

Helsinki design week tour for ScanAdventures

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Abstract



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<p>This is a thesis made by a student from tourism management degree program. The product of this is a description of a service product and the process of designing it for the employer ScanAdventures. The product is an art-themed group trip for 15 participants. The product was designed during spring 2016 and the tour was arranged in September 2016.</p> <p>The goal of the product was to design a unique tour for the employer ScanAdventures. The product was done as a part of an Erasmus internship, and the process of developing the product took place in ScanAdventures' office in London. The goal of the product was to be profitable for ScanAdventures and to offer an unforgettable experience of travelling to Finland and exploring Finnish design for ScanAdventures' clients. One of the goals was also to create a product that can be used again in ScanAdventures' further business in either implementing it again or using it as a tool of advertising. The outcome of the process was a week-long tour that departed from London. The tour had three different locations in Finland: Helsinki, Jyväskylä and Fiskars. Besides flights, accommodation and transfers the tour also included various attractions and visits to different museums, venues and restaurants.</p> <p>The theoretical part of this thesis consists of explaining and studying the concept of service design and new service development. The theoretical part introduces and discusses the theories of developing and designing new services and the tools that are used in these processes, such as blueprinting. The outcome of this thesis is a series of blueprints, which visualizes the whole process of making the tour.</p> <p>The outcome of the project was successful. Both the employer (ScanAdventures) and the client who bought the service were happy with the final outcome. The leader of the group also booked the same tour again for next year, and requested tours to Stockholm as well. The employer got a big client and profitable value from the product.</p> <p>The goal of this thesis was to study existing knowledge of designing new services, and to use that information to create a guideline of developing a new service product for the client. The product is implemented from the employer's (ScanAdventures) premises, and it aims to be a useful tool for the tour operator in the future.</p>	
Key words Service product, Service design, Blueprinting, Tour operator, Group trip	

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1 Introduction

This thesis is a product which was made for ScanAdventures, a tour operator in London. The product is a group trip to Finland, and it was designed by me as a part of my Erasmus internship in spring 2016. The tour was called Helsinki Design Week Tour, and it was tailored for a gallery keeper from London and for her 14 colleagues from all around the world. They visited Finland during the Helsinki design week in September 2016, and they stayed for one week. They visited various attractions, museums and exhibitions in three different locations: Helsinki, Fiskars and Jyväskylä. The whole tour program was designed by me together with the client. The tour included flights, accommodation, visits to museums, transfers for the whole time in Finland and restaurant meals.

The goal of my product was to design an unforgettable experience of Finnish design and the work of most famous Finnish artists for 15 people. These people have already seen and experienced a lot of different arts from different cultures all over the world. This tour was designed to be unique and something that has never been done before. One of the aims of the product was also to be profitable and useful in the future for my employer ScanAdventures.

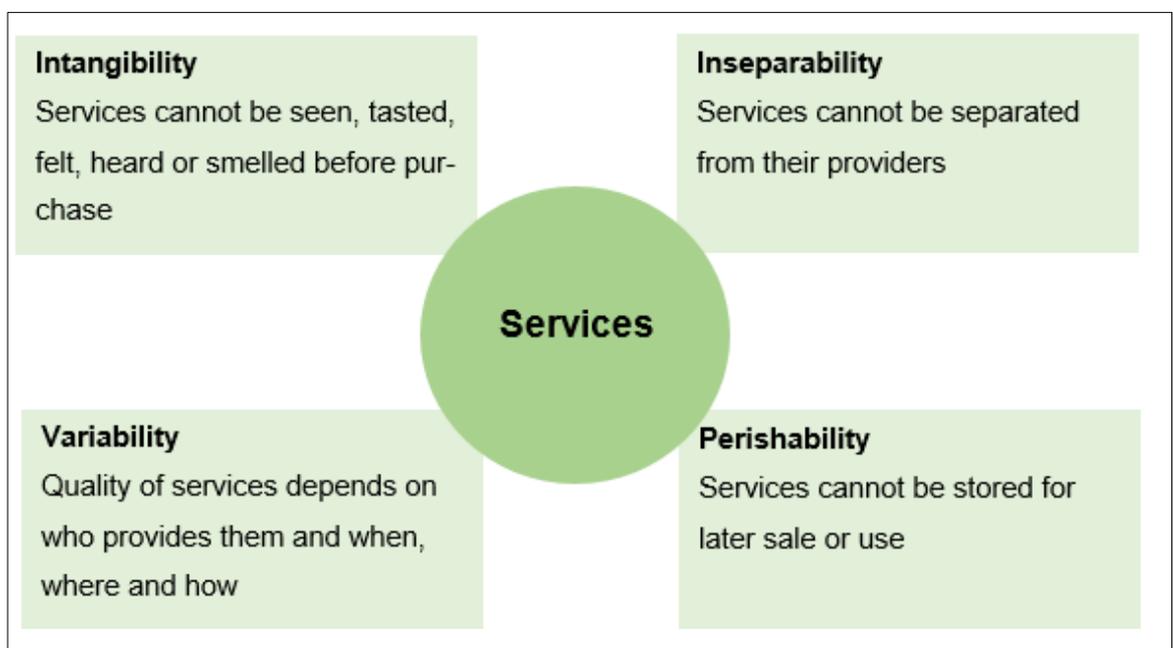
In this thesis the financial calculations of the product as well everything finance-related have been left out. This thesis focuses on the process of creating the service, not pricing it. The aim of this product is not to show how much profit was made and what did the final price of the tour consist of.

This report starts with a theoretical study, which introduces the knowledge that already exists from the field of creating a service product. It all starts by defining what services are, and what levels does a service product have. In this part, I have studied different researches and theories of service product, how to create a service product and what kind of different approaches there are in creating one. After opening the basic concepts and ideas, I go deeper into service design and new product design. One important tool of new service design is blueprinting, which is properly opened as a concept in chapter 4.

The process of developing a service product is described by blueprints, which will serve as a tool in service design for the client ScanAdventures. The final product is introduced in the last chapter. Last chapter consists of evaluation of the process and my own thoughts about the tour and this thesis.

2 Service product

Bowen, Kotler and Makens define the term product as follows: “A product is anything that can be offered to a market for attention, acquisition, use, or consumption that might satisfy a want or need. It includes physical objects, services, places, organizations and ideas.” (2014, 251). In the field of hospitality and tourism products are often larger complexes that consist of many different products and services. It is hard to think of any hospitality or travelling-related products which are not attached to services at all. As described in the picture 1, services are abstract: They are variable, perishable, inseparable and intangible. They cannot be stored or seen before using them. (Bowen, Kotler, Makens 2014, 252).

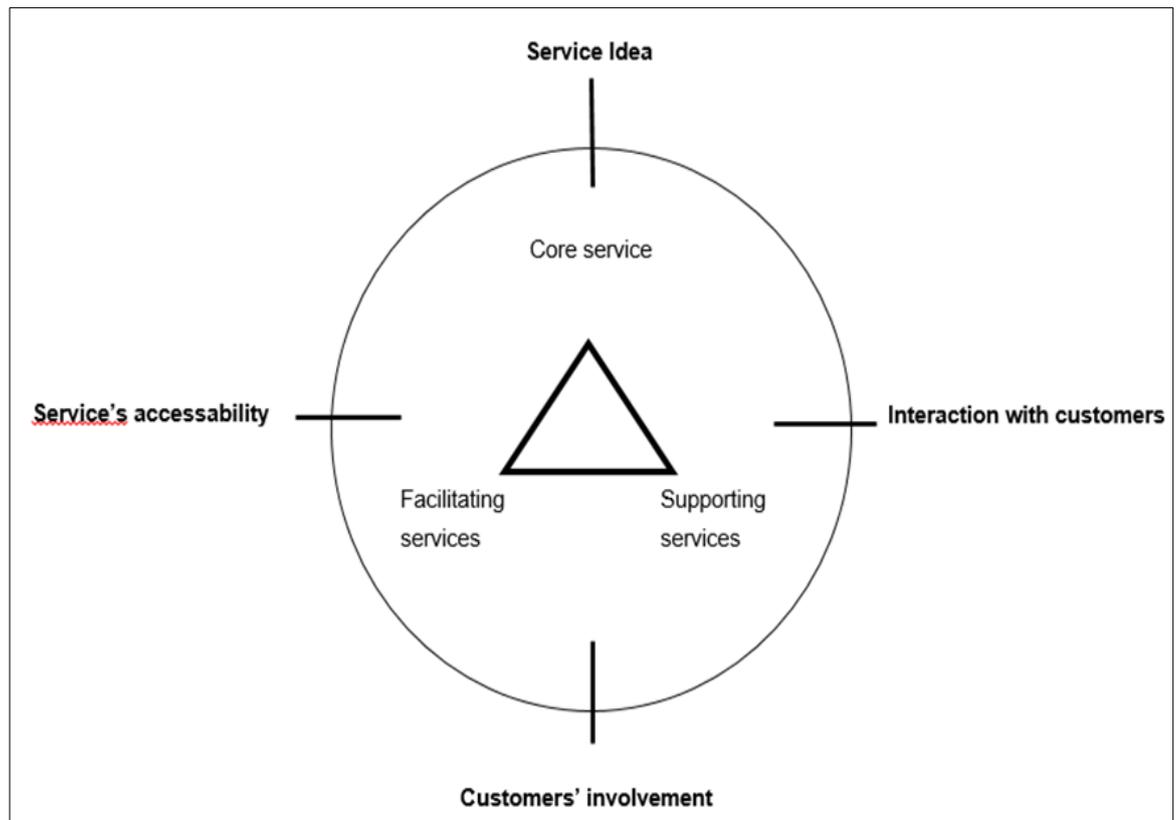


Picture 1. How to define a service. (Bowen, Kotler, Makens 2014, 39)

2.1 Making an experience into a service product

The Merriam-Webster Dictionary defines the noun experience as a process of doing and seeing things and of having things happen to you. (Merriam-Webster 2016). Service product is often a package that consists of many different services that are built around the core service, experience. Core service is the reason why the whole company is in the market. In addition to the core service there needs to be facilitating and supporting services to make the whole service package work and to make the core service accessible. Facilitating services make the consuming of the core service possible, whereas supporting services add value to the product. The difference between facilitating and supporting services is that facilitating services are the ones that supplier needs to offer in order to make

using the core service possible, and supporting services aren't necessary for the core product, but they make the package more valuable. (Grönroos 2009, 224-227).



Picture 2. The levels of service product (Grönroos 1998, 125.)

