

**How to Improve Customer Experience of Young Adults –
Case Company: Tampere Jazz Happening**



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ABSTRACT

The purpose of this thesis was to analyse the customer feedback survey of last year's festival organized by the customer company: Tampere Jazz Happening. The author of the research also strived to create suggestions for the customer company by introducing and evaluating different theories related to customer experience.

The background for this thesis was the customer company's desire to research and pursue new means of marketing the festival for young customers. The festival also had already conducted a feedback survey which they asked the author to research further and more in-depth. The thesis introduced new aspects of interpreting the feedback survey results. The theory for the thesis is based on existing information of the topic area found from journals and online sources.

The results of this thesis help introduce new possible ways for the case company to attract young customers. The thesis also analyses advantages/benefits of using a variety of different tools to improve customer experience.

Keywords Customer Experience, Customer Feedback, Event, Marketing

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TIIVISTELMÄ

Tämän opinnäytetyön tavoitteena oli auttaa asiakasyritys Tampere Jazz Happeningia löytämään uusia keinoja nuorten asiakkaiden määrän lisäämiseen festivaalikävijöinä. Työn taustana on asiakasyrityksen halu löytää uusia keinoja ja tuottaa lisää tutkimusta jo tehdyn asiakaspalautekyselyn pohjalta. Opinnäytetyön keskeiseen sisältöön kuuluvat asiakaskokemus, asiakkaiden segmentointi sekä asiakaspalautekyselyn analysointi. Tutkimus toteutettiin asiakasyrityksen tarjoaman asiakaskyselyn pohjalta. Tekijä tutki aihepiiriä erilaisin työkaluin, kuten esimerkiksi swot-analyysin avulla. Opinnäytetyö tuo asiakasyritykselle arvokasta materiaalia mahdollisten uusien tapojen kokeilemisessa nuorten asiakkaiden lisäämiseksi. Yhteenvetona opinnäytetyö esittelee mahdollisia keinoja jotka voivat auttaa asiakasyritystä lisäämään nuorten asiakkaiden määrää tapahtumassaan. Opinnäytetyössä tutkitaan myös yleisemmällä tasolla asiakaskokemusta sekä uusia tapoja markkinoida tapahtumaa.

Avainsanat Asiakaskokemus, Asiakaspalaute, tapahtuma, markkinointi

Sivut 36 joista yksi sivu liitteitä

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Appendix 1: Questions from the visitor survey that were utilized in this thesis

1 INTRODUCTION

1.1 Background

The idea for the thesis came from the author's own interest towards event organizing and from the case company's wish to analyse their already gathered customer feedback data further. Tampere Jazz Happening has always had a steady flow of customers who come back every year, but most of them are middle-aged and above. The goal of this thesis from their point of view is to find out how to attract more young customers and which channels should they use to reach young adults. From the author's point of view the goal of the thesis is to create a professional research and successfully help the case company find new ideas to interpret.

1.2 Purpose of thesis

This thesis was conducted to analyse and find new ways to improve customer experience and while doing so, help the festival attract new customers. The case company has also asked the author to make recommendations especially for attracting more young customers to the Tampere Jazz Happening. Because of this, the author focuses on the importance of customer experience for young people. In the thesis the author attempts to find out what are the most important incentives for young people deciding whether or not to go to a festival. The festival has conducted a feedback survey for many years, but it has never been researched thoroughly or implemented heavily to better their services. The author also tries to discover other ways to attract young customers alongside the feedback survey analysis.

1.3 Research questions

The primary research question for this thesis is: How can the case company Tampere Jazz Happening improve the customer experience of young adults? This question was chosen by the author because of the need for recommendations by the case company and because it sums up all the key goals of the thesis. The primary research question will be studied from multiple point of views and the author will try to find implementable suggestions for the case company based on the research material and research methods used.

The secondary question is: How can Tampere Jazz Happening make more use of the collected feedback data? While researching the secondary question, the author attempts to analyse and research previous cases of successful feedback responding systems of companies and all related materials.

1.4 Research objectives and methods

The objectives of this thesis are finding out beneficial solutions for the case company and researching the field of customer experience, more so the preferences of young people who are the case customers. On a more basic level the objective is to find out how, by researching customer experience, a company can attract more customers. After introducing different theories of evaluating customer experience to find the right solutions for the case company.

The author's research methods will look into the feedback survey in a thorough way in search of new possibilities for the case company. Feedback surveys have been done by the case company after every year of the festival but the author wishes to find more use for the already gathered feedback data. The author believes that the case company can gain much more from the feedback survey data than what they currently get from it. "The customers using our current product have feelings, impressions and sometimes even disappointments about them. When this kind of information becomes available, how can it best be used to make projections about the future preferences of the customers?" (Fundin A.P & Bergman B.L.S. 2003. p. 55)

Qualitative and quantitative research are sociological research methods. They are often divided and differentiated as two different ways to research data. However, there are many rules which apply to both of the two methods, for example: the need for objective viewing of data and the research in question as well as leaving behind one's own beliefs and expectations of research. Research methods in the field of human sciences should not be completely divided to "qualitative" and "quantitative" methods. Instead two different ideal research approaches can be separated. "First as a natural test environment and second as a solving of a mystery". (Alasuutari, pg. 23) The two analysing methods, qualitative and quantitative, can be separated but they may as well be used to analyse the same research data. They can be kept as each others continuum and not as opposites.

Because of the topic and the structure of this thesis, the author has decided to use quantitative research only and it will be conducted by analysing the festival's customer feedback survey.

2 CASE COMPANY

2.1 Background

Tampere Jazz Happening was first founded in 1982 and was first organized by the Tampere board of culture and a jazz club called Break. Nowadays, Tampere Jazz Happening is one of the most interesting and popular jazz festivals in all of Europe. Every year the festival brings out the most notable jazz artists but also modern artists that show the evolution of jazz combined with other genres such as ethnic music and rock music. Tampere Jazz Happening is held at the end of October every year, the festival is four days long and the venue for the festival has always been Tullikamarin Aukio where the festival has three different stages; Pakkahuone, Klubi and Telakka. Pakkahuone is a large concert venue for big world stars and loud sound. Klubi and telakka are more intimate smaller venues. (Tampereen musiikkijuhlat, 2020.) Tampere Jazz Happening is partly funded by Tampere city board of culture. The festival is an important part of the city's alternative cultural experiences.

2.2 Case company's objectives for the research

The case company has asked the author to further research the customer feedback survey that they have conducted for years but have yet to analyse the results thoroughly and make changes based on the results. The case company's main objective is to find out possible new ways and opportunities considering future events and attracting young customers. The author tries to find the case company solutions especially regarding customer experience, and also provide customer experience improvement ideas that resonate with young people more than they currently do.

3 CUSTOMER EXPERIENCE

3.1 Introduction to customer experience

Customer experience as a term keeps growing by the day and it is more and more valued as a part of a company's success. Customer experience is a compilation of all interaction between a company and a customer and all the reactions and emotions the contacts arise. Direct contacts between the company and customer happen during the buying and spending and are usually initiated by the customer. Indirect contacts include unplanned situations where the customer and company contact for example; reviews, critics, advertising and news coverage.

(Gentile, C., Spiller, N., Noci, G. 2007, p. 395-410.)

