

Planning and implementation of Lumi Accessories' Fashion Village concept for the World Design Capital Helsinki 2012

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<p>The Finnish fashion industry has never been among the biggest of Finnish exports, nor has it ever received great support compared to other industries. In the recent years many of the designers themselves and supporting parties have started to more actively bring awareness to the talent in this field. Finnish Design in particular has always been important and strongly supported, even though it is part of the fashion industry. It was a great idea to combine these two in the World Design Capital Helsinki 2012 and to have an opportunity to present Finnish designers to the world. This is why Lumi Accessories took up the challenge to create an event to introduce a number of designers and new brands.</p> <p>The main purpose of this procedural thesis was to spread the awareness of Finnish talent by organising a direct sales event to serve as large an audience as possible. Lumi wanted to offer a new concept that could potentially be reorganised later on a number of occasions. This thesis offers valuable information on how to organise such an event with minimal resources, how it works in practise and whether there is a demand for these types of events.</p> <p>The procedural part was executed between January and September 2012. The empirical part was conducted by using a qualitative research method that involved observation, gathering information during the planning and implementation processes and sending a feedback format to all participants after the event. All data were analysed in September 2012.</p> <p>The theoretical part introduces the theories of event planning, branding and event marketing, all of which all are needed to organise a successful event. The results section explains more in detail how the event affected the various brands and how actual customers responded.</p> <p>The results of this thesis showed that there is a definite demand for events like Fashion Village in the field of fashion and among potential customers. The event supplied them with information on new designers and brands, making them more aware of Finnish talent. Customers also responded positively to the venue and concept of the whole event. The organiser was all in all pleased with the results and all feedback was taken into consideration for future reference.</p>	
Keywords event planning, reinforcing a brand, positive experience, brand awareness, event marketing	

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1 Introduction

HEL_FWRD/Fashion Village, later referred as Fashion Village, was an event showcasing the talent of Finnish fashion designers, organized in August 2012 from 4th to 18th in the Senate Square, in Helsinki. The concept was designed by Lumi Accessories Oy, later referred as Lumi, to be part of the official program of the World Design Capital Helsinki 2012. It was a free entry event, open to everyone. During the fifteen-day period, there were several theme events for all audience as well as special VIP guest events for the participating brands and corporate sponsors outside the general closing times. The project managing of planning and implementation was done in eight months.

The objective was to bring a selection of Finnish designers with several styles and target groups together, add awareness of Finnish fashion as well as increase customer base, gain international visibility and make sales.

Fashion Village was designed to be an interactive product with the aim of helping brands to widen their customer base, domestically and internationally. It was a pioneer event showcasing Finnish lifestyle design, mainly concentrating on fashion. Target audience was fashion-minded individuals, women and men ages from 25 to 55, tourists, local and international media.

1.1 Goals and objectives

The goal of this Bachelor's Thesis is to report the stages and success of Fashion Village. It is important to explain how the event process was planned, executed and evaluated. I will examine and evaluate all stages in order to form a conclusion. This thesis can be used to as a reference or guidance for individuals to understand about the event organisation process. This will also help myself to go through the process to refresh my memory of what we achieved and to understand my mistakes and successes. I am using certain theoretical frame works to support the practical report to be able to give a full coverage on how to this type of event can be organised. Thesis looks into the original goals of the event and shows how they were met or if there could have been other ways of achieving them.

My personal goals of the whole Bachelor's Thesis process have been to learn from the practical working experience and to understand what I have learned by reporting it. My role as a project manager was to plan, execute and report the project. I wanted to give my best effort so

the company would be pleased with the results, I would learn of project managing and to be able to use skills gained in Haaga-Helia as well as in previous jobs.

1.2 Research method

There are two types of data collected: qualitative and quantitative. Qualitative data provides in-depth, in-rich-details information about the motives of respondents and their thoughts and feelings about it. It is more exploratory in nature and is typically unstructured. Qualitative research, therefore, tends to be focused on identifying what issues exist, rather than estimating how much of behaviour exists. Typically, qualitative research is conducted first to help define or measure the problem, behaviour or issue. (Sharp 2013, 144-145.)

This thesis is a procedural thesis; there is no straightforward problem present. The matter is to reinforce the Finnish fashion as a brand and to raise awareness of Lumi and other participating brands through this sale oriented event. It is explained later how this goal was met and what kind of long and short-term results could be seen. The empirical part is conducted by using interviews and observation. The approach is qualitative and I am conducting a procedural thesis.

1.3 Report structure

This thesis begins by explaining the idea of the HEL_FWRD/Fashion Village concept. Understanding what is Lumi and how and where it operates, is explained after introduction. This thesis covers three theoretical frameworks all needed for producing and marketing a successful event. The main part of this thesis is the actual event report with some supporting theoretical framework integrated in to it.

Final parts consist of feedback and results. These can be considered the most valuable parts of the thesis as they find out whether the event was successful or not, what could have been done otherwise, what were the success factors and if there is a need for these types of events.

2 The company

Lumi Accessories Oy is a Finnish internationally known handbag designer company who has stores in Helsinki and Japan. Lumi products are sold in several countries across Europe, Asia and the United States. They also run an online shop to cover most of the globe.

2.1 Lumi Accessories Oy

The 14-year-old company has only been based in Finland for the past 7 years. Within these recent years in Finland, the company has developed and created a steadily growing business and customer base. Lumi's wide range of products are used and known by different age, status and style groups. For years Lumi has been striving to become a completely sustainable business. Lumi has been especially active in creating and organising events in the fashion industry to promote, not just itself, but also the other brands. Lumi has worked hard for the fashion industry to develop and expand in domestic as well as in international markets.

They release annually two collections of handbags and accessories to suit all seasons. The products are sold in their own stores as well as in dozens of retailers' shops. Lumi actively participates into events and tradeshow throughout the year. They separate themselves from others by offering a wide range of sustainably manufactured products inspired by the northern nature. Products categories vary from business, to leisure and for night events. Lumi is the creator of Fashion Stock Sales concept that annually gathers several stores and designers together for a two-day event. It also hosts at least two annual store parties for loyal customers in their flagship store.

2.2 Differentiation factors

Lumi's main business has been designing and producing handbags and accessories, and in recent years they have organised series of events to gain more customer base for Finnish fashion and broaden their business to other fields. Lumi is responsible for one of the biggest fashion events of the years, The Fashion Stock Sales, which has been produced for several years. Lumi's owners and the team are constantly pursuing inventions and expanding the business locally and internationally. They have recently featured in several other areas outside fashion.

Lumi's range of products offers a good selection to wide audience, both men and women. Women's range is larger but men's selection is still probably the biggest in Finland compared to other Finnish designers.

All in all there are not many handbag designers in Finland and a lot less who are specialising for handbags and accessories. One of the differences Lumi offers its' customers is sustainably manufactured leather goods. They have more models, sizes, colours, and materials than any other in Finland. Some of the competitors could be named to be 2or+byYat, Globehope, Marimekko but none of these can compete with the size of the selection or with the sustainability factor. The styles also differ completely from Lumi's. Products are affordable and made to last.

3 Successful event planning

By definition, a special event is gathering of human beings, generally lasting from a few hours to a few days, and designed to celebrate, honour, sell, teach about, or observe human endeavours. (Matthews 2008, 2) In addition to factors listed above, Fashion Village was raising awareness to an important subject.

There are a number of ways to in which events can be classified: in terms of the size of the audience; the organisers' motivation for running the event (raising money, selling products, providing entertainment); or in terms of the event characteristics, including the profile of the event audience. Events can also be public (open to everyone) or private. Another simple way to differentiate events is between those where profit is the motive versus those, which are not-for-profit, such as charitable events. (Van der Wagen and White 2010, 7.)

According to my previous experience and observations, event planning starts with an idea that needs to be processed to a plan of action. It should become clear in early stage if the idea is feasible, whether the needed budget is executable and is there a suitable target audience to fit the needs. Project manager is the one to work on the budget and to find out if all variables can be achieved within set time frame. Is there a suitable team to execute it and are all compelling factors available. It is essential to determine what the initial product is, is there appropriate venue, program and entertainment. All crucial factors should be considered when planning an event and determining if it is able to take place at all. I personally used a similar list when working on Fashion Village. The following picture demonstrates event stakeholders affecting the success of an event. In case of some of the essential factors are missing, the event could most likely have negative features occurring.



Figure 2. Event stakeholders (Van der Wagen and White 2010, 25.)

General factors affecting the event production. The importance and scale of these can vary depending on size of the event.

The following bullet point list on planning and implementation of a public event has been conducted by using the information provided by Kauhanen, Juurakko, Kauhanen. This list is a very detailed piece of advice one should consider when starting the planning. All of the stages are extremely important for the success of an event. This type of list was used in Fashion Village project. Practical examples of this theory can be read in the report part.

Table 3. (Kauhanen, Juurakko, Kauhanen 2002, 23-128.)

