

**Visitor research at  
Donostia Kutxa Kultur Festibala 2016**

Ginmusica

Anne Daniela Hassinen



<b>Author(s)</b> Anne Daniela Hassinen	
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<p>This thesis focuses on special events, in particular, festivals. What is the thing that lifts an event from normal to special? Why are events a growing business that not even the recession of the global economical seems to be able to knock down.</p> <p>The second part of the thesis is research for the festival <i>Donostia Kutxa Kultur Festibala</i> in San Sebastian, Spain. It includes customer profiling research at the festival in survey form and also asks the level of satisfaction.</p> <p>Because the thesis is done as research for the festival, it examines details like the matter of the event venue which is a big issue for the commissionaire company. Also, the thesis focuses on developing services, researching the meaning of event production marketing, the importance of knowing and understanding your customers and customer research methods.</p> <p>The objectives and scope was to profile what kind of person comes to Donostia Kutxa Kultur Festibala, so that Ginmusica is able to develop the festival for the following years. Knowing the customers well, saves money, energy and engages the customers better. It was also important to figure out the general opinion on the change of the venue as they have been a difficult partner for the festival.</p> <p>The biggest resources have been several books and articles about events in general. Also comparing the festival with other events has been useful. Furthermore, LinkedIn turned out to be an important source and full of the newest information about the events and offered the best customer experiences from several experienced event and customer experience gurus.</p> <p>The theoretical part and the surveys were done before September. Survey questions were designed together with Ginmusica and the translation into the Basque language was done by Nhora Indakoetxea. The surveys were completed at the festival. The interview team assisted the respondents to answer to the questions. After analysing the responses using Excel, the results were presented for Ginmusica with Power Point and summary.</p> <p>The thesis was written during the course of five months. The research and theory process started in the beginning of June. The festival was organized the 2<sup>nd</sup> and 3<sup>rd</sup> of September. After that the results were analysed. The last month of October was used to complete the missing and unfinished parts.</p> <p>The visitors of the festival were happy with the festival. The audience is in their 30's and mostly from San Sebastian or surrounding small villages. The music, special location, friends and atmosphere were stated as the biggest motivations to participate in the festival. The event venue was seen as an important to preserve. Drink prices were the biggest complain.</p> <p>Events are defined in the thesis as special, if they are something different from the normal day of living and make the visitor feel special. This is reached by listening to your customers and by knowing who are your customers. Without a comprehensive customer profile the expensive marketing will fail, because the product will be sold to the wrong people.</p>	
<b>Keywords</b> Special events, festival, customer relationship marketing, survey, customer profile	

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# 1 Introduction

Why it is actually important to know what customers think about you, your products or services? What can business benefit from listening them? The Finnish customer research consultant company Cembli listed 4 key benefits from listening your customers' needs in their blog post "Asiakkaiden osallistaminen -4 hyötyä yritykselle" (Cembli 2015.) They are a profit-making company, so it is important to be a somewhat critical with the information they provide, but the following points give a good idea about why it is important to know your customers:

1. Better understanding of your customers' backgrounds and needs helps your business to find *a more special market niche*. According to Cembli, it is also increasing competition factor.
2. *Increasing customer engagement*. According to Cembli, customers finds a service or product more their own, if they have taken part in the development. That increases engagement and reduces the risk that customer changes to the competitor's product.
3. Cembli also points out that all the businesses are talking about including customers in developing the business. By doing so you *keep your word and prove that you act as you say*.
4. Finally, including the customers to the business development *reduces costs*.

This thesis handles also organizing events. Is it still an alive marketing method? The answer is definitely yes. The LinkedIn's article "Think Live Events are Dead? Think Again" (G.D.Bruycker 2016) highlights that events "are stronger than ever." They role as an experience has become stronger meanwhile everything goes more and more online. Events are a way to increase engagement by offering extraordinary customer experiences.

Also, marketing magazine Genioso (Genioso 2016) wrote last January in an article "5 Ways to Grow Your Business with Events" that different sources predicted that event and meeting industry is growing worldwide during the year 2016 and now would be the time to invest in events.

## 1.1 Background

I wrote my thesis in San Sebastian, a small town in Basque Country, Spain. I wanted to find a subject that would interest and motivate me to finish my last work at the University. I have always been interested in events; organizing and marketing them. Also, music has been close to my heart my whole life, as I have musicians in my family. So it was only natural thing for me to write my thesis for a music festival Donostia Kutxa Kultur in San Sebastián organized by Ginmusica, music and event producer.

I started to think about the possibility last September in 2015, when I visited the first time at the festival that is organized on the top of Igeldo, one of the three mountains in San Sebastian. Later during the spring 2016, I contacted to a friend, who collaborated with the festival and he guided me to meet with Ginmusica. I sent them emails and proposed the permission to write my thesis for them by conducting a visitor research at the festival. The planning of the research at the festival was done in June 2016.

## **1.2 Objectives and the scope of the research**

The research focuses on the profile of the visitors of the Donostia Kutxa Kultur Festibala to be able to develop the festival for the following years. Knowing the customer better gives valuable information about the customers' desires. Ginmusica wanted also know how the customers feel about changing the special festival place every year because the actual venue partner is difficult to deal with. Till now it has been organized five years at the attraction park on the top of the mountain. The survey also asks to give a grade for the festival to determine, how well the festival matches with the expectations of the visitors.

## **1.3 Ginmusica**

Ginmusica (a.Ginmusica) is a music and event producer that collaborates with musicians, cloth and beer brands, banks and everything that has something to do with the music. It is ran by three persons, Sergio Cruzado, the director, Miguel Ras, responsible for production and Betriz Rodriguez, communication and press management. Their projects have been for example Stop war festival (b.Ginmusica), ideological festival against war, Donostikluba (c.Ginmusica), which tries to turn the city into one big music club having concerts around the city in different clubs and culture houses, where it is possible to see some new and already rewarded bands and, of course, Donostia Kutxa Kultur Festibala, which is the object of my thesis.

Donostia Kutxa Kultur Festibala (d.Ginmusica) is an indie music festival organized on the top of the Igeldo-mountain in an amusement park. The first edition was organized in 2011, so this year was its fifth anniversary and a perfect timing to take a look into the opinions of the 11 000 visitors.

This year people were satisfied like the years before, apart from a few problems and resistance to change. Sponsors and media have always given good feedback about the festival and the return on the investments according to Beatritz from Ginmusica.

At the festival, they had a wide range of different kind of groups and artist, from big names like Block Party and !!! to smaller local groups.

Donostia Kutxa Kultur Festibal wants to be a responsible event and pays attention for example sustainable choices. For example, the transportation to the festival is not possible by a private car and drinks are served from re-usable cups that visitors have to buy before buying refreshments (Kutxa Kultur Festibala 2015.)

The festival was organized 2<sup>nd</sup> and 3<sup>rd</sup> of September.

#### **1.4 Donostia – San Sebastian, European Capital Of the Culture 2016**

This year 2016 is in many ways important for all the cultural events. San Sebastian is chosen by European Commission to be European Capital of the Culture together with Wroclaw (Poland). The idea of the European Capital of the Culture is to strengthen the cities cultural identity, open up it to the other world and bring people together. The economies of the European Capitals of Culture have been increased among the increasing tourism and investments on cultural attractions like museums and events, which bring more people in the cultural happenings. (European Commission 2016.)

Some of the festivals satellite events were focused on the European capital of the culture year like ,for example, event Petit Pop y Convercaciones 2016, which is an event with music and conversations about the capital of the culture. Furthermore this is the first year some of these satellite events are organized. (Ginmusica & Last tour 2016.)

#### **1.5 Structure**

First things handled in the thesis are events, what are they, how to organize and develop them and what is the thing that makes them special. By using Donostia Kutxa Kultur Festibala and Helsinki Flow Festival as an examples, the study explains why choosing the event venue carefully is important. Furthermore thesis focuses on how to develop services and to do event production marketing. In under paragraphs a few different marketing methods are presented like pricing, PR, satellite events, promotion techniques, sponsors and the role of online marketing

The third main chapter handles about the importance of understanding the customer. Under chapters are focused on customer relationship marketing, focusing on the customer, customer loyalty and what should be done, if there occurs a problems with the customer. After that chapter, it is thought the advantages that having a clear customer profile can

provide for a company and the latest it is explained why to do customer research and what are the possible methods for that.

Empirical part handles a survey research. How to conduct questionnaire study, craft a survey and why it works for this particular study. In this main chapter, the actual research is presented from the sample and data collection to the analysis.

Last two chapters are discussion and evaluation of the project.

## 2 Event is an experience

One of the main issues to understand in this study is why we organize events? Professor Joe Goldblatt tells in his book *Special events: a new generation and the new frontier* (2010, xxii preface) how one businessman from a major international bank contacted him and said about events: “ This is one of the industries of the future, and we are preparing to invest in it.” Goldblatt points out that it makes sense, because even though everybody are having economical crises and unemployment is increasing, weddings, parties, anniversaries and other festivals keep on going strong. He tells another example of the power of the events. When in 2009 the global banking crisis started in Scotland there was a concern, if Edinburgh Festival Fringe would suffer badly. That year it sold tickets more than ever and broke the records in attendance and performer participation. During tough times people need some joy and new experiences more than ever.

Also, traditional marketing has lost some of its power due to increasing competition. The way customers make a purchase decision has changed significantly, too. Events have increased as a marketing method as an outcome to the changing markets. *Event marketing* is a combination of events and marketing and its task is to deliver the wanted message (Vallo & Häyrynen 2014, 19.)

Increasing use of the Internet and social media has strengthened the event’s position as a deeper experience (Vallo & Häyrynen 2014, 21-22.) They are a way to use all the senses.

In the thesis, a term *special events* is mentioned several times. What are they? According to Robert Jani, the former director of public relations for Disneyland, a special event “is different from a normal day of living.” They are sometimes compared to religion. Scientist Emil Durkheim listed once four things that are present in religion: disciplinary, the power to bring people together and to create a strong bond, making people to feel alive and euphoric. We can not disagree that events do not include these features. Goldblatt points out that events differ basically only the way that they “are designed to produce outcomes.” Even the word event comes from a Latin word e-venire, which means an outcome. (Goldblatt 2010,6.)

Organizing events has become more professional and there are now more event professionals with an education on the field. Input-output relation gets nowadays more attention than before and event is wanted to present the brand more clearly. (Vallo & Häyrynen 2014, 8-9.) That is why we need to focus more on planning and developing which are opened more in the following chapters.

## 2.1 Organizing and developing events

To be able to develop services we have to realize how events have changed until now. In a figure 1.1 “ Generation of Change” in the book *Special events: a new generation and the new frontier* ( Goldblatt 2010, 4) it is said that events are nowadays more professional, the visitors are more international and older, even the average age of the visitor at Donostia Kutxa Kultur Festibala was around the 30 plus, not 20 even though that might be what many people probably expect. And technology is integrated and everywhere. Events are now global occasions and education is needed. To be able to develop them, it is essential to evaluate them comprehensively. No longer a narrow evaluation is enough.

If you want to be better than before, you should understand the past. The event history is full of interesting and creative cases, where you can learn from. (Goldblatt 2010, 5.)

All the events and meetings should be organized well. It is hard work and takes lots of time. It does not mean that all of them have to be spectacular, but at least basic things should be in order like timing and that coffee is hot. That increases motivation and participation. (Vallo & Häyriinen 2014, 62-63, 94.)

As well as with any other product, also in the event-marketing process, the first step is a comprehensive research. By skipping this part of the process you might waste your time and danger the project. Research helps you to determine the goals and objectives for your event. (Goldblatt 2010, 324.)

Every event is a message. So planning should include an idea about what kind of image the organization wants to give or if they want to tell something more (Vallo & Häyriinen 2014, 116.) Everything from food till the artist should present the same message without any exception. That is how one Finnish festival Flow works. Even food has to present the Flow-brand. Flow is an exceptional festival which is growing fast and is nowadays a million business. It gets lots of international attention and visitors. Many festivals worldwide try to copy the brand, because of its growing success. (Timonen 2016.)

Planning process includes the determining the goal and the idea about the wanted situation after the event. Setting up a grade goal to your event might increase the motivation and lead to the better outcome. (Vallo & Häyriinen 2014, 111,115,190.)

Vallo and Häyriinen listed few strategic and operatic questions to help in planning the event. Strategic questions are asking about the reason of the event, what is actually going

to happen and who the event is organized to? Operatic questions are focused on the way it is done, who is organizing it and what kind of event it is going to be? (Vallo & Häyriinen 2014, 103, 106.)

Host organizer is responsible of co-workers and its employees. They should be briefed about the goals, nature of the event and the ropes (Vallo & Häyriinen 2014, 227.)

Some events are still alive after decades. To have been able to survive they must have changed a few things during the years. Same thing does not work 21<sup>st</sup> century as 20 years ago. The key thing to keep the event viral is to renew it every time. One way to do it is to change the project manager often enough. That way also the motivation stays high. (Vallo & Häyriinen 2014, 74-75, 77.) The next chapter is focused more on the developing events.

