



Helsinki Design Week

Visitor Satisfaction and Marketing Communication

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Abstract:	
<p>The aim of this research was to investigate how satisfied the visitors were with Helsinki Design Week festival and its marketing communication. It also compared the satisfaction between the most important events defined by the organizers. Furthermore, it aimed to analyze whether satisfaction depended on visitor's background information such as age, gender or work in the design field. It also aimed to investigate the usage of the Helsinki Design Week's digital media (Helsinki Design Weekly, Webpage, Facebook, Twitter, Instagram) and if it was associated with visitor satisfaction. The practical purpose was to evaluate the overall customer experience to find out improvements for the festival program and marketing communication.</p> <p>The theoretical framework of the study was based on marketing and customer satisfaction research. Quantitative methodology was used with online survey, which was sent to Helsinki Design Weekly online-publication subscribers inside the publication and to those visitors who had deliberately left their e-mail address in the event they visited. (n=226).</p> <p>The results showed that Helsinki Design Week 2016 was able to reach a wide variety of audience. The respondents were satisfied with the festival (86%) with some differences between the main events. Of the respondents 82% would recommend Helsinki Design Week to their friends (Word-of-mouth). Respondents background had some effect on the satisfaction. The usage of Helsinki Design Week digital media was associated with visitor satisfaction as those respondents who were using these media were more satisfied than others. But there was some criticism about Helsinki Design Week's communication and webpage. When the challenges of communication have been overcome, the satisfaction and overall customer experience will probably improve further. A wider audience can be reached in 2017, the year of the first World Design Week to be held in Helsinki.</p>	
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1 INTRODUCTION

The first Helsinki Design Week festival was held in 2005. Since that it has been growing and involving more designers and partners from all over the world. In 2016 Helsinki Design week was the largest Nordic design festival with 256 events held in September 1-11, 2016. This multidisciplinary festival presented design as well as fashion, architecture and urban culture.

Helsinki Design Week was the largest design festival in Nordics in 2016 and it has a good opportunity to develop itself to be even more well know, to attract visitors from all over the world and to help branding Helsinki as a design capital. As financing comes mainly from sponsors it needs to have a quality brand image to stay attractive partner to them. Helsinki Design Week festival needs to be developed further also to attract more visitors and to meet visitor's expectations. This study was looking in to visitor satisfaction and what was the meaning of it to the festival. Theoretical framework of the study was based on marketing and customer satisfaction research. Quantitative methodology was used with online survey, which was sent to Helsinki Design Weekly online-publication subscribers inside the publication and to those visitors who had deliberately left their e-mail address in the event they visited.

1.1 Background of Helsinki Design Week

This first chapter opens up the background of the Helsinki Design Week festival. It explains how management is currently doing the yearly planning, production, marketing communication and it explains how Helsinki Design Week is financed. Background information of this study is based on the Action Report 2016 by Helsinki Design Week / Luovi Productions Oy (reference translated by Grotenfelt, V.).

Helsinki Design Week presents the new faces and phenomena of design, promotes design internationally in collaboration with various partners and offers citizens a forum to participate in developing and discussing the city and its culture with design. The festival

program contains around 250 events every year, and includes events targeted for both professionals and the public.

Helsinki Design Week is also an ongoing yearly project through media and worldwide design networking. As the general interest to design is growing, it is easier to attract larger audiences to participate the events. Both domestic and international networking is in the key role of planning of Helsinki Design Week. Important part is also benchmarking global events such as Milano Design Week and WDC Taipei events. In 2010 Helsinki Design Week's management started to network with other Design Weeks' managements around the world and the founder and CEO of Helsinki Design Week, Kari Korkman, was elected as the first president of the World Design Week -network. Year 2017 will be the beginning of a deeper cooperation of this new worldwide design network. Helsinki Design Week 2017 will be held together with World Design Week, a collaborative festival that unites the designers all over the world. This big international design event will be held in September 7–17.2017.

The development areas for 2017 are as follows: International communication about Helsinki Design Week all year-round, developing strategic partnerships and broadening the festival events and establishing Helsinki as "Design Capital" (Action Report 2016).

1.1.1 Production and financing of the Helsinki Design Week festival

Helsinki Design Week is produced by Luovi Productions Oy, which is also building an international design network and developing an online design media publication, Helsinki Design Weekly.

Helsinki Design Week festival is led by the CEO of Luovi Productions Oy. Marketing director, four fulltime producers and a communication coordinator are involved in the production. Luovi Productions Oy utilizes a comprehensive network of design professionals and producers to put up the yearly events.

Helsinki Design Week festival has a broad variety of different partners and sponsors that make the festival possible. As most of the events are free for public, there is no income from the ticket sales. Main partner in 2016 was the city of Helsinki and the partnership consists of long term development of Helsinki Design Capital. It also aims to develop Helsinki Design Week to be the leading design event in the Nordic countries. During the last ten years design knowledge has been used in developing the city of Helsinki. Design knowledge is also used in developing public services, integrating design to business development and to profile Helsinki as a design capital.

The City of Helsinki was involved in organizing Helsinki Design Week 2016 with content co-operations and communication. There were several co-operational events around the city such as the Design Day, which was seeking solutions on how to present an educational program and to launch a design day for schools, principals and teachers.

Financing for the festival in 2016 came from company sponsorships (40%), exhibition stand- and advertising sales (30%) and other supports/aids (30%). Main supporter was the city of Helsinki. Other central supporters were Taiteen Edistämiskeskus and Ministry of education and culture. Most of the events are public, open for anyone and free. Therefore financing is reliable on advertising sales, sponsorships and supports. In return Helsinki Design Week offers their partners a reliable and high quality brand environment and helps it's sponsors to profile and link their company to the design world.

Helsinki Design week does active co-operation with organizations and schools such as Aalto-University, Helsinki University, Metropolia, Design Forum Finland, Design museum, Architecture Museum, Ornamo, Grafia, Habitare and HIAP.

Main company sponsors that participated in financing Helsinki Design Week, were Lexus and LähiTapiola. Other sponsors/partners were A-lehdet, Chinanski, Erweko, Finlayson, Radio Helsinki, Silja Line, Aalto Yliopisto, LEGO and Ruukki.

1.1.2 Helsinki Design Week 2016 planning and program

Helsinki design Week 2016 was organized in September 1.-11., 2016 and it gathered estimated 158 000 visitors which was its record audience: This was 38 000 more visitors than in 2015. Theme of the festival was “Better” and the theme was exploring the meaning of design and the justification to do better design for the future.

Planning of the year 2016 event started already one year before, in Autumn 2015 by synchronizing partnership deals, content of the program and by talking to various design field professionals. Since Spring 2016 design professionals were able to make suggestions for events to produce a program as versatile as possible. Marketing and communication plan was kicked off in Spring 2016 as well.

Helsinki Design Week produced 12 own events that gave the frame to the whole festival. All in all, there were 256 events and almost all of them were free, public events. There was a big variate on event venues: from museums to markets, seminar halls and secret shops. The festival was also actively seeking new spaces. Main event locations were in 2016 Kolmen Sepän Aukio in Helsinki city center, Kaapelitehdas and Suvihalli in Kattilahalli. As Helsinki Design Week was able to overtake the streets and public spaces in city, it was able to increase awareness of the festival.

There were 10 main events in Helsinki Design Week (HDW) 2016 (Luovi Productions Oy action report 2016):

1. HDW Hop was a city installation series and it was also the main event in year 2016. For seven days different designers and collectives showed their art installations in the streets of Helsinki. Main installation, SuperKOLMENEN, was created by an architecture collective from Berlin and it was placed in the city center, next to Kolmen Sepän Patsas. 34 000 people visited HDW Hop during the festival.

2. Design Market was the biggest design warehouse sale in Nordics and it inspired approximately 25 000 visitors to go to Kaapelitehdas in Ruoholahti. There were 200 exhibitors that were selling their own design products.
3. New Market was a satellite event for Design Market and it offered the possibility to have a look at latest innovations in design and to buy them before others can. It was held the first time ever and location was Finlayson Showroom in Salmisaari.
4. Showroom Walk was organized 3rd time and it offered interesting program for design professionals. Shuttle bus delivered people from Habitare in Messukeskus to various design showrooms around Helsinki.
5. Showroom is Helsinki Design Weeks new design, interior design and lighting event for professionals and it gathered 40 exhibitors. Stage program was curated by Ateljé Sotamaa / Tuuli Sotamaa and it was held in Messukeskus together with Habitare.
6. Sauna Talks was a series of design related discussion forums that combined Finnish sauna culture with interesting and up-to-date topics of society. Invitations for the discussions were done by Helsinki Design Week, Iso Numero -magazine and the city of Helsinki.
7. Design Diplomacy discussion series opened the doors to ambassadors private residencies in Helsinki.
8. Day of Architecture was organized together with Ruukki and the Museum of Architecture. This is a theme day with honor lectures cherishing the heritage of Eero Saarinen (August 20, 1910 – September 1, 1961), a famous Finnish architect and industrial designer who did a remarkable career in United States of America and has been noted for his neo-futuristic style.

9. Open Studios was organized together with Museum of Architecture and the goal was to introduce creative processes and creative offices to a wider audience.
10. Children's and Youngster's Program was organized 4th time and it was larger than ever. There were over 7000 visitors during the weekend and it consisted in different design and architecture workshops for children between 0-8 years. Satellite event, Habi Kids, was organized during Habitare in September 7-11, 2016.

1.1.3 Marketing, communication and media visibility

The festival's media partners were A-lehdet and Radio Helsinki. Media partners gave free advertising space for the Helsinki Design Week and both medias created design related content for their channels to promote the events. Helsinki Design Week promoted these medias in return in their own media (for example in their program magazine). On top of these two media partnerships, that were related to content, the event got free advertising space from Clear Channel outdoor media, to promote the events.

Mellakka Helsinki Oy is the PR-agency of Helsinki Design Week and they were responsible for public relations and domestic press. International press and communication with international design opinion leaders was handled by Helsinki Design Week and the Ministry of Foreign Affairs.

Communication plays an important role in the success of an event. As events are held on a limited time, communicating the time, place and program is vital for the existence of events. But communication is much more than its basic informative aspect. With communication organizations can increase awareness, raise interest, build brand and develop expectations. Helsinki Design Weeks communication in 2016 was comprehensive. Communication was carried out mainly by their own media channels but also by commercial media and earned media (PR and social media sharing).

Below are listed the most important media marketing channels of Helsinki Design Week 2016 and the amount of visits, likes or followers.