If we take a week-long holiday to Finland for an example, the core product would be the experience. In order to get to Finland and experience the holiday, customer will need facilitating services: flights and accommodation. To make the experience even more fun, we can add supporting services, such as safaris, tour program or restaurant reservations.

3 Service Design

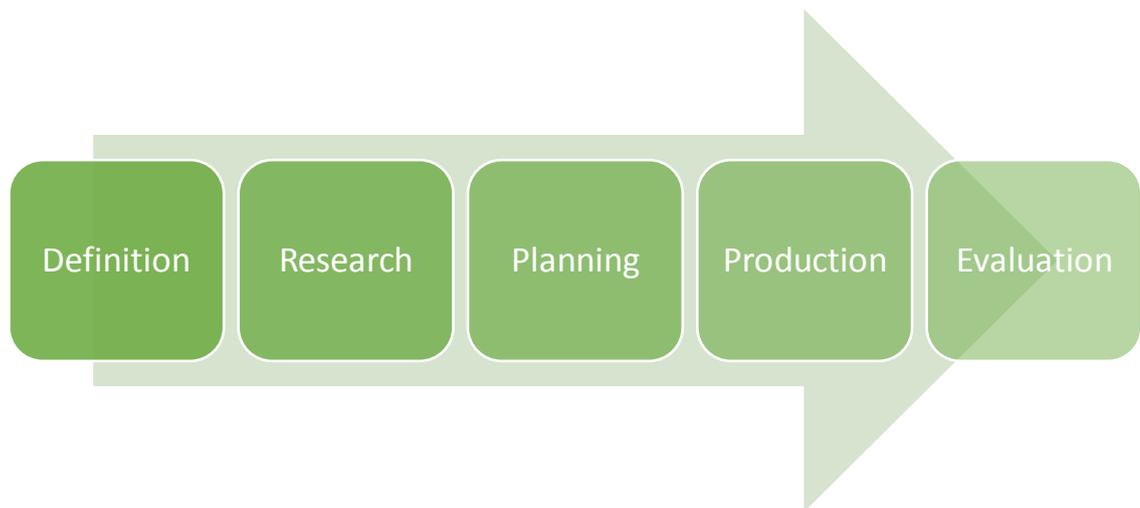
Service design is a field of expertise that helps a company to acknowledge the strategic opportunities of its services, develop them and innovate new ones. Service design is a process that aims to combine customers' expectations and needs in to a functioning product while also fulfilling company's own financial goals. By designing services company can benefit both the customer and itself, and also tries to bring more value to the product and stand out from competitors. The goal of service design is to offer the best possible experience of the service to the customer. Services are not tangible, they are created in an interaction with a customer. The Customer forms their own experience by themselves, and it cannot be planned beforehand. What can be done before the customer starts to experience supplier's service, is design and plan that service to be excellent. That can be done by focusing on the critical points of customer experience by planning the whole process. (Tuulaniemi 2011, 24-27.)

Service design as a noun can be defined in dozens of different ways. Stickdorn and Schneider (2001,34-45) have analyzed and opened the term "service design". According to them, service design can be illustrated by thinking it through five core principles: user-centered, co-creative, sequencing, evidencing and holistic. In order to design services successfully, the supplier needs to speak same language as the customers. When supplier sells services to the customer, there are at least a few contact points during the customer path between the service provider and customer. In those moments it is important to aim the service to the customer in a right way and focus on listening and answering to the desires and needs of the customer. When the customer and service provider understand each other, they can start designing a new service or improving an old one. One of the challenges is that there are more players in this game than just the provider and customer: the stakeholders. To be co-creative, all the different people and companies from the different levels of the service product (core, supporting, facilitating) must be involved in the process. Depending on what kind of service is being designed, the number and type of stakeholders varies a lot. (Stickdorn & Schneider 2001,34-45.)

The service also needs to be sequencing in order to be successful. This means that the service needs to be designed in such a way that creates a reasonable rhythm for the chain of actions, events and products that form the service. As an example, when designing a tour to Finland from UK, it would be suitable and convenient for the customer to book a flight that arrives close to the check-in time of the hotel. If the tour operator would book an early morning flight the customer would have to wait with his luggage and try to kill time before he could check in to hotel. Or, if the tour operator would book a late even-

ing flight the customer would arrive late and be too tired to do anything on the first night. Besides the sequencing, service design is evidencing. Even though services are intangible, the customer should be able to have some sort of evidence of those services. If the bill is the only thing that is left to customer's hand after the service is consumed, he/she will most certainly not have the greatest memory of the experience. That is why the small things, such as souvenirs or even brochures matter, those leave a mark to the customer's mind and can help them to return to the same service supplier later in the future. The tangible components support the intangible core service. (Stickdorn & Schneider 2001,34-45.)

According to Tuulaniemi, service design can be visualized as a five-step process:



Picture 3. Service design as a process. (Tuulaniemi 2011, 126-129.)

Definition

The process starts by defining its goal and forming a problem or question that needs to be solved.

Research

The next step is to collect information to form a mutual understanding of what will be developed, who is the target audience, what kind of resources can be used and where the process will be implemented.

Planning

Brainstorming and making prototypes of various ideas. Testing them by making prototypes and discussing with target groups.

Production

Taking the service in to the market and launching the product.

Evaluation

Finally, evaluating how the process succeeded and measuring the customer experience, possibly making changes according to the feedback from customers.

(Tuulaniemi 2011, 126-129.)

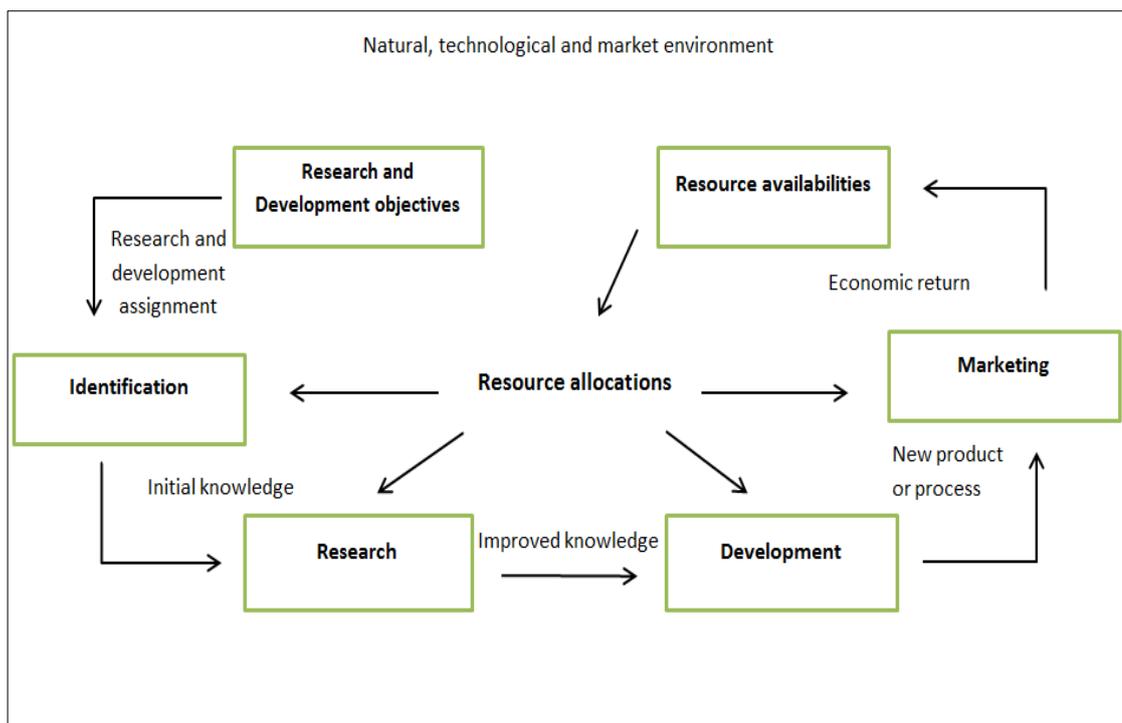
Service design is an important tool in fields that are focused on experiences and service products, such as tour operators and travel agencies. As mentioned earlier, experience as a service is a complex of many different levels of a service product (core service, supporting services and facilitating services). Service design in experience-centric services, or as Zomerdijk and Voss refers, "experience design", is creating the conditions that customer wants in order to be satisfied with the service. The key point of experience design is to engage the customer with the service and making it possible for him to connect with it in a memorable way. Successful engagement with the service leads in to a positive customer experience. (Zomerdijk & Voss 2010, 68.)

4 New Product Development and New Service Development

Productization of services is turning the know-how and performance into a service product that meets the customers' needs and motives for buying and consuming the product. At the same time it forms a clear entirety that can be priced and sold. A service product offers a satisfaction to the customer's needs and a value that is often insubstantial but clearly benefits the customer. (Tonder 2013, 14.)

New product development (NPD) is a series of events and activities that starts from discovering a market opportunity or a demand for something and ends to producing and selling the product. (Loch, Kavadias 2008, 3.) NPD is a widely-researched field of study, and there are many different frameworks and theories of it. Christopher Loch has introduced three influential framework papers from different eras. By discussing these theories, the evolution of NPD can be proved and explained. (Loch & Kavadias, 2008, 4-12.)