CEO of the Flow-festival, Suvi Kallio, tells to Finnish newspaper Helsingin Sanomat that also for Flow the key word is a change. That makes it according to the newspaper difficult to copy. (Timonen 2016.)

In any case or any type of the event the host should be ready to act immediately if something goes wrong (Vallo & Häyriinen 2014, 227.) Every organizer should face that they will make mistakes and wrong decisions every now and then. That is a normal thing for humans to do. The outcome depends how the mistake is handled after. And that determines the stories the customers will tell to their friends, business partners and families. Anne Ruostetsaari (2016) writes two different customer experience stories in *Evento*-magazine. One story is about the customers who got really angry in the restaurant because they were waiting the service too long. The manager wanted to fix his mistake and offered them a free dinner and extra good service. Normally in these situations restaurants offer only free coffee or desert. The service exceeded the customers' expectations so that in the end they wanted to pay. Other story is an example about the bad customer service. Customer ordered a picture from a special shop. There was so limited delivery hours that the customer had to keep a remote day from the work. When the picture arrived, it was faulty. Sending picture about the faulty picture was not enough so the customer had to drive one hour to show the bad product. When the owner saw the picture she promised the new one in two weeks without any apologies, discounts or better delivery hours or any of the customer's desires. Ruostetsaari was not the customer, but even she says that she would not recommend or use that shop's services.

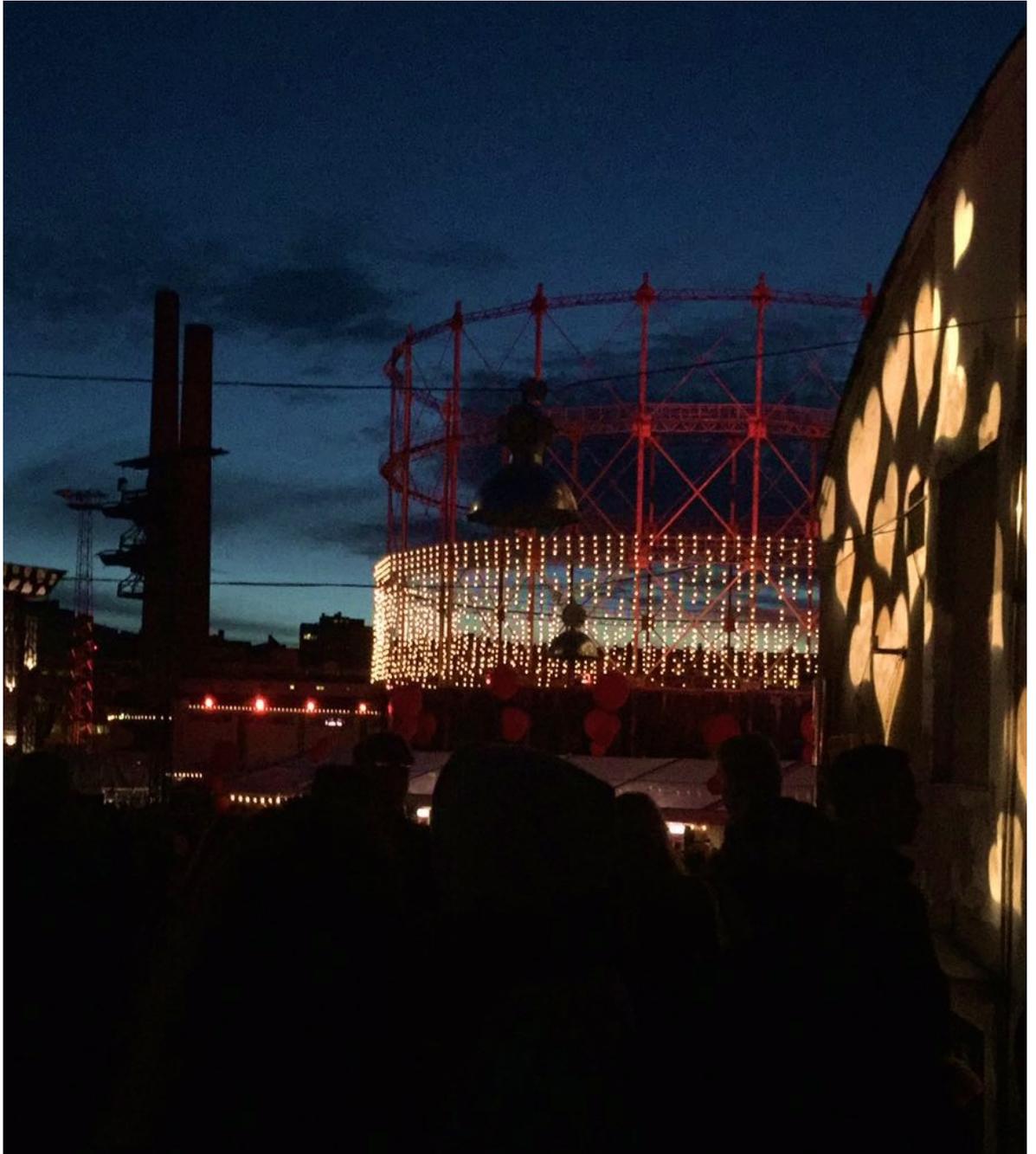
These two stories are examples about the mistakes and how the responsible can react to them. They are not events, but also event can be seen as a product with the outcome

like earlier stated. Based on these experiences every organizer can think which one they want to aim at.

### **2.1.1 Secret ingredients of the special event**

In this chapter are thoughts about the elements, which create a special and memorable culture event. The focus is on more special details, not the basic things that should be in order in every event or meeting like draft plan, message and research, which are discussed in the earlier chapter. Even if the festival stays in the schedule, food does not end too early or there are enough toilets and the artists are performing well, it does not make the festival a special event. It has to go higher.

Back to Helsinki Flow-festival again. Every detail is carefully thought, which increases the attraction and makes the Flow so special. (Timonen 2016.) The festival is not only about the music and the music performs are more than just the music. Food is ordered from restaurants that are on fashion and instead of normal festival fast food they offer healthy and tasty vegan food or organic burgers. The festival place is an old factory area, which is decorated with shaped lights and other cute decorations.



Picture 1. Detales are the key things of the Flow-festival (© Tita Neittamo 2016)



Picture 2. Donostia Kutxa Kultur Festibala also adds small decoration lights in the area

Music shows are beautiful and impressive. It is festival full of details. The festival makes everybody feel themselves special and that is a one objectives that a special event should reach (Wilson 2015.) Flow has done its work well, it does things differently to the traditional festivals and that is why it attracts people also internationally. 10% of the guests come from foreign countries. (Timonen 2016.)

### **2.1.2 Event venue matters**

Event venue is an essential part of the event organization. It can be the one thing that makes the event special. Donostia Kutxa Kultur is organized on the top of one of the mountains in attraction park in San Sebastian with an amazing view over the city. The questionnaire also asked the opinion about the venue and it proved that the guests valued the location. Hannah Mills says in her article on LinkedIn that the style of the venue should match with the event (Mills 2016.) Helsinki Flow festival's CEO, Suvi Kallio, also comments about her festival's location at downtown in the old industrial area. She says that that the scene is a big part of their thing and good public transportation connection is important for the guests which come mostly from the capital area. (Timonen 2016.)



Picture 3. The amazing view over the city from the Kutxa Kultur's festival area

Easily and cheaply accessible place will attract more visitors than events organized middle of nowhere repeats also Goldblatt in his book ( 2010, 328.) Good transportation is part of the Kutxa Kultur Festibala, too. Like in the introduction was described, the festival or-

ganizes a free bus connection for the visitors to the mountain from the city. With the own car it is not possible to go up. Furthermore the central location of the mountain makes it easy for the citizens and the ones coming from other towns to participate.

The easy access is for sure one factor when people are thinking about purchasing the ticket to the festival. Festival is already a bigger reason to travel a bit longer than a breakfast meeting (Mills 2016), but central location and easily organized access rises the participation.



Picture 4. Flow is organized in old industrial area and decorated beautiful. (© Maria Morri 2015)

### **2.1.3 Developing services**

Evaluation is a solid part of the planned event process. Surveys are a common way to evaluate the events' outcome. Normally they are conducted straight after the event, or even at the festival like the survey of this research, but Goldblatt warns in his book that immediate feedback might be a somewhat biased, because it does not leave any time to digest the experience or see the big picture (Goldblatt 2010, 65.) Then even just a short moment of bad or good feeling might affect to the answers. The new way to do surveys is to conduct them before and after the event. That provides valuable information of the guests' expectations and how well the event has met those without promising too much or

not to be able to deliver a better customer experience. Though, at the Kutxa Kultur Festival, I had to conduct the surveys during the festival, because Ginmusica is not allowed to collect the contact information from the visitors. Also, face to face done surveys have normally better answers than those filled in online.

Gathering feedback from the guests and employees at the event is an important process that improves organization's knowledge and skills. If something was done badly, it is good to know not to repeat it. However, asking opinions does not help unless the responses are not analysed and went through together with the team. (Vallo & Häyrynen 2014, 188-189, 191.) Vallo and Häyrynen are recommending to craft a memo of the results. When going through them, they suggest to use *a sandwich model*, which means that first the good feedback is discussed then the negative and in the end still something good to keep people happy. (Vallo & Häyrynen 2014, 192-193.)

Your event would be nothing without a good marketing effort. That is usually also a cost for all organizations. It is a good to measure the effectiveness of that effort to be able to improve it if needed. There has been developed some tools to measure how well marketing has benefited the event. One of them is called ROE, which means the *return on event* and measures the relation between made profit and marketing efforts and it should be a part of all size of the events and their event-marketing evaluation. (Goldblatt 2010, 349.) It is a quantitative measuring tool.

Analysing and evaluating the marketing of the event helps you to improve your event organization skills, make better decisions by learning from your mistakes and even though the event would be just one time occasion, the information might be useful later on in the future when organizing some other events (Goldblatt 2010, 352.)

## **2.2 Event production marketing**

As said before, no event or meeting gets visitors without efficient marketing. According to Goldblatt, if you want to be a good host for your event you should not forget the first and most essential part of the PR. Everything should began from welcoming the guest to your event. (Goldblatt 2010, 4.)

Goldblatt writes in his book *Special events: a new generation and the new frontier*: "According to some marketing experts, the most efficient and cost-effective way to make sales is through events." (2010, 325) This is based on the comprehensive experience of the events. The client is using all his senses at the event which are persuading him to make a purchase. When it is about an event that must be sold, too.

Without a good , well- thought promotion plan, the word of your event doesn't reach very far out. All the big events like Olympic Games or Super Bowl are investing lots of time and money, too, on their promotion plan (Goldblatt 2010, 326.)

Five things to consider for a promotion plan according to Goldblatt (2010, 326):

1. Identifying the elements that need promotion
2. Develop the plan to do the promotion productively but cost-efficiently
3. Get partners to share the costs
4. Identify your target group carefully
5. Evaluate and analyse the process constantly

How you can evaluate the promotion of your event (Goldblatt 2010, 326)?

1. How aware your target market is?
2. Attendance
3. Return on investments
4. The image and opinion of the event after it

Goldblatt (2010, 354) describes promotion as “an engine that drives the awareness of your event.”

Marketing should present the visual features of the event like colours and style (Vallo & Häyrinen 2014, 58.) When choosing the promotion medias, it is essential to consider which ones are the best in order to reach your target group (Goldblatt 2010, 326.) It probably does not work, if you promote a techno festival on a TV channel for older people. Also Vallo and Häyrinen are pointing out that marketing methods and channels are depending on the target group (2014, 58.) Without knowing your interest group there might be a major absence at your event (Vallo & Häyrinen 2014, 121.) Knowing your customers is studied more in chapter three.

After the event should be remembered to do the after-sales service. It can be just a thank you note or post on Facebook and asking feedback. Analysing the feedback is a major part of the process and “part of learning.” After-sales service includes also workers, free-lancers, speakers or performers. (Vallo & Häyrinen 2014,185.)

### **2.2.1 Pricing has a big impact**

Pricing must be done carefully. No guest will buy over priced entrance without a really good reason. Market research helps you to estimate the possible entrance cost. Also, remember that you are the expert of your event not the guest. He or she is not probably 100% aware of all the small details that make your event special. They might consider it very similar to the others. That is why it is essential to study all the possible competitors carefully. (Goldblatt 2010, 326.) For example, according the survey results, visitor thought

that festival was too expensive without any reason, specially consume refreshments. The festival should highlight more those things that make the festival special and worth every penny.

Also, the financial philosophy has an effect to the pricing. Non-profit events are not driven by purpose of getting the best possible profit like commercial events. They are more focused on the message. Also Ginmusica has organized events of this kind, like Stop War Festibala. I visited this new outdoor festival - street food complex, which was organized the first time this year. So the costs of organizing the event and possible wanted margin are the few things that have an influence on the entrance price (Goldblatt 2010, 326-327.) But those are not the only price building factors. Pricing is one big competitor. If there is a big price difference between two almost similar events, the possible guests are probably going to choose the cheaper one. If the price is higher that must be justified and also guests should know the reason. (Goldblatt 2010, 327.)