The most important own media channels were:

- HelsinkiDesignWeek.com webpage (50 000 visitors / month)
- Helsinki Design Week program magazine (print 20 000 copies)
- POS-material (HDW posters)
- [Facebook.com/HelsinkiDesignWeek](https://www.facebook.com/HelsinkiDesignWeek) (almost 18 000 likes)
- [Google.com/+helsinkiDesignWeek](https://www.google.com/+helsinkiDesignWeek) (over 15 000 followers)
- [Facebook.com/PEchaKuchaHelsinki](https://www.facebook.com/PEchaKuchaHelsinki) (over 2 500 likes)
- [Instagram/HelDesignWeek](https://www.instagram.com/HelDesignWeek) (6 200 likes)
- [Twitter/HelsinkiDesignWeek](https://twitter.com/HelsinkiDesignWeek) (4 200 followers)
- Helsinki Design Weekly newsletter/online publication (approximately 10 000 subscribers)

The most important earned media was done through:

- Public relations
- Shares in social media

The most important commercial media channels were:

- A-lehdet
- Radio Helsinki
- Clear Channel, Outdoor advertising

Compared to previous year's the focus was turned from advertising to the smart usage of own, free media channels and the use of social media was versatile. Good marketing communication together interesting festival program achieved estimated +30% of visitors compared to the year 2015.

Helsinki Design Weekly online publication was launched in 2014 after Helsinki Design Weeks tenth anniversary. It was a step into operating all-year-round with a weekly online publication targeted to professionals in the field of design as well as design enthusiasts. Year 2016 Helsinki Design Weekly has established once a week publications circle and

it is sent to approximately 10 000 subscribers as a weekly e-mail newsletter. The content has been tested and developed further. The content could also be read in www.helsinkidesignweek.com that had on average 13 000 monthly visitors monthly where content can also be found. Articles are published both in Finnish and English. See how Helsinki Design Weekly is described in www.helsinkidesignweek.com.

Helsinki Design Weekly presents timely phenomena in the field of design and raises discussion on the future of the industry. The production of Helsinki Design Weekly comprises a wide team of top Finnish writers and international guests from the field of design as well as outside of it.

There is a strong will to develop Helsinki Design Weekly -online publication in the future and it has already become more consistent. There is more visibility to the articles as they are used as content in social media as well as partners media. Helsinki Design Weekly wants to serve Finnish design scene better and to promote design discussion in Finland. Publication is developed further together with Finnish design journalists, design universities and design/architecture organizations.

1.2 Theoretical framework

The theoretical framework of this research is from marketing theory of customer satisfaction and from event management studies. Theory was used to describe what is customer satisfaction, how it affects business and how customer's expectations are related to it. In theory consumer and customer are not exactly same thing. Customer is usually seen as the one who buys the product and consumer as the one who consumes it. In this study the word customer is used to describe somebody who have visited Helsinki Design Week. It is not relevant to this study if they purchased a ticket themselves or not. Besides most of the Helsinki Design Week events were free of charge.

1.2.1 Customer satisfaction research

Modern customer satisfaction research started in the early 1970s with the U.S. Department of Agriculture's Index of Consumer Satisfaction (Pfaff, 1972 as cited by Kucukosmanoglu & Sensay, 2010: 4). But before 1980's companies were not really customer focused but product and logistics focused (Poynter, 2013). Development was

around products and cost-effective logistics Poynter (2013) explained. Further he described the 1980's as an era that changed this product oriented development as it was not easy to differentiate only product features. Companies became larger and multinational and started to use strategy consultants. They developed customer focused models where performance could be measured towards these abilities. Management professionals at that time, such as Tom Peters, were strongly customer focused (Poynter, 2013).

Poynter (2013) points out how the methods of customer satisfaction research have changed during time. Still in early 1980's collecting customer satisfaction data was difficult and expensive, mainly done by paper based research and face to face interviews. In late 1980's and 1990's started data collection with Computer Assisted Telephone Interviewing (CATI). After this e-mail and web-based studies emerged. In developed markets in 2000's customer satisfaction research shifted in to online research and now also towards mobile.

Customer satisfaction research started to bloom after 1980's and there are many researches around this subject worldwide. ESOMAR's 2013 Global Market Research report (cited by Poynter, 2013) showed that Customer satisfaction research was 7% of all market research by value making it the largest single category of marketing research.

Also Kucukosmanoglu & Sensay (2010: 4) wrote that today customer satisfaction is one of the most important marketing metrics and in the last decade it has grown in importance. Marketing metric measures how the key performance indicators (KPI) change in time. Customer satisfaction is crucial for companies for several reasons. Satisfied customers come back to you, they want to experience the good service or product again and they are willing to tell about the good experiences to others. This recommendation is usually described as "word of mouth". High customer satisfaction usually increases the sales and is a tool that many companies use in advertising: "99% of our customers are satisfied with our service". Vice versa unsatisfied customers stop buying or visiting the company and they will spread negative word of mouth which will eventually decrease sales, visits or usage of services (Kucukosmanoglu & Sensay, 2010: 4). This means also that customer satisfaction is one way to predict the future. Customer satisfaction looks forward and

predicts what will happen opposite to other metrics such as sales or market share that are backward looking metrics (Byrne 1993, as cited in Kucukosmanoglu & Sensay, 2010: 6).

1.2.2 Customer satisfaction, customer experience and expectations

High satisfaction is more likely to predict success than low satisfaction. If the customers are not satisfied, they will stop doing business with you and even if you think you have achieved high quality in your products it means nothing if customers disagree (Gerson 1993: 5). Therefore it is important frequently to talk to customers, ask how they feel and to make everything to satisfy them better in the future. It is also important to understand what are all the aspects that relate to customer satisfaction. Traditionally companies have been measuring customer satisfaction as the end result of the buying process. Customer buys something and expects it to function properly. If it does not, they are unsatisfied. If it does, they are satisfied (Gerson 1993: 5).

The research on customer satisfaction is mainly done around the purchase and usage. Companies have been measuring how satisfied the customers are with the product or service they have bought. This is not the whole truth anymore. More and more buying decisions are made before the actual buying transaction because of the several touchpoints consumers have with companies in media or through customer service. There has been too strong emphasis in the end of the sales funnel. There are many things that affect to the satisfaction before and after buying situation (Stratten & al, 2014: 2). Customer satisfaction is a complex issue that builds on several experiences. Things that matter are for example how you find information about the product or service, what kind of communication the company is doing or how good is the customer service before and after purchase.

It is all about the big picture: "...creating repeat customers, not one-time buyers; creating loyal clients that refer others, not treating people like faceless numbers; becoming the go-to company for a product or service, before people even need it." Stratten & al. continues.

It is important to make long term strategy in customer service to increase satisfaction. Companies should make effort to maintain clients, turn them into loyal customers; treat them as people and not as target group. It is important to be one step ahead of customer's needs. Consumers needs arise often from bigger trends. A good example is the car

industry which is facing the biggest change in its history. Ownership is not important to people anymore and sharing economy is rising. The automotive industry has understood they are facing new challenges when the amount of sales and privately held cars will be decreasing in the future. All players in the industry are now trying to develop new business models that serve customer's needs better. Customers expect to have fluent mobility services with lower costs than ownership of a car would be. The companies that can solve this problem and meet customer's expectations can be sure to get satisfied customers to join the movement. On a smaller scale predicting customer's needs could mean tracking their online behavior to make assumptions for future needs. Also culture events need to reinvent themselves. Culture is constantly changing and online media is more involved in culture experiences than before. Augmented reality is going to be part of many things, among cultural events. People are also more aware of cultural trends when participating events and this must also be considered as it is more difficult to give visitors new experiences.

This bigger picture, taking into consideration much more than the actual sales or visit, is often referred to as customer experience. Espana (2016) describes well the customer experience in www.customerservicemanager.com:

Customer experience management is a way of looking at every single aspect and touch point of the company-customer relationship in order to develop and manage a customer experience that is intentional, consistent at every point of contact, differentiated from the competition and, most importantly, valued by the customer.

This means that as customer experience is the overall feeling the customer gets from a company. The management should analyze relationship with the customer, research what customers value and how they could differentiate with customer experience from the competitors. Customer experience integrates all touch points with company's brands and products, customer service and other offerings. With different data collection techniques companies can measure the customer experience which in today's world should be one of the most important Key Performance Indicators in business.

Customer satisfaction is linked to customer's expectations. This is what customer satisfaction really means: it describes if the product or service meets the customer's expectations or not (Gerson, 1993: 5). Customer satisfaction measures how expectations meet the reality and high customer satisfaction is possible only if the customer has an

overall good experience with the supplier or service provider (Management Study Guide, MSG). The Disconfirmation Model is based on the comparison of customers' expectations and their perceived performance ratings (Churchill & Suprenant, 1982 as cited in Wikipedia). Model shows that when the product performs as expected, the expectations are confirmed and the customer is satisfied. If the product performs poorly, the expectations are negatively confirmed and the customer is unsatisfied. If the product performs over the expectations the disconfirmation is positive.

1.2.3 Event Management

Event management is the application of project management to the creation and development of large scale events such as festivals, conferences, ceremonies, formal parties, concerts, or conventions (Burukina,2014). This means that event management includes project management but it is also much more. Event management is usually referred when talking about the management of big events such as Helsinki Design Week and customers are referred to as visitors. Event management involves “studying the brand, identifying the target audience, devising the event concept, and coordinating the technical aspects before actually launching the event” Burukina (2014) explains. This means that event managements work starts long before the actual event. Event management needs to take into consideration the events brand, their visitors, how to communicate to this specific target audience, plan how the festival program should look like and design/build the actual event space. On top of this comes planning how to finance the events and making budgets for different sections. The process of planning and coordinating the event is usually referred to as event planning (Wikipedia, 2017). Event management often uses a big network of professionals to plan the events and event producers are often used in production for practical reasons. They know the specific needs and requirements in event production.

One important role for event management is the arrangement of the flow of festival elements. It is referred as “festival programming” and its primary function is to improve the visitor experiences, and therefore of the overall attractiveness of the festival (Li & al, 2012: 3-4). This means that festival programming affects visitor satisfaction. The quality of festival programming can be the most important factor for visitor satisfaction Li & al

(2012) continues. There is a traditional approach to non-manufacturing services where quality is the discrepancy between customer's expectations and experience (Oliver, 1980 as cited by Li & al, 2012: 5). This emphasizes the importance of expectations in customer satisfaction. Quality increases satisfaction. The study of Li & al (2012) proposes and empirically tests a comprehensive scale to measure the quality of festival programming. This means that quality must be one of the key elements in successful events.

