Increasing the experience value of The Helsinki Distilling Company distillery tour

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The thesis was made as a research and development process for The Helsinki Distilling Company to improve their distillery tour. The main purpose of the thesis was to design an improved distillery tour experience product for Helsinki Distilling Company with two sub-objectives of adapting the current distillery tour to be more suitable for the growing logistical needs of the Helsinki Distilling Company production line and testing the feasibility of Positive Emotions component of Memorable Experience Design Framework for creating experience products for industrial tourism section.

The experience product development took an edusthetic experience perspective to enhance the feeling of appreciation towards the products and brand of The Helsinki Distilling Company and the craft of distilling. The development process was supported with Design Thinking development process framework and a qualitative survey conducted by the author on the distillery tour visitors between 1.9.2018 - 21.10.2018. The author furthermore used Bulancea and Egger’s (2015) Memorable Experience Design framework’s Positive Emotions component to support the development process and to test the component’s practical feasibility as a tool for creating experience products.

Conducted survey was a combination of open-ended and closed questions, with a section evaluating the experience’s service quality as a description for the experience value of the to be improved distillery tour. The research provided 20 sample points that were used to empathize with the current customer base of the distillery and their wants and needs for the experience product.

As a result of the thesis the author created a blueprint for an improved distillery tour product, that would theoretically help The Helsinki Distilling Company with their growing logistical needs while increasing the experience value of the distillery tour. The blueprint was presented to The Helsinki Distilling Company’s Brand Ambassador, Marietta Kuivanen, who was pleased with the resulting improved experience design product. Kuivanen commented on the high likelihood of implementing many of the suggested improvements. Furthermore, the author was able to provide The Helsinki Distilling Company with a tool to continue evaluating their experience quality using the constructed survey base and suggestions for future products to enhance their range of experience products.

The author was also able to test the Positive Emotions component’s practical feasibility through the course of the development’s ideation process. Although the author was able to confirm the practical helpfulness of the component, the author believes there is a need for further research due to the small size of the data set used through the course of the thesis.

**Topics:**
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1 Introduction

There is an increasing need globally for companies to provide more high-quality experiences to their customers to gain and sustain competitive advantage. This need is partly due to the increasing expectations of the customers and the growing supply of competing products. Especially on the field of tourism, companies are met with high consumer expectations to gain the best experience value of their products to compete in a highly competitive field. (Bluejay Solutions 2018.)

This thesis is made as part of The Helsinki Distilling Company’s aim to continuously improve their products and to provide better experiences. Helsinki Distilling Company started co-operation with Haaga-Helia University of Applied Sciences in 2017 to research ways to increase the experience value of their distillery tour product as part of a Research Development and Innovation course (Jamena, Närhi, Ojala, Rantala & Turunen 2017). This thesis continues as a successor for that research work and continues the development of ideas to increase the experience value of the distillery tour, and to implement them.

The result of thesis will be a blueprint of an improved distillery tour experience product that the author will provide for The Helsinki Distilling Company to consider in the constant development of their distillery tour experience. In association to the improved distillery tour the author will provide The Helsinki Distilling Company with recommendations of how to continue improving their customer experience. A sub-objective for this thesis is also to test Bulancea and Egger’s (2015) Memorable Experience Design Framework’s Positive Emotions component as a tool for innovation and ideation in design.

The thesis paper begins with the description of the purpose and goals of the thesis, which is followed with more in-depth descriptions of The Helsinki Distilling Company and their experience product, the distillery tour. Following these initial introductions, the author will continue by discussing the formation of the theoretical lens, the design background and properties of the Memorable Experience Design framework (2015), the empirical research method, and the structural background of the design process. In order to set the theoretical lens of the thesis for the development of the experience product the author will discuss the prevailing issues relating to experience design and the process of defining, what experiences are and how are they formed.

After these structural frameworks have been gone through the author will describe the development process of the improved experience product and the reasoning which led to
the finalized product. The thesis is concluded with the author’s conclusions, final reflections of the design process in its entirety and suggestions for future research.

1.1 Purpose and Goals

The purpose of this thesis is to:

- Design a blueprint for an improved distillery tour experience product for Helsinki Distilling Company.

Furthermore, the thesis aims to reach the following objectives:

- Adapting the current distillery tour to be more suitable for the growing logistical needs of the Helsinki Distilling Company production line, and
- Testing the feasibility of Positive Emotions component of Memorable Experience Design Framework for creating experience products of industrial tourism section.

The objective of improving the logistical setting of the tour became as result of two interviews the author conducted on the representatives of The Helsinki Distilling Company Kai Kilpinen, one of the founders of the company, and Marietta Kuivanen, the Brand Ambassador of the company, who informed the author of such need. The second objective is due to author’s personal interest towards the new Memorable Experience Design Framework (2015) and the author is personally interested in practically testing the feasibility of the structure and the author believes that the use of the Positive Emotions component will be likely to enhance the potential experience value of the tour.

Author became personally interested in the thesis topic, because of author’s specialization studies in innovation and experience design, and the author had already possessed an interest towards the production and sales of alcohol products. Thus, the thesis topic nicely combines both interests of the author. The results of this thesis are valuable to The Helsinki Distilling Company as it provides schematics for an improved distillery tour product with higher experience value for its customers. A high experience value product will provide higher demand and income for The Helsinki Distilling Company in the future. For the hospitality field in Finland and globally this thesis provides a case study to test the feasibility of a component of Memorable Experience Design Framework (MED) on industrial tourism sector. The feasibility test is important as there are no current case studies to support the functionality of the MED on the field at the time of writing this thesis.

During this chapter the author has introduced the purpose, goals, and origin of the thesis. The author has further explained the global and local academic, monetary and personal value created as the result of this thesis. In the following chapter the author will describe The Helsinki Distilling Company more in-depth as a company.
1.2 The Helsinki Distilling Company

The Helsinki Distilling Company is a distillery that was founded in 2013 to Teurastamo area in northern Helsinki. The company was founded by three whiskey enthusiasts and friends Séamus Holohan, Kai Kilpinen, and Mikko Mykkänen. Distillery started production in 2014 and the company focuses to produce premium spirits from outstanding ingredients with craftsmanship. (The Helsinki Distilling Company 2019a.) The distillery premises also hold the Distillery Bar, an adjoined restaurant and cocktail bar, and The Helsinki Distilling Company offers distillery tours that can be combined with a tasting of distillery products.

The Helsinki Distilling Company functions under two registered names of Helsingin tislaamo Oy and Helsingin tislaamoravintola Oy. The Helsinki Distilling Company distilling, selling of distillery products and distillery tours function under the name of Helsingin tislaamo Oy, while the restaurant and bar activities function under the name of Helsingin tislaamoravintola Oy. Together the companies made a net revenue of 1,31 million euros during the year 2017. (Suomen Asiakastieto Oy 2019a; Suomen Asiakastieto Oy 2019b.) In 2018 Olvi bought 67 % of stocks of The Helsinki Distilling Company as part of Olvi Group’s growth strategy, with the original founders of the company Séamus Holohan, Mikko Mykkänen, and Kai Kilpinen continuing as managing partners of the company (Mallinen 2018).

Above the complexity of operating under two registered names The Helsinki Distilling Company functions as part of two industry sectors: manufacturing sector and tourism sector. The Helsinki Distilling Company’s production and sale of alcohol products belongs in the manufacturing sector, specifically to the beverage manufacturing subsector, whereas their distillery tours and food beverage activities belong to the tourism sector (Bureau of Labor Statistics 2019a). Manufacturing sector consists of companies, where their processes include mechanical, physical, or chemical transformation of materials, substances, or components into new products (Bureau of Labor Statistics 2019b).

Like manufacturing sector, tourism sector also holds a large variety of different kind of businesses. World Tourism Organisation (2015) defines tourism industries to include: “industries that typically produce tourism characteristic products” (UNWTO 2015, 12). Tourism characteristic products are defined as products, which fit either or both of the following statements: most of the money spent on the service or good is tourism related, and that the demand of the service or good is linked to the supply of visitors (UNWTO 2015, 19). Thus, World Tourism Organisation has compiled a list of 12 industries, which fit these cri-
toria, out of which The Helsinki Distilling Company fits to two industries: food and beverage serving activities and travel agencies and other reservation service activities (UNWTO 2015, 12). The full list of tourism industries and their descriptions are shown in Attachment 1.

Due to the inclusive definition of tourism and the wide range of industries it includes researchers have defined many sub-categories of tourism. The distillery tour offered by The Helsinki Distilling Company fits to the specific sub-category of Industrial Tourism. Although the specific definition of industrial tourism is still contested, Otgaar (2010) defined industrial tourism as: “Industrial tourism involves visits to sites that enable visitors to learn about economic activities in the past, the present and the future.” (Otgaar 2010, 196). As The Helsinki Distilling Company distillery tour includes visits to the actual production premises of the company, where the visitors are told of the company’s past present and future activities, distillery tour fits the definition to the dot. Unlike Pure Consumer Tourism, Industrial Tourism allows a chance for visitors to see ‘behind the scenes’ (Otgaar 2010, 18), which is also why visitors are interested to come to visit the site. Industrial visitors want to learn and experience something real and authentic (Otgaar 2010, 1).

The Helsinki Distilling Company produces a large variety of alcohol products ranging from gin and long drinks to akvavit, berry liqueurs and even Tyrnipontikka, a Finnish grappa of sorts (The Helsinki Distilling Company 2019b). The Helsinki Distilling Company’s Helsinki Dry Gin was awarded the prestigious title of Spirit of the Year in 2016, and Mikko Mykkänen, one of the founders and the master distiller of The Helsinki Distilling Company, earned the 2018 award for Outstanding Innovation of the year for his work with The Helsinki Distilling Company (Destille Berlin 2019; The Helsinki Distilling Company 2019b). Although The Helsinki Distilling Company may at the moment be more known of their gin, the focus of the company is to become renowned for their whiskies, but the company produces at the moment other products as the whiskies are aging to the perfect condition. already the company has produced the first of their whiskies, White Dog, which is a clear single malt whisky, but the company is eager to bring more whiskies for sale. (Kuivanen 6.7.2018.) The fans of the company and other spirit enthusiasts are even able to participate in the distilling process with The Helsinki Distilling Company by purchasing their own cask of The Helsinki Distilling products that they can choose to age if they see fit while storing it in The Helsinki Distilling Company warehouse. (The Helsinki Distilling Company 2019c.)
During this chapter the author has introduced The Helsinki Distilling Company, what is the history of the company, how they function in a combined sector of manufacturing and industrial tourism, what is their current financial standing, and their wide range of products and nominations they have gained. The author has further discussed what industrial tourism is and what is the role of it in the business of The Helsinki Distilling Company. In the following chapter the author will further delve into describing the role of the distillery tour as an experience and its current role in the company.

1.3 Distillery tour

As mentioned, above distilling, bottling and selling the distillery products, The Helsinki Distilling Company offers distillery tours that can be combined with a tasting of distillery products (The Helsinki Distilling Company 2019a). The Helsinki Distilling Company has used distillery tours since the beginning of the company mainly as a marketing tool above the monetary benefits of the ticket-sales of the distillery tours. By providing a chance to visit the distilling space and taste the products, The Helsinki Distilling Company’s aim is and to create a more personal bond to their customers. Still Kilpinen states that the primary purpose of the distillery tour for the Helsinki Distilling Company is that the customers leave the tour satisfied and happy. (Kilpinen 15.5.2018.) Furthermore, they want to acquaint themselves further to the customers, and to ultimately increase their sales and brand image by creating experiences to their customers (Kuivanen 6.7.2018).

There is no dictionary definition on a distillery tour, but both parts of the concept have been defined separately. Cambridge Dictionary defines distillery as: “a factory, where strong alcoholic drinks are produced by the process of distilling” (Cambridge University Press 2019a). Tour is likewise defined by Cambridge Dictionary as: “a visit to a place or area, especially one during which you look around the place or area and learn about it” and: “a journey made for pleasure” (Cambridge University Press 2019b). Thus, we could define distillery tour as a visit for pleasure to a factory, where strong alcoholic drinks are produced through a process of distilling during which you look around the factory and learn about it.

Although this definition would specify the visit to focus on the factory area, during this thesis the author will include to the factory premises both the factory and the adjoined bar and restaurant areas within the location of Helsinki Distilling Company as all of these areas are used in the current distillery tour, and the author believes that the use of all areas within the location have a potential to increase the experience value of the tour and provide insight on the activities of Helsinki Distilling Company for the visitor.
As in the definitions of Cambridge Dictionary tour suggest inclusion of both perspectives of hedonistic enjoyment and learning and exploration, which will both be continuing perspectives in the development process of the distillery tour. The Brand Ambassador of The Helsinki Distilling Company describes the function of the distillery tour for The Helsinki Distilling Company to increase the public awareness of the know-how and handcraft necessary for distilling, and the art of it (Kuivanen 6.7.2018).

The script of the to be improved distillery tour has been added as an Attachment 2 in the end of the thesis. As a summary the current distillery tour is a roughly 45-minute-long experience during which the guests have a chance to see the company’s fermentation and distilling equipment and space (Attachment 2).