Customer experience can be divided into three layers: action, emotions and meanings. The action layer describes the company's ability to respond to customer needs. The emotions layer covers the feelings and emotions that the customer generates. The meaning layer represents the highest level of customer experience: imagination, meanings, stories, promises, personality and new inspirations. Customer experience differs from for example service experience and customer satisfaction because of their one-dimensionality meaning they measure a single serving situation. Customer experience is not as easy to measure as quality of service or customer satisfaction but measuring it is worth a while. Customer experience is a more powerful indicator of positive recommending and customer loyalty than customer satisfaction measuring is. (Gentile, C., Spiller, N., Noci, G. 2007, p. 395-410.)

There are many factors that influence customer experience:

Social environment is the environment affecting the customers experience like staff members affecting the service experience, previous criticism/recommendation, familiar people to the customer participating the experience and other people in the shop. Atmosphere, for example the design and appearance of a shop, smell, room temperature and music. Pricing and economical benefits. The branding of the company and expectations build from the branding. Situational variables like geographical location of the shop, culture, economical situation, season, weather or competition situation. Consumer variables such as Socio-demographic

background, objectives, motives, consumption attitudes, moods and personalities. (Verhoef, P.C., Lemon, K. N., Parasuraman, A., Roggeveen, A., Tsiros, M., Schlesinger, L. A. 2009. p. 31-41.)

Three stages of the process of forming customer experience can be divided to:

1. Prior to the experience: finding information, getting to know the service, evaluation of alternatives, contacts prior to the core experience and the easiness of reaching.
2. The core experience: Obtaining service, purchase transaction as well as the service instance. In the core experience small details play a key factor when looking at the bigger picture.
3. After the experience: Experiences which develop after the core experience such as giving a review about a product or service, interaction with other customers and contact with the service provider like customer feedback and reclamations.

The time after the experience can be of great value to both the company and the customer because it often adds to customer satisfaction and creates a chance of additional sales. Correspondingly handling the after experience badly can result to reclamations, returns, or complaints. (Verhoef, P.C., Lemon, K. N., Parasuraman, A., Roggeveen, A., Tsiros, M., Schlesinger, L. A. 2009. p. 31-41.)

3.2 Customer Feedback as a Tool for Improving Customer Experience

When creating positive customer experience the company must consider the customer as equal, as a part of a collective experience. Every situation changes and good typical customer service does not create a good customer experience. For positive customer experience the company employees must know their customers individually and offer them an individual

experience based on their knowledge. Even more than in most fields of business this applies in the event and experience creating companies. (Solehmainen, 2018. p. 7)

As the competition grows and grows company's need to find more innovative ways to separate from the next competitor. A good customer experience is a feeling and experience that makes the customer come back again and also tell their friends and relatives about the experience. In the case of the case company Tampere Jazz Happening creating positive customer experiences for especially young people could start from good customer service where the young people will feel that they belong to this festival. The amount of young visitors in the festival right now indicates there are not many experiences between the staff and young people yet considering the festival service. When trying to attract new young customers the customer servicers must also have a fresh mindset and a will to learn new things that are important to this new segment, young consumers. When the customer service is good on the young consumers scales as well, they will gain a positive customer experience and so go on to create a positive customer relationship with the festival. (Solehmainen, 2018. p. 13)

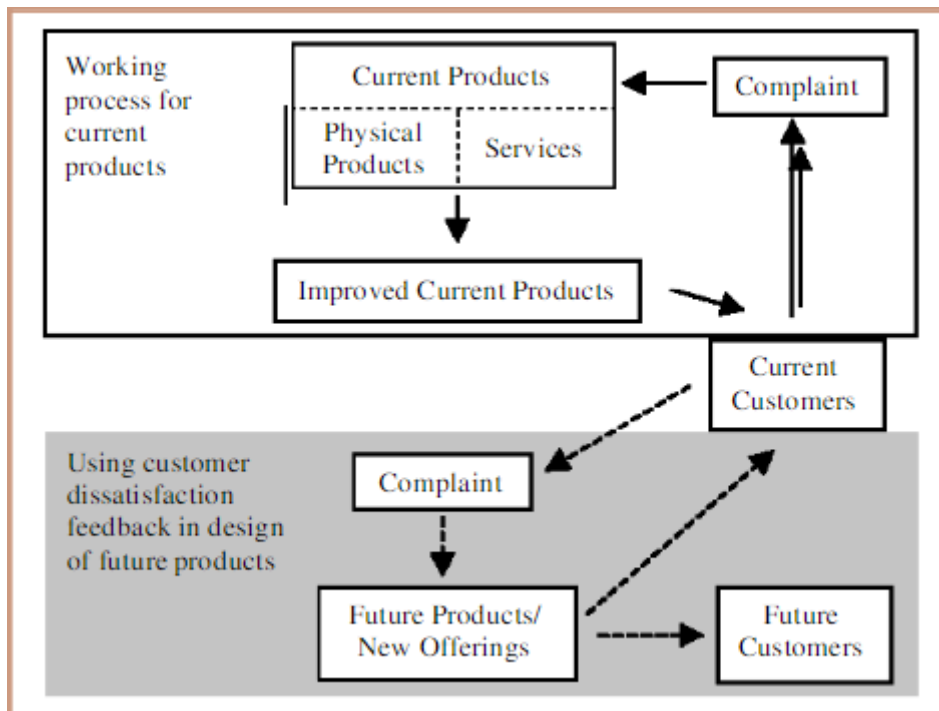


Figure 1: Product development system (Measuring business excellence)

In the figure above is explained a typical product development system. This kind of mechanical procedures help companies simplify the customers needs. The product development system heavily incorporates customer dissatisfaction as a part of the feedback, that the company looks to find answers from the most. When trying to reach new heights of customer satisfaction and improvement of services, looking at the product from the customer's point of view can be very advantageous. The customers may want different intangible things than the company has been trying to provide them; instead of offering a function the company may be able to offer the customer a whole new experience. Understanding the current offered products relation with customer satisfaction is necessary in order to create new offerings. (Fundin, A.P. & Bergman, B.L.S. 2003, p. 57)

3.3 Customer satisfaction

Customer satisfaction is an outcome-oriented attitude that relies heavily on the performance and function of the product itself. The customer is satisfied when the product is above expectations and dissatisfied when its below expectations. Expectations are a large part of customer satisfaction. If the customer feels underwhelmed after an experience it can be considered that they were dissatisfied with the experience. If a customer feels that the experience was just okay then that person can not be considered a fully satisfied customer. Of course an event organizer like Tampere Jazz Happening aims to provide full customer satisfaction to all the customers and full customer satisfaction comes from the customer realizing after the event that it was actually above expectations. Being able to rise above the largely varying customer expectations is a problem many businesses are trying to solve. Satisfied customers come from their expectations being met, so the simplest thing for Tampere Jazz Happening to do is to make sure to listen to the feedback survey respondents, who are expecting for new things and have new suggestions for the festival. In the lines of what is a realistic and possible request from the feedback survey respondents, should be considered as changes and upgrades within the festival. These, often small acts of customer loyalty will surely make the customer satisfied, but might also possibly create such an

outstanding positive experience for the customer about being heard that the customer might even spread the word along about this certain festival that really listens to their customer feedback. (N, Spiller., C Gentile., G, Noci. 2015, p. 404)

The primary data for measuring customer satisfaction for the case company is the feedback survey which they have conducted. Secondary data would be all the things that are not straight forward questionnaires about customer satisfaction like a feedback survey, but things that can be found out about customer preferences without direct contact, for example a general study of customers in music industry, not specifically about the case company, can give a lot of new insight about customers.

