

Carnival concept in the light of successful planning of innovative events in Finland

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<p>The purpose of this Bachelor's thesis was creating of a concept of the Carnival theme event for people living in Finland. The aim of this work is to bring elements of celebration of Mask Venice Carnival to corporate clients, to generate ideas of different outdoor summer festivals and to start own business. The concept includes design model and elements of scenario of immersive experience. The core innovation of event process is co-creation of product with customers and all participants of carnival festivals. The suggested program gives active participants an opportunity to open and benefit their creative potential and create a unique spirit of being together outside of work.</p> <p>This type of new event should be adopted by the local people, so that it could be implemented in Finnish society in future. The portfolio builds bridges between the theory of experience, the scenario and the program. The concept and its elements link to cultural and social values of the Carnival fest throughout the 2500 years of its history.</p> <p>The strategy for organizations includes improvement of common understanding, collective spirit, well-being of personnel, benefits of different cultural aspects and innovations for companies. Fresh look on leisure events, where members of companies could be the main participants, can inspire people and improve their working achievements. The strategy for startup is the action research, detailed plan, design and implementation.</p> <p>This concept includes opinions and advices of interviewed and is integrated into modern reality. The author describes the results and the process of creating Venice Carnival concept. The virtual Carnival already exists. The next step is successful implementation of this wonderful idea.</p>	
Keywords Strategy, event planning, Venice Carnival, experience, communication, concept, culture	

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1 Introduction

The purpose of this thesis is to create a new concept in the sphere of special events under the topic Carnival of Carnivals. The focus of this thesis will be on international business companies and the masses. This amazing, almost one thousand years old tradition goes through a new Renaissance and modern wave nowadays. Mask festival and costumed carnival might become a unique and unforgettable event also in Finland.

Investigations in the field of experience industry and active communication with the potential participants will be an important element of strategy for successful implementation of future events. The starting point of progress and achievements is a balanced strategy of planning and actions. Detailed planning and action research will be a very important part and a core of the whole process. This detailed plan consists of two fields of tasks and responsibilities. Scenario and portfolio will be a creative side of planning. Mapping of management for the Carnival with tactical issues and their solutions, with concrete steps in action and monitoring of progress and results will be an anchor for flying ideas. It will help event-makers to implement the scenario and the program in real life.

The strategy of communicative process consists of exploring of modern people's needs and dreams. It also includes finding out of drivers, magnet tools for potential customers' demand. Demonstration or visualization of values and benefits for clients is an additional element of marketing communication. We should present our unique sides and competitive advantages to be chosen by customers. Event stagers have to deliver promised products and services that we can meet customers' expectations at a high level. A tandem of exploring and analyzing will help to find out effective tools for the Carnival planning. It will be a key to define or to create the potential customer's demand.

The Carnival is mass fest and a cultural phenomenon from ancient to modern times. The customer's segment for Carnival is very wide. Media and public societies, students, personnel of universities and colleges, creative and innovative organizations and the whole region with its population can belong to this segment. The whole concept or the parts of this program are suitable and universal for all mentioned groups. This event can be especially successful if it is made for international business companies and organizations or private customers.

The Carnival as a big and unusual business leisure event can give organizations a common understanding, a new wave of consolidation of members during an informal meeting.

The joyful Festival-Carnival gives an opportunity to all active participants to open hidden talents and new sides of their own personality, provides the chance to be innovative. During the Ball-Masquerade people are able to interact successfully with the others in a new creative style and quality. The Carnival enables to be yourself and to be brave at the same time, to become brave. Company members make themselves free from the stamps and strict standards of daily working life.

People can play a new role under masks and to be also free from their own status in the organization. Co-creation corresponds with the needs and new methods of internal and external activities of innovative organizations. Co-creation can be an innovative feature of interaction and cooperation. The role of assistants in providing strategy through all levels of organization grows evidently nowadays. Assistants should use all modern communicative skills in partnership, human resources and well-being of personnel.

The integration of the treasures of different cultures is always a sustainable innovation. In this case, the interest to the other culture grows and at the same time the value of a local culture becomes even stronger. Author finds it important, valuable and possible to create a demand to such kind of events. Mission of this project is the bringing of a new fresh view, opinion, concept and the cultural integrity for the creative society.

1.1 Aims and objectives of Venice Carnival`s event concept

The aim of this thesis is to create a concept of the Carnival fest with elements of Venice Carnival and others carnival traditions for customers in Finland. The additional aim is to illustrate the process of making a carnival concept from an idea to a detailed plan as guidance for implementation. Concept includes concrete proposals of a place, time and a program of the event. It explains benefits and values for customers and clarifies innovative elements of the product, service design and communicative actions. During this process it is crucial to find out what kind of elements of experience can be found or created in the Carnival celebration and what factors are important in choosing or creating of working model of event.

The general line of creating an outstanding and suitable saleable event goes through all stages and levels of planning and service delivering. Planners suggest activities for an immersive event and new methods for unforgettable unique experience. It is an interactive communication with all potential participants and creating of environment, where guests can be co-creators, improvisators and stagers of event. The author in the role of customer has searched behavior patterns of people during the similar celebration-event of 2014–

2015. The research made in social media helps to check new trends in themed events. The action research includes exploring of potential customers dreams, wishes and drivers for leisure activities. Research of people's needs and expectations in the field of new types of events, testing of different proposals and analyses of critiques are selected tools of modern marketing for creating a potential demand to the Carnival.

The main members of communication during event planning are producer and managers, event makers and potential clients, sponsors, startups and supporting organizations, volunteers and suppliers.

The necessary component of a new event-product includes the demonstration of the visible value and benefits for all participants in short and long terms. The ideal vision of value from the carnival project can be described as combining of entertainment and rest with evident use and benefits for every person and the whole organization. The opportunity of meeting and satisfying customers' needs can be done in two different ways. The first way is to search the needs and hopes of potential clients and to create the expected service or a new attractive product. Another way is to create a trend, curiosity, unique and promising service or product and only after that to find users, who would buy it. The effectiveness of both ways will be shown after comparative assessment.

This thesis goes through eventual trends in experience field. It attempts to examine criteria of concept's attractiveness for the potential success of a new event. The creating of the product will be implemented in active communications. The communication is realized in a spirit of the (MI) Marketing Intelligence. This method is the most useful and effective for a launch of a new product to the market.

This concept has no aim to be guaranteed feasibly or to be realized during the thesis process, though it is made for startup business and for creating a pilot event implementation. Its value can be appreciated and checked during practical event organizing. This concept gives an opportunity to develop a carnival event model for different groups of customers and to be ready for challenges of coming business. The event is supposed to be managed with themed catering, entertainment and activities.

The concept will be conducted also by the various wishes, needs and proposals of clients with the aim to make a unique celebration for any company. The concept can be variable in a whole or in its parts, depending on the demand of a buyer. There are main aspects of event planning management: program, design, atmosphere, food, service, environment

and communication. The planning of this concept will be focused on the things, such as program, design and innovations in interactive communication during the Carnival preparations.

The communication before event, during and after will be one of the general elements of the strategy in creating a desirable and successful product. The interaction in all phases of an event follows to the aim to fulfill and satisfy customers' expectations with a new product.

This thesis report focuses on event and concept planning. The carnival concept will be more reliable and successful, if it is supported by the results of researching.

The research in stage of the concept planning tries to answer to the next questions:

- 1) How to create a new celebration experience for a Business Company based on customers' expectations and how to differ positively from the others?
- 2) Which elements of previous experience customers find important and useful? How the demand for corporate events changes in the future?
- 3) Which aspects of the event as a whole, service design and quality are important to consider during the planning and creating a memorable experience for participants?

The findings will help to produce a suitable and innovative concept for new themed events, because they give the whole picture of various elements that affect customers' experience and perceptions and help to prepare the program. Some development ideas are designed to enhance and improve already existing achievements in this field. Planner should enrich the concept of celebration by various activities with the aim to attract potential customers, to arise their willingness to pay and to be involved in the creative interactive process. The research of customers' opinions, received by personal and small group interviews makes it possible to find the best time and places with a friendly environment and atmosphere for the Carnival.

1.2 The process of planning and creating of the concept

One of the reasons of bringing the Carnival event to Finland is the author's passion for travelling. Rich experience in guiding during the previous work in Finnish Sun Tour -company also influences on the choice of the topic. The other factor is a cultural approach to events, a musical background, previous education and practice. It is also possible to enrich the variety of themes for leisure events in Finland, for example a Venice Carnival -concept as a fine alternative to programs for corporative or mass events. Finally, the idea

of the thesis was born during my work in Rome for a social cultural project. Travelling in many cities of Italy, France, Switzerland and Spain added a great aspiration for this theme.

At the very beginning I felt, that this theme is exciting for me, but to make sure I decided to ask people in informal situations, what they think of the idea of the Carnival in Helsinki. People were surprised of my spontaneous questions. Most of them convinced the Carnival idea beautiful. I enjoyed the process of talking, because I initiated discussions and checked my communication skills at the same time. I also explored materials about the Carnival theme from different practical projects. One thesis was done about the Venice Carnival week in restaurant in year 2011 and the themed campaign was implemented successfully.

I kept in memory attempts of Helga, students' organization, to use this theme in a bar in an organized Wednesday's evening. I have been there as a visitor behind the mask. Finally, I interviewed a manager of one restaurant about the subject of organization of a themed event. It was the final decision, referring to the choosing of a topic of the thesis.

Then a period of literature exploration began. I used all social media resources, for example, visual production of TV and YouTube to benefit my subject. I used also travel agencies' promotion production for the Carnival in sites, blogs and video interviews. My initial plan was to introduce unique sides and possibilities of the Carnival to people, to show it as an unusual festival event. I examined people's interest and involvement with this subject. I wanted also to repeat the tradition of the Venice carnival in Finland, with general elements of the program for Finnish people. Later, my idea transformed into creation of my own concept and program for imagined group of participants and finally I understood that I should adopt the concept for Finns and people of Finland.

The carnival in Venice tradition has always had two forms of implementation: a whole city festival on the streets and a private form in Palaces for private groups or individuals. From the very beginning of writing I held both of these formats in my mind. I focused on corporate forms of the event and on planning of a concept to limit volume of the thesis. Communication with people gave me awareness that people prefer the Carnival more as a city fest in summer time.

Thanks to the people I talked to, I developed the Carnival concept nonstop, continued generating ideas and tried to visualize a model of a mass event. At the final stage of my

work I met a person, who would like to realize my idea together as a startup business. It is a huge risk and challenge for two of us. This is the reason, why the portfolio and the detailed plan of the concept in 25 pages will not be published. If we cannot implement our concept during the nearest 3 years, I will publish all the parts of my portfolio in social media or in my own blog.

1.3 The content of chapters

The first chapter of the thesis is an introduction to themed event understanding, to the concept of the Carnival. This chapter comprises aims and objectives, sets questions to be explored further.

The second chapter deals with terms of the Carnival and themed event concept. It explains the meaning of experience used in modern time, explores trends on the matter and effective marketing tools.