4.1 The Deshmukh & Chikte theory and NPD Model (1980)

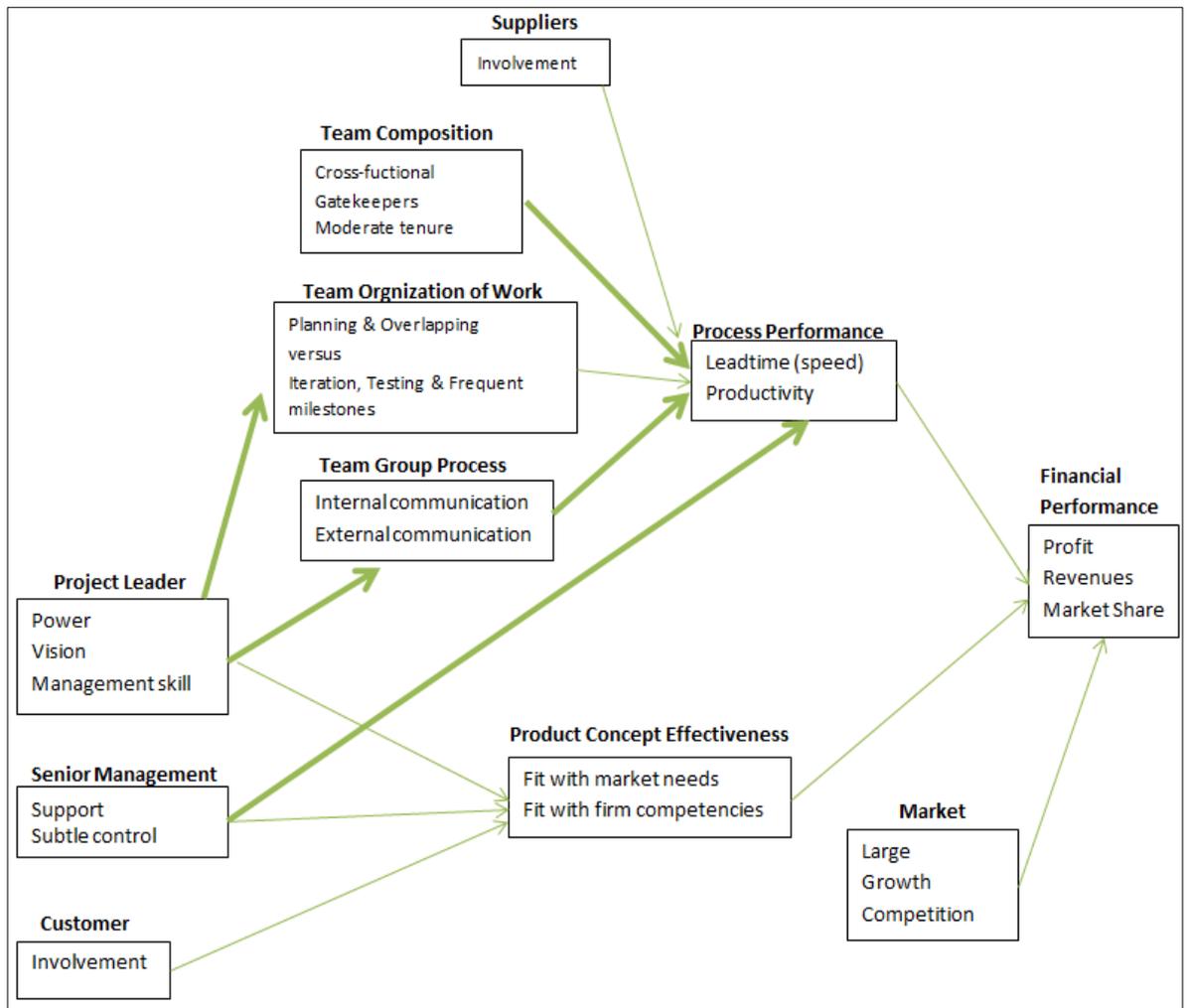


Picture 4 Deshmukh and Chikte NPD Model (Loch, Kavadias 2008 4-12.)

The Deshmukh and Chickte Model emphasizes the importance of resources and resource management. According to Deshmukh and Chickte, research and development management should be focused on the inside of the company, and they have left out organizational issues. Because resources are controlling the decision making in NPD, there

are two main questions that need special attention: investment in resources that specialize in different tasks, and allocation of resources across various activities. This model focuses on the necessary capabilities, tools and methods that need to be built and used to get efficient results in developing a new product. (Loch, Kavadias 2008, 3-6.)

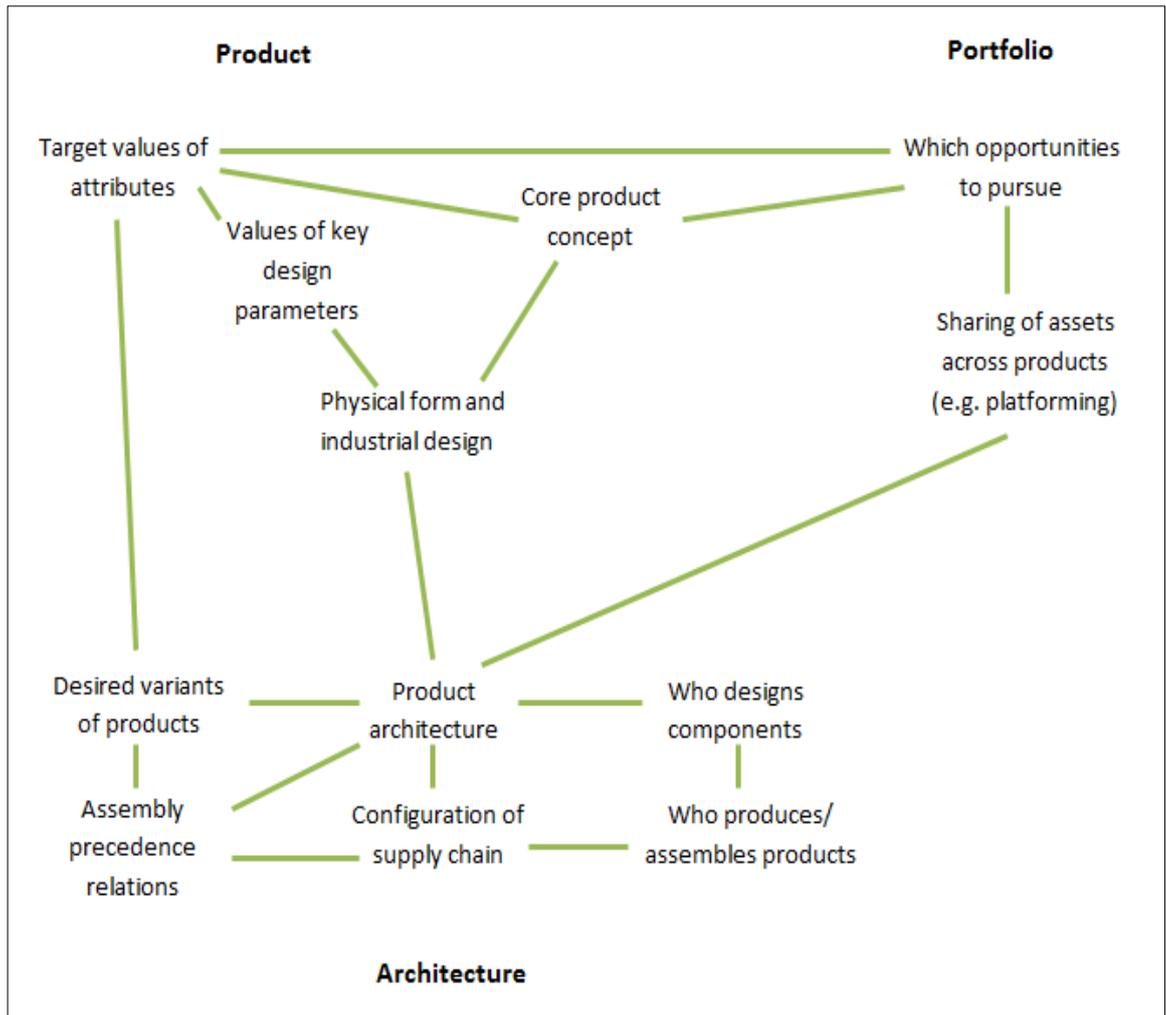
4.2 Brown and Eisenhardt theory and NPD model (1995)



Picture 5. Brown and Eisenhardt NPD Model (Loch, Kavadias 2008, 4-12.)

Brown and Eisenhardt focus on the organizational point of view when classifying the process of NPD. According to them, the success in NPD comes from the strategic management of the company and their model does not focus on normative approaches. As they highlight the organizational point of view and the importance of management, communication and teamwork, they have also included customers' involvement in their model. The Brown and Eisenhardt model doesn't differ from the Deshmukh and Chickite model, it complements it by adding the organizational structure. (Loch & Kavadias, 2008, 4-12.)

4.3 Krishnan and Ulrich theory and NPD model (2001)



Picture 6. Krishnan and Ulrich NPD Model. (Loch, Kavadias 2008 4-12.)

Krishnan and Ulrich's NPD theory is the newest one and it divides the literature in two large groups of success drivers: Decisions within the development project and decisions made before starting the development project. They have categorized NPD decisions from both groups in to three fundamental enablers: Product, Portfolio and Architecture. As pictured above, the decisions in the Product category are focused on marketing and design, in Architecture category on architectural issues such as configuration of the supply chain or assembling the product and the organizational issues, and in Portfolio category on the issues and decisions that are considered from the strategic point of view in the development process. (Loch & Kavadias, 2008, 4-12.)

4.4 New service development

New service development (NSD) resembles a lot of NPD. There are also many different frameworks and studies of the NSD process. In 1996 Ramaswamy introduced his eight-stage model of NSD. The eight steps of his framework are:

1. Defining service design attributes
2. Specifying performance standards
3. Generating and evaluating design concepts
4. Developing design details
5. Implementing the design
6. Measuring performance
7. Assessing customer satisfaction
8. Improving performance

Loch and Kavadias have used this model as a basis for their own model, 5-D NSD framework. The five Ds are: discover, define, design, deliver and Debug. The first D, discovering new services is the first step in the process. Two main actions of discovering new services are classifications of new services and techniques that can be used in identifying new services. There are many different opinions on how to classify services, and many different theories. Some professors separate services by service's newness, while others try to identify the types of innovations from different kinds of perspectives: micro-level, macro-level, technological or marketing. According to Loch and Kavadias, there are many different techniques to identify a new service. Besides the traditional market research techniques there are many proactive ways to identify new services, such as evaluating alternative scenarios for the future, sponsoring major revenue generator events or doing customer case research, which aims to find out the real reason behind customer's desire to buy something. (Loch & Kavadias, 2008, 504-515.)

The second step, defining new services, includes testing the service concept and making different kinds of analyses. The service concept can be viewed from three different angles: The customer's point of view, the employees' point of view and the manager's point of view. The service concept is the idea of service, and it can be very different depending of the person. To develop a concept, the service idea needs to be transformed in to one. In the process of testing the concept the service designer should evaluate the service and find out the responses of both customers and front-line personnel. Part of defining new services is also making a business analysis of the service. Business analysis consists of

market analysis, financial analysis, competitive analysis, technical feasibility appraisal and potential legality investigation. (Loch & Kavadias, 2008, 504-515.)