A smart organizer takes a look on the economical situation, too. The cost of the entrance can not be the same all over the world. Also general economical situation might be a reason to lower the ticket prices like many events did during the recession, according to Goldblatt (2010, 327.)

### **2.2.2 PR- agencies**

Nowadays people are relaying a lot on other people's experiences and opinions. When we travel, we check reviews from Trip Advisor and choose our restaurants and clubs based on the stars and comments. That is why using PR-agency is maybe more effective way to promote your event. Having a second party talking about your event is valuable than normal advertising. Difference between terms advertising and public relations is that PR is done by other party and advertising by event organizer. (Goldblatt 2010, 327.) Public relations is a tool to raise the awareness of your event among the target group and the media and try to get them to support you (Goldblatt 2010, 335.)

Goldblatt writes in his book (2010, 335): "...according to many public relations professionals, events are the fastest growing segment of public relations strategy." Well done PR campaign includes all the parts of the event promotion from research till advertising and involves media and possible guests (Goldblatt 2010, 2017.)

Public relations' essential tool is a press realise. Nowadays video news releases have became more in fashion and turned out to be quite a success (Goldblatt 2010, 336.) The

reason might be that the video brings more feelings up because it is a combination of music, footage and information.

### **2.2.3 Satellite events**

Every now and then smaller events are used as a promotion for a bigger event or some product or place (Goldblatt 2010, 329.) Also Kutxa Kultur Festibala had a pre-festival called Off Festibal on culture centre Tabakalera with free entrance and live music. (Ginmusica & Last Tour 2016.)

Furthermore, there were different smaller music concerts, art events and conversations of the European Capital of the Culture during the festival around the city.

After the festival, there were both nights after-parties for the visitor of the festival in Gazteszena, an old factory, which nowadays is working as another cultural centre.

### **2.2.4 Promotion techniques**

Typical promotion techniques are according to Goldblatt (2010, 334):

- advertising
- public relations
- cross promotions
- street promotions
- stunts

Advertising means that the event is promoted with some product like a picture or poster or coffee cup. They might be published for example on electronic media, printed or on the side of a transportation vehicle. Some events are using only one method, others are using all of them to make sure that the message goes across. (Goldblatt 2010, 335.)

Colours and words that are pointing to the cheaper price, a new thing or to the actual moment wake the interests in people and might be useful (Goldblatt 2010, 335.)

If the traditional electronic media, like the TV and the radio, is used, think about the purpose of the advertisement in order to plan the advertisement so that it gives the best outcome. Radio is used normally to remind about the event, where as television to make a possible guest excited (Goldblatt 2010,335.) Noisy radio advertisements, which are trying to get the guest to get excited, are just normally annoying people.

Transportation media works well with the events like festivals, where are attending a lot of people from diverse groups (Goldblatt 2010, 335.) Kutxa Kultur Felstibala advertises on the screen of its sponsor's, Kutxa Bank's ATMs.

At the festivals it is quite normal that companies are giving away advertising specialties, which are some products like pens or coffee cups with a company logo on it. If it is about the event and guests needs to pay for it, design it carefully so that the guests will use it and at the same time remind other people about the event. Band tour t-shirts are quite typical example of that kind of advertising specialties. (Goldblatt 2010, 335.)

Outdoor, billboard advertising, is also an efficient way to reach diverse groups of people to advertise the event (Goldblatt 2010, 335.) Sometimes they just get destroyed by people.

Cross Promotional PR means that you and some other business are promoting each others in some campaign (Goldblatt 2010, 336.) For example few years ago in Helsinki I saw two gyms, SATS and Elixia, promoting each others in each others' campaigns.

Street promotion means increasing a publicity of your event at the street. It is normally done nearby the event by handing out flyers. Goldblatt reminds to be careful to respect the local manners when handing out flyers. It is not always acceptable and then it would just bring a negative publicity (2010, 337.)

Stunt is an action that tries to bring more attention towards your product or event. It is essential to consider how the stunt would be related to your project. One really famous stunt method is a flash mob, which is an action that is planned beforehand, but which happens spontaneously. For example, quite traditional flash mob is usually a dance that is presented at the public place at certain hour and all the attendees are voluntaries. The most important thing is to inform media to raise the attention, but also the venue management so that the action will not be stopped and all the participants arrested because of the disturbing the peace. (Goldblatt 2010, 337-338.)

### **2.2.5 Sponsorship**

Sponsorship has been more common among sport events. Also, it is quite visible that festivals are normally having a sponsorship agreements with some beverage companies. Sponsorship is a serious business relationship and should benefit both parties. Unless you can not devote enough time for it is better according to Goldblatt, Häyrinen and Vallo apply donations (Goldblatt 2010, 340 ; Vallo & Häyrinen 2014, 79.) Kutxa bank was the biggest sponsor of Donostia Kutxa Kultur Festibala.

Before contacting to possible sponsors it is better to think, if the event you are organizing is suitable for a commercial sponsor relationship, do you actually even need the support from sponsors and do you have enough resources to be able to go through the co-operation? And of course, is the available sponsors suitable for your event? Oil company as a sponsor in some green festival is not the most suitable, but maybe in a rally race. Also, are the most valuable sponsors occupied during your event? Did someone already made an agreement with them? (Goldblatt 2010, 341.) By thinking these questions you might save a lot of valuable time.

Sponsorship is not free for any of the participators. The sponsoring party will expect a return on the investments at the event. It can be any kind of marketing and visibility at the event, but also hospitality provided by the organizer like accommodation and food. However if you see some effort in this relationship, your event might benefit some additional visibility. At the festival, Kutxa bank had their own stand, lots of logos and the employees had a special entrance with some special treats. Goldblatt points out that many sponsors are supporting some celebrities or athletes, who they can invite to the event and create more media visibility. Sponsors also increase the credibility of your event. Specially if it is a new one. ( Goldblatt 2010, 341.)

After the event, in order to implement the sponsorship relationship, it is important to create the system to evaluate the sponsor's activities and how it has benefited the event. The activities that should be evaluated are usually determined in objectives and goals in the sponsorship agreement (Goldblatt 2010, 346.)

### **2.2.6 Online marketing**

Internet is replacing the traditional marketing methods. Nowadays most of the event marketing happens in the Internet. Also, there are programs developed for event and meeting planning to help the event organizer to follow for example who has opened the invitation and recognize more effectively the people who are actually interested (Goldblatt 2010, 348.)

Online marketing is more cost efficient than traditional marketing methods. Internet is effective way to increase a brand knowledge just by placing a logo and connect it with hyperlink to more information. This could be done as an exchange with your partners to benefit both parties. Also, using a search engine optimization (SEO) it is possible to create more visibility among your target group. Furthermore, online smaller and bigger companies are almost on the same line because of the lower costs. (Goldblatt 2010, 361-362.)

More modern types of online marketing are consumer generated media like blogs and broadcasts which can be shared further, for example in Facebook. The event can write their own blog or hire a blogger to publish something about it. Goldblatt calls World Wide Web “demographic world of the Internet” and warns that it can damage your event, too (Goldblatt 2010, 366.) Though according to Vallo & Häyrynen, blogs should never be left out when marketing events (2014, 88.)

Video streaming is growing among event marketing to create expectations enthusiasm and persuade people to participate before the event, highlight the special happenings at the event and release a summary of the event after it (Goldblatt 2010, 367.)

In general social media should be nowadays part of your event marketing –before, during and after. Also Donostia Kutxa Kultur Festibala is on Facebook, Instagram and Twitter. It could be used as an extranet to for the employees to be able to communicate about the work issues. But in marketing-wise, in social media it is easy to create engaging campaigns like create an event on Facebook, ask participants to take a picture, upload it on Instagram and tag it with official event hashtag, make official event stories on Snap chat for visitors in case they want to publish something. If the event has its own Twitter account, that works well for informing the guests. Social media marketing is a cheap and effective method that informs and stimulates the public. (Vallo & Häyrynen 2014, 87-88.)

### **3 Understanding the customer**

Customers are a vital part of any business. No organization survives without its customers. So, when we are thinking about the question why it is important to know your customers, I guess that is one essential starting point.

If the business does not see the effort of getting to know its customers, it might have some awkward consequences like for example on the case which Amanda Ralph wrote in Likedin (2015.) She ordered business shirts from a company and everything worked perfectly until she got the baggage. The first impression was still excellent. Beautiful baggage with a beautiful note which said "Very pleased to meet you." After that note there were more notes with pictures of businessmen and quotes that referred businessman. The company forgot completely their female customers and due that mistake Amanda lost her excitement and feeling of the engagement.

If the company would have known better their customers and acknowledged their female customers in the marketing, the outcome would have probably been different.

#### **3.1 Customer relationship marketing**

Marketing has developed over the years to more and more customer focused. First, when there was a lack of everything, organizations tried only produce as much as they could to be able to fulfil the need of the clients. The market was production oriented. When production growth marketing changed to sales oriented. The best seller closed the deal. Of course forcing customers to buy does not carry the business really far. So marketing moved more market oriented. Markets were researched and products were developed to match better with the needs and the desires of the customer. Some of the products and services were designed and produced individually for the customer. When companies started to see more effort on getting the customers, they wanted to also keep them longer. According to Bergström and Leppänen it is actually cheaper for the organizations to maintain the already existing relationship instead of creating new ones. This has changed the marketing a lot. Marketing campaigns are better thought and longer. Customers' needs and desires are researched carefully and the relationship is valued more profoundly. Organizations are now also taking a better care of the relationships with the other interest groups and networking is a key word of relationship marketing. (Bergström & Leppänen 2011, 10-13.)

Customer relationship marketing is defined as a marketing process where the organization is building its customer relationships, loyalty, brand by using strategic marketing

(Techopedia Inc 2016.) In Forbes article This is the most important word when it comes to relationship marketing, the CEO of the BDA, Jay Deutsch, adds for the definition that it is about creating “an emotional connection with the consumer” (Olenski 2013.) Bergström and Leppänen again are defining customer relationship marketing as “a complex that company uses for creating, maintaining and developing its customer relationships” the most important thing is to create value to the customer and make both sides satisfied (2011,353.) Even though this mindset has grown a lot just last decade, it has always been a part of the wise entrepreneur’s everyday life. The most visible and traditional part of this is for example customer loyalty programs. Almost all the big supermarkets and many chains have their own program and by showing the loyalty card customer gets discount or points. (Bergström & Leppänen 2011, 353.) This data-base marketing gives a lot of information about customers’ buying behaviour and is an essential part of the nowadays customer relationship marketing.

### **3.1.1 Focus on the customer**

Customer relationship marketing concentrates in customers. To cover all the relationship of the organization, there has been created relationship marketing, which includes all the interest groups and sides that have something to do with the customer. Bergström and Leppänen tell in their book that relationship marketing specialist Ever Gummesson says that relationship marketing should dominate the whole marketing of the business (2011,353.)

Customer relationship focuses on the current and the new customers and by using one-to-one marketing it tries to create, deeper and develop the relationship with the customer. The campaigns are designed for more individually to specific target groups, not for the whole clientele. Many times it is actually happening between one client and the company, which leaves offered deals in a secret from the competitors. The purpose of the customer relationship marketing is to keep the product or the company in customer’s mind between the purchases and get them to come back. Happy customer is normally also ready to pay more money for a quality. That makes regular customers more profitable. (Bergström & Leppänen 2011, 354.)

Companies have two options to increase the sales. The cheaper one is to try to persuade the existing customers to buy more or the more expensive way is to try to get new customers. So the first option is the better one for the companies, but every now and then, they have to try to get new customers to replace the lost ones. (Bergström & Leppänen 2011, 363.)

Relationship management starts from dividing customer to existing and possible customers. Based on the gathered information marketing department makes a plan for reaching the customers that seem worth it (Bergström & Leppänen 2011, 357.) Organizations should learn to recognize the first purchasers from other types of customers. By focusing on them company can develop the relationship and get more regular customers that are buying regularly or even key customers, which are the most important customers of the company. (Bergström & Leppänen 2011,359.)

Bergström and Leppänen are recommending to focus the marketing towards the most prospective customers instead of the big heterogenic group with different interests. To get right kind of information for marketing they advise to do some data mining. One classic example is shopping basket analyses. Studying different types of people's shopping behaviours helps to foresee the development of the customer-ship and preferences of the customers. (2011, 364.)

Studying customers' needs is also one way to divide the customers in different marketing groups. For every group, company designs a different campaign which highlights the need of the customer (Bergström & Leppänen 2011, 361.)

Companies need to create strategies for each customer which determines in which way each customer is attended to. Strategies include also to which customers company focuses and how they could end a non-profitable relationship. Sometimes with a partnership clients, for example retailer, these strategies might have been done together. (Bergström & Leppänen 2011, 362.)

### **3.1.2 Evaluation of the customer-ship**

Customer relationship should be evaluated and followed all the time. Each company sets their own meters, but the most common ones are customer loyalty, satisfaction and profitability. That is a big part of customer oriented businesses' course of action. By measuring those things, the company can develop and maintain the customer relationships. ( Bergström & Leppänen 2011, 371.)