3.4 Customer Segmentation and implications for a music event

The case company Tampere Jazz happening is trying to gain more young customers. Customer segmentation is vital for them to make a connection between diverse customer needs and limited resources. Customer segmentation helps analyse customer needs and create a structured plan of the segments needs and wishes and allows the company to create more targeted marketing. The customers that Tampere Jazz happening have right now are mostly from the same customer segment: People aged over 40. 90% of these customers come back the next year, meaning that this segment has been well analysed and the company has responded to the segments needs and wishes. Now the next step for Tampere Jazz Happening is to start evaluating the moves they can do in order to gain larger portion of the other segment: customers under 40 years old. (Klaus, 2015, p.5)

When thinking of customer experience a customer relationship is vital to the company. A good relationship with specific customers benefits the company in many ways and not least by profits. Customer segmentation helps companies create diverse customer relationships because segmented customer groups can then be offered different kind of services and products. A important part of being able to satisfy diverse customer needs is the company's capability of keeping the brand versatile. For Tampere Jazz Happening gaining more young

customers is the most important thing they can do to improve their festival right now. The company looks to find ways to form positive customer relationships with young customers who are looking for new experiences and something “cool” to tell their friends about. Analysing young customers behaviour in other fields of business can be of great use for Tampere Jazz Happening. (Solehmainen, 2018 p. 11)

The customer segmenting process consists of three stages: segmenting, targeting and positioning. Customer segment means a group of consumers or business customers who can be contained within a segment. The only requirement is that the customers in a certain segment all have similar service needs and buying behaviour. Young people are a valid customer segment when considering the festival. In the targeting phase the case company does not have to think of other segments than the young customers. As the case company is a big company with a lot of resources they should not have issues with capability to serve this specific segment of young customers. In the third part; positioning, the company has to understand the young customers point of view about all the things the festival can offer them. The company must also think of ways to improve their product/experience towards the needs of the young consumers. As the last step of the third part the case company shall design a marketing plan towards young people and communicate with them about the new offerings. (Dibb & Simkin, 2008. p. 7)

Social media has been growing as a marketing tool for over ten years now. It is essential for businesses who want to stay competitive to have a legit homepage in at least Facebook, maybe also in Instagram. Social media marketing allows companies to have important information listed for everyone to see. On social media pages the company can also for example organise competitions and reward the winner with free tickets for a festival. This kind of competitions often come with “like and share this post to participate.” This is one of prime examples of how useful social media marketing is. If the post has 100 shares, it reaches at least around 1000 potential customers and more so new customers. The company kind of “tells to a friend” about the company on the behalf of the customer who shares the post.

Social media marketing is extremely cheap as well, this method mentioned only costs the tickets the company gives as a reward to the winner. (Gunelius, 2011, p. 10) There are other ways of marketing in social media, for example paying Facebook to create targeted adds on a customer segment: Age, location, gender, previous likes and even your search history. Facebook has a huge market for companies who buy these targeted adds and Facebook also has enough data to promise a total amount of people reached per dollar/euro paid. (Facebook, 2020) This kind of data makes it possible for companies who use these services to create and calculate outcomes of the investment.

3.5 Kotler's five product levels

Quality is the summary of all those things customers value in the service or event the company is offering. Service quality can not be standardized because the service is created situationally. There is no clear rule how a unique situation is going to turn out. From customers point of view quality is always a subjective concept because their perception comes from information gained beforehand. For example how media describes the event, how other customers have described the event, how much has he paid for the event and visions the company has created about the event. When the customer attends a music event they do not only wait for an art experience but also a larger service experience which is a base of a whole culture experience. Kotler has introduced a theory in which a product or service can be layered to five levels which describe the expectations and needs of the customer ranging from functional core needs to emotional needs. In order to create better customer experience we need to understand this theory. Figure one presents these five levels and their names. (Kotler & Keller, 2015, p. 163)

Going downwards from the fifth layer, first comes the layer potential product, this layer is the expectations the customer might have created beforehand from for example last year's festival or from things they have heard from another customer. For customers that come back every year potential product means all the expectations for change they have about a festival. Tampere Jazz Happening has been collecting customer feedback and that could mean some customers hope their feedback is responded to and so wait for some changes.

The fourth layer is known as augmented product, which can be generally described as all the factors that separate the event from its competitors. For Tampere Jazz Happening this could mean things like a better variation of different jazz artists than the competitors, more choices of restaurants/different foods in the festival area and just general atmosphere and customer service being exceptional and individual from the customers point of view.

The third layer is the expected product, which for music events or for Tampere Jazz Happening more specifically means that all the things advertised and promised to the customer before the festival are present at the festival. The customer expects the bands they are paying for to play, and for example the technological elements like the sound quality to be good. This is tricky as sometimes customers might make too big expectations beforehand and feel disappointed easily. Also it is unfortunate but not the festival organizers fault if for example an American artist can not show up to the festival as promised and agreed.

Generic product is the second layer. Generic product is the most simplified version you can barely call a product. For example for Tampere Jazz Happening it would maybe mean like only small local bands as long as there is some music. And barely selling one taste of wine and beer and having one stage with the same setup thorough the festival. This is not optimal for the festival or the customer but it is important to understand what are the generic needs for an event to even be considered going to.

The deepest layer, the first layer, is core benefit. Core layer digs deep into the customers real motivation to going out for a festival. What are the reasons that lead into the ticket purchase? Maybe the need to relax at a festival after hard working. Maybe the need to listen to some great music to get their mind elsewhere from problematic situations in life? Or for young people it could even be a need to get a cool new social media post?

Understanding all five of these layers can be very helpful for a festival organization like Tampere Jazz Happening in creating customer segments and taking the right actions to target the right customer segment. Finding out especially young peoples demands considering these five layers could very well help Tampere Jazz Happening attract more young customers.