1.	Public event as a project
	<ul style="list-style-type: none"> • Definition of the project • Stages of the project • Choosing of the project • Background information of the project • Project manager
2.	The planning of public event from the idea to the project
	<ul style="list-style-type: none"> • Producing ideas • Goals • Target customers • Timing • Place • Plan of action • Image • Possible sponsors • Project proposal
3.	The planning and organising of public event
	<ul style="list-style-type: none"> • Goals (financial and content wise) • Audience and visibility • Planning and organising • The financial scale • Scheduling to smaller divisions • Risks
4.	Budgeting and financing
	<ul style="list-style-type: none"> • Source of funding • Financial plan
5.	Negotiations and agreements
	<ul style="list-style-type: none"> • Partner negotiations • Service providers <ul style="list-style-type: none"> ○ Performers, catering, buildings structures, electricity, cleaning, furniture, performance techniques, toilets, safety, logistics, marketing and PR • Contracts • Announcements and permits <ul style="list-style-type: none"> ○ Fire safety
6.	Project managing
	<ul style="list-style-type: none"> • Team leading • Dividing of the project • Time coordination • Resource management and delegation • Budget management and delegation • Managing of supplies • Project management tools
7.	The marketing and communication of Public events
	This part will be explained in the chapters to follow.
8.	Managing and follow up of the actual event
9.	The determination and evaluation

4 Effective branding

This chapter explains the stages to effective branding and how they were used in Fashion Village planning. Timo Rope talks in his book about what is most essential in brand marketing. He states that brand marketing is conscious and systematic action with a desired image of the content. It should also strive to have a strong profile and a desirable mental image. (2004, 18)

According to Finnish event marketing association, an event is the world oldest and most efficient marketing tool in which the brand and customer meet in a previously planned situation. Event marketing is a tool to reinforce the company's image and brand. The best marketing of all for the company is, when successful event leaves the customers with a long-term memory line. (Shtihno 2010, 2.)

4.1 Planning for brands

My observation is that the general public has never considered Finnish Fashion as a competitor for international market labels as it might have been perceived as expensive, unpractical, hardly approachable and for example not available. They are often still proud of it and when visiting abroad they always remember to mention Marimekko and the good quality Finnish products. There is nothing wrong in this but it seems we are proud of Finnish Fashion even though majority does not even know what it would have to offer. We should also prefer using products manufactured in Finland and help the economy by doing this. It definitely needs more ambassadors to take up the challenge of spreading our talent.

Branding is pivotal aspects of products planning because it provides identity and competitive differentiation to stimulate customer response. Branded product may have similar attributes to competitors' products yet be seen as distinctly different (and provoke a different customers response) because of the rational or emotional value the brand adds in satisfying the customer's needs and wants. (Burk Wood 2010, 126.)

In planning for a brand, you should identify ways to increase brand equity; the extra value customers perceive in a brand that ultimately builds long-term loyalty. Higher brand equity contributes to sustained competitive advantage, attracts new channel partners and reinforces current channel relationships. As you build brand equity, you educate your customers to the nuances of brand meaning among competitors in your products category. (Burk Wood 2010,

126.) When planning Fashion Village, our challenge was to add value to the event in order to engage more potential visitors to turn up and for them to understand how much those brands have to offer and how amazing range of products they have available for different target groups. Branding was one of the core factors throughout the process but it was more of a subtle core that guided us to what we wanted to achieve.

4.2 Brand identity

Here, you want to make customers in the targeted segment aware of your brand's identity.

(Burk Wood 2010, 127.)

Bringing customers to this first level brand equity involves decisions about the brand itself and well as other attributes and marketing actions. For example, how can you use product packaging and labelling to convey a distinctive brand identity? You can also build customers' awareness activities that reinforce the differentiation. Customers who are unaware of a brand will not think of it when purchasing, which organisations often set marketing objectives for awareness. Establishing a brand identity and making customers aware of it is a prelude to creating brand meaning. (Burk Wood 2010, 128.) Typical designer markets do not have capacity to allow brands to bring their visual look to the setting but in our case as we had great venue and premises we could do this. By allowing each participating designer to customise their container shop to meet their brands needs and organise extra activities, they were able to show the visitors how their brand looks and feels. Offer more of a whole experience rather than leaving them with a small purchase without a further connection to the brand.

4.3 Brand meaning

Second level of brand equity is to shape the associations that customers have with your brand. What do you want the brand to stand for? What image or personality does the brand have, and is it the same as what you want to create? (Burk Wood 2010, 128.)

As customers come to understand a brand's meaning, they rely on it as a shortcut when making buying choices, which expedites the buying process and reduces the perceived risks. (Burk Wood 2010, 129.)

By changing the way of presenting Finnish Fashion, we were able to change some people's perceptions of it. Basically we made these brands more available and easily approachable to

potential customers so they could see Finnish Fashion is not maybe what they thought it was or at least that it is more than they thought. We were hoping for them to see the potential and raise the interest.

4.4 Brand response

The third level of brand equity relates to customer response. Once customers are aware of the brand's identity and understand its' meaning, they can make up their minds about the brand. Ideally, you want your customers to believe in your brand, trust it and perceive it as embodying positive qualities. You also want customers to see the brand as competitively superior and, just as important, have an emotional connection to it. (Burk Wood 2010, 129.) Lumi itself is a good example of the brands in Fashion Village. It already has established and growing customer base but it wants to offer more. By organising this event, Lumi was able once again show its' customers it can do different things, develop and grow to be more for the customer. The same goes with other brands; they participate in these events and bring themselves closer and more available for the customer.

Reassuring current belief or attitudes towards a brand. This is often a common advertising objective. Reinforcing a brand is commonly explored by creating more or greater brand awareness. Marketers study and expand buyer's established brand recall and recognition, with the aim to improving the strength, favourability, and uniqueness of their customer's brand associations. (Pmlive.com) As it has been established, Fashion Village's aim was to reinforce the brand image of Finnish Fashion. All actions were made to decrease the gap between normal consumer and the designers, bring them closer to each other. Starting from the venue and program, everything was designed to attract more people with less previous experience on Finnish Fashion. And to increase the ones' who already were familiar with it.

4.5 Brand relationship

The fourth level of brand equity deals with customers' relationships to the brand. They know about the brand, know what it means to them and how they feel about it. You want to encourage strong and enduring brand relationships because loyal customers tend to buy more, resist switching to competing brands and be willing to pay a premium for the brand and recommend it to others. (Burk Wood 2010, 129.)

3 main approaches in keeping the loyal customers satisfied:

1. Improve or at least maintain product quality and performance to avoid disappointment.
2. Add products or features that satisfy the current customers' needs
3. Continue introducing innovative or upgraded product designs, packaging and labelling consistent with the brand image

(Burk Wood 2010, 129.) Fashion Village was not aiming to create long-term customer relationships for itself but for those participating brands and Finnish Fashion all in all. However, we were aware each and every one of the participants had products of high quality, innovation and strive for renewing and forwarding their businesses.

5 Strategic event marketing

Chapter five explains more in detail what is strategic event marketing by concentrating more on the theoretical framework. The practical examples on how it was used in Fashion Village are explained more in the actual report.

”Marketing requires creative minds to come up with interesting things, but at its heart it is about making sure that what’s on offer is going to be wanted in numbers sufficient to make the event worthwhile, and to find a way of attracting sufficient attendance and involvement.” (Preston 2012.)

Marketing requires certain tactics to help one determine the situation. These following examples could be stated to be the key factors of marketing.

The Five P’s of Event Marketing can be divided into the following categories:

1. Product
2. Price
3. Place
4. Public relations
5. Positioning

(Hoyle 2002, 12.)

Product - First thing to consider is does the event organised have a history or is it a first time event. Also what is the value of the product in general. One of the factors measuring the products value are if it is somehow unique and what characteristics it has.

Price - Financial goals of the event are to determine the price aspect. Fashion Village was free for the public but there were set fees for participants. Fees were calculated based on what the event needed for its general costs of existing and by comparing the prices for similar events. Of course factor of profit making was discussed too but the existence and breakeven of the event were priorities.

Place - The location is one of the main elements in organising an event. It will determine the character and personality and affect what kind of attendance rates it will have.

Public relations - Public relations is a major part of the marketing mix. (Hoyle 2002, 16.) Perception of the event depends on the public message that the company wants to give. We wanted to make fashion more of an everyday aspect so we selected variety of talented designers to fit as many visitors' interests as possible. We tried to make people aware of this factor early on to generate as much interest as we could with the different resources we had.

Positioning - Positioning is the strategy of determining, through intuition, research, and evaluation, those areas of consumer need that your event can fulfil. (Hoyle 2002, 19.) Fashion Village did not have direct competitors as there has never been a similar outdoor event but it still had to compete of people's free time against other events and activities. When determining the participants and program of the event, we did market research, used our intuition and Lumi's knowledge on how the specific brands were situated in the market and what was their potential. We had variety of program scheduled to suit as many as possible.