Another event management study was "Emotions and visitors' satisfaction at a museum", Del Chiapa & al. (2014), that looked satisfaction in the specific context of an archaeological museum. The findings of hierarchical and non-hierarchical cluster analyses confirmed that emotions are adequate for consumer segmentation. There were two different segments that were identified based on the level of emotions that they experienced during their visit (Del Chiapa & al, 2014: 8). The segment with positive emotions was more likely to think the museum was attractive and unique and therefore that segment was more satisfied. This confirmed the theory that emotions can be a determinant of satisfaction (de Rojas & Camarero, 2008 as cited by Del Chiapa & al. 2014: 8). This means that emotions can play a role also in different kinds of events such as Helsinki Design Week.

1.2.4 Marketing communication with Paid media, Owned media and Earned media

One important factor for event management is marketing communication which needs to attract visitors. It needs to be clear and it needs to support realistic expectations. As it is researched, too high expectations can decrease the satisfaction. However, if management is not able to communicate about high quality event, where visitors can come with high expectations, visitors will not be interested to come.

When planning communication strategies it is important to think about the roles of different media and to research what kind of content works best in each. The idea of paid, owned and earned media are not new concepts in marketing communication (Smith, 2016). If you rely too heavily on one marketing stream it can leave you vulnerable if something unexpected change reduce its output, so you need to balance the sources in

marketing communication, Smith (2016) continues. These concepts help companies to put emphasis to different media. Smith (2016) also point out that there are gray areas and overlaps in these concepts, but this doesn't make the distinctions irrelevant and that these three spheres affect each other.

Media channels such as newsletters, webpage, Facebook, Instagram and Twitter, that can be used as own media channels are often referred as "own media". There the content is company's or organizations own and they don't pay anybody for the media space as they are the owners of the media. Media space that advertiser buys from a media company such as commercial TV, radio, webpages etc. is often referred as "Paid media" and basically means traditional advertising. "Earned media" then again has traditionally meant public relations but in the digital media era it has grown to mean blogs and shared content in all social media. Earned media in blogs means that somebody, who doesn't work for the company, writes good reviews or recommendations about products, services or events. Shared content then again is a review, information or other relevant content that social media users can share for example in Facebook. The trend is that companies are investing more in their own media channels and own media content instead of paid commercial media and advertising.

Kelsey Meyer describes these media concepts well in [hubspot.com](https://www.hubspot.com):

Earned media refers to media exposure you've earned through word-of-mouth. Owned media is content you're in full control of. Paid media serves as a method for promoting content and driving exposure. And there are variety of paid techniques you can use to amplify your owned media and help you win more earned media.

This means all these media are linked to each other and therefore it is important to understand their relations. For event management the rising share of own and earned media offers new possibilities to communicate cost-effectively.

1.2.5 This study

Management of Helsinki Design Week had no systematical feedback on how satisfied the visitors are. There was no previous research of Helsinki Design Week visitors or the usage of Helsinki Design Week media. This kind of data would help the management to understand how they could increase the satisfaction in the future events.

The theoretical framework of this research came from marketing theory of customer satisfaction and from event management studies. Customer satisfaction is one of the most important key performance indicators for event management and it has a long history in research. Customer satisfaction can be understood against customer expectations. If customer is satisfied, expectations are met. Customer satisfaction is linked to customer experience, which describes the overall feeling the customer gets from organization or company. It takes into consideration all touchpoints the organization or company has with a customer. Customer experience integrates all touch points with company's brands and products, customer service and other offerings.

Event management is a specific area of research and it is used to understand how events are planned and produced, and what affects the event visitor satisfaction and how marketing communication can be used in event management. Marketing communication is an important part of this study, as it can be part of the overall customer experience. Media sources can be divided into three concepts: Paid media, Owned media and earned media. They are linked to each other but they are used to describe different marketing communication sources the marketers have.

The aim of this research was to investigate how satisfied the visitors were with Helsinki Design Week festival and its marketing communication. It also compared the satisfaction between the most important events defined by the organizers. Furthermore, it aimed to analyze whether satisfaction depended on visitor's background information such as age, gender or work in the design field. It also aimed to investigate the usage of the Helsinki Design Week's digital media (Helsinki Design Weekly, Webpage, Facebook, Twitter, Instagram) and if it was associated with visitor satisfaction. The practical purpose was to evaluate the overall customer experience to find out improvements for the festival program and marketing communication.

2 RESEARCH AND METHODOLOGY

In this research the quantitative approach was considered relevant as the target group, Helsinki Design Week visitors, is wide and consists of various groups. Especially the need to develop a survey for yearly measurement of satisfaction corroborated the quantitative methodology. "Quantitative data are useful because they allow us to establish baselines for performance and compare performance year to year." (Goldstein, Sheldon D., 2009: 5). To be able to reach a large group of people and to be able to analyze findings online survey was chosen. Survey was designed to answer the research question: "How satisfied the visitors are with Helsinki Design Week?"

Satisfaction is a feeling. When studying satisfaction the research is done around perceived feelings about of satisfaction. "Customer satisfaction is measured at the individual level, but it is almost always reported at an aggregate level" (Faris & al. 2010 as cited in Wikipedia). Faris & al. claim that marketing performance should often be measured along various dimensions. As an example they give a hotel which asks customers to rate their experiences in front desk, check-in service, room, amenities, restaurant etc. Additionally hotel might ask the overall satisfaction of the whole stay. This study about Helsinki Design Week's visitors satisfaction used this kind of approach in its survey and questionnaire. Questionnaire took into consideration different section and details that affect the satisfaction but it also measured the overall satisfaction of the whole experience.

"Customer satisfaction is a critical business issue of the 1990s, particularly for services organizations possess unique characteristics that make assessing and improving customer satisfaction more challenging" (Viswanathan & Mohanasundaram, 2013: 1). Further they explain that if customer satisfaction is defined as "meeting or exceeding customer expectations" (Brown and Swartz 1984, cited by Viswanathan & Mohanasundaram, 2013: 7), the first step in addressing customer satisfaction is to assess customer expectations. There are multiple methodologies to study customer satisfaction, including focus groups, surveys, and analysis of customer complaints but Viswanathan & Mohanasundaram (2013: 7) claim that "none of these methods offers a systematic means of determining customer expectations, or uses multiple perspectives." Their outcome is that when customer satisfaction research is aiming for business growth, the first phase of

the research should be 1) a mission statement, 2) a team of experts who thoroughly understand the product or process and 3) an identified primary customer. Further the second phase operates with Customer Satisfaction Dimensions and Viswanathan & Mohanasundaram (2013: 8) claim that critical element of the methodology is that three perspectives are combined to obtain the lists of Customer Satisfaction Dimensions. In their study they propose multiple perspectives that are necessary to obtain Valid Customer requirements data: Data from the customer, the team of experts, and previous research in the area, are all combined. In this study we were concentrating on visitors' opinions and perspective attitudes and looking into research of customer satisfaction. Helsinki Design Week has made a separate research for their own team and later the learnings of this study can be combined with the research results of their own team experts.

2.1 Designing the survey and developing the questionnaire

“A metric is a measuring system that quantifies a trend, dynamic, or characteristic.” (Farris & al 2010: 1). In marketing and business these metrics help to measure achievements, to compare development and they facilitate understanding. The most important metrics are key performance indicators which guide the direction and help to understand how goals are achieved. Customer Satisfaction is a marketing metric that we wanted to measure with this survey.

Customer satisfaction questionnaires seem to work best in the service sector as there are not many objective quality measures such as size and material. (Hayes 2008: 6). A Questionnaire was considered as a relevant choice for Helsinki Design Week Visitors Survey.

A general model for the development and use of customer satisfaction questionnaires was presented by Hays (2008: 8).

- 1) Determine customer requirements.
- 2) Develop and evaluate questionnaire.
- 3) Use questionnaire.

First task is to identify customer requirements and the issues that are the most relevant for the customers. These define the quality of your products or services (Hays 2008: 8). Here was important to think about all issues that affect the visitor satisfaction. And to look at the whole customer experience, how visitors are seeing Helsinki Design Week in different touch points with media before and after the festival and what are the things in the events that increase the feeling of the quality.

Second task was to develop the questionnaire. Here the customer requirements were used to make question groups with different themes that affect the visitor satisfaction (Hays 2008: 8). It was also important to design the survey so that it can be repeated on a yearly basis.

Last step was to implement the survey and increase the knowledge of customers perceptions and attitudes. (Hays 2008: 8)

When studying customer satisfaction, we often accumulate information in a variety of forms (Goldstein 2009: 3). As satisfaction is a multiform issue, it needs multiform questions. Goldstein (2009: 3) explains that satisfaction can be measured with a metric scale from 1 (extremely unsatisfied) to 10 (extremely satisfied), or with 5-point or 7-point scale with no numeric values, Goldstein continues. With point scale it is possible to measure statements. In this survey we were using both metric scale and point scale questions and we also let people tell their thought in open comment section. In comment section are often the most important responses (Goldstein 2009: 3). There is a study where researchers examine the differences between the open-ended and the close-ended question form in Web questionnaires (Reja et al 2003: 1). The results showed that there were small differences between question forms in univariate distributions, though no significant differences were found. Reja et al (2003) presented that close-ended questions in general yield higher percentages than open-ended question for answers that are identical in both question forms. Results also showed that there were more inadequate answers for open-ended question and that open-ended questions produced more missing data than close-ended. Reja et al (2013) suggest that open-ended questions should be more explicit in their wording than close-ended questions, which are more specified with given response alternatives. As Helsinki Design Week survey was sent to a large group of

people it was considered more relevant to use closed-ended questions as they provide more accurate answers. impossible to have many qualitative open-ended questions. Analyzing of all the comment section answers would have been too difficult and time consuming and it looks like closed-ended questions provide more accurate answers. The closed-ended questions were broadened with open-ended “Why” -questions. To make sure that every important detail was gathered in responses, one additional open-ended question was inserted in the end of the survey. Here the respondents could write anything they found important to communicate to the Helsinki Design Week’s management.

It is important that methods used are accurately measuring customer attitudes when trying to increase the quality of service with knowledge about the customers perceptions (Hayes, 2008: 2). This means that if the questions that we ask are irrelevant the result cannot be used to improve quality. Online survey had seven question groups with different topics that influences the visitor satisfaction. This way it was ensured that all relevant aspects were asked.

The complete survey questionnaire is found in the Appendix of this study. Survey was tested by several people and preliminary answers were analyzed to see if we got answers to our research question.

2.2 Choosing the platform for the survey: Limesurvey.com

Limesurvey.com was chosen for a platform of the online survey but also Surveymonkey.com was considered as an option. Limesurvey proved to be the best choice because it was free to use for this research (Arcada’s licence) and it was easy to use. The data analysis was completed with SPSS (Arcada’s licence) to analyze the data. As it is important to be able to measure the development of visitor satisfaction both the survey and the analysis was carried out in a way that it will be possible to compare the findings with future surveys.