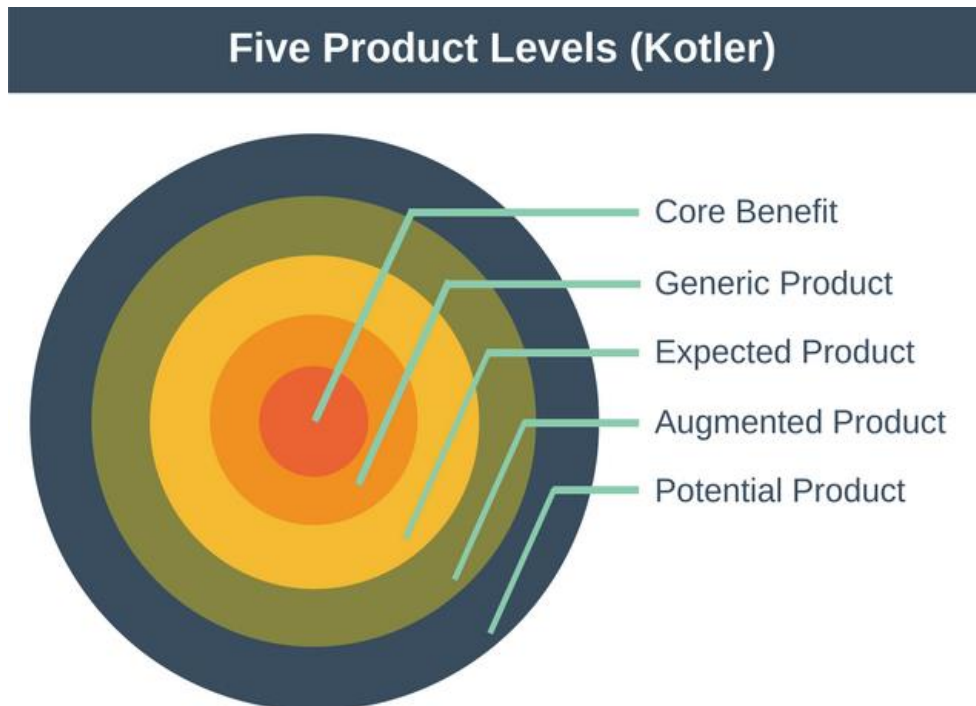


Figure 2: Philip Kotler's five product levels (expertprogrammanagemet, 2017)

3.6 SWOT-Analysis and 8-SWOT

SWOT analysis is good for digging deeper into internal and external aspects that affect the company's success. This analysing technique helps the company be more critical and realistic with perks they have and future possible perks which could help the company survive and grow. Analysing these four aspects: Strengths, weaknesses, opportunities and threats, helps the company create a plan for future and avoid mistakes that may have happened in the past. (D'Angelo 2017)

8-SWOT is essentially the same as the regular SWOT but it allows a more detailed and thorough analyse of the aspects. In 8-SWOT strengths are combined with opportunities and threats and weaknesses are also combined with opportunities and threats. This allows gathering of more insightful data about how the four aspects could clash with each other and so help us predict further how to handle a possibility or a problem that might rise. (D'Angelo 2017)

4 COLLECTING PRIMARY DATA

4.1 Conducting the survey in practice

The primary data collection method for this research is the feedback survey introduced by the festival. The survey has helped the author conduct new research and find new points-of-view to the research question, "How can the case company Tampere Jazz Happening improve the customer experience of young adults?"

The material that the author is researching is the customer feedback survey that Tampere Jazz Happening has concluded after every year the event has been held. With the survey, crucial information such as age groups, genders and geographical location of the customers have been found out. The survey can be used to find out preferences and future hopes of the customers. The survey has been interpreted by the author in many ways which are introduced in the research. In addition to the survey the author has connected different sources from books and the internet to the survey in order to create new reliable possibilities for the case company based off the survey.

4.2 Conducting survey and the amount of young adults

The data into the feedback survey which the author got as research material from the case company is gathered from the 2019 Tampere Jazz Happening (31.10.2019-3.11.2019) when the festival was previously organised. The customers were able to answer the survey at the festival venue. Total amount of participants in the survey was 192 people. The survey included 30 questions and the questions ranged from simply asking the age of the customer to asking would they recommend the festival to a friend or a family member. The purpose of the feedback survey was to find out about customer satisfaction and to gain more new ideas for future festivals. The survey included pre-structured questions such as “was the quality of the artists good?” and the survey participants responded with numbers 1-5. In the survey the participants could also give open critique and positive comments to the event organization.

The figure below shows the average ages of customers from the year 2019 at Tampere Jazz Happening. From the figure can clearly be seen the lack of young adults as customers. That is why the festival organisers have asked the author to especially focus on this customer segment. Another notable fact from the results is that the largest age group of customers for Tampere Jazz Happening is years 56-64. The author will try to research possibilities for the festival to create a positive customer experience to all customer groups without age limits.

Under 18	Years 18-25	Years 26-35	Years 36-45	Years 46-55	Years 56-64	Years 65-75	Over 75
0.5%	5.2%	10.9%	17.7%	21.4%	31.8%	11.8%	1.0%

Figure 3: Age groups Tampere Jazz Happening 2019 (Tampere Jazz Happening kävijäkysely 2019)

5 APPLYING THE INTRODUCED THEORIES INTO THE FEEDBACK SURVEY

5.1 Introducing analysing tools

In this part the author will analyse the main material of the work with the two main theories introduced. The theories that the author chose to analyse the feedback survey with can bring the customer company new insight and potential new ideas for future marketing and branding. This part begins with applying Kotler's five product levels theory into the feedback survey. After that the author will analyse the whole feedback survey in general with SWOT-Analysis and then to deepen the research analyse specific questions in the survey.

The author chose these analysing methods because in the author's opinion they both fit good for looking at ways to improve customer experience and find new solutions for example marketing or segmenting customer groups. When Kotler's five product levels theory is applied into the feedback survey it gives great insight on how well satisfied the customers are with the festival right now. The theory enables the festival to sort of narrow down the aspects of the festival that might require improvements.

The 8-SWOT analysis will help the company get concrete results from adding together measurable assets they already have. The 8-SWOT gives the company a new way to vision the possibilities of the festival when thinking of marketing for young adults.

5.2 Analysing the feedback survey results with Kotler's five product levels theory

When analysing the customer feedback survey with Kotler's five levels theory, first comes the potential product layer which include expectations the customer has created beforehand. An interesting question in the feedback survey for this layer is "When did you make the decision to participate in the festival?" 43.8% of the participants had decided over six months before

the festival that they will take part in the festival. Also 33.9% of the participants had decided to take part in the festival over a month before the festival.

This strongly indicates that the customer expectations are generally very positive before the festival. If the survey responders would be sceptical about participating, 77.7% of them would not have decided to participate the festival over a month before it was held. Another interesting survey question when studying the fifth layer of Kotler's theory was: "Was the quality of the services in the venue good?" For this question 35.6% of the survey participants had answered 5, the best possible result. Then again 42.9% had answered 4 and 17.8% 3. The author thinks that when applying Kotler's theory to this question, the customers might have had expectations about the service being a full 5, but during the festival something has made their mind turn towards giving more votes to the answers 3 and 4. Even though 4 is a very good number to give about service quality, of course the event organizers still hope that the customers would be fully satisfied and so give more of the 5's.

One more question in the survey that the author wants to look from Kotler's theory's fifth layer point of view is: "Were the environmental issues being well considered of? (effective recycling, ecological food, preferring renewable or recyclable materials.)" For this question the numbers were 37.4% for 3, 39.6% for 4 and 18.2% for 5. The numbers are again good and only roughly 3% of the answers were 1-2 which would mean dissatisfaction. However 37.4% of the answers being 3 the author feels that some of the customers might have had bigger expectations about the environmental responsibility of the event organizers before participating the festival.

The fourth layer which the author will research second is the augmented product layer. For Tampere Jazz Happening this could mean all the things that separate them from competitors. As mentioned previously they bring the widest variety of modern and classic jazz artists to Finland. It is hard to compare Tampere Jazz Happening to other festivals with the data available right now but there are some answers in the survey that could indicate towards a unique product. A question in the feedback survey goes as following: "was the atmosphere in the event good?" To this question 66.7% of all survey participants have picked the best

possible number, 5. If two thirds of the customers feel that the atmosphere was good it feels like, at least to the author, that they have been able to create something unique.