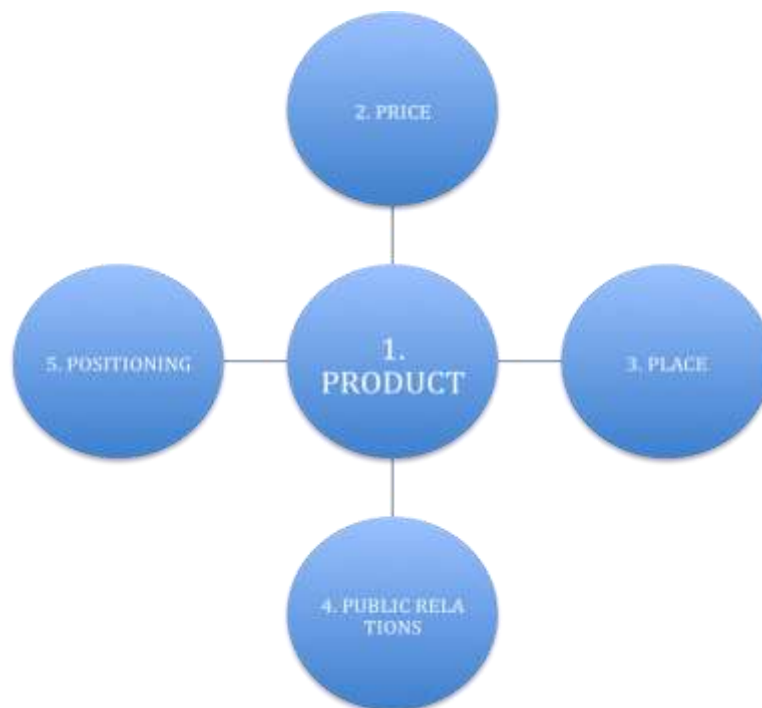


Figure 3. (Hoyle 2002, 12.)

Only when the product is clearly defined can decisions be made as to strategies to be used in attracting audiences through price, place, positioning, and public relations. (Hoyle 2002, 20.)

Another good example is the 5 W's of Event Marketing which are why, who, when, where and what. These questions were laid down already in the planning process of Fashion Village prior my time. By using these one could quickly establish what was the initial plan and how it could roughly be executed.

All of these factors explained above are used in event marketing to determine the feasibility, viability and sustainability of the used marketing plan.

6 HEL_FWRD/Fashion Village

The event called HEL_FWRD/ Fashion Village was created to be a part of the official program of the World Design Capital Helsinki 2012. It was designed to be the biggest fashion event of the year, never before organised in such way. The event period was longer, venue a lot larger, outdoors, and it consisted of multiple small events within, with different purposes and target groups. The project aimed to bring fashion into bigger medium by showcasing the young as well as the more established designers and brands in a new way.

6.1 Start of Fashion Village

Helsinki's nomination to be the World Design Capital of the year was the reason why Fashion Village became relevant. As Lumi had previously produced other events promoting Finnish Fashion, they had the desire to do a bigger scale event for this festive year.

HEL_FWRD/Fashion Village was designed to be a unique event. The initial idea was solely created by Lumi's owners. The implementation was mainly done by myself and my two trainees with the help of the owners. Special characteristics of Fashion Village were the scale and length of it as well as the outdoor location and venue setup.

Anyone willing to participate could apply during early 2012. Lumi and hundreds of others took part in the process to be part of the official program of 2012 and to receive the immaterial benefits offered. Only well-planned events were chosen and luckily Lumi was within this group. It was established early on that Lumi's event was to be of a large scale.

As soon as Lumi's acceptance was announced, work according to the initial plan started. I was briefed of their original plan by the other owner and took over the project in January. There was then 8 months to work on it, which was thought to be a little tight but still manageable schedule. As I started in January and project proceeded, the initial plan started developing to the final plan of action. It became clear a month on the project I needed extra help, so I hired a trainee to assist. There were all in all 2 trainees within the whole period but they did not work simultaneously. Last trainee's contract ended when actual event started.

6.2 Target audience

The main goal of Fashion Village was to familiarise a wider audience with Finnish Fashion. In my experience, when the general public is asked about it, the majority is likely to say names like Marimekko and Iivana Helsinki even though at the moment there are extremely many talented and well-established brands available.

Design affects everyone's daily life, for example from work clothes to home outfits; we wanted to create an approachable, easy access and interactive event showcasing the quality goods and talent available. This type of event was a step towards wider brand awareness.

Target audience consisted of fashion minded people, international and domestic tourists, professionals, general passersby, media. Even if someone did not find anything to buy, they were still presented the range of know-how in Finnish design and innovation. They were educated of a growing talent and the ongoing business in this less state supported field. They could also be entertained by additional program offered throughout the fifteen days.

More specifically, a vast numbers of event goers were targeted to be Helsinki residents and tourists. Tourists were the largest audience expected, because of the location and time of the year. There are direct bus lines from the harbour to the Senate Square several times a day during summer months. We adjusted our opening hours according to it so we could get full benefit of their short visit. The venue layout was laid down so they were able to photograph the church without interference of containers.

Event was free for all audience. The word "free" is used in fair, festival, and other special event advertisements because it attracts attention. (Hoyle 2002, 154.)

6.3 Event budget and sponsorships

Only minority of the World Design Capital Helsinki 2012 projects had funding from the name organisation. All funds were to be applied during the application period but unfortunately Fashion Village did not receiving a share. World Design Capital organisation did provide us with other type of support during event period such as use of their premises for two weeks and decoration material for the venue. Both of these benefitted us but did not affect on savings in the budget.

A start-up level event will need to obtain the seed money from either the client or an internal source, with the understanding that the funding will be repaid with the first revenues from the external sources. (Hoyle 2002, 91.) Fashion Village planned to use Lumi's own money to cover first costs until support from the sponsors came in. The budget for Fashion Village was drafted prior my time but as project proceeded I had to make changes to get it up-to-date with the final plan of action.

Knowing the funding had to be gathered on our own, main source had to be sponsors. The goal was to gain as many sponsors as possible who could enable for the event to take place by offering us something useful in return whether by cash, services or goods and in return for them to gain wanted visibility among target groups.

One of the common misconceptions in the design of events is the view that an event will easily attract sponsorship. In practice the attractiveness of any given event to potential sponsors is very limited. (Shone and Parry 2013, 156.)

Sponsors played major role in Fashion Village execution. They contributed to the funding, marketing, advertising, added value to the social media aspect, program and entertainment. All together Fashion Village had fifteen sponsors from different industries. They all added wished value of some kind by providing different services, knowledge, products, expertise or their contacts. Sponsorship attracting process took several months and was in the end successful in the terms of how many came along and what they offered.

In short, to get sponsorship an event organiser must fit (conveniently) into the sponsor's own plans, as well as matching the event's objectives. (Shone and Parry 2013, 158.). We found out soon enough how hard it is to attract sponsors in today's economy. Fashion Village had never been organised before so there was no previous experience on its success or other portfolios of its' previous partners. Fashion as a subject also is not most appealing to majority of the business world. This is where creativity and imagination came handy. We had to really make an effort with each one we approached and think through how that particular company could benefit from participating. The process could have been started sooner as companies plan their bigger sponsorships rather early on.

Here is checklist gathered together according to the guidelines of Kauhanen, Juurakko and Kauhanen (2002, 71.) as to how one should approach a sponsor. All of these steps were used in Fashion Village project.

How to gain a sponsorship:

1. Prepare your presentation well
2. See yourself through the sponsors eyes
3. Personalise the offered benefits
4. The process should be executed fast
5. Believe in your idea
6. Be creative
7. Surprise your
8. Be brave and persistent

(Kauhanen etc. 2002, 71.)

6.4 Scheduling

Time managing is one of the most important skills in project managing. It creates the core of the project. Schedule is the basis in which the resources and cost management rely on. The more tasks are in schedule, the more likely the event is to succeed, at least in organisation. (Kauhanen etc. 2002, 99.)

Keeping up with the schedule could be named as one of the stumbling stones of Fashion Village. After I started the project there were changes in the appearance of the venue (wooden buildings changed to containers) that led to alternative plans. As that time there was not enough money, the plan needed adjustment. These changes had not been considered in the initial plan so once they occurred, other things had to wait and there were delays. The workload for one person was too much but once a trainee was hired the schedule was nearly back on track.

Fashion Village was a challenging task to schedule, as the event period was long. Theme events, special VIP nights, panel discussion, fashion show, final sales, beauty afternoon, all needed careful planning, budgeting, implementing and post work. We had an internal schedule for our team and separate ones for brands and for public.

6.5 Risk management

Table like this could have benefited Fashion Village risk planning but we used other measures in determining the risks and fortunately there were no major accidents or other big factors occurring.

Table 1. Risk assessment (Kauhanen etc. 2012, 55.)