The guests are guided through the distillery tour by a host. The Helsinki Distilling Company aims to ensure that all hosts have always worked in other positions, so they have personal experiences in the process of distilling, and with The Helsinki Distilling Company (Kuivanen 6.7.2018). The hosts discuss through the specified 5 topics that are part of the tour, but they can make their own mark on the topics depending on their experiences and interests. The mandatory set 5 topics are:

- The history of Teurastamo
- The story of The Helsinki Distilling Company
- The distilling processes
- Describing the distilling equipment and space
- The Helsinki Distilling Company products

As mentioned, the guests can combine the tour with a tasting of The Helsinki Distilling Company products, where the guests are further explained The Helsinki Distilling Company flavour philosophy, but also the way of tasting spirits, and the intricacies related to it. The tasting is further defined in Attachment 3.

During this chapter the author has defined the term distillery tour, what is the function of it in The Helsinki Distilling Company marketing and business activities. Furthermore, the author has described the current distillery tour and the role of the host in the experience. In the next chapter the author will discuss the theoretical background used in the development of the product and the related understanding of what experiences and experience value are.
2 Theoretical lens of the design

During the following chapters the author will discuss further the concept of experience, how it is related to tourism and services. The author will discuss the progression of value from services to experiences, as suggested by Pine and Gilmore (1998), and the prevailing discussion of what an experience is. The author will further elaborate on how the Memorable Experiences Design (2015) as a framework was formed, and how it deepens the opportunities on how to create experiences. The author will define and discuss the theoretical lens and the formation of the experience design perspective used during the design process.

2.1 Staging experiences with high quality service

The specific definition of experience is still discussed to this date. In 1994 Interactions magazine held design competition, where qualities of an experience in an interactive product was defined by: “...all the aspects of how people use an interactive product: the way it feels in their hands, how well they understand how it works, how they feel about it while they’re using it, how well it serves their purposes, and how well it fits into the entire context in which they are using it.” If the product is successful in all these aspects, then the experience was deemed as valuable to users, which described the “quality of experience”. (Alben 1996, 5.) The definition of experience has further been defined by Pine and Gilmore in 1998 as progression of value through personal customization of services to experiences that are memorable (Pine & Gilmore 2011, 34-35). The Experience Economy’s Progression of Economic Value, according to Pine and Gilmore is visualized in Figure 1.

Figure 1. Progression of Economic Value (Pine & Gilmore 2011, 245)
Forlizzi specified the importance of a personal narrative created during the experience, where experiences change from being everyday events to something new, exciting and memorable, which challenges our thinking (Forlizzi 2002, 423). In 2011 Helkkula’s review of the definitions of service experience in service marketing research specified the importance of a process-oriented thinking, where all aspects of the experience are interwoven together, and the experience is subjectively felt and contextually specific (Helkkula 2011, 382-384). The research is further hindered by the linguistic definitions of experience, where in English the word characterized by two aspects of both learning and hedonistic enjoyment, where in many other languages the word is described by different words as in German, where learning experience is referred with “erfahrung”, and hedonistic experience with “erlbnis” (Sundbo 2015. 112-113).

Thus, the specific definition of an experience is still currently being studied, and it continues to be elusive to specifically define, but as much is agreed that experience is a process of internal and external interactions, which through personal narration of the experiences create meaning consciously or unconsciously without specific definition of good or bad. Thus, the author would like to define customer experience as a customer’s personal description of internal and external interaction(s) with (a) company’s touchpoint(s).

Although experiences have been gaining value as a descriptive factor of success in service business, taking the role of service quality, Sundbo suggests that there will in the future be a new factor to describe the quality of a service product: “A new focus on quality, although it might not be termed quality, will most likely emphasize all aspects of quality – functional as well as experienced.” (Sundbo 2015, 115). Although there is no specific definition for experiences the relation of service quality to experiences cannot be denied as Alben’s (1994) definition already suggests. As experiences are personal interpretation of external stimuli, the formation of experiences cannot be guaranteed, but the experiences can be staged through intricately designed services that are designed for the customer specifically, and still no two customers will have the same experience (Pine & Gilmore 2011, 17-18).

Furthermore, the author would like to point out that defining the length of an experience is very difficult and can differ based on a different moment in time. What is a restaurant experience? The common-sense answer would be the time spent in the restaurant premises. But what about the reservation process for getting the table, isn’t it part of the general experience of the restaurant also. When considering the experience, we can go even further to considering on the fact that what made the customer to choose specifically this restaurant and why during this day and this time.
On the other hand, we can also consider the experience to the other direction. When does an experience end? Maybe for some, it is when they leave the restaurant, but what about the people, who write the review of the restaurant of how great or miserable it was, aren’t they still experiencing and interacting with the restaurant?

How do we ensure that the customer has a great mindset of our company already, when they arrive and that they return and that the relationship with the customer continues? How does our way of asking for reviews affect their memory of their visit? What makes them choose our restaurant to come back to above other locations or why they do not return? The more we consider the experience in a longer perspective it is possible to understand the customer better and affect their experience.

As mentioned earlier service quality has been previously seen as the main service business customer relations descriptor (Sundbo 2015, 107). Service quality is defined as “an attitude or global judgement about the superiority of a service” (Robinsson 1999, 23). Still there is discussion on what kind of attitude does it describe; does it describe expectations versus performance perceptions (Parasuraman, Zeithami & Berry 1988, 49) perceptions of performance with ideal standards (Parasuraman, Zeithami & Berry 1994, 116), or pure performance perceptions (Cronin & Taylor 1992, 64).

Both service quality and experiences are proven to have an effect in customer loyalty retention, which is why both must be equally considered in service business management, where service quality describes the instrumental, physical, quality of the service and the experiences are the experiential, emotional, factors involved in the service (Ranaweera and Neely 2003, 244). To take into consideration both the factors of instrumental and expressive factors in service quality Beltagui and Candi (2018) developed a service quality model, which showed the contribution of both factors in customer loyalty creation and retention, and in their study they focused on how the measurements of quality should not be considered as one method to fit all, but the measurement should be created with the operated service in mind, and how the customers value expressive and instrumental factors while using the service (Beltagui and Candi 2018, 926-927).

Service quality and customer satisfaction are perceived to be connected, but there is a clear distinction between them, where service quality is defined as overall attitude towards company’s service products and customer satisfaction is specific to an individual service encounter. (Robinsson 1999, 24.) Thus, author will during the development cycle consider the experience value of Helsinki Distilling Company distillery tour as the customer satisfaction and value gained from the service encounter instead of the service quality of the
whole company, as that attitude would encompass all the services and products the Helsinki Distilling Company provides.

During this chapter the author has introduced the concept of an experience and the prevailing discussion on the topic. The author has created connection for the reader on how high service quality is linked on creating experiences, and how it can be used as a descriptor of the experience value of the product. Furthermore, the author has introduced the concept of Experience Economy, and the Pine and Gilmore’s suggested progression of value from services to experiences. In the following chapter the author will discuss further the concept and contributing factors of experience design, and what Memorable Experience Design Framework (2015).

2.2 Memorable Experience Design – MED

Memorable Experience Design is a framework designed by Paul Bulancea and Roman Egger (2015). The purpose of the framework is to provide designers and researchers with a way to create, analyse and discuss experiences. The framework combines PERMA model of positive psychology and well-being for creating experiences and two different fields of thinking of experience design: tourism and gaming. With the combination of these fields of thinking Bulancea and Egger (2015) aim to combine the strengths of each field of thought, the individualistic, irreversible, multisensory and intrinsic value creation of tourism design, where customers are in immediate contact of the “real thing” with the nature of playfulness with an increased concentration and focus through the play of challenges and the personal capabilities of gaming design.

Even though the two might at first seem for some to be strange bedfellows both fields of thinking are imbedded with the use of emotional involvement and the play anticipation and undergoing through the process with an altered sense of time. (Bulancea & Egger 2015, 16-17.) During the following chapter the author will discuss the theoretical background of the model and how the model will be used in the development of the experience design product.

2.2.1 The framework

As the exact definition of experiences is still being formed and discussed, so have the contributing factors of experiences and experience design been discussed for decades. In their book Experience Economy, first published in 1998, Pine and Gilmore suggested to
consider the types of experiences through their four realms of experiences model, which included the realms of: entertainment, educational, escapist, and aesthetic (Pine & Gilmore 2011, 47). The model is visualized in Figure 2.

They suggest that all experiences land on one of these realms and can be enhanced by understanding the type of experience one is providing and enhancing it. These four realms are described through the way they fit on the dimensions of guest participation and environmental relationship. Guest participation considers how passively or actively the user is involved, while the environmental relationship considers, how the user interacts with their environment, during the experience; are they absorbed by it, where the experience is consumed at a distance, or immersed by it, where the user feels like they are part of the experience. (Pine & Gilmore 2011, 45-47.)

![Figure 2. Experience realms (Pine & Gilmore 2011, 46)](image)

Pine and Gilmore suggest that it is possible to enhance any experience by “blurring the boundaries between realms”. These blurred dimensions suggested by Pine and Gilmore are called: eduscapist, edusthetic, escasthetic, entersthetic, escatainment, and edutainment. Eduscapist is the combination of education and escapist, where by changing the setting you can find new ways to approach the setting like learn about life in the farm by going to the farm to work there. Edusthetic, education and aesthetic combined, is suggested to foster appreciation, such as taking a trip to Grand Canyon to learn about it. Entersthetic is combination of entertainment and aesthetic is said enhances the feeling of having presence, such as enjoying a performance by Cirque do Soleil, who combine beauty and entertainment in one of the most powerful ways. Escasthetic is an altering state formed in the combined realm of escapist and aesthetic. Escasthetic experience
could be said to be delivered in many virtual reality games, where the immersive experience with the game and its aesthetics take you into a completely different state of mind. Escatainment on the other hand is combination of escapist and entertainment and may create catharsis, which can be very familiar feeling to many, who have succumbed to the world of their favourite TV-show and keeps addictively watching everything they can find. Edutainment is the most publicly used as its uses have been found in the field of academy as a useful way to teach, by combining passive absorption of entertainment with active educational absorption to a realm, where the best factors of each realm support each other. Edutainment is very easy way to describe most children’s educational television shows. (Pine & Gilmore 2011, 55-56.)

Furthermore, Pine and Gilmore (2011) suggest that by combining the elements of the different realms provide multi-faceted memorable experiences, that provide something new and unforgettable, and in the centre with a combination of all elements is ‘The Sweet Spot’ (Pine & Gilmore 2011, 56-57). Furthermore, they emphasized the principle of THEME-ing (Pine & Gilmore 2011, 91), which is:

- Theme the experience
- Harmonize impressions with positive cues
- Eliminate negative cues
- Mix in memorabilia
- Engage the five senses

According to Pine and Gilmore the Four Realms of Experiences in combination with the act of THEME-ing companies can create rich, compelling, engaging, and memorable experiences for their customers, which will create success within Experience Economy (Pine and Gilmore 2011, 91-92). Many researchers support Pine and Gilmore’s model, but the distinctness of the boundaries between the realms has been questioned, and the possibility of creating an experience, which combines elements from all the realms (Jurowski 2009, 7-8). Although the concept of realms provides designers with a way to discuss, categorize and describe different experiences Pine and Gilmore’s (2011), the realm theory doesn’t provide a designer with any tactual tool or path to design these experiences.

Even with the critique the conceptualization of realms provides guidance in the process of creating something new. The distillery tour provides an excellent place to use the suggested benefit of combining realms to enhance the experience. The distillery tour itself is a very educational experience, where guests want to understand and learn the processes and companies behind their products, but furthermore there is an aesthetic perspective of observing these spaces and equipment, which are a creation of centuries old traditions.
and experiments. Thus, during this thesis author will take an edusthetic perspective in the process of creating the experience, which fosters appreciation towards the craft of distilling and the work The Helsinki Distilling Company takes to advance it.

To differentiate further between experiences, Tarssanen and Kylänen built upon the concept of experiences by creating the model for the ‘perfect product’ of Tourism experiences against which it would be possible to evaluate and create experiences and to locate critical points and deficiencies (Tarssanen & Kylänen 2006, 138). Their ‘perfect product’ is visualized with a pyramid, where by the customer achieves the top of the pyramid, you have created the ideal experience product. The elements of the experience are defined as: Individuality, Authenticity, Story, Multi-sensory, Perception, Contrast, and Interaction. Likewise, the heightening levels of felt experience are defined as Motivational level, Physical level, Intellectual level, Emotional level, and the Mental level, which is the highest achievable level according to Tarssanen and Kylänen (2006, 139). In their research they emphasize that all elements need to be part of all touchpoints of the product. The experience needs to be considered from marketing to the user experiencing the product to post-marketing. (Tarssanen & Kylänen 2006, 140.)

As suggested by the customer segmentation of industrial tourism, customers come to visit industrial tourism locations to experience the authenticity of it and interact with the creators of the products they enjoy. Thus, for the distillery tour the most highlighted concepts to take from the Experience Pyramid in the creation of the tour is to consider the felt authenticity of the concept and the interaction during the experience.

