneider 2011, 204 – 205.)

1.4 Thesis structure

The second chapter presents the theoretical framework of the thesis. It is gathered from different literature sources from the fields of research planning, restaurant, tourism, marketing, event planning, customer behavior and customer experience. The third chapter introduces and explains the process and the methods used in the research. It includes an explanation of what ethnographic research is, how reliable it is and what the strengths and weaknesses of the method are. It also talks about customer experience as a research method and introduces the technology used in the study to collect more objective data. The case event is presented in the third chapter with an introduction to the research. It also unwraps the results and analyses the information.

In the fourth chapter the results are discussed, the CJB explained and the thesis process described. It summarizes the thesis and discusses the successful as well as the problematic points of the process. The last two chapters are the reference list and the attachments, which consist of the CJB, the Instagram-pictures with commentaries and the personal festival experience described in written form.

2 Theoretical framework

This chapter presents the theoretical part of the thesis. It defines service, explains service design and how it supports the customer experience. The literature review outlines which factors influence the customer perception of service quality and what kinds of factors affect customer behavior and decision making. It takes an overview on customer experience and marketing in social media and sketches how environmental factors can impact the customer experience.

2.1 Definition of service

Zeithaml, Bitner and Gremler (2013, 3) explain service followingly: “-- services are deeds, processes, and performances provided or coproduced by one entity or person for another entity or person.” Service is an abstract concept and therefore is intangible but can have tangible parts – just like a tangible product can have intangible parts (Zeithaml & al. 2013, 3 – 5). According to Tuulaniemi (2011, 43) consumers want tangible products because they want to get a feeling of getting value for their money. A company can gain more profit from creating a tangible product to represent the untangible service bought. Purchasing something concrete gives extra value to the customer’s experience. This is why many companies that sell for example electronic services sell their product in a package even though the customer could download it straight from the internet. (Tuulaniemi 2011, 43.)

Rissanen (2006, 18 – 19) explains service as an action that includes interaction and by creating satisfaction, benefit or experiences the customer can be offered extra value. He clarifies that services can be complicated and multi-layered when being partly physical and partly immaterial. As an example he mentions the travel business where most of the products are intangible. A hotel room with a bed is material but the whole service also includes immaterial elements like the customer service. (Rissanen 2006, 18 – 19.)

Offering services can be seen as creating relationships or improving the old ones. The quantity and quality of a service product should match the price the customer thinks the product is worth, in other words, what he is ready to pay for it. (Lashley & Morrison 2000, 19.)

2.2 Customer experience of service quality

Customer experience of the service quality has a major role when creating a service. It needs to satisfy a customer well enough to get him to use the service again. Tuulaniemi

explains that a customer experience can be divided into three levels: functional, emotional and meaning -level (Figure 1). On the functional level there are for example the customer needs, the flow of the process, accessibility and diversity. This level makes it possible for a consumer to use the services. It answers the question: "can you give me what I need?" (Tuulaniemi 2011, 37.) On the emotional level are the customers' feelings and how the company answers his expectations. It tries to understand what the customers want to experience and what touches them. It answers the question: "can you give me what I want?" At the peak is the meaning -level. It reflects the customer identity: the promises a company can give on a more personal level. It tries to meet with the customers' hopes and dreams and match with his lifestyle. It answers the question: "can you make me a better person?" (Tuulaniemi 2011, 37.)

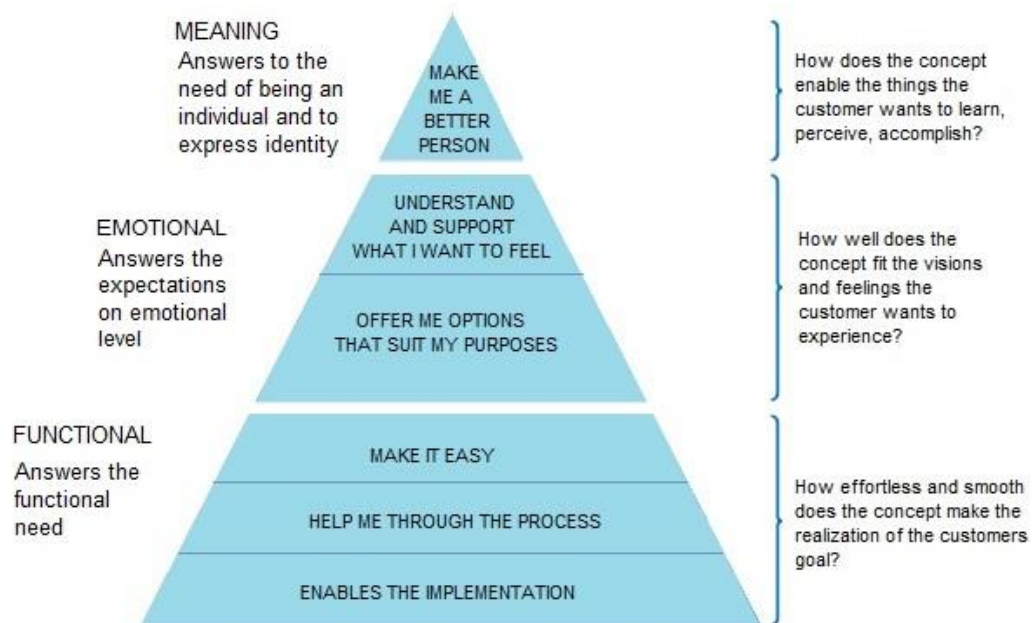


Figure 1: The pyramid of creating value by Palmu Inc. [From Finnish] (Tuulaniemi 2011, 37)

2.3 Service design

According to Stickdorn and Schneider (2010, 128 – 133) the service design process can be cut into four stages: exploration, creation, reflection and implementation. The exploration stage covers mainly the identifying of the problem and understanding the customer. The creation stage tries to create solutions to the problems and to the customer expectations and needs. On the reflection stage the ideas from the creation stage are being tested. As a service is immaterial it can be difficult to come up with a clear image of what the customers think about it. To test a service Stickdorn and Schneider make a list about

ways to get the product in a more tangible form to get a clearer image about a customers' emotional reaction. This can be done for example through videos, plays or story boards. (Stickdorn & Schneider 2010, 128 – 133.)

The last stage is the implementation, when the prototype is being turned into a new concept. This process needs the support and engagement of the whole company and needs to be well communicated. If the goals of the new concept aren't clear to everyone inside the company it can reflect to the customer experience in a negative way. A service blueprint can be used in the process since it is a basic method to make the process clearer for the service provider. (Stickdorn & Schneider 2010, 134 – 135.) Tuulaniemi (2011, 57) presents the same idea as Stickdorn and Schneider but adds a fifth stage to the basic process: the evaluation. The success of the process is being measured and considered on this stage and adjustments can be done if needed. In an ideal process all parties are involved in the developing and decision making. (Tuulaniemi 2011, 57.)

Service design without a business target is useless but keeping only the profit in mind is not profitable either. Balancing the two creates a successful business (Figure 2). Also know-how about service design is needed to do this. However it can be difficult to link service design closely to the aims of the business. (Tuulaniemi 2011, 48.)

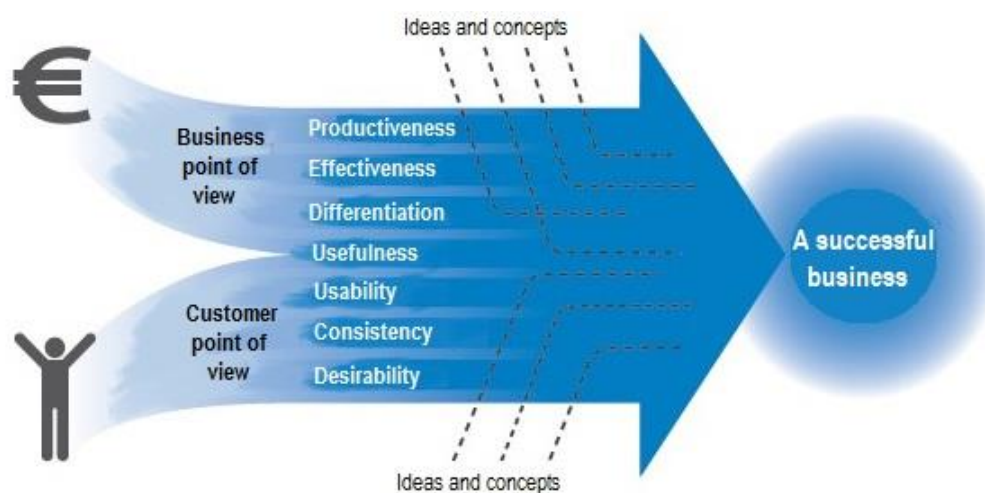


Figure 2: Service design aims to combine business thinking to satisfying the customer, illustration by Palmu Inc. (Tuulaniemi 2011, 48)

Stickdorn and Schneider (2010, 108 – 111) also present the term Design Ethnography and describe it as something that helps the service designers to understand the users of

the service. It explores the lives of the service users in depth and tries to understand their deeper motivations and how they experience certain situations. They say that it is almost impossible to do service design if design ethnography isn't used in some form. Because services are immaterial and changing, the main idea of service design is to be focused on people. If a company wants to be successful and popular they need to keep the customer needs in mind when designing services. (Stickdorn & Schneider 2010, 108 – 111.)

2.4 Consumer behaviour

Evans and Cothrel (2014, 9 – 10) write that individualism is a growing trend; people want to be recognized as individuals with their own personality and lifestyle. They say people want to comment on things on their own names and not anonymously because they want to be noticed to create or enhance their “social capital”. (Evans & Cothrel 2014, 9 – 10.)

The factors like price, location, quality and extra services define the value of the service for the customer. This information is subjective and therefore the customers' personal background has an effect on how the service is experienced. This personal background consists of social, cultural, personal and psychological factors. (Williams 2002, 9 – 11.) In addition to the customers previous experiences also the expectations, current mood, attitudes and values have an impact on the experience (Swarbrooke & Horner 2007, 51). Knowing the customers segment is important because offering a service product isn't only about offering a product but more about satisfying the customer (Lashley & Morrison 2000, 19). Tuulaniemi (2011, 49) writes that customer value isn't only defined by how much customers are ready to pay for a service but also, how often they are ready to buy it or if they would recommend the service to someone else.