Limesurvey.com offers important instructions for the users to design a survey. This check list was also kept in mind at the designing process of the questionnaire (Limesurvey Manual 2016):

What is it that you really want to find out with your research? Based on that:

- Will a survey help me for this problem?
- How the survey can help me to answer the problem?
- Who are the right people to ask?
- How can you reach them?
- What is needed to make them understand your questions?
- Which - if any - are the statistical methods you want/need to use on the data?

Further Limesurvey Manual (2016) advised to make clear and precise questions, allowing detailed and meaningful answers. Also predefined answers and formats need to be appropriate for the question and there needs to be a place for additional information if people want to write something. Still one of the most critical things according to the manual was the issue of survey bias which means that questions should be designed in a way that they do not affect answers. There should not be any assumptions hidden in the questions that might invalidate the data. Limesurvey Manual (2016) reminded that after 50 questions people get unwilling to read them anymore. This was taken into consideration in Helsinki Design Week survey with 46 questions in total.

Surveymonkey.com also provided important information regarding surveys. This information was used to develop the questionnaire, even the platform was not used for the actual survey.

Question Count	Average Seconds Spent Per Question*	Total Survey Completion Times
1	75	1 min 15 sec
2	40	2 min
3-10	30	2 - 5 min
11-15	25	5 - 7 min
16-25	21	7 - 9 min
26-30	19	9 - 10 min

* Rounded and grouped for illustrative purposes

Figure 1. How Much Time are Respondents Willing to Spend on Your Survey?

Source: SurveyMonkey Manual (2011)

Brent C (2011) gave advice in SurveyMonkey Manual that one should balance the audience profile and survey goals with the total number of questions so that one gets the best possible data for the decision needed to be made. The table shows how much time respondents are willing to spend on survey. It shows how question counts affect the time spent with one question and how that affects to the overall time the survey will be completed. The average seconds spent per questions gets lower when there are more questions. In our survey we included 46 questions but we tested in advance the time needed and it took 10 minutes in average to complete the survey. It was also kept in mind that people will not use lot of time with single questions. That is why the questions were made as simple as possible to read and answer. Only two open-ended questions were included.

2.3 Study Group

This research started with a sample and by using the information it aims at making conclusions about Helsinki Design Weeks visitors in general. “The sample of subjects is drawn to reflect the population.” (Jha, N.K., 2008: 48)

The survey was sent via e-mail to target audience. We defined the target group to be those who subscribed Helsinki Design Weekly – publications (8000 people) and those who had

left their contact information to deliberately to participate the survey (444 people) making total of 8444 receivers.

Survey was sent inside the Helsinki Design Weekly -online publication twice but conversions were low (the percentage that opened the e-mail). What we noticed was, that it is very difficult to get people to give attention to this kind of survey. There are some things that may have influenced the low conversion rates. Firstly the survey was not mentioned in the topic of the e-mail and receiver needed to open the e-mail before seeing the information of the survey. In case the receiver didn't open the email they did not saw the survey. Secondly Helsinki Design Weekly is classified as promotional e-mail which can make it disappear from main inbox. It is also possible that people are receiving these kind of survey's so often, that they are just lazy to answer. As customer satisfaction plays such an important role in today's marketing and business development, and the usage of online surveys is easy and cheap, companies have started to make a lot of surveys.

- On week 37 Helsinki Design Weekly e-mail was sent to approximately 8000 subscribers.
- Of them 23 % = 1840 potential respondents opened the e-mail. It is not known, how many of them answered the survey questions,
- On week 38 a reminder with Helsinki Design Weekly e-mail was sent again to the same 8000 subscribers as in the earlier week.
- Of them 20 % = 1600 subscribers opened the e-mail. It is not known, how many of them answered the survey questions.

In addition to this survey link was sent to people who had left their contact information (e-mail address) in the Helsinki Design Week events.

- Receivers 444
- Opened 48 % = 213 receivers who opened the e-mail
- Klick in survey 23 %

Altogether 226 people answered the survey. It is not possible to see if they got the survey through Helsinki Design Weekly e-mail or through separate e-mail after leaving contact information deliberately to the events.

The subscribers of Helsinki Design Weekly are more likely to be heavy consumers of design. That we don't know about the people who left their e-mail address to the events.

2.4 Data Analysis

“Analysis of data is a process of inspecting, cleansing, transforming, and modeling data with the goal of discovering useful information, suggesting conclusions, and supporting decision-making” (Wikipedia, 2016).

Researcher Jonathan Koomey (2006) reminds researchers how important it is to have correct raw data. He explains that for example, typographical errors can lead numbers to be ten or one hundred times bigger than they should be and that looking over the raw data can help researchers to recognize these problems before doing any extensive analyze.

Koomey (2006) gives specific advice how data should be checked before analyzing it:

- If your data come from a non-electronic source, type the data into the computer yourself, assuming there is a manageable amount of data.
- Check that the main totals are the sum of the subtotals. Most documents are rife with typographical errors and incorrect calculations.
- Check that the information is current. Do not forget that business and government statistics are revised regularly.
- Check relationships between numbers that should be related in a predictable way.
- Check that you can trace someone else's calculation in a logical way.
- Compare the numbers to something else with which you are familiar, as a “first-order” sanity check. These comparisons can show you whether or not you are on the right track.
- Normalize numbers to make comparisons easier.

Helsinki Design Week's survey was analyzed based on the data from Limesurvey, so it was from an electronic source. First the raw data was examined and sub totals were calculated to check that main total was correct. Numbers were checked so that relationships seemed logical and credible. Other information that we got regarding Helsinki Design Week was current and up to date.

2.5 Validity, Reliability and Limitations

Kirk and Miller (1986) identify three types of reliability referred to in quantitative research, which relate to: (1) the degree to which a measurement, given repeatedly, remains the same (2) the stability of a measurement over time; and (3) the similarity of measurements within a given time period (As cited by Golafshani, 2003: 598). Further Golafshani explains that the key element of reliability is stability and when dealing with a stable measure, the results should be similar. Joppe (2000, as cited by Golafshani, 2003: 598) defines reliability as:

The extent to which results are consistent over time and an accurate representation of the total population under study is referred to as reliability and if the results of a study can be reproduced under a similar methodology, then the research instrument is considered to be reliable.

A high degree of stability indicates a high degree of reliability, which means the results are repeatable (Golafshani, 2003: 599). Regarding Helsinki Design Week visitor satisfaction study it has been understood that satisfaction is a demanding target to measure as described previously in this study (pages 14-17) and that the amount of people answering the survey was low compared to the receivers.

Even if the years are comparable on how things are asked and answers analyzed, measuring satisfaction is a complicated issue. Good example to the expectations that is linked to satisfaction comes from the travel business and their online booking sites. There luxury resort can have lower satisfaction points than a very basic budget hotel just because expectations were different (Farris et al., 2010: 59). This means that if you do not expect much and you still get rather good experience you are likely to be quite satisfied. And if your expectations are very high and there is even a small problem with the experience, the satisfaction can get low.

When looking at the change in customer satisfaction during time it is possible that if expectations get higher, for a reason or another, it can have a negative effect to satisfaction. Unhappy customers are also more likely to answer surveys and give feedback so it is important to look at satisfaction in a long term (Farris et al., 2010: 59). This means that we need to be critical when analyzing the survey data and keep in mind that maybe the most satisfied customers are not bothered to answer because they are already happy with the product or service.

One more challenge to analyze the changes in satisfaction is that it is possible that satisfaction increases year by year as those customers who were unsatisfied before are not coming to the events anymore (Farris et al., 2010: 59). In this case the satisfaction of specific persons has not been increasing, but the data describes totally different audience. It is important that we ask the right questions when we are researching the visitor satisfaction to understand all the aspects that can affect the satisfaction.

Bias is also related to the validity of data (Limesurvey Manual, 2016). If questions include bias, assumptions or something else can affect the data, the data will not be valid anymore. For example if we asked people: How much you enjoyed the Helsinki Design Week: 1) a lot 2) a little 3) not much, the assumption is that people enjoyed but had no negative experiences.

Even if the researcher is able to prove the research instrument's repeatability and internal consistency, and, therefore reliability, the instrument itself may not be valid for the purpose (Golafshani, 2003: 599). Joppe (2000, as cited by Golafshani, 2003: 599) described validity:

Validity determines whether the research truly measures that which it was intended to measure or how truthful the research results are. In other words, does the research instrument allow you to hit "the bull's eye" of your research object? Researchers generally determine validity by asking a series of questions, and will often look for the answers in the research of others.

After analyzing the data from this Helsinki Design Week survey, it was quite clear that this study was measuring what it was supposed to measure: the satisfaction of Helsinki Design Week's visitors in different groups and events, media related issues and expectations.

Golafshani (2003) claims that definitions of reliability and validity in quantitative research literature reveal two strands. The result needs to be replicable meaning it is reliable and measurement needs to be accurate and measure the correct object to have validity. Even if there are challenges in measuring satisfaction, this study can be repeated to give understanding of the various facets of the visitor satisfaction in Helsinki Design Week.

3 RESULTS

The survey was developed to contain questions about facts and evaluations. It was important to know who the visitors were, how well they knew the Helsinki Design Week and its marketing, and what was their opinion about the Helsinki Design Week in general, the events, and marketing communication in different media and social context. Questionnaire was developed to give answers to these many aspects of visitor satisfaction.

Questionnaire can be found in appendices (p.62-74). Here is a summary of questions:

Participation in Helsinki Design Week and program

- How well you know the Helsinki Design Week (scale 1-3)
- Which events you visited (list of main events)
- How many events you participated (classified)
- Number of visits in earlier years, number of events visited, which events did you visit (list of events)
- Was the program better or poorer than earlier (scale 1-5)
- How important the Finnish program is for you (scale 1-3)
- How important the international program is for you (scale 1-3)

Opinion about Helsinki Design Week; Statements (scale 1-3):

- Offers interesting program, informs well about the events, Easy to participate / visit, inspiring, meant for design professionals, events are for wide audience, presents versatile Finnish design, networking is important for me in the Helsinki Design Week events

The usage of Helsinki Design Week media:

- Have you visited the Helsinki Design Week webpage; Facebook; Twitter; Instagram
- Do you know Helsinki Design Weekly online publication; Have you read it

Opinion about Helsinki Design Weekly; Statements (scale 1-3):

- Interesting content, high quality, well-written, visually pleasant, versatile

Helsinki Design Week quality attributions (scale 1-3):

- Versatile, international, trendsetter, visitor friendly, inspiring, easy to approach,

Main sources of information regarding Helsinki Design Week events:

- Where did you hear about Helsinki Design Week? 12 options e.g. webpage, radio, friends, and an open question.