Tarssanen and Kylänen, are not the first or the last to define experiences as a pyramid. Experience pyramids have already had few iterations to provide a way to consider experiences through the interacting levels and elements but describing experiences with pyramids has also gained critique. Some think that the experience should not be considered in Maslow-like layers of needs, but instead as interactive elements all affecting each other in a massive Venn diagram like state. The argument is that even a highly functional product without any story or narrative is possible to create emotion. (Gordinier 2016.) The author agrees and thinks that the pyramid like shape is a bit simplistic, but if experience creators keep in mind that the pyramid is only there to guide the process, and not to be a law, the Experience Pyramid (2006) provides a good facet to think about the different factors of an experience and if or how are they being considered.
In the centre of the Memorable Experience Design framework is the Persona, the user, the target of the experience (Bulancea & Egger 2015, 77). Experiences are created through the user’s personal interpretation of the situation. Thus, staging experiences nigh impossible without the experiencer in mind, which is why the persona of the user should be in mind since the beginning of the design process (Bulancea & Egger 2015, 80). Surrounding the persona is the PERMA well-being model of positive psychology, introduced by Martin Seligman in 2011 (Bulancea & Egger 2015, 25). PERMA model is formed from the following components (Seligman 2018, 333):

- Positive Emotions,
- Engagement,
- Relationships,
- Meaning, and
- Accomplishment

Seligman’s PERMA model suggests that by improving these five components it is possible to reach happiness and experience personal fulfilment and meaning in your life and his research has become a crucial part in creating academic ways to improve happiness. (Slavin, Schindler, Chibnall, Fendell & Shoss 2012). For these components of PERMA-model Bulancea and Egger provide tools and perspectives of Experience Design to use in creating a memorable experience. The tools combine both perspectives of tourism and gaming, creating a set, which are designed to complement the strengths and faults of each brand of design.

Finally surrounding the model is the constant idea of Protective Frame and Contrast, which should be considered in all stages of the design. Protective Frame and Contrast is comprised from three frames of confidence, safety-zone and detachment. With these frames in mind Bulancea and Egger’s aim is to remind that the guests need to feel comfortable and relatively safe in any experience they are facing, even if the experience was supposed to create terror (Bulancea & Egger 2015, 73-74).

In combination to these factors Bulancea and Egger add to the model the perspectives of Design Process, Design Properties and the elements of Persona Story, Theming, Interest Curve, Core Experiences, Five Senses, and Memorabilia, which are already accepted elements of experience design, and Bulancea and Egger’s suggest keeping in mind during the design process of the experience. Design process and properties will be further discussed in the methodology of the thesis, but the author will further elaborate the yet undefined elements of persona story and interest curve.
Persona Story refers to the progress of creating one or multiple fictional versions of your current or desired customer. For the reliable results the personas should be based on factual and relevant information of the customer base. Personas are used to gain a deeper understanding in their desires and motivations of your customers and how they interact with your company in their day to day life. Persona stories have been used in many contexts starting from product development to planning marketing or recruitment (Nielsen 2013.)

Interest curve on the other hand is a graphical description of level of interest the user is feeling during the experience, and how it changes during the experience. Interest are used to pace the experience to fluctuate the interest and keep the user engaged, which is especially important when designing an experience that lasts longer, like a video game. (Salmond 2017, 96.) As mentioned, interest curves are especially used in the field of gaming, but they are very familiar in the field of dramaturgy in the progress of designing the progression of an experience.

Although author would want to test the feasibility of the whole framework, taking that kind of undertaking needs more time and work than what is suitable for a thesis. Positive emotions component provides a suitable addition to the ideation process to improve the current distillery tour, as it focuses on the aesthetic qualities and involvement of an experience. Even though creating products with high experience value is not that novel and new anymore, Memorable experience design framework is still a new model for creating experience, as it was just introduced in 2015. It is so new that at the point of writing this thesis plan author has not found any theses or research papers, which are testing the feasibility of the framework.

During this chapter the author has set his research and design perspective to focus on the educational and aesthetic perspectives of the experience in order to foster appreciation as suggested by Pine and Gilmore. Furthermore, to enhance the intended industrial tourism segment needs for authenticity and interaction those will be the focal points supported by the Experience Pyramid of Tarssanen and Kylänen. The author has discussed the Memorable Experience Design framework and how it combines the different forms of gaming and tourism in creating experiences to a customer-centric framework. The author has finalized the chapter by discussing the reasoning for focusing on the Positive Emotions segment of the Memorable Experience Framework, and why the author believes it will provide the greatest help in the process of designing an improved product.
2.2.2 Positive emotions

As mentioned earlier, the role of emotions have been for long understood to have a role in the creation of experiences. Razzaq, Yousaf, and Hong (2017) defined emotions as: “multifaceted compound of different factors, both mental and physical”, they further specified that emotions are: “brief episodes that change as the environment that caused them changes” (Razzaq, Yousaf & Hong 2017, 242). Although Razzaq, Youssef & Hong ascribe emotions to be: “valued and reliable predictors of human behaviour” (Razzaq, Yousaf & Hong 2017, 242), but emotions need to be carefully analysed as it is very difficult for designers and the individuals experiencing these emotions to pinpoint, which part of the experience triggered which emotional reaction (Sylvester 2013, 9-10). In psychology, research has shown positive emotions and approach to have an effect on how we perceive time to move differently, often elongating the experience of time (Lehockey, Winters, Nicoletta, Zurlinden & Everhart 2018, 1-2, 11-12).

Bulancea and Egger describe positive emotions to have power to encourage and motivate individuals to get involved in activities, which allows for these individuals the chance to develop physical, intellectual and even social skills. This power is why Positive Emotions is its own design component of the Memorable Experience Design framework. (Bulancea & Egger 2015, 83.) Within the Positive Emotions design component Bulancea and Egger divide the component to four sub-sections: relaxation and tension, familiarity and novelty, surprise, and aesthetics (Bulancea & Egger 2015, 81-96).

Bulancea and Egger’s (2015) approach is interesting in its way as it focuses on how to create stimuli to evoke varying kinds of emotions and to manage them through the experience. Many studies in the service industry and tourism have instead been more focused on creating and managing the social and physical environments of the location and the emotions gained from them (Lin & Liang 2011). For instance, the positive behaviour and emotion of the employees, and the mood of the workplace has been a target of discussion as has been shown to affect the positive emotional experience felt by the customer (Lin & Lin 2011, 194-195).

Unlike the general service design perspectives Bulancea and Egger take an in-depth customer-centric view on the experience. Their design perspective almost seems to negate the effect of the company environment in the creation of the positive emotion, a factor, that author believes should be added in the future iterations of the framework.
Relaxation and tension deals with the flow of increasing and decreasing the intensity of the experience to keep the interest and engagement of the guest. Bulancea and Egger describe, how high levels of arousal are inclined to cause anxiety or even fear, whereas low levels of arousal are to cause boredom and disinterest. Still guests need time to reflect on what they are experiencing during the high-points of the experience, which is why it is good balance the experience with moments of tenseness and relaxation (Bulancea & Egger 2015, 85-86).

Many experience designers suggest using the classic Freytag’s pyramid, when designing the emotional impact during the customer experience, as it follows the classic movement of a story we are used to (Norton & Pine 2013, 15). Bulancea and Egger’s Tense and Relaxation offers a way to consider experiences in a longer time-perspective, and in author’s opinion works better for continuing and repeated experiences, such as physical exercise, or travel and how to enhance them. Still, author believes Bulancea and Egger could consider discussing experiences depending on the time-frame of the experience. Author believes Freytag’s pyramid would suit better for shorter singular experiences, and tense and release for long-term customer relationship management.

The design tools provided by Bulancea and Egger to create the balance of stress and relaxation are the introduction of ‘Boss Fights’ and ‘Lifejackets’ into the experience. “Boss Fights” are points in the experience, where guests need to use all the things they’ve learned during the experience, and to work together to defeat the challenge in front of them, even though how difficult the challenge seems. An example given by Bulancea and Egger of a ‘Boss Fight’ is of a snowboarding lesson, where the students, who have been learning new skills in the beginners’ slopes, move to the intermediary slopes, where they will have to test their skill in a new environment. Boss Fights also allow the guests a chance to evaluate their skill level and a sense of direction for an experience ‘Lifejackets’ on the other hand are the part of an experience, where the guests can relax a bit after an intensive moment, such as the small moments of calm in a roller coaster, before the next drop and a turn. (Bulancea & Egger 2015, 86-87.) A simple example of a Lifejacket is how in theatre intermissions are used in plays in the middle of a play to provide the guests a moment to reflect the events that have occurred in the play.

Familiarity and novelty describe the design element of successfully combining elements of things we expect and do not expect. This combination is integral in creating memorable experiences. (Bulancea & Egger 2015, 87.) Through the combination of familiar and unfamiliar it is easier to locate and understand the unfamiliar elements and see their effect.
Furthermore, after adding elements of change, guests do not only express positive emotions as result of the change, but they appear as the anticipation for future changes grow, as they wonder, what more could happen (Sylvester 2013, 14). To incorporate element of familiarity and novelty Bulancea and Egger suggest using the design tools of ‘Discovery’, ‘Game Moods’, ‘Special Events’, and ‘New Levels / Worlds’.

‘Discovery’ deals with hiding novel elements to your experience, which the guests can find by exploring. Adding elements of ‘Discovery’ provides a way to motivate guests to explore and dig in deeper to the experience. (Bulancea & Egger 2015, 88-89.) Examples of Discovery in action are for instance in video games treasure chests hidden on top of a mountain, but they can even be in real life small smiling alligators hidden in the children’s corner winking from a wooden stump.

‘Game Moods’ on the other hand are a created element, where the guests are themselves able to change the type or version of the product they want to experience, which can provide a new way to experience the product by focusing more on the thematic, social or intellectual elements of the product. An example provided by Bulancea and Egger describes the KLM Meet and Seat, which aimed to change, how people choose their seat by providing a way to chat with your fellow airplane passengers during the flight, if you wanted to. (Bulancea & Egger 2015, 89-90.) Another example used in real life is how in some room escape facilities players can choose what kind of level of difficulty they would like to play with depending on what kind of evening they want to have.

‘Special Events’ is a tool that is already quite widely used. This tool entails of creating a once in a specific time event, which changes, how you experience the space, such as how mall or other service providers create their own version of a Valentine’s day or Christmas events (Bulancea & Egger 2015, 90). Special Events can range in a wide variety of way from small scale comedy night in your local café to large scale nationwide treasure hunt, such as the I love Bees marketing campaign of Halo 2 video game, where customers had to go through wide range of real life and virtual puzzles to gain as a reward a glimpse of the trailer of Halo 2 (Schachtman 2004). Finally, ‘New Levels / Worlds’ describes as a tool, how it is useful to create different kind of spaces within the location, which the customers can explore with a sense of novelty (Bulancea & Egger 2015, 90).

Surprise as an element is in close relation to the familiarity and novelty. Surprises are likely to create large amount and variety of positive emotions of joy and intrigue (Bulancea & Egger 2015, 91). Design tools for surprises suggested by Bulancea and Egger are: ‘Unexpected rewards’, ‘Random Rewards’, and ‘Easter Eggs’. ‘Unexpected rewards’ are as
definition implies unexpected, but they are given as a surprise, such as a surprise dessert on the house in a restaurant. ‘Random Rewards’, unlike ‘Unexpected Rewards’, are provided randomly, and the guests are informed to potentially expect them at some point, which creates a sense of anticipation and hope, such as, when hiking in Lapland in the winter you have a chance to see aurora borealis. ‘Easter Eggs’ on the other hand are surprises, which are hidden and constitute as surprises for guests, who are willing to look for them. Out of ‘Easter Eggs’ the customers are likely to experience emotions such as amusement, pride and awe. (Bulancea & Egger 2015, 92-93.)

Aesthetics, the final element of the Positive Emotions component consists of how the experience sensory-wise sounds, looks and feels like. For the customer to be willing to engage with the product the experience should seem appealing to them. (Bulancea & Egger 2015, 94.) Well-designed aesthetics have the power enhance the emotional meaning of an experience (Sylvester 2013, 26). The tools to design the aesthetics of an experience provided by Bulancea and Egger are to consider: ‘Fantasy’, ‘Environment’, and ‘Music and Sounds’. By adding ‘Fantasy’ to the aesthetics of the experience Bulancea and Egger suggest instilling a sense of magic and specialness in the experience, such as how Disney allows their visitors feel like they are visiting a magical place, which is made possible through the aesthetic design of the Disneyland. ‘Environment’ on the other focuses to consider environmental specific emotional drivers, such as weather or season. Most common examples of this are how restaurant bring the Christmas feel to the restaurant through the redesign and decoration to suit the Christmas season. ‘Music and Sounds’ unlike the earlier visual point of views focus on the positive emotions caused by the auditory sensations. Sounds and music are a great way to intensify actions and create drama. (Bulancea & Egger 2015, 95-96.)