According to Williams (2002, 9 – 11) for the modern western society it is more typical to consume than to produce. The change in the economy, the development of technology, the growing mass media and purchasing power amongst youth are important key elements to the constantly growing consuming. Globalisation and change in the social structure of the society are also listed as significant factors. (Williams 2002, 9 – 11.) On the other hand, Pine & Gilmore (2011, preview, 1) want to underline that people don't want to spend only on goods anymore but rather desire to gain experiences through every purchase – in every sector.

The consumers in Finland are using less and less money for dining and drinking in restaurants, which has caused many restaurants and bars to go bankrupt in the last couple years. (Hänninen, 26.11.2013.) MaRa, the Finnish Hospitality Association (2014) presents

that the alcohol sale in Finnish restaurants decreased from January to July 2014 notably, almost 5 % (MaRa 2014). The magazine Talouselämä (18.9.2013) notifies that Finnish people prefer drinking alcohol at home rather than in restaurants. In the year 2003 of all the beer consumed, 25 % was consumed in restaurants. In 2012 the percentage had dropped to 12 %. (Talouselämä 18.9.2013.) In 2013 in the statistics of Tilastokeskus Finland was marked 6th in the price of alcohol and cigarettes in the comparison between the European countries. (Tilastokeskus 2013).

2.4.1 Personal factors in decision making

Williams (2002, 84 – 87) highlights that the key element in marketing is to understand the observational process of an individual. That is because the consumer reacts to the stimulation of the marketing through personal filters. The stimulus needs to be strong enough to be noticed and sensed. Place, time, attractiveness and newness are important in making marketing come forth. According to Pizam and Mansfeld (2000, 104 – 105) learning, attitudes and observation are the most important cognitive processes affecting the consuming behaviour.

Some theories claim that remembering is the key element of the learning of an individual. Deciding on purchasing something is affected by the previous experiences; in other words the learned information the person has. The learned experiences have an impact on future purchase decisions. (Williams 2002, 78.) Learning is connected to observation; the observed information blends in with knowledge and skills. Furthermore, this learned information has an impact on the future observation of the individual. (Pizam & Mansfeld 2000, 104.) Williams (2002, 78) accentuates that brand marketing is dependent on the remembrance of the customer. Whereupon it is important for service providers to familiarize themselves with the factors of remembrance of an individual and react to that in their marketing. This can be done through visualization and repetition (Williams 2002, 78).

According to Zeithaml & al. (2013, 50 – 58) the customer expectations of a service vary depending on the individual needs, expectations and past experiences. Also situational factors have an impact as well as competitors – or if the service is possible to be produced by the customer himself. (Zeithaml & al. 2013, 50 – 58.)

Motivation is one of the most important factors that impact the decision making of an individual. The motivations of a consumer reflects from his wants and needs. The wants and needs originate from for example the personality and lifestyle of the individual.

(Swarbrooke & Horner 2007, 53.) Personality is a complicated concept that includes among other things world-image, self-image, temper and character. Self-image is divided

into two levels: the first one is the actual perception a person has about oneself. The other one is the ideal image, the kind he would like to be or how they want to be seen by other people. (Pizam & Mansfeld 2000, 106.) Social media gives an individual the chance to scope what they want to show about themselves to others.

Lifestyle means the way an individual thinks and acts. It includes interests, needs, values and daily routines (Pizam & Mansfeld 2000, 106 – 107). Zeithaml (etc. 2013, 53 – 55) writes that the self-image of an individual reflects his lifestyles and defines how the person spends for example time or money. A service producer can map out the most important characteristics and lifestyles of its customer segments to offer services that satisfies them and possibly even helps them fulfill their ideal self (Pizam & Mansfeld 200, 107).

Attitudes are learned personal conceptions of the surrounding reality. They give the framework to like and to dislike objects. The attitude plays an important role on a customer's decision to buy a certain product instead of some other product. Surrounding forces, like the reference group, have a major impact on the forming of attitudes. (Pizam & Mansfeld, 2000, 105.)

2.4.2 The social impact on decision making

Social factors include for example reference groups, ethnicity and social classes which are partly also cultural factors. The behaviour of the society is influenced also by culture. (Williams 2002, 94.) Social psychology studies how people behave in groups and how culture modifies for instance their leisure time decisions. Sociology helps to understand why and how people take part in events and how trends and reference groups effect on an individual. Anthropology studies cultures and their ways of expressing cultural habits like celebrating. When organizing an event anthropology is needed to help define what the culture is like and what the customers in that culture want. (Getz 2007, 72 – 73.)

According to Williams (2002, 124 – 125) reference groups impact an individuals' decision making on conscious and subconscious levels because they affect the personality, attitudes and values of the individual. Williams writes that the reference groups influence in three ways: informative, comparative and normative. When the customer doesn't have enough information or considers there being a risk in buying a product they often rely on the informative influence. This influence consists of sources that the individual considers reliable, for example friends, family or other people they respect. Comparative influence is considered when the customer compares himself on a specific reference group that he thinks is important. The individual makes decisions based on what the reference group –

the other like-minded people – might do and goes to places where he might find those people. (Williams 2002, 124 – 125.)

The normative influence is working when a reference group sets certain ways of behaving for its members and everyone in the group follows the norms to fit in. Williams explains normative influence through an example about a nightclub: the clubbers know how to dress, dance and behave to be accepted. Also the use of substances in the night life is highly normative especially if the individual is very committed to the scene. This way of acting along with the group helps the marketers to focus on the precise group that act as role models for the community. (Williams 2002, 125 – 126.)

Pizam and Mansfeld (2000, 110) write that the social and cultural factors have a significant impact on customer decision making. They say this is because an individual is surrounded by these factors his whole life and has absorbed them as a part of himself. Therefore they influence all the aspects of life without being further questioned or noticed. (Pizam & Mansfeld 2000, 110.) Williams (2002, 94) lists that for example social class, reference groups and culture impact behaviour as factors that create social influences.

Mooij (2011, 21 – 22) integrates the economic factors as a part of the values and cultural behaviour of an individual and not as a surrounding factor. He also presents the culture as being a part of the person instead of being a factor influencing from the outside (Figure 3). (Mooij 2011, 21 – 22.)

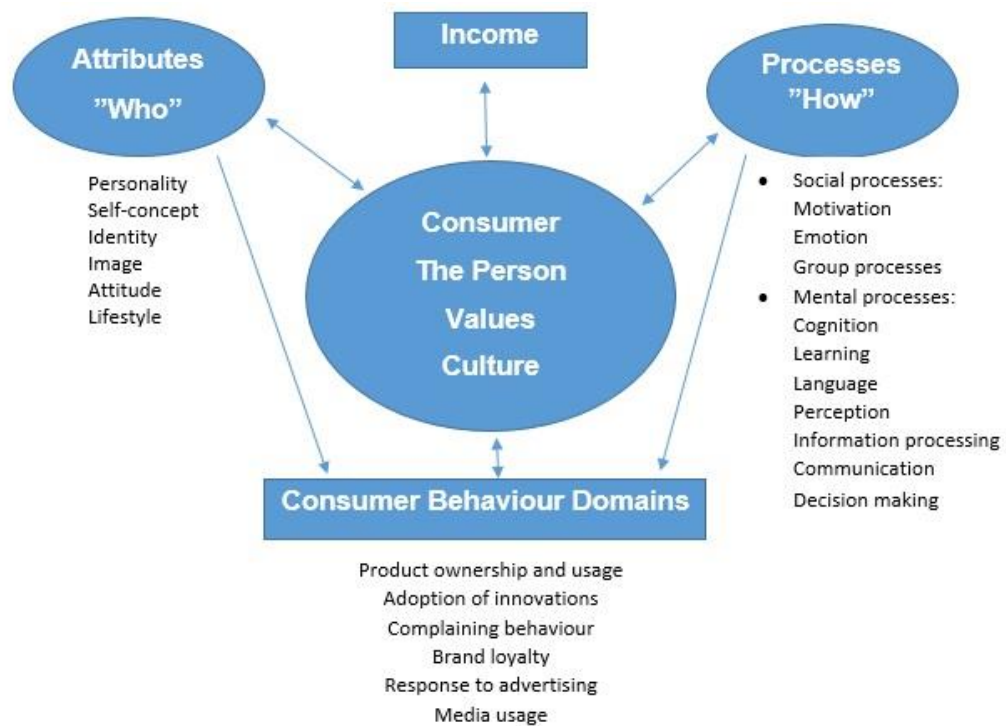


Figure 3: A framework for understanding the consumer behaviour by Manrai and Manrai (Mooij 2011, 22)

2.5 Sensing the environment

People are surrounded by enormous amounts of information and advertisement every day and therefore individuals aren't capable of internalizing even half of the material. That makes it harder for a company to get their message through to get the customers attention. This information is composed of different kinds of visual and audible as well as smellable and sensible material. (Lindstrom 2007, 83 – 88.)

Tuulaniemi (2011, 44) writes about service environment which includes all the surroundings the service is being offered in. It includes all the spaces, signs, buildings – even the scents and temperatures. (Tuulaniemi 2011, 44.) He says the environment has a significant role in the success of the services because it controls the way the customers behave as well as affects their mood (Tuulaniemi 2011, 39). Service usually includes supporting physical objects that give extra value or help the consumption of the product. They can also work as licenses to use the product itself for example an entrance tickets or bank card. (Tuulaniemi 2011, 44.) Well-designed and implemented space is a part of the service process which ultimately helps to refine the service concept into business and competitive advantage. (Tuulaniemi 2011, 39 – 40.) Gustafsson, Öström, Johansson and Mossberg (2006, 86) represent that a customer experience is created through the combination of five aspects: room, meeting, product, atmosphere and management control sys-

tem. The aspects are viewed from the producers' point of view. This Five Aspect Meal Model is created especially for restaurants but can be adapted for other services as well. Room represents the concrete space the product is consumed in, and the meeting means a touch point between all the people involved; i.e. the staff and the customers. The product can be a meal, a beverage or a service that is at the core of the service situation. Behind all this is the management control system that consists of for example the licences, economic aspects, logistics etc. It holds the whole package together so to speak but is invisible for the customer as long as everything works. If something doesn't work in the service chain the customer experience may be damaged. The atmosphere is a summary of all the previous aspects. It is a sensed aspect of the external level – the environment – that is defined by what the customer experiences on the internal level. (Gustafsson & al. 2006, 86 – 90.)