Another question that will surely come forth again during this chapter is: “Are you going to participate this festival in the future?” To this question the feedback survey participants could either say yes, no or maybe. 90.6% of the answers collected stated yes, the customer would participate in the festival again. This also indicates to the author that Tampere Jazz Happening has been able to fulfil customer needs on the fourth layer, augmented product. It has created an event of which participants 90.6% would participate again. Also 81.6% of the questionnaire answerers stated that they have participated other festivals as well and 93.2% of the answerers would recommend the festivals to a friend.

For Tampere Jazz Happening the third layer of Kotler’s theory from the survey point of view means that things have at least been as good as the year before. The third layer is the expected product: all the things that have worked out before, all the things that the organization has promised to fix and all the new things the organization has promised. The author found a few questions from the feedback survey that had interesting answers for this layer too: “were the services at the event venues high quality?” As for all questions looked into so far the answers 1 and 2 combined for only roughly 3.6% of the answers. Option 3 got 17.8%, 4 42.9% and 5 35.6% of the answers.

Again, these are really good numbers, but when looking at the average scores for the numbers 1 and 2, the author thinks that customers who chose number 3 might be a little bit dissatisfied. It is of course trivial to know if the customers who chose number 3 were customers who have been at the festival before the year 2019 when this survey was concluded on, also, or were they first-time visitors. Now another question which we can study well with the expected product layer was: “Was the festival as a whole a great experience?” To this question 56.3% of the survey participants answered 5, 35,3% 4 and 7,4% 3. Answers 1 and 2 both had 0.5% of the answers. If the product was everything the customer expected 100% of the answers for this question would be 5. Even though every question in

the survey averaged about 70% of the answers being 4 and 5, this particular question shows that the customers have not felt all their expectations fulfilled.

The second layer of Kotler's theory, the generic product in the case of music festivals is the least the customer can expect from a festival. When looking at the feedback survey and the participants responses to those attributes, we find out Tampere Jazz Happening has been doing well in offering customers the generic product. "Was the customer service good?" 51.6% customers voted 5, 36,5% voted 4 and 9.9% voted 3. Customer service is a basic aspect of a festival and it should be for granted to the customers. "Was information about the festival easy to find?" 57.3% of participants voted 5, 32.3% voted 4 and 7.3% voted 3. Whenever you are attending a festival or event you want to be able to find information about it easily through either social media or a home website. This is another generic product aspect that Tampere Jazz Happening has been able to fulfil for the customer.

The first layer, core product layer, is in the authors opinion the most important one for Tampere Jazz Happening. Different customers have different needs and core reasons to participate a festival. By using the feedback survey as it is, it is hard to recognize different customer segments from different questions but there might be some indicators. "Was the value for money good?" 45.3% of the participants gave number 5, 37% 4 and 14.1% 3. Again the author wants to bring up the fact that only 3-4% in each question so far have been the numbers 1 and 2. It is safe to say that number 3 can be thought as a minor disappointment by the customer.

When thinking about the customer segment of young people they often do not have as much money to spend as the older customers. This makes the value for money aspect of the festival more important to them and they pay more attention to everything they have paid for. The author believes there is a connection between young customers and the numbers lesser than 4 and 5 for this question. Another interesting question for the core product layer was the previously mentioned "Were the environmental issues being well considered of? (effective recycling, ecological food, preferring renewable or recyclable materials.)" Now for this

question number 3 had 37.4% of the votes, number 4 had 39.6% and 5 “only” 18.2%. In today’s world young people are becoming extremely concerned about environmental problems and my generation has heard about them since we were very young. The author does not wish to say that “older” people do not care about environmental issues but believes that this is another question where we can draw a line between the lesser numbers and young people who might give a bigger role than some older customers to the environmental issues. From the whole feedback survey this mentioned question had the lowest number of votes for 5 and the most votes for number 3.

When thinking about the core product layer in general without bringing in the customer segments, we can say that the biggest problem for Tampere Jazz Happening customers in 2019 was the environmental issues and how the event organizers had come up with solutions for example effective recycling.

The author has mentioned previously in the thesis that perhaps young people have different core desires and hopes when they go to a festival than the other segments. The author now makes another claim besides the “environmental issues concern young people more”. Young people tend to attend social events and festivals where people gather just to prove to their social media followers that they have been involved in something so “cool” and “Not found by the mass”. So when thinking of ways for Tampere Jazz Happening to attract more young customers it is vital to find out ways to make the festival “hip” and “cool” for young people.

5.3 Applying SWOT-Analysis and 8-SWOT into the feedback survey

First the author introduces a very general SWOT-analysis of the whole feedback survey with all of the questions taken into consideration.

Strengths: The large amount of loyal customers who are willing to come back every year. The visitor base is already strong so the company may be able to experiment with for example the venue and artists. If the loyal customers do not like some changes made it will come out as feedback and the company can go back to the old ways which satisfied the customers. However if new customers do like the new face of the festival more, then the company has to decide which segment it has to focus on the most. If the company is looking for more diversity in age at the festival as a main objective, then losing a portion of the old loyal customers might be alright. Another strength for Tampere Jazz Happening is the unique artists they manage to bring to Tampere every year from around the world. Tampere Jazz Happening has stayed loyal to the genre every year since it was established. There are other Jazz festivals in Finland that have first been jazz-only and since then moved to bringing in popular pop artists too for example Pori Jazz. Tampere Jazz Happening is a true jazz festival for anyone who wants to listen to jazz and it has a great reputation as an authentic jazz festival.

Weaknesses: As has been said in this thesis many times, Tampere Jazz Happening has great customer base that comes back every year, but they are lacking young adults as customers and that is their greatest weakness. The author mentioned Pori Jazz in the strengths part too, and Pori Jazz has actually been able to attract a lot of young customers too. Jazz has had to change its artist offering towards more pop sounding artists in order to gather people from all age segments. Another weakness for Tampere Jazz Happening is the reputation they have as an "old" people festival in the eyes of many young people. The author lists this as a weakness because of the specific goal of the festival organisation being the attracting of young customers. The artists that Tampere Jazz Happening bring to Tampere may also be a weakness when considering attracting young customers: People who listen to Jazz with such knowledge about the genre may often be older people than the young adults that Tampere Jazz Happening is looking for.

Opportunities: When Tampere Jazz Happening decides to implement new business plans for attracting young customers it is in the same time an opportunity to refresh or re-model old plans on the basis of the same feedback survey which is used as a material here. The biggest opportunity considering this research for Tampere Jazz Happening is the growth of the festival and tickets sold, by being able to market the festival to young people and also by being able

to satisfy the new young customers. Another opportunity considering if Tampere Jazz Happening decide to change their business plan is that the already existing customers also are satisfied on a higher level with the new business plan and so the festival becomes more likeable to the old customers as well as the new customers. Tampere Jazz Happening has been creating their networks and connections around the world for tens of years which means they have a big pool of potential new artists. As soon as they figure out what kind of artists attract the young customers in Finland they might have a good chance of actually getting the artist no matter where the artist is from.