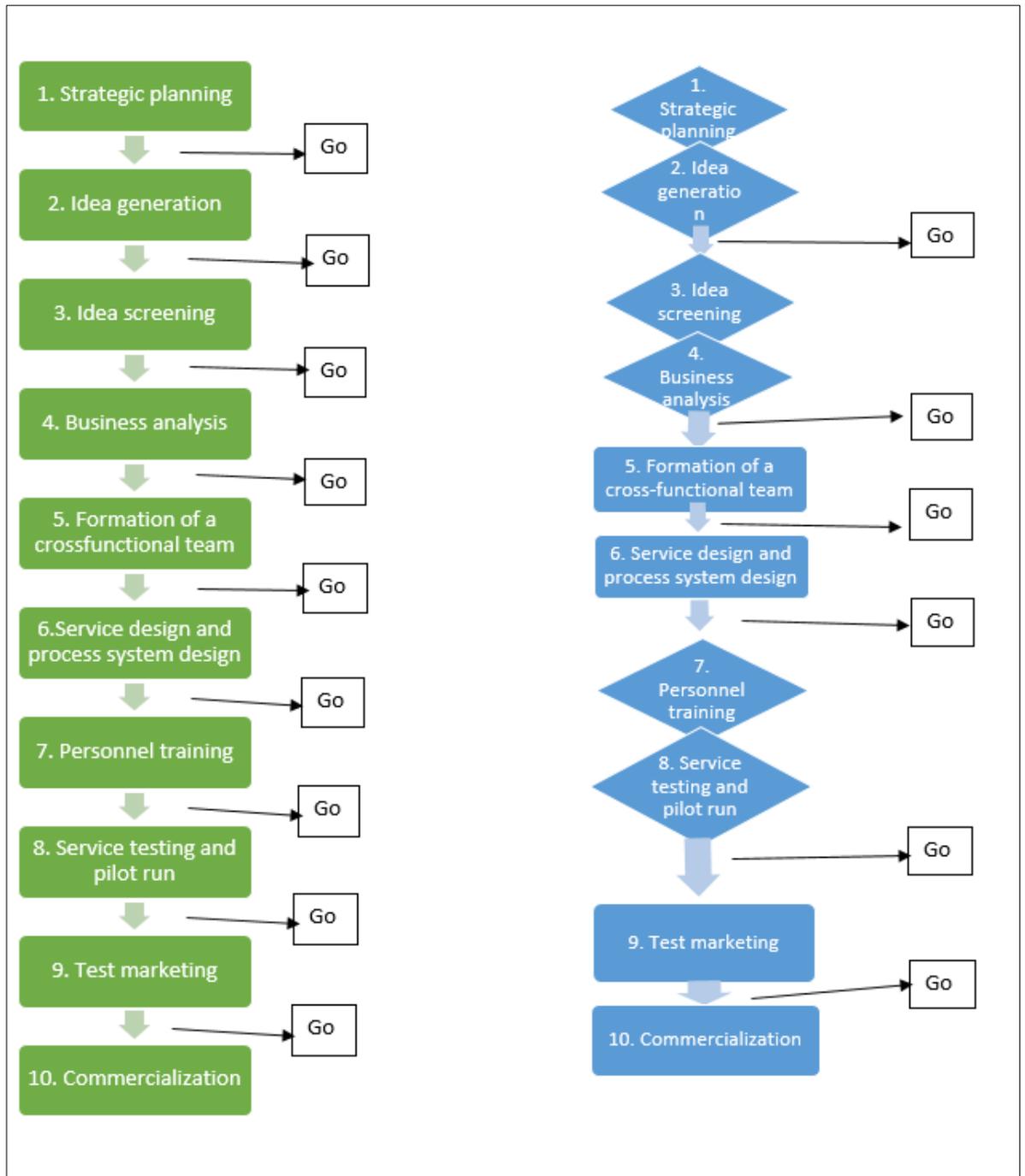
Third stage of the 5-D model is designing a new service. In this step, the aim is to define specifications for service design. These specifications can be divided into three activities: service features design, delivery process design and delivery system design. These categories include many levels of designing processes in different fields, such as marketing, operations, service facility and information system design. (Loch & Kavadias, 2008, 504-515.)

Fourth step is delivering the new service. Delivering includes lots of testing and/or pilot run before actually launching the new service. The testing part is crucial because it reveals the possible flaws of the new service. (Loch & Kavadias, 2008, 504-515.)

The final stage of the model, debugging, aims to identify two NSD research topics: identifying success factors and implementing service recovery plans. This is the final touch of the service: even after all the testing there might be some small adjustments or modifications to make the service efficient before launching it. (Loch & Kavadias, 2008, 504-515.)

Ian Alam and Chad Perry have also done some research of new service development. In their study they introduce a ten-stage model they have modified based on the earlier NSD models. The model is divided in to two different versions: linear version and parallel version which contains concurrent ste ges of NSD process. There has been a lot of argumentation between researchers of which one of these is better tool in NSD, and that is why Alam and Perry have introduced them both. They claim that there is no right or wrong answers of which one to use, and the best results can be achieved when using them both as tools in NSD. (Alam & Perry 2002, 524-526.)

Others say, that each of the phases should be done in their own turn: starting from phase one, completing it and moving to phase two. In the parallel model, some of the phases can be done at the same time, as one set and then proceed to the next phases. (Alam & Perry 2002, 524-526.)



Picture 7. The Alam and Perry model of NSD, 2002. (Alam & Perry 2002, 524-526.)

The most successful companies in new service development keep on preparing and going through a systematical set of actions from establishing clear objectives to service launching and customer feedback. A well-designed service is a key driver in differentiation from competitors. (Bitner, Ostrom & Morgan 2007, 4).

4.5 Blueprinting

Blueprinting is one way of designing new service. Blueprint is a chart or a map that visualizes the whole process of going through a service product step-by-step. The aim of a blueprint is to show all the pieces of the service on paper. Blueprint consists of those actions, processes, places, events, transfers and products that need to be used in making of the service for it to be successful. One of the benefits of blueprint as a tool is to recognize the possible failures or mistakes in the product before selling it to customers. (Chuang 2007, 4-5.) Blueprinting is a crucial tool in product development that shows the entirely chain of actions and important phases, helps to create time schedules for the provider of the service and shows in which parts of the product should each of the service supplier do their part of the product. One of the crucial purposes of blueprint is to separate those processes that are visible for the customers from the actions that are taking place in the so called "back office level". It is also important to define customer's different roles in each part of the service product's lifespan. (Tonder, 2013. 97-101.)

Even though service blueprinting reminds a lot of different kinds of business process models, as it is a visual chart of processes and activities, it differs from complex process models or product blueprint. Compared to other business models, service blueprints are more simple and they are easier to read for all the stakeholders involved in the process of making a service. According to Bitner, Ostrom and Morgan service blueprint consists of five different components that are physical evidence, customer actions, onstage/ visible contact employee actions, backstage/invisible contact employee actions and Support processes. The process of making a service blueprint starts from putting these components in to a chart. (Bitner, Ostrom & Morgan 2007, 5-9.)

Physical Evidence	
Customer Actions	
Onstage/Visible Contact Employee Actions	
Backstage/Invisible Contact Employee Actions	
Support Processes	

TIME →

Picture 8. The five components of a blueprint. (Bitner, Ostrom & Morgan 2007, 5-9.)

When the components are in order, it is time to locate all the actions and processes of the service in to the right places. As example, if there was a service blueprint for flying from London to Helsinki, the blueprint would look like this:

Physical Evidence	Finnair Website	Airport Check-In	Security check	Boarding Gate	Plane, seat, food, magazine
Customer Actions	Book The Flight	Give passport to the officer	Put bags to the line	Go to plane	Eat, sleep, read
Onstage/Visible Contact Employee Actions		Greet and give ticket	Greet and take the bags	Let the customer in to the plane	Serve the customer
Backstage/Invisible Contact Employee Actions	Make a reservation	Check the customer in	Look what is in the bags	Check the person in to the flight	Unpack and heat food
Support Processes	Booking system				Catering system

TIME →

Picture 9. Process of booking a flight and consuming it in Bitner, Ostrom & Morgan's model. (Bitner, Ostrom & Morgan 2007, 5-9.)

When building a blueprint, it is important to start by thinking of the customer segment. As an example, when booking a flight, the blueprint above is clearly for a normal passenger. If the segment was first class business flyers, all the components would be different which again would make the actions different. Next important step is to define the customer actions. It is often unclear, where the service starts and where it ends in the customer's eyes. As an example, many would think that the service ends when customer leaves the airport, but does it actually end when the airline is sending the customer a feedback request? After these first steps, the onstage and backstage actions can be defined. According to Bitner, Ostrom and Morgan the best results would be achieved if the thinking process was developed in cross-functional teams that would have members from different groups of stakeholders. (Bitner, Ostrom & Morgan 2007 5-9).

5 The Process

This product, a group trip for art collectors, was made by me in London during spring 2016. The trip was executed in September 2016, and it had 15 attendants. They were all interested in arts and design, and the trip leader was a gallery owner from London. They visited Helsinki, Fiskars and Jyväskylä. The client first requested help in organizing this tour from Finnish embassy in London, and they directed her to contact ScanAdventures, the tour operator I was doing my internship for.

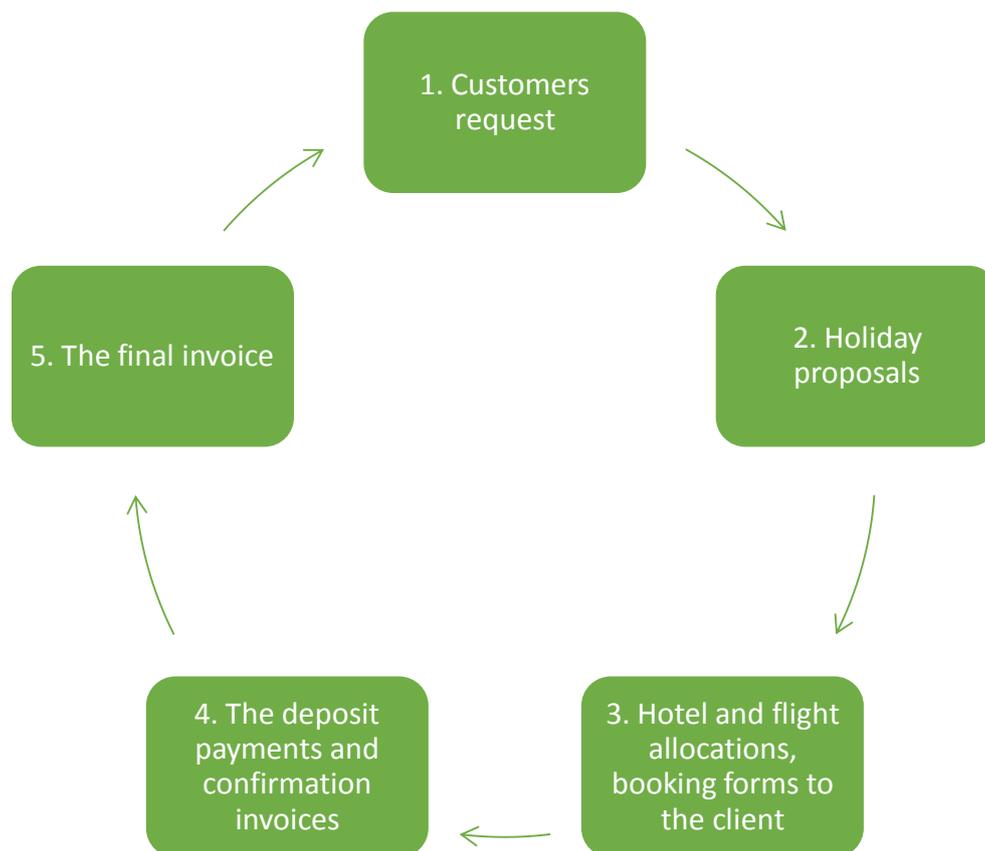
5.1 ScanAdventures

ScanAdventures is a small tour operator located in London. ScanAdventures is run by Ian Woolgar, a specialist of travelling in Scandinavia. Ian has two employees, adventure designers Ulrika (Swedish) and Satu (Finnish). ScanAdventures arranges holidays to Finland, Sweden, Iceland, Norway and Russia (Visa-free cruises only). Most of their clients are interested in travelling to Finnish Lapland, and the most requested destination is hotel Kakslauttanen in Saariselkä. ScanAdventures' clients are mostly families and couples, but sometimes bigger groups as well.