Risk types	Probability					Financial meaning					End result
	1	2	3	4	5	1	2	3	4	5	
Surrounding											
Customer											
Contract											
Schedule											
Personnel											
Finance											
Techniques											
Image											
Safety											

6.6 Visual look and venue selection

The visual image of a product is extremely essential. It is the first thing people see and it has crucial effect on what type of image they form. Fashion Village had a sponsor who created the visual look. The graphic designer was responsible for the final look of the product but with the guidance of our team. Products produced included: name, logo, overall visual look, posters, banners, flyers and placards. It was a relief for us to receive professional support with the graphics, as the look is so essential in branding and marketing and Lumi did not have a graphic designer in-house.

“The selection and marketing of the location has a significant impact on attendance and the resulting success of the event”. (Hoyle 2002, 152.)

The venue played a major role in the success of Fashion Village. We needed a place big enough for a village setting, complementing desired look, available for two and half weeks,

easily accessible, outdoors and attractive with previous event history. In the end, the location and availability determined the final choice, which turned out to be good enough. Senate Square is historically important top attraction and it has a good all in all foot traffic that generates interest. It is also known event venue which means people have the culture of going there for a purpose.

6.6.1 Venue set-up

The original idea was to build a village type of setting with small wooden houses to accommodate the designer's shops but after learning about the tight schedule and required funding, we had to look for options. The plan went from wooden village costing around 150 000€, to tents, to greenhouses, to the finally chosen twelve containers that we got through a sponsor. In able to have these small shops spread around the area, we needed an arrangement to compliment the visual design, be safe and lockable overnight, big enough to have a small store inside and be weather protected. The containers seemed to have fulfilled all requirements. All nineteen brands accommodated in these containers shops, as we called them, styled and decorated each their own by personalising it to fit their brand's image. In the end we had the best solution for all of our needs and capacity.

As this was a village type of concept, we needed a main building as central information centre and as a neutral space for parties. I came across a wooden design cabin few months prior the event. This building called Maja was designed to fit ones preferable needs and could be adjusted size wise. Thankfully at this point were able to negotiate with the manufacturer to make few additions in order for it to suit our needs. We got a main building and they in return, they got a valuable marketing space in the heart of Helsinki for a substantially long time. We had the interior decorated by another sponsor. As we lacked program in the middle of Fashion Village, the cabin was hired for a design school to exhibit and sell their student's products. This way we could fit yet more designers and entertainment to the schedule and there was more for visitors to see.

6.6.2 Easy approachability

Our attempt was to bring the Finnish Fashion closer to normal consumer audience. Often many fashion events are exhibitions. We thought it was more consumer friendly to have an interactive sales oriented event. Through my observations and feedback from customers, small boutiques are often viewed as hard to approach by normal consumer who is not familiar with Finnish brands. We wanted to create a space where this bridge or a first contact between the brand and consumer could be established.

The advantage of fifteen-day event was it served a wider audience than the usual two-day markets. The flexible opening hours guaranteed the participation of cruise ship tourists who visited the Senate Square starting from early hours of the morning to late afternoon.

The venue was created to be interactive. Each container shop had their own programs, competitions or other ways of engaging customers. There was a seating area with sofas and arm-chairs available for everyone and an art installation that could be used as a seat or a place for a photograph. One could go and familiarise themselves with the main building and containers or just relax by listening to the music and enjoy looking around.

6.7 Programming

The success of an event is also dependent on the marketing of the entertainment. There are many types of entertainment that can be marketed in a variety of ways. (Hoyle 2002, 155.)

As the purpose of Fashion Village was to attract wide audience from all ages, especially people who were not familiar with Finnish fashion, the program was extremely essential. In order to finalise deals with the sponsors and brands, we had to present them with a sketch of the planned program, however this was challenging as the execution of the program was closely related to the funding from those sponsors. It was a juggling act, as event planning usually is, but we managed to sign the deals even though minor changes to the program had to be made later on.

6.7.1 Plan of action

As we wanted to offer a range of program we had to determine whom we wanted to please. There had to be an opening of the event for the general public, at least two main events to attract visitors, and other minor ones to keep up the interest. Fifteen days is a long time to keep the interest ongoing. Therefore we had to have a good strategy how to place all the events, what was actual program for each one and whom were they targeted to.

With several events, we needed several target groups and guests. We thought through who we had as sponsors and as participating brands, what kind of visitors were we after, what would they like and how could we achieve that. We tried to offer something for Lumi's existing customers, partner's target groups, and each of the brands own connections, general passers-by, media and blogger contacts. To ease the workload, we divided some responsibilities between sponsors and us so that they could have an input too. Below I will explain some of the events more closely. Full program has been attached in the attachment section.

6.7.2 Specific events

The first Fashion Village event was prior the actual fifteen-day period in one of the sponsor's premises. This press event was organised for marketing and public relation purposes. We wanted to spread awareness and advertise Fashion Village in advance to possible target groups. The drinks and DJ were supplied by a sponsor. Guests included sponsors and their contacts, brand representatives, designers, family and friends, media representatives from radio station, newspapers and online sites.

Fashion event was one of the main events among opening party and beauty event. Main program of the day was a fashion show showcasing the participating nineteen brands. We wanted to organise the show even though there was a tight schedule and budget. Fashion related event would not be a success without a fashion show.

As the budget was small, we had to come up with alternative options within the framework of visual and wanted look. We had to be creative with the stage setup knowing the ground in Senate Square is uneven and gobble stoned. We ended up with a white carpet from the same provider we had already used before and stored it nearby for the time being. The young and beginning models were from a local model agency. Stage setting was partly our own and partly

bought from another service provider. One of the sponsor's DJ was responsible for music. The makeup professional was in charge of the makeup with the help of student team from a local beauty school. She also coordinated the hair team who as well were all from a local hair-dresser school. The most important person for the show was the stylist, who in this case was also helping to choreograph the show. She took care of gathering the clothes and shoes as well as returning them. We were able to use World Design Capital premises nearby for preparations but for the backroom of the show, we used our main building.

The size of my team for this day was three people of which only two were able to fully attend to show related tasks, it was to say the least, hectic. There were few extra hands during the show time, which was a great help. With a whole village to take care of, guiding and catering for fourteen models, eleven professionals and a whole stage to be build and coordinating the technical people with the electrics, lights and music as well as delegation, the project managing was extremely busy that day.

In the end, the show attracted several influential people, different bloggers, famous photographers, and otherwise interested people. It could be established that the team did well. The clothes looked presentable, brands were pleased and the event was a success even though there was not enough staff and internal communication between participants could have been managed with greater detail. Project manager should have more time to communicate between parties keeping them satisfied, rather than take care of food orders and such.

Beauty theme day was placed on Saturday when there is most foot traffic in city centre area. As cosmetic and fashion industry do not always have same target groups, we wanted to attract this large group too. The purpose was to attract people who clearly are taking care of themselves and following trends but who were not yet familiar with Finnish brands but could then have had their first contact. Our biggest beauty sponsor was an upcoming natural cosmetic brand who had its' own container for the whole fifteen days. They were the main attraction with several free programs throughout the day. Other sponsors offered for example manicures and beauty photography. It turned out to be a beautiful day. Thousands of people visited the village that day. The atmosphere was relaxed and sales went well.

As fashion is a lifestyle and the purpose of Fashion Village was to bring awareness to the field, we organised a lifestyle day where we had a panel discussion of the state of the Finnish Fashion. Discussion was organised by a conjoint effort from two sponsors and us. It was organised

outside the main building free of charge for everyone. Panellists included fashion designers, a blogger, a researcher and a journalist. During this day, there was an opportunity for public to interact with the designers as each designer had reserved time to come to set and talk to the public and present their own brand. During the main program of the day, there were sample products distributed by a sponsor.

6.8 Fashion Village participants

Participants consisted of nineteen designers, one artist and a group of student designers. All were approached to participate during the spring 2012 among tens of others. Each had their unique style and already established customer base. None of participants were first timers or beginners in such events but some had longer business history than others.

In addition to nineteen designers presented in the area, we thought it would be interesting showcasing future talents. We made an agreement with a design school for them to attend the event in the middle of the two weeks. They were situated in the main building for eight days in total, showcasing students' artwork in the forms of casual clothes, sport clothes, home designs and accessories. They used the same visual concept they had previously executed while being abroad in 2011. Major of their products were on sale for the public. The school and the designer students were happy with the outcome once their time ended and wished to be a part of the next one if it takes place. One container was reserved for an artist who creates fashion inspired pictures. She had a whole container to setup her exhibition and to sell her work.

A brand must also respond to shifts in social trends to remain in tune with its audience. Significant shifts so far this century include the rapid development of new forms of technology, including social media networks (such as MySpace and Facebook), and responding to global issues such as climate change. (Davis, 2009.) All participants were picked on the terms of well-established business or great potential. Each one has shown adaptation one-way or the other. Lumi for example invests of sustainability, and Ivana Helsinki I known for its rich new ideas and initiative.

6.8.1 Brands and designers

In general, the companies pay the event organiser a set fee for renting out a space from the area and in addition, in same cases companies have to pay a percentage of their sales income

to the organiser. (Kauhanen etc. 2002, 61.) In Fashion Village, there was a set fee per half a container but the brands did not have to pay a percentage from their sales.