Background information of the respondents:

- Age (classified), gender, area of residence in Finland (area options), professional education (classified), working in design branch (yes-no), social status (classified)

Helsinki Design Week brand image:

- How good is the Helsinki Design Week image (scale 1-3)

Visitor satisfaction and expectations:

- Satisfaction with the year 2016 events (scale 1-5)
- Did Helsinki Design Week 2016 meet your expectations (scale 1-3)

Recommendation:

- Would you recommend Helsinki Design Week events to your friends (scale 1-3)

Open feedback:

The answers/data was in Limesurvey and after analyzing that it was exported to SPSS to do further analysis. Results were categorized in eight groups that showed the overview of the most relevant issues in each group.

3.1 Background information of the respondents

We wanted to find out the background information of respondents to see, what kind of age, gender, educational and professional groups existed. We also asked where respondents lived. Using respondents background information we could also look at the satisfaction in various groups. Background information was asked in the end of the questionnaire because it is more inspiring to start with questions regarding the actual issue of satisfaction with the festival. Asking background information in the beginning might get people to quite the survey easier as it is not interesting enough for them.

13% of the respondents were male and 87% women.

Visitors came from all age groups. However, there was emphasis in the age group from 19 years to 40 years.

Table 1. The age groups of the respondents

Questions asked: In which age group do you belong?

Percentage of respondents

Under 19	1%
19-30	26%
31-40	24%
41-50	17%
51-60	17%
60	14%

We asked where do the respondents live. 76% came from Uusimaa (56% from Helsinki, 10% from Espoo/Kauniainen, 4% from Vantaa and 5% from the other parts of Uusimaa.) There was no clear emphasis in other parts of the Finland.

Professional education level was high. 39% did their education in professional college or University of Applied sciences. 42% did their professional education in University.

Of the respondents 27% worked in the design field.

Respondents life situations varied a lot. This means if they were married, had children, lived with parents, were single etc. There was no clear emphasis in any of the groups.

Table 2. Life situation of respondents.

Question asked: Which group describes your life situation the best?

Percentage of respondents

Single, lives with parents	3%
Lives alone	31%
Married/living as a couple, no children	27%
Married/living as a couple, with children	23%
Single parent, grown up, lives with children	2%
Couple, children n longer live at home	11%
Something else	4%

3.2 Participation in Helsinki Design Week and program

Helsinki Design Week concept was not well known among the visitors. 8% said they don't know Helsinki Design Week at all even they participated in a specific event. They had just known the name of the event, such as Design Market. Almost half of the visitors knew something about Helsinki Design Week and very well Helsinki Design Week was known by 25% of the visitors. Knowledge of the organization and its events could be increased to interest more people to visit the events and to get people to talk about it (word-of-mouth).

We asked in which main events people visited to see the order of popularity in our sample group. This gives us an overview on how popular the events were compared to each other among respondents.

Table 3. Main events in order of popularity.

Question asked: Which events you visited? Choose all events from the list that you visited
Percentage of respondents

Design Market	65%
New Market	32%
Showroom	31%
Open studios	16%
HDW Lasten viikonloppu	12%
HDW HOP	12%
Habi Kids	10%
HDW Arkkitehtuurin päivä	7%
Sauna Talks	5%
Design Diplomacy	4%
PechaKucha Night	3%
Something else	36%

The order of popularity of the events among respondents was the same as the order of estimated visitor amount that was told in the introduction of this study, for those events which were able to get these estimations.

Of the respondents 29% participated only one Helsinki Design Week event, 60% participated 2-5 events and approximately 12% participated more than 6 events. As the sub-scribers of Helsinki Design Weekly (to whom the survey was sent to) were likely to be heavy users of design, we can assume that the amount of events these people attended was higher than the average amount of events in the whole visitor group. In the data we could see how many events people visited and by analyzing the data further we could find out visitor satisfaction level with a specific event. This gave us more insights regarding the satisfaction. It could have been that people were more satisfied with some events than others and therefore we would know which events need more developing.

Approximately 45% of the people who had visited Helsinki Design Week in previous years assessed that this year's program was better than before. From this point of view one of the year 2016 goals, "Better", was reached.

3.3 Visitor satisfaction and expectations

We asked respondents to tell how satisfied they were in general with Helsinki Design Week. In general the respondents were quite satisfied (64%) or very satisfied (22%) with the year 2016 events. It can be considered a high percentage as altogether 86% of the respondents were satisfied (quite satisfied 64% + very satisfied 22%). However, there were 14% of visitors who's opinion could have been more positive and who could give their own recommendations to their friends. Recommendation, word of mouth, was the 3rd important source of information.

Table 4. Satisfaction level of the respondents

Question asked: How satisfied you were with this year's events?

Percentage of respondents

Unsatisfied	0,5%
Quite satisfied	4%
Not satisfied or unsatisfied	10%
Quite satisfied	64%
Very satisfied	22%

Looking at the satisfaction with different events (with SPSS cross tab function), there were some deviations from the average (86%). Pecha Kucha got the lowest satisfaction rating of 67% and Open Studio the highest 100%. These both were small events so the respondent amount was small.

Table 5. Visitor satisfaction in different events. Percentage of those who consider themselves to be 1) quite satisfied or 2) very satisfied with the specific event.

Percentage of respondents

Design Market	89%
New Market	89%
Childrens Weekend	82%
Habi Kids	82%
Pecha Kucha	67%
Design Diplomacy	90%
Open Studio	100%
Showroom	84%
HDW Arkkitehtuurin päivä	93%
HDW Hop	93%
Sauna Talks	91%

When looking at the satisfaction and gender we could see that women said more often that they were “very satisfied” (25%). Only 7% of men said they are very satisfied. However 80% of men said they are quite satisfied and from women the same percentage was only 61%. This is why the percentage of unsatisfied was about the same on both gender groups.

Looking at the satisfaction between different age groups there were some differences in the average satisfaction (86%). When looking at the amount of quite and very satisfied respondents together, we could see that the lowest percentage was in the age group of 31-40 years (84%) and the highest of group 41-50 years (90%).

Looking at the satisfaction according to profession we could see that there were small differences in satisfaction levels if the person worked in the design field or not. The percentage of quite or very satisfied respondents was 91% for those who worked in the design field and 84% for those who did not.

Looking at the satisfaction among those who had visited Helsinki Design Week on previous years we could see that those who had visited almost every year were more satisfied than those who had not visited often. 30% of those who had visited Helsinki Design Week almost every year were very satisfied. Only 19% of those who had never visited before were very satisfied. The percentage of those who were quite satisfied was about the same: 63% of those who visited almost every year and 62% of those who had never visited before.

Looking at the media usage among visitors and visitor satisfaction we noticed that those who followed Helsinki Design Week in Facebook had a bit higher satisfaction percentage than those who did not follow. The percentage of quite and very satisfied among Facebook followers was 92% and those who did not follow was 83%. Also those who had used Helsinki Design week's webpage once or more were more satisfied with the festival than those who have never used it. The percentage of quite and very satisfied of those who had never visited the webpage was 70%. The corresponding figure for those who sometimes visited was 88% and for those who often visited was 94%. The fact if somebody had read Helsinki Design Weekly or not had a very small impact on satisfaction but in the same direction as other media usage affected satisfaction. The amount of quite and very satisfied among those who had not read the publication was 84% and among those who had read it was 88%. Twitter and Instagram were not followed by many but those who followed these media were a little bit more satisfied than those who did not.

Table 6. How the usage of Helsinki Design Week media affects the visitors satisfaction. Question asked: Do you follow/read Helsinki Design Week's: webpage, Facebook, Helsinki Design Weekly, Instagram, Twitter?

Percentage of respondents

	Yes	No
Facebook	92 %	83 %
helsinki.designweek.com	91 %	70 %
Helsinki Design Weekly	88 %	83 %
Instagram	90 %	85 %
Twitter	91 %	86 %

Differences in the satisfaction on the basis of specific media useage were not big but they were all in the same direction: Those who followed Helsinki Design Week's media were more satisfied than those who did not follow.

We asked if the Helsinki Design Week 2016 fulfilled the respondents expectations. This is important part of satisfaction as it is important to meet visitors expectations.

Table 7. Expectations and Helsinki Design Week 2016

Question asked: Did the festival fulfill your expectation?

Percentage of respondents

No	2%
Yes, partly	61%
Yes, clearly	38%

We also asked about expectations regarding the program and how respondents valued international and Finnish program. This is an important question as World Design Week is going to be organized in 2017. From the data we could see that Finnish program was more important than international program. Finnish program was very important for 63% of respondents and international program was very important to 29% of the respondents.

3.4 Opinion about Helsinki Design Week

When we asked if people agree that Helsinki Design Week informs about their events well, approximately 7% disagreed, 56% somewhat agreed and 38% totally agreed. There is a place for development in the communication. Could developing the communication make the overall satisfaction higher? Looking a bit deeper into the data we could see that almost 94% of the visitors who were totally happy with communication were satisfied with the festival. Same figure from those who somewhat agreed with good quality of communication was 83%. Only 60% of those who did not agree at all that Helsinki Design Week communicates well were satisfied with the festival.

50% agreed that Helsinki Design Week offers interesting program for them. 49,5% somewhat agreed and only 0,5% disagreed. This is also linked with expectations and it looks like program meets the expectations rather well.

58% of the respondents think that participating Helsinki Design Week events was easy. 39% somewhat agreed on this and only 3% did not agree.

65% of the respondents thought the Helsinki Design Week was inspiring. 34% somewhat agreed on this and only 1% did not agree.

18% of the respondents thought Helsinki Design Week is meant for design field professionals. 62% somewhat agreed on this and 20% did not agree.

43% of the respondents thought Helsinki Design Week presents wide range of Finnish design. 56% somewhat agreed on this and 1% did not agree.

17% of the respondents thought networking with other design professionals is important to them. 38% somewhat agreed on this and 46% did not agree.

3.5 The usage of Helsinki Design Week´s media

We asked people how they used Helsinki Design Week´s media. We asked if they were following Helsinki Design Week in social media, if they visited Helsinki Design Week webpage and if they had heard or read Helsinki Design Weekly -online publication.

Table 8. How respondents are following and reading Helsinki Design Weeks media.

Question asked: Do you read or follow the Helsinki Design Weeks media? Webpage, Facebook, Twitter, Instagram, Helsinki Design Weekly (have you heard, have you read, % of the respondents).