A “wow-factor” can, according to Getz (2007, 177), be created to the customer through visuality and artistic spectacles. To create a more perfect sensory reaction lights and decoration can be attached to for example sounds and smells. Also when an experience exceeds the customers' expectations a “wow-factor” can be formed. And vice versa also a bad experience can create a negative “wow-factor”. (Getz 2007, 177.) However he adds that the “wow -factor” isn't enough by itself but the event also needs to have content to be remembered and considered meaningful (Getz 2007, 181).

2.6 Customer experience

According to Getz (2007, 170 – 172) understanding what event experiences mean to the customers is crucial in planning events and that they should be viewed from different angles and view points. He points out that events can be successful from only one point of view instead of satisfying all the parties. It's possible that the guests are happy about the outcome of the event but the organizers didn't get what they were expecting or vice versa. (Getz 2007, 170 – 172.) He lists what mostly are the motivations of paying customers like festival attendants. They can be for example: escaping their everyday lives or simply looking for to be entertained, belonging and sharing the experience, being loyal or emotionally involved, etc. (Getz 2007, 191.)

Finding happiness and a good feeling is a part of everyday life of today's individuals. Today's society is changing from being a knowledge society to one that constantly seeks for different kinds of new experiences. (Puustinen & Rouhiainen 2007, 215.) The corporate world is steering towards producing experiences because the latest trend seems to be people wanting more experiences than products (Getz 2007, 172 – 173). The production

finance is turning into a service and experience finance. The consumers are more eager to purchase products and services that are about creating new experiences. People communicate more openly about their decisions because their individual identity is created by the decisions made – and communicated to others. The consumers want to spend more money and time on their hobbies, travelling, culture and luxuries. (Puustinen & Rouhiainen 2007, 215.)

According to Getz (2007, 180 – 181) when the event ends it is important that an event attendant should experience a feel of change from special to normal, a certain feel of loss. He explains this is necessary because without this feeling it probably means the experience wasn't compelling and touching enough. This feeling makes the event and the attendants' life more meaningful and thus works as a driver for the person to attend the event again in the future. (Getz 2007, 180 – 181.)

Tarssanen introduces the Experience pyramid (Figure 4). It represents an ideal service that gives a customer a special and memorable experience and explains the event on the levels of the product and the customer experience. At the bottom of the pyramid there are the aspects that impact the experience. (Tarssanen 2009, 11.)

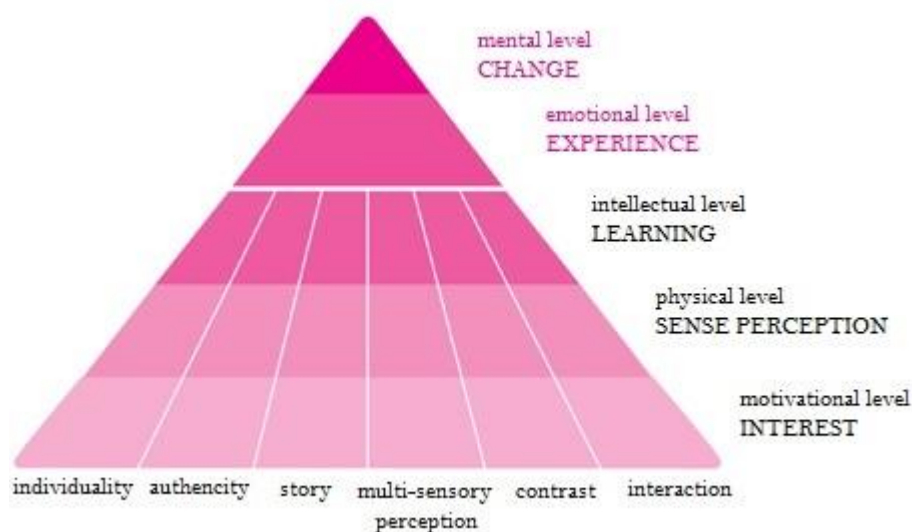


Figure 4: The Experience pyramid by Tarssanen (2009, 11)

In the Experience pyramid individuality means that the product is unique and possible to be altered to fit each customer's needs individually. Authenticity is the image the customer gets of the trustworthiness of the product. It is more of a personal opinion and everyone has their own perception of it. The authenticity and the story should be bound together because a good story makes the product seem more authentic. The story explains actions or features the product has. By multi-sensory perception Tarssanen means that all the fac-

tors of the product that can be sensed should support the theme and make it stronger. It makes the experience more credible and makes the customer absorb into the experience. According to Tarssanen the experience should also have a contrast to the everyday life of the customer. A successful contrast might help the person to see himself from a different angle and even lead to personal change and growth. Good interaction between a customer and the provider of the product is crucial to the success of the experience. In activities and events where there are also other customers involved, it is important for the service providers to create a community feel. (Tarssanen 2009, 12 – 14.)

She also writes that an experience should contrast the everyday life of the customer. By being unusual and new the experience helps the person to see oneself differently than before. It is also important to understand that something that is exotic to one person might be very casual to another. (Tarssanen 2009, 14.)

2.7 Social media as the first touch point

The social media is nowadays one of the most important channels for spreading information about an upcoming event. But as well as a channel social media is also the environment that works as the first touchpoint between the event and the customer. Very often it is the last touchpoint, too. It isn't uncommon for the event arrangers to remind the visitors of the experience for example through sharing pictures and videos on their website, Facebook page or Instagram.

Kortesuo (2014, 91 – 101) presents different styles of marketing in social media: price and offer marketing, content marketing, story marketing, entertainment marketing, campaign marketing and paid display marketing. Basically for massproduction he recommends price and offer marketing as services and quality products profit more from content and story marketing. It is a lot cheaper for a company to advertise on the social media and sometimes they even get more visibility through it than by using the traditional means. (Kortesuo 2014, 91).

Price and offer marketing is about offering the lowest prices. The business needs to be genuinely the most inexpensive one to be successful. Some customers can be very precise about how much money they spend on products and services. Therefore they aren't the most loyal; if they find a cheaper option they tend to follow that one. Usually the best way to do price and offer marketing in social media is for example through picture and video advertisements, and getting visibility on blogs and Facebook. (Kortesuo 2014, 92 – 93.)

Content marketing doesn't make straight claims but produces material that consumers and social media users can see and hear and make up their own mind about it. Content marketers trust their service to be successful through indirect advertising – the content speaks for itself and no persuasion is needed. This kind of marketing is not fast or just a campaign pulled once but takes perseverance and determination. (Kortesuo 2014, 94 – 95.) Entertainment marketing can be considered a part of content marketing because in the limelight isn't usually the product or service but the message around it. The content of the message is entertaining and thus for example products and services that represent leisure time like soft drink companies, restaurants and theme parks should use this kind of approach. (Kortesuo 2014, 96.)

Story marketing uses all kinds of stories: it can be humoristic or dramatic depending on the product, service or cause. Its main goal is to engage the customers through emotions and by creating them a memory. It is also studied that people remember stories well – better than a simple product introduction. Stories can be based on reality or fiction, well-known fables, tales or sayings but it should bring something new to the customer and not just repeat the old. A company can tell its own story, how everything began or how the founder came up with the idea. It is important, though, to make sure the story won't be misunderstood or giving the wrong impression. (Kortesuo 2014, 96 – 99.)

Campaign marketing is related to price and offer marketing but does not always use low prices as hooks. A campaign covers a shorter period of time but usually takes some economic effort and use of other advertising channels as well. The paid display marketing can be used to get visibility for the products and services by buying advertisement space in the social media or for example in Google. Usually only the clicks cost for the company instead of the ad space itself and it's possible to set a budget – when it's used the ad disappears. (Kortesuo 2014, 99 – 101.)

3 Research process

3.1 Introduction to the case event: Summersound festival 2014

Summer Sound is one of the biggest festival in Northern Europe. In the year 2013 over 30 000 people took part in it. (Yle Uutiset, 7.1.2014.) 2014 the number was about the same (Summer Sound Festival, 20.7.2014). The festival was on July 18th to 20th. It took place in the Helsinki Exhibition and Convention Centre, Messukeskus, in Pasila, Helsinki. This was the first time it was arranged in a space this big. (Yle Uutiset, 7.1.2014.)

The festival was ranked third in a voting for the best festival of the year 2014 made by YleX, a national radio station. There were 16 763 voters altogether and Summer Sound got 8 % of the votes. There were, of course, festivals with all kinds of music listed – and not only the ones with electronic music. (Suomalainen, 28.8.2014.) Every year the festival gathers a large number of world famous dj's to perform from all over the world. Some of the most famous artists performing this year were for example: Avicii, Axwell, Tiësto and Eric Prydz (Summer Sound Festival, Lineup).

The tickets cost 69€/1 day, 89€/2 days and 115€/3 days and the "Stara Premium VIP" - tickets 99€/1 day and 189€/3 days. The VIP -package included a laminated VIP-pass, a surprise gift, an own entrance, a cloak room, a smoking area, bathrooms, restaurant services and a space in the main hall meant only for the VIP-guests. (Summer Sound Festival.)

3.2 Research method and tools

The research was carried out by using an ethnographic approach: by attending the case event and observing the surroundings and reactions to them as well as occurring feelings.

One of the biggest challenges of using ethnography is probably its uncertain reliability. This is because ethnography is about observing instead of measuring some absolute numbers the research material isn't very objective. Mariampolski (2006, 6) writes that culture is the base on which the individuals' perception of the world, i.e. the identity of the person including values and personality, is formed on. As such the researcher uses his own culture based perceptions to create assumptions, research questions, view points etc. Therefore the culture the researcher lives in also has a significant influence on the results, and this in spite of the fact he is observing people from another culture as group members in their culture – or himself in a certain environment.

Mariampolski explains followingly why ethnography is a considerable method for a company: “Ethnography can be taken as a theoretical perspective that focuses on the concept of culture and its relation to observed behavior as the principal analytic tool for classifying and explaining consumer dynamics.” (Mariampolski 2006, 6.)

In the research Instagram was used to record the personal material through taking pictures and attaching comments that state the time and for example a feeling or notification. Instagram is a social media application for smartphones. The user can upload pictures onto his profile. The users’ Instagram followers can see and comment the pictures. The pictures can be “hashtagged”, which means to put a # -sign in front of a word. The “hashtag” makes the text a portal so that the picture can be found by anyone by typing the used word into the search field.