The third chapter reviews relevant literature used in research, starting with the history of the Carnival from ancient to modern times, continuing with the specific excursion to the Venice Carnival tradition.

In the fourth chapter relevant methodology is introduced and explained. Questionnaires, working process, results of interviews and product portfolio will be presented in attachments. In the fifth chapter the discussion about the criteria of concept-design will be enlightened. The thoughts about potential success and challenges of the Carnival-event for local public will help to see the whole picture of this process in details.

The sixth chapter presents the results of work such as the concept and the program. The theory about experience and needs will be checked and compared in active communication with people.

Finally, the seventh chapter concludes the theses with learning outcomes, with suggestions and forecast for successful future of the Carnival as the popular event in Finland.

The portfolio with the concept, design and elements of the program will be a part of the attachments. It will be our own guidance for startup implementation and probably will not be published.

2 Era of experience

This part of the thesis will cover literature used to help to analyze and develop elements of experience in event industry. Also this section will provide definitions categories of event, check out forecasts of futurists of last century and results of researchers in design event, experience industry and economy.

2.1 Definitions of events, the carnival fest and terms of the concept

Numerous authors try to define events, their key terminology of event management. Professionals in theory and in practice make efforts to clear the factors, that constitute an event.

There are huge amount of sources with many different definitions. The field of special events is a growing industry and has problematic nature of defining events with all varieties and shades of events. (Bowdin, McDonnel, Allen & O'Toole 2001, 15–16.) According to Goldblatt (2008, 5) the term “special events” first may have been used with the definition as “the happiest place on the earth”.

It has roots with the opening of Disneyland in California, in 1955. The term event is derived from the Latin term “e-venire”, which means “outcome”. Goldblatt (2008, 5–6) emphasizes, that every event is in fact an outcome produced by a team that is lead by Event Leader. Goldblatt recognizes a special event as a unique moment with a ceremony and a ritual to satisfy specific needs. Getz (1990, 44) identifies an event as being “special”, “one-off”, “apart from routine”.

Event is considered as an affair, effect; it is happening, notable occurrence. Events are clearly different from permanent attractions in several aspects:

- They have a fixed, usually short duration;
- They are usually public or at least subject to media coverage;
- A special event is a one-time or infrequently occurring event outside the normal program or activities of the organizers; for consumers, leisure, social or cultural opportunity outside the normal range of choice or beyond everyday experience. (Getz.1990,338.)

Carnival is originally a religious feast or festival associated with celebrating a farewell to the flesh just before Lent; it is an adventure or show, with various rides and amusements

in the palaces or in the streets. In this kind of celebrating name, program, promotios, cultural atributes, symbols and event experiences are combined into a coherent package. Celebration is generic to all festivals. (Bowdin 2001,15–16; Getz 1990, 336, 342.)

Roiter (1991, 43) finds Venice as an ideal setting for the Carnival.

The masks have returned to identify themselves with the fabric and the authentic spirit of the city; there has been an effective explosion of revelry, retaining the primitive features of the feast of transgression and responding to the popular need for a pause, a brief respite from the demands of everyday living. (Roiter 1991,43.)

Robinson and Picard (2006, 142) describe a carnival as a community and a tourist festival with reviving vibrant tradition abandoned over two centuries, where Venice became a living museum with the revival of ancient festivals. The rebirth of the Carnival affords an authentic experience to local people or visitors. A balance between resident and tourist involment and needs, the newly invented authenticity and commercialisation becomes very important. I will follow the definitions of Goldblatt and Getz about events and the Carnival, and my arguments and findings will support their term descriptions.

The concept has many definitions. According to Merriam-Webster Dictionary (2015) the concept has been borrowed from computer programming as an idea of what something is or how it works. It is an abstract or generic idea or model created to show, to illustrate an idea. Oganized around the main idea or theme visual and understandable model has been named as a “concept album”. Planning of the concept is a crucial factor of innovative process. “New product development can be understood as a process, when knoledge is built into products” (Kreiner 2002,113–114). The biggest part of this thesis (portfolio) builds the concept-design model, for visual representing of the carnival event idea to the audience.

According to Goldblatt’s event leadership needs assessment model (2008, 48-49), five “W” and one “How” questions should answer the main six questions for successful event planning. They are the next: What? Who? /Whom? Where? When? Why? How?

1. What? What kind of? - The aim to identify requirements to resources and to elements of event.
2. Who / whom – Who will benefit from this event?

3. Where? – The best venue?
4. When? - Preferable time?
5. Why? - What is the compelling reason for this event must be held?
6. How? - Method, style, the mode, construction of event and the model of process?

The answer on each question placed into the empirical part “concept-portfolio”.

2.2 The Experience economy

According to Pine and Gilmore (1998, 98) economy is constantly developing and moving forward to modern and technological economy. It has a tendency to shift slowly into a more experience-based economy with all related changes, challenges and influences of modern time.

Experience economy is widely known as Pine and Gilmore`s concept – model for final stage of economy in the age of transition and evolution of society and economy to post-modernity times, when economy moves from the stage of selling of goods and delivering of services to the final phase with an emphasis on staging experiences. In the experience economy makers of experience are named as stagers. In this sense stage means place and space, where they perform according to their roles. (Pine & 1998, 97–105)

The crucial factor of service is what and how the requested service is delivered to the customers and meets their expectations for a meaningful experience. Experience design sets focus on guest perception, feelings, wishes, hopes and satisfying in interaction. It encompasses a variety of industries, which purpose is to create experience for consumption.

Their concept of an “experience economy” is based on four dimensions as education, escapism, esthetics, and entertainment, named as the 4 Es of the “experience economy”. This view implies the significance of personal self-perception in a new experiences and individual satisfaction with a tested product, given service or visit. (Mehmetoglu, M. & Engen, M.2011, 237-255; Pine & al.1999, 2, 11, 30.) The meaningful experience is revealed only during the participation process of experience and face-to-face situations. The figure 1 demonstrates modes of participation and types of perception.

The meaningful experience is considered in four subcategories with two different dimensions: the customers’ participation in passive or active way and the other dimension represents mental or physical participation, whether the customer is immersed or absorbed according the situation.

According to O`Sullivan and Spangler (1999, 1, 4) an experience is not the same as buying of something, it requires more participation and involvement, addresses to physic needs of a society. The state of physical, mental and emotional being is connected with transformation of knowledge, skills and memory during new experience. Experience industry divided into three different segments: infusers, enhancers and makers (O`Sullivan & al. 1999, 4).

So, for example, the experience of person, watching TV programme is entertaining. More active involvement in situation with elements of studying, like a diving lesson, makes the participant absorbed in the situation and relies on educational realm. The passive admiring of landscapes refers to passive immersion and reveals the portrait of esthetical consumer. Adventure programmes, especially in the group with similar target in activities, rely on dreamer-escapist profiles and demonstrate active immersion.

The successful experience in practice wakes up a wish and motivation to be more active and creative in interaction with all possible and suitable roles and to be succeeded in the communication with other participants.

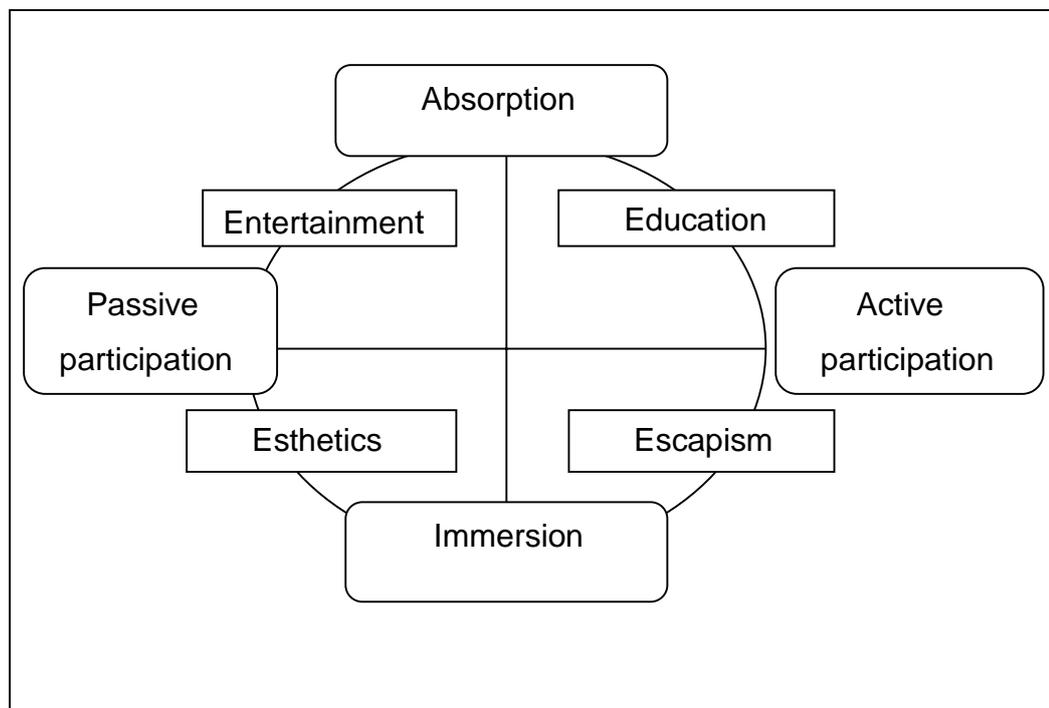


Figure 1. The 4 Es of Experience Realm, the Sweet Spot (Pine & Gilmore 1999, 30)

The best and the most holistic experience includes all of these for sectors and examines the process, environment and all suggested activities with multiplex senses. The experience economy is about offering commercial experiences as competitive products on global markets, depending on a field of industry. Growing attention placed on experiences and increasing focus on experiential dimension in social and economic life can be regarded as mega-trend. (Pine & Gilmore 1998, 101–102; Tarssanen 2009, 10, 16.)

2.3 Maslow's hierarchy of needs

At the core of Maslow's theory of motivation there is an idea about multiply fundamental motivational system with hierarchy of motives in their priority. The Pyramid includes five stages of needs in their natural human hierarchy from the base levels of physiological needs and safety through the central heart level of love and belonging to up level of self-esteem and to top level of self-actualization (Maslow 1954, 91–93).

Immediate Physiological level consists of needs of physical surviving and primary drives, such as food, breathing, water, sex and sleep. Safety includes security of body and employment. Friendship, family and intimacy belong to the level of love and belonging. Self-esteem includes confidence and respect. Finally, self-actualization refers to morality. (Maslow 1943, 370–396.) All the levels are constructed in real hierarchy bottom-up and depend on each other; so the next satisfaction level can be achieved only after satisfied previous level.

For modern times behaviourists and psychological science gurus (Kenrick, Griskevicius, Neuberg & Shaller 2010, 293) propose an updated hierarchy of fundamental human motives, that integrate ideas from life-history development with Maslow's classic hierarchy. Life history theory led authors to depict goals as overlapping, instead of stacking on Maslow's pyramid. This change reflects the assumption that early developing motives continue to be important throughout life, depending on individual differences and proximate ecological cues.