Threats: The biggest threat is not being able to market the festival for young customers. The already big customer base that comes back does not need to see much advertisement before they remember how great of an experience it was for them and proceed to buy tickets. However the young customers are for now nowhere to be found and normal advertisement with some artists may not be enough to attract them. Another threat is that with the genre and artists Tampere Jazz Happening has it is impossible to gain young customers in the volume the festival hopes. Even though all marketing steps would be made towards attracting young customers the music genre might be too unknown within young customers in Finland. The attitudes of young potential customers might have negative associations with jazz music such as jazz being dry and boring or too difficult or unemotional.

Applying the feedback survey to SWOT-analysis

In this part the author will look for the most relevant data from the feedback survey to analyse with SWOT. There are multiple answers and statistics in the survey that could provide the company with more insight by using SWOT. The first question in the whole survey is the first statistic the author is going to implement SWOT on.

Pirkanmaan festivaalit ry

Kävijäkysely 2019 / Tampere Jazz Happening
 Vastaajia: 192 kpl

How many days of the festival did you participate?

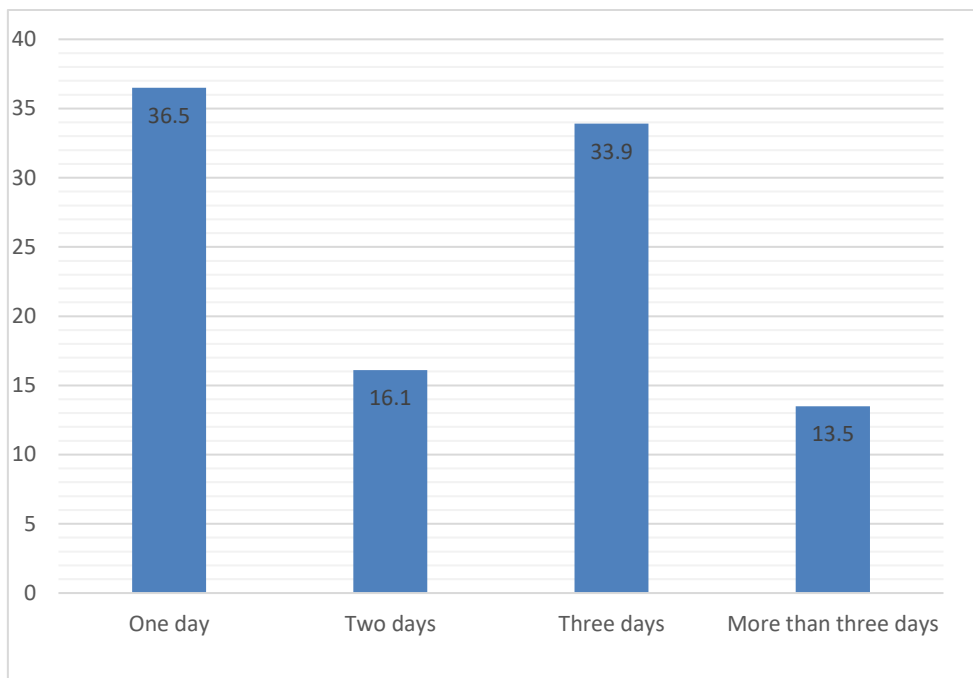


Figure 4: How many days of the festival did you participate? Shown as percentages. (Pirkanmaan festivaalit ry, Tampere Jazz Happening kävijäkysely 2019)

As can be seen from the survey statistic, there is a wide variety between the days which a customer has participated the festival. The most common customer visits only for one day and the second most common customer has the festival pass for all three days. The choice of more than three days means the free pre-festival gigs that the festival organizes on Thursday of the week of the festival. A lot of useful information can be gathered by implementing SWOT analysis on the question.

Strengths: The high rate of customers who visit for one day indicates that there are a lot of customers who came either as a new customer to see one-day of the festival or came for a specific artist which performs on the given day. This means that the festival has succeeded in

bringing interesting artists for a variety of customers in addition to the customers who prefer to buy the three-day pass and enjoy the experience for the whole weekend.

Weaknesses: The amount of one day customers means that there is less ticket revenue than if they all chose to buy the whole three-day pass for the festival. This is something to be considered as over a third of the customers decided to only invest in a one-day ticket. In addition roughly fifty percent of all the tickets purchased were one or two day tickets and that number could also be considered a weakness.

Opportunities: Potential growth of customers who buy the whole three-day festival pass instead of only for a day or two. Gathering data about the customers who came for a specific artist as a one-day customer and finding ways to make them participate for all three-days for example by spreading artists for different days in a different way.

Threats: A clear threat is the amount of people who buy the three-day pass dropping lower and the amount of people participating only for a day growing to a larger part of the customers. If the company tries new things to attract young customers. If the company tries new things to gain young customers there is a threat that the old customer base will as a result not invest in the whole three-day pass.

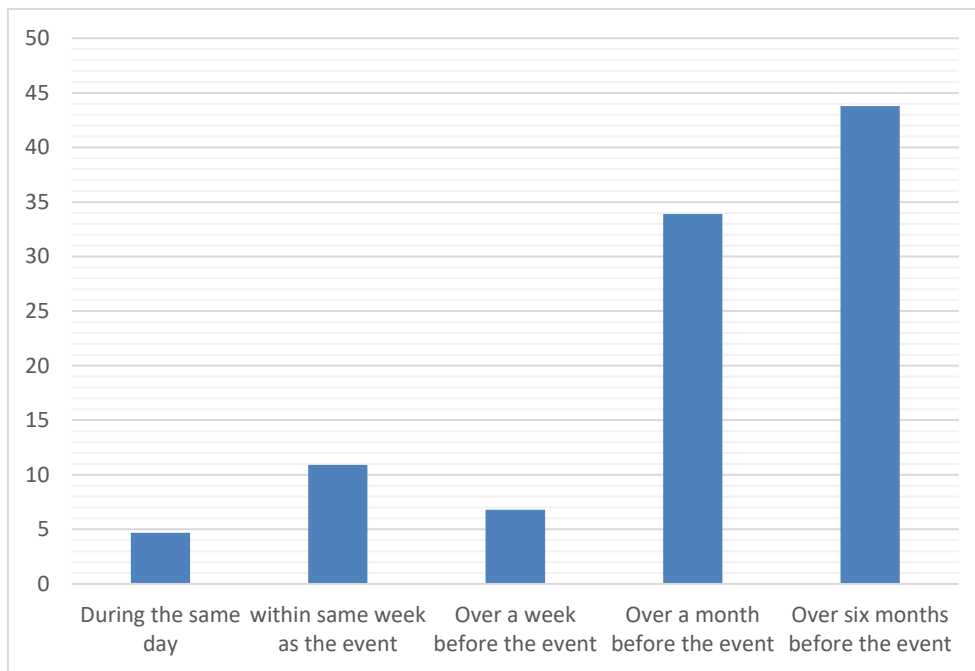


Figure 5: When did you make the decision to participate the festival? Shown as percentages. (Pirkanmaan festivaalit ry, Tampere Jazz Happening kävijäkysely 2019)

This survey result further backs the fact that the customer base of Tampere Jazz Happening is very loyal and people from previous year gladly come back next year. There can be an assumption made from this result that the amount of new customers is around 23% when considering that 77% of all customers have decided to participate over a month before the festival. It will be useful to analyse these results with the SWOT.