First Beat Bodyguard 2 was used to record the reactions of the body. Bodyguard 2 is a device used to collect material that is more objective than what the individual experiences on the mental level. Among other things it can measure blood pressure, pulse interval and stress level. It can be used for around the clock measurements to collect data for example about sleep quality and exercise performances. It is attached to the skin with two electrodes and the device itself, which is attached on the left side of the chest, is small and quite unnoticeable (Figure 5). (Firstbeat.)

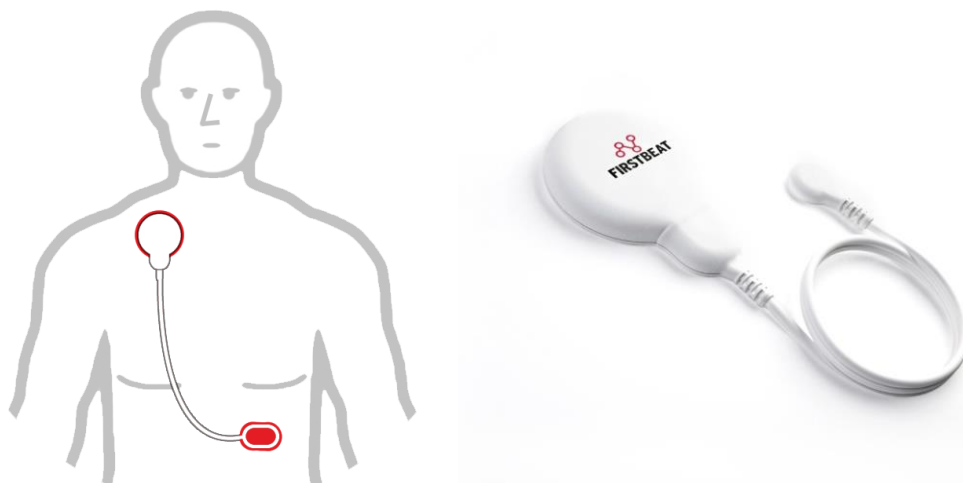


Figure 5: The device is attached on the chest and the side under the breast. (Firstbeat)

3.3 Customer journey mapping

Customer Journey mapping can be used to visualize the customer experience throughout the service process. It starts with discovering the touch points the customer has had during consuming the service. The touch points may be physical as a visit to the company or contact situations between the consumer and the staff as well as virtual contact situations. It is important to consider the service from the customer point of view. Therefore for example interviews can be used as material. It's also possible to let the customers make the maps by themselves using for example photographs or videos. When the material has been reviewed the results can be put together into a visualization of the experience as a whole. The work should be clear but offer enough information about the most critical contact points. The customer produced material can give insight about the emotions the customers have had during the process. (Stickdorn & Schneider 2013, 158 – 159.)

Jacka and Keller (2009, 225) explain that customer mapping concentrates on the processes that have an impact on the customer. It gives insight and ideas on how to answer the question: "What would bring more value to the customer?" (Jacka & Keller 2009, 225.) Stickdorn and Schneiders' (2013, 158 – 159) explanation supports this thought by saying it is used to understand the factors that impact the customer experience. Using the customers own material helps the company combine both formal and informal information. Especially when material is collected from several consumers the results can be compared and the most problematic factors – as well as the top points – can be identified. The map can be "personalized" through material like for example pictures with personal commentary attached. The mapping helps a company to understand the weaknesses and strengths of the service and makes it easier to compare it to the ones the competitors provide. (Stickdorn & Schneider 2013, 158 – 159.)

3.4 Results

As a researcher I should also give some information of my personal history with festivals. I hadn't been to an electronic music festival before and have only visited a couple other types of festivals. I have been to some rave -type of events, nightclubs and all sorts of happenings and parties. So I am not a big festival goer but enjoy dancing very much and hanging out with friends. I listen to all kinds of music from rock to pop and techno to classical music and jazz so I could say going to almost any kind of festivals is enjoyable for me.

Some technical difficulties appeared after the festival. In other words: for some reason the device did not record any data, so any objective material of the festival could not be gath-

ered. Therefore only the collected subjective information is used as results. The subjective information was formed by using the data collected on Instagram and the personal experience from the festival. The themes that I considered most important were compared to the theoretical framework and on that basis the Customer Journey Blueprint was formed.

From a festival guest point of view the location of the festival was very good because we could get there in a couple minutes from the Central Railway Station of Helsinki. I also heard some people that came from further away talking about the location. They said it was nice that it was so close to their accommodation. Apparently a city -type festival like this benefits from a central location, Pasila being easy to reach with almost any transportation and all directions from short and long distances.

On the first the night I noticed there were a lot of people outside the entrance drinking their own drinks. Most of the people seemed to be heavily intoxicated, or on some other substances. Later I read on Metro newspaper website (23 July 2014) that there had been 90 drug offenses at the festival during the weekend, which they comment being an exceptionally large amount. On Saturday and Sunday there weren't as many people in general and they weren't as drunk or high so it was easier for me to get into festival mood. I also witnessed a minor accident on Friday and it shocked me a little bit. But very briefly after that there were a couple of staff members dealing with the injury. I was relieved to see the staff acting so quickly and professionally; it made me feel safe. This is a thing you don't think of until something happens. I also noticed there were a lot of security guards around which made me feel safe and secure.

My friend had only bought a ticket for one day, Friday, and when she was at the gate to get her bracelet they told her they had ran out of the festival bracelets. They gave her a Särkänniemi -bracelet instead. Särkänniemi is a theme park in Tampere, Finland. She told me she was somewhat disappointed about this – it made her feel a bit separated from the other guests, because everyone we saw had a Summer Sound bracelet on. My other friend that had the Stara Premium VIP -badge told me the VIP-facilities and services had disappointed her a bit by being somewhat predictable and dull. The name had sounded fun but it also seemed to promise a lot – and didn't quite succeed in that this time.

The empty and quiet, enormous hallways made the place feel desolate and didn't bring any festival mood. I thought this was probably planned in advance so that people wouldn't stay in the hallways, but I felt like it took a somewhat big part of the feel of a festival – before I even had experienced any festivities.

On Friday when I walked into the main hall I heard the music and saw the stage but the hall seemed enormous and thus the stage seemed very distant. It seemed like there was a gap between the party and the door I was standing at. This happened every night. I didn't get on a festival mood until I walked into the dancing crowd and listened to the music for a while swinging a little bit from side to side. I noticed I enjoyed dancing most when I recognized the songs. I was impressed by the décor and lights used on the stage, spreading widely on the walls and ceiling. Also the confetti that was thrown in the air in climax points of especially the well-known songs gave an extra boost to my enjoyment of the moment. The enormousness of the space made it very industrial -like. It gave me the stereotypical image of a rave, but felt rather bleak and machine cold.

On Saturday we didn't know many of the djs playing and I didn't particularly like the music so we didn't feel like dancing as much as on Friday and Sunday. Instead we went to the Chill out -tent which had cozy Fatboy-beanbag chairs on the floor and the music and atmosphere were more relaxing. We also had Haribos promotion candy bags that they had dealt out. Lying there eating candy made me feel happy and relaxed.

A bottle of water cost 4 € which I and my friend thought was too much. Therefore we only bought one and shared it, then refilled it in the bathroom. I didn't buy any alcohol drinks because I had already drunken some wine at home – also because all the canned alcohol drinks were 7 €/can. I thought for a 0,33l can of cider that was too much seeing them in glass door refridgerators behind the bar and knowing the real value of one can in the supermarket. I thought maybe other people felt the same way about the prices as I did because at the cloak rooms we had noticed people going to get alcohol drinks from their bags and going out to drink them. On Friday we also saw some people around 9 pm by the Pasila train station eating hamburgers from Hesburger with Summer Sound bracelets on their wrists. We concluded they were going back to the festival but had only come there to eat a more inexpensive snack. We shared one portion of French fries and sausages which cost 8 euros.

Before the event I saw posters on the streets and noticed the very actively posted texts, videos and pictures on the Summer Sound Festival Facebook page. At the festival I noticed mostly the obvious and big festival banners and marketing like the enormous guest book by Upcider. The promoters dealt out sunglasses and people could take Instagram -photos with them on (Figure 6), hashtag it and their picture was projected on the wall in a couple meters scale. This worked like a fun guest book and people could get a feel of being like a celebrity for a while. Also the free sample Haribo candy bags gave extra value to me – it's always nice to get something for free!



Figure 6: Each #Upcider -picture was projected for approximately 15 – 30 seconds but you could tag as many pictures you wanted (piipajck, 18.7.14. Instagram)

4 Summary

4.1 Discussion

Considered from a customer point of view I would like to be able to enter the party straight away at latest when I step into the main hall. The "gap" that was between the stage and the main hall entrance in the case event could be filled with something. This something could be activities that either support or contrast the festival. By contrasting I mean activities that aren't necessarily obvious to have at the festival. To me it wasn't obvious to have a chill out tent – though I learned in the rave culture there usually is also a down settling mode – and was surprised and pleased when I noticed one. The event organizer wouldn't have to plan or arrange all the services and activities by themselves but could use business to business action. This way the event organizers get more income and the service providers get visibility.

I know festivals can require quite big investments all in all and the food and beverages are usually rather pricy so usually I eat and drink before going. For me 7€ was too much to pay for a 0,33 liter can of very basic cider, especially because I saw the actual cans in the refridgerators behind the bar. If they had only a sign that said cider 7€ and the cider was on the tap and served with ice – even if it was the same 0,33 liters – I don't think my reaction would have been as strict. Of course I knew festivals are expensive so I – like apparently many others – preferred to drink my own drinks. I drank mine at home but we witnessed many people drinking from their own cans and bottles outside Messukeskus before entering. We also noticed people were getting drinks from their backpacks from the cloak rooms to go out and have a drinking break. This might cause people drinking too much in advance which can cause more safety hazards and of course, less income for the event organizers.

Also the VIP -package was not what I would have thought of it. I'd expect a VIP -ticket to get me something very special – especially when the name somewhat refers to superstardom. Now that I heard what it actually was, I'd say as a customer, I wouldn't buy a VIP -ticket when I went there. I think the appealing name, Stara Premium VIP, should also be able to fulfill the expectations of the customer so that he would want to buy the package again. It could have some kind of extra activities or other specialties included, something surprising, perhaps a performer or an own dj even. VIP has always sounded very special to me, that you might get things for free and that you are being spoiled so to speak. And luxury is one aspect that comes to mind when thinking about being a star. The only luxury that my friend told me about was a separate and clean bathroom, an own entrance and

more variety in drinks. Of course the expectations are dependant on the person and what the person's wealth situation and history are like.