The nineteen carefully chosen brands all have established a steady customer base and some sort of recognition in the eyes of the fashion field. Some were more experienced, some up and coming, some already with steady business widely abroad. These brands were able to offer a wide selection of products to different types of target groups, both men and women. The products varied, from casual accessories to fancy handbags, from high quality dresses to everyday shoes. There was also a wide selection of casual clothes from babies to adults. Each designer was given a half a container to use, with a table and a rack, if needed. Two of the brands as well as the artist opted for a full container in return for additional fee.

The brands included:

Camilla Mikama (clothes), Costo (accessories), Hankala (accessories), Ivana Helsinki (clothes, accessories), Johanna Gullichsen (bags, accessories), Jolier (clothes), Jussi Salminen, Olav (clothes, accessories) Katri Niskanen (clothes), Lumi (bags, accessories), Makia (clothes, accessories), Minna Hepburn (clothes), Mirkka Metsola (clothes), Moimoi (accessories), Nanso (clothes, accessories), Noolan (clothes), R/H (clothes), Samuji (clothes), Tiia Vanhatapio (clothes, accessories), Villawool (clothes).

6.8.2 Sponsors

“Besides the return on investment, event sponsors look for other incentives that will increase their exposure at events and help with overall marketing strategy. Some effective incentives include: media buys, cross-promotions, hospitality events, product samples, consumer research.” (Hoyle 2002, 97.)

Fashion Village was able to attract sponsors exactly with some of these incentives. Corporate sponsors were mainly responsible for the advertising of the event in return of cross-promotion, hospitality events and by being able to supply product samples. But they also contributed to the funding of the event and gained visibility, interaction with right kind of clients and tickets to parties, to name a few. Two of them had a full container to themselves the whole fifteen-day period. They took part in public and VIP parties by inviting target audience and existing as well as potential clients. Many of the sponsors had their products or logo

showing the entire time. Others presented their products in more specific ways only in certain occasions.

6.8.3 Other suppliers

According to Kauhanen, Juurakko, Kauhanen, once an event has several suppliers or performers, the manager needs to pay extra attention on space and time management among all other things. (2002, 79.). Our team and myself had to pay extra attention on multiple supplier factors that needed micromanaging throughout the planning, implementation and postproduction.

Keeping up the general cleanliness of Senate square venue was on the rental terms with Helsinki city. We also wanted for the place to look presentable in order to give a good impression so there was an outside contractor responsible for cleaning general areas but each participant was advised to take care of their own premises. The importance of maintenance is highlighted in Kauhanen, Juurakko and Kauhanen's book like this: "The general cleanliness of the event area is essential to the brand image". (2002, 82.)

If there are not enough toilets to meet the audience expectance, some portable ones have to be hired. Once renting the toilets, one should agree on possible cleanings and emptying. This is essential in long lasting events with large audience expectancies. (Kauhanen etc. 2002, 82.) I made arrangements with a toilet provider for them to clean the toilets twice in the fifteen days but if we needed more emptying we could acquire it with a phone call. When the company did their first emptying of toilets we had to bring them back as they had not done a good enough job. We were responsible for the general cleanliness of the area so we had to be thorough.

In all events, especially in events lasting several days or in ones with large audience expectancy, the protection against whether and violence should be taken into consideration. (Kauhanen etc. 2002, 84.) Our team acted exactly as Kauhanen, Juurakko and Kauhanen state: "Once there is an understanding of needed safety procedures, there has to be a plan of action to divide the tasks and to figure out what services need to be bought (2002, 82.). We had a service provider to take care of the guarding of the area during night-time. In order for us to save costs, they provided a call-in service in case of a emergency, instead of a fulltime one. This how we saved on security expenses. Our electric services were taken care by a company experienced in large-scale events and who knows the area of Senate Square, electricity wise. By

having this particular company in our service, we did not have to worry about weather related or other damage to the electrics.

Fashion Village had few occasions where technical professionals were needed, such as music performances, fashion show, and panel discussion. We acquired a service provider to take care of setting up and demolition of all these occasions. Fashion Village did not have continues catering for public or for special events. There were only tree occasions where a sponsor provided beverages for guests. In these occasions, the sponsor was fully responsible for logistics, organising and serving.

6.9 Event marketing – the variable factors

Today's festivals and fairs are more varied and sophisticated than ever before. Marketing these types of unique events requires unique and innovate tactics. In other word, the success of an event may not be dependent on the type of event, the star attraction, or the cause of the event, but on how well a marketer takes advantage of certain factors of the event. These factors include location, competition, weather, and entertainment. (Hoyle 2002, 152.)

The promotion of festivals, fairs, and concerts requires a different time schedule than other types of events. In proposing first-time events, one needs, to educate the public to promote the new event. (Hoyle 2002, 156.)

As the budget was strictly limited marketing wise and we could not pay for marketing ourselves, we made a list of advertising we could gain by using our existing channels, such as Lumi's contact lists and social media sites, World Design Capital organisations website, social media and newsletters, each of the participating brands contacts and their social media. Already this list provided us with wide visibility but not as wide as we hoped for. One of the main challenges was to attract people outside of this medium.

We had to look for partners who could offer wider marketing in exchange to visibility. The partners we got used their marketing channels both paid and free, as well as their own contact groups to spread the news about the event. By partnering with these sponsors we gained free radio time, magazine and internet advertisement throughout the country.

Instead of white space appearing in a publication's advertisements, sponsorship advertisements can be inserted. Thus, depending on how many advertisements are in a day's paper, the event advertisements can be inserted on a space-available basis. (Hoyle 2002, 158.)

A common promotional vehicle for fairs, festivals, and other special events is working with the promotion department of a radio station to become a partner in an event. (Hoyle 2002, 158.)

Information was passed on through Lumi's own contacts, as well as sponsor's and brand's contacts. Series of events, such as theme parties, performances, works shops and general parties were held before and during the event. The participants consisted of existing contacts. All were free of charge but required a personal invitation.

6.9.1 Advertising channels

The event itself was one of the best ways of advertising. The twelve containers were covered with banners in both sides to show the passers-by what was going on. We used guerrilla marketing nearby but only in small-scale meaning we distributed posters and flyers to several announcement boards and other easily noticeable places. There were also one or two internet marketing campaigns through sponsors. We had direct contact by handing out flyers, which generated positive flow to the venue. While handing the flyer one could mention few things happening in the event at present and in many cases the receivers headed to the venue straight away. Some of the flyers and posters were distributed into hotels nearby to offer the tourists quick and easy way to get to know to the Finnish fashion culture.

Lumi has a large data of press contacts, bloggers, influential people and customer base. By using these contacts in distributing information of the event we were able to maximise advantage from our own channels. Blogger contacts were actually a valuable advertising channel for us. Lumi does cooperation with bloggers in general so we were able to get few of them to cooperate with this project too. We chose the two different types of bloggers with different reader audience to suit our purpose.

Not all visibility is gained through advertisements. Establishing partnerships or sponsorships with other organisations is a fabulous way to not only gain exposure but make money. (Hoyle 2002, 70) Nearly all sponsors we had, offered us advertising, some more than others, through

their channels in exchange to visibility in the event. These partner agreements and sponsorships made it possible for the event to take place and gain the national visibility it did. By doing this we attracted their customers and the message of Fashion Village was spread out more.

6.9.2 Fashion Village website development

The development of an event website takes as much time, thought, and consideration as developing your overall marketing strategy. The design should ensure navigation and should be designed to serve your customers' needs. (Hoyle 2002, 60.) We opted to use an existing platform that would only need minor changes. We saved valuable time and effort by doing this but the process turned out to be more complicated and the site was running late. In the end it was up and running but we noticed the users much preferred only Facebook. For future reference it is good to know this type of event can only have Facebook type of site, as it is substantially cheaper to acquire and maintain.

6.9.3 Social media marketing

Fashion Village had its own website, Facebook-site and web shop to promote products, inform latest news and to activate the target audience. The website and Facebook were kept active with news well before the event, during the fifteen days and after the event. The news posted before hand were mainly of event content, introductions of participants and updates on the construction. It was important to direct customers to sponsors own sites, to joint competitions and to provide information on their role in Fashion Village. By linking your site with others, you can generate more traffic to your site. (Hoyle 2002, 71.)

The commonly used Facebook was included to the project early on. Twitter and Instagram are for more specific target groups and we thought it was more important to reach a wider audience. We also did not have the resources to handle several page updates. To add social media coverage, we targeted deals with bloggers, as it is a very interactive channel in today's business world. By asking every participant to promote Fashion Village on their Facebook and home page, we gained extra visibility throughout Finland and in some cases, abroad.

6.10 Communication and press releases

“Regardless of the nature of your promotion, whether it includes advertising, press releases, speeches, stunts or brochures, the critical elements of “why, who, when, where, and what” must be emphasized up front – in the first paragraph of your press release, on the cover of the brochure, or in whatever medium of promotion you are using. It is the first axiom of journalism and promotion.” (Hoyle 2002, 41.)