The top of the pyramid includes three types of reproductive goals as mate acquisition, mate retention and parenting. Modern evolutionary theory and research provide a fuller understanding of evolved motivational systems in their dynamic connection to environmental opportunities and can be used to enhance human creativity, productivity, kindness and happiness.

Evolutional logic is perfectly compatible with a humanistic emphasis on positive psychology. (Kenrick & al. 2010, 293–298.) Figure 2 shows the renovated pyramid of needs.

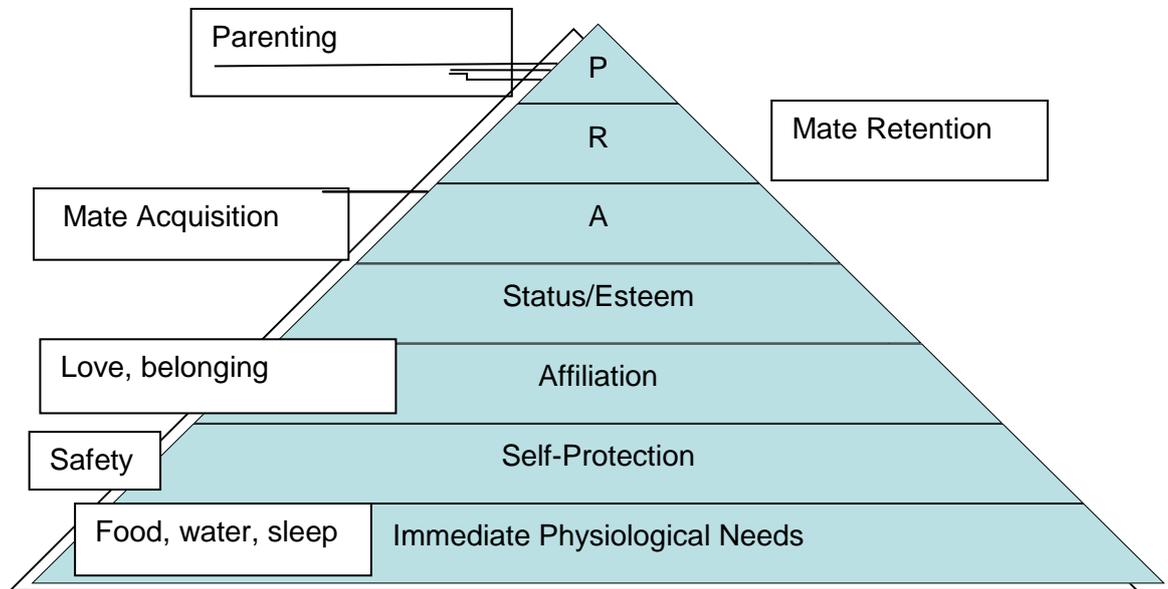


Figure 2. An updated hierarchy of fundamental human motives (Kenrick, T. 2010)

Toffler, the futurist of last century, suggested an idea that people will move from basic needs to meeting psychological ones, and the experience industry is one of the pillars of super-industrialism to post-service economy (Toffler 1971, 226).

Maslow's hierarchy of needs has certain parallels with the Experience Pyramid. Five levels of experience of the customer's perception in the Experience Pyramid have certain parallels with Maslow's Hierarchy.

Physiological needs can be compared with motivational level, safety needs with physical level, love/ belonging and self-esteem needs with intellectual and emotional level and top of the pyramid, need of self-actualization, can be linked into mental level.

2.4 The Experience Pyramid: elements and levels of experience

The Experience Pyramid was created as a tool with the aim to analyze main aspects of customer's perception to experience and to design a successful product. There are six elements of experience, which enrich quality of service or product in the perception of customer. They increase the meaning of product as a whole.

They are: Individuality or Uniqueness, Authenticity (credibility) of product, Multisensory perception with all five senses, Story, Contrast (strikingly different from something else) and Interaction between staff, environment, customers and friends. (Tarssanen & Kylänen 2009, 12.)

The first element is individuality or uniqueness. It can be described as a complex of needs, qualities and preferences of a person and a special characteristic of product that can be found rarely and not available elsewhere. Product should be customized with flexibility for individual needs and product or service in its variations would have a higher price. (Tarssanen 2009, 12.)

The second element is authenticity or, in other words, a credible product. Product is authentic if the customer finds it true, credible and genuine, and product bases on the local culture. For example, authentic music of the Renaissance considered to be played on the instruments of that time in a specific style. (Tarssanen & al. 2009, 13).

Story is the third element of experience. It is an additional tool for creating of attractiveness and helps to enrich the body of product and to strengthen customer's feeling on intellectual and emotional level and to fix it in memory. Coherent theme-making, harmonizing of story with factual and fictional details becomes an essential part of the experience product and the credible story connected with ancient beliefs and legends, adds a content value and social significance for customer (Pine 1999, 46–55).

Multi-sensory perception as the fourth element, relies to all sensory perceptions during the experience. The designed product should be in good balance. It should avoid using too many or annoying sensory perceptions that carefully support immersion to the chosen theme, create the mystery of images and fit all five senses. (Tarssanen 2009, 13–14.) In case of food and decorated environment all things have their meaning: smell, taste, touch, hearing and sight.

The fifth element contrast means experiencing of something new and exceptional. The contrast requires appearing as extraordinary and different from guests' daily life. Special events can offer another environment and the way of celebrating, where people can try to be free from limits and habits of their regular life. During the designing of the contrast into the product, special focus should be done on customers' nationality and culture to avoid shocking situations (Tarssanen & al. 2009, 14).

The last, sixth element is interaction. It means experiencing of something together. It will be not only communication between the product and customers. Staff, guests, environment, friends, participants of social media become players of interaction, and community spirit has an essential role (Tarssanen & al. 2009, 15).

Important aspects of experience for users also are: visibility, feelings, usability in context of effectiveness, efficiency and satisfaction. All these elements should be imported into the product and service for successful experience.

2.5 The convergence of needs and elements of experience for event design

Successful life and value of a product totally depend on decision of customers' needs and their decision-making of buying and using of the product. While creating event the producer should combine all elements of experiences to all levels of hierarchy of needs and also use this knowledge in marketing. All things referring to people, events, meetings and sales try to be managed in synergy. In the next picture I try to combine different models of needs and elements of experience. Maslow's fundamental model of hierarchy of needs will play its role in comparison and in superimposition of needs and elements of experiences in figure 3.

This model is my free interpretation based on two models of Maslow's hierarchy of needs and The Experience Pyramid (Maslow 1943, 370–396; Tarssanen & al. 2009, 11). The Experience model shows how participating in actual process leads from arising of interest to motivational level and achieves the level of mental change.

On physical level a suitable product is tested as safe and nice without any danger, with avoiding extreme experiences and illustrates technical quality of the product. On the intellectual level stimulation of sensory and learning aspects appears. It demonstrates the first customer's opinions about the level of satisfaction. Emotional level is built on the base of satisfaction of three previous levels. It reflects such kind of meaning experience as happi-

ness, excitement, positive affection, delight, joy of learning and a triumph of the participation. On mental level a person can feel power of personal change in mind, find his or her own new resources, life style and developing of personality in a new light (Aho 2001, 35).

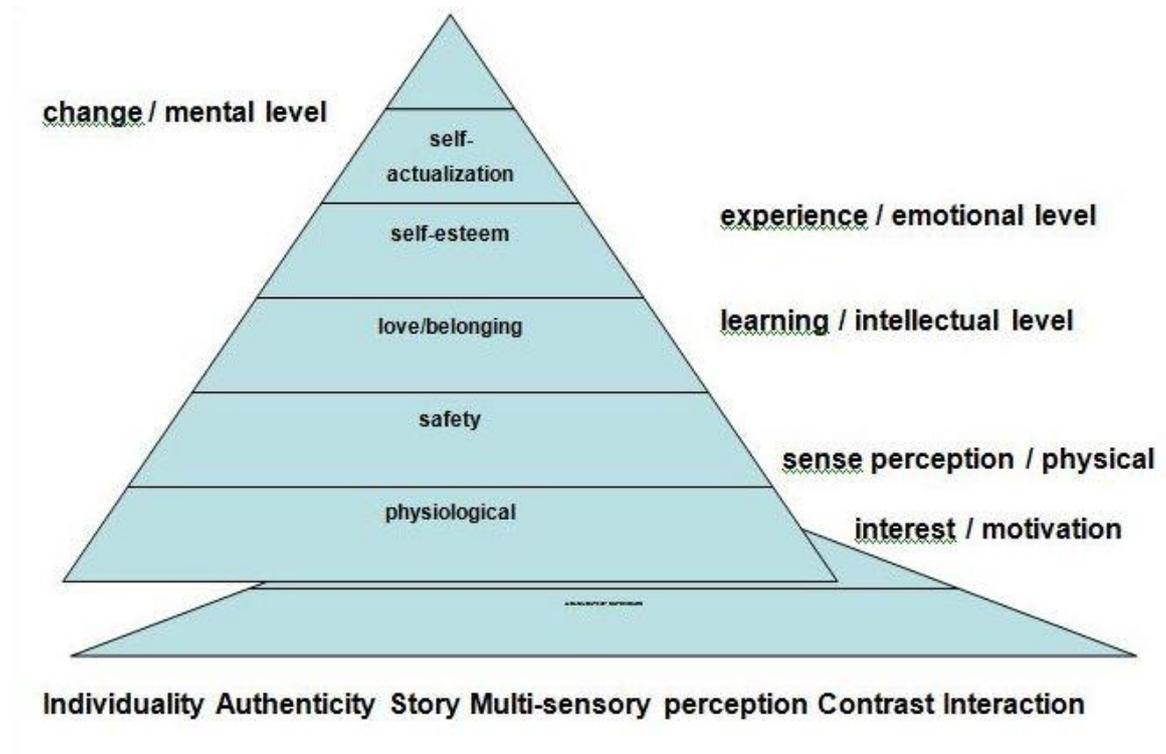


Figure 3. Antonova. S. The airplane of needs, experience levels and elements

Nowadays people want to satisfy their basic needs by experiencing of something extraordinary. For example, need of eating can be satisfied by food from supermarkets, but in case of different offers customers would prefer to eat in a beautiful place with elements of celebrating and entertainment; so they would satisfy their main need additionally or partly with other levels of needs.

2.6 The review of event trends of 2015. Innovations

According to blog report (Event trend -report, 2015), the word defining the event industry of 2015 is “drench”. This trend is possible to classify by several categories, referring to an event, to an attendee, to a venue, to an event planner, to performers. The report sums up an on-going research. It is based on data, received from mobile gadgets and phone users. Event technology startups are met with public notice. Numerous providers suggest their informational and support services online. Online guidance in available events with rating of popularity becomes a trend, because masses use it. The report focuses on technology as a primary driver, it also includes venues and events defining new trends in 2015. The names of these trends are the next:

- 1 Let me speak. (Focusing on the attendee. Engagement interaction participation)
- 2 Unplan. (Unplan refers to serendipity and event discovery)
- 3 I am in control. (To make the attendee's being into the actions and under control)
- 4 Drag and Drop venues (To reuse existing spaces of interaction and to create synergies)
- 5 Reinventing Sponsorship (Working together with relevant and personal sponsors)
- 6 Intelligent Feedback (Clear understanding of what attendees liked and disliked)
- 7 Offline Connectivity (Creating meaningful discussions and sparking connections)
- 8 Micro location (Their mobile devices in use, remote controls of their experience)
- 9 Super Speakers (Speakers are now facilitators, instigators and community leaders)
- 10 Immersive Events (Using of five senses, attendees as unique show makers)

The role of technology will be crucial in facilitating this incredibly immersive experience. Attendees become more connected and well-informed. Event professionals advance their expertise with technology. As a result, traditionally static events will become immersive experiences.