I worked for ScanAdventures as an intern for two and a half months in spring 2016. During my internship, I booked flights, hotels, cruises and safaris to the clients. I also got to design, market, price and sell holidays per customer's wishes. My biggest client was a gallery keeper from London and her 15 friends from UK and US. I designed an art-themed holiday to Finland for them, and the following part of this report describes the process of developing a service product for them.

5.2 The design process

In the following part, the whole process of creating this product is explained with blueprints from five different stages. The purpose of each blueprint is to visualize everything I did in order to develop this new service for ScanAdventures (NSD). The purpose of this product is to show how to create a tour for a group and explain all the actions in a step-by-step guideline.



Picture 10. The process of creating the product.

5.2.1 The customer's request

The process of creating my product started from an inquiry from the customer. The customer was directed to call to ScanAdventures after first contacting the Finnish embassy in London. The customer called to our office and I picked up the phone and asked her how could I help. She asked if it would be possible to design a trip for her and her colleagues to Helsinki during the Helsinki design week in September 2016. I replied that of course it is possible and started to ask her a few questions regarding the inquiry. She gave me her e-mail and we started messaging each other weekly and plan the tour. My supervisor Ian gave me a great responsibility and let me create this product and be in charge of this project. Ian and my colleague Satu were also always ready to help me and brainstorm with me about different options that we could offer for the customer.

Physical Evidence	The Finnish embassy of London	ScanAdventures' office/ phone	ScanAdventures' office
Customer Actions	Calling to the embassy	Calling to the tour operator	Receiving a promise that ScanAdventures can design a tour for her
Onstage/Visible Contact Employee Actions	Advising the client to contact ScanAdventures	Answering to the request, letting the client know that her request of a holiday is possible to arrange	Sending an e-mail with a lot of questions and trying to get as much information as possible
Backstage/Invisible Contact Employee Actions		Brainstorming with supervisor and colleague, planning on how to start the co-operation with a new client	
Support Processes	→		

One week

Picture 10. Blueprint of the 1st phase.

5.2.2 Holiday Proposals

I started by asking my client as many questions as possible. I asked for how long did they want to stay in Finland, and what kind of attractions they were interested to see and visit. I also asked for a number of attendants, but that was left open because the client was inviting her friends to join the tour through the whole spring, so the group size was growing. At first, she asked me to design the tour for 6 people, but in the end there were 15 attendants. This created a challenge, as I had to book hotels and flights on hold for many people. I also had to change the bookings to be for more and more people as the group size kept on growing. This customer was a special customer because she was a leader of a

large group and very specific about what kind of art they wanted to see. The client wanted to visit Helsinki during the Helsinki design week, which is a big event in Helsinki. Helsinki design week is an important attraction for Helsinki's incoming tourism, and the hotels and restaurants can get very fully booked so the planning started early in April. The customer requested also attractions and visits to destinations to places designed by Alvar Aalto, and she also mentioned that they were interested to visit Fiskars village. After discussing with the client via e-mail and phone it was time to start planning and counting prices for the product. Because I knew that the customer was open for different kinds of solutions and they wanted us to innovate something interesting, I made four different options for them.

Physical Evidence	E-mail and Internet	E-mail, phone	Microsoft Excel	E-mail	E-mail
Customer Actions	Giving their expectations for the holiday	-	-	Reading through the options, picking the best one	Receiving the final holiday proposal
Onstage/ Visible Contact Employee Actions	Replying to customer's e-mails	-	-	Modifying the holiday proposal per customer's wishes. Adding more attractions and leaving some of them out.	Sending the final holiday proposal
Backstage/ Invisible Contact Employee Actions	Searching through websites	Asking for prices from hotels, Finnair, museums, Kovanen	Calculating all the prices, adding suitable amount of profit and unexpected costs	Asking for new prices from new suppliers. Updating the price calculations.	
Support Processes		Amadeus booking system			

Picture 11. Blueprint of the second phase.

I started to go through the Internet, and I visited in pages such as Fiskars.fi, Visit Helsinki.fi, Alvar Aalto museum.fi. It was a strength of mine that I know a lot about Alvar Aalto and Helsinki. I discussed also a lot with my supervisor Ian and colleague Satu. They helped me to create a costing to Excel, and I copied the same chart to each of my four options. Then I contacted many hotels and asked for prices. I checked the flight prices for requested dates from flight booking system Amadeus. I contacted a few different Finnish private taxi and bus companies, and asked for offers. I choose Finnish transport company Kovanen based on their good cooperation and prices. I also knew that Kovanen has a bit classier cars and drivers and I thought that was very suitable for the client's style. After I had the prices for flights, hotels, museum visits and Kovanen's transfers, I started to add some extras to the options. In option A I had a visit to Finlandia hall in Helsinki, in option B a day visit to Fiskars, in option C overnight visits to Fiskars and Jyväskylä and in option D a day cruise to Tallin. I told the client about each option and gave her price estimations of all of them, and she finally chose option C, a week-long visit in Finland with one night in Fiskars and one night in Jyväskylä.

After that I contacted Kovanen again and got their price offer for transfers to Fiskars and Jyväskylä as well. I checked the hotel prices for Hotel Glo Art in Helsinki, Hotel Wärdshus in Fiskars and Sokos Hotel Paviljonki in Jyväskylä. I calculated all together in Excel and added a profit and got approval from my superior before sending the final holiday proposal to the client (see attachment 1). After receiving this proposal, the client confirmed it and asked the tour to be for 10 participants. She also modified an invitation from the proposal I sent her, and started to send that to her colleagues from all over the world (see attachment 2).

5.2.3 Hotel and flight allocations, booking forms to the client

When I had the client's confirmation, I started to pre-book flights and hotels. I called to Finnair Group sales, and asked for a flight allocation for ten travelers. They confirmed the allocation for five weeks. I also booked on hold 10 single rooms from Glo Art, 5 twin rooms from hotel Wärdshus and 10 single rooms from Sokos Hotel Paviljonki. As I didn't know if the participants were going to be couples or individuals, I got one month time for the bookings to exist before the rooms were going to be released. I also informed the customer that I need to have the list of participants in three weeks. Against my expectations, I had weekly calls from the client that the group size was growing and growing, which was great

but I also had to change the allocations and add more rooms to my bookings, so this product kept me busy for the three weeks even though those weeks were supposed to be easier since I had done most of the work in phases 1 and 2.

Physical Evidence	Finnair group sales, Hotel group sales, ScanAdventures booking form	E-mail, Excel list of participants	Client's e-mails and correspondence with her colleagues		
Customer Actions	-	Receiving booking forms, Asking for more participants	Sending the booking forms to colleagues	Filling the booking forms	Sending back the booking forms
Onstage/ Visible Contact Employee Actions	Asking for allocations and hotel rooms on hold, sending the booking forms to customer	Confirming more participants	-		
Backstage/ Invisible Contact Employee Actions	Creating a timetable for the allocations and following steps	Adding more participants to the allocations	Waiting for booking forms to arrive		
Support Processes	Constantly updating the lists of what is done and what needs to be done and when				

One month 

Picture 12. Blueprint of the third phase.

I also created the ScanAdventures' booking forms (see attachment 3) and sent those to the client, so she could give them to her colleagues. Some of her colleagues sent the booking forms straight back to ScanAdventures office, and some of them sent them back to the customer who sent them to me. I collected them all and created a list of confirmed

participants with their payment details, which helped in the next phase where I charged the deposit fees.

5.2.4 The deposit payments and confirmation invoices

When I had received the booking forms, I started to charge the deposit fee from participants. The deposit fee was £150, because my boss had advised me to always put the deposit payment to be as much as the flight prices were, because flights are non-refundable, but hotel bookings can be cancelled for free. The deposits were charged from credit cards with a credit card reader we had in the office. After I had charged the deposits, I sent confirmation invoices for the participants. Then I made the final bookings to the hotels, confirmed the number of passengers to Finnair group sales and confirmed the offer I have gotten from transfer company Kovanen. I also saved all the confirmations I got from those companies and told them to send the invoices of their services to ScanAdventures.

Physical Evidence	ScanAdventures booking form	Confirmation invoice	E-mail, Finnair Group sales
Customer Actions	Giving their payment details		
Onstage/ Visible Contact Employee Actions		Sending the confirmation invoices and receipts to customers	
Backstage/ Invisible Contact Employee Actions	Taking the payments and writing a confirmation invoice	Listing the customers who had been charged	Confirming the hotel, transfer and flight bookings, booking the museum tours
Support Processes	Card reader system		

Two weeks 

Picture 13. Blueprint of the fourth phase.

5.2.5 The final invoices

During my last weeks in London the client also wanted to add restaurants to the itinerary, which was made by my colleague Satu. The restaurant dinners and lunches were added to the participants' final invoices as extras, and Satu was responsible of the arrangement. Satu also carried this project to the end and kept on being in contact with the customer. She created a lot of material, such as a "General information" letter to each of the participants (see attachment 4) which was sent to the customers with the final invoice (see attachment 5) and flight tickets.