The language of Lumi’s communication is nearly always, with few exceptions, English. Lumi sees it self as an internationally driven company so all event related materials press releases, invitations, printed material and so on, were no exception. As there were several events, we needed several invitations. The same vision, layout and look were used for all material to maintain the chosen brand image. We sent out only one official press release prior the event to inform and arouse interest of the press. This release was distributed widely to several fields such as fashion, beauty and lifestyle. The following announcements or invitations were reminders of certain events or invitations to VIP nights so the recipients were more carefully selected and texts were adjusted accordingly.

6.11 Project implementation and post procedures

Within fifteen days, the event had 120 000-130 000 goers around the world, possibly more. Estimate was calculated by finding out the cruise ship tourists per day, by estimating the participants of special events and keeping tract of a day estimate.

Each brand had their own personnel working for them. Lumi had at least two people at the area at all times but one had to stay in the container shop. I as a project manager was joggling between the sales and other things that needed handling. My last trainee finished the second day of the event so from there onwards I was on my own. At times it felt like there could have been more help if we had a busy day and nearly all of them were. Thankfully we did not have any major breakdowns or other problems with the venue. Nothing got stolen from the booths and over night security worked well. Only stumbling stone was I did not have time to pay attention to all details of communication between participants so some of the people working there had a hard time reaching to me as I had to run around non stop between venue and what ever needed handling. Thankfully I had help from Lumi office with the website and Facebook related updates and postings so we were able keep customers up to date on Fashion

Village news and happenings. All sponsors took care of their own share remarkably and events went according to plan and schedule. VIP dues during night-time attracted good amount of participants and all in all feeling was positive. There were no major problems throughout in setting up the venue, during the fifteen days nor in the demolition.

Postproduction should not be forgotten, as it is the time to thank everyone and make sure one has ended all relationships accordingly. Our social media sites were updated with final pictures and announcement few days after the last day. We managed to gather contacts for Lumi to use in the future but this list was left uncontacted at that point. As I was the only one working on the postproduction of the event, there was simply no time for extra work as I had all billings and calculations to be handled. I believe we handled it well but we could have got more out of it if we had enough resources. Positive enough, Lumi has since taken advantage of those customer lists and sponsor contacts we gained.

The team did not have time to meet after the event because all trainees had finished their contracts. Feedback and observations were gathered throughout the pre production and during the event. General conclusion was we succeeded in what we had targeted but if there was a next time, there would have to be more time and resources available.

This Bachelor's Thesis does not explain every detail of the eight months of procedural tasks but it will try to give a comprehend picture on what I was managing, how it went and what was the conclusion of the project. This report part and attachments together will hopefully tell a complete store of what my team and I achieved.

7 Feedback

As a whole, Fashion Village succeeded well and Lumi, as well as me as a project manager, were satisfied. We managed to execute a large-scale event with minimum capital and resources, presenting Finnish Fashion and serve target audience well by offering them information and wide range of products.

7.1 Feedback gathering methods

To gather the feedback we had direct contact with participating brands, sponsors and the public. Some of the feedback was gathered throughout the project in email correspondence or face-to-face in the venue and some of it via email format after the event.

Feedback gathering methods:

Public – Handwritten feedback at the venue (feedback book), face-to-face feedback, Facebook

Brands – Feedback form via email, face-to-face feedback

Sponsors – Feedback form via email, face-to-face feedback

Lumi staff – Face-to-face feedback

7.2 Results

We managed to be part of the official program of the World Design Capital Helsinki 2012 and to showcase Finnish Fashion in a way never done before and to reach a wide range of people. The event was a promotion platform, place to do business, advertising and most importantly a platform for customer engaging by showcasing range of talent and the potential of Finnish designers.

We were able to gather nineteen designers and many sponsors to a pioneer event without prior reference of similar experience. The event was visited by more than 120 000 people in fifteen days from all around the world and the participating designers nearly all made profit. The awareness of Finnish brands and their high quality products, spread locally and internationally. The designers were able to receive direct feedback from new customers about their customer behaviour. The sponsors gained visibility throughout the event or through smaller events particularly designed for them.

The written feedback gathered from the event goers was generally all positive and encouraging. The hope was for this to continue and become annual. There was a need for men's wear, which we were aware of but unable to attract those few designers. The general concept of the event has considered excellent and many were asking for more designers to be exhibitioned. Many people said these types of designers are commonly located in small boutiques that make them unapproachable for normal people. Which is why these types of events work well as a platform for first contact between brand and customer. It became clear from the interest of tourists' that there could be a greater demand for Finnish exported goods. These results show Fashion Village was successful and there seems to be a great interest towards Finnish Fashion brands and the high quality products they offer.

Our media contacts covered the whole of Finland and in addition the World Design Capital organisation provided international press coverage. We are not aware if there were other international articles about us through the World Design Capital medium but a Finnish blogger 5 inc and up (one of the most read in the UK) wrote and posted pictures about Fashion Village. Lack of resources lead to fewer media follow-ups and paid advertisements as we wanted but this has been recorded for future reference.

This event was about networking. It is clear that there was a positive shift towards greater awareness of Finnish fashion. At least's Lumi's social network connections grew, customer base experienced changes and the general awareness about Lumi is now greater. This was only one event but the more there is the more there will be interest and demand.

Visitor feedback left in the feedback book:

"Great idea, more of these!"

"Thank you for a great event. This offered a really good view of the current state of Finnish Fashion."

"One of the most successful events of the whole design capital year. And one of the only ones that suited the normal people. "

"Easily approachable event and definitely lowered the pressure of getting to know to these brands. When is the next one?"

"Containers are fantastic, but they could have had more focused lighting. The number of them could be doubled for next time. And get a café too"

"Really nice event! Could be more brands thought. We loved the seating area."

7.2.1 Short term

Short-term results were easily determined positive as nearly all the brands made profit and each one created new customer relationships. Some had actually extremely good profit over the whole fifteen-day period and ended up selling all stock. Everyone definitely spread the awareness of their existence and quality products.

Lumi for example gained several positive factors from the process. It was able to spread the awareness of the brand, information on what it does, have good sales over the whole period, gain new local as well as international customers and to present the flagship store and its wide range of products (flagship store is located in the corner of Senate Square).

Lumi staff at Lumis own container shop:

“After the MTV3 ten o’clock news showed a clip of Fashion Village, we received a lot of customers who just wanted to buy the same bags shown on the news clip even though they never even heard of Lumi before. It shows one example of how well these types of events are able to create the first contact between the brand and a potential future customer.”

Other brands and sponsors were happy to give out information on their brands and products and make direct contact with potential customers. For sponsors who had their own container shops, it was very important to make direct contact with customers and to have them sample their products. Fifteen-day period and theme events made it possible to reach more people, several clienteles of different age and status groups.

7.2.2 Long term

Lumi is the only one that can be compared to the following years progress as it has a shop located next to the venue and other research has not been done. In the summer of 2013, it could be seen that the sales were not as high as during 2012 august. This means that as a sales event Fashion Village delivered what it was purposed to do. It helped bringing money in. Of course Lumi has since got more retailers selling its products and more people are aware of it. Lumi also gained more loyal customers and have been able to use Fashion Village as a reference for several new projects.

Feedback from Lumi flagship store:

“Fashion Village’s effect on the sales of august 2012 can definitely be seen because the sales of august 2013 were not as high as previous year. The number of customers visiting the store was also a lot higher during the event time.”

8 Evaluation

Some of the evaluation was done already before but the all in all evaluation of the whole process is explained below. It has been divided into smaller sections, as the project was long and with several dimensions. The evaluation process is one of the most important ones as it determines whether the event was successful.

8.1 Achieving goals

Fashion Village results speak for the necessity of these types of events. The more events there are, the more people get acquainted with the brands, sales will increase and business can grow.

Visitor feedback left in the feedback book:

“More of these types of events. This could be an annual thing. Thank you!

One of the challenges was to maintain visibility throughout the whole fifteen days and keep people coming back to the theme events. The visibility Fashion Village received could be divided into two; advertisement and general interest. Through sponsorship relations we got advertising in two magazines, in the radio as a spoken advertisement, in web pages as different banners, blogger sites. The general interest brought four live radio interviews and other radio mentioning's, feature in ten o'clock news, newspaper articles, stories in blogger sites, website mentioning's.

The event was featured in dozens of different channels meant for different age and status groups. The stories varied from the interest towards the concept, to stories of individual brands and to the organiser and offered program. It was good to find out there was such a vast interest towards our work. Yet this did not mean we were able to attract all those people to visit the village. This could be a factor to work on if there were to be a next time, how to turn the vast visibility to feasibility. We could still say we succeeded in changing people's perceptions on what the Finnish Fashion looks like or at least reinforce the positive sides of it. Not everyone's, but at least some of theirs. Many were left yearning for more and wanting the event to continue annually which speaks for the demand.