Percentage of respondents

Visits helsinkidesignweek.fi webpage sometimes or often.	82%
Follows HDW in Facebook.	39%
Follows HDW in Twitter.	5%
Follows HDW in Instagram.	17%
Has heard about Helsinki Design Weekly	54%
Has read Helsinki Design Weekly	47%

Very high percentage of the respondents visited the webpage. This makes sense as the program was there as well as other relevant data such as detailed information about locations and deeper knowledge of designers involved. Facebook was followed by many which makes also sense as Facebook is one of the biggest online media today and people are likely to see Helsinki Design Weeks Facebook posts when shared by somebody or when promoted (advertised). Twitter is very small media in general in Finland but Instagram is rising it´s importance. As only 54% recognized having heard about Helsinki Design Weekly and most of the receivers of the survey were subscribers, we can assume that the name “Helsinki Design Weekly” is not established well enough. Subscribers probably think they are just subscribing and reading a weekly newsletter.

3.6 Opinion about Helsinki Design Weekly

We asked those people, who knew the existence of Helsinki Design Weekly on-line publication, if readers agreed with certain statements about its content: 1)offers interesting content, 2)high quality, 3)well written articles, 4)visually pleasant, 5)versatile. About half of the respondent said they somewhat agreed and half that they agreed completely with these statements. There was only 0,5-1% of respondents who did not agree with the statements. Agreement level with all statements was quite equal but the pleasant visual design of the publication got the highest scores among those who agreed with the statement completely. We can assume that readers like Helsinki Design Weekly -online publication and agree that it has high quality and is versatile. But it is clear that readers do not recognize the “brand” Helsinki Design Weekly, and that it should be promoted more to increase the awareness.

3.7 Main sources of information regarding Helsinki Design Week events

We asked from which sources the respondents had heard about Helsinki Design Week. This information helps to recognize what are the most relevant channels when planning marketing communication. Helsinki Design Weeks webpage and Facebook were the most important sources of information. Friends as a source of information followed next and it means the word-of-mouth and recommendation. It looks like quite many have seen Helsinki Design Week in magazines, in outdoor advertising, in professional (design) media or they have gotten information from a colleague, which can also be considered as recommendation.

Table 9. The sources where respondent heard about Helsinki Design Week in order of popularity (% of the respondents).

Question asked: Did you hear about Helsinki Design Week from the following sources (below). You can choose as many sources as you wish.

Percentage of respondents

Helsinki Design Week's webpage	54%
Facebook	51%
Friend	38%
Magazines	36%
Outdoor advertising	23%
Colleague	19%
Professional media	18%
Instagram	17%
Other webpage	17%
Something else	16%
Radio	11%
TV	5%
Twitter	4%

3.8 Helsinki Design Week brand image and quality attributes

To be able to understand how people see Helsinki Design Week we asked about the brand image. Of the respondents 32% thought that the brand image was rather good and the majority, 68%, thought that the image was very good.

We also asked which quality attributes respondents linked to Helsinki Design Week. We wanted to understand how these aspects, that are linked to customer satisfaction and design events, were experienced by visitors. Quality attributes can tell more about attitudes and expectations, and help us to understand how people see Helsinki Design Week.

We asked if respondent linked the word versatile to Helsinki Design Week and 81% agreed with this quality attribute. 19% did not agree or disagree with this attribute and only 0,5% disagreed. As the festival wants to reach a wide audience, it is important to be able to present versatile program that attracts various people. There needs to be different kinds of program for consumers, design professionals, families and other target groups.

We also asked if respondents felt that Helsinki Design Week was international. There will be a strong emphasis to internationality in year 2017, when the World Design Week will be launched. It was interesting to see that even if the event programme in year 2016 was not clearly focused to be international, it had been linked to that. 64% agreed that Helsinki Design Week is international, 32% did not agree or disagree and only 4% disagreed.

We wanted to know if Helsinki Design Week was considered to be a trendsetter festival. It is important that this event will show also the future of design and be the forerunner of design in Finland. 51% agreed with this and 45% did not agree or disagree. Only 4% disagreed on Helsinki Design Week being a trendsetter.

We asked if people thought that Helsinki Design Week was visitor friendly. This means that visitors needs and wishes are taken into consideration and that visitors feel welcomed and comfortable in the events. 68% agreed with this, 29% did not agree or disagree and only 4% disagreed.

We wanted to know if the festival was able to inspire visitors as emotions are linked to customer satisfaction which is one key element of design in general. Word, Inspirational, got the highest agreement scores so we can say that the festival is inspiring. 84% agreed on Helsinki Design Week being inspirational, 15% didn't agree or disagree and only 1% disagreed.

Last quality attribute that we asked about was if Helsinki Design Week was easy to approach. It got the lowest scores of the quality attributes. 66% agreed with this, 29% did not agree or disagree and 5% disagreed.

As a conclusion the respondents agreed that Helsinki Design Week is Versatile (81%), International (64%), Trendsetter (51%), Visitor friendly (68%), Inspiring (84%) and Easy to approach (66%). Rest of the respondents did not agree or disagree. Only 0,5% - 5% disagreed with statements. The last statement "Easy to approach" got the highest disagree percentage (5%).

3.9 Recommendation and open feedback

We asked respondents if they would recommend the festival to their friends. Recommendation is important concept in marketing, referred as word-of-mouth. 82% would recommend the festival to their friends and 18% would maybe recommend the festival. This can be considered a very high percentage as only 0,5% would not recommend the festival.

In the end of the survey we had two open-ended questions with long free text answer possibility:

- If you would not recommend Helsinki Design Week, why?
- What other feedback you would like to give to Helsinki Design Week?

When asked why respondents would not recommend Helsinki Design Week, a couple of respondents wrote that it was difficult to be in Design Market or Children Weekend with small children, as trolleys were forbidden. Therefore they would not recommend the events for families with small children. Design teacher and a student group were disappointed as they were not allowed to go to Showroom as it was said to be only for the design professionals. One person wrote that the walking distance between different HDW installations was too big. And one wrote that they would not recommend Helsinki Design Week for somebody who is not interested in design.

Helsinki Design Week got a lot of positive feedback in open comments: It was considered nice, fresh, inspiring, versatile, interesting and HDW installations were described as "wonderful". Helsinki Design Weeks staff got special thanks from Design Diplomacy event and Program Magazine was described as "positive surprise". Showrooms

decorations and Showroom program was described as “great” and many respondents thanked the organizers for a wonderful event. No entrance fee’s was also mentioned as a positive feedback.

There was also negative or developing feedback. Many people had commented the fact that Design Market was very crowded. The biggest problem was the amount of people as the space was not big enough for that crowd and therefor the experience was not good. Somebody also complained about loud music in event venue and the fact that paying with card was impossible because of online connection problems.

There were several comments about the webpage and the fact that it was experienced difficult to use and confusing. There were also several comments that the webpage was visually good but the user experience was bad. Somebody mentioned specifically mobile usage with android that had not been working well and that Design Market’s map was impossible to print out correctly scaled.

Other feedback was about marketing communication: Communication was considered to be for design professionals and not for wide audience, also the events were considered to be mainly for design professionals by some. There were difficulties to find out information “where, when and what”, the program magazine was considered to be unclear, marketing communication was considered too “artistic” at the cost of the clarity of information and there was a comment that Helsinki Design Week should be more visible in social media. It was mentioned that the program should be communicated earlier and clearly stated out in which events you need to register in advance. One development idea was to benchmark Taiteiden Yö -webpage, which was considered clear and user friendly.

4 DISCUSSION

The aim of this research was to investigate how satisfied the visitors were with the Helsinki Design Week festival and its marketing communication. It also compared the satisfaction between the most important events defined by the organizers. Furthermore, it aimed to analyze whether satisfaction depended on visitor's background information such as age, gender or work in the design field. It also aimed to investigate the usage of the Helsinki Design Week's digital media (Helsinki Design Weekly, Webpage, Facebook, Twitter, Instagram) and if it was associated with visitor satisfaction. The practical purpose was to evaluate the overall customer experience to find out improvements for the festival program and marketing communication.

The theoretical framework of this research is from marketing theory of customer satisfaction and from event management studies. Customer satisfaction is linked to customer experience, which describes the overall feeling the customer gets from the company or festival as in this study. Customer experience integrates all touch points with company's brands and products, customer service and other offerings. High customer satisfaction is more likely to predict success than low satisfaction and measuring satisfaction is a way to look in to the future and see how visitors are going to behave.

4.1 Main results

The research gave a lot of useful information regarding the satisfaction of the festival's visitors and satisfaction with the marketing communication. Results showed clearly that visitors of Helsinki Design Week were satisfied with the festival.

It looks like Helsinki Design Week was able to reach a wide audience. There were some differences in satisfaction between different background groups such as age, gender and education. It looks like those who had visited the festival many times before tended to be more satisfied than those who had not. Respondents life situations varied a lot.

It looks like it influenced to satisfaction if a visitor had read actively Helsinki Design Week's digital media. Respondents liked Helsinki Design Week -online publication and thought it had high quality and it was versatile. But people do not recognize the "brand", Helsinki Design Week well.

4.1.1 Visitor's satisfaction with the Helsinki Design Week

It is clear that visitors were satisfied with Helsinki Design Week (86%). As customer satisfaction is forward looking marketing metrics, we can predict success for the events in the future. However, there are development areas that should be taken into consideration when planning the 2017 Helsinki Design Week festival.

One of Helsinki Design Weeks festival's goals was to produce events for a wide audience. Based on the background data it looks like Helsinki Design Week has achieved its goal to attract a wide audience with different kinds of backgrounds, although various educational groups and older people could have been activated better to participate in the festival. However, Helsinki Design Week reached its key audience rather well.

There were some differences in the satisfaction between the main events Pecha Kucha getting the lowest satisfaction percentage (67%) and Open Studio the best (100%). Otherwise satisfaction with the main events was on the same level. It is not clear based on this study how different events should be developed but open-ended questions gave some insight to this. Design Market was considered to be too crowded and children's events were wished to take into consideration different age groups.

There were some differences in satisfaction in different background groups such as age, gender and education. 13% of the respondents were male and 87% women. Looking at gender and satisfaction we could see that women said more often that they were "very satisfied".

When comparing the age groups, the lowest satisfaction percentage was in the age group of 31-40 years (84%) and the highest of 41-50 years (90%). Visitors came from all age groups but the emphasis was in the age group from 19 years to 40 years. The age group

is the same that mostly goes to culture festivals, so the result is not surprising. 31-40 years old are the most important target group as they go often to culture festivals but they also had the lowest satisfaction of different age groups. This might have something to do with expectations. As this age group has visits many culture festivals, the level of expectations increases. Therefore the expectations are more difficult to meet.

91% of those who worked in the design field were satisfied and 84% of those who did not. 27% of the respondents worked in the design field.

76% came from Uusimaa, the rest from all over Finland. Professional education level was high. Respondent's life situations varied a lot. It is good that the festival has been able to attract many kinds of visitors from different age groups and life situations. This was one of Helsinki Design Week's goals: To attract wide audience.