Customer satisfaction is an important indicator and it needs to be observed to be able to secure the quality of the services and products. Information can be gathered by different canals. The easiest way for the customer is ensure many ways to leave spontaneous feedback. That could be conducted by making sure that there are feedback documents easily available, feedback phone number and even the customer service employees should be advised to forward possible feedback they hear. (Bergström & Leppänen 2011,

371.) Satisfaction studies are focusing on the existing clientele in order to find out the level of the satisfaction of the certain products or services. The meaning is to engage the customer better and ensure that she or he does not change to competitors product in case of a new similar one would be realised on the markets. According to Bergström and Leppänen the most interesting customers for the company in the research are the most satisfied customers and the most unsatisfied ones. They are usually open about their experiences. Unhappy customer writes bad reviews about the company and happy customer on the other hand tells the company which things are worth of preserving. ( Bergström & Leppänen 2011, 371-372.)

Customer's profitability is one essential part of the relationship. Simply said it means the profit a customer brings for the company by purchasing the products after reducing all the costs like marketing, service and production costs. It can be followed in different levels from individual customers till bigger groups. More profitable customers are served more individually, but any of the groups should be treated valuable, because they all are important for the company and one day some of them might become key customers. (Bergström & Leppänen 2011, 376-377.)

Companies are also estimating and counting the customer's value for the company. Every customer is a cost, so even though someone is making big purchases frequently, it does not mean he is a more profitable customer than those who make small purchases. After reducing the costs that getting, keeping and serving the customer from the money that she or he brings to the company during a certain determined time-period, is possible to define the customer's value. (Bergström & Leppänen 2011, 361.)

Customer loyalty is one important indicator too. It measures the level of the loyalty. Sometimes customers are forced to be "loyal customers" because of the geographical reasons or opening times. Companies should be aware that if a new shop opens nearby, these customers might change to the competitor. That is why the level of loyalty is a good thing to recognize to be able to try to engage them better and prevent it happening. (Bergström & Leppänen 2011, 373.)

Customers are also observed based on the recency, frequency and monetary value of their purchases. By using these indicators companies create the RFM-profile which helps following the changes in the purchasing behaviour of the customers and for example to know when to send advertising, if it has been longer than normally since the last purchase. Customer loyalty programs help companies also, which product interest customers. (Bergström & Leppänen 2011, 359.)

Meters should be the same all the time so that they could be compared with the other years (Bergström & Leppänen 2011, 372.)

### 3.1.3 Customer loyalty

For recognizing the different states of loyalty companies use many different indicators (Image 1.)



Image 1. Loyalty measurement indicators (Bergström & Leppänen 2011, 373-374.)

People are loyal for different things and on variable levels. Some of the people adore and buy only one brand their whole life time. Some of the Apple buyers tend to feel like this from my experience. They are called *hard loyals*. A softer version of this are *soft loyals*, who are loyals for one brand at the time, but not maybe for ever. Then there is a group called *shifting loyals*, who are loyal for a few brands and buy one of them depending on the accessibility. For example I am like this when I buy my oat milk. If I can't find Oatly, I buy Mosay. The last one is *switchers*, who change the brand all the time and they are not loyal to any exact brand. These customs might be learned from family or friends or also conscious choice like mine with oat milks. Sometimes it is based of the fact that the product, shop or service is the only one available. (Bergström & Leppänen 2011, 374.)

### **3.1.4 Problems in the relationship**

When there occurs a problem or customer is dissatisfied, it is essential to fix that immediately. Convincing the old customer to return is the most expensive and time-consuming customer relationship marketing process. According to Bergström and Leppänen even 95% of the customers will stay with the company, if the company notifies and tries to fix the problems. (Bergström & Leppänen 2011, 359.)

If the relationship does not work, ending it should be done nicely, because one day the non-profitable customer might be a prospective customer again and, if she or he feels bad about the company, it is more possible for him or her to choose the competitor. Also, even though that would be the old customer, it is not possible to know, if she or he brings new customers for the company. (Bergström & Leppänen 2011, 363.)

### **3.2 Customer profile**

Researching the customer profile is primarily important when having a business. If the company has no idea about their customers or their thoughts, they just waste money and time trying to sell to the people who are not going to buy (McFadden 2016.) Also, by knowing what the customer thinks, the company knows where to develop their business. For example, according the research at Kutxa Kultur Festibala, a major part of the visitors appreciate the special location on the top of the mountain and over 90% do not want to change it. The venue has stated, too, as a major motivation to participate to the festival. So in case Ginmusica changes the venue, they might put the festival under the risk. Now the decision they are going to make is at least based on the information which was gathered with the survey.

Also, putting some energy in profiling your customers lingers the customer lifetime, because your customers are more engaged and that is also the way to lower the costs, as getting new customers is an expensive process. Targeting the customers and selling to the right people raises the profit of the products. People who see the value of the product want to pay more. (Innes 2014.) I guess that those customers who go a lot to the festivals did not complain so much about the beer price or the expensive tickets. They came to festival to see some of their favourite groups and enjoyed their time. They saw the value of the festival and were happy to pay for it.

### **3.3 Customer research**

Nowadays organizations have started to understand the advantage of knowing their customers. That has increased the amount of the customer oriented businesses, where cus-

customer satisfaction are continuously evaluated. Those are considered nowadays excellent organizations (Grigoroudis & Siskos 2010, preface.)

Customer research is a part of modern organization's daily life. Measuring the satisfaction helps to understand the customer and leads to improvement of the business (Massnick, 1997 in a book from Grigoroudis & Siskos 2010, 1.)

But what means customer satisfaction for organizations? Satisfaction could be defined as an outcome of already ended process or also as a process that generates satisfaction. (Yi, 1991 in a book from Grigoroudis & Siskos 2010, 5 .) But the most normal approach seems to be the fulfilment of the customers expectations.

To be able to keep the whole organization interested in the customer satisfaction, it is important to turn the collected data immediately into information that other people can understand and use in their work. (Deschamps & Nayak, 1995 in a book from Grigoroudis & Siskos 2010, 1.)

Asking feedback from products and services helps the business to evaluate better its market position, find market niches and plan and develop its actions to be able to reach the wanted position and fulfil the needs, expectations and desires of the customers. (Motorola, 1995 ; Dutka, 1995, in a book from Grigoroudis & Siskos 2010, 2.)

Customer research betters the communication between the customer and the organization. It helps to determine things that need improvement. Furthermore, a customer research generates motivation among the employees when they receive feedback directly from the customers. (Dutka, 1995; Naumann and Giel, 1995; Czarnecki, 1999 in a book from Grigoroudis & Siskos 2010, 3.)

According to many studies, customer satisfaction correlates with customer loyalty and profitability. (Dutka, 1995; Naumann and Giel, 1995 in a book from Grigoroudis & Siskos 2010, 3.) That is maybe why many of organizations have chosen customer satisfaction as a main performance indicator. I also remember working for several organizations where the focus has been on the customers' experiences (Grigoroudis & Siskos 2010, 1.)

For measuring, it is better to use several indicators, because then the information is more reliable as there is always more factors, which are building the satisfaction (Grigoroudis & Siskos 2010, 12.)

There are available different types of systems to measure the customer satisfaction. (Caddote and Turgeon, 1988; Woodruff and Gardial, 1996 in a book from Grigoroudis & Siskos 2010, 13.) One of them is a *direct measurement system*, which means that the feedback is collected straight from customers for example by using a survey. That is the system that is used for this study too. The measurement system might be also *indirect* which means that it is based on other customer satisfaction related figures like sales.

Customer research includes also the recognizing the customer. This includes determining, if the customer is current, past, potential, internal or external customer. These terms are sometimes a bit difficult as, for example, on b2b customers purchase cycles might differ quite a lot, so sometimes the customer is not past one even though it has been a few months since the last purchase. (Grigoroudis & Siskos 2010, 8.)

### **3.4 Methods to research customer satisfaction and profile**

One normal and common way to conduct customer satisfaction surveys is to approach the customer with a survey. The level of the satisfaction at Kutxa Kultur Festibala was also researched with a paper and pen survey. There are though other options, too, like in-app-survey which is normally used for asking feedback from the application, but could be used for the same than pen and paper. For example, nowadays the festivals have their own applications and after the festival they could send a survey for the people who have downloaded the application. Also, Donostia Kutxa Kultur Festibala had its own application, but in this case the research was done at the festival, because normally the in-app-surveys have one or two questions only. (Wadsworth 2016.)

One method that was used also in this research's survey is Customer Satisfaction Score (CSAT), which means that the customer is asked to evaluate the service by giving a grade. This though might have some cultural differences. According to Marta Wadsworth for example Americans give more extreme answers and Japanese people more neutral. Some shops or buses are using the same method for asking immediate feedback from customers in Finland, but instead of giving a number as a grade they use emojis. (Wadsworth 2016.)

Third method is called Net Promoter Score (NES.) It focuses on asking the customers probability to refer the company to the others. Happy customer refers, unhappy not. (Wadsworth 2016.) It also sets customers mind in thinking about that and might increase the talk about the company in the bush radio.

Harvard business review introduces also one different method to measure customer satisfaction indirectly by measuring customer's effort when solving problems with the company. Companies should according to the article Stop Trying to Delight Your Customers focus on making the dealing with company easy for customers instead of trying to constantly exceed the expectations. (Dixon, Freeman & Toman 2010.)

One practical way to evaluate the customer satisfaction is to monitor what is written about the business on social media or in the Internet generally. Creating a Google alert might be enough, but in case the social media is wanted to be included some other program is necessary. Analysing the information that has been written online, the company can create the image about the customer satisfaction. (Wadsworth 2016.)

What works then with researching the customer profile? One way is to conduct survey research like for researching the customer satisfaction and like the customer profile was research for this study. In the survey, the customer or in this case visitors' profile was the main object. Ginmusica has not done a customer research before for this festival, so the data of the customer profile was new information.

What if you already have some information about you customer profile, but you want to deeper your knowledge? Patrick McFadden, president and marketing consultant, writes in his article in Linked in that by interviewing your 5 or 10 best customers you gain deeper information about the expectations of your key customers, which media channels they are using and their language.( McFadden 2016.) In the same article, he advises to segment the existing customer database before starting the interviews, so that the profitable customer can be identified. Final step would be to build an ideal customer profile, for example, by writing.

## **4 Survey is a data collection tool**

The information for the research was gathered by interviewing the people at the festival. Interview is a common and comfortable way to gather information about people's opinions and experiences. Normally the both parties know their sides and what to expect.

Survey fits perfectly for this study, because the target group is the festival visitors. Quick and clear survey is fast way to gather lots of information about the profile of the visitors and their level of satisfaction.

### **4.1 Questionnaire study**

To be able to do a good survey or interview it is important to study the method first. It increases the chance to get better answers and lowers the risk to influence in the respondents opinions. (Hirsijärvi & Hurme 2000, 12.) Also, because this research is studying a festival, it is impossible to go back and ask more. That is why it should be done perfectly on the first time. Hirsijärvi and Hurmerinta are recommending to glance some earlier surveys made for events of this kind in order to avoid some mistakes that some other researchers have done before or problems when you realize after conducting the surveys that maybe I should have asked that, too. (Hirsijärvi & Hurmerinta 2000, 57.)

I took a look into Qualtrics' (Anderson 2015) profiling survey. It had similar questions as I was planning to add to my survey; age, sex and occupation. The survey also asked the profession. One difference was that it also asked the education level, as in the survey made for the festival, only "student" was enough as an answer. The survey asked also the name of the respondent, but in this case the conducted survey was anonymous, so it was not needed. The Qualtrics survey also asks the respondents' interests like in the festival survey the motives to participate were asked. In the end, both questionnaires are asking an open qualitative question to give some additional information of the respondent or his or her opinions. However the biggest impact to the questions came from the commissionaire company Ginmusica.

Making the survey is a bigger process than just designing the document. Survey needs a lot of planning and should never been done quickly. It is important to consider all the questions and forms with time. Without thinking done survey is useless. It is also important to try to make the questions so that the answerers fill them well. Sometimes people just fill them in quickly and even though the interviewer thought that the questions would provide complete answers it did not turn out to be so. (Hirsijärvi & Hurme 2000, 37.)

When making a survey, few things should be considered beforehand (Ruel, Wagner & Gillespie 2015, 32, 49, 71):

- primary research question
- survey type
- how questions are organized
- target group, sample and resources
- level of the questions, how personal they are?

Using surveys has become more normalized way to gather information. People are getting used to them, but they are also starting to find endless surveys somewhat annoying. Also this was possible to notice at the festival every now and then. Many people thought before answering that it would be long and hard process. Luckily, many of them were surprised how fast it was finished and we also got volunteer fillers who wanted to participate to developing the festival. However, it is a productive way to get an answer to your research question. With theme interviews there is always a problem with a huge amount of unnecessary information and it increases interviewer's workload. Also, when asked more sensitive and personal information or opinions, surveys is a way to do it anonymously. Interviewee feels more comfortable answering and the information interviewer gets is closer to the truth. It is also a cost-saving method and efficient, if you need a big sample. (Hirsijärvi & Hurme 2000, 36.) Our surveys were filled by the team, so it is called informed survey, where the team is assisting the respondents, but any contact information was not asked and in the end it was impossible to know which survey was whose. Also any sensitive questions were not asked either.