Visitor feedback left in the feedback book:

“It would be good to have more visible advertising so that more Finnish people would attend.”

To mention some of the media where Fashion Village was featured: Helsingin Sanomat, MTV3 news, Yle news, HBL, The Voice, Nyt-liite, Radio Suomi, Radio Helsinki, YleX, Helsinki Times, Elle.fi, Pupulandia and Mademoiselle Pigalle blogs.

8.1.1 Possible improvements

As the project can be determined to be a success, I do not want to concentrate on the few negatives. However it is still healthy to bring out the factors that could be avoided next time.

As I have mentioned before, I was the project manager but also the only fulltime person to work on this size project. I established early on I needed assistance. Therefore it can be said that it would need two fulltime workers from the very beginning to achieve more profit and to manage the relationships more carefully. The preparation time should have been longer as it was a new concept without previous reference to reflect on. We most likely could have got more financial sponsors to fund the project if we approached them earlier and this would have resulted to more monetary funds. Also downsizing the venue to fit the budget should have been done sooner to save time.

Visitor feedback left in the feedback book:

“You could have more brands here.”

“The venue could be a little smaller.”

8.1.2 Company's benefits

Lumi has gained one more reference to its long list of achievements. It can use the knowledge and contacts of the event in its future projects, use this as a testimonial of its skills and to showcase its variety of innovation and activity. This proves they can take on long term projects and execute them successfully as well as learn from the mistakes or challenges faced. They gained valuable relationships with sponsors they had not previously cooperated with and strengthened their relationship with the brands.

8.1.3 Fashion Village and the future

The initial Fashion Village plan was to organise the first one in Finland and then take the concept abroad with the same brands. This is something to consider in the future. It is certain that Lumi keeps working on similar projects in the future but time will show if there is another Fashion Village. Needless to say there is a demand and market niche for such events. Next project certainly would be easier to organise, as there is now something to reflect on. Thing to note is that there will not be same benefits available next time as with World Design Capital. Benefits to mention would be; rent of venue, visibility. Now two years after the project, there has not been another Fashion Village but the tools are still available if the opportunity should emerge. Material and contacts have been used in Lumi's other actions.

8.2 Self evaluation

It is always hard to evaluate one's self as you have been the one responsible for everything and you know both the pros and cons. If I go back to the situation we started in and compare it with the closing day and the feedback, I could not be more proud of myself, Lumi and the team I had working for me.

I had little experience on such big scale project-managing task, but a lot of experience on being in charge of things. I got the job based on what Lumi had seen me being capable of. For the first time, I had direct employees working for me and I was in charge of their hiring and guiding. Our relationship was rather friendly and understandable. All of us brought something to the table whether it was managing skills or knowhow in marketing writing. What I was lacking in, my trainees would come up with. Learning my way as we worked, toughed me a great deal about what the working life is about. These skills were not learned in school, they are gained by making mistakes, observing, and by support from others and using your own common sense. I now have more confidence in what I do, I know a thing or two of managing and I am all in all pleased with the work we achieved as a team. I learned skills that I still use at my everyday job and I know I can do something that first seems hard if I only am set my mind to it. I want to take the time to thank Lumi for believing in me and giving me this opportunity.

As I took charge of this huge Fashion Village project, I gained confidence and expertise on all areas of event planning and production. Nearly two years after Fashion Village, I have found

my self as a producer doing similar tasks but in a different field. There is still a lot to learn where I work now but I have more confident and knowhow on what I am doing.

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[FzS1pA4HFOfbCw&redir_esc=y#v=onepage&q=event%20marketing&f=false](http://www.google.fi/books?hl=en&lr=&id=QSc0a3UJM6AC&oi=fnd&pg=PT5&dq=event+marketing&ots=qbsgCGW9Hx&sig=s-pAnKN'TLkz2-FzS1pA4HFOfbCw&redir_esc=y#v=onepage&q=event%20marketing&f=false). (Last visited 23.04.2014)

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Attachments

Attachment 1. HEL_FWRD/ Fashion Village look





 WORLD DESIGN CAPITAL
HELSINKI 2012

TAPAHTUMASSA MUKANA
Costume / Design Forum Finland /
Fiat / Heineken / Kaya / Loft Creatives /
Madara / Martini / Metropolia /
Port of Helsinki / The Voice / Vespa
facebook.com/HelFwdFashionVillage

**SUOMALAISTA
MUOTIA
HELSINGIN
YTIMESSÄ.**

HELSINKI, SENAATINTORI
04.08. - 18.08.2012

04/08	AVAJAISET
07/08	FASHION
11/08	BEAUTY
16/08	LIFESTYLE

AUKIOLOAJAT
MA-PE 11-18
LA 11-17, SU 12-16
Vapaa pääsy.

**HEL
FWRD**
FASHION VILLAGE



FINNISH FASHION
FROM
04/08/12
TO
18/08/12
SENATE SQUARE
HELSINKI

OPEN

MON-FRI 11-18, SAT 11-17, SUN 12-16

LABELS IN SPOTLIGHT

Camilla Mikoma / Costo / Hankala /
Ivana Helsinki / Johanna Gullichsen / Jolier /
Katri Niskanen / Lumi / Makia / Minna Hepburn /
Mirkka Metsala / Maimoi / Nansa / Naalan /
Olav by Jussi Salminen / R/H / Samuji /
Tiia Vanhatapio / VillaWool

Produced by Lumi Accessories

LUMI

facebook.com/HelFwdFashionVillage

www.helfwdfashionvillage.com

**HEL
FWRD**
FASHION VILLAGE

COSTUME

DESIGN
FORUM

FINLAND



FW FINNISH
WARDROBE

KLAUS K
HELSINKI

KOYA

LOFT
CREATIVES
CONCEPTS
& appearance



**PORT OF
HELSINKI**

ttprint

THE VOICE





 WORLD DESIGN
CAPITAL
HELSINKI 2012

**FINNISH FASHION
FROM
04/08/12
TO
18/08/12
SENATE SQUARE
HELSINKI**

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Mirkka Metsola / Moimoi / Nansa / Nooran /
Olav by Jussi Salminen / R/H / Samuji /
Tiia Vanhatapio / VillaWool

SPONSORED BY
Costume / Design Forum Finland / Fiat /
Finnish Wardrobe / Heineken / KlausK / Kaya /
Loft Creatives / Madara / Martini / Metropolia /
Part of Helsinki / The Voice / TT-Print / Vespa

Produced by Lumi Accessories
facebook.com/HelFwrdfashionvillage
www.helfwrdfashionvillage.com

OPENING_SATURDAY / 4.8.
Official Opening of HEL_FWRD/
Body Scrub Workshop / Madara
Fashion Photos / myPose!
Fashion Show Casting / Costume
Design Your Own Bag / Lumi

FASHION_TUESDAY / 7.8.
Fashion Show
Decocare Products / Madara
Catwalk Beats by DJ


MINI POP UP SHOP / 8.-10.8.
Metropolia Students / Aiku Design

BEAUTY_SATURDAY / 11.8.
Flowers in Your Hair / Madara
Nail Studio / OPI
Photo Shoot / Fiat

LIFESTYLE_THURSDAY / 16.8.
Finnish Fashion Discussion /
Design Forum Finland
Meet the Fashion Village Designers
in Person

FINAL_SATURDAY / 18.8.
Last Chance to Grab It - Final Sales!
Fashion Shoot Feat. dogs / Neroko

**HEL
FWRD**
FASHION VILLAGE



**FINNISH FASHION
FROM
04/08/12
TO
18/08/12
SENATE SQUARE
HELSINKI**

Tiedote

Sivu
Aihe
Pvm.
Yhteysthenkilö

1/1
Tapahtuma
25.6.2012
Elli Halonen

HEL_FWRD/ FASHION VILLAGE – SUOMIMUOTIA SINULLE JA MINULLE

HEL_FWRD/ Fashion Village on osa World Design Capital Helsinki 2012 -vuoden tapahtumia ja kokoaa suomalaisen muodin kiinnostavimmat nimet elokuussa Helsingin Senaatintorille. Tapahtuma esittelee suomalaista muotia rakkaassa ja suomalaisille tutussa ympäristössä aivan Helsingin ytimessä.

Senaatintorilla järjestettävässä 15 päivän ulkoilmatapahtumassa on mahdollisuus nauttia rennosta ilmapölystä, tehdä ostoksia ja osallistua mielenkiintoisiin muoti-, kauneus- ja lifestyle -tapahtumiin. Vuorovaikutteiset tapahtumat esittelevät modernia suomalaista muotia ja suomalaisia muoti-brändejä uudella tavalla. Tapahtumassa yleisö pääsee konkreettisesti lähemmäksi suomalaista muotia tutustuen suunnittelijoihin sekä osallistuen kaikille avoimiin tapahtumiin.

HEL_FWRD/ Fashion Village on rakennettu käyttäen Helsingin Sataman tarjoamia kontteja, jotka värittävät Senaatintoria modernilla tavalla. Tapahtuman päärakennuksen Majan on suunnitellut japanilainen Naoto Nidome ja sen rakennuttaa paikalle Koya.