Physical Evidence	E-mail	E-mail	The final invoice	The Confirmation letter, flight tickets, receipt
Customer Actions	Requesting for restaurants to the tour program	Picking the restaurants		Paying the final invoice
Onstage/ Visible Contact Employee Actions	Sending a list of different restaurant options	Confirming the restaurants	Sending the final invoice	Sending the receipts, flight tickets and confirmation receipt of the final Invoice
Backstage/ Invisible Contact Employee Actions	Contacting restaurants and asking for prices and menu options	Making bookings to the restaurant, adding the extras to the final invoice		
Support Processes		Preparing the final invoices and other confirmations for the customer		

Two weeks 

Picture 14. Blueprint of the final phase.

The process of doing all the actions above lasted for many months. It was a big part of my internship and I did something related to this project almost daily. This product took a lot

of time and work to create partly because of the constantly growing number of participants. The most important tool in doing this product was e-mail, because I had to be in touch with the customer every week. I also sent her many links that could be useful and gave her inspiration. My supervisor also visited the client to check that she was satisfied with the process and everything was well taken care of. The process of creating this tour was a success, because the product turned out to be good and unique, and it satisfied the customer's needs and hopes.

6 The Product

The outcome of my process was a week-long holiday to Finland. It had 15 participants, and they had three different destinations. This product took place during Helsinki design week 2016 and it was built around art theme. The target group consisted of art collectors and gallery owners from around the world. One important impact in this trip was Finnish designer Alvar Aalto. This tour was customized entirely as the customer wanted so it is unique and has never been done before. The dates of the tour were 8.9.2016-14.9.2016. The tour included flights, accommodation in three different locations, transfers between these locations, guided museum tours and visits and restaurant dinners. The tour program is described in below:

Thursday 8th of September

Finnair flights from Heathrow 7.30 to Helsinki 12.20
Accommodation in Glo Hotel Art, Comfort single rooms

Friday 9th of September

Visit to Arabia factory in Helsinki
Visit to Ulla-Maija Vikman's Studio

Saturday 10th of September

Visit to Alvar Aalto's home and studio in Helsinki, Guided tour included
Visit to Hvittrask Museum

Sunday 11th of September

Leisure time in Helsinki

Monday 12th of September

Transfer to Fiskars
Guided tour in Fiskars village and the studios
Dinner in Hotel Wardshus
Accommodation in Twin rooms

Tuesday 13th of September

Breakfast at Hotel Wardshus
Transfer to Jyvaskyla
Visit and Guided tour to Alvar Aalto Museum
Accommodation in Sokos Hotel Paviljonki

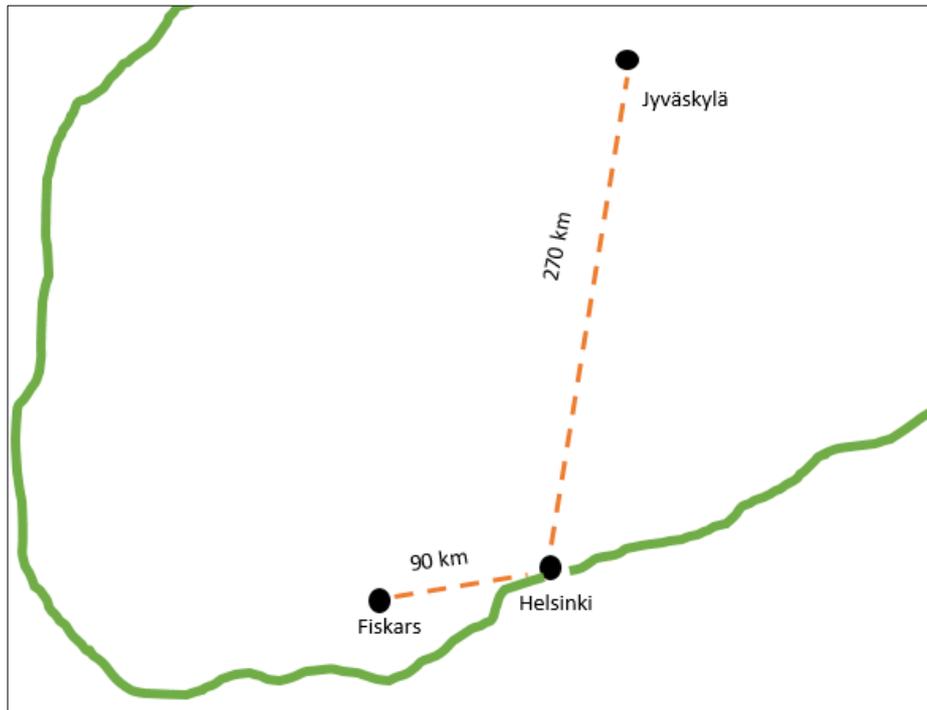
Wednesday 14th of September

Breakfast at Sokos Hotel Paviljonki
Return transfer to Helsinki
Return flights from Helsinki 16.00 to London, Heathrow 17.10

Picture 15. The itinerary of the Helsinki Design Week tour.

The group first flew to Helsinki from Heathrow airport in London. They arrived to Helsinki in the noon, and a driver from Kovanen was waiting for them at the airport. The driver took them to their hotel Glo Art which is located in Helsinki. During the first four days, the group had a tight schedule that included visits to Alvar Aalto's home and studio, Hvittrask and many other attractions. They had bookings to various trendy restaurants in Helsinki.

After four days, the group was transferred to Fiskars village in southern Finland. Fiskars village is known for its many artists and studios, and it is also home for many Finnish design products. In Fiskars the group accommodated in hotel Wårdshus, which is a cozy villa on a riverside. They also had a dinner in Wårdshus' picturesque restaurant.



Picture 16. A map of the tour locations in Finland.

The final destination of the tour was Jyväskylä, a small city in middle Finland. In Jyväskylä the group visited Alvar Aalto museum and had a guided tour there. They spent their night in Sokos Hotel Paviljonki, which is a new, Finnish design-themed hotel in the city center. They checked out from the hotel on the morning of Wednesday 14th of September, and after that their driver from Kovanen took them to Helsinki Airport.

6.1 Core Service

This is a service product, and as mentioned earlier in this thesis, service product is a package of intangible, inseparable, variable and perishable services. In order to make the core service to be approachable, there are many supporting and facilitating services built in to this tour.

The core product of this tour was the actual experience of Helsinki Design week, Alvar Aalto and Finnish Design. It was something that couldn't be seen before actually being there, which is typical for a service product (see pages 2-3).

6.2 Facilitating services

Facilitating services for the core service, experience of arts and design week in Finland, are flights, accommodation and transfers. Flights were booked from Finnair, and hotels from different hotel companies in Finland. As the client was looking for something classy and not the cheapest options, I chose the following hotels from different destinations:

- Helsinki Glo Hotel Art
- Fiskars Hotel Wärdshus
- Jyväskylä Solo Sokos Hotel Paviljonki

There is no star rating system in Finland, but these hotels could be classified as 4-star hotels. They are all nicely decorated, and I also picked them because each of them had some extra features that I thought would add more value to the customer. As example, Glo Hotel Art is a unique hotel in an old castle in the Helsinki design district and Sokos Hotel Paviljonki has a lot of furniture and decoration designed by Finnish artists.

The transfer company Kovanen drove the group around with a small bus that was suitable for 16 passengers. The driver also waited for the group while they were visiting the museums etc., so they could leave some of their belongings in the car. Kovanen also provided fresh water and snacks to their driving service, which gave a nice touch to the service.

6.3 Supporting services

Supporting services made this product unique and gave some extra value to the customer. Supporting services in this case were the attractions and tours and the restaurants. They were the most difficult part in creating this product and they took the biggest part of my time. Booking them was fast, but it took time to find the ones the customer really liked and to build the schedule with all of them in a convenient order. In the tour there were altogether 9 different attractions and museum visits, and some of them were added to the product after I had left from ScanAdventures. The group member had some leisure time as well, and not all of their meals were included to the product. They had six meals in six different restaurants that ScanAdventures had arranged. The restaurants were picked together with the customer.

7 Conclusions

I am happy with the outcome: this was the first time ever for me to design my own service product and it went very well. At first I was worried that there would be not enough interested participants, but that fear was unnecessary because there were more customers in the group than I could even expect. The only thing that created extra challenge was the constantly changing group size and tour itinerary. There was a lot of work, but in the end it is rewarding to hear that everything went well and I was able to meet the customer's expectations.

7.1 The outcome of this product

The results for this process are great. We managed to book flights, hotels, transfers, restaurants, museum visits, guided tours and much more for 15 people. As I heard from ScanAdventures, everything went well except there were some small mistakes with the restaurant bookings. The customer was overall happy with the product and gave positive feedback (see attachment 6). The customer has also confirmed that she is willing to do the Helsinki Design Week tour again next year.

Also, Ian Woolgar, the managing director of ScanAdventures, was happy with the result as well and the product was profitable for his company in many ways: moneywise and it led in to a new, big client who wants to buy holidays and group tours from ScanAdventures in the future. (See attachment 7.) I also put the tour to ScanAdventures' web page, as an example of what ScanAdventures can design. I am glad that this product can be used again, and I hope that this thesis will work as a guideline for ScanAdventures' future business.

7.2 The evaluation of the thesis process

This thesis was a lot of work for me. I did the product during spring in London, and I started writing the thesis part after summer. One of the biggest challenges was writing and doing research in English, which is my second language. In the end I do think that even though it would have been a lot easier to do this thesis in Finnish, it benefits me more and the process was more educative in English. It was also easier to find English sources and literature and use them in the theoretical part of my thesis. The schedule was really tight, and the amount of work put in to this thesis was big. During this process I learned a lot about tour operating business and service design and I also developed my skills as a customer service professional in the field of travel and tourism.