In this thesis an immersive event and a strategy of creative interaction of people generate better corporative spirit. Common understanding and knowledge about unknown talents of workers will be presented in innovative light.

According to Dorothy and Walter (1999, 7) innovation is the embodiment, combination or synthesis of knowledge in novel, relevant, valued new products, processes or services. Preparation for the fest with event planners, media and suppliers will be an innovation. The core of innovation through the whole event will be the open stage performance during the Carnival.

According to Goldblatt (2008, 133) event planner becomes the director and orchestrator of attendees' interaction from being only a coordinator and executor of experiences. In the new world of Event Leadership, leader should be sensitive to cultural, political and other unique factors, represented by event guests. Goldblatt (2008, 104) reminds, that you are valuable for guests, if you are an artist and scientist, using your experience, sensitivity, good taste and talent to create and plan this unique moment in time.

2.7 Marketing of the event

The O`Sullivan's and Spangler's main parameters of experience marketing consist of five segments, which reflect the essential components of an experience.

- The stages of the experience or feelings that occur prior; during and after;
- Actual factors of the experience that influence participation and outcomes;
- Needs of being addressed through the experience or desire to participate;
- The role of all participants involved in the experience- with their personal qualities, behavior, and expectations. They create a new event reality;
- The role and relationships with providers of the experience: ability and willingness to customize, control and coordinate aspects of the experience O`Sullivan and Spangler (1999, 23.)

According O`Sullivan and Spangler (1999, 1) experiences have been introduced, integrated and infused into all aspects of consumption and existence. They continue that it is important to recognize elements of the experience in their differences as natural or artificial, real or virtual, commonplace or unique, customized or mass-produced. To be cleared the roles of visitors, spectator or range of outcome due to participation they explain by the level of changes in people in temporary or transforming way with level of pleasure versus preservation (O`Sullivan & Spangler 1999, 29).

According to Vallo and Häyrinen (2003, 26) event marketing is based on three criteria that should be taken into consideration: plan with clear description in advance; defined aim, goal and customers' segment and realized wonderful experience in interaction above promised and expected. The extended Marketing Mix 7 P includes seven parameters: product, price, place promotion, participants, physical evidence and final process. Three last mentioned parameters have a crucial importance in events like Carnivals for corporate clients. Corporate members are experienced clients. The celebrative event should differ from company's daily work. Company workers should not worry about management of the event but relax and enjoy the process. In both cases whether it be positive or negative experience, corporate clients multiply word of mouth.

A special meaning and actuality has correct applying to new marketing system achievements. Kotler and Keller (2009, 109–110) define Marketing Intelligence (MI) as everyday information relevant to a company's markets, gathered and analyzed specifically for the purpose of accurate and confident decision-making in determining market opportunity,

market penetration strategy, and market development metrics. Below are the concrete steps of MI in implementation with a short description of tools:

- to train and motivate sales force: distributors, retailers and intermediaries;
- to provide the external network monitoring with the researching and analysing;
- to gather the data and information from the entire competitive environment;
- to set up a customer's advisory panel and collect online customer feedback;
- to use the Government data resources optimally;
- to receive Information bought from external suppliers (Kotler & al. 2009, 109–112).

Marketing intelligence deals with synchronized research of demand, people in the process of making decision to buy, with promotion of appearing product. Targeted promotion, development of products and services, integrated in an effective communication with all participants of process should always be in monitoring. It requires making of many researches and actions in practice. Marketing intelligence includes researching about clients, their behavior and needs; gathering of data about market, niches, competitors and analyzing of information for creating of the demand and competitive advantages for companies. It deals with choosing of correct potential segments for long life of product, service and demand. Analytic department of a company should guess coming trends and at the same time follow fundamentals, because they last forever.

So, for example, the experience of person, watching TV programme is entertaining. More active involvement in situation with element of studying, like a diving lesson, makes the participant absorbed in the situation and relies to educational realm. The passive admiring of landscapes refers to passive immersion and reveals the portrait of esthetical consumer. Adventure programmes, especially in the group with similar target in activities, rely to dreamer-escapist profiles and demonstrate active immersion.

3 The tradition and the history of the Carnival

The Carnival is a fest and a mass performance. The roots of the Carnival originate from Ancient Greece holidays in honour of the god Dionysus, from antique orgies and from the roman Saturnalia tradition.

The Carnival has been placed in many countries of Europe and around the world from very ancient times. In hot countries this fest has a summer version in different forms. For example, the Carnival in Cuba is named Fiesta. The most popular summer Carnival in Latin America is Brazilian Samba Carnival. The motherland of the European Carnival is Venice.

3.1 A history of Carnival through the centuries

The first mass performance appeared in Greece. Every season, four times a year, the fest in honor of the god Dionysus was held. According to Cavendish (2011, 88) in Greek history and in ancient tradition, Dionysus was considered to be the god of the whole life in all its aspects. Dionysus was the god of wine, intoxication and ecstasy. It was the god of confusion, destruction and death. Dionysus was also regarded as the god of reproduction of all living beings. Cavendish writes, that the birth of drama was an important cultural development. It occurred in Greece in the sixth and the fifth centuries BCE, when originally part of religious festival played a metamorphose and became art form.

The first Dionysian festival was held for the first time in Athens. A part of festivities was the competition between playwrights (Childs 2015). I have the most exciting impressions from visiting of Athens. The theater of shadows on the hill of Dionysius, during warm night in Athens, was the strongest impact on my collection of unforgettable things. Greece is the motherland of drama, tragedy and theater. The Carnival is popular in Greece also nowadays. It is the carnival in Parma.

3.2 Saturnalias of the Roman period

The New Year was the 1st of March for the Romans for a long time. In year 46 BC Emperor Julius Caesar reformed the Roman calendar on 1st January 45 BC. January is a symbolic month for the start of New Year, because it got its name in honor of two-faced Roman god Janus. The god looks back to the past year and forward, to the future. Roman festival in honour of the New Year was called Saturnalia. People decorated their homes, gave each other gifts. Slaves were drinking together with their owners, and within a few

days people did whatever they wanted. The holiday fell on the last half of December. It was the time when all agricultural works came to an end, the time of relaxation.

During Saturnalia public affairs were suspended, students were released from classes, punishing of criminals was forbidden. Slaves were obtained in these days by special benefits: they were exempted from ordinary labour, had the right to wear "pilleus" (symbol of liberation) and received permission to eat at the same table with gentlemen. (Cavendish 2011, 88; Roman Encyclopedia 2015; Bublignum 2015.) Public festival began sacrifices before the temple of Saturn on the forum; then religious feast was arranged, which was attended by senators and knights dressed in special costumes. In families day began with sacrifice (slaughtered pig) and was held festively, with friends and relatives exchanging gifts. Streets were thronged with crowds, exclamations were heard everywhere with the word Saturnalia.

There were even a kind of law of the Saturnalia, which did not allow saying any speeches; except for gay and mocking, it was supposed to prepare money and clothes in advance for sending them to friends. A poor man, if he was a clever man, sent a book of ancient writers or of his own to a rich man. A rich man was obliged to accept that gift from poor men with a bright face and to read the text of book immediately. Among the crowd were certainly presented masks, people dressed in animal skins, especially in wolf-skin. All of them joyfully shouted: "I Saturnalia!" During holidays, there were no wars, no work and no school. Only bakers worked, like in hell. Songs were heard from every house. Dances were everywhere.

These days, everything is permitted: drunkenness, orgies and gambling. Famous Roman poet Horace christened it all "December freedom". Even some prisoners drove around the city jokingly dressed. They did not stay in ceremony. And all this existed for the sake of general fun! Many restrictions were removed, and began the theatrical show. Slaves wore clothes of their hosts, the hosts were dressed in rags and served at the table with pleasure. The tradition of Saturnalia revived in Rome until nowadays.

3.3 The Carnival in Venice

The carnival in Venice is an exceptional event, an intrigue, a vibrant, playful festival, preceding the abstinence of Lent. Social divisions are dissolved, participants delight in playing practical jokes. Flamboyant costumes and masks play a key role in this anonymous world. It takes place in February, during Lenten festivities, ten days up to Shrove Tuesday. It is a hymn to beauty, joy and friendship.

According to Boulton and Catling (1997, 30–32) the pre-Lent Festival of Carnival means “farewell to meat” and refers to religious tradition. First Carnival was held in Venice in the 11th Century during two months of revelry every year. The tradition of the Carnival reached its peak of popularity and outrageousness and in the 18th century it fell into decline because of Napoleon’s occupation, but was revived in 1979 with great success and overcrowding in the city.

According to Elkina and Yalymova (2002, 140–143) the Carnival originates to commemorating of the victory over the Pirates. Writers make an accent on the phenomenal contradiction of the era of Inquisition and the birth of the Carnival. In epoch of Inquisition there was horrible torture, inhuman punishments, burning of witches and heretics. An incompatible merged together. The Carnival was a tool to survive in times of total fear and became the protest against horror and torture.

Today ten days’ Carnival with series of balls is mainly excuse for donning of masks and lavishing of costumes, for parading around the city. Participants and modern revelers are watching the show on the Piazza San Marco or take a part in balls in their palaces, in the Quadri’s famous cafe.

Street entertainers, musicians and comedians attract crowds in the square. Venice opens its gates to the Carnival of 2015 in February and welcomes to experience an exclusively exciting weekend of the Masquerade and the Valentine’s Day. Carnival dates in 2015 are from Thursday, February 12th, until Sunday, February 15th. Venice surprises visitors by gracious hospitality and travelling programs.

Numerous companies and 940 hotels offer accommodation or services “dream of heart” during the weekend of the Carnival and can provide you a hotel, a personal costume, a special Cocktail afternoon on February 13th, Buffet Lunch in a private palazzo on the Grand Canal, followed by a Gondola tour to Piazza San Marco with traditional Parade of costumes and gala dinner with Ball Masquerade, private parties and VIP tables on the evening of Saturday, February 14th in different famous palaces.

The timetable and the program of the Carnival 2016 have already been announced. It will be from 23rd January till 9th February. It demonstrates that despite the richest tradition, preparations for the next fest began more than one year before the event.