There was also competition from outside the festival with the provided food services: people walked to the Pasila railwaystation and had meals from Hesburger – a meal from there is cheaper and the same size. Even the content is almost the same, but Pasila trainstation provides a wider variety of foods. According to Marn, Roegner and Zawada (2004, 3 – 8) price is the most sensitive factor a company has to deal with. They say very few companies use the pricing as an advantage nor do it well enough for the company to reach its full potential. The authors underline that pricing is the most powerful tool to start gaining more profit. It's not always about lowering the price but more about adjusting it just right. Lowering the price makes the expenses rise which requires an increase also in the volume in sold products. This might not increase the companys profit but possibly even decrease it. (Marn & al. 2004, 3 – 8.)

To decrease competition from the outside they could forbid leaving and returning to the festival area on the same day. But it would probably be harmful for a festival because it cages people a bit too much – especially at a city festival. It is an option, though, but maybe there is another possibility. Street Gastro is a big phenomenon in Helsinki right now and all different kinds of vans sell special hamburgers and grill foods for people on the streets for the same price they sold fries and sausage -portions at the festival. I was missing variety in the food – there weren't any healthier, or even very delicious options available. Of course when people are drunk they want fast food type of meals but many young people also crave for healthier options nowadays. I noticed a rough half of the festival guests being young women – and I'm sure they would enjoy other kinds festival food alternatives than noodles and fries. Even if people wouldn't ask for it, and would settle for french fries if that was the only option available. Many women, vegetarians, maybe even men, would rather pay 8 – 9 € for, say, a falafel pita bread or a ryebread goatcheese burger that the vans sell. This especially when the festival is held in the city with lots of competition, home made food being one of them.

A festival could differentiate with these kinds of small acts, presented above, that would actually give the festival a huge facelift through renewing their business to business - action a little. This way they would create extra value to the customers and could keep them on the festival area without locking them in.

As I addressed in the theoretical framework – customers like to have tangible products and a festival itself isn't a tangible product (Tuulaniemi 2011, 43). However, for example

the bracelet can be kept as a memory of the festival. As a matter of fact I know many festival visitors that keep the bracelets and have their wrist full of bracelets from different festivals. The fact that they ran out of bracelets for one-day ticket buyers might disappoint some of the guests thoroughly. These visitors might not be able to afford to buy more than a one day ticket – nor souvenirs from the festival. Thus the only memory would be the bracelet.

4.2 The Customer Journey Blueprint

This chapter explains the steps in the Customer Journey Blueprint -image by explaining the used terms and how they can be used in event planning. The image was created by using the Canva.com -design program. Canva is designed for creating images like posters, social media posts, infographics etc. It works mainly free of charge.

The first step for an event organizer is to define the customer segment: what do the wanted group expect of the event? What is their *Social and cultural* basis like? The event organizer should outline the type of *Personalities* they want to attract. The customers might also have some *previous experiences* or have heard about the event before from someone. If not, they have some experience on something concerning the theme of the event. Customers use their previous experiences, the social and cultural factors, personality and interests to *Decision making*. After a proper evaluation of the target group the event organizer can decide on the *Marketing* channel and style. Every time seeing a poster or advertisement of the event the customer is reminded of its existence and interest towards it might grow. That's why more than one channel should be used.

On the very basis of the whole event is the *Service Blueprint* that consists of the basic parameters, the management actions needed for creating an event. The Service Blueprint sketches the defined concrete route or area the guests are wanted to move in on the grounds of the event. It considers the emergency scenarios as well as plans the processes that will take place. It is 'invisible' to the customers but if it fails to succeed, it will be noticed. (Stickdorn & Schneider 2011, 204 – 205.) The parameters can be for example technical equipment, location, pricing, emergency arrangements and licences.

The event organizers should consider using *Business to Business* services to ease their work or to create extra value to the customers. Again, keeping the wanted customer segment in mind, they pick the suitable Business to Business collaborators. For example variety in food selection: what kind of food is trendy right now? What kind of food might the customers be willing to pay and stay for? The organizers can also create a Wow -effect to

the customer through imaginative or surprising extra services – things that might not have been expected of that event. This could comprehend activities, products etc.

A good *Community* -feel amongst the guests is the result of successful targeting and a well designed scope. Also well accomplished marketing and good promotioning helps the like-minded people to find their way to the event. When the surroundings are well planned and the right people are present, the customer has a feeling of safety and being a part of something bigger. An event organizer can enhance the feel of togetherness by trying to get the customers committed to the event for example in social media or on the web page of the event. Customers can be encouraged to give suggestions concerning the event or competitions can be arranged. The customers want to know they are appreciated and wanted back.

To stand out from the competitors *Contrasting* can be used. Differing and well planned services, spaces and activities make the event more memorable to the customer and potentially create extra value to the individual's experience. Contrasting in the ambience can be done by using opposites or highlights: through varying the lighting, colours, sounds and moods. The ambient design can be used to either support the event or to clash with it. If it clashes badly with the event it should be a conscious and justified decision – otherwise the wanted effect will probably be destroyed. Depending on the nature of the event, the facilities should be easy to navigate for the customer. Also the layout of the objects in the space should be smart and well thought of.

Promotion is about making a company's product more visible and to sell more. It can mean advertising of the event itself for example through handing out schedules or making it visible with e.g. banners, staff clothing and merchandise. Using imagination and daring to do fresh, even weird inventions will add to better results. But a safe trick is handing out free samples – a souvenir or a consumable product attracts people's attention more intensely. Promotion during the event can also be a form of business to business action. The event organizer can have other companies promoting their products for example through giving free samples to the guests. People usually enjoy getting things for free so this kind of action benefits all the parties involved. Promotion can work as a contrasting factor and differentiate the event from the competitors.

One of the aspects impacting the experience is the *People*: the other guests and the staff. To create a satisfying experience the staff needs to be professional. Unfortunately customers much more often remember and share the information of a bad service experience. Quite often good service means that the staff is as unnoticeable as possible – and

of course some purposes that suits very well. However to exceed the guests' expectations the staff needs to be visible by leaving a memorable, genuine, positive and maybe even a surprising impression. The other major effecting group is the other guests. Their behaviour, their interests and mood have an enormous impact on the atmosphere and thus makes the event how it is. The customer can feel safe and at home if the others are like-minded and share the same values with the person.

The *Atmosphere* is the summary of all the effecting factors. It is the result of the working entirety, the main feeling that the customers share and co-create. Because its essence is intangible, it isn't anything the event organizer can impact on or alter directly. It happens through trying to get all the other components to work together.

The *Customer experience* is the final result of the event. It consists of many effecting aspects and isn't necessarily straightforwardly a good or a bad one. Afterwards the experience becomes *Memories*. The person can reminisce the experience by posting or having conversations on social media and by sharing pictures and thoughts. A memory is, of course, intangible but items that are attached to the experience can remind one of the memory. These memory items can be for example in the form of photos, promotion samples and the entrance bracelet or ticket. The event organizer can prolong the experience for the customers by being active in keeping the memories well planted in the customers' heads. This can be done e.g. through posting pictures and texts on social media after the event. The Memories impact the decision making later: the customer chooses whether he wants to go again or not.

4.3 The personal conclusions

After the festival the first thing I did was that I wrote my experience down, printed and cut it and taped the text pieces along with the printed photos on my wardrobe. This way I could put together pictures and experiences that had something in common and see it better as a whole. This way the most important factors arose and I could start putting them on paper – comparing them to the theoretical part. Little by little the themes for the Customer Journey Blueprint were together and through sketching I found the right form for the illustration. Not having any objective data of the experience did change the character of the research unfortunately. The credibility isn't as strong as it would have been if there was the objective data to compare the subjective information to. Looking back at the minor shock of suddenly having no recorded data on the objective side I think the study carried on very well.

There was also some “speed bumps” with creating the final result, the Customer Journey Blueprint, but now I am more than satisfied with the result. The whole process was challenging but as one can imagine I also enjoyed it. The fact that the subject and approach was a bit more deviant from what I consider a basic research subject made it more interesting. The process took more time than I had planned and that sometimes made me anxious. Then again I also noticed taking some time off the writing and coming back to it gave me a good possibility of looking at it anew with fresh eyes and a bit of criticism. That made it possible for me to notice some issues and small flaws that I hadn’t realized before.

Thinking about the future, the next step regarding the Customer Journey Blueprint, could be illustrated and easy-to-read instructions. The image somewhat works separate from this thesis but the reader needs to know the terms to get a deeper understanding of it. Of course there is the previous chapter, number 5.2 that opens the terms quite clearly. Anyhow they could be in the form of a paper booklet or an electronic guidebook – maybe even a video.