The component of Positive Elements, and its sub-sections and tools are further visualized in the table 1. This chapter has discussed the theory of the Positive Emotions component, its sub-sections and the potential tools, Bulancea and Egger (2015) provide to potentially use when designing a new experience. As a conclusion for the following development phase of the product the author has described how he will be taking an edusthetic approach to creating the experience in order to invoke the felt appreciation by the visitors towards The Helsinki Distilling Company, their products and the craft of distilling. Due to the distillery tour’s industrial tourism field the author has chosen to take into consideration specifically the felt authenticity by the visitor and the quality of interactions that were highlighted by Tarssanen and Kylänen (2006) in their Experience Pyramid as one of the major parts of experience design. To combine these fields the author will use the tools of Posi-
tive Emotions component. In the following chapter the author will begin to discuss the chosen research method and the design structure used in the development process of the improved distillery tour.

Table 1. Positive Emotions (Bulancea & Egger 2015, 81-96)

<table>
<thead>
<tr>
<th>Positive Emotions</th>
<th>Relaxation and tension</th>
<th>Familiarity and Novelty</th>
<th>Surprise</th>
<th>Aesthetics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Boss Fights</td>
<td>• Discovery</td>
<td>• Unexpected Rewards</td>
<td>• Fantasy</td>
</tr>
<tr>
<td></td>
<td>• Lifejackets</td>
<td>• Game Moods</td>
<td>• Random Rewards</td>
<td>• Environment</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Special Events</td>
<td>• Easter Eggs</td>
<td>• Music and Sounds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• New Levels / Worlds</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Positive Emotions</th>
<th>Relaxation and tension</th>
<th>Familiarity and Novelty</th>
<th>Surprise</th>
<th>Aesthetics</th>
</tr>
</thead>
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<td>• Unexpected Rewards</td>
<td>• Fantasy</td>
</tr>
<tr>
<td></td>
<td>• Lifejackets</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>• Special Events</td>
<td>• Easter Eggs</td>
<td>• Music and Sounds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• New Levels / Worlds</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3 Research methods

In preparation to the tasked development process by The Helsinki Distilling Company the author interviewed Kai Kuivanen, one of the founders of The Helsinki Distilling Company, and Marietta Kuivanen, the Brand Ambassador of The Helsinki Distilling Company, on their company’s wishes and thoughts for the improved distillery tour product and the current state of the distillery tour. Based on these interviews the author designed purpose and following sub-objective of considering the logistical factors for production related to the distillery tour. With these interviews in consideration the author designed the research method to support the design process of the product. The conducted research was a mono method and the author took an inductive approach to gain a wider perspective on the situation at hand and to localize the problems with the current version of the distillery tour. Author used qualitative method in the form of a survey. The survey was organized using a questionnaire with combination of open-ended and multiple-choice questions.

As mentioned, Memorable Experiences Design framework (2015) takes a highly customer-centric, holistic, collaborative point of view in creating experiences. Survey was conducted to gain an in-depth customer perspective on the product to understand their wants and needs. Survey was used to evaluate the current situation and to empathize with the customer and take their wishes in a collaborative manner into consideration to the development of the product. Furthermore, author will be using the Positive Emotions section of Memorable Experience Design framework as a tool in defining and ideation phases to brainstorm different kinds of solutions to enhance the experience value and customer satisfaction gained from the distillery tour. The product of the design process is an improved script and guidelines for the distillery tour.

3.1 Qualitative survey

The author chose to conduct a qualitative survey to gain an in-depth customer perspective on the current tour and the wants and needs of the customers for the improved product. Although surveys are seen intrinsically as a quantitative method surveys can also be used as a qualitative method depending on the way the survey is used. Unlike a quantitative survey, where the survey is used to understand statistical distribution and correlation of variables among people, qualitative are used to understand the diversity existing in the population (Jansen 2010). As such the survey created was used to identify the range of opinions existing of the distillery to gain an in-depth understanding of the varying customer perspective of the distillery tour. Thus, the survey was designed to provide data to identify
the strengths and issues of the experience product and to guide the ideation and the product development process.

The survey comprised of 12 questions in total, which were divided to two sections. First section has been designed to gain insights on the customer perspective of the tour, the customer intentions and engagement. The second section, on the other hand is designed to gain information on the customer segmentation to see, if there are demographic differences, which may influence the experience. Demographic data gained from the survey can be used to direct the ideation process for a more defined segment. After the implementation the same questionnaire will be used to see the effect of the implementations on the customer satisfaction and to see, where to continue the development of the tour to improve it even further.

First section of the survey, the customer perspective section, consists of seven (7) questions. Question 1 is created based on the Beltagui and Candi’s (2018) Revisited Service Quality model, that has been fitted to suit the specifications of the research as suggested by Beltagui and Candi. Questions 1, 3, and 7 are multiple-choice questions. Questions 2, 4, 5, and 6 on the other hand are open-ended questions.

Question 1 consists of 8 statements, which visitors are asked answer on a scale of how much they agree with the statement from disagree (1), slightly disagree (2), slightly agree (3), and agree (4). The statements are formed based on the four variables of the Beltagui and Candi’s (2018) model. The four variables tested are Customer loyalty, Outcome achievement, Instrumental performance, and Expressive performance. Each variable is tested with two statements. Furthermore, the statements are fitted to test the quality of the distillery tour specifically instead of the whole service quality of the company. The first and second statement test the variable of Customer loyalty, third and fourth outcome achievement, fifth and sixth instrumental performance, and seventh and eight expressive performance. The statements and the respective variables are further shown on Table 3.

The statements follow the same order as in the original model. The author has chosen to ask two statements per variable, unlike the three statements used to test each variable as in Beltagui and Candi’s (2018). The decision to limit the questions to two per variable is to make the survey more approachable for the customer’s as longer surveys tend to fend off answerers (Researchscape 2013). Furthermore, the author has decided to change the 1-5 range of the original model to 1-4 to ensure answers to have more weight to direct to either end of the range.
Table 2 Question 1 Revisited Service Quality statements

<table>
<thead>
<tr>
<th>Variable</th>
<th>Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Customer loyalty</td>
<td>I am likely to recommend the distillery tour to others</td>
</tr>
<tr>
<td></td>
<td>My previous experiences with The Helsinki Distilling Company have been positive</td>
</tr>
<tr>
<td>Outcome achievement</td>
<td>The distillery tour met with my expectations</td>
</tr>
<tr>
<td></td>
<td>Distillery tour offered exactly the service I wanted to have</td>
</tr>
<tr>
<td>Instrumental performance</td>
<td>The tour was interactive</td>
</tr>
<tr>
<td></td>
<td>The tour functioned well as a whole</td>
</tr>
<tr>
<td>Expressive performance</td>
<td>Distillery tour was a positive experience</td>
</tr>
<tr>
<td></td>
<td>Distillery tour stimulated my emotions</td>
</tr>
</tbody>
</table>

Question 2 asks to describe the feeling the visitor is leaving with. Aim of the question is to push the visitor to reflect more on the emotional impact of the distillery tour and to find the cumulative emotional value of the tour. Question 2 opens the value of the expressive performance tested in Question 1.

Question 3 takes the separate factors of the tour and evaluates their worth to the customer by asking the visitor to choose only one highpoint factor of the tour out of all the perspectives of the tour. For this question, the distillery tour has been divided to 7 factors:

1 - Learning about the distilling process
2 - Learning about The Helsinki Distilling Company products
3 - Learning about the story of The Helsinki Distilling Company
4 - Learning about the history of Teurastamo
5 - Tasting the products
6 - Seeing the distilling equipment and space
7 - Other

At the same time Question 3 provides data on the strengths and weaknesses of the tour, but also provides data on the customer intention. Question 4 is a continuation to Question 3, as it provides a chance to describe the highpoint of the tour as there may be other personal factors that the author has been unable to account for.

Questions 5 and 6 focus on the potential downfalls of the distillery tour. Question 5 asks of the difficulties the visitors may have faced during the tour, while Question 6 provides a platform for the visitor to give input on what they still would have wanted to experience. Questions 5 and 6 have at the same time the strength to provide data on the weaknesses...
of the tour, but also provide collaborative data on what the visitors believe there should still be.

Finally, the first section of the survey is finished with Question 7 that asks the visitors to evaluate the tour on range of 1-10. Question 7 in combination to the Service Quality results of Question 1 form the main evaluative backbone of the product in the future as the newly implemented distillery tour is compared to the earlier distillery tour. The second section of the survey consists of questions regarding the demographical data of the data submitter to see if there is any connection between demographical factors and answers. All the questions of the section, Questions 8-12, are multiple-choice questions. The questions ask the age, gender, and their earlier knowledge of alcohol products and if they have earlier experiences of being on distillery tour. Furthermore, the section asks if the visitor attended the tour with someone else, and with what kind of company was it. The complete survey can be seen in the Attachment 4.

The sample was intended to be comprised of 45 responses, and the data was scheduled to be collected during the weeks 35 to 38 in the fall of 2018 with the intent that the hosts would provide the paper surveys to the visitors after the tour. With the estimated 30 guests per week 45 sample points collected during the four weeks would provide sample of 50% of the total guests within the four weeks, or month. The author believes the sample would have provided a reliable consensus on the current customer experience and the gives insight in the varying customer opinions relating to the distillery tour.

Due to mis-communication the hosts weren’t informed of their role as the providers of surveys to the customers and the author chose to conduct the surveys personally. Thus, survey was conducted to the distillery tour visitors, after their tour, and the survey was provided physically by the author in paper-form to all willing participants to be filled on the spot after the tour had finished. Although this meant that the survey conduction would take longer the author chose to also participate all the tours after which the author would survey the visitors. With the author also participating the distillery tours the author was able to informally observe the distillery tour visitors and casually make observations on their behaviour during the tour. With these changes 20 surveys were filled during 1st of September 2018 until 21st of October 2018, which was longer than the author had thought, and the author was forced to re-schedule the completion date of the product from December 2018 to May 2019. Although the amount of data points was smaller than the author had wished for the author believes that with the author also participating the tours these data points provide much more valuable data than they initially seem to be.
To begin the analysis of the data the author used the Webropol the survey and reporting tool to collect the data. The author had also designed the visual look of the survey with the same tool. Using Webropol the author was able to analyse the diversity of the sample and the differences between varying groups of the sample, such as gender, age, alcohol knowledge, and distillery tour experience. The author furthermore used the Webropol tools word analysis function to evaluate the given suggestions for improvement to find out the prevalence of different factors.

During this chapter the author has described the used qualitative survey method and the formation of the survey design and sample size. Furthermore, the author has described the survey process and the used analytical tools. In the following chapter the author will describe Design thinking, the structural backbone for the development process.

### 3.2 Design thinking

Staging experiences is intricate detail-oriented work, which requires a clear goal and intent, a design perspective. The dictionary definition of design is “the way in which something is planned and made” (Cambridge University Press 2019c), but in the context of services and experiences the process requires a larger perspective than that. Service design needs to take into consideration the customer’s needs and previous experiences. The service experience does not necessarily begin or end within the specific departments of an organization, but it is a continuous flow of touchpoints within the whole of organization and even outside of it. (Mager 2009, 23.)

Design thinking is an innovation process, a tool, which focuses on problem solving with a larger way of thinking through the design, with an objective to integrate consumers, designers, and corporate representatives alike to the whole of design (Cooper, Junginger & Lockwood 2010, 58-89). Design thinking is a way to think of the problem at hand with a designer perspective in mind, and it is taught in many design schools, such as Hasso-Plattner Institute of Design in Stanford, where the popular visualization of the Design Thinking process chart was introduced, which is shown in the Figure 3.

Design Thinking Process hold five steps of: empathize, define, ideate, prototype, and test. Empathize stage means of trying to understand the involved participants of the problem, their importance, needs and experiences: who are the users, and what do they want. At define stage the designer needs to take to consideration the information they gained through empathize phase and define the problem that is at work. After a clear concept of
the problem is understood the ideation process begins, where multitudes of different solutions are thought until the solutions are defined to specific perspective, where begins the prototyping stage of visualizing, describing, and potentially storyboarding the solution to a prototype that is possible to test. With testing the prototype is tested to see if it works, and if it does not the process of iteration is continued.

![Design Thinking Process](image)

**Figure 3. Design Thinking Process (Hasso-Plattner Institute of Design at Stanford 2010)**

Depending on the success of the tests the process goes back to the ideation, or even to the definition stage to find other solutions or to prototyping stage to create better ways to describe the solution to be tested. (Hasso-Plattner Institute of Design at Stanford 2010.) Design Thinking has been criticized to be over-hyped, ill-defined, too process-oriented, and lacking the descriptiveness of how real designers work, but as a process in general it provides adaptability, and a design structure to support design work (Malamed 2018).

During this chapter the author has defined the research method used to support the development process and the structural backbone of the design process with the use of Design Thinking. In the following chapter the author will describe the design process of developing the improved distillery tour.
4 Design process of the distillery tour

During the following chapters the author will guide reader through the development of the new distillery through by using the Design Thinking Process. Each chapter describes the specific stage of the process, starting with empathize and ending to the testing stage.

4.1 Empathize – How are the visitors experiencing the tour?

During this chapter the author discusses the current state of the distillery tour and the involved participants, who are they and what are their needs and experiences with the distillery tour through the analysis of the collected survey data. In the beginning of this thesis the author has already discussed The Helsinki Distilling Company’s perspective on the function of the distillery tour. Thus, during this chapter the author will focus on understanding the customers of the distillery tour.