Venice is a wonderful and magnetic city that attracts people from the entire world and can be enjoyed in all times of the year. Every season adds new character and romantic appeal

to the city. Winters are enough mild, sometimes it snowing and often raining. The first surprising experience can be felt by the absent of streets, only water everywhere and channels instead of roads. Water makes exceptions in many things, for example in transportation. You will bliss on the water in the boat or “vaporeto” waterbus and see the palette of all colours and reflections from night lights when you look around. This place helps to forget about time, every-day routine and hurry. Venice dictates its own rules of existence, and guests may be enchanted by the magic of this Water Kingdom, which opens its secrets only to true lovers. So, for creating of atmosphere of Venice should be used decoration, reminding the decor of the architecture of San Marco square and palace, the slides screening with different images of Venice of all seasons and images of the best Carnival costumes and Masks. Venice is the capital of the Carnival.

3.4 Phenomena of the Carnival

In many European countries people start preparing for the Carnival a long time before its running. Preparation starts from the beginning of October or even earlier. Every country has its own details and nuances in traditions of mask celebrating. Despite this fact there is one constantly existing feature and phenomenon of all European Carnivals. People compensate influence of cold and dark winter time by charging themselves with creative and joyful energy personally, with relatives, friends and communities.

The Carnival runs at the same time with the New Year in East Cultures, Shrovetide “Maslenitsa” in Russia and modern Mardi Gras in New Orleans in America. The Carnival matches with telling goodbye to winter and with meeting of spring. The Chinese province Macao has a whole artificial of Venice and Venice Carnival.

During the Carnival Venice turns into a wonderful scene, where enthusiastic amateurs, famous people under the masks including photographers can be admired in their own self-made dream costumes, renewed every year. The costumes are inserted in harmonious background setting, atmosphere of celebration and sunset enhances mystically all its details. This tradition has a deep influence of the ancient theater. The carnival has connections also with unwritten improvised drama and its characters from the Italian comedy. This colorful and extremely theatrical art form is based on the interaction of traditional stock characters in improvised scenarios that facilitate comic plot to arrive at humorous climax. “Commedia dell Arte” implies more to the manner of performance, than to subject of the play and it has a four hundred years life in Italy with the highest popularity in 16th and 17th centuries. It was originated in streets and market places of the early Italian Renaissance. The roots can be traced back to Ancient Greek and Roman Theatre.

Street performers teamed up in troupes of actors often with traveling stages. These "com-media troupes" performed and were accessible to all social classes. Language was not a barrier with their skillful mime, stereotyped stock characters and traditional "lazzi". Lazzi means humorous interruptions with signature stunts, gags and pranks, masks, broad physical gestures, improvised dialogue and clowning, clever pantomimic acting, acrobatic feats, juggling, wrestling or elaborate imitations of women. Phrases and jokes were a result of moment inspiration.

Their performance became widely accepted wherever they traveled. Later, the tradition spread all over Europe. The subject was chosen, characters were conceived and named, their relations to one another determined and situations clearly outlined. When the general plot was set, there left an opportunity for actors to heighten, vary and embellish their parts as their genius might have suggested (Bellinger 1927, 7–153). The necessity for smoothness, constant surprise and wit became a driver for unique master skills, which had been unknown until the medieval stage. Actors had to find proper words to make tears flow or laughter ring. The dialogue should have been like a merry game of hot ball play, with ease and without any pause.

These actors-comedians changed the standards of acting as professional art. The public almost immediately started to differ the best performances from the worth ones, to give value to brilliant artists. The most genius actors were invited to perform in palaces during celebrating events, and this kind of home theater was the most delicious surprise for guests. Subjects of comedy of art were mostly interested in disgraceful love intrigues, clever tricks to get money or outwit some simpleton. There was considerable diversity of incidents, such as night scenes, when the hero was mistaken for the villain; cases where father and son falling in love with the same girl; and risqué situations, such as representation of fire, shipwreck, which served as a pretext for allowing actresses to appear naked on the stage. (Bellinger 1927, 7–153.) The rascally servant, the old man, the lady's maid are stock characters which appeared in every play. They always wore a conventional dress with masks.

In general these masks may be classified under four or five groups: the Pantalone and the Doctor, both old men; the Captain, a young man of adventure; the valet or jester Zanni; the hunchback Punchinello; and another old man, different from the first two.

3.5 The role of mask and decor

Classic carnival figures are the plague doctor with his special mask of beaked face and black gown, the satyr like devil in disguise, Graz, Columbine, Comic, Lovers, Arlecchinno,

Pulcinella, Pedrolino, Vittoria and Larva. Hooded cloaks, Stick and nose-masks, Joker, Bauta and modern Phantome of the opera -mask, classical white and black masks for men and women are always in fashion and useful in any case of the Carnival for local people and for the guests. (Picture 4.15.)

The mask-makers had their own statute dated 10 April 1436, and phenomena of the mask is in its surviving power and magic. The mask promises surprise and happening of something unusual. The mask impart real mystery to costumes and people can only see their eyes, hear only voices; flash of eyes, looks and body language meant more than verbal expressions of communication. All people became artists, show producers and spectators at the same time. Persons under masks are unrecognizable, they can behavior themselves as never before, and nobody can force them to put mask off the face. The Carnival runs in palaces and on the streets. People are equal; they can compete only in the skill of non-verbal body language, inspiration, in the skill of unique communication and creativity of their preparations to event. All people can see the flight of the costumed woman-angel from the temple of Venice.

There is no celebrations of Venice Carnival in Helsinki. Existing tradition of Modern Helsinki is possible to see on the 12th of June in march-passage in the center of the city with Brazilian Carnival dancers in bikini on the open car-platform and other people following after this car. Ice show 2015 in Hartwall arena supported the theme of Samba Carnival. Jazz club organized this year the Mardi Gras American carnival, in samba dance style. Some elements of Italian Carnival were realized on Cruise-Line to Sweden with night dance and fashion-show program, where the season theme was Italy.

4 Action research.

The chain of planning an event concept includes the line from objectives through the drafting out of a plan to systematic detailed planning. The draft of the plan consists of information gathering, dates, cost and revenues, venues and staffing from one side, and studying of environment, problems, competition, similarities and stakeholders from another side. (Shone and Parry 2013, 120.)

The research method of this thesis is action research. Action research is a cycle of posing questions, gathering data, reflections and deciding on a course of action. It is a cyclical process of planning, action and searching. (Ferrance 2000, 7; Lewin 1946, 34–46.) One of the most popular models of the method research is Stringer's model. This model is made in shape of a spiral. Figure 4 demonstrates this model. Stringer describes action research process through the basic phases: to look, to think, to act and to reflect (Stringer 1999, 18, 43–44, 160). The look means building of a picture and describing the task in set context. The thinking refers to analyzing, interpretation, explanation and reflecting. The reflection, as the process of entering into dialogue with collecting data and with the results of actions, is the heart of action learning and the way to capture this learning; it helps to find effective tools for new actions. The productive reflection gives an opportunity to improve achievements or amend practice. Finally, the complex of resolving of issues, solutions, controlling of the progress and evaluation is named as an act.

First, a question, an issue or a task should be set. A good task should be important, complex, multifunctional and difficult. The next measure for a good issue is based on three things: it should demand an action, resist the structure and lead to a surprise and to new find outs. In case of this work, set questions or tasks are the following: how to create an innovative product event and its concept and how to respond to the demand of the concrete person, organization and the modern society; how to make this process creative, immersive, and interactive; how to prepare the product to be used and sold. An "A" is a stage of issues, questions, statements and hypothesis. I made a plan and draft a scenario, I gave ideas to flow. I imagine the successful mode of events and motivate myself for my next efforts.

In this thesis the action research method has been chosen, because its tools give more freedom and better reliability of facts. Initial plan of work was planning and creating of a scenario and a program of the Carnival for local people. It seems easier, than it occurs in reality. I wanted to create events for organizations, and every event is individual. My first thought about this method was to use the quantitative method in interviews and qualitative

methods in structured questionnaires about customers' needs and wishes; I used both of these methods. Both of them have strong and weak sides, and they are limited in dynamics. I felt the need of more various and dynamic methods to put opinions and suggestions of different people into the concept-product. I can compare my interaction with people with a snow ball. The more I asked, the more grew the snow ball of options and changes. The concept in this dynamic process becomes alive. It interacts with the creator. Action research requires that on the next turn of the spiral we reframe the question; we look at it in different contexts, from different perspectives, make comparisons and apply the problem to different groups.

The decision to choose the action research came naturally with the need of new and reliable information. I felt, that I needed not only to create a program, a concept and a design of the event but at the same time it was necessary to create a trend for the Carnival, to raise interest for this new fest tradition. Additionally, I have received information from interviewed people, that most of them do not have any image about Venice Carnival.

In stage "B" thoughts about tools, risks, patterns of communication with people. Different sources of information help to crystallize my idea in details in internal space of the process. I try to analyze successful outcomes and failures of other people in the field of events, referring to my theme. I try to feel trends and to compare them with my own feelings. I plan the mode of communication, the content and style of letters, messages and questionnaires. It is time of collecting of good ideas and outcomes from branding, advertising, graphics and image-makers' work. It should touch all my senses personally, and influence on my phantasy and imagination.

The third "C" action phase is the stage of chosen tools, methods and designed solution. Planning of events was strategically implemented in interaction with all possible participants by interviews, questionnaire and spontaneous discussing. Some of the interviewed were set in different roles: a supplier, a company director and a participant. Some interviewed were divided in small groups or in a bigger international group of 9 people. The age of asked people was about 25–55 years old. Generally, talking was implemented in leisure time of interviewed. The questions were about needs, value of the event, the parts of program, elements of experience, the mode of wished participation in event, recommended place, time, food service, revenue model and active participation. In total, about 50 persons took part in these interviews. In social media the questionnaire was available for about 3000 people.

The survey was made in visual form and distributed in different channels. The most of them was placed to the social media. Some parts of the survey (15 items) were printed and given to fulfil personally. The survey had opened and structured questions, with Webropol system tools. The digital survey has been made together with Mr Stenström. The survey is combined with themed images and texts on the site with the survey questions (Antonova & Stenström, 2015). The online survey was ready in February, 12 days before the real Carnival time in Venice. During one month 55 persons visited the site, and only 16 persons answered. These people answered only “yes-no”-questions and structured questions about the main elements of the event and experience. The results from online survey are the next: 53% of people would like to participate in the Carnival, 20% do not want and 27% are not sure. 20 % of respondents put the highest mark (10) on the next criteria: location, theme, music, quality of management and other participants of the event. At that time I understood, that I should ask people in alive physical contact, in short discussions. Some questions during these interviews appeared spontaneously, according to professional field or interest and enthusiasm of the speaker. The additional questions were set for suppliers about an agreements, guarantee, payments, services, security, furniture, revenue models, time, alcohol sales.They were discussed in a constructive way.