Due to the increasing amount of the surveys, researchers must pay attention in questionnaire's design. Survey should be organized clearly and long difficult questions should be avoided. Also, asking questions from distant past might make the respondent frustrated. Make the layout simple and professional looking. A messy and difficult survey might cause a respondent's burden and fatigue (Ruel, Wagner & Gillespie 2015, 89.) Respondent's burden means according to Rorlstad, Adler and Ryden (2011) the effort that respondent puts into the answering. Fatigue is the tiredness and the lack of motivation that is caused by some tiring task ( The Free Dictionary.)

First thing to do, is to define the research question. Around the main question is easier and more clear to build other, more accurate questions (Hirsijävi & Hurme 2000, 13.) This research is focused on answering what kind of person is a typical visitor of the festival. In addition to defining the profile of the visitors, Ginmusica is asking a grade for the festival to figure out how well the festival already meets the expectations and opinion for few changes.

The survey type used in this research is a pen and paper survey, which was filled in face-to-face, because the answers tend to be better, if the interview is done in person. Web-surveys are normally filled in quickly and badly without considering the options. (Hirsijärvi & Hurme 2000, 11.) Face-to-face surveys have also a higher response rate (Ruel, Wagner & Gillespie 2015, 71.) The survey type is cross-sectional, which is a common method in opinion polls (Ruel, Wagner & Gillespie 2015, 40.)

After studying the method, second thing to do is to choose a sample group that represents the target group as well as possible. The questions should be the same for each one of them. After that you can try to find differences and similarities from the answers to be able to build a picture of the results. (Hirsijärvi & Hurme 2000,58.)

Target group of the research is the visitors of the Kutxa Kultur Festibala. Target group means the population, which represents the entire population the study wants to research and which has all the features (Ruel, Wagner & Gillespie 2015, 228.)

The sample on the other hand is the group that participates to the study and fills in the survey at the festival (Ruel Wagner & Gillespie 2015, 228.) Based on the analysis of their answers the research gets its results. For this study the planned sample size was 100-200 respondents of 5 500 visitors, even though in the end it was 11 000. It is good to plan beforehand how big the sample is and is there a need for extra help (Hirsijärvi & Hurme 2000, 57.) For this survey collection were hired two extra persons more.

The respondents are selected by the order of arriving. The method is called simple random sampling, which means according to Ruel, Wagner, Gillespie that all the respondents have the same possibility to become chosen(2015, 237.) Though, this is not completely true, as even in the situation the interviewer might make decisions about choosing the people that seem easy to talk to. Also, the people who tend to arrive early in the evening might share the same features and the results might hereby be somewhat biased. Because it is a festival, interviews must be done during the first hours. Later in the evening visitors want to enjoy of the festival, have some drinks and not fill in surveys. ( Ruel, Wagner & Gillespie 2015, 236.) Also, around ten in the evening it started to be so dark that filling in surveys started to be difficult.

After determining your target group next step is to think about the features of the group. For example, it is important to use the language that is made for your target group. The way people understand your question might change between different social classes or countries, even between cities there might be a different terminology and language. If the

interviewer adapts the language the target group speaks, the results will be better and getting information easier. (Hirsijärvi & Hurme 2000, 53.)

The survey form should always begun with a welcoming and a quick briefing about the purpose of the survey. Then the respondent feels more relaxed when she or he knows the reason for his or her participation. Thanking for the time in the beginning and in the end gives the feeling that researcher appreciates the participation and usually leads to more honest and better answers. In case of the survey is asking confidential information it is crucial to repeat the confidentiality. (Ruel, Wagner & Gillespie 2015, 91.)

The questions should be organized by topics and so that the easiest or most engaging comes first. Sensible and personal questions should be located in the middle and demographic questions like age and sex are the best to put the latest (Ruel, Wagner & Gillespie 2015, 95.) Though in this case, those were the priorities of the research so they had to come first.

It's a good thing, also to pay the attention to the order of the response options. Respondents tend to choose between the first options. Web-surveys have developed randomly organized options, which change the places with every respondent. However, this doesn't work with pen and paper surveys, so an option is to put open ended response in the end. (Ruel, Wagner, Gillespie 2015, 96.) Also survey made for the Donostia Kutxa Kultur Festivala had open ended response choices.

Ruel, Wagner and Gillespie also highlight in their book really basic things that might not otherwise been considered. It is recommended to use quality paper for pen and paper surveys. Do not try to put too much text or pictures on the paper and remember to leave enough space between the lines, so that the survey is easy to read and comfortable to fill in. Using the normal font and standard form finalises the professional look. They also recommend to give a number to each survey to be able to find the mistakes later on when the data will be analysed. In this survey, the number was given to each survey after filling in them just before starting to analyse the results with excel. Also, be sure that the grammar is correct. (2015, 104, 107.)

After finishing the survey, it is good to pre-test the ready survey and pilot-test the whole process. Pretesting makes sure that your questionnaire works and all the questions are possible to understand correctly without respondent getting burden. (Converse and presser 1986 in the book from Ruel, Wagner & Gillespie 2015, 198.) Not pretesting your survey

might danger the whole research and lead to incorrect data (Ruel, Wagner, Gillespie 2015, 199.)

Pilot-testing tests the whole process from filling in the survey till the results. It helps the researcher to define the needed resources and the time that the whole study is going to take (Ruel, Wagner & Gillespie 2015, 212-213.) For this research it is a somewhat difficult to do, as the event takes only two days and pilot testing needs to be done with the target group.

After finishing the survey and pre- and pilot-testing, it is time to the process in the action. How is that going to happen? Will the interviewed people fill the survey in just by asking or would it be a good thing to offer something or organize a raffle?(Hirsijärvi & Hurme 2000, 57) What if the interviewee refuses to answer? Sometimes it is necessary to convince people to respond to the surveys. Some people are a bit afraid of new situations and when they are told more details about the project they might agree and even get excited. So it is important to provide a clear information about the project like why it is done and for what we need the answers, why she or he is chosen and how long time the filling in the survey is going to take (Hirsijärvi & Hurme 2000, 85.)

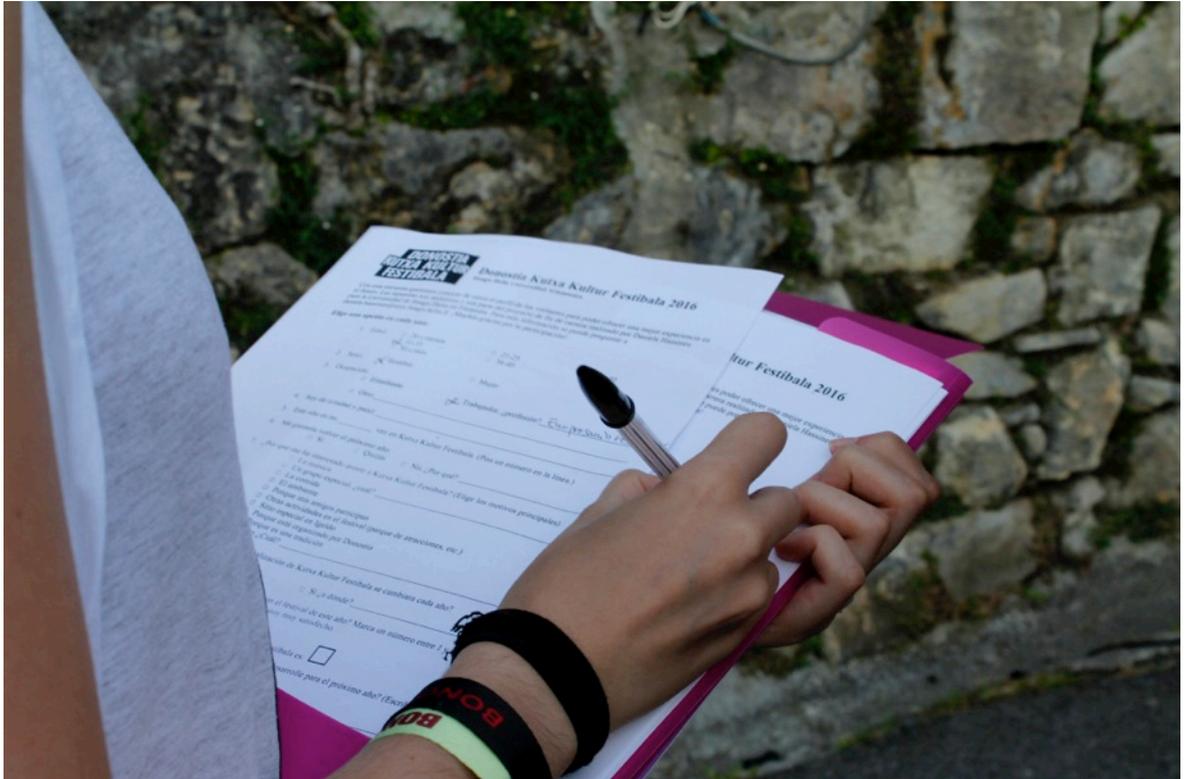
There are nowadays many developed data analysing programs, which are helping the researchers work. First the data has to be cleaned, which means that the essential information is separated from the useless data. After that the process moves to the data entry, which transforms the data into information that could be analysed. Programs are handling online surveys straight. Pen and paper surveys need to be managed manually. Specially when surveys are managed in handwork the survey identification number is a practical tool, because it enables to check the possible mistakes (Ruel Wagner & Gillespie 2015, 326, 330, 332.)

## **4.2 Questions/ survey form**

The questions for the survey were designed together with Ginmusica. The purpose of the surveys is to determine the profile of the visitors at the festival so that they could offer even better experience in the future. Survey also asks the respondents to evaluate the festival and to give a grade for it. Furthermore, the it asks the opinion about possible change of the place in order to develop the extraordinary festival experience.

Most of the questions are quantitative, which means that the study tries to understand the common, more general opinion which can be measured with numbers (Hirsijärvi & Hurme 2000, 22.) In the end of the survey, is asked one open qualitative question about how to

develop the festival for the following years. The question provides complementary information and explains the grade that guests gave for the festival based on their level of satisfaction.



Picture 5. A survey form to be filled at the festival

The survey begins with an introduction, where it is explained why this research is conducted and from where the respondents can get more information. Respondents are thanked about their time, so that they feel appreciated like it was explained in chapter 4.1.

Questions for the research are the following ones:

- Age
- Sex
- Occupation
- Home country and town
- How many times the respondent has participated to the festival
- Is the respondent planning to return next year
- Why the have participated to the festival this year
- Would the respondent like, if the place would change every year
- What is the level of the satisfaction
- What thing the visitors wish that Kutxa Kultur Festibala develops at the festival

The questionnaires are in Spanish (appendix 1.), English (appendix 2.) and Basque (appendix 3.) in the end.

### 4.3 Sample group

The sample was 110 respondents of the 11000 visitors. 52 were women and 58 men, so quite half and half, even though that was not purposely tried. That is 1% of the visitors. Approximated amount of visitors was 5500 every day, but it grew a lot this year.

Sample was chosen from the visitors coincidentally. The only criteria was that the respondent had to have already spent some time at the festival to be able to answer.

### 4.4 Data collection

Data collection happened at the festival in September. We had a group of three people collecting information in Spanish, English and Basque, which is official language here and should not be forgotten. Surveys were filled by the team to make sure that the answers were serious and possible to understand.



Picture 6. Two Basque girls answering to the survey questions



Picture 7. Interviewer team

The surveys were collected close by the entrance. We asked people who were entering or passing by to participate the research. Most of people were happy to participate and to give feedback from the festival, but some of the proposed people needed a somewhat persuasion and promises that it takes only 2 minutes.

On the first day we started collecting the answer around eight, when people had a small idea about the festival and we ended after a few hours before they got too much in the party mood. The idea is in the to get honest answers so too drunk answers might be biased.

Second day we started immediately at five when the festival started and continued till we had enough answers. Most of the participants come to the festival both days, so the second day was better day to get the answers.

#### **4.5 Data analyses**

I used the table of frequencies in Excel to be able to analyse the results and see which were the dominating answers. After that I created charts to visualize the results.

Open questions I analysed by first reading them and making notes and always when some similar comment came again, I marked that so that I would know which feedback is

more comprehensive than some other. Then I craft a summary out of the results and added there a few comments from the visitors.

Data analyses I presented to the company as a Power Point –presentation (appendix 4.) and then I crafted, too, a short report of them in Spanish for Ginmusica, which they added to the festival memo (appendix 5.)

## 5 Results

According to the survey research, the biggest age groups are 26-30 and 31-35 years old. I guess that the younger people do not participate so much because they do not have the same income as older visitors and purchasing a ticket might be expensive. Much older on the other hand are at home with kids or have lost their interest in the festivals. Most of them were also working people as only 16 stated that they were students.