Table 3. Survey's, Experience Quality Data

<table>
<thead>
<tr>
<th>Questions</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Total</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am likely to recommend the distillery tour to others</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>18</td>
<td>20</td>
<td>3.9</td>
</tr>
<tr>
<td>My previous experiences with The Helsinki Distilling Company have been positive</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>7</td>
<td>9</td>
<td>3.8</td>
</tr>
<tr>
<td>The distillery tour met with my expectations</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>15</td>
<td>20</td>
<td>3.8</td>
</tr>
<tr>
<td>Distillery tour offered exactly the service I wanted to have</td>
<td>1</td>
<td>0</td>
<td>7</td>
<td>12</td>
<td>20</td>
<td>3.5</td>
</tr>
<tr>
<td>The tour was interactive</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>18</td>
<td>20</td>
<td>3.9</td>
</tr>
<tr>
<td>The tour functioned well as a whole</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>18</td>
<td>20</td>
<td>3.9</td>
</tr>
<tr>
<td>Distillery tour was a positive experience</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>18</td>
<td>20</td>
<td>3.9</td>
</tr>
<tr>
<td>Distillery tour stimulated my emotions</td>
<td>1</td>
<td>1</td>
<td>12</td>
<td>6</td>
<td>20</td>
<td>3.2</td>
</tr>
<tr>
<td>Total</td>
<td>2</td>
<td>2</td>
<td>33</td>
<td>112</td>
<td>149</td>
<td>3.7</td>
</tr>
</tbody>
</table>

From the survey’s data, the author was able to deduce that the distillery tour was already in relatively good condition as the mean grade for the experience quality section was rated the tour 3.7 / 4. The only section lacking in the experience quality data for the tour seemed to be stimulation of the customer’s emotions, which gained 3.2 / 4. Although 3.2 was the lowest rated section of the experience quality data, evoking emotions can be said to be the hardest part of creating an experience, and as such 3.2 is a very high score. The
mean grade for the experience was 8.6 / 10 and 18 out of 20 visitors replied that they were likely to recommend the distillery tour to others. The results of the experience quality section have been further visualized in the Table 4.

Guests high points were quite evenly spread as all stages excluding the Teurastamo’s history stage. Still the main high points seemed to stem from learning about the story of The Helsinki Distilling Company, seeing the distilling equipment and space and tasting the products. The dispersion of high points implies on high quality design of all stages. Still the lack of interest in learning about The Helsinki Distilling Company products and the distilling process means that there could be something to improve in those stages. The spread of the high points are visualized in the figure below.

![High point of the tour](image)

**Figure 4. Survey’s High point of the tour**

The survey also allowed a chance to identify the actual characteristics of the current customer base. Out of all surveyed 80% came to the tour with someone, out of which 50% came with a friend. The spread of questions 11 and 12 show that there seems to be no likely correlation in the alcohol knowledge or likelihood of being in a distillery tour as only 55% claimed described their alcohol knowledge to be average or above average and only 45% had been on a distillery tour. As the figure below shows 15 of the 20 respondents, or roughly 75% of the surveyed customers were male and of the 20 respondents, 14 or roughly 70% were in the range of 25 to 32 years old. Thus, the survey results support the company’s understanding of the main segment of the distillery tour.
When comparing the male and female respondents we can see that there are quite a few differences between segments. None of the women, who answered to the survey came alone to the distillery tour and all described their alcohol knowledge to be non-existent or below average. Furthermore for 80% of the women hadn’t been on a distillery tour previously. The male respondents on the other hand show that over quarter or 26% came alone to the distillery tour and over 73% described their alcohol knowledge to be average or above average and over 53% had previous experiences of distillery tours.

Although male respondents seem to fit ideally to the product segment, they rate the experience lower compared to the female respondents. Male mean grade of the experience product was 8,4 out of 10, whereas the women rated it unanimously 9 out of 10. The author hypothesizes that due to the earlier experiences with distillery experiences the male segment already has expectations of the distillery tour compared to the women which causes the male segment to evaluate the experience more critically. Although comparison of the gender specific data show differences between genders it is difficult to determine the accuracy of the gender-specific segment characteristics as the compared amount of the male and female respondents is so big with only 5 female responses in comparison the 15 male responses. Still the author believes that the gender division of the responses also shows which gender segment is more interested in general of the distillery tour.

Table 4. Experienced difficulties

<table>
<thead>
<tr>
<th>Experienced difficulties</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Difficult to follow, when everything is in English</td>
</tr>
<tr>
<td>- People moving past the area to toilet and from the entrance were disturbing</td>
</tr>
<tr>
<td>- Difficult to find the right waiting spot</td>
</tr>
<tr>
<td>- In the beginning it was difficult to hear the explanations due to the music upstairs and the people walking past</td>
</tr>
</tbody>
</table>
Although all the guests showed already great appreciation of the experience product there were a few difficulties felt that could be still improved, which are shown in the Table 5. Some respondents thought that the beginning of the tour was a bit cacophonous as the beginning of the tour is held next to the toilets used by the restaurant customers. The restaurant customer movement, noise, music coming from the restaurant seemed to annoy some customers while trying to listen to the host. Someone also described difficulties to locate the gathering spot for the distillery tour.

Table 5. Suggestions for improvements

<table>
<thead>
<tr>
<th>Suggestions for improvements</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Maybe seeing a product in mid-process like Laphroaig’s fermentation tanks</td>
</tr>
<tr>
<td>- More things to taste and where are the barrels</td>
</tr>
<tr>
<td>- How are distills combined?</td>
</tr>
<tr>
<td>- Seeing the aging barrels and more things to taste</td>
</tr>
<tr>
<td>- Bathing in a barrel, if the sauna is built to the chimney</td>
</tr>
<tr>
<td>- More liqueur</td>
</tr>
<tr>
<td>- More drinks</td>
</tr>
<tr>
<td>- The actual whiskey, since it’s hard to find</td>
</tr>
<tr>
<td>- I would have preferred [tasting] Aquavit over White Dog</td>
</tr>
<tr>
<td>- Hearing the story without tasting was not appreciated</td>
</tr>
<tr>
<td>- Maybe suggesting different occasions to drink different drinks, e.g. for dessert it’s good to drink X</td>
</tr>
<tr>
<td>- Seeing the distillery working</td>
</tr>
<tr>
<td>- See the barrels</td>
</tr>
</tbody>
</table>

The guests also showed an increased interest to learn even more than what was available during the distillery tour. The guests wished to understand more of the processes post-distillation of the product, of the aging and combining of distillments. Many respondents wished to see and feel the barrels, where the distillments would age and understand the logic of combining distillments, and potentially even seeing a product mid-process, citing the Laphroaig fermentation tank. As the author expected many respondents were wishing for even more alcohol to taste, and some showed resentment of only hearing the stories without having a chance to taste. Some wished to hear even more suggestions of ways to serve the products and understanding the background of the tour host in the distillation process. The full list of all the suggestions are listed in Table 6.

During this chapter we have now tried to understand further the customers visiting the distillery tour and how are they experiencing the distillery tour, what are their thoughts and wishes for improvement. Based on this understanding of the current customer experience
the author will in the following chapter further define the sections of the product in need of improvement.

4.2 Define – What needs improving?

From the generally positive evaluations of the respondents we can see that the distillery tour product is well-designed and leaves the guests happy and with deeper appreciation to Helsinki Distilling Company story and products. Still some guests are left with few remarks for improvement. The improvements mentioned previously are now visualized in the Figure 6. The visualization was created using a word cloud method, which increases the size of the word depending on how many times the word is mentioned in the answers.

![Figure 6. Customer improvements word cloud](image)

From the figure we can see how the basic sensual components of any experience pop-up as “See”, “Taste, and “Hear” pop up from the visualization as in any experience the customers just always want more. The need for more and clear sensory stimulation is further supported by the problems the respondents informed, which all deal with sensory disturbances caused by the surroundings, disturbing noise, movement, and difficulties to com-
prehend the conveyed information. Thus, the author deduces that there is still a clear customer need to have more clear sensory stimulation and to minimize the amount of disturbances for the distillery tour.

Furthermore, based on the results of the preliminary survey the author deduces that The Helsinki Distilling Company’s desired purpose for the product is already taking place on the distillery tour. The outcomes of the tour are well aligned with edusthetic experience approach for product experience design. The guests are already showing high recommendation rates and appreciation for the story and products of The Helsinki Distilling Company the author observes that the tour is succeeding in the intended design. Thus, author’s aim is not to disturb the current structure of the tour as is already is functioning as desired, but to add sensory stimulation and clear the sensory disturbances affecting the tour. During the following the chapter the author will continue the development process to the ideation of potential solutions to improve the sensory stimulations during the distillery tour.

4.3 Ideate – What could we do to improve it?

As the development has now a clear focus of development, we can start to ask the question: “How to improve the sensory stimulations of the distillery tour for the customers?” and For the ideation of solutions author is going to first begin by dividing the potential solutions based on each sense and creating solutions to improving each sensory stimulation. The ideation process requires first the process of creating large amount of potential ideas, or options, which can then be narrowed down to the most suitable solutions. The ideas author created have been listed in Attachment 5.

In order to specify the ideas to the most suitable ones the author used a set of criteria to evaluate the ideas objectively. The criteria consisted of four qualities the ideas needed to match. The qualities of a suitable idea were:

1. The idea improves sensory stimulation of the tour,
2. The idea improves upon the educational value of the tour,
3. The idea is cost-effective, and
4. The idea aligns with the brand of The Helsinki Distilling Company.

The first and second qualities factor in the edusthetic point of view of the distillery tour experience product development. With these factors the author will also consider the felt authenticity the customer might experience and if the idea suits with the cohesive theme of
the distillery tour. Third quality ascribes to The Helsinki Distilling Company’s desire to maintain the cost-effective nature of the tour in order to sustain a reasonable profit of the tour. The fourth quality on the other is to maintain the whole package of the distillery tour, as in all cases the tour needs to be consistently themed to fit the values and message of The Helsinki Distilling Company. These qualities were evaluated in the scale of 1 to 4, where 1 described unfulfilled quality, 2 described somewhat unfulfilled quality, 3 described fulfilled quality, and 4 innovatively fulfilled quality. The combined evaluations, and the scores are listed in Attachment 5.

From the evaluated the ideas few ideas rose above the others. The ideas scoring above the 3,5 / 4 were:

- Guidance signs
- Show the aging barrels
- Visitors working, labelling
- Touch the barrels
- Additional audio of distillery in function
- Taste all the ingredients
- Smelling the wort
- Smelling the barrels
- Smelling all the ingredients

Following the initial ideation, the author further continued the process using the component of Memorable Experience Design, Positive Emotions, to further generate ideas to enhance the experience value of the distillery tour and to test the usability of the component and its tools in the ideation stage. These tools of Positive Emotions as described earlier are: Relaxation and Tension, Familiarity and Novelty, Surprise, and Aesthetics.

The use of relaxation and tension is an especially important aspect of creating an experience. Experiences can be paced with the use of more relaxation and tension, by providing moments of challenges and idle enjoyment the visitors are able to take in the information they are being bombarded with information without feeling overwhelmed or bored. Providing a moment of relaxation also allows the visitors with a chance for more in-depth interaction, ask questions, and gain a more personal and unique experience of the tour. As the author previously described Bulancea and Egger (2015) provide the tools of Boss Fights and Lifejackets to further enhance the whole experience of relaxation and tension throughout the experience. For this case the harder challenges of boss fights could be used by including actual challenges to the distillery tour instead of the currently used casual inquiry of the general knowledge of the visitors. Although the casual inquiry provides good low difficulty challenges and provides moments of active interaction between the host and the visitors, the visit could also challenge more well-informed guests.
These challenges could for instance be in the form of a pop-quiz, tasting challenges, or the host could even challenge a visitor to describe distillation processes. These challenges could be made individually or in groups and combined even with a chance to win a small prize. Use of challenges in the case of The Helsinki Distilling Company could be especially beneficial with company events, as there are quite a few hospitality companies coming to experience the distillery tour. Furthermore, the challenges would provide something new for the visitors, who have already previously been on a distillery tour. But as the distillery tour is such a short experience the tour shouldn’t be overdone with these challenges, and even just one high challenge would already create a difference. The author believes that the ideal moment for a boss fight would be just before or right after leaving the distilling premises, before the tasting, as the tasting would provide a nice relaxation and enjoyment of beating the challenges. As such the tasting already provides an excellent use of a Lifejacket in the current distillery tour as it provides a chance to sit down and casually enjoy the products of The Helsinki Distilling Company. As such the author believes there is no further need to add other lifejackets, but with the use of an added challenging Boss Fight in the end of the distillery tour, the tasting would feel even more impactful.

Surprises further support the use level of engagement, the pacing and general interaction with the visitors. The author already suggested to include small surprises in accompaniment of the added Boss Fight, but small surprises and hidden secrets could be further added into the general distillery area, such as small notes hidden, but findable for the curious guests as a reward for their intrigue. These Easter eggs could be in the form of small pictures of the company employees from a staff Christmas or summer party.