Strengths: The amount of loyal customers who make the decision to attend over six months before the festival give the festival power and resources to pursue ways of attracting new customers with a reliable customer flow. Even if the new customers are not coming in as high volumes as expected the loyal customer base is still coming.

Weaknesses: A complete change of the artists and branding for attracting young customers is not a possibility as the loyal customers expect and trust that the festival provides them with the quality and experience they are accustomed to. That would create a risk for the festival that they ruin the loyal customer base because of a too large change.

Opportunities: There might be a middle ground between giving the old loyal customer base a satisfying customer experience and also being able to bring artists and events to the festival

that attract young customers. Also trying new tools with marketing to attract the possible new customers for example targeted marketing towards young customers specifically.

Threats: The new changes and updates to for example the festival line up or services not satisfying the old loyal customer base and therefore losing customers who would buy the ticket buy ticket a long time in advance to the festival.

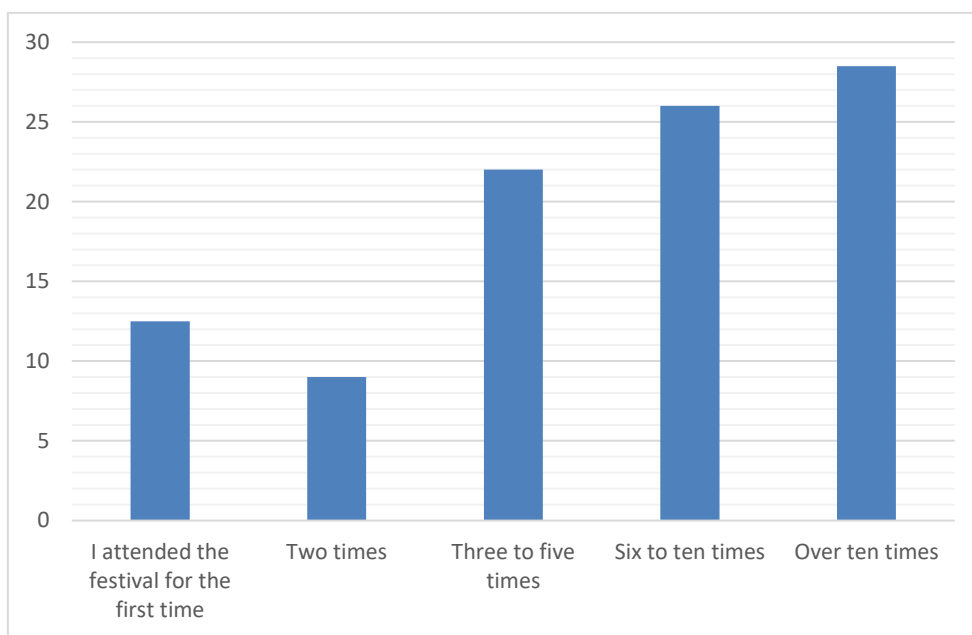


Figure 6: How many times have you participated the festival? Shown as percentages.

(Pirkanmaan festivaalit ry, Tampere Jazz Happening kävijäkysely 2019)

Strengths: The first obvious strength of these results is how many of the customers have visited the festival for many times before. 76% of all respondents had visited the festival 3 or more times. This again indicates that the customer base of the festival is solid and loyal and the festival has a good reputation as a secure choice to attend to.

Weaknesses: When thinking of the reasons this research is conducted the amount of new customers; 12.5% of the respondents, is not satisfactory to the festival. The high amount of loyal customers can be thought of as a weakness as the customer base does not grow as much when most of the customers are the same people every year.

Opportunities: There is an opportunity for the festival to transform all the other answers of customers into the final one, that they have attended the festival over ten times and they are already well on the way to that. Based on this statistic the festival also has an opportunity to gather more specific data from the people who visited the festival for the first time on the given year.

Threats: It is possible for the festival to lose on both fronts; the first-time attendants as well as the old customers if the new things the festival implements do not satisfy the customers.

<p style="text-align: center;">8-SWOT</p>	<p>S – Strengths</p> <ul style="list-style-type: none"> -Loyal customer base -Good quality of product as the artists are some of the best in the world in Jazz music every year -Well-structured organization with possibility for change and trying new things 	<p>W – Weaknesses</p> <ul style="list-style-type: none"> -The homogeneity of the customers -Style of music does not appeal to young people -Brand reputation is: mostly for older people
<p>O - Opportunities</p> <ul style="list-style-type: none"> -Refreshing the content of the festival while trying to gain young customers -Growth of the festival after managing to gain young customers -Positive feedback from loyal old customers -Good networks worldwide for potential artists that appeal to the young people 	<p>S + O</p> <ul style="list-style-type: none"> -Loyal customers being interested in the new content in addition to the new segment young customers -Enough resources to try out new concepts -Finding a new solution for which kind of artists work for both old and young people without losing the Jazz part of the music by being able to try new things 	<p>W + O</p> <ul style="list-style-type: none"> -Reducing the homogeneity of the customers by being able to attract young customers -Jazz music appealing to young people with the right marketing choices -Being able to change the brand reputation from “old people” festival to a festival attractive to people of all ages
<p>T – Threats</p> <ul style="list-style-type: none"> -Not being able to brand so that young customers get interested -The genre is generally viewed as hard to approach for young people -The nature of Jazz music being too demanding for the listener 	<p>S + T</p> <ul style="list-style-type: none"> -Being able to change things and still keep going even if young customers do not get interested -Even if the genre is hard to approach for young people, they will not find better Jazz than in the case festival -Strong existing customer base who might enjoy explaining people new to Jazz about the music genre 	<p>W + T</p> <ul style="list-style-type: none"> -Young customers might not get interested despite changing things and trying new things and the festival staying a “old people” thing. -The brand is considered for older people and it further makes it hard to approach for young customers -The music genre being demanding for the listener combined with young people not finding it worth a while to learn about

Figure 7: 8-SWOT

6 RECOMMENDATIONS

6.1 Generally about recommendations

The case company Tampere Jazz Happening will have to reconsider their brand in order to gain the young customers they are hoping to find. The word brand comes from all the things the company does, all the interaction from the company, how the company sounds and how people talk about the company.

Changing things inside the festival might sound scary to the company and so the author suggests that the festival will first create a more systematic approach towards analysing the feedback from previous years, including, but not only the feedback survey. The research that the author has conducted from the feedback survey indicates that with the right tools the case company will be able to find out the preferences of the young customers. When the case company focuses more to the analysing of feedback received the author suggests they especially focus on finding the right questions for the survey for example, in order to have valid data to make changes from.

Judging from the age of the already existing customers of Tampere Jazz Happening and also from personal experience their brand is often considered more suitable for older people. The way different customer segments respond to a brand differs a lot. If a company finds out only a certain segment finds the brand image positive it can rebrand in many ways to get in touch with more customer segments and gain new customers. More so as Tampere Jazz Happening has already proved that they have been able to brand themselves for the “older” customers as the loyal customers from previous years keep coming back.

A lot of market research suggest that the youth as customers often reject broadcast advertising as it's a too direct "interrupting" method. The young customers often find attraction in festivals that "naturally engage" with the customers without forcing themselves with aggressive targeted marketing (Carah 2010). The festival needs to find a natural role in the social life of young customers in order to also attract the most demanding and authenticity-seeking customers.