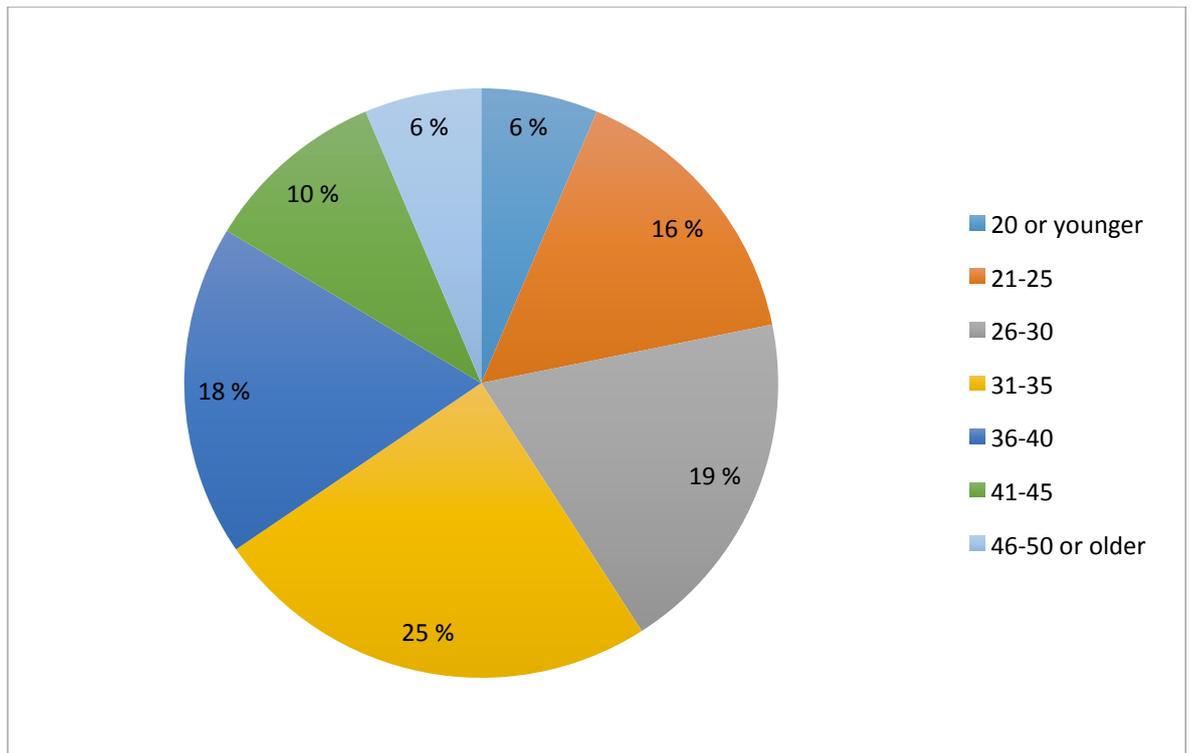


Figure 1 Age Range of the Visitors at the Festival (110)

The sex of the visitors is about the half each. Of 110 respondents 52 were women and 58 men. Majority of them comes from Spain and even from San Sebastian or close by. Only 12 respondents were from other countries than Spain.

People were quite satisfied with the festival. Average grade of the festival given by the visitors was 3,8. Also 90 respondents said that they would come again to the festival, 17 said maybe and only 3 said no. The reasons not to come again were *too expensive prices to consume* and *holidays*. The average grade from those who said that they would not come again because of the prices was fairly lower too, only 2,3.

Visitors valued Igeldo as an event venue. Only 6 respondents would change the venue to some other place. 49 respondents also said that special place on Igeldo was one motive to participate to the festival. Where those six people the wished that Kutxa Kultur would be

organized? Some ideas were to organize it in some other town near San Sebastian or Cristina Enea park in Egia.



Picture 8. Special event venue at the attraction park surrounded by the sea



Picture 9. Visitor having dinner and watching the views from the mountain

Other big reasons to participate to the festival were also music (81), some specific bands like Belako(3), Block Party(8) and Berri Txarrak, which seemed to be the most waited group with 11 responses of total 25, when people told that they came because of some artist. Also atmosphere (51) and friends (31) were some other major motives to participate to the festival. More motives are presented in figure 2.

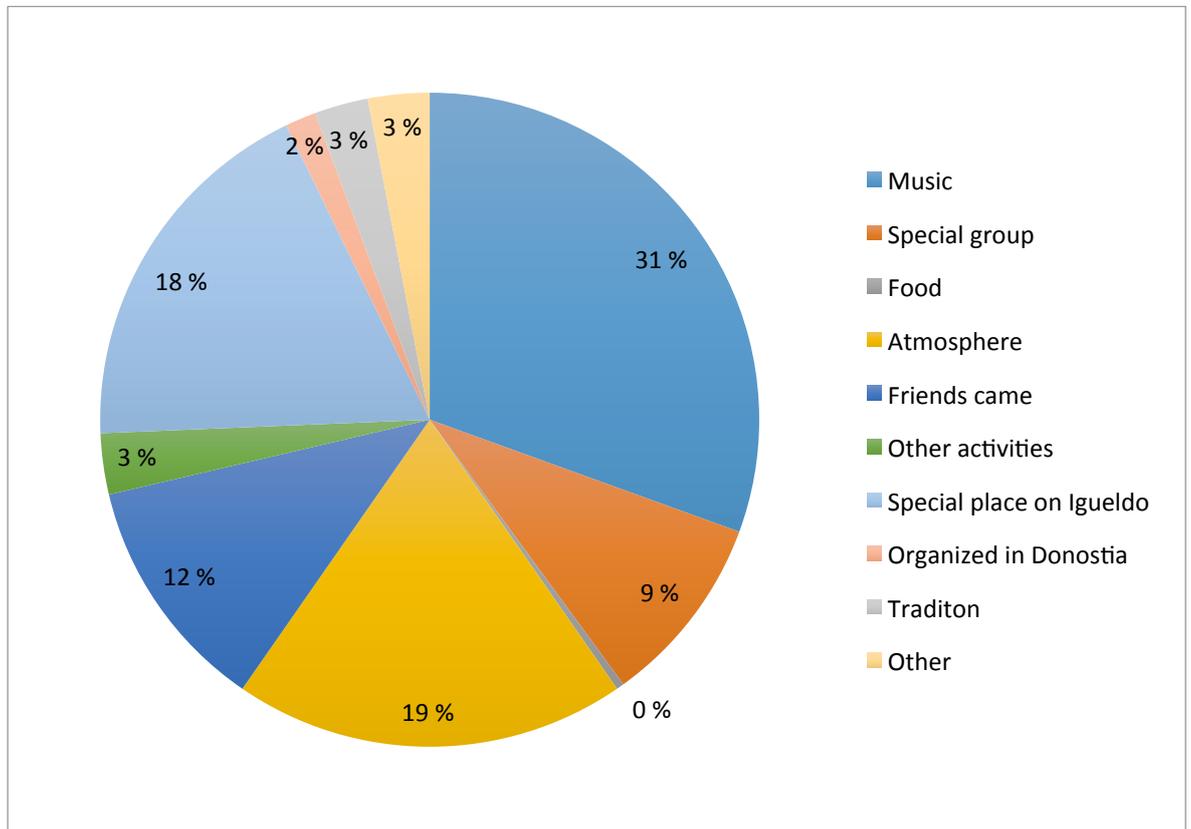


Figure 2. Motives to participate to Donostia Kutxa Kultur Festibala

What the visitor hoped that festival develops for the following years?

1. *Information.* There was some wrong information about coming up by funicular, some visitor wished printed program that would be possible to get by the entrance and furthermore more practical information from several canals, not only Facebook.
2. *Food.* Visitors wished to have more food trucks because the lines were really long and also food for people with special diet like gluten or lactose free food. Furthermore people were asking some tables to eat.



Picture 10. Food was good and the better quality, but variety was a somewhat limited

3. *Prices* were the biggest complain. 48 visitors stated that the festival was too expensive to consume and hoped more economical prices. The water price made a few people really angry, because buying water was only option as bringing drinks to the festival was forbidden. The entrance was 60€ for two days, but it only got complains from people who have seen the price going up during the years.
4. *Payment method*. People wished that Kutxa Kultur would not continue with the zip and would start using cash again.



Picture 11. Zip-payment bracelet

5. *Music*. Visitors wished more variety on carter and specially more Basque bands.
6. *Pato-stage* was commented to be uncomfortably placed, because people were passing by all the time and it was difficult to concentrate on concerts.
7. *Workshops*. Visitors were asking more other activities than music to be organized at the festival.
8. *Toilets*. Lights in the toilets and more toilets for girls specially.
9. *Festival area*. People were hoping that the festival area would be spread to the whole attraction park, because now it felt a bit too full. Then it would be possible to have some places without the music to have conversations.
10. *Everything is great*. Even though there were many things that visitors wanted the festival to develop for the next years, 18 people said that festival is perfect as it is and hoped that it keeps on going like it is!

## 6 Discussion

After finishing the research and the study, my image about growing event business got stronger. Like Joe Goldblatt wrote in his book that it is a future business which keeps on going apart from the crisis. Changing markets makes the effect stronger and experiences are haunted by the customers and way to make the business remembered. However, because the event business expands all the time and there are more and more professionals every day it is important to gather as much information about the market position as possible and update your event to answer the demand of the public. Renewing is the keyword according many professionals like the CEO of the Helsinki Flow Festival and makes it difficult to copy the event. Conducting the evaluations and researches helps in the work. And that was my duty at Donostia Kutxa Kultur Festibala.

Events are really hard work like earlier stated in the thesis. In the end it seemed like Ginmusica would crash under the workload, but it managed to survive with great outcome and is now nominated at Premios Fest as the best festival with the best activities, communication and highest technology.

The organizer has to act immediately, if something goes wrong and the outcome depends on the reaction. For example, at the festival web page had some wrong information about arriving to the festival, which made a few guests a bit angry. I got also some feedback about it when doing the surveys and the next day the lady who told me about it came to thank me because it was fixed, even though it was not fixed because of me.

The festival visitors are around 30 years old women and men. The difference is really small, but there were slightly more men. I heard from Ginmusica that around here many festivals have more male visitors.

As discussed in the theory the event venue matters a lot and according to Helsinki Flow festival's CEO it should be chosen for the audience. Donostia Kutxa Kultur Festibala got a lot appreciation about the venue. It has a good transportation, central location which increases the participation and furthermore an amazing view. Only minus is that it starts to get a bit small for the growing public. Also the attraction park is according to Ginmusica a difficult partner and this year it gave a permission to use a smaller area. That is making them to consider changing the location of the festival. This is a tough decision for them, because when asked about the issue, 102 of 110 respondents said that they want that Donostia Kutxa Kultur stays on the top of the Igeldo. Also, 49 said that a special location is one motivation to participate to the festival. There is a risk that, if Ginmusica moves the

festival to some other location, they will lose a lot of visitors. Unless they find some other venue that is as special, but in my opinion that is a bit difficult. I think that maybe one of the other mountains could work too, like Urgull, but even then, the festival loses its special activities provided by the attraction park. In that case they should organize some other activities at the festival.

The price of the drinks was a somewhat weird, because it got so much attention than years before according to Ginmusica. The possible reason for that is change of the payment method that made the visitors think more of the prices. People were thinking how many euros they charged on the zip and were looking at the prices of the drinks more carefully. These prices were normal prices at the festivals in Spain, I have been at the festivals here, where drinks are even more expensive, so it was a bit weird. One reason I can figure out is that the festival has grown and the prices have risen a lot during the past years. Maybe specially visitors who have seen the festival when it was smaller and cheaper felt that everything is more expensive. But definitely, pricing has a big impact. Maybe this would be the moment to develop the festival for the next year so people would feel that they are getting the special experience with the money they spent. One good way to do it is to decorate the place and make it more beautiful with lights. Add more some feeling of the old attraction park. Visual things are easily notable developments.

Visitors wished a lot that the festival would give up using the zip payment –bracelets. This is not according to Ginmusica going to happen, because all the festivals are moving toward the cashless events to avoid the robs. The zips are possible to charge already at home before coming to the festival so in the end the wallet is unnecessary. The idea is to minimize the robs at the festival, which I think is a great idea, but it needs more tutoring. Festival could, for example, make a tutorial on Facebook and website about the zip bracelet and explain how to use it and the advantages of it. Video would probably work well, because most of the people do not care to read long information texts. Maybe next year this gets less attention when people are getting used to it and resistance of the change gets smaller.

Information was a somewhat problematic sometimes at the festival. Wrong information about using the funicular, not enough information clearly presented about the zip-bracelets and there was a major lack of information about the speciality food diets. According to Ginmusica, if people have some special diet they can ask a permission to bring their own food to the festival. Anyway next year the festival should focus on informing the visitors about these things more clearly through lots of channels.

The visitors of the festival are clearly mostly from Basque region and close to San Sebastian. That is possible to see from results of the home town and country as the other answers. Basque bands were all the waited groups at the festival and the audience still wants more. Well, this might be difficult task, because there is no many Basque bands, but in case there is, the festival could try to increase its Basque selection, because that is what the visitors want.