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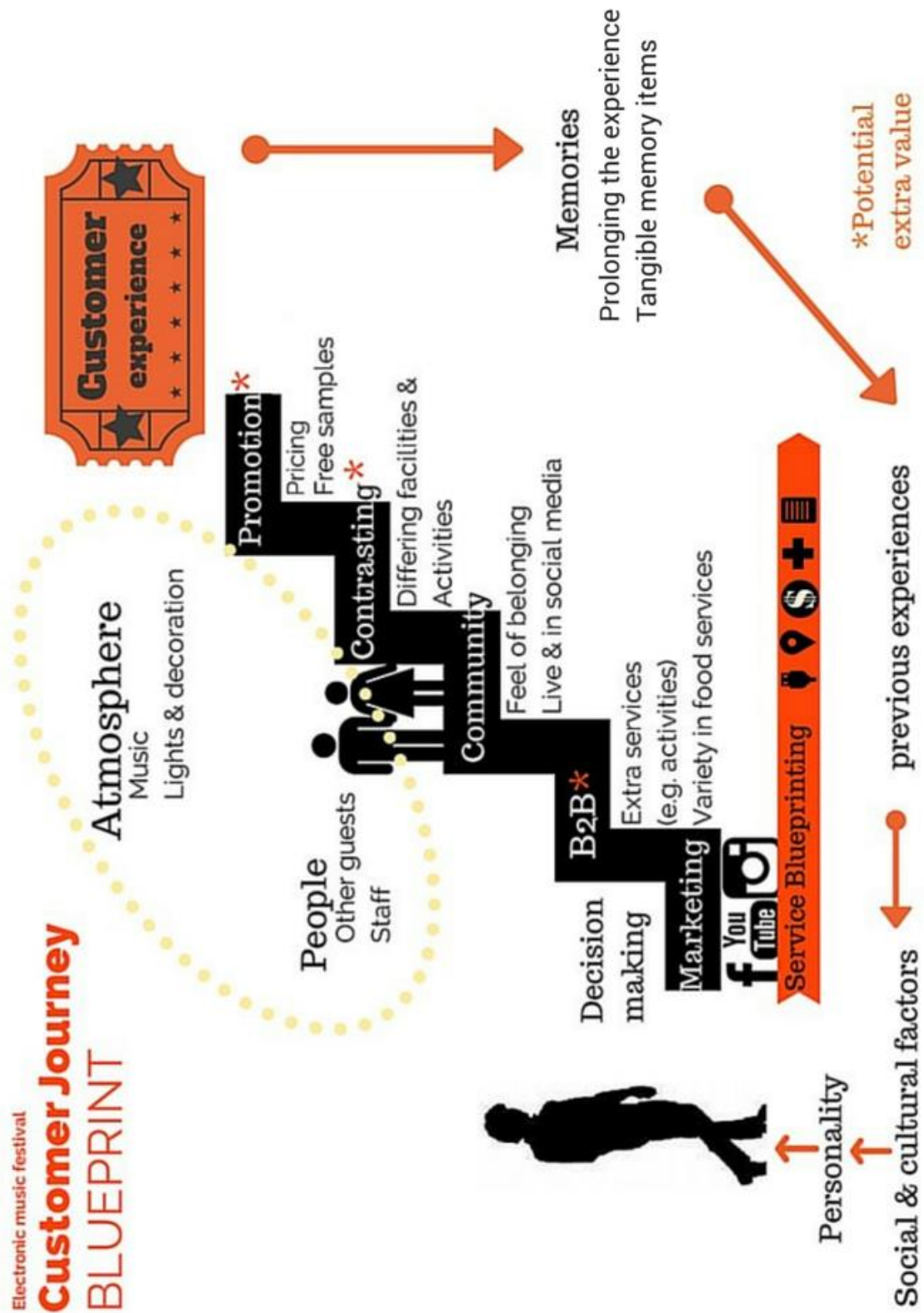
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Attachments

Attachment 1. The Customer Journey Blueprint



Attachment 2. The Instagram material



21.05: Arrival, not so many people but most of them heavily drunk already outside..



21.10: a one day bracelet for Särkänniemi?? No, they ran out of bracelets..



21.20: The place looks a bit deserted with the enormous hallways and the few people



22:00 The outside area.. People very drunk. I feel a bit anxious.



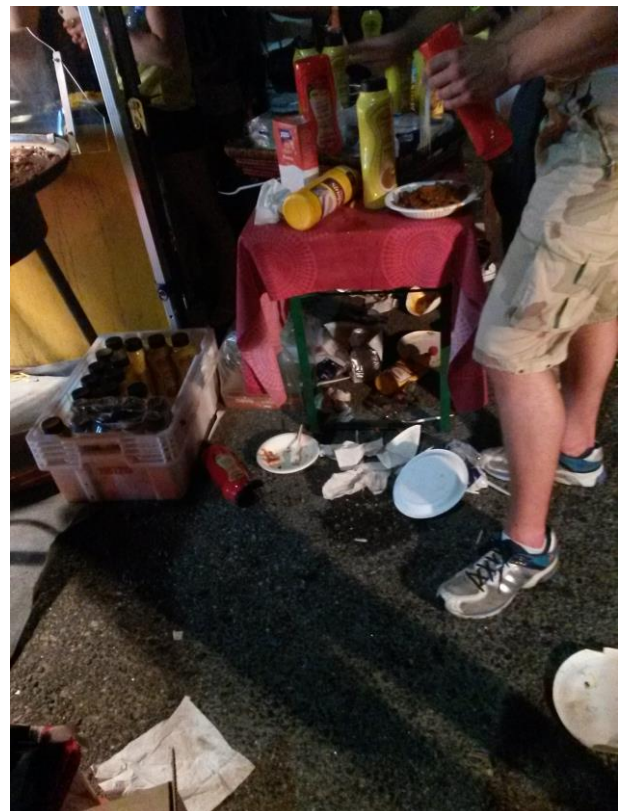
22.40: It's alright, warming up. Avicii! People pushing a bit..



23.25: wow, the lights!! Awesome!



00.20: Climax and Avicii playing!! The confetti made it perfect!



00.45: water bottle 4€! And someone could clean the spice table a bit..



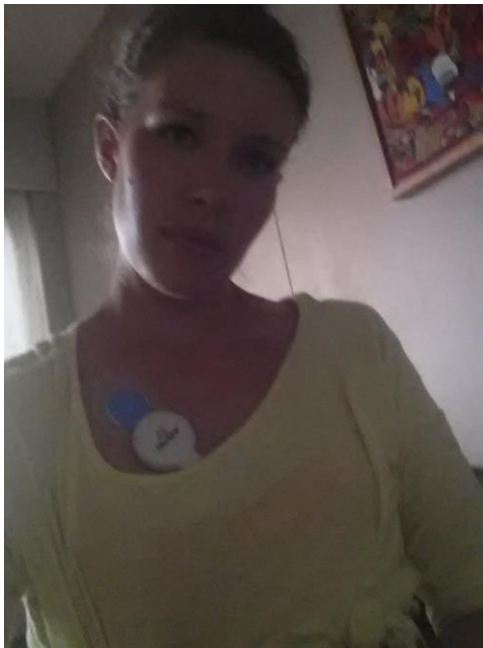
1.15: The light/video effects are impressive!



1.35: Dash Berlin, good feeling!



2.15: Time to go home.. it's quiet in the hallways.



18.30: Preparing for day 2. Neon colours and food because it's so expansive (and unhealthy) to eat at the festival



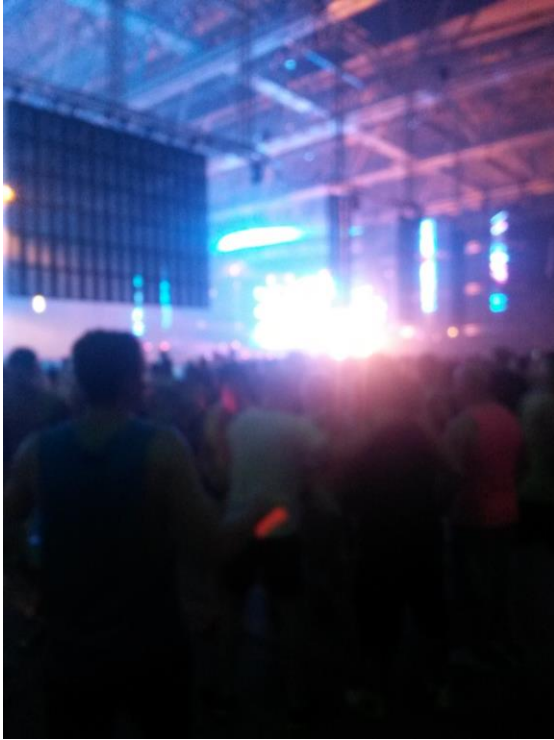
22:45: the atmosphere is chill, people aren't as wasted as yesterday at this time..



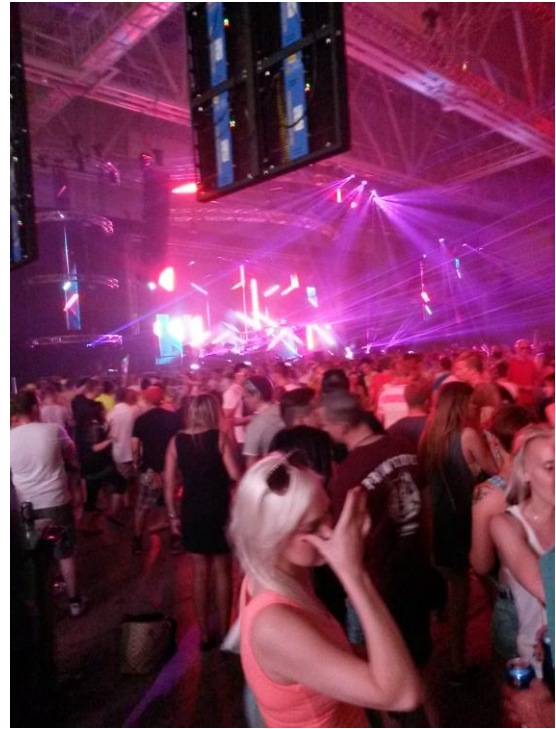
23.00: lying on the Fatboys, chill music and free candy, NICE!



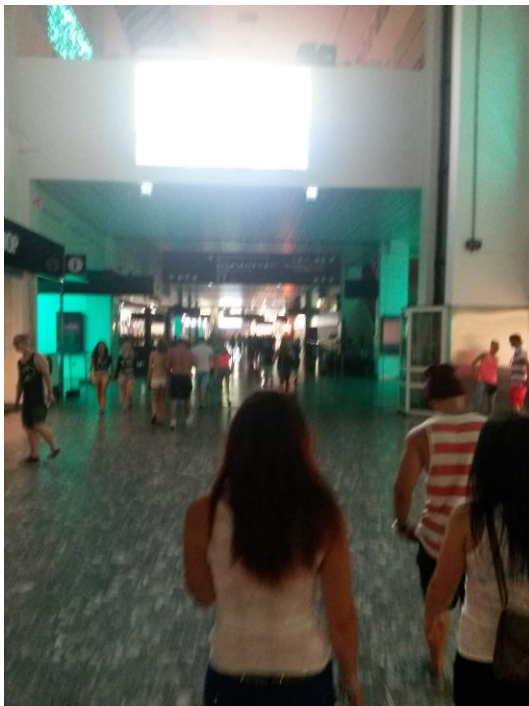
23.15: Enjoying the cozyness, candy, lights, music, atmosphere, in the chill out lounge..