Familiarity and Novelty on the other hand could be further added to enhance and modify the distillery tour experience. The distillery tour experience could be changed for special evenings, by designing the tour especially for more experienced and knowledgeable guests of The Helsinki Distilling Company, where the host could take a more in-depth take on the distilling process and the intricacies involved. At the same time these special nights would provide a chance to enhance the relationship between the fans on The Helsinki Distilling Company and create a product for the customers, who have already visited a few distilleries and already understand the basics of distilling and want to learn more. Furthermore, the previously mentioned concept of visitors coming for the tour to work and experience the craftsmanship and hard work related to creating excellent alcohol products could be just incorporated to a special “distiller’s day” tour. Especially in the case of already having such a well-functioning distillery tour, by testing these special tours The Helsinki Distilling Company would gain a more in-depth understanding of the visitors interests and
needs to further incorporate in the distillery tour. New levels for the distillery tour can also be incorporated by extending certain distillery tours to showing the aging barrels and the bottling area close-by the distillery.

Aesthetics is also another topic that the author already brought up with the case of disturbing noises in the current version of the distillery tour. In order to further enhance the distillery tour, the music and sounds of the should enhance further the impressive visual experience of seeing up close the distilling equipment and facilities with the sounds of distilling in process the visitors would be able to further immerse themselves to the distilling process.

Ideas stemming from the reflection of the potential use of Positive Emotions for the distillery tour are showcased in Table 5 below. In the following chapter the author will use the components of Engagement for further ideation and development of a finalized distillery tour. After the ideation process the author again evaluated the ideas based on the evaluation criteria.

Table 6. Using Positive Emotions for the distillery tour

<table>
<thead>
<tr>
<th>Relaxation and tension</th>
<th>Familiarity and Novelty</th>
<th>Surprise</th>
<th>Aesthetics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Boss Fights</td>
<td>• Discovery</td>
<td>• Gaining rewards for answering tricky questions</td>
<td>• Environment</td>
</tr>
<tr>
<td>• Pop-quiz</td>
<td>• Hidden easter eggs</td>
<td>• Providing rewards for the long-time fans of the company</td>
<td>• Improving the distilling area by adding more distilling artefacts</td>
</tr>
<tr>
<td>• Tasting challenges</td>
<td>• Game Moods</td>
<td>• Easter Eggs</td>
<td>• Music and Sounds</td>
</tr>
<tr>
<td>• Guess the ingredient</td>
<td>• Challenge tour</td>
<td>• Pictures of the company employees and the family it encompasses.</td>
<td>• Added distillery tour sounds and musics</td>
</tr>
<tr>
<td>• Lifejackets</td>
<td>• Hands-on experiences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Taste the alcohol, sit down and enjoy the view</td>
<td>• &quot;Distiller’s day&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• New Levels / Worlds</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Using the evaluation criteria the author was able to more objectively look at the ideas and their suitability as solutions for the improved distillery tour. All of the ideas and the scores they received can be seen in Attachment 5. The ideas that ranked 3,5 / 4 or above have been listed below (Attachment 6).

- Boss fight: Tasting challenges
- Boss fight: Guess the ingredient
- Discovery: Hidden Easter eggs
- Game Moods: Hands-on experiences
- Special Events: Distiller's day
- Added distillery tour sounds and music
- Added distillery equipment

Using the ideas that have come forth during this chapter the author is able to create an improved distillery tour prototype in the following chapter. In the following chapter the author will discuss on how to combine these individual ideas to the currently well-functioning distillery tour experience to create a cohesive experience.

4.4 Prototype – How to bring it all together?

In this chapter the author will provide the reader and Helsinki Distilling Company with the prototype of the improved distillery tour and the author describes, how the previously generated individual ideas are combined to a cohesive experience. All the generated development ideas are listed below.

- Guidance signs
- Show the aging barrels
- Visitors working, labelling
- Touch the barrels
- Additional audio of distillery in function
- Taste all the ingredients
- Smelling the wort
- Smelling the barrels
- Smelling all the ingredients
- Boss fight: Tasting challenges
- Boss fight: Guess the ingredient
- Discovery: Hidden Easter eggs
- Game Moods: Hands-on experiences
- Special Events: Distiller's day
- Added distillery tour sounds and music
- Added distillery equipment

To begin the author would like to provide the reader again with a quick re-cap-up of the distillery tour. Prior to the tour the visitors have made their reservation for the distillery tour with the potential inclusion of the tasting using the TableOnline reservation system or through direct contacting (The Helsinki Distilling Company 2019). As the visitors enter, they are greeted by the host, who will go through the designed distillery tour contents, which are listed below (Attachment 2).

- Introduce yourself
- Introduce the company / owners
- Introduce Teurastamo

- Move into fermentation room-
- Start by explaining program
- Tell company story
- Whiskey production

**-Move into distillation room-**
- Explain distillation process
- Introduce other products
- Highlight different methods of flavouring gin
- Apple Jack
- Describe new products
- Helsinki Long Drink
- HDCO's future

After the distillery tour the visitors are provided with an option to sign in on the tasting section of the tour, if they haven't already done so. Then the tour ends with some of the visitors continuing to the tasting of The Helsinki Distilling Company products, some stay to continue their night in the distillery bar upstairs and some leave and continue their night elsewhere.

As mentioned, the distillery tour at its current form is already well-functioning, but to improve the tour to last and to maintain its competitive advantage there are few things that could be done. Although the current reservation system provides confirmation of the amount of people arriving to the tour it doesn’t tell much about the visitors. As the author has mentioned our knowledge of the customer is one of the most important things in creating an experience. Naturally it is not possible to add a full-on personality like and dislike barometer to a simple reservation system, and you shouldn’t. But by adding one simple question the host would be able to understand the visitors much more in depth to adapt the contents he would be presenting during the tour. A question such as: “How would you rank your alcohol knowledge on a scale of 1 to 4 ranging from none to above average?”

As can be seen from the survey results the more knowledgeable visitors ranked the tour higher, as they already had some understanding of the topic and they are likely to not have gained as much information as the visitors, who did not have previous alcohol knowledge. With this question the host could try to bring up more specific information of distilling, or ask these individuals to explain the processes, which provides them with acknowledgement of their skills and challenges them to use their knowledge. Furthermore, with this question The Helsinki Distilling Company could direct their marketing for more intensive special events and to create a stronger fan base.

Continuing with the experience to the moment the visitors arrive the author suggests an inclusion of signs providing guidance to the area, where the tour will begin. These signs could also be used to signify customers upstairs, when there is an on-going tour and to
mind their noise, when visiting downstairs’s bathroom facilities.

For the purposes of visual demonstration, the author has made an example blueprint of the floor plan of The Helsinki Distilling Company indoors distillery area. The blueprint is visualized in the following figure, Figure 7. The author believes that beginning the tour in the same location as with the original tour is the best. With the small glimpse to the fermentation and distillation rooms good amount of excitement has already been created on the visitor. Still as an amendment to the original program, the explanation of the tours program should come right after the host has introduced themselves. Introduction of the program should come as early as possible as it creates clear objectives and purpose for the tour. As author has already mentioned with clear objectives the visitors are able to enjoy and immerse themselves to the more in-depth experience as they understand it better.

Figure 7 The new blueprint
Although the introduction of the Teurastamo during the tour seems bit insignificant as most customers do not seem to highlight that in their experience, the author believes it should be kept as part of the program. With the introduction of Teurastamo it is possible for the host to root down The Helsinki Distilling Company to a larger community that the Teurastamo represents to many Helsinki residents.

After the introduction of Teurastamo the author agrees that it is best to move to the Fermentation room before discussing more in-depth about the story of The Helsinki Distilling Company as seeing the fermentation equipment provides a better chance to immerse into the story as the visitors can imagine themselves as one of the founders building the company from ground up and bubbling the wort in the fermentation tanks. After the introduction of the company story comes the introduction of the whiskey production, and here the author would suggest the inclusion of providing the customers a taste of the tap water used in the fermentation above the hops and malts and finishing the explanation of fermentation with a chance to taste the wort. After the fermentation the tour continues like in the current version with the visitors continuing to the distillation room and learning about distilling.

As the survey results show the visitors want to have even more sensory stimulation so the author also suggests the inclusion of additional sounds and voices to support the presentation of fermentation and distillation processes. By adding a few bluetooth speakers in the spaces, the host should be able to provide sound bites of the actual sounds of distillation and fermentation to create immersion for the visitors.

In the original tour the customers would be spending the rest of the tour in the distillation room, but the author suggests that it would be most beneficial to continue after this back to the entrance to describe the aging process and describing the products and showing, where the bottling and the aging happens. Thus, the author suggests that the current entrance room is changed to hold some unused aging barrels that the visitors can touch and smell. In addition, the author suggests adding a shelf to showcase the products, so the host doesn’t need to prepare them for every tour instead of them already being there. Depending on the actual amount of space the shelf could be situated in the first entrance room, or in the same room, where the initial introductions happened. Furthermore, the bottles would provide a constant chance for all visitors coming to the tour or to restaurant bar to look at the whole spectrum of products The Helsinki Distilling Company produces.
Depending on the time of year and the weather outside the author believes it would be best to in the end of the tour by showing the buildings on the other side of Teurastamo, where the aging and labelling happen.

With these additions the new map of the tour touchpoints is as such:

**Meet in the entrance room**
- Introduce yourself
- Start by explaining program
- Introduce the company / owners
- Introduce Teurastamo

- **Move into fermentation room**
  - Tell company story
  - Whiskey production
    - Tasting all the ingredients and the created wort
    - Providing the visitors with sound bites of bubbling wort
  - Provide a moment for questions

- **Move into distillation room**
  - Explain distillation process
    - Providing the visitors with sound bites of distillation
  - Provide a moment for questions

- **Move into the entrance room**
  - Introduce other products
  - Highlight different methods of flavouring gin
  - Apple Jack
  - Describe new products
  - Helsinki Long Drink
  - HDCO’s future, show the trophies

- **Show the other facilities in the Teurastamo area**

The improved distillery tour is written open in its entirety in the Attachment 7. New distillery tour. The benefits of the improved distillery tour are that with the minor changes it is quick for the hosts to adapt to their performance, which is also the reason why the author has chosen to create form the blueprint according to the visual style of the current distillery tour documentation. With a similar look it is easier for the hosts to simply view the improved blueprint and hopefully incorporate the information quicker into their tours. The improved distillery tour also helps with the logistics issues The Helsinki Distilling Company was facing as it decreases the amount of time spent in the fermentation and distillation space to roughly less than 20 minutes from the previous 35 minutes.
Although the time spent in the actual distillery premises is decreased the author believes that the movement between areas provides beneficial movement to the tour as in its current version some guests have seemed to get weary of standing in the same place. Furthermore, moving the final location to the entrance area makes it so that the host can already lock up the fermentation and distillation areas. Thus, if there are visitors staying to ask questions, they are not just wandering in the distillation space, possibly taking time away from production to begin.

In combination the author would suggest including new special events to provide more variety and to create more ways for fans to interact with The Helsinki Distilling Company. Through the ideation the author has already provided ideas for concepts such as the Distiller’s day, where a smaller group of visitors would be able to join the distillery worker’s to experience a day in their shoes. In Figure 7, the new blueprint, the author has also included possible locations for Easter eggs to be hidden. As mentioned, these eggs could include small fun pictures of the company, from the barrel owner’s meeting, small memorabilia, or even casual jokes in a form of a distilling memes.

During this chapter the author has discussed why and how the prototype of the improved distillery tour was created, and how the previously created ideas were combined to a cohesive execution. In the following chapter the author will discuss the process of finally testing the developed product by presenting it to the representatives of The Helsinki Distilling Company.

4.5 Test – How do people feel about it now?

For the testing purposes of the development process the author presented the created blueprint to the representative of The Helsinki Design, Marietta Kuivanen, the Brand Ambassador. The blueprint and mentioned suggestions were presented on the 10th of May. Kuivanen’s reactions on the proposed blueprint was very positive and she said that they were very likely to incorporate many of the suggested improvements. Still author had to remind that the final evaluation of the suggested blueprint can only be obtained once it is implemented and tested. Although the author feels sure that the improvements should theoretically increase the experience value of the tour, only testing in action will provide a factual answer.
5 Conclusion, Reflection and Evaluation

In the beginning of this thesis the author set out a main purpose with two objectives for this thesis. The purpose of thesis was to design an improved distillery tour experience product for Helsinki Distilling Company. The sub-objectives on the other hand were to adapt the current distillery tour to be more suitable for the growing logistical needs of the Helsinki Distilling Company production line, and to test the feasibility of Positive Emotions component of Memorable Experience Design Framework (2015) for creating experience products of industrial tourism section.

During this thesis the author believes to have created an improved distillery tour for The Helsinki Distilling Company. Furthermore, with the improved distillery tour the logistical issues The Helsinki Distilling Company had been facing have been dealt with minimizing the time spent in the critical areas decreased with almost 40%. Finally, with the third objective of testing the feasibility of Positive Emotions component the author believes it was fulfilled through the practical testing of author using it for ideation. Still author hopes that there could have been more time to test more empirically the feasibility, but during this thesis the author has realized that it would have required its own research article instead of just a being a sub-objective in a bachelor’s thesis.