People linked very positive attributes to Helsinki Design Week. Almost all or more than half of the visitors assessed it to be versatile, international, trendsetting, visitor friendly, inspiring and easy to approach. "Easy to approach" got the highest disagree scores. This can be associated with communication which was criticized also in open ended questions. Communication should make the visits easy and to build the overall high quality customer experience. Looking at the quality attributes that people linked to Helsinki Design Week, it could be communicated that visitors think that Helsinki Design Week is inspiring and versatile.

When looking at the expectations for the festival program, we saw that Finnish program was more important to the respondents compared to the international program. This is interesting information for the management of Luovi Productions Oy and should be kept in mind as the festival is strongly going towards internationality with theme "World Design Week" in 2017. No matter how good the festival is, if it does not meet the expectations, it will not be satisfying. Finnish program should be strongly included or it should be clearly communicated that the festival content will be focused on international program. Best solution would be to promote the Finnish program together with the international World Design Week -theme.

Looking at the satisfaction among those who had visited Helsinki Design Week in previous years we could see that those who had visited almost every year were more satisfied than others. This could be related to expectations. When you have visited many times, you know already what to expect and therefore your expectations are realistic. It is also easier to attend an event when you have been there before, you know how to get there and you have an idea what is going to happen in there. The event gets easier to approach.

Looking at the media usage among visitors and its association with visitor satisfaction we noticed that those who had followed Helsinki Design Week in digital media had higher satisfaction than those who did not follow. We also saw that almost all of the respondents who were satisfied with the marketing communication were satisfied with the events.

From the data we could see that there should be improvement areas in communication and it seems that it contributes to overall satisfaction with the event. The overall customer experience affects the event visitor satisfaction.

4.1.2 Helsinki Design Week´s media and marketing communication

Looking at the media usage among visitors and its association with visitor satisfaction we noticed that those who had followed Helsinki Design Week in digital media had higher satisfaction than those who did not follow. Respondents who were satisfied with the marketing communication were more satisfied with the events. All this together could mean that the customer experience is built not only in the event itself, but also strongly in media. That opens possibilities to increase satisfaction with right kind of marketing communication and high quality content in media.

Helsinki Design Week festival offers events to many different visitor groups, and therefore it would make sense to differentiate also communication to different target groups. It is clear that communication becomes more effective when the message and the channel are chosen for specific people. When planning the communication strategy based on this study the priority of sources should be kept in mind:

Webpage was the most important source of information for respondents. As Webpage is useful source of information for anyone it should be the main priority in developing Helsinki Design Weeks own media channels. The open-ended questions brought up criticism about the difficulties in using the webpage. New webpage needs to be designed having user experience in mind and it needs to be properly tested before going live.

Second important source was Facebook. Facebook is a mainstream media and many of the respondents and probable visitors can be reached here. Paid advertising before and during Helsinki Design Week can be recommended. As somebody commented in open feedback, it is important to be visible in social media well in advance. The tone of voice and visuals must be adapted for different target groups.

Instagram was of minor importance but it might be interesting to develop Instagram in the future. Picture and video are gaining shares of marketing communication messages because of effectiveness. For younger people who use Instagram, the communication can be playful, and to take into consideration the nature of Instagram, beautiful pictures should be in focus. Paid advertising before and during the events in Instagram can also be recommended for those events to some events.

Twitter was also rather secondary media. It is still relatively small media when looking at the reach in Finland and it is suitable to informative communication. The World Design Week -theme might bring more content that is suitable for Twitter. Twitter is a big and powerful media in some parts of the world. The communication in Twitter is more informative than in Facebook and Instagram.

Third important source of information for respondents was friends. Helsinki Design Week should pay attention to the power of recommendation (word-of-mouth). According to this research almost all visitors would recommend the event to their friend. There is no better marketing channel than this. It is free, effective and makes results. Positive reviews spread fast and even faster today though social media. It is free advertising, that might need a small push from the organization. It is possible to involve people officially to recommend the festival to their networks for example with design related competitions or awards.

Fourth important source of information were the magazines. This is probably because of large scale PR (public relation). There are many design and interior magazines in Finland and they have a lot of readers in different age groups. Compared to other Nordic countries where reading magazines is a declining trend, Finnish people still read many of magazines.

Half of the respondents had heard about Helsinki Design Weekly online publication. There is a clear need and place to increase the awareness. Here we must remember that the survey was sent mainly to Helsinki Design Weekly readers. When looking at the overall satisfaction and Helsinki Design Weekly subscribers we could see that being a subscriber did not really affect the satisfaction. However as a marketing and communication tool the publication can be considered very good. It is not clearly based on the data of the research how Helsinki Design Weekly should be developed but it is clear that it could get more subscribers as it is considered as a high quality content. Because high quality content in communication then again is linked to customer satisfaction, it is an important tool also for increasing the satisfaction. The publication should be actively promoted in all Helsinki Design Weeks channels and maybe it would be possible to try to find external mainstream media that would be interested in sharing Helsinki Design Weekly's content. Maybe a cooperation with large online media such as hs.fi or yle.fi would be possible to share the content.

Online media is anyway one of the most important media channels today. This is very important to take into consideration when planning a communication strategy. Deep understanding of how and why people use different kind of online media helps to produce suitable and relevant content for different channels. This is one way to develop customer experience and increase customer satisfaction. It is clear on the basis of the data that online- and social media plays an important role for the Helsinki Design Week. Together with text and picture, the importance of video is growing. Video should be concerned as one of the most important forms of online content today and new formats, such as Facebook Live-video, are gaining lot of attention. Maybe Helsinki Design Week could start promoting their productions already at an early stage with "behind the scenes" live-video material.

Respondents who were satisfied with the marketing communication were satisfied with the events and it seems that people who followed Helsinki Design Week's online Media are more satisfied than the others. It makes sense to put strong emphasis to marketing communication.

4.2 Critics of the study

This study had strengths as the collaboration between Luovi Productions Oy was very effective and encouraging. All background data was officially received from Luovi Productions Oy and the researcher's questions were answered promptly. Luovi Productions Oy did not have a budget for a visitor satisfaction research and the study was done without financial support. It was possible as the research was carried out as a thesis work for Arcada and it was possible to use Arcada's licenses to Limesurvey.com and SPSS among the various libraries available for Arcada's students.

Target study group was wide and therefore it was possible to make a versatile study. However, there were also limitations to making conclusions of the results of this research. One concern was the small amount of respondents. The questionnaire inside the Helsinki Design Weekly -online publication did not draw enough attention of the readers. The response rate remained low.

It should be possible to have a larger number of respondents with careful planning of how, when and where the questionnaire is sent. It could be sent in a separate e-mail, with clear information about the survey in the topic of the e-mail. Instructions of the survey should be easy, short and clear. In year 2017 the survey should be also in English as it is important to be able to study how satisfied the international audience is. It would be also smart to continue having a reward for answering the survey, a lottery year as in 2016.

There were also some flaws in the questionnaire. There should have been questions about the printed program magazine. Many people have commented in the open questions the fact that the program magazine was not clear and it was difficult to read. If the program magazine will be produced in 2017 it need would research and testing. People often have

one or two days when they are able to participate this kind of events. Therefore it is important to present clearly the program of a single day. There also could have been more detailed questions about the visitor's expectations, maybe with open comment option. Also more questions regarding the webpage would have been needed as there were several comments about the webpage and how confusing it was. But this should be a place for a separate study. There were also some threats to the validity of the questionnaire as some of the questions (such as quality attributes) should be modified to be understood in the same way by everybody.

4.3 Conclusions

Helsinki Design Week was the largest design festival in Nordics in 2016 and it has a good opportunity to develop itself to be even more well known, to attract visitors from all over the world and to help branding Helsinki as a design capital. As financing comes mainly from sponsors it needs to have a quality brand image to stay attractive partner to them.

As customer satisfaction means that service meets the customer's expectations we can say based on the study that Helsinki Design Week's visitor's expectations are fulfilled rather well. Satisfaction is also linked to high quality which Helsinki Design Week program is considered to be. High quality events are a combination of good festival production, festival programming, positive emotions and marketing communication among other things. Event management should take these into consideration and scale these factors to the available resources.

Based on this study it looks like those who use Helsinki Design Week's digital media are more satisfied with the events than those who do not use them. This can be linked to customer experience and to the fact, that visitor satisfaction can be increased through media, not only in the actual events.

When the aim is to increase the visitor's satisfaction, the focus should not be only in the actual events but strong emphasis should be put in marketing as it can improve the visitor satisfaction. Putting enough resources in the marketing communication ensures that the

marketing is relevant and effective and that it builds up the overall customer experience. From marketing communication point of view it is important to think what are the roles of different media channels, who can be reached through different channels and what is the right way to communicate to different visitor groups.

Media can be divided into three concepts for marketing communication: Paid media, Owned media and Earned media to help to organize and split resources. This will help to see that there is enough emphasis in every aspect and to create marketing communication that works best for each channel. Media channels can be used in different ways that are linked to each other. For example Facebook can be used as own media (Helsinki Design Week -Facebook page), as paid media (advertising machine) or earned media (Helsinki Design Week related shared content by other users.) It is not irrelevant what kind of content is shared through these channels to get the message through, build a brand and maximize the effect of earned media. Based on this study we know that online medias role is very important to Helsinki Design Week as webpage and Facebook are the most important sources of information for their visitors.

Helsinki Design Weekly -online publication's awareness is low as it has not yet reached its target group widely. As the quality is already considered high, the priority in development should be increasing awareness. The awareness could be increased with co-operations with media companies, partner companies, sponsors and organizations (Earned media).

In 2016 there were many high quality cultural events in Helsinki and they are creating high expectations for events in general. When visitors expectations are higher, they expect more from the future events. There is no place for mediocrity in any level in production or marketing communication. Based on this study we can assume that Helsinki Design Week is highly appreciated among visitors as the brand image is considered very good and visitor satisfaction is good. Therefore we can expect success for Helsinki Design Week in the near future.

There is no previous systematic feedback about the visitors of Helsinki Design Week but it is recommended to acquire it on a yearly basis. Feedback should be asked with similar

questions and scales as in this study to be able to compare the findings. This survey can be repeated with small improvements in the becoming years.

Conclusions must be drawn with caution. However, the practical conclusions can be validated in discussions with the organizers.

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APPENDIX 1. SURVEY QUESTIONNAIRE

Helsinki Design Week visitor survey questionnaire: Pages 60-72.

Helsinki Design Weekin kävijätutkimus

Helsinki Design Week 2016 oli kaupunkilaisten juhla enemmän kuin koskaan. Kahdenkertaista kerran järjestetty muotoilufestivaali levittäytyi ympäri Helsinkiä 1.-11. syyskuuta.