Sources

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Attachments

Attachment 1. Holiday proposal

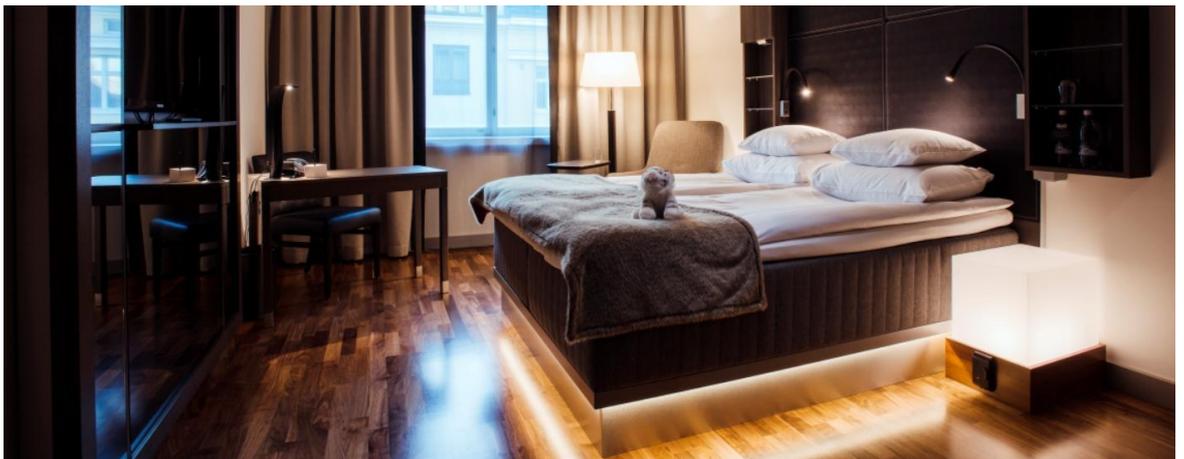
Makers and Museums Tour September 2016

Thursday 8 September

- Finnair flights from Heathrow to Helsinki
08SEP London, Heathrow 0730 - 1220 Helsinki
- Accommodation in Glo Hotel Art, Comfort single rooms (Possible to upgrade to luxe(3rooms))



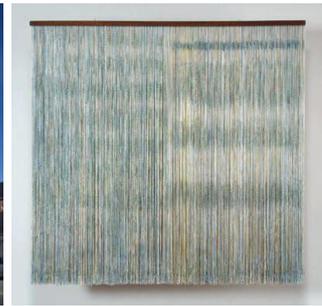
Comfort Single room



Luxe Double/Twin room

Friday 9 September

- Visit to Arabia factory in Helsinki
- Visit to Ulla Maija Vikman's Studio



Saturday 10 September

- Visit to Alvar Aalto's home and studio in Helsinki, Guided tour included
- Visit to Hvittrask Museum

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Sunday 11 September

- Leisure time in Helsinki

Monday 12 September

- Transfer to Fiskars

- Guided tour in Fiskars village and the studios
- Dinner in Hotel Wardshus
- Accommodation in Twin rooms



Tuesday 13 September

- Breakfast at Hotel Wardshus
- Transfer to Jyvaskyla
- Visit and Guided tour to Alvar Aalto Museum
- Accommodation in Sokos Hotel Paviljonki

Wednesday 14 September

- Breakfast at Hotel Paviljonki
- Return transfer to Helsinki
- Return flights to London
WED 14SEP Helsinki 1600 - 1710 London, Heathrow

Price includes

- Finnair return flights from UK
- 1 piece of checked luggage per passenger
- Coffee, water, blueberry juice service on the flight

– Accommodation

- 4 nights' accommodation in Glo Hotel Art Helsinki
 - o Standard Single room (or upgrade to Luxe)
 - o Breakfast included
- 1 nights' accommodation in Hotel Wardshus in Fiskars
 - o Twin room
 - o Dinner and breakfast included
- 1 nights' accommodation in Sokos Hotel Paviljonki Jyvaskyla
 - o Standard single room
 - o Breakfast included

Transfers

- o 8.9. Helsinki Airport – Glo Hotel Art Helsinki
- o 9.9. Glo Hotel Art Helsinki – Arabia factory – Ulla Maija Vikman – Lunch stop – Glo Hotel Art Helsinki (6 hours)
- o 10.9. Glo Hotel Art Helsinki – Alvar Aalto's home and studio – Hvittrask – Glo Hotel Art Helsinki (6 hours)
- o 12.9. Glo Hotel Art Helsinki – Fiskars
- o 13.9. Fiskars – Sokos Hotel Paviljonki Jyvaskyla
- o 14.9. Jyvaskyla – Helsinki Airport

Guided tours

- Guided tour in Alvar Aalto's home and studio in Helsinki
- Guided tour in Fiskars village
- Guided tour in Alvar Aalto museum in Jyvaskyla

Attachment 2. Customer's own invitation to her colleagues

Makers and Museums Tours Finland – A Design Nation



A celebration of Finnish craft, design and architecture

Thursday 8 September – Wednesday 14 September 2016



Fiskars – home to over 120 artists

This tour is designed to celebrate the best of Finnish art and design by visiting the studios and homes of the most esteemed designers, craftsmen and architects, both past and present. Among them, the architects, Ilmari Tapiovaara, Alvar Aalto, Eitel Saarinen, studio potter Erna Kaarina Aaltonen and one of Finland's most famous glass artists, Professor Oiva Toikka.

We have created an itinerary that will provide you with a unique window into Finland as a design powerhouse. The journey takes you to the famed cooperative of Fiskars – home to over 120 artists, the Arabia Studios with 9 artists, studios in Helsinki, and on a curated visit to Helsinki's annual Design Week showcasing the best in design. Private visits to the makers' workshops will be arranged, and there will be opportunities to purchase works directly from the artists.

Alongside these visits, you'll go behind the scenes at the Finnish Design Museum, Design Museum Arabia and the Museum of Finnish Architecture. Tours of famous buildings will include the Central Railway Station by Eitel Saarinen and Alvar Aalto's Finlandia Hall and studio.

While in Helsinki home will be the chic boutique GLO Hotel Art, while lunches and dinners will be held in some of the best of the burgeoning new restaurant scene.

Come join Flow Gallery owner, Yvonna Demczynska and museum explorer, Cathy Giangrande and discover for yourself why Finnish design is held in such high regard and continues to be revered!



Kati Tuominen-Nittyä's studio



Nikara Furniture

1-5 Needham Road, London, W11 2RP +44(0)20 7243 0782 +44(0)20 7792 1505 info@flowgallery.co.uk www.flowgallery.co.uk

Numbers on this tour are limited. If you would like to receive the full 7-day itinerary and booking form with a deposit of £150.00 please contact either Yvonna at Flow gallery: info@flowgallery.co.uk or Cathy Giangrande cathygiangrande@gmail.com by **Wednesday 15th of June.**

Price per person: £1,200 based on 10 people participating

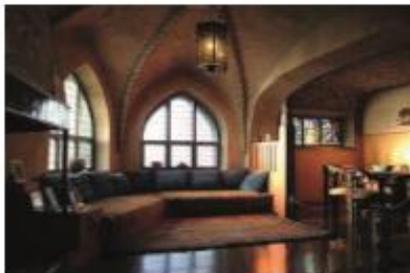
Tour Cost includes:

- Finnair return flights to Finland in Economy class
- 4 nights accommodation in Glo Hotel Art Helsinki single room, breakfast included
- Transfers to Arabia Factory, Ulla-Majja Vikman's studio, Hvittrask, Alvar Aalto's home
- Guided tours where arranged
- Transfers & Guided tour in Fiskars
- 1 night accommodation and a dinner in Fiskars, Hotel Wardshus, twin rooms, breakfast included
- Guided tour in Alvar Aalto Museum, Jyvaskyla
- 1 night accommodation in Hotel Sokos in Jyvaskyla single rooms, breakfast included
- All transport provided by private minivan



Ulla-Majja Vikman textiles

Outline Itinerary



Thursday 8 September

Finnair flights from Heathrow to Helsinki
London, Heathrow 0730 - 1220 Helsinki
Transfer to Glo Hotel Art
Followed by lunch
Walk in the Design District



Friday 9 September

Visit to Arabia factory studios in Helsinki and see the work of Kristina Riska and Kati Tuominen-Nittyala
Lunch at Restaurant Rantapuisto in Vuosaari
Visit to Ulla Majja Vikman's textile studio
Dinner at Pop up Restaurant especially designed for the Design Week with four Scandinavian Chefs from Norway, Sweden, Denmark and Finland with tableware created especially for the evening by leading Finnish ceramic and glass artists



Saturday 10 September

Alvar Aalto home & studio tour with director
Drive to Hvittrask Museum, home to Finland's famous architects outside Helsinki.
Dinner at a design restaurant, possibly the Savoy designed by Alvar Aalto



Sunday 11 September

Leisure time in Helsinki and exploring the Design Week with selected events and artists including Lokal, a gallery showing the work of Finnish artists and designers
Design Museum for the exhibition of Eero Aarnio with the museum curator



Monday 12 September

Trip to Fiskars to see Karin Widnas Ceramic Studio and House, Fibre artist Deepa Ban-chamia, as well as the current exhibition , Groth Accommodation & dinner in hotel Wardshus
Visits to a few other studios possibly Nikari furniture



Tuesday 13 September

Overnight trip to Jyvaskyla
Accommodation in Hotel Sokos
Visit in Alvar Aalto Museum
Lunch at Alvar Aalto Museum
Visit to the Craft Museum time permitting
Dinner at the beautiful home of the textile artist Aino Kajanemi



Wednesday 14 September

Return to Helsinki and have lunch
Finnair flight 1600 – 1710 to London, Heathrow

Attachment 3. Booking form



Booking Form

ScanAdventures & FG Travel Services
Island Sverige Suomi Norge Danmark

1a Morningson Court, Morningson Crescent, London NW1 7RD
Tel +44(0)207 529 8759 Mob +44(0)7917 653143

youradventure@scanadventures.co.uk | www.scanadventures.co.uk
enquiries@fgtravelservices.co.uk | www.finn-guild.org

ScanAdventures & FG Travel Services are trading names of Guild Travel Ltd IATA 91256476 ATOL 5626



DEPARTURE DATE	DEPARTURE AIRPORT	RETURN DATE	TOUR REFERENCE
08/09/2016	Heathrow	14/09/2016	Makers and Museums with Flow Gallery

TITLE	FIRST NAME	SURNAME	DATE OF BIRTH (IF UNDER 18)

CLIENT'S ADDRESS OR ABTA AGENT'S STAMP	
ScanAdventures	
1 a Morningson Court	
Morningson Crescent	
London NW1 7RD	
AGENT'S ABTA NO	AGENT'S REF
CLIENT'S EMERGENCY TELEPHONE NUMBERS	
Daytime: _____	
Evening: _____	
Mobile: _____	
Next of Kin: _____	

I ENCLOSE A CHEQUE PAYABLE TO SCANADVENTURES OR GIVE CREDIT CARD AUTHORITY FOR:

Deposits (150 minimum per person traveling or as advised at the time of booking) £ _____

Total Amount (if within 10 weeks of departure) £ _____

TOTAL AMOUNT PAYABLE £ _____

I certify that I am authorised to make this booking on behalf of all those named above and that I am responsible for ensuring payment of all monies due in respect of this booking. I have read and accept the Company's 'Booking Conditions' and 'Small Print' as being incorporated within the terms of the contract between us.