Lukujen alatahtumien kautta HEL_FWRD/ Fashion Village toimii myös alustana brändien ja yleisön väliselle vuorovaikutukselle. Design Forum Finlandin järjestämässä paneelikeskustelussa päästään keskustelemaan alan ammattilaisten johdolla suomimuodin kehityksestä ja sen kansainvälistymisestä. Bonnierin Costume-lehden kanssa yhteistyössä järjestettävä muotinäytös esittelee tapahtumassa mukana olevien brändien upeita uutuusmallistoja. Kauneustapahtumassa päästään tutustumaan syksyn uusiin meikkitreendeihin ja kuulemaan kauneusvinkkejä Madaran kauneuden ammattilaisilta. Tapahtuman tarkempi ohjelma julkistetaan keskiviikkona 4.7.2012.

Tapahtumassa on mukana seuraavat brändit: Camilla Mikami, Costo, Hankala, Ivana Helsinki, Johanna Gullichsen, Jolier, Makia, Lumi, Minna Hepburn, Mirkka Metsola, Moimoi, Nanso, Nooran, Olav design by Jussi Salminen, R/H, Samuji, Tiia Vanhatapio ja VillaWool.

Tapahtuman erilaiset yhteistyökumppanit tuovat tapahtumaan mielenkiintoista sisältöä: Bonnier Publications, Bacardi/Martini, Design Forum Finland, Fiat, Heineken, Helsingin Satama, Koya, Loft Creatives, Madara Cosmetics, Vespa ja The Voice.

Kaikenikäisille sopivan ja kaikille avoimen tapahtuman järjestää Lumi Accessories Oy.

Lisätietoa & haastattelut:





**HEL
FWRD**
FASHION VILLAGE

Tiedote.docx

Attachment 6. Initial schedule



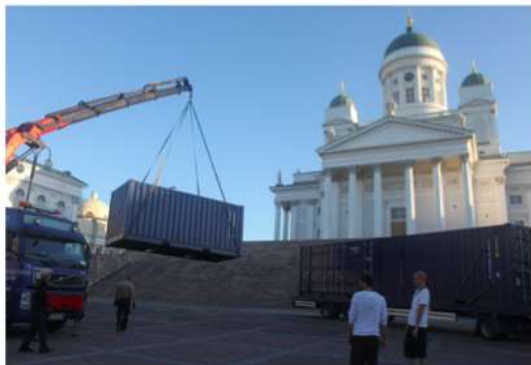
Attachment 7. Examples of VIP invitations



Attachment 8. Pictures of the venue 1

- Look of the container shops
- Setup of the village
- Fashion show runway
- Fashion Village
- Lumi staff

HEL_FWRD/ Fashion Village
4.-18.8.2012

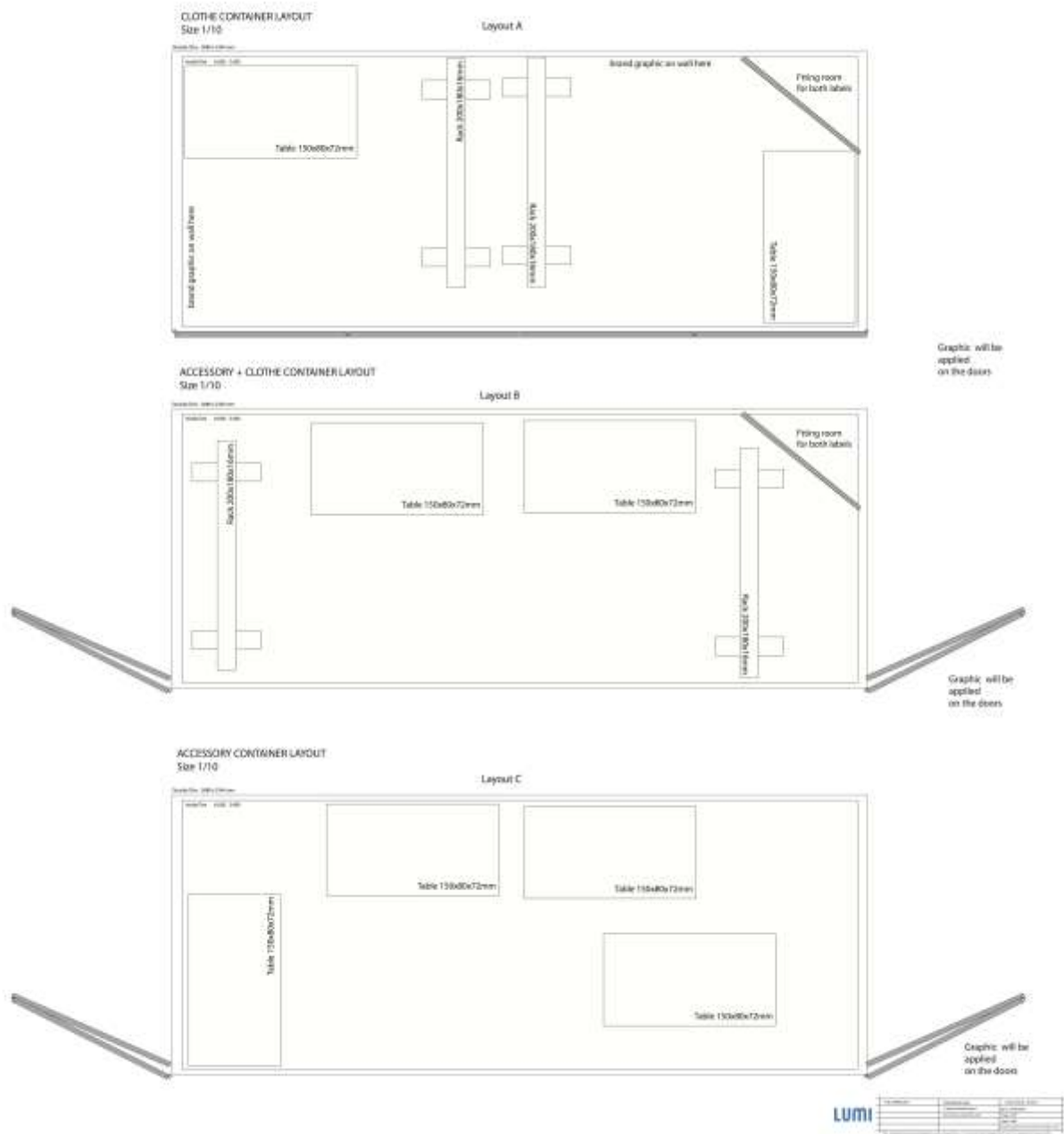


Attachment 9. Pictures of the venue 2

- Art installation
- Container at closing time
- Party at the main building
- Panel discussion
- Seating area
- Sponsors container



Attachment 10. Examples of container layouts



Attachment 12. Fashion Village's Facebook updates



Attachment 13. Fashion Village's Facebook updates 2

Klo.16 aikaa bannan vetämä paneelikeskustelu aiheena Suomalaisuuden tulevaisuus. Puhujina muun muassa Costumen suosikkibrändi R/H ja Spalt Pr:n Teemu Leino. Nähdään Senaatintorilla!

4PM Helsinki Senate Square starts a panel discussion about the future of Finnish Fashion. Among the speakers are representatives from R/H and Teemu Leino from Spalt. See you there!

HEL_FWRD/
www.helfordfashionvillage.com


Like · Comment · Share

HEL_FWRD/ Fashion Village
14 August 2012

Suosittu S. inch and up-bloggeri Sandra Hagelstam kävi moikkaamassa Fashion Villagessa. Ihana asu!

Popular S. inch and up-blogger Sandra Hagelstam visited the Fashion Village. Lovely outfit!


<http://Sinchandup.blogspot.fi/2012/08/half-jacket.html>



HEL_FWRD/ Fashion Village shared a link via Art goes Kapakka.
18 August 2012

Art Goes Kapakka Kuorojen kierros alkaa tänään Senaatintorilla klo.19!

Art Goes Kapakka Choir event starts today at Senaatintori 7PM!



Kuorojen Kierros | Art Goes Kapakka 2012
artgoeskapakka.fi

10 päivää, 10 yötä, 33 ravintolaa, satsoja tapahtumia ja kymmeniä näyttelyitä. Art Goes Kapakka puhuttaa henkeä Helsingin, tuo riemua ihmisten mieliin, sägittää katukuvaan ja rentoutta parkkeihin.

Like · Comment · Share

HEL_FWRD/ Fashion Village.
18 August 2012

Vuimeinen viikko starttasi tänään aurinkoisesti Fashion Villagessa! Tulkaa moikkaamaan ja tekemaan löytöjä! Ps. Minna Hepburn on muuttanut ellen kylään ja vaatteet viedään jo käsistä, tuo äkkiä nappaamaan omasi! Terkkuja torilta, Lumi-tytset.