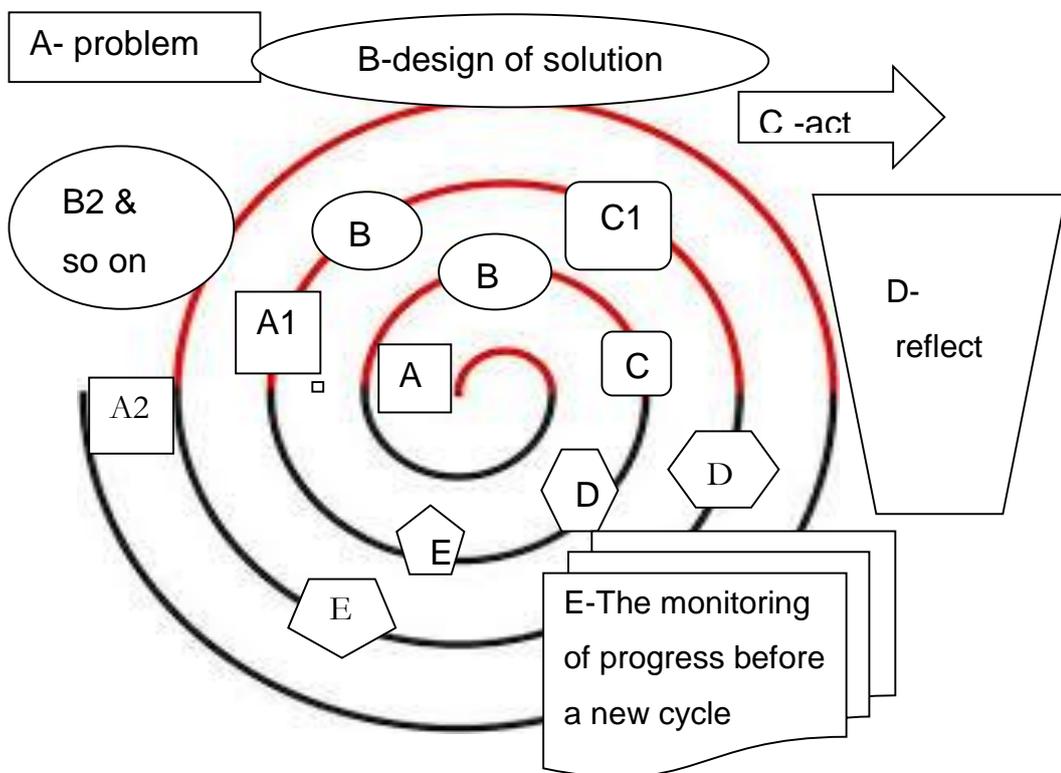


Figure 4. Antonova S. Model of my action research process

The received information is the result on the first cycle line. It gives a wide range of possibilities for “D”: reflection, analyzing, disputing and real implementation.

Questions of the interview and communication as a whole had a goal to analyse better needs of modern population of Finland, their desires for events, environment and quality of the process and to feel trends and changes in relation of using some new products of experiences. The reflection process led to the capturing of “E”-learning. I discovered the roots of mistakes and failures and made changes for better achievements.

I tried new ideas. I searched for a richer content, balanced with the context of concrete cases, for internal and external innovations, for customers and for my own process. Then repeating of this process went on a new level. This new level of efforts focused on improving of the results and the quality of the process to a more advanced level.

I achieved the most effective results in spontaneous short interviews. I talked with people during 3–5 minutes and asked 3 main questions: What do you know about Venice Carnival? Do you want to take part in masquerade fest personally? What do you want to present on the open stage during the fest and how?

I communicated with a huge number of people (more than 200). I talked with people on the forums, with “Old Harbor Startup event” participants and gave them the link to the questionnaire. The responses were very interesting and some people liked this idea and invited me to contact and to apply for support of some digital programs of Tekes. I created links between the literature and my research find outs. The results of my communication will be enlightened in details in the next chapter. Here I give a short review of the results, which are the same from different channels of the research. Most people have never been to Venice. About 5% of interviewed have visited Italy and only about 2% of respondents are about to visiting Venice. Nobody of interviewed has been to Venice during the Carnival time. Only five people have taken part in some kind of Carnival with elements of Masquerade.

I sent a letter with the survey to a hundred of companies and organizations, where I asked to answer, if the Carnival theme would be interesting for their company leisure event. I do not have received yet positive answers. I analysed this result with the next outcome: may be segment was chosen wrong or may be companies want to deal with a big monopolist in event field, with big contacts, experience and proper list of names of artists, sponsors and suppliers. Finns usually trust to checked partners, and I understand that I can suggest

only a theme and a concept, but I do not have resources to implement events at my own expense.

I have asked people, who have tried to organize a carnival in a small working collective, about their experience. They have answered that they were happy and satisfied with these events. They have also admitted that the idea leads to fine results. The impact of almost every person was visible and people were motivated to make an excellent event. The preparation was agile. People made all by their own hands. Friends helped them with the place and logistics. Implementation was better, than they expected. The dynamic of the event was bright and wonderful. People told that they had never joked and laughed so much before. The carnival remains an unforgettable fest.

Most interviewed would like to see the Carnival as a mass event, fest weekend in a warm summer period. Many people declare about their wish to visit the city event, to watch it, but without active participating. Many people find this idea very fun, actual and promising. They want to be the co-creators of beauty, healthy environment and creative spirit. People want to be proud of their own country and new achievements also in leisure events. Many people are ready to support a good initiative by their own individual impact.

The process started with the own dream, need and a wish to take part in some original fest or to organize some unusual unique event with the possibility to use all kinds of arts, new technologies and I have intended to bring something new into the themed events` program. My being in Italy only strengthened this idea. I wanted to keep in memory this wonderful travelling and impressions from this country and I have tried to clear the most amazing thing or symbols from there. One unforgettable thing in Italy was the relation between people, sense of beauty and elegant style of life. Another thing was a nice way and wish to communicate, Italians love to the own culture, nature, traditions and also the real interest to the other person. Finally I brought from Italy the feeling of the culture`s power, the music and the mask from Venice. Than more impressions I have received from any events, cultures and experiences, than more I returned again to the image of the mask. I found the existence of mask or mask`s fest in many developed cultures and in all national theaters. These feelings and the own interest added my motivation to search this field in relation to create the rich experience in leisure event. Personally I tried to find the keys to the persons` mind and imagination to do great things together. The social and cultural life can be benefited also in free time- during the wellness, refreshment event for corporation, company, organizations.

5 Discussion and planning of the portfolio

The preliminary plan of the Carnival was done in December 2014. It linked to the core of ancient tradition. People needed bread and shows, public fests and change of behavior for some time. After realizing of basic needs, they searched better ways for reproduction, rest, spicy feelings and at the same time they wanted to feel belonging to masses. Shows, individual performances, religion rituals and competitions were the best tools of entertainment during peace. The fact of building the high city on the hill with the temple of gods on the top point and near the stadium and ancient theatre below prove the complex need of ancient people. At the temple of Apollo, prophetess priestess Pythia (God's message moderator) translated the will of Gods in her forecast. During the ritual ceremony new laws, state news and manifests were declared. Pictures 1 and 2 demonstrate an ancient Greek city with the stadium and open theater near the temple.

Another part of mass communication and discussion about life was the tradition of the forum. Nowadays, news are provided by TV. Forums were replaced to the social Media net and people need physical interaction in additional modes. During communication with people the concept has been evaluated with changes and additions. The model of the event based on tradition of Venice Carnival received from Travel agencies' videos and films, from notes of tourists, from live stories of citizens of Venice, Italy and Tenerife Island. My aim was to suggest a creative mode of fest to modern people and to create a value of the Carnival for organizations.

The communication tools were used variably. Printed letters for directors and managers of different companies have been sent with the aim to indicate interests of companies in the Carnival theme. Digital form of the questionnaire with visual images has been sent to individuals, PR managers of companies and to the social media. The most reliable and interesting forms of interview were discussions with restaurant managers, organizations and startup representative and people on streets, in transport and in forums. The last method of communication about the Carnival has been tried with future Assistants at Haaga-Helia University during the strategy course, business plan making and during startup forums. The assistant target group has not been chosen occasionally, because strategically Management Assistants are responsible for delivering of new information to all levels of personnel and to lead the communication in all levels of organizations. Figure 5 demonstrates the evolution of a communicative process.

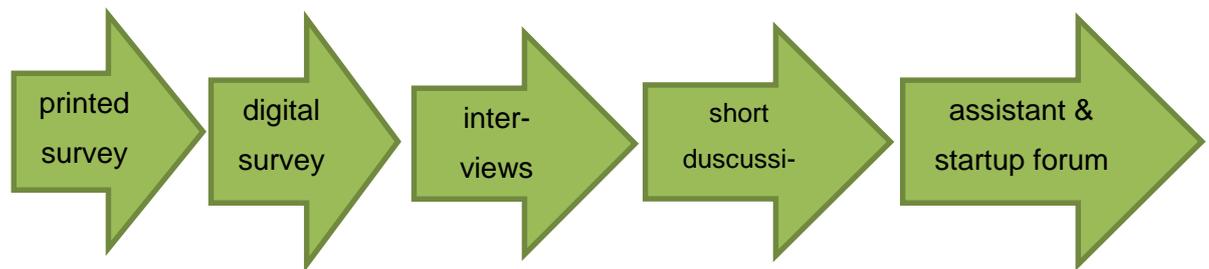


Figure 5. Process of communication about the theme

According to online digital survey, the respondents set the Carnival value criteria in the next order: location (8,07) < theme (7,93) < participants (7,85) < music (7,73) < well-known restaurant or club (7,67) < show (7,6) < quality of management and process (7,53) < price (7,4) < Interaction (7,27) < authenticity (7.2) < food (7.07) < Ball-dances (7.0) (Attachment 2).

People know about Venice Carnival almost nothing or very little. People have heard something about the Samba Carnival, some took a part in the Samba Carnival on the 12th of June in Helsinki, but nobody could describe the meaning of this event. I have noticed that 7 persons from 10 want to listen to Venice Carnival story and tradition; they are involved to the theme with true interest. All this was the reason, why I added more information about ancient roots and the Venice Carnival tradition in the chapter of literature review.

The first image about the Carnival comes to people from the Brazilian Samba Carnival. People wait for the Carnival with joy, surprise, mystery, amusement and fun in the spirit of love and delight. At the same time they require a lot of simplicity and commodity.

Young people confirm that the idea of the Carnival is very fresh and fun. Big technological and digital exhibitions, start-up and recruiting fairs are most interesting for students of many universities, because these educational and business events provide a fine field for connections to the progress and making of contacts. Many students want to take part in an unofficial party after the official part. The Carnival theme can be suitable for such kind of parties. People answer in different ways on the question about interaction and participation during event. Some people are very careful in their comments about interactive participation. They have an interest to try something new, but firstly, they should receive almost

full preliminary information to be ready for a new experience and to participate in the event without confusion. They prefer to be contemplators, and their readiness for active participation can come late. They want to see examples and to grasp the behaviour patterns from other people, for example at home by looking TV about the Carnival. The most important parts of events for young Finns are friends, environment, program, place, price, interaction and food.

People of middle age appreciate elements of events in the next scale: theme, place and location, social resonance, intrusive entertainment, excellent food variety, price, a lot of space to find their own place for suitable rest and talking, music, dance and karaoke. An interaction by their own initiative is a challenge. People wait for being invited and involved. Also Finnish people like small lotteries, free tasting ceremonies, small gifts and free snacks and sweets. People want to feel contrasts. At the same time they wish to be adapted to the maximum level of the contrast but not to be in a shock. 50 % of interviewed are ready for new events with a very big enthusiasm. They find Venice Carnival theme as an attractive and excellent style of celebrating for mass as the whole city events.