The festival has great activities provided by the attraction park, but many visitors hoped more things to do. At many festivals there are games that guests can play between their favourite groups, but those were missing from Kutxa Kultur. These are possible to out-source and then they do not create more workload for the festival.

How the festival could use these results? In my opinion most of them could be done. Better information, decorating the festival area and providing outsourced activities. Having more Basque bands depends of course of the markets and how many of them are existing. I would not change the place from Igeldo to some other location as it is so major motivations and appreciated thing at the festival. So now when they know that the opinion of the public is so strong, I would stay on Igeldo and try to keep negotiating with the attraction park, because the risk is really big.

I think I learned to pay an attention to more detailed things in event organization. That details matter. Many of the information I read, about the events especially, was not completely new information, but at least it made my knowledge stronger. Of course, I learned lot of new things, too. The events are in the way difficult to study from the books, because the actual way to become the best event organizer is by organizing them. Also, all the information about knowing the customer and why the company should know their customers became more concrete. Now, I have a specific reasons why some customer research are done and I also know different ways to do them.

Writing my thesis thought me also discipline. When you live in a city as beautiful as San Sebastian and there would be loads of nice things to do during the summer it is important to define beforehand when you will be working and when you have free time. That makes the working more productive, too.

If somebody would like to continue my research and production, she or he could do for example the information videos and study how to do a better event communication and study information techniques.

Also developing festival and event technology like zip-bracelets could be research. How are the festivals and events in the future? Completely wallet-free? Will there be also some replacements for phones to cut down all the robs? This could be part of the event safety strategies. Due to increasing terrorist attacks the event safety is becoming more and more important.

## 7 Evaluation

In my opinion, the research is quite reliable and that the results would not change dramatically even if I would do it again or with a bigger sample. My team was accurate girls so I do not think that surveys include many typos. I also numbered the surveys after we finished to collect them and worked really systematically with Excel. If there were some typos those, those have not had a big impact on the results.

The questions were planned and designed with time and extremely carefully. We had the most of our meetings with Ginmusica during that time. All the questions were asking exactly those things that were planned to from the very beginning.

One thing, that might have had a small impact on my thesis, is that the audience doubled this year and the sample stayed a somewhat small. I interviewed 110 people for the research. The expected audience was 5500 people in two days. Of course, most of the 11 000 visitors came two days, but according to Ginmusica, the festival grew a lot. I could have had one person more to help interview people and it would have been nice to have an official spot where we would have had lights and tables, so that we could have been able to continue after the dark for a while. I would have wanted to have a slightly larger sample. I still feel that the results are quite reliable because the most popular options got clearly more answers than the less popular ones, like for example, the event venue got a huge percentage of the answers as food got barely anything. Also, almost all the visitors came from San Sebastian and the age was also quite well centred. Furthermore, Beatritz told me that the answers were quite what they were expecting. After many years of working with the same project you normally get quite strong feeling about how is it.

I feel that I have done my thesis well. I worked frequently and followed my plan as well as I could. Sometimes I ran a bit behind because I needed a confirmation about some part of my thesis or when I broke my wrist during the process in July and I had a cast six weeks which made my writing slower.

The most difficult part for me has been citing the books and persons for my project, but in the end after a lot of practicing I think I managed to do it quite well. Also, sometimes finding the new sources felt difficult and I had a feeling that everyone is just repeating what the other said.

I wanted to interview a few event producers for my thesis, but they never replied for my inquiry, which was a shame, because the interviews would have given maybe a nice touch for my thesis and some information that I could not find.

The easiest thing for me was the actual research production for the festival. To craft the survey in three language, recruit the team and conduct the research at the festival. It was a big chaos with all the press-cards and starting the interviews because of the lack of the information, as the staff of Ginmusica was the only one who knew about me, but in the end everything worked out well.

My thesis is quite wide and I have lot of information about all the subjects I planned to research. About a few areas, I have maybe even a bit too much information, but in my opinion that is better that having too less.

Theory and the production are having a discussion together and fulfilling each others. I also used others experiences and other festivals as a comparison to Donostia Kutxa Kultur Festibala which I think was a good move as the event production is learned the best way by doing or studying the other events.

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## Appendices

### Appendix 1. Survey in Spanish



#### Donostia Kutxa Kultur Festibala 2016 Haaga-Helia Universidad /Ginmusica

Con esta encuesta queremos conocer de cerca el perfil de los visitantes para poder ofrecer una mejor experiencia en el futuro. Las repuestas son anónimas y son parte del proyecto de fin de carrera realizado por Daniela Hassinen para la Universidad de Haaga-Helia en Finlandia. Para más información se puede preguntar a [daniela.hassinen@myy.haaga-helia.fi](mailto:daniela.hassinen@myy.haaga-helia.fi). ¡Muchas gracias por tu participación!

Elige una opción en cada una:

1. Edad:  20 o menos  21-25  26-30  
 31-35  36-40  41-45  
 46 - 50 o más
2. Sexo:  Hombre  Mujer
3. Ocupación:  
 Estudiante  Trabajador, ¿profesión? \_\_\_\_\_  
 Otro: \_\_\_\_\_
4. Soy de (ciudad y país): \_\_\_\_\_
5. Este año es mi \_\_\_\_\_ vez en Kutxa Kultur Festibala. (Pon un número en la línea.)
6. Me gustaría volver el próximo año:  
 Sí  Quizás  No, ¿Por qué? \_\_\_\_\_
7. ¿Por qué me ha interesado asistir a Kutxa Kultur Festibala? (Elige los motivos principales)  
 La música  
 Un grupo especial, ¿cuál? \_\_\_\_\_  
 La comida  
 El ambiente  
 Porque mis amigos participan  
 Otras actividades en el festival (parque de atracciones, etc.)  
 Sitio especial en Igeldo  
 Porque está organizado por Donostia  
 Porque es una tradición  
 Otro ¿Cuál? \_\_\_\_\_
8. ¿Te gustaría que la localización de Kutxa Kultur Festibala se cambiara cada año?  
 No  Sí ¿a dónde? \_\_\_\_\_
9. ¿Cuál es tu nivel de satisfacción con el festival de este año? Marca un número entre 1 y 5 en la casilla. 1= No estoy satisfecho, 5= Estoy muy satisfecho.  
  
Mi nivel de satisfacción con Kutxa Kultur Festibala es:
10. ¿Qué cosas esperas que Kutxa Kultur Festibala desarrolle para el próximo año? (Escribe unas palabras.)  
\_\_\_\_\_

¡Muchas gracias por tu participación!

## Appendix 2. Survey in English



### Donostia Kutxa Kultur Festibala 2016 Haaga-Helia University of Applied Sciences /Ginmusica

With this survey, we would like to increase our knowledge of our visitors in order to offer an improved experience in the future. All the answers are anonymous and they are part of the Bachelor's thesis conducted by Daniela Hassinen for the Haaga-Helia University of Applied Sciences in Finland. If you would like more information please enquire at [daniela.hassinen@myy.haaga-helia.fi](mailto:daniela.hassinen@myy.haaga-helia.fi). Thank you for your participation!

Choose one option from each section:

1. Age:  20 or younger  21-25  26-30  
 31-35  36-40  41-45  
 46-50 or older
2. Sex:  Male  Female
3. Occupation:  
 Student  Worker, profession? \_\_\_\_\_  
 Other: \_\_\_\_\_
4. I am from (city and country): \_\_\_\_\_
5. This year is my \_\_\_\_\_ time at Kutxa Kultur Festibala. (Write a number on the line.)
6. I would like to return the next year:  
 Yes  Maybe  No ,why? \_\_\_\_\_
7. Why did you choose to come to Kutxa Kultur Festibala? (Choose the main reasons.)  
 The music  
 One specific band, which one? \_\_\_\_\_  
 The food  
 The atmosphere  
 Because my friends came  
 Other activities at the festival (attraction park etc.)  
 I like Monte Igeldo  
 Because it is organized in Donostia-San Sebastián  
 Because it is a tradition  
 Something else, please specify? \_\_\_\_\_
8. Would you like the location of Kutxa Kultur Festibala to change every year?  
 No  Yes, where? \_\_\_\_\_
9. What is your level of satisfaction of the Kutxa Kultur Felsibala this year? Write a number between 1 and 5 to the box. 1= I am not satisfied, 5= I am really satisfied.  
  
My level of the satisfaction of Kutxa Kultur Festibala is:
10. What thing you wish Kutxa Kultur Festibala develops for the next year? (Write with a few words.)  
\_\_\_\_\_

Thank you for your participation!

## Appendix 3. Survey in Basque



### Donostia Kutxa Kultur Festibala 2016 Haaga-Helia Universidad /Ginmusica

Inkesta honekin festibal honetara bertaratuen perfila ezagutu nahi dugu hurrengo edizioak hobetu ahal izateko. Erantzunak anonimoak dira. Daniela Hassinen-ek Haaga-Helia-ko Unibertsitatean (Finlandia) egiten hari den gradu amaierako proiektuaren parte izango dira. Informazio gehiagorako harremanetan jarri daniela.hassinen@myy.haaga-helia.fi. Milesker!

#### Aukeratu erantzun bat:

- Adina:  20 edo gutxiago  21-25  26-30  
 31-35  36-40  41-45  
 46 - 50 edo gehio
  - Sexua:  Gizona  Emakumea
  - Lanbidea:  
 Ikaslea  Langilea, lan mota? \_\_\_\_\_  
 Beste bat: \_\_\_\_\_
  - Nongoa zara? (herria edo hiria): \_\_\_\_\_
  - Edizio hau nire \_\_\_\_\_ aldia da Kutxa Kultur Festibalean. (Zenbaki bat idatzi)
  - Hurrengo urtean bueltatzea gustatuko litzaidake:  
 Bai  Agian  Ez, zergatik? \_\_\_\_\_
  - Zergatik duzu interesa Kutxa Kultur Festibalean? (Arrazoi nagusienak aukeratu)  
 Musika  
 Talde berezi bat, zein? \_\_\_\_\_  
 Janaria  
 Giroa  
 Nire lagunek parte hartzen dutelako  
 Besteak (jolas parkea...)  
 Leku berezia igeldon  
 Donostiak antolatzen duelako  
 Tradizio bat delako  
 Besteak, zer? \_\_\_\_\_
  - ¿Gustatuko litzazuke festibal hau beste lekuren batean antolatuta izatea?  
 Ez  Bai, nora? \_\_\_\_\_
  - Zein da zure gogobetetasuna festibalarekin? Aukeratu zenbaki bat 1 eta 5 artean. 1= Ez zait batere gustatu, 5= Izugarri gustatu zait.
- Kutxa Kultur Festibalarekiko nire gogobetetasuna:
10. Zer espero dezu hurrengo edizioetan aurkitzea? (Idatzi hitz batzuk.)  
\_\_\_\_\_

Milesker parte hartzeagatik!

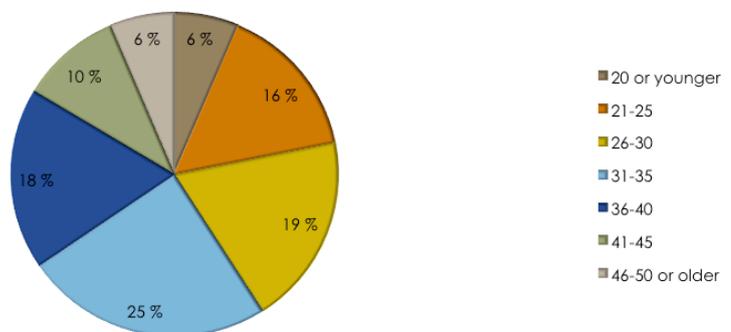
# Perfil de los visitantes y nivel de satisfacción en Donostia Kutxa Kultur Festibala 2016

Daniela Hassinen



## Edad de los visitantes

Age Range of the Visitors



## Sexo

52 Mujeres



58 Hombres

## Ocupación

- ▣ 16 estudiantes
- ▣ 93 trabajadores
  - ▣ Administrativa
  - ▣ Empresario
  - ▣ Ingeniero
  - ▣ Profesor



## ¿De dónde son?

- ▣ 98 de España
- ▣ 42 de Donostia
- ▣ 93 de Donostia y alrededor

## Te gustaría volver próximo año?

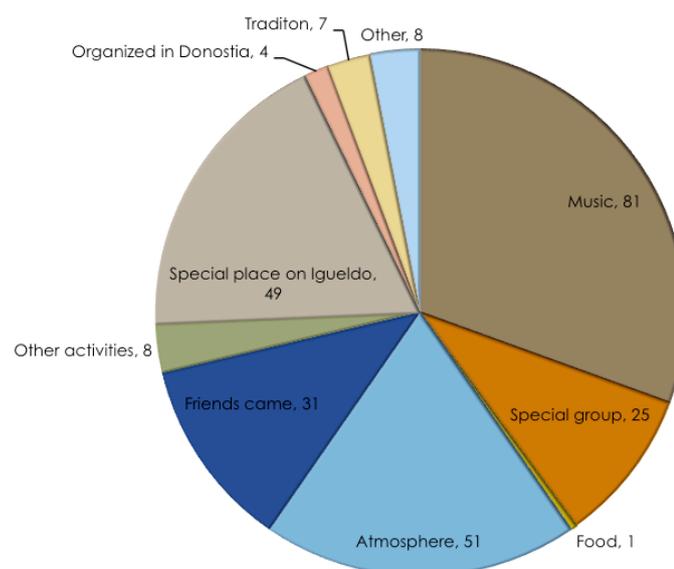
- ▣ 90 Sí
- ▣ 17 Quizás
- ▣ 3 No
  
- ▣ Porqué no?
  - ▣ Demasiado caro a consumir
  - ▣ Nivel de satisfacción más bajo (2,3)

## Te gustaría que la localización del festival se cambiara cada año?

- 104 personas dicen que no
- 6 dicen sí:
  - Otros barrios
  - Cristina Enea



## Motivos asistir a Kutxa Kultur Festibala



## Grupos especiales

Berri Txerrak	11
Block Party	8
Belako	3
!!!	2
Young Fathers	2
Neuman	1
Pearl Jam	1
Rural Zombiez	1
Yellow Big Machine	1
Cat Power	1
L.A.	1

## Nivel de satisfacción

3,8

## ¿Qué cosas esperas que la festival desarrolle para el próximo año?

### 1. Mejor información (9)

- Información incorrecta sobre el uso de funicular
- La programa imprimida en la entrada
- Info sobre los actividades
- Información más compartido (no solo en fb)

## 2. La comida (11)



- ▣ Más puestos de comida
- ▣ Mesas para cenar tranquilamente
- ▣ La comida sin gluteina, lactosa etc..