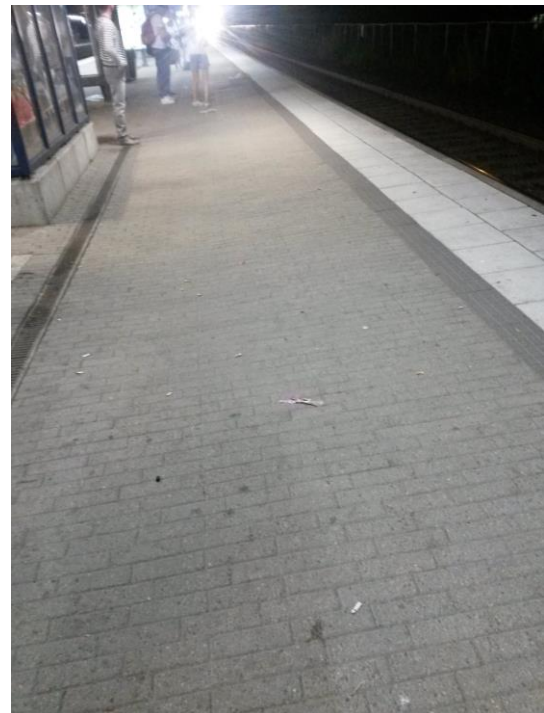
23.50: ecstasis without drugs, aah!



00.00: good vibes, benny benassi!



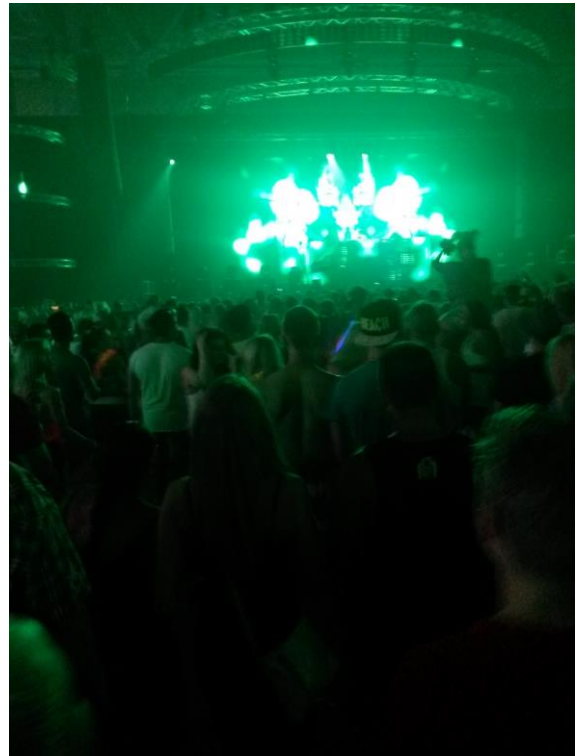
00.35: To the cloak rooms and home



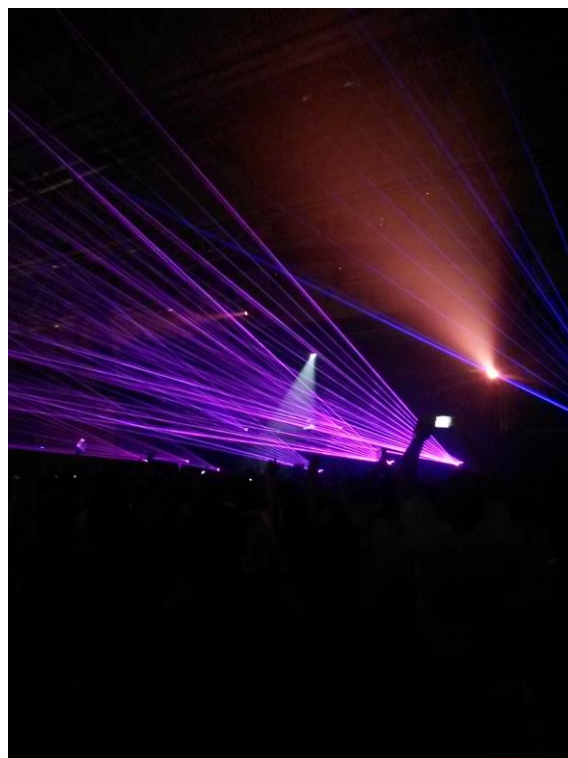
00.45: Just love that the train station is nearby and I'm back home in no time – and early in bed! :->



19.00: Equipment on and preparation for the last night! Learned from Friday (was too dressed up) and today wear a more casual t-shirt – more festival-type



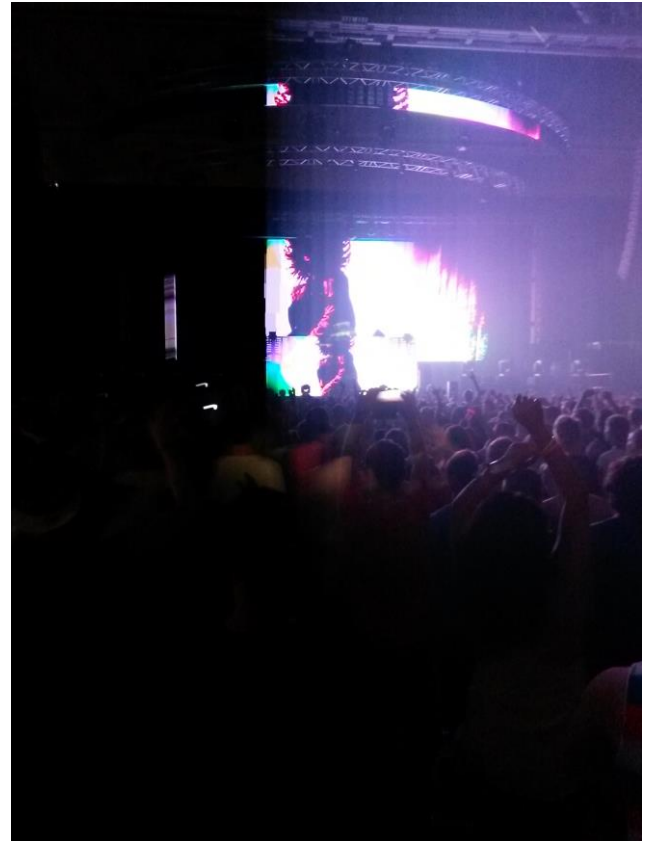
0.15: Finally got on the dance floor! Great feeling, warming up!



01.00: Crazy good vibes! Awxell playing, love the lights! :)



01.45: Amazing!! It's so much easier to get into the dance mood after two party nights. Especially if I close my eyes.



02.20: Ecstasis!! sleep, eat, rave, repeat indeed!!!
Climax of the whole festival!



2.35: ..and then calming down a bit and after that:
home. An amazingly great feeling and amazingly
sweaty, too! Great night!! :)))) ps great that we got
the car in the Messukeskus parking hall for free – so
much faster back at home.

Attachment 3. The written material

The written material is based on my personal observations and the Instagram material I collected.

The used colour codes are:

Blue: Sight – What I saw

Green: Hearing – What I heard

Orange: Physical reactions – What I felt physically

Red: Emotions – What kind of emotions I had

DAY 1, Friday – Sight

- | | |
|-----------|---|
| Entrance | When we first walked to the outside of Messukeskus at approx. 9.30 pm we saw a lot of drunken people. There wasn't any queue at that time. When we got in, I got my three-day bracelet. My friend only had a one-day ticket and apparently they had ran out of proper bracelets so they gave my friend one that said "Särkänniemi" on it. There were two cloakrooms, and cost 2.5 € per person to leave your stuff there. The queues weren't too long for that either. |
| Hallways | The Messukeskus was massive with almost empty hallways. There was a personal search before we got in to the festival area. |
| Outside | We got in to the outside – we had to walk through the outside area to get to where the stage was. The outside area was full of people and on the sides there were stands that sold all kinds of neon-coloured festival stuff. |
| Main hall | We walked over to the stage-area and saw the colourful lights and the people packed by the stage. The area between the door and the stage looked enormous and there was a lot of empty space too. |
| Clothing | The people were dressed mostly in neon coloured clothing and very casually, in very basic festival clothing: shorts and t-shirts or tops. I noticed my clothing was a bit more festive, more like something someone would wear at a nightclub. |

- Lights&deco** The lights were quite impressive with lasers and fire. There was also confetti falling from the ceiling when there was for example a climax in some famous songs.
- Marketing** On the wall above the alcohol serving area there was a large screening by Upcider. There were pictures of festival guests that had on a pair of Upcider sunglasses. The company had dealt out the free sunglasses for the guests. They could have their picture projected on the wall if they had hashtagged it on Instagram with #Upcider. I didn't pay much attention to other companies' marketing on the first night. They did sell Jack Daniels tops and t-shirts in bright neon colors but I'm not sure if they were selling the actual whiskey at the bar.
- Drink&food** So we were getting thirsty and went to the outside area to buy some water. The water cost 4 € a bottle. We bought one, shared it and refilled in the bathroom. The food was about 8 euros and we bought one portion of French fries and sausage. The "spice area" looked horrible with trash and empty ketchup and mustard bottles all over the table and ground.
- Leaving** When we were leaving at 2.15 we saw someone fall down at the "sumo" wrestling spot and hit his head with maybe some blood coming out. The emergency people came right away and they apparently got the situation under control really fast.
- The hallways were empty again and outside Messukeskus there weren't that many people left either.

DAY 2, Saturday – Sight

- Entrance** When I arrived on Saturday there weren't as many people outside Messukeskus as on Friday, but some. People weren't as drunk or high but quite sober. On Saturday I realized there were actually a lot of tanned and muscular men without a shirt. It was more uncommon for men to wear a shirt or not to have muscles.
- It seemed like there weren't as many people as on Friday in general.
- Dance floor** There was again a big space between the doors and the stage where all the people were.
- Chill out** After a while of dancing we went to the chill out lounge tent. There were three drag artists dressed as fairies or something like that and dancing on

the stage. On the ground there were Fatboy -bean bag chairs and a couple of people lying on them.

My friends gave me a bag of candy. They said there had been people promoting for Haribo and they got many bags of the new Haribo licorice candy.

Main hall After the chill out lounge we went inside again and this time to the alcohol serving area to meet some friends. Though it was quite close to the stage people weren't dancing as much as in the same spot behind the fence. The bar had advertisement and lights but it didn't stand out much. I don't recall any other alcohol brands than Upcider that had made the effort of dealing out sunglasses etc. It could have been covered with ads etc.

Leaving Always when we were leaving and went to the bathroom we noticed that they weren't very tidy with toilet paper on the floors etc. Of course we understood it's not possible to keep them that tidy all the time because there are so many people that use them but that was something we noticed.