People remember better personal event or events, where they have been in the centre of attention or the award ceremony. People tell a very few concrete things about corporate events. It is not easy to make a conclusion, based on experience theory. The reason of this fact can be explained clearly. Every person understands six elements of experience in a very individual way. Authenticity, multisensory or contrast differ in human perceptions. It requires skills and maturity to put feelings about these elements of the experience into words and expressions. People remember place, people around, theme, alcohol and food. They better remember concrete things and their own achievements or confusing situations than the others'. Interviewed people do not express deep feelings to strangers, though everyone knows what he wants or prefers and he has his own criteria of satisfaction. I have been with my friends in some party-events after big forums. On my opinion, continuation of the official event in bars or clubs, with the aim of expanding a network in informal situation became a routine ritual. I understand an importance and a duty to benefit sponsors, but personally for me, these events should be transferred in more vivid, interactive and programmed style. People want to spend their free time with rest, joy, new contacts and wellbeing together.

In a phone interview with the professor of Aalto University Teemu Leinonen, we discussed needs and values of the Carnival for Finns. He argued that Finnish culture should keep its own tradition. Finns should benefit such advantage as peace, silence, safety, nature and

sauna. (Leinonen 16 February 2015.) He thought that if you are a real searcher of authenticity, you must go to Venice and there get acquainted with attractive and unknown culture. He supposed that the best event that Finns would like to import to Finland from Italy is Biennale. He added also that even Biennale should be done in local Finnish tradition style. Different people independently repeat the same things, only in less agreeable aspect. They think, that this period of economic problems is not correct time to produce new and expensive events. On the contrary, entrepreneurs say that this time is the best to try an idea, when the field is like a blue ocean and the niche is not yet full of competitors.

People can suddenly ask me some practical questions. Who will sing? Who will lead the event? How will you manage an event, if most workers of a company are men or women? Which company will be your first customer? Where and when will it be organized? Finns suggest places and ideas for this fest. Half of the people intend to go somewhere, basing on recommendations of friends and colleagues. In the launch of a new event, huge mistakes should not be made. It can ruin your reputation from the first attempt. People cannot say anything clear about interaction. They just want to enjoy. They want something new, original and simple at the same time. Some people wish to express their enthusiasm or imagination, but a passive way of spending free time is more comfortable for them psychologically.

The organizing of food service has many options and depends on the age of people and the spends of services. Young people of age 20-45 prefer to move freely from place to place. Buffet or a cocktail party is more attractive for them than sitting the whole time at the same table. People of 45–60 prefer static positions with catering service or they even want to be in separate small rooms. Their choice is also a question of status.

Some people want to see the Carnival outside of buildings in a warm period. The Carnival inside of premises can also be reasonable and confirmed. People don't know what they expect from the Carnival, but they imagine something wonderful and mysterious. Their suggested price for one person varies from 50 to 150 euros for the whole event, depending on food and a program. The price only for the entrance ticket would be from 5 to 15 euros. Most people would like to see the Carnival in spring or in July-August. Some people recommend organizing it in May. They suggest also places outside of city. The preferable duration of the Carnival celebrating is suggested to be from 3 to 7 hours or the whole evening-night. (Pictures 4, 3 and 4, 4.)

People mentioned marriage ceremonies as the most memorable events of their lives. Celine Dion concert and other big concerts, ship parades, old car exhibitions on the Market Square, Helsinki Celebrating weeks in August, Marathons, Johannes Day, big sport competitions, football competitions and Jokeri final plays, public events on market squares and Senate square, different fairs and travels are also quite remarkable for respondents. Some people dream about an invitation to the President Palace.

Open stage is challengeable for Finns. People are not ready yet for open stage performances, many ask about details. Some of them answered that if they have enough time it would be considered as a good possibility. The 20% of men can present some prepared speech presentations or parodies, but they are not ready for improvisation directly. 80% of men, who would like to take part in open stage, prefer to do it in pairs or in small groups of friends, if they know that the first row of the audience would be full of friends supporting them. They do not see big roles for their first experiences, and they would benefit masks. Men declared very often, that they are true Finns, "perussuomalaiset". They are modest, shy, clamped, with hidden emotions. They don't like to perform before a large audience. They have a strong fear to lose their face and reputation or to be criticised. They like watching and listening. They need a lot of time to dare for trust communications. People told me examples and stories from their lives. One respectful man of age about 55 told me how nicely surprised he was, when his director came to the stage and sang tango in their corporative event. It was beautiful and unexpected. All the colleagues stayed under fine impression.

Additionally, open stage can add stress and envy for those, who want but cannot perform, especially, if one of their colleagues or friends can perform and benefit himself in cultural and creative aspects. Picture 3 demonstrates the bird's open stage in nature. Picture 4 illustrates the modern tourists' open stage during the village fest in Rhodes, where people improvise without any preparation. Young people see the potential future of the Carnival. Men after forty years old think that open stage can be good only for young generation. For the last two months I have seen twice teams of 3–4 persons in the centre, which have been in classic Venice masks in the middle of a day. One group was musicians.

Some individuals find protection of masks quite magic and interesting. It is a magnet for those, who are most interested in plastic genre, dance, specific moving, without using of voice. Only few people are ready for improvisation and they belong to artistic sphere or are connected with creative work. Rare persons want to present music or singing. Only two persons told me, that they want to perform their own music.

Finnish people are not sure about their wish to take part in an unknown fest. It is not enough only to promote the event; other culture, tradition and lifestyle should be also promoted.

Finns cannot say a lot of about using of masks. People under 40 find masks as effective tools to increase the volume and range of experience during events. For many people masks feel as additional barriers. Masks give a lot of new feelings, only in real practice. It is important for Finns, that fest rules are clear, and all people use masks. People are ready to try masks for a short period of time, if it is given to them free of charge at the entrance. Preparing of costume in high aesthetic level is a big challenge; it needs time and fantasy. People consider making or wearing a costume and carrying a mask as an art. People, who have tried to use masks in theme party between friends, remember that moment as very fun and immersive. I have critically analysed my concept and understood that it is enough to provide place and spirit for a party of friends, but for big event management it is necessary to implement ideas in a team of inspired professionals.

The decoration during the Carnival event in Italian Style has a very important meaning. The culture of Italy is example of highest standards. One third part of the World Heritage belongs to the culture of Italy. According to the UNESCO site (2015), 50 objects are situated in Italy. The using of symbols and authentic elements from ancient to modern time tradition in a good mix might help to visualize best images of Italy to create a magic spirit.

People are the fundamental thing in an event. The main aim and task of providers of events is to make guests happy. The crucial matter for the event team is to keep motivation and balance between risks, challenges and achievements, to build a healthy and creative spirit of supporting each other in innovations, planning and operational implementation.

A happy customer is often a returning customer. So, the measure of a good event is a number of participants and a feedback of repeated attendants. In case of our event-product this additionally means a creating of the event-product and a powerful team of event-makers, suppliers and sponsors. The special role in providing of our marketing company belongs to a technology, achievements of the mobile industry and the social media. The time of advertising and implementation of our event cannot be stored, and we should always keep it in memory. During the launching of the new event communication between producers and clients should be provided by story-telling, advertising, targeting and promotion of the coming event.

6 Results and conclusion

6.1 Results

The concept is created. My objectives were to generate ideas. They were presented with argumentation and reflections. The scenario has an elastic mode and can be integrated in current ideas of other creative people during possible implementation. A forum is opened in Facebook and Linked In. The research part was the most difficult, interesting and beneficial. It took a lot of time and energy. Open opinions of different people were presented from numerous interviews.

Innovations are suggested, enlightened and discussed with people. An image of the event is delivered and visualized for potential participants, partners, sponsors and followers. Options for adaptation of the event are suggested. Integrated cultural and wellness benefits for the whole society and for working collectives are presented in a soft manner for a long perspective. The design refers to satisfy all our senses and to make an impact for rich and deep perception of every participants in active communication and interaction. Detailed planning consists of the program, menu, decor and creative innovations for the pre-implementation.

6.2 Ideas for future, supported by image of Venetian Carnival

The nature of Finland creates favoured environment for creating of new mass celebrative and immersive events. The capital region has water spaces everywhere with big fields, parks, islands and promenades near the water. Warm summer season is a delight time for citizens and guests of Finland. There are many creative people, universities, a theatre academy, an opera and big music and event halls in Helsinki. All this can give a new fresh impulse to cultural activities and regenerate potential of all citizens. Finns have a lot of sailboats. Once, people can try to make an exclusive music and carnival regatta. Every sail's owner can invite creative members of his family, a musician or a singer to the parade, or to invite winners of real or virtual open stage competitions. It can be a great sea carnival parade with dancing. This dancing can continue in Kaivopuisto, Park or in Alppila. It can connect people and creative organizations. Support from the government, organizations and companies can help to realize our aspiration for the beauty, collectivism and creativity and will make a great impact on tourism.

6.3 Conclusion

The Carnival is a magnificent event for anniversary celebrations of companies. Integration of different cultures to events enrich the content of the fest, so it becomes more significant to people. This event is similar to a real group trip to foreign countries and traditions. Venetian Carnival can be run in a new Finnish style. Creative and aesthetic celebration gives members of organizations a community spirit and a new impulse to development of creativity and activities. Finland is a wonderful place for realizing of new events in a sense of technology, potential of people and multicultural society, new generation and education. Finland has a wonderful nature. There is a statue of Finland ("Suomi") in the park near the Opera House, built from metal and stones. It reminds a captured wave. I think, soon will come the time, when Finland can be free from limits, which decrease the creative potential of the country and the society. Like a water of Venice, my reflections and ideas do not force my readers, but give the food for thinking and for dialogues in a new light.

It is still a long way from image, concept and scenario to real implementation, but it is a fine and brave first step. The main condition for success is a team of right people, hard and intensive work together to the final image. It is like a concert. First of all composer writes music, then he needs to present his masterpiece to public. Composer searches for an orchestra, a conductor and governmental, cultural or sponsor's support. Every instrument in orchestra is a professional and unique voice. Conductor combines all voices in harmony choir and implements idea of composer. Only when numeral orchestra's works have been done and the symphony is ready to performance, composer, conductor, stakeholders and manager decide to run the event. The manager of the event searches for a place, time and team and makes the whole organizational process. Event team managers promote and advertise the concert. The Concert is to be implemented and recorded on CD or DVD, for TV and for archive.

So the theme of my music is fest and Carnival. This concept is like my music gift. It is my song of the Swan to Italy and my song of the Lark to Finland. I forecast a creative future environment for Finland in the sphere of fest events. As a composer of this fest concept I promise success for a cascade of Carnivals in future.