### 3. Los Precios (48)

- ▣ Precios más económicos
- ▣ Las bebidas son demasiado caros
- ▣ Agua más barato



### 4. Las Pulseras (15)

- ▣ Mejor pagar con efectivo



## 5. Escenario Pato (2)

- Incomodo porque la gente estaba pasando todo el tiempo

## 6. Actividades (4)

- Más actividades y talleres que no son música



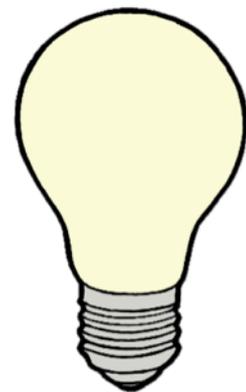
## 7. La música (8)

- ▣ Más grupos en euskera
- ▣ Más variedad en los grupos



## 8. Los Baños (4)

- ▣ Luces en los baños
- ▣ Más baños
- ▣ Todas encuestados eran chicas



## 9. El Area (5)

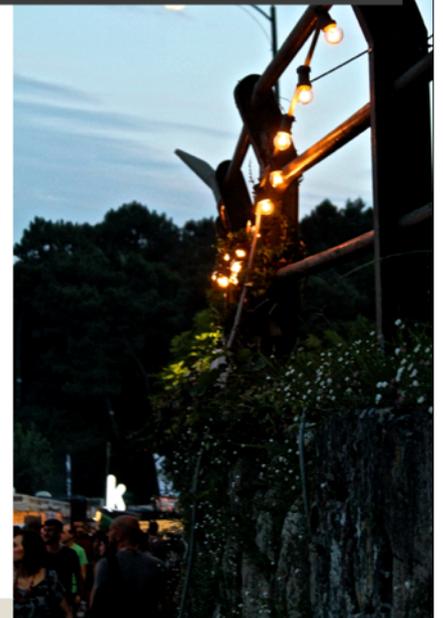


- ▣ Todo el parque de atracción parte de la festival
- ▣ Más sitio sin tono de música atrás para poder hablar mejor

## 10. Perfecto (18)

- ▣ Todo está muy bien hecho y organizado!

**GRACIAS!**



## Appendix 5. Summary for Ginmusica in Spanish

### Perfil de los visitantes y nivel de satisfacción

Donostia Kutxa Kultur 2016, Daniela Hassinen

En el estudio participaron 110 personas de 11 000 visitantes. 52 eran mujeres y 58 hombres.

El rango de edad se distribuye de la siguiente manera: entre 31-35 (25%). La mayor parte de visitantes tenían más de 26 años pero no habían muchos con más de 40 años.

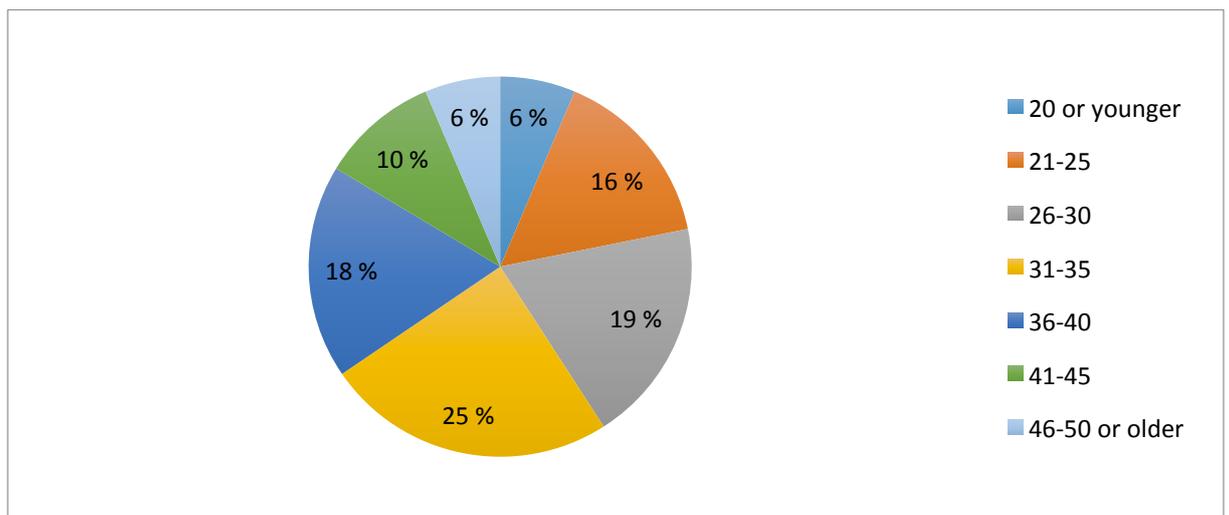


Imagen 1. Rango de edad de la festival.

Solamente 16 eran estudiantes y restos trabajadores. No había ninguna persona que contestaba “otro.” Los grupos de profesiones los más grandes eran los siguientes:

- Administrativa
- Empresario
- Ingeniero
- Profesor

Casi todos los visitantes son de España(98) y parece que Donostia Kutxa Kultur Festivala es una festividad muy local porque la mayoría eran de Donostia (42) o alrededores (93.)

93 de las 110 personas que participaron en esta encuesta quieren volver el próximo año, 17 han dicho quizás, solo 3 han contestado que no van a volver al festival porque “es demasiado caro para consumir.” sumándole el poco nivel de satisfacción del mismo festival.

A los visitantes les gusta mucho la localización del festival y no quieren que sea sustituida en un futuro, 46 personas comentaron que Igeldo es un buen motivo y lugar especial para asistir al festival, más motivos hay en la imagen 2. Solo 6 personas han contestado que quieren cambiarla. Las ideas eran otros barrios o Cristina Enea, pero en las repuestas percibía la sensación que estas personas querían que el festival estuviera al lado de su casa.

La música es lo más grande motivo (81) para asistir al festival. Otros grandes eran el ambiente (51) y el sitio especial en el Igeldo (46.) Más motivos se puede ver en la imagen 2.

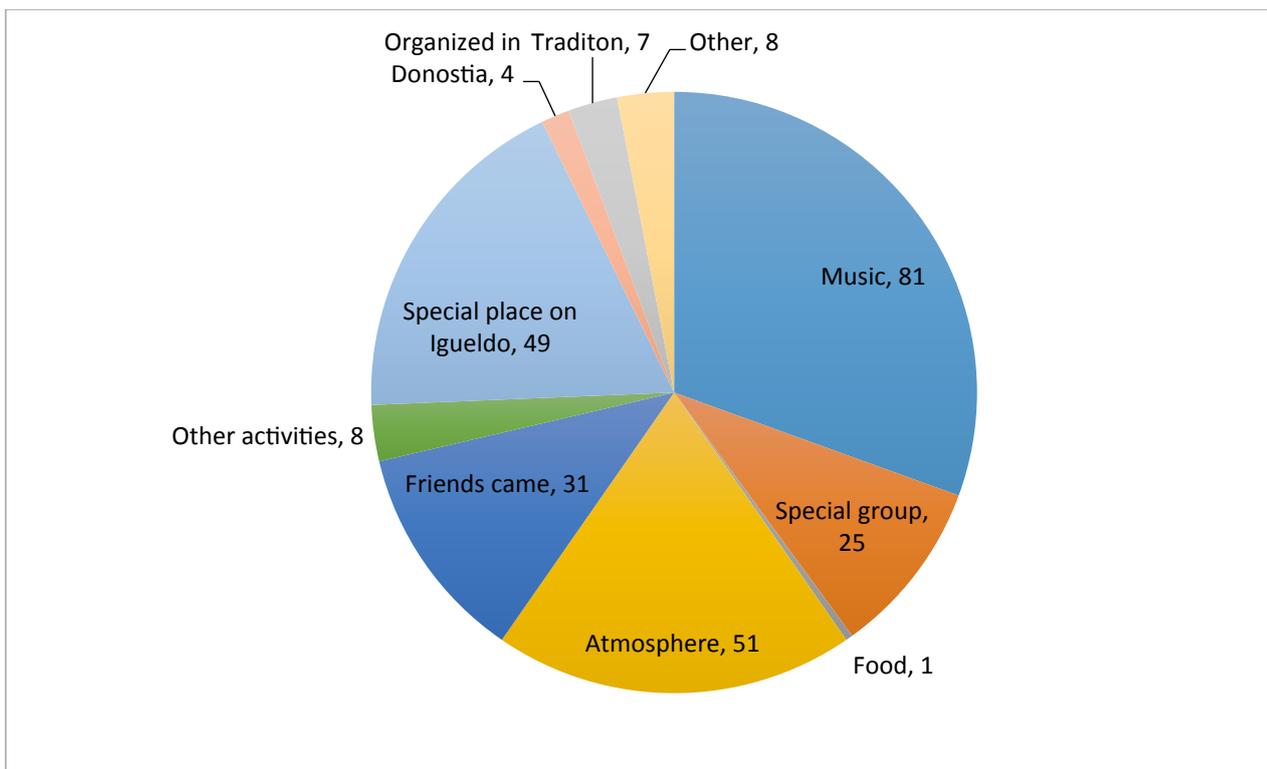


Imagen 2. Motivos para asistir a la festival.

Los grupos que los visitantes mencionaban eran siguientes:

- Berri Txarrak (11)
- Block Party (8)
- Belako (3)
- !!! (2)
- Young Fathers (2)
- Neuman (1)
- Pearl Jam (1)
- Rural Zombiez (1)
- Yellow Big Machine (1)
- Cat Power (1)
- L.A. (1)

Los visitantes estaban muy satisfechos con el festival y la media de nivel de satisfacción era de un 3,8/5.

Para conseguir la máxima puntuación del festival deberían desarrollar los puntos siguientes:

1. *Información.* Los visitantes dijeron que la información debería ser mejor. Había información incorrecta sobre subir con el funicular al festival. Muchas personas esperaban un programa imprimido en la entrada sobre las actividades y sería mejor compartirla, no solo en Facebook.
2. *La comida.* A los visitantes le hubiera gustado más puestos de comida, sumándole más variedad como puede ser sin lactosa, gluten o para la gente con dietas especiales. No hubiera estado mal facilitar algunas mesas para la comodidad de los asistentes, según su opinión
3. *Los precios.* Según los visitantes al festival era demasiado caro respecto a las consumiciones, especialmente el precio del agua muy alto. Ellos esperan que los precios sean más económicos en los próximos años.
4. *Método de pago.* Mucha gente querían volver a usar efectivo en el festival y quitar las pulseras.
5. *Escenario Pato.* Según los comentarios de los asistentes el escenario estaba mal ubicado. La gente se entorpecían entre ellos, los que querían pasar hacia otro lado y los que querían disfrutar del concierto.
6. *Actividades.* Más actividades a parte de la música.
7. *La música.* A los visitantes les gustaría más grupos en euskera y más variedad de música.
8. *Los baños.* Los baños de las chicas necesitarían luz porque por la noche no se podía ver nada . Además, como siempre querían más baños.
9. *El área.* La gente preguntaba porqué el área no era toda el parque y esperan que el año que viene tuvieran un espacio donde la música no se escuchara tan fuerte y así poder interactuar más con las personas.
10. *Todo bien!* Muchos comentarios para mejorar el festival pero también muchos visitantes pensaban que todo era genial y querían que el festival continuara tal cual está organizado.