SPECIAL REQUESTS

PAYMENT DETAILS: CREDIT CARD/DEBIT CARD

Deposit(s) only

Total amount payable (if within 10 weeks of departure)

Balance payable 10 weeks before departure

Card Number:

Expiry Date: CC Security Code:*

Start Date: Issue No.*

Signed:

There is no charge for payments made by Debit Card. Credit Card payments are surcharged at 2.4%; American Express payments at 3.6%. *for security reasons may be telephoned through

Please note it is a condition governing our acceptance of any booking from you that you and any party or parties booked by you are covered by personal travel insurance comparable to that that would have been available to you via Campbell Irvine Ltd for whom we are an Introducer Appointed Representative. In the event that any alternative provider's policy results in costs being incurred by you that would otherwise have been met by such a policy you agree to indemnify ScanAdventures in such respect.

I hereby give payment authority for (enclose a cheque) the amounts detailed below.

My alternative travel insurers are:

Signed:

Date:

Attachment 4. General Information



MAKERS AND MUSEUMS WITH FLOW GALLERY

08.09.–14.09.2016

General Information



TOUR OPERATOR CONTACT INFORMATION

ScanAdventures & FG Travel Services
1a Mornington Court
Mornington Crescent
London NW1 7RD
Tel +44(0)207 529 8759 [09.00 -17.00
Weekdays]
Emergency: Mob +44(0)7835 332221
Mail youradventure@scanadventures.co.uk

HOTELS

GLO Hotel Helsinki Art
Lönnrotinkatu 29
00180 Helsinki
Tel +358 10 3444 100

Fiskars Wärdshus
Fiskarsintie 14
10470 Fiskars
Tel +358 (0)19 2766510

Sokos Hotel Paviljonki
Lutakonaukio 10
40100 Jyväskylä
Tel +358 20 1234 645

RESTAURANTS

Finnjäväl
Eteläranta 16
00130 Helsinki
Tel +358 300 472 341

Restaurant Carelia
Mannerheimintie 56
00260 Helsinki
Tel +3589 2709 0976

Hvitträsk
Hvitträskintie 166
02440 Luoma
Kirkkonummi
Tel +3580295 33 6359

Savoy Restaurant
Eteläesplanadi 14,
00130 Helsinki
Tel +358 9 6128 5300

Manor of Hirvihaara
Kartanonlenkki 56
FI-04680 Hirvihaara
Tel +358 (0)19 688 8255

TRANSFER COMPANY

Kovanen Yhtiot Oy
Driver +358
Elimäenkatu 17-19
FI-00510 Helsinki, Finland
Emergency: +358(0)200 6060

PRACTICAL INFORMATION

Emergency services 112

Hospital
ER 24h:
Haartmanin sairaala
Haartmaninkatu 4,
Tel (09) 3106 3231

Pharmacy
Open 24h:
Yliopiston Apteekki
Mannerheimintie 96
Tel +358300 20200

Taxi
Helsinki
Tel +358100 0700

Fiskars
Tel +358 19 2453901

Jyväskylä
Tel +3581006900

Currency exchange

Forex
Tel +358600-550095
- Railwaystation, ma-pe 8-20, la 9-19, su 9-19
- Mikonkatu 11, ma-pe 8-20, la 10-18, su suljettu
- Stockmann 8. floor, Aleksanterinkatu 52B

Tavex
Tel +358 (09) 681 49 149
- Fabianinkatu 12
- Asematunneli

What if something gets lost?

Suomen Löytötavarapalvelu (lost items service center)
Mäkeläinkatu 56
Tel +358600

TRAVEL TIPS

Weather in Finland

Helsinki's climate is typical of its northerly situation. Its intermediate climate combines characteristics of both a maritime and a continental climate. The proximity of the Arctic Ocean and the North Atlantic creates cold weather, while the Gulf Stream brings in warmer air. The summer lasts until the mid-September, and the average temperature is 12°C. The same clothing is applicable up to Jyväskylä.

Electricity

Please note that electrical plugs in Finland have 2 round pins. Hotels should be able to provide electrical adapter, but if you want to make sure that your electronic devices are ready to be used whenever you need them, we would recommend you to buy an adapter from the airport for example.



Coffee time

When you think of Finland there is sauna and Santa Claus but there is also coffee. Perhaps surprisingly, Finns drink the most coffee in the world yet you will only find two Starbucks in the whole country. If you need your caffeine fix, head to the cafés, coffee shops and roasters around Helsinki – here nobody counts the cups – the average local drinks 3 to 4 mugs a day. No matter into what direction you go, there are lots of nice and cosy coffee places around the city.



Löyly – an urban oasis

The sauna experience is one of the “musts” during your journey, not only because the destination of Finland, but ‘cause of in Helsinki it has been taken it to the next level and a new kind of sauna concept beside the sea in a cool urban milieu have been brought to people. The Löyly design sauna was opened in May just a short distance from the city centre on the southern tip of the Helsinki peninsula. The modern complex also has a restaurant serving the finest Finnish cuisine, which you can enjoy while admiring the stunning views from the large terrace that stretches out over the sea. Covering over 1800 square metres including terraces and with a profile height of 9 metres, the impressive building is a real design attraction as an example of contemporary wooden architecture.



“Löyly, an urban oasis occupying a stretch of beautiful Helsinki waterfront, offers a warm welcome and many delights for locals and visitors alike. On a beautiful summer’s day, our terrace is the place to be and our saunas are available daily.

While Löyly offers exceptional architecture in a unique location, it is our commitment to sustainable business and green construction that truly sets us apart. The environment has been our number one consideration throughout the project, informing everything from our choice of FSC certified building materials to our menu.” (Löyly, 2016)

ScanAdventures
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ScanAdventures is a trading division of Gullit Travel Ltd IATA 81256476-ATOL 5626

Attachment 5. Final Invoice

 <p>SCANADVENTURES <i>Your Adventure Our Experience</i></p>		1a Mornington Court Mornington Crescent London NW1 7RD ATOL 5626 IATA 91256476 youradventure@scanadventures.co.uk +44(0)20 7529 8759							
		Bank account: HSBC 40-05-30, 01333062 IBAN: GB29MIDL40053001333062 SWIFT CODE: MIDLGB22 Reg in England No. 2690449 VAT No. 607 8770 15							
<p>Confirmation Invoice</p>									
		<table border="1"> <thead> <tr> <th colspan="2">INVOICE</th> </tr> </thead> <tbody> <tr> <td>No.</td> <td>SCAN 208</td> </tr> <tr> <td>Date:</td> <td>24/06/2016</td> </tr> </tbody> </table>		INVOICE		No.	SCAN 208	Date:	24/06/2016
INVOICE									
No.	SCAN 208								
Date:	24/06/2016								
<p>ARRANGEMENT</p> <p>Makers and Museums with Flow Gallery 08.09 - 14.09.2016</p>									
<p>Flight Details</p>									
AIRLINE	ORIGIN	DESTINATION							
AY3126	London, Heathrow	Helsinki, Vantaa							
	DEP 08.09.16 @ 0730	08.09.16 @ 1220							
AY 833	Helsinki, Vantaa	London, Heathrow							
	DEP 14.09.16 @ 1600	14.09.16 @ 1710							
<p>Including: Airport Taxes & Fees, 1 x 23kg checked in suitcase & 1 x 8kg hand bag</p>									
<p>Accommodation</p>									
08.09 - 12.09.2016 Glo Hotel Art, Helsinki Comfort twin room, including breakfast									
12.09 - 13.09.2016 Hotel Wardhus, Fiskars Twin room, including breakfast									
13.09 - 14.09.2016 Solo Sokos Hotel Paviljonki Solo Twin room, including breakfast									
<p>Visits and Tours</p>									
08.09 - 14.09.2016 Transfers according the itinerary									
08.09.2016 Tour at the Glo Art Hotel									
10.09.2016 Visit the Alvar Aalto's Home and Studio									
10.09.2016 Visit the Hvittrask Museum									
11.09.2016 Visit the Design Museum									
12.09.2016 Tour in Fiskars									
13.09.2016 Visit the Alvar Aalto Museum									
13.09.2016 Visit at Saynatsalo town hall									
13.09.2016 Visit at Alvar Aalto Experimental House									
<p>Dining</p>									
08.09.2016 Lunch in Glo Art Restaurant									
08.09.2016 Dinner in Finnjavel restaurant									
09.09.2016 Lunch in Carelia restaurant									
10.09.2016 Lunch in Hvittrask restaurant									
10.09.2017 Dinner in Savoy restaurant									
12.09.2016 Lunch in Hirvihaara									
<p>AMOUNT PAYABLE</p>									
ADULT	2 @	Total Price							
Extras	2 @	Deposit paid by CC 31.05.2016							
		Balance due 14.07.2016							

Attachment 6. Feedback from the client

We had a great time in Finland and the participants greatly enjoyed the museums, the studio visits, the food and the hotels. And the weather! There were a few small hiccups but overall thank you for your efficient organization and hard work.

We would love to meet up with you to debrief you on the tour and discuss the possibility of going to Denmark and Sweden. We will also like to repeat the Finnish tour too. Would it be possible to look at some maps of the 3 countries when you come?

The beginning of next week - Tuesday or Wed would be great.

Thank you again.

Attachment 7. Ian Woolgar's words



To whom it is of interest
Re Minna Merikallio's Thesis
November 28th 2016

BACKGROUND

The Flow Gallery is a high end design cum art gallery curating contemporary design in ceramics, glass, paper, wood, textiles, metal and jewellery. The owner represents artisan and craft designers and is expanding her activities to include a series of Makers & Museums tours with a focus on Scandinavian & Nordic Designers.

WHAT MINNA DID FOR US

ScanAdventures was recommended by the Finnish Embassy in London and Minna took the first instance enquiry. The brief was complicated involving a constantly changing itinerary with pre-arranged visits to studios, venues and museums. Minna dealt with the lead Client from the outset with painstaking politeness and diligence. She also took the initiative in recommending original suggestions; modifying the Client's own and finding work around solutions to practical problems.

THE RESULT

Was a 7 day small group tour taking in Helsinki during Design Week, then moving to Fiskars and Jyvaskyla which was almost immediately over-subscribed. More importantly the tour was lauded by both the Client and her Customers many of whom were demanding to say the least. Equally important is that we already have a brief to repeat the tour next May in more or less its original form and to run a similar one in Sweden. (We will just have to find somebody in Stockholm who knows everybody!!!)

HOW SATISFIED WERE WE WITH THE WORK

I think the 'Result' speaks for itself? Minna can pretty much claim authorship of the tour, the Client was extremely content with the result and we have more business as a result. And if Minna is in Helsinki next May we hope to involve her in the repeat?

Ian Woolgar
Managing Director

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