The festival now has a chance to change the brand without losing any customers, and in fact create the old existing customer new experiences as well. The festival also has the resources to keep their current brand as a high-quality jazz festival and also get some artists which might not be exactly that in order to gain the young audiences interest. Creating recognisability can be with for example the name, logos and slogans which the customer connects to the brand. It can also be done with creating marketing programs that take to account certain segments and in the case company's situation more appropriately marketing programs for young customers.

The third example would be linking the festival name and brand to people, places and things. Tampere Jazz Happening could associate with activities that are "hip" and "cool" for young people and by this gain visibility in new fields. The people they want to be linked with could be young activists, young musicians or just young social media influencers. All these listed rebranding tools are things to take in consideration when trying to attract young customers.

6.2 Rebranding towards young customers

One of the recommendations the author came up with after analyzing the research material was rebranding. The rebranding includes the artists, marketing and general vision of the festival. The author believes that if the festival would commit into diversifying the brand they could be able to attract young customers. When speaking of artists that would fit the brand of both existing customers and potential new young customers, the artists might be something like a legendary old artist with a hit-song or a new fresh, up and coming and promising artist.

The brand, as it is right now, is authentic and successful but making the brand more versatile would not damage the brand. However, the rebranding must be done with caution not to lose the existing loyal customers. For example, making sure that every day of the festival still has enough of the quality that the loyal customers are used to, but in the same time still having something for the new customers as well. The author believes that the rebranding should focus mostly on the marketing side and within possibilities the artists. The originality of the brand must not change while the festival seeks new ways to appeal to young customers.

Young customers might take more interest in the festival if it took major steps with for example re-cycling and ecological programs which always interest young people. Perhaps making it so that every ticket bought could donate a very small number towards something ecological.

The author also has personal experience about not being able to afford tickets to a festival. Tampere Jazz Happening is a big festival with a lot of revenue so this might not be possible but giving young customers, within the possibilities of the company, discounts on tickets would make the festival more approachable for young customers as well.

6.3 Social Media Marketing

The author suggests that the festival company creates a marketing plan specifically suited for young people. The marketing plan should include themes such as: social media contact with young people through for example targeted adds or by organizing survey-based competitions in social media in-order-to find young people's preferences. The survey could include for example different artists that the festival has a chance to hire. To ensure the survey getting answers the festival organizers could give out rewards such as tickets for participating in the "survey competition".

Another advantage of marketing in the social media would be creating partnerships with different companies that young customers are in contact more often with. This would help

Tampere Jazz Happening get in contact with young possible customers without them having to find the festival information first.

6.4 Brand Ambassadors

The author believes that another way for the case company to gain more young customers is influencer marketing via brand ambassadors.

Influencers can be content creators in YouTube with videos about new consumer products they have bought or videos where they just let the viewers in to their daily lives. Influencers can be Instagram models or just personalities with a lot of followers from a certain customer segment. Having an influencer as a brand ambassador would mean that the person advertises the festival to all his followers through his/her social media channels.

The festival could also establish the survey about artist preferences for young people through this brand ambassador who optimally already has a crowd of young people as followers. The brand ambassador would ideally be a person who has some experience with either playing music or has a “status” as a person who knows about music and what music is trending right now.

7 CONCLUSION

7.1 Summary of the research

The world is evolving to revolve more and more around digital approach to everything from marketing to customer feedback. The companies have a harder time to reach out to customers because the information is flooding from everywhere constantly. It does not matter where the customer is, he will get marketed towards at home, at work and basically anywhere. The

customers do not react the same way to a simple add as they used to and as the company might hope they would. Because of this digitalisation and the huge amount of marketing that customers receive anywhere they go, the company must, more than ever, focus on customer experience and reacting to feedback.

The case company is a first-class music event and one of the most authentic and professionally organised festivals in all of Finland. All though the festival has gained a lot of respect and name among the older generations of people around the country it is still somewhat unknown for the younger generation. The author has a strong belief that this will change as the festival continues providing the quality that they have made their standard. The Case Company also has interest in expanding towards younger customer's needs as well, which will help them grow. One of the main reasons why the author chose this topic for the final thesis was the acknowledgement of the quality of the product that Tampere Jazz Happening is offering to its customers.

As the author has mentioned in the thesis Tampere Jazz Happening has not made exceptions with the authenticity and quality of its artist choices even though similar festivals such as for example Pori Jazz have changed their musical direction drastically towards more "mainstream" artists. This should be thought of as a strength for Tampere Jazz Happening, and the author, as a representative of the younger customer generation believes that the trend of appreciating authenticity will continue and that Tampere Jazz Happening will gain the young customers they are looking for.

The marketing aspect of attracting customers has changed in many ways from the days when Tampere Jazz Happening was first founded. The author has researched different ways for the festival to reach young customers. The Case Company has all the potential traits for being able to create new marketing options. The company has already created a unique, long-lasting brand. Same can't be said about some of the company's competitors who focus only on hiring artists that are currently "hot" and riding the wave of popularity. The author believes the case company has huge potential to market their uniqueness and their own authentic values.

The objective of the thesis was to research and find out ways for the case company to create a better customer experience for young customers in order to gain new young customers. The author believes that the thesis brought up new suggestions and ideas for the case company regarding the objective. In the thesis the author combined the theoretical sources Kotler's five product levels and the SWOT-Analysis. These theories were chosen by the author to give the case company new perspectives on basis of the feedback survey. The author believes that both theories managed to bring new points of views to the already acquired data.

The author strived to create a logically structured and easy to interpret research. In the author's opinion this has been successful in the thesis and the statistical data from the feedback survey and the visual graphics part of the research have made the thesis easy to read and interpret.

7.2 Answering the research questions

Primary question: How can the case company Tampere Jazz Happening improve the customer experience of young adults? During the research the author analysed many different possible ways for the case company to improve the customer experience of young adults. The solutions suggested in this research vary from; trying to find musical talent and artists that appeal more to the young people, to new customer loyalty programs which could include for example ecological involvement. The case company could make the festival more "current" to young adults by addressing current problems. This generation of young adults is increasingly interested in participating these kind of events and perhaps showing it in their social medias to let their followers know that they care about these problems. Being able to show something cool in social media is a direct improvement in customer experience for this generation of young adults.

Secondary question: How can Tampere Jazz Happening make more use of the collected feedback data? The feedback survey that the author got as research material from the case company is very wide and covers a lot of interesting statistics. These statistics show a lot of possibilities that the company may be able to explore further. The one single statistic the

author found most important to focus on for the case company was the amount of customers who only attended the festival for one out of three days. That can be interpreted so that these people came for only the headlining artist on the “main” day or so that the one day ticket was more affordable for the customers in question. Perhaps even so that the customer base of the case company consists of people who do not often participate a festival for more than one day. However the biggest customer group of the festival based on the feedback survey was one day visitors, which in the authors opinion is a big opportunity to look at.

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Questions from the visitor survey that were utilized in this thesis

When did you make the decision to participate in the festival?

Was the quality of services in the venue good?

Were the environmental issues being well considered of?

Was the atmosphere in the event good?

Are you going to participate this festival in the future?

Were the services at the event venues high quality?

Was the festival as a whole a great experience?

Was the customer service good?

Was the value for money good?

Was information about the festival easy to find?

How many days of the festival did you participate?

How many times have you participated the festival?