The author believes that the use of the Positive Emotions component in the ideation phase provided with some new ways to consider all the possible solutions that could be used. Although, the author believes that the language Bulancea and Egger (2015) use, when describing the tools for experiences. If Bulancea and Egger try to provide their framework as a way to create memorable experiences in general it may be difficult to use their quite brilliant approaches, when their language feels very specific, so it takes time to reflect and come with way to incorporate it to experience development process. Of course, in an actual development process the designers would be using only some sections of the Memorable Experience Design Framework, which they would see as beneficial to incorporate instead of using all the tools and components.

Above these three objectives author was able to create an additional way for The Helsinki Distilling Company to gain information of the customer experience. The author has provided The Helsinki Distilling Company with a survey, which evaluates the felt customer experience instead of the generally followed service quality. With the survey The Helsinki Distilling Company can follow in a longer term the development of their brand image and the feelings associated to it.
While writing the authorbelievestohave completedall theobjectives that were set for the writing of this thesis,although there have been moments, where the author has had to change the way to approach the development process. Also considering the lower amount of only 20 instead of the intended 30 survey respondents the results of the thesis need to be taken with a grain of salt. Still the author believes that the gained 20 data points provide very beneficial as due to the change in surveying style the author was able to personally also observe the guests informally during the distillery tours and see if there were moments not mentioned in the surveys.

The thesis process started in January 2018, when author first contacted Haaga-Helia University of Applied Sciences teacher, Kristiina Adamson on the potential thesis options available, and she provided the contact for The Helsinki Distilling Company. Following the initial contact, the first official meeting with Kai Kilpinen was held May 15th, when the author also interviewed Kai Kilpinen on the needs of The Helsinki Distilling Company on their goals and functionality of the distillery tour. Following Kai’s interview, the next meeting was held in July 6th with Marietta Kuivanen, the brand ambassador of The Helsinki Distilling Company and the person in charge of the distillery tour. Marietta’s interview consisted of gaining a deeper understanding on the distillery tour as the tour was her responsibility.

Following the interviews author began analysing the best point of view for the distillery tour product development. At this stage the author’s goal was to have a finalized product by December 2018. Originally at this stage the author also had planned to use a mixed method, which included a combination of qualitative observation and the quantitative survey method. During August the research method was changed after discussions with thesis counsellors and their recommendations to change the depth of the thesis to be more suitable for a bachelor level thesis, and the author chose to focus on conducting the thesis with just using the survey method, with the plan to have a preliminary and final testing surveys of the implemented product.

As the original schedule shows, the survey was planned to be conducted during the weeks 35 – 38, where the hosts would provide the visitors with a paper version of the survey to fill after the distillery tours. After the author had created and approved the surveys with The Helsinki Distilling Company, author provided the surveys to The Helsinki Distilling Company September 21st. Conduction of the survey delayed as the author hadn’t considered for the time requirements related to designing and approving the survey base. After 4 weeks of the author checked on the premises of The Helsinki Distilling Company on the survey results. To author’s surprise after four weeks no surveys had been provided to distillery tour visitors. Due to the setback the author chose to conduct the surveys personally
after distillery tours. Due to the change in research conduct further delays were added to the development process, and the author was forced to reschedule the project deadline to the spring of 2019.

The author had planned to create and implement a remodelled distillery tour product, which would be then tested as in actual design process, but due to the schedule setbacks the author chose to focus on creating a suggestion of a design prototype to introduce to The Helsinki Distilling Company representatives for comments. The re-aligned design plan also gives freedom for The Helsinki Distilling Company to choose the resources they would be willing to invest on remodelling the distillery tour.

Although the final product took a rather different form than what the author had originally intended the thesis provides excellent data to benefit The Helsinki Distilling Company product development. Above the provided schematics for an improved distillery tour, during the thesis the author has created an experience quality evaluation form to further evaluate the distillery experience and provided actual data on the customer’s current experiences. Furthermore, the data provided by thesis supports The Helsinki Distilling Company brand development, by showing that the intended functionality of the distillery tour works as intended as the guests leave with a great appreciation of the story and products of The Helsinki Distilling Company.

The author admits that the design process was rocky in different stages as the author set design goals that were more demanding than necessary for a bachelor level thesis. Still through the process of iterating the thesis design the author learned a valuable lesson on smart goal setting and especially on, how to make attainable and realistic goals.

Following the thesis author suggests for The Helsinki Distilling Company to implement the suggested improved distillery tour and continue with generating new additional experiences to the distillery like the game moods of a “distiller’s work day” or a tour type for visitors with higher alcohol knowledge. Now most distilleries and breweries in the Helsinki region provide a very similar product considering their tours and The Helsinki Distilling Company could be able to really break in on this competitive field with additional features to the distillery tour to bring forth their brand to customers.

The author also suggests for further studies on the tactual benefits of Bulancea and Egger’s (2015) Memorable Experience Design framework to create more case studies on the benefits and faults of the framework so that the framework can be further improved and used with the necessary precautions.
Sources


## List of tourism industries and their descriptions

(UNWTO 2015, 21)

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<th>Descriptions</th>
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<td>- Other accommodation</td>
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<td>- Real estate activities with own or leased property</td>
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<td></td>
<td>- Real estate activities on fee or contract basis</td>
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<td><strong>Food and beverage serving activities</strong></td>
<td>- Restaurants and mobile food service activities</td>
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<td>- Other food service activities</td>
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<td></td>
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<td>- Passenger rail transport, interurban</td>
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<td><strong>Water passenger transport</strong></td>
<td>- Sea and coastal passenger water transport</td>
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<td><strong>Air passenger transport</strong></td>
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<td><strong>Transport equipment rental</strong></td>
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<td><strong>Travel agencies and other reservation service activities</strong></td>
<td>- Travel agency activities</td>
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<td>- Other reservation service and related activities</td>
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<td><strong>Cultural activities</strong></td>
<td>- Creative arts and entertainment activities</td>
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<td></td>
<td>- Museums activities and operation of historical sites and buildings</td>
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<td></td>
<td>- Botanical and zoological gardens and nature reserves activities</td>
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<tr>
<td><strong>Sports and recreational activities</strong></td>
<td>- Renting and leasing of recreational and sports goods</td>
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<td></td>
<td>- Gambling and betting activities</td>
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<td></td>
<td>- Operation of sports facilities</td>
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<td>- Other sports activities</td>
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<td>- Activities of amusement parks and theme parks</td>
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<td>- Specialized retail trade of souveniers</td>
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<td></td>
<td>- Specialised retail trade of handicrafts</td>
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<td>- Other specialised retail trade of tourism characteristic goods</td>
</tr>
<tr>
<td><strong>Other country-specific tourism characteristic activities</strong></td>
<td>- Other tourism characteristic activities</td>
</tr>
</tbody>
</table>

51
Attachment 2 Current distillery tour

(30-45min)

1. **Introduce yourself**
2. **Introduce the company / owners**
   - Mikko Mykkänen: Master Distiller
   - Kai Kilpinen: Master Blender & Product development and design
   - Séamus Holohan: CEO and global sales

3. **Introduce Teurastamo**
   - Meat-packing district from 1930’s to 1990’s
   - Distillery building not part of slaughtering operations, but used to be a power plant
   - After 90’s the building housed a variety of different companies
   - Meatball factory, soap factory, car wash, wine cellar, office space
   - In 2011 Teurastamo held a competition, looking for new start-ups to take over the city-owned buildings and that's when HDCO was chosen as one of them
   - First distillery in Helsinki in over 100 years (previous 9 were shut down before prohibition 1919-1932). First Whiskey Distillery EVER in Helsinki
   - Last renovations had been done to the building in the 60’s

4. **Start by explaining program (contents of tour + tasting and approx. time of program) and getting to know your group (how did they find HDCO, have they been to a distillery before, etc.)**

5. **Tell company story:**
   - 3 friends who always shared a passion for whiskey and other spirits wondered why Finland's grain exports are so huge
   - 40% of Finland's grain gets exported. Many American Rye Whiskeys made of Finnish grain and Scottish and Irish distilleries often prefer Finnish barley (excellent enzyme profile due to long summer days)
   - HDCO formed to bring emphasis onto Finland’s excellent raw materials i.e. showcase “Nordics Distilled”. All products showcase Finnish flavours and ingredients.

6. **Whiskey production:**
   - HDCO’s first whiskey distilled on 21.8.2014. Needs to age in barrel for minimum 3 years to be called whiskey, so 2017 will be the year that first whiskey will be launched (August)
   - Process begins with mashing malted grain (HDCO makes 3 different types of whiskies: Rye Malt (70% rye 30% barley), 100% Rye Malt and Single Malt (barley)
   - Hot water (72 degrees) and grains get turned in mash tank for 2-3h until so-called “wort” is thick and sweet
   - Wort is next moved to the fermentation tanks, where final ingredient, yeast is added. Before this addition it is very important to lower temp (to about 30 degrees) so the yeast isn’t killed
   - Fermentation takes 3-5 days (depending on whiskey type) after which the wort will be about 9-10% abv (steady temp important to ensure active yeast).

-move into distillation room-
7. Explain distillation process over as well as differences between pot still and column still (only specific number of plates on column used for whiskey distillation, no need to mention exact number). The new, bigger (1500l) still works in the same way as smaller (300l) one, but is meant only for whiskey production (also 5x bigger capacity)
   - Include info about barreling and HDCO’s different barrels (new: French (from Limousine area) and Canadian oak. Used: oloroso sherry, port, jack daniels, pedro ximenez, apple jack)
   - Push HDCO barrel sales

8. Introduce other products

9. Highlight different methods of flavouring gin (maceration & infusion methods) and talk about Helsinki Dry Gin tasting notes & awards. Also compare production of Helsinki Fiskehamns Aquavit (half of the distillate ages in oak barrels for 3 months) to gin and highlight local caraway which is the main ingredient.

10. Apple Jack: made only once a year from Finnish apples. First the juice is fermented for 3 weeks to make cider which is then distilled. Ages in casks for minimum of 6 months. **This is so that fresh, sour apple notes are maintained.** Orchards situated in Angelniemi (Salo, Paula Achrenin omenatila) and this is an annually produced product.

11. Describe new products (Gin Liquors and Moonshine)
   - Sea buckthorn and Lingonberry-Gin Liquors made in same way as British Sloe-Gin. Berries steeped in gin base for 3-4 months, then solids separated and 180g sugar added per liter before bottling. Normally liquors have up to 400g / liter (Lakka Lapponia or Galliano for example).
   - Left over pomace of sea buckthorn berries is re-fermented and distilled to produce Tyrnipontikka (Seabuckthorn Moonshine). Same method as Grappa, but can’t be called this due to geographic origin and berry base.

12. Helsinki Long Drink is the only product not bottled in Kalasatama. Helsinki Dry Gin sent to Vakka-Suomen Panimo (Uusikaupunki, close to Turku), where it is combined with real grapefruit juice, then carbonated and bottled. (story about Long Drink origin can be told here)

13. HDCO’s future: impacting Finland’s Gastro scene and developing interesting new products (focus on Finnish Whiskey) from local raw materials. Emphasis on openness of Distillery – visitor’s are welcome (almost) any time, to learn about the art of making & enjoying spirits.

Extra:

- about 25 000 l of whiskey maturing at the moment
- export to approx. 10 countries: Scandinavia (not Iceland), Germany, Italy, Japan, Spain, UK, S. Korea, Hong Kong, Belgium, Austria
- Long Drink popular in Germany
Attachment 3 Tasting

(20-30min)

Always begin the tasting with instructions on nosing and tasting (significance of adding water etc.). Make sure to have bottles visible (which are being tasted).

HDCO FLAVOUR PHILOSOPHY

-HDCO aims to balance raw materials aromas perfectly, making sure that strong flavors in taste and smell are in harmony. Each product is tailor made and adjusted to bring forth flavor profile, taking into account the abv., mouthfeel, smell and after taste.

During the tasting you can tell different stories about whiskeys and gins. For example:

- History of gin: Origins in the Netherlands (Genever distillate), but currently drunk most in the Philippines (San Miguel gin)
- Helsinki Dry Gin spices: juniper, finnish lingonberries, rose petals, coriander and fennel seeds, lemon and orange peels, angelica and orris root
- Different gin categories (Navy strength, London Dry Gin, Old Tom, Dry Gin, Modern infused gins, Sloe gins)
- Helsingfors Fiskehamns aquavit spices: Finnish caraway, dill and fennel seeds, lemon peel
- Aquavit used to be mostly enjoyed as a shot but nowadays there are more serving suggestions (mention some distillery cocktails)
- Linie Aquavit story
- Liqueurs low sugar level and natural taste / colour
- White Dog (acetone check can be done here)
- Importance of Distillery cocktail bar (strict alcohol marketing laws in Finland, so this is the only way Distillery can connect with customers properly)
- Always end with sincerely thanking guests for visit, as they are our most important means of spreading the word
Attachment 4. The survey

KEHITYSKYSELY // DEVELOPMENT SURVEY ENGLISH BELOW


Lisätietoja tutkimuksesta: hthelppikangas@gmail.com

We at The Helsinki Distillling Company believe in continuous development of our products and services, which is why we would like to ask for your opinion on the distillery tour. This survey is made as part of Haaga-Helia University of Applied Sciences thesis. All answers are given anonymously, and individual answers will be unidentifiable at any stage of the research.