Festivaalin teema Paremmiin/Better tutki sitä, miten muotoilu voi uusien tavaroiden tuottamisen sijaan keskittyä kehittämään palveluita, syventämään asiakaskokemusta ja yhdistämään ihmisiä. Teemaa tarkastelivat useat keskustelut, asiantuntijaluennot ja näyttelyt.

Festivaali piti sisällään yli 250 muotoilun ystäville ja ammattilaisille suunnattua tapahtumaa, joita järjesti Helsinki Design Weekin itsensä lisäksi 150 itsenäistä tapahtumajärjestäjää.

Koska kaupunkifestivaalin tekevät erityisesti sen kävijät, tuotamme vuoden 2016 festivaalista kävijätutkimuksen yhteistyössä Arcadan kanssa. Siten voimme tulla paremmaksi festivaaliksi. Kiitos, kun autat ja vastaat kyselyyn. Seuraava Helsinki Design Week järjestetään 7.-17.9.2017.

OHJEITA KYSELYN TÄYTTÄMISEEN:

Vastausaika päättyy 30.9.2016.

Voit ladata keskeneräisen lomakkeen: "Load unfinished survey" ja jatkaa myöhemmin täyttämistä: "Resume later"

Jos haluat lopettaa kyselyn ja tyhjentää vastukset, valitse: "Exit and clear survey"

Seuraavaan osioon pääset painamalla: "Next"

Vastaaminen vie noin 10 minuuttia. Kyselyssä on 46 kysymystä.

Jos jätät sähköpostiosoitteesi lopuksi designtuotteiden arvontaa varten, sähköpostiosoitetta käytetään vain arvonnassa ja voittajalle ilmoittamiseen. Jos haluat tehdä kyselyn täysin nimettömänä, voit lähettää meiliosoitteesi arvontaa varten erikseen. Ohjeet löytyvät kyselyn lopusta.

Ensin kysymme Helsinki Design Weekin tapahtumiin osallistumista ja osallistumisen syitä.

Kuinka tuttu Helsinki Design Week on sinulle? *

Please choose **only one** of the following:

- Ei lainkaan tuttu
- Jossain määrin tuttu
- Hyvin tuttu

Kuinka moneen Helsinki Design Weekin tapahtumaan osallistuit? *

Please choose **only one** of the following:

- 1
- 2-5
- 6-10
- 11-15
- Yli 15

Mihin tapahtumiin osallistuit seuraavista? Valitse kaikki tapahtumat, joissa kävit. *

Please choose **all** that apply:

- Design Market
- New Market
- HDW Lasten viikonloppu
- Habi Kids
- PechaKucha Night
- Design Diplomacy
- Open studios
- Showroom
- HDW Arkkitehtuurin päivä
- HDW HOP
- Sauna Talks

- Joku muu

Oletko osallistunut Helsinki Design Weekin tapahtumiin aikaisempina vuosina? *

Please choose **only one** of the following:

- En
- Kyllä yhtenä vuotena
- Kyllä useana vuotena
- Kyllä joka vuosi/lähes joka vuosi

Jos olet osallistunut aikaisemmin, oliko tämänvuotinen ohjelmatarjonta heikompaa vai parempaa? *

Please choose **only one** of the following:

- Paljon heikompaa
- Jonkin verran heikompaa
- Ei parempaa eikä heikompaa
- Jonkin verran parempaa
- Paljon parempaa
- En ole osallistunut aikaisemmin

Kuinka tärkeää sinulle on kotimainen ohjelma Helsinki Design Weekillä? *

Please choose **only one** of the following:

- Ei tärkeää
- Jonkin verran tärkeää
- Hyvin tärkeää

Kuinka tärkeää sinulle on kansainvälinen ohjelma Helsinki Design Weekillä? *

Please choose **only one** of the following:

- Ei tärkeää
- Jonkin verran tärkeää

- Hyvin tärkeää

•

Kuinka samaa mieltä olet seuraavien väittämien kanssa?

Helsinki Design Week tarjoilee kiinnostavaa sisältöä minulle. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Helsinki Design Week tiedottaa tapahtumistaan hyvin. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Helsinki Design Weekin tapahtumaan osallistuminen oli vaivatonta. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä
-

Helsinki Design Week on inspiroiva. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Helsinki Design Week on tarkoitettu muotoilun ammattilaisille. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Helsinki Design Weekin tapahtumat ovat laajalle yleisölle. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Helsinki Design Week esittelee monipuolisesti suomalaista muotoilua. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Verkostoituminen designin ammattilaisiin Helsinki Design Weekin tapahtumissa on minulle tärkeää. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Seuraavaksi kysymme, miten seuraat Helsinki Design Weekin medioita.

Oletko vierailut Helsinki Design Weekin verkkosivuilla? *

Please choose **only one** of the following:

- En koskaan
- Joskus
- Usein

Seuraatko Helsinki Design Weekin Facebook-sivuja? *

Please choose **only one** of the following:

- En
- Kyllä

Seuraatko Helsinki Design Weekin Twitter-tiliä? *

Please choose **only one** of the following:

- En
- Kyllä

Seuraatko Helsinki Design Weekiä Instagramissa? *

Please choose **only one** of the following:

- En
- Kyllä

Tiedätkö Helsinki Design Weekly -verkkójulkaisun olemassaolon? *

Please choose **only one** of the following:

- Ei
- Kyllä

Oletko lukenut Helsinki Design Weekly -verkkojulkaisua? *

Please choose **only one** of the following:

- Ei
- Kyllä

Seuraavaksi kysymme mielipiteitä Helsinki Design Weekly -verkkojulkaisusta.

Jos et ole lukenut Helsinki Design Weekly verkkojulkaisua, valitse kohta "No answer".

Julkaisussa on kiinnostavaa sisältöä. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Julkaisu on laadukas. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Julkaisun artikkelit on hyvin kirjoitettu. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Julkaisu on visuaalisesti miellyttävä. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Julkaisu on monipuolinen. *

Please choose **only one** of the following:

- En lainkaan samaa mieltä
- Jonkin verran samaa mieltä
- Täysin samaa mieltä

Mitkä laatusanat liittäisit Helsinki Design Weekin tapahtumiin?

Valitse oletko samaa vai eri mieltä väittämän kanssa.

Monipuolinen. *

Please choose **only one** of the following:

- Eri mieltä
- En samaa enkä eri mieltä
- Samaa mieltä

Kansainvälinen. *

Please choose **only one** of the following:

- Eri mieltä
- En samaa enkä eri mieltä
- Samaa mieltä

Edelläkävijä. *

Please choose **only one** of the following:

- Eri mieltä
- En samaa enkä eri mieltä
- Samaa mieltä

Kävijäystävällinen. *

Please choose **only one** of the following:

- Eri mieltä
- En samaa enkä eri mieltä
- Samaa mieltä

Inspiroiva. *

Please choose **only one** of the following:

- Eri mieltä
- En samaa enkä eri mieltä
- Samaa mieltä

Helposti lähestyttävä. *

Please choose **only one** of the following:

- Eri mieltä
- En samaa enkä eri mieltä
- Samaa mieltä

Seuraavaksi kysymme mistä lähteistä kuulit Helsinki Design Weekin tapahtumista.

Merkitse, mistä lähteistä olet kuullut Helsinki Design Weekin ohjelmasta. *

Please choose **all** that apply:

- Aikakauslehdet
- Radio
- Ulkomainonta
- Facebook
- Instagram
- Twitter
- Helsinki Design Weekin verkkosivu
- Muu verkkosivu
- TV
- Ammattimedia
- Ystävä
- Työtoveri
- Joku muu

Seuraavaksi kysymme taustatietojasi, jotta voimme tarkastella eri ryhmien tyytyväisyyttä.

Sukupuoli *

Please choose **only one** of the following:

- Mies
- Nainen

Ikä *

Please choose **only one** of the following:

- Alle 19
- 19-30
- 31-40
- 41-50
- 51-60
- Yli 60

Asuinpaikka *

Please choose **only one** of the following:

- Helsinki
- Espoo/Kauniainen
- Vantaa
- Muu Uusimaa
- Varsinais-Suomi
- Satakunta
- Kanta-Häme, Pirkanmaa, Päijät-Häme
- Kymenlaakso
- Etelä-Karjala ja Pohjois-Karjala
- Etelä-Savo ja Pohjois-Savo
- Keski-Suomi
- Etelä-Pohjanmaa, Pohjanmaa, Keski-Pohjanmaa, Pohjois-Pohjanmaa
- Kainuu, Lappi
- Ahvenanmaa - Åland
- Ulkomaat

Ammattiilinen koulutus *

Please choose **only one** of the following:

- Ammattikurssi tai työpaikalla saatu koulutus
- Ammattikoulu, Ammatillinen koulu
- Ammatillinen opisto tai ammattikorkeakoulu
- Yliopisto
- Ei ammattikoulutusta
- Joku muu

Työskenteletkö Design-alalla? *

Please choose **only one** of the following:

- Ei
- Kyllä

Mikä näistä kuvaa parhaiten elämäntilannettasi? *

Please choose **only one** of the following:

- Naimaton, asun vanhempien luona
- Asun yksin
- Naimisissa/avopari, ei lapsia
- Naimisissa/avopari, on lapsia
- Yksinhuoltaja, aikuinen, asun lasten kanssa
- Pariskunta, lapset eivät asu kotona
- Jokin muu

Lopuksi kysymme vielä tyytyväisyydestä ja pyydämme palautteenne Helsinki Design Weekille.

Onko Helsinki Design Weekin imago hyvä? *

Please choose **only one** of the following:

- Ei lainkaan hyvä
- Jossain määrin hyvä
- Erittäin hyvä

Kuinka tyytyväinen olet tämänvuotisiin tapahtumiin? *

Please choose **only one** of the following:

- Tyytymätön
- Melko tyytymätön
- En tyytyväinen mutten tyytymätönkään
- Melko tyytyväinen

- Hyvin tyytyväinen

Täyttikö Helsinki Design Week 2016 odotuksesi? *

Please choose **only one** of the following:

- Ei
- Kyllä osittain
- Kyllä selvästi

Suosittelisitko Helsinki Design Weekin tapahtumia ystävilleesi? *

Please choose **only one** of the following:

- Ei
- Ehkä
- Kyllä

Jos et suosittelisi Helsinki Design Weekin tapahtumia, miksi et?

Please write your answer here:

Mitä muuta palautetta haluaisit antaa Helsinki Design Weekille? Sana on vapaa.

Please write your answer here:

Jos haluat osallistua designtuotteiden arvontaan, jätä tähän sähköpostiosoitteesi. Sähköpostiosoitetta käytetään vain arvonnassa ja voittajalle ilmoittamiseen.

Kiitos vastauksista!

Submit your survey.

Thank you for completing this survey.