7 Concept

The model-construction of the whole event is demonstrated in figure 5 and can be the next: the beginning with “welcome” greetings ceremony and the Costumed Parade. Then we continue with the banquet and shows of invited artists. After the ball there will be competitions, joyful activities and desserts. Finally the open stage will be provided for active participants. The ball, the open stage and competitions can be set in a variable order according to an agreement between the participants and event manager. The ball and the open stage can be run at the same time, if there is enough space inside of premises.

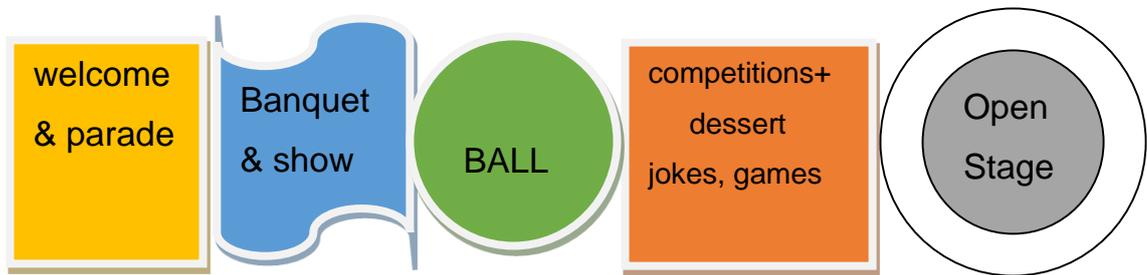


Figure 5. Antonova. S. The process-model of the Carnival

The concept includes various elements of the program, such as design of décor, food menu, music and suggestions for competitions and descriptions of planned open stages and process of preliminary preparing to the open stage. These elements are created to satisfy all five senses, because stories, contrasts, authenticity, multi-sensory perception, individuality and interaction are used in a wide range of their integration and are built into the product.

I plan to establish a startup company with partners. Barney and Hesterly (2006, 5) define the firm strategy as a theory about how to gain competitive advantages. The authors add that a good strategy actually generates such advantages. Also a strategy defines the direction from a mission and objectives, such as external and internal analysis, strategic solutions and a strategy implementation, to the competitive advantage. At the stage of planning I tried to consider their understanding of a strategy and to put our competitive advantage into the concept. My strangeness is my belief into myself, into my grateful idea, into the skills of the surrounding people and our wish to create, to bring values and benefits to people. My tools are imagination, communication and kindness.

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Appendices

Appendix 1. The list of questions in English

1. Have you ever participated to the Carnival event? Have you visited Italy during the Carnival?
2. What kind of feelings, images, emotions and thoughts come to your mind, heart and imagination, when you think about the Carnival?
3. If it is only one image, what is it?
4. How do you see the Carnival event in Finland? Would you like to take part in such kind of event?
5. If you ready to pay for participation in the Carnival, what would be a reasonable price for you (for one person)?
6. What is your preferable season for the Carnival in Finland?
7. What time is preferable for the Carnival celebration?
8. What was the most memorable event in your life and at work and why?
9. Are you ready to be an active participant of the Carnival? What is your regular way to interact with other participants and event makers?
10. What are the most important parts of an event: food, environment, program, place, price, people or something else?
11. What was the most memorable event in your life and in corporative parties?
12. If you are ready to be an active participant of the Carnival, what is your regular way to interact with the theme, with other participants and event makers?
13. What type of the organizing food`s service do you prefer: catering with tables or cocktail serving?
14. We can offer you an open stage possibility. It means, that you or anyone from your company can present your own costume, image or mask in different styles of art.
15. What is the most attractive type of performance for you: poetry presentation, dancing, singing or anything else? What kind of improvisation are you ready to perform?
16. Please, state the value of these twenty elements of event by numbers from 1 to 10 in order of their importance to you (10 is very important):

Place	1	2	3	4	5	6	7	8	9	10
Location	1	2	3	4	5	6	7	8	9	10
Food-menu	1	2	3	4	5	6	7	8	9	10
Show-program	1	2	3	4	5	6	7	8	9	10
Entertainment	1	2	3	4	5	6	7	8	9	10
Price	1	2	3	4	5	6	7	8	9	10

Interaction	1	2	3	4	5	6	7	8	9	10
Music	1	2	3	4	5	6	7	8	9	10
Dancing	1	2	3	4	5	6	7	8	9	10
Time	1	2	3	4	5	6	7	8	9	10
People-participants	1	2	3	4	5	6	7	8	9	10
Promotion of theme and event	1	2	3	4	5	6	7	8	9	10
Media`s involvement	1	2	3	4	5	6	7	8	9	10
Privacy	1	2	3	4	5	6	7	8	9	10
Contrast to all other events	1	2	3	4	5	6	7	8	9	10
Individuality	1	2	3	4	5	6	7	8	9	10
Story	1	2	3	4	5	6	7	8	9	10
Multi-sensory perception	1	2	3	4	5	6	7	8	9	10
Authenticity	1	2	3	4	5	6	7	8	9	10
Professional Management	1	2	3	4	5	6	7	8	9	10
Open stage`s uniqueness	1	2	3	4	5	6	7	8	9	10

17. What are your special dreams and wishes about the event?

Survey questions in Finnish for Finnish companies

Kyselylomake Karnevaali-/Naamiaistapahtuman potentiaalisille osallistujille.

1. Oletko koskaan ollut osallistujana Karnevaalitapahtumassa? Oletko käynyt Italiassa Karnevaalin aikana?
2. Millaisia tunteita, kuvia ja ajatuksia Karnevaalista tulee mieleesi?
3. Mikä valokuva Karnevaalista vastaisi omaa mielikuvaasi parhaiten?
4. Mitä mieltä olet Karnevaalin tapahtumasta Suomessa?
5. Kaipaatko tällaista tapahtumaa henkilökohtaisesti?
6. Miten houkutteleva Karnevaalijuhla olisi sinun työyhteisössäsi; kuinka sopiva se olisi teidän työympäristössänne?
7. Oletko valmis maksamaan Karnevaaliin osallistumisesta, mikä on mielestäsi kohtuullinen hinta (per yksi henkilö)?
8. Mikä olisi paras sesonki aika Karnevaalille Suomessa?
9. Mikä olisi mielestäsi sopiva Karnevaalijuhlatilaisuuden kesto?
10. Mikä olisi mielestäsi sopiva paikka Karnevaalille Helsingissä?
11. Mikä tapahtuma omasta elämästäsi tai yrityksenne juhlista on jäänyt mieleesi ja miksi?
12. Kuvittele osallistuvasi Karnevaalin. Mikä kommunikointimuoto muiden osallistujien ja tapahtuman järjestäjien kanssa olisi sinulle sopiva? (aktiivinen, passiivinen)
13. Mitkä ovat tärkeimmät ja ratkaisevimmat tapahtuman osat: ruoka, ympäristö, ohjelma, paikka, hinta, ihmiset vai joku muu?
14. Millaisesta ruokapalvelusta pidät: ateriapalvelu seisovilla pöydillä vai cocktail palvelu?
15. Voimme tarjota sinulle avoimen lavan mahdollisuutta. Se tarkoittaa, että voit tehdä eri tyyliä esityksiä karnevaalipuvussa ja/tai naamiossa. Mikä olisi mielestäsi houkuttelevin esityksen laji: runous, tanssi, laulu vai joku muu?
16. Arvio numeroilla (1-10) seuraavien tapahtumaosien merkitystä itsellesi (10 on erittäin merkityksellinen):

Paikka (Tietty ravintola/ klubi)	1 2 3 4 5 6 7 8 9 10
Sijainti	1 2 3 4 5 6 7 8 9 10
Ruoka-valikko	1 2 3 4 5 6 7 8 9 10
Show-ohjelma	1 2 3 4 5 6 7 8 9 10
Viihde/avoin lava osallistujille	1 2 3 4 5 6 7 8 9 10
Hinta	1 2 3 4 5 6 7 8 9 10
Vuorovaikutus/Interaktiivinen toiminta	1 2 3 4 5 6 7 8 9 10
Musiikki	1 2 3 4 5 6 7 8 9 10
Tanssiaiset	1 2 3 4 5 6 7 8 9 10
Aika	1 2 3 4 5 6 7 8 9 10

Muut osallistajat	1 2 3 4 5 6 7 8 9 10
Teema	1 2 3 4 5 6 7 8 9 10
Mediansa osallistuminen	1 2 3 4 5 6 7 8 9 10
Yksityisyys	1 2 3 4 5 6 7 8 9 10
Vastakohta kaikkiin muihin tapahtumiin	1 2 3 4 5 6 7 8 9 10
Yksilöllisyys	1 2 3 4 5 6 7 8 9 10
Tarina, skenaario	1 2 3 4 5 6 7 8 9 10
Aistillisuus(kaikki 5)	1 2 3 4 5 6 7 8 9 10
Aitous	1 2 3 4 5 6 7 8 9 10
Tapahtuman prosessin ja johdon laatu	1 2 3 4 5 6 7 8 9 10

Appendix 2. Webropol results (Tilastoarvot)

The importance of elements of an event in individual perception from (low 1; high 10).

	Määrä	Kes- kiarvo	Keskiarvon luotta- musväli	Medi- aani	Keskiha- jonta
Arvio numeroilla (1–10)					
Paikka(Tietty ravintola/ klubi). Place.	15	7,67	6,93 – 8,4	8	1,45
Ruoka-valikko. Food.	14	7,07	6,1 – 8,05	7	1,86
Show-ohjelma. Program.	15	7,6	6,75 – 8,45	8	1,68
Viihde/avoin lava osallistujille Open stage.	15	5,6	4,38 – 6,82	6	2,41
Hinta. Price.	15	7,4	6,53 – 8,27	7	1,72
Vuorovaikutus / Interaction	15	7,27	6,26 – 8,27	8	1,98
Musiikki. Music.	15	7,73	6,83 – 8,64	7	1,79
Tanssiaiset. Ball-Dance.	15	7	6,12 – 7,88	7	1,73
Aika. Time.	15	7,13	6,16 – 8,11	8	1,92
Muut osallistajat. Other Participants.	15	7,8	6,86 – 8,74	8	1,86
Teema. Theme.	15	7,93	7,11 – 8,76	8	1,62
Mediansa osallistuminen. Media- Press.	15	3,93	2,76 – 5,1	4	2,31
Yksityisyys. Privacy.	15	5,33	4 – 6,67	6	2,64
Vastakohta muihin tapahtumiin. Contrast.	15	5,53	4,58 – 6,49	5	1,88
Yksilöllisyys. Individuality.	15	6,33	5,38 – 7,28	7	1,88
Tarina, skenaario. Scenario.	15	6,33	4,97 – 7,69	7	2,69
Management	15	7,00	4.69- 8,56	7	7.00
Aistillisuus (kaikki 5 aistia) 5 senses. Multi-sensory percep- tion.	15	6,27	4,99 – 7,54	7	2,52
Aitous.True. Authenticity.	15	7,2	5,93 – 8,47	8	2,51

Appendix 3. Illustrations

All pictures-images are made myself during 2009-2015



Picture 1. Rhodes. Ancient Upper City. Temple, Stadium & Theatre



Picture 2. Ancient Greek Theatre



Picture 3. Nature's Open Stage