For more information: hthelppikangas@gmail.com

1. Perustuen The Helsinki Distilling Company:n tislaamokierroksen jälkeiseen olotilaan vastaa seuraaviin väitteisiin. // Based on your experience of The Helsinki Distilling Company, please answer the following statements.

1 = olen eri mieltä // disagree
2 = hieman eri mieltä // slightly disagree
3 = hieman samaa mieltä // slightly agree
4 = samaa mieltä // agree

Tulen todennäköisesti suosittelemaan tislaamokierrosta muille // I am likely to recommend the distillery tour to others

Alkaisemmat kokemukset The Helsinki Distilling Company:n kanssa ovat olleet positiivisia // My previous experiences with The Helsinki Distilling Company have been positive

Tislaamokierros täytti odotukseni // The distillery tour met with my expectations

Tislaamokierros tarjosu juuri sellaista palvelua kuin halusin // Distillery tour offered exactly the service I wanted to have

Kierros oli vuorovaikutteinen // The tour was interactive

Kierros oli toimiva kokonaisuus // The tour functioned well as a whole

Tislaamokierros oli kokonaisuutena positiivinen elämys // Distillery tour was a positive experience

Tislaamokierroksella käynti herätti tunteita // Distillery tour stimulated my emotions

2. Kuinka kuvailisit tämänhetenkinä olotilaasi kierroksen jälkeen? // How would you describe the feeling you are leaving with, after the distillery tour?
3. What was the high point of the tour for you?
   Valitse vain yksi vaihtoehto // Choose only one option
   - Tislaamisesta oppiminen // Learning about the distilling process
   - The Helsinki Distilling Company:n juomatuotteisiin tutustuminen // Learning about The Helsinki Distilling Company products
   - The Helsinki Distilling Company:n tarinaan tutustuminen // Learning about the story of The Helsinki Distilling Company
   - Teurastamon historiasta oppiminen // Learning about the history of Teurastamo
   - Tuotteiden maastaminen // Tasting the products
   - Tislauslaitteiston ja -tilojen näkeminen // Seeing the distilling equipment and space
   - Muu // Other

4. If you answered "Muu" to the previous question, what was the high point of the tour for you?
   Jos vastasit jonkin muun vaihtoehdon, kuin "Muu", sinun ei tarvitse vastata tähän kysymykseen. // If you answered an option other than "Other", you do not have to answer to this question.

5. Did you experience any difficulties during the tour?

6. Is there something more you would have liked to experience during the tour?
7. Kuinka arviosit tislaamokierroksen elämyksenä asteikolla 1-10, jossa 1 viittaa huonoon elämykseen ja 10 täydelliseen elämykseen? // How would you evaluate the distillery tour as an experience on a scale of 1-10, where 1 refers to a bad experience and 10 to a perfect experience?

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

8. Ikä // Age

- 18 - 24
- 25 - 32
- 33 - 40
- 41 - 50
- 51 - 60
- 61 - 70
- 70+

9. Sukupuoli // Gender

- Mies // Male
- Nainen // Female
- Muu // Other
- En halua sanoa // I don't want to say

10. Osallistuitko vierailulle jonkun muun kanssa? // Did you participate the tour with someone else?
Kyllä, ystävän/ystävien kanssa // Yes, with a friend/friends
Kyllä, perheenjäsenen/-jäsenien kanssa // Yes, with a family member/members
Kyllä, työporukan kanssa // Yes, with a work group
Kyllä, kouluporukan kanssa // Yes, with a school group

11. Kuinka kuvailisit kierrosta edeltävää tietämystäsi alkoholituotteista? // How would you describe your knowledge of alcohol products, before the tour?
   - Ei yhtään // None
   - Välttävä // Below average
   - Hyvä // Average
   - Erinomainen // Above average

12. Oletko ennen tätä käynyt tislaamokierroksella? // Have you previously been on a distillery tour?
   - Kyllä // Yes
   - En // No
### Attachment 5. Ideation

#### Improving sensory stimulation

<table>
<thead>
<tr>
<th><strong>Sight</strong></th>
<th><strong>Touch</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Supporting visuals for the tour</td>
<td>- Visitors involved, working</td>
</tr>
<tr>
<td>- Guiding pamphlet</td>
<td>- Inserting labels</td>
</tr>
<tr>
<td>- Paper</td>
<td>- Bottling</td>
</tr>
<tr>
<td>- Barrel</td>
<td>- Smelling differences of distillates</td>
</tr>
<tr>
<td>- Guidance signs</td>
<td>- Moving the fermented liquids around</td>
</tr>
<tr>
<td>- Video of the distillery in function</td>
<td>- Cleaning the fermentation equipment</td>
</tr>
<tr>
<td>- Fermentation process</td>
<td>- Touch the barrels</td>
</tr>
<tr>
<td>- Distilling process</td>
<td>- Touch the bottles</td>
</tr>
<tr>
<td>- Labelling and bottling process</td>
<td>- &quot;Working day in HDCO&quot;</td>
</tr>
<tr>
<td>- Aging process</td>
<td>- Memorabilia to take away</td>
</tr>
<tr>
<td>- Show the insides of the barrels</td>
<td>- Pieces of corks</td>
</tr>
<tr>
<td>- Show the aging barrels</td>
<td>- Pieces of old barrels, with HDCO logo</td>
</tr>
<tr>
<td>- Show the mastermind labeller</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Supporting visuals for the tour</td>
</tr>
<tr>
<td></td>
<td>- Guiding pamphlet</td>
</tr>
<tr>
<td></td>
<td>- Paper</td>
</tr>
<tr>
<td></td>
<td>- Barrel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Hearing</strong></th>
<th><strong>Taste</strong></th>
<th><strong>Smell</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Additional audio of the distillery in function</td>
<td>- Tasting all the products</td>
<td>- Smelling the wort in progress</td>
</tr>
<tr>
<td>- Bubbling wort</td>
<td>- Tasting the wort</td>
<td>- Smelling the barrel insides</td>
</tr>
<tr>
<td>- Steam of distillation</td>
<td>- Taste all the ingredients, including water and fermented sea buckthorn berry</td>
<td>- Smelling all the ingredients</td>
</tr>
<tr>
<td>- Mumbled sounds of workers and master giving commands</td>
<td>- Food and drink evening to provide larger amount of tasting and to de-</td>
<td></td>
</tr>
<tr>
<td>- Clinking glasses while mixing distillates</td>
<td>scribe suitable combinations of drinks and food</td>
<td></td>
</tr>
</tbody>
</table>


Attachment 6. Idea evaluations

Idea evaluation sheet

S = The idea improves sensory stimulation of the tour
E = The idea improves upon the educational value of the tour
C = The idea is cost-effective (material and human)
B = The idea aligns with the brand of The Helsinki Distilling Company

1 - 4 scale
1 = unfulfilled
2 = somewhat unfulfilled
3 = fulfilled
4 = innovatively fulfilled

Normal ideation:

<table>
<thead>
<tr>
<th>Idea</th>
<th>S</th>
<th>E</th>
<th>C</th>
<th>B</th>
<th>Mean score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guiding pamphlet (paper)</td>
<td>3</td>
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<td>Guidance signs</td>
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<td>Touch the bottles</td>
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<td>Smelling the barrels</td>
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<td>4</td>
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</tbody>
</table>
**Positive Emotions ideation:**

Idea evaluation sheet

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<th>B</th>
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<td>Boss fight: Tasting challenges</td>
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<td>Game Moods: Hands-on experiences</td>
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<td>Special Events: Distiller's day</td>
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<td>Unexpected rewards</td>
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<td>Random rewards: rewards for the fans</td>
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<td>Added distillery tour sounds and music</td>
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<td>Added distillery equipment</td>
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Attachment 7. New distillery tour

(30-45min)

1. **Introduce yourself**

2. **Start by explaining program (contents of tour + tasting and approx. time of program) and getting to know your group (how did they find HDCO, have they been to a distillery before, etc.)**

3. **Introduce the company / owners**
   - Mikko Mykkänen: Master Distiller
   - Kai Kilpinen: Master Blender & Product development and design
   - Séamus Holohan: CEO and global sales

4. **Introduce Teurastamo**
   - Meat-packing district from 1930’s to 1990’s
   - Distillery building not part of slaughtering operations, but used to be a power plant
   - After 90’s the building housed a variety of different companies
   - Meatball factory, soap factory, car wash, wine cellar, office space
   - In 2011 Teurastamo held a competition, looking for new start-ups to take over the city-owned buildings and that’s when HDCO was chosen as one of them
   - **First distillery in Helsinki in over 100 years (previous 9 were shut down before prohibition 1919-1932). First Whiskey Distillery EVER in Helsinki**
   - Last renovations had been done to the building in the 60’s

5. **Tell company story:**
   - 3 friends who always shared a passion for whiskey and other spirits wondered why Finland’s grain exports are so huge
   - 40% of Finland’s grain gets exported. Many American Rye Whiskeys made of Finnish grain and Scottish and Irish distilleries often prefer Finnish barley (excellent enzyme profile due to long summer days)
   - HDCO formed to bring emphasis onto Finland’s excellent raw materials i.e showcase “Nordics Distilled”. All products showcase Finnish flavours and ingredients.

6. **Whiskey production:**
   - HDCO’s first whiskey distilled on 21.8.2014. Needs to age in barrel for minimum 3 years to be called whiskey, so 2017 will be the year that first whiskey will be launched (August)
   - Process begins with mashing malted grain (**HDCO makes 3 different types of whiskies: Rye Malt (70% rye 30% barley), 100 % Rye Malt and Single Malt (barley)**)
   - Hot water (72 degrees) and grains get turned in mash tank for 2-3h until so called “wort” is thick and sweet
     i. Showcase all the different ingredients, hops, malt and water.
   - Wort is next moved to the fermentation tanks, where final ingredient, yeast is added. Before this addition it is very important to lower temp (to about 30 degrees) so the yeast isn’t killed
     i. Give A smell of the wort
   - Fermentation takes 3-5 days (depending on whiskey type) after which the wort will be about 9-10% abv (steady temp important to ensure active yeast).
     i. Play the sound bite of the wort bubbling
   - Provide a moment for questions to take pictures, ask if there is someone, who has fermenting experience.
7. Explain distillation process over as well as differences between pot still and column still (only specific number of plates on column used for whiskey distillation, no need to mention exact number). The new, bigger (1500l) still works in the same way as smaller (300l) one, but is meant only for whiskey production (also 5x bigger capacity)
   o Provide a sound bite of the distilling in process (distil bubbling and being poured)
8. Provide a moment for questions to take pictures, ask if anyone has ever distilled.

9. Include info about barreling and HDCO’s different barrels (new: French (from Limousine area) and Canadian oak. Used: oloroso sherry, port, jack daniels, pedro ximenez, apple jack)
   o Push HDCO barrel sales
   o Open a barrel and provide a chance for guests to look and smell

10. Introduce other products
11. Highlight different methods of flavouring gin (maceration & infusion methods) and talk about Helsinki Dry Gin tasting notes & awards. Also compare production of Helsingfors Fiskehamns Aquavit (half of the distillate ages in oak barrels for 3 months) to gin and highlight local caraway which is the main ingredient.
12. Apple Jack: made only once a year from Finnish apples. First the juice is fermented for 3 weeks to make cider which is then distilled. Ages in casks for minimum of 6 months. This is so that fresh, sour apple notes are maintained. Orchards situated in Angelniemi (Salo, Paula Achrenin omenatila) and this is an annually produced product.
13. Describe new products (Gin Liquors and Moonshine)
   o Sea buckthorn and Lingonberry-Gin Liquors made in same way as British Sloe-Gin. Berries steeped in gin base for 3-4 months, then solids separated and 180g sugar added per liter before bottling. Normally liquors have up to 400g / liter (Lakka Lapponia or Galliano for example).
   o Left over pomace of sea buckthorn berries is re-fermented and distilled to produce Tyrnipontikka (Seabuckthorn Moonshine). Same method as Grappa, but can’t be called this due to geographic origin and berry base.
14. Helsinki Long Drink is the only product not bottled in Kalasatama. Helsinki Dry Gin sent to Vakka-Suomen Panimo (Uusikaupunki, close to Turku), where it is combined with real grapefruit juice, then carbonated and bottled. (story about Long Drink origin can be told here)
15. HDCO’s future: impacting Finland’s Gastro scene and developing interesting new products (focus on Finnish Whiskey) from local raw materials. Emphasis on openness of Distillery – visitors are welcome (almost) any time, to learn about the art of making & enjoying spirits.

Extra:
-move outside to point out the bottling and aging areas and mention again about the barrel owner’s events and the special distillery tour events
-about 25 000 l of whiskey maturing at the moment
-export to approx. 10 countries: Scandinavia (not Iceland), Germany, Italy, Japan, Spain, UK, S. Korea, Hong Kong, Belgium, Austria
-Long Drink popular in Germany