DAY 3, Sunday – Sight

Parking This time we got there by car. I drove and parked in the designated parking hall. The parking was free of charge and there was a lot of empty spots when we arrived.

Entrance There were some people outside Messukeskus drinking their own drinks and talking to their friends but not as many as on Friday and Saturday.

Dance floor I noticed again the "gap" between the doors and the stage but didn't pay much attention to that this time. People seemed to be dancing as much as on all the other days – doesn't matter that it's Sunday.

Lights At times the lights were too bright for too long – and the moment reminded me of the moment when they stop serving at a night club and turn the lights on. Everyone can see each other again and seem a bit lost in my opinion.

VIP My friend had a VIP badge so she went upstairs to the bathroom. She told me that the bathrooms were cleaner and that there was no queue. They also sold a wider selection of beverages for example more brands in ciders and beers.

Pricing My friend wanted some cider so we went to the alcohol serving area. One 0.3 liter can of Upcider cost 7 euros. A bigger, 0.45 liter can of beer also cost 7 euros so my friend bought that instead.

Leaving Again not many people in the hallways.
Because we had a car we got home in no time.

Day 1, Friday – Hearing

Entrance It was loud because people were so drunk, but we couldn't hear any music, only noises made by people. At the gate they told us they had ran out of one-day bracelets.

Hallways Walking through the hallways I could only hear the people shouting and, as we walked closer to the festival area, the distant music too.

Outside Walking on the outside we could now hear the music from inside the building.

Main hall The music was of course very loud inside and I realized I forgot my earplugs at home.

Lights&deco Even though I didn't know all the songs I could dance to all of them because they followed a similar path; basic rhythm and then a climax, again basic etc. Maybe the fact that the music was so loud was one of the factors that made it easier to get into the trance-like feeling.

Leaving We could actually hear the thump that came when the mans' head hit the ground so that was quite a shock at first. But it passed as the emergency people came.

DAY 2, Saturday – Hearing

Entrance There wasn't as much drunken noise as the day before which was nice.

Dance floor When we walked into the main hall I again realized I'd forgotten my earplugs. The music was very loud and hurt the ears a little. And when we came out from the building I couldn't hear anything for a while.

Chill out The music was nice in the chill out lounge. Not too many people to make noise either and the music made the noises from outside the tent fade away. If I remember correct the artist was Dj Orkidea, a Finnish dj.

Leaving Again not many people in the hallways when we were leaving, and we could hear the music only very distantly if at all from the corridors.

DAY 3, Sunday – Hearing

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|-------------|--|
| Parking | We could hear the music to the parking lot because it was right next to the outside area of the festival. |
| Dance floor | Again I noticed I hadn't brought my earplugs with me but my ears got used to the loud music faster than before. I noticed I had heard many of the songs that the artists played even though I didn't know all of them. Some of them played their own versions of other artists' songs and that was one of the reasons for that. The other reason is that I've just heard the song played somewhere but have no idea who the artist is because there's no singing to recognize who it could be. It was quite easy to dance to any song because they were very similar in a way. Of course it depended on the artist how good the music made me feel and how much it made me feel like dancing. |
| VIP | My friend told me the VIP area was a bit quieter but didn't differ from the rest of the festival areas that much in other ways. |
| Partying | The music was very alike with the music on previous nights – I think what had changed was my physical and mental response to it. |
| Leaving | Again the corridors and hallways were quite quiet, though this time more people were leaving at the same time with us – because we left the festival later than on other nights. |

DAY 1, Friday – Physical reactions

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|-------------|--|
| Entrance | I had only taken a couple of glasses of wine so I felt quite tense especially when it seemed everyone else was so mashed, anxious feelings. |
| Hallways | Same continues |
| Outside | Pressure in the chest – anxiety because of the crazy people. Feel like running. |
| Main hall | The closer we got to the stage the more I could feel my eardrums throbbing and my heart pounding in the same rhythm with the base. |
| Lights&deco | Because I wasn't drunk I closed my eyes to be able to shut the rest of the world out from my sight and so – from my experience. I could feel the music, the base in my body and sometimes I touched elbows or feet with someone but it didn't disturb my experience. In the beginning my friend had difficulties |

with people pushing her from every direction. When you're sober it feels nastier and can ruin your party mood.

Drink&food The water was cold which was great and the food was okay, basic French fries and sausage pieces. There wasn't enough room by the tables so we ate standing up which wasn't very pleasant.

Leaving I was glad we didn't have to walk long to get to the train and to the centrum. The journey home was thus shorter and nicer.

DAY 2, Saturday – Physical reactions

Entrance I felt good but a little tired before going in.

Dance floor I didn't feel like dancing that much but rather a bit tired. Though when we walked in to the crowd I forgot about the tiredness for a while.

Chill out We got tired of dancing and went to the chill out tent. My body really relaxed on the Fatboy and I felt good. I felt happy in my body, could've stayed there for the whole night.

Leaving After a while of dancing we decided to head home. The artists we wanted to see had already performed and we were tired.

DAY 3, Sunday – Physical reactions

Entrance When we came in on Sunday I felt energetic and more ready to party than on Saturday.

Dancefloor This time it took me even less time to get into the dance mode than it did on previous nights. I noticed, though, that it did require closing my eyes to be able to do that. When I opened them I became more aware that people might be looking at me so I slowed down a bit.

Partying Sunday was my best night – I could release my tensions and danced more than on the other nights. I felt the endorphin rushing. I felt amazing both on the physical and mental level.

Leaving I felt good in my body all the way home and went to sleep feeling exhausted but satisfied.

DAY 1, Friday – Emotions

Entrance I felt a little annoyed, anxious and disappointed by the drunken people messing around. The nice thing was that there wasn't any queue. We were a little

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| | <p>confused about my friends' "Särkänniemi" -bracelet since she had bought her ticket two-three months in advance. Some customers might want to keep a festival bracelet on for many days or weeks – I can imagine that being a huge disappointment to someone.</p> |
| Hallways | <p>It didn't feel like a festival at all when walking the empty hallways. Only the personal search made it feel like one a little bit.</p> |
| Outside | <p>When we walked on the outside area and people were drunk or high, I didn't feel comfortable.</p> |
| Main hall | <p>The distance between the doors and the stage felt a little bit too long because of the empty space: it made the crowd seem a little sad, like there weren't many people at all. From the distance I didn't feel like dancing or partying.</p> |
| Clothing | <p>I felt a bit over dressed in my more festive outfit compared to the other festival guests. I had thought of the event more as a huge night club than as an actual festival. That made me feel a little embarrassed but I forgot about it quite fast.</p> |
| Dancefloor | <p>I could feel the music and especially the base making my heart pump in its rhythm. When we got closer though and mixed in to the crowd I started to relax little by little and eventually felt like dancing.</p> |
| Lights&deco | <p>By closing my eyes I could get into a trance-like state easier. When I reached this state I could release my tensions better and dance "like nobody was watching".</p> |
| Marketing | <p>I thought the marketing trick by Upcider was brilliant and made their company more visible. Also the neon-colored Jack Daniels -tops appeared to be successful because the brand has made its logo very known and popular especially amongst rock n' roll -fans and young people in general.</p> |
| Drink&food | <p>The price of the water shocked us, <u>4 €!</u> Because of that we only bought one and filled it later from the tap. (Later in the night we saw people complaining on Facebook that they had taken off the caps of the water bottles they sold at the festival.)</p> |
| Leaving | <p>The fact that the staff dealt so well with the man falling down at the "sumo" wrestling and hitting his head gave me a good impression about how things work at the event. It made me feel more safe and secure.</p> |

At that hour in the night it was nice that the location of the festival was so good – it wasn't far from the centrum of Helsinki which is probably where most of the people have their accommodations or at least their connecting transits.

DAY 2, Saturday – Emotions

- Entrance I wasn't so much on a party mood when I came in but I liked the fact that people weren't as drunk as on Friday.
- Dance floor It was funny to notice a certain pattern on my feelings about dancing. Every day at first I didn't feel like dancing – mostly when watching people dance from a distance. Then when I got into the crowd, closed my eyes and started to listen to the music I found my party mood almost instantly.
- Chill out Lying on the Fatboy I felt really chill and relaxed – so they had succeeded in their goal of making it a chill out lounge.
- The candy made my day since I had just thought I felt like eating something sweet! So it gave my chill out moment a little something extra.
- Main hall It's always nice when also the men are dancing. Here it didn't matter whether you were a man or a woman, young or older, almost everyone was dancing. I also enjoyed the fact that I could dance in peace; I felt like the men weren't constantly trying to hit on the women as they do at nightclubs. My assumption is that it was because they were there to do something else, to listen to the music and dance.
- Leaving I was a bit tired from all the dancing on Friday but also thinking about Sunday already so I was happy of my friends' decision of going home early.
- The almost empty hallways felt every time very surreal after all the life at the festival area. Again I was very happy about the location of the festival because I was at home in an hour or so.

DAY 3, Sunday – Emotions

- Parking It was great that the parking was free! There was a lot of empty parking spots also. Even though it was easy to get there by train I think many people that want to enjoy the music and dance without drinking want to be able to get home fast too if they have that possibility. My experience is that it's rare to be able to park free of charge in Helsinki so I appreciated the opportunity a lot.

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|----------|---|
| Entrance | I felt more energetic and excited about the evening than on Saturday. |
| Lights | In the moments when the lights were in my opinion too bright I felt like everyone could see me. In those moments I felt too self-conscious and couldn't give my best to the dancing. Those moments gave me a feeling of the evening being at its end already which I disliked because it wasn't. |
| Pricing | 7 euros for a small can of cider felt crucial. Especially when you could see the cans in the fridges behind the counter. If they had sold it from the tap it would have been a bit different: they could have just poured the cider in the plastic cup and added some ice. The glass would seem full so 7 euros wouldn't have felt as much for the drink. |
| Partying | On Sunday I could truly release my restrictions and danced like crazy. I felt very happy. I realized this is why people go to these kinds of music events. Even though I was sober I felt like I was on drugs in a way. My mind was clear but the great feeling that I got could compare to being high. I do understand that it's hard for some people to let go of control without drugs or alcohol but I'm sure it feels even better when you do succeed when you're sober. |
| Leaving | After the crazy-hard partying I felt amazing. I had danced quite a lot on the previous nights too but on Sunday I danced many times more and enjoyed myself more. When we were leaving I was very sweaty but satisfied, happy and felt the endorphin still running in me. |