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Capital City Food Brand Building: Case Food Helsinki? HEL YEAH!

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Abstract

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Food tourism, one of the fastest growing trends within the tourism sector, has finally reached foothold in Helsinki. Finland will have its first national food strategy by the end of 2014. To initiate the awareness of Finnish food, Helsinki received its first printed tourist information material - a food brochure - as a result of this thesis project in October 2014. Food tourism is a supporting resource for the tourism destination, which highly affects the economic viability of a region and the competitiveness of it as it's a year-round attraction. Unique and memorable experiences provided by culinary assets motivate people to choose to travel to one destination over another. Since eating is a social activity, also the planning of such printed tourist information material should be a social process. In Helsinki food is considered a part of the Hel Yeah umbrella marketing theme, which focuses on promoting urban culture.

This thesis project aimed to put in motion Finland's capital city Helsinki's food brand building because the city has a versatile food culture but still no known food identity. The theoretical framework of this thesis embraced three main topics: food tourism, branding in the context of place branding and marketing, and consumer behavior. The empirical study in this thesis project used a constructive research approach. However, as methodologies can complete each other the main methodologies used in this thesis project are service design (co-creation) with a complementary qualitative research.

Keywords
Thesis project, food tourism, place branding, consumer behavior, service design, co-creation

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1 Introduction

This thesis project is carried out with the aim of putting in motion Helsinki's food brand because the city has a versatile food culture but still no known food identity. The thesis project aims to start the process of brand building in the form of one piece of new tourist information material. This thesis is commissioned by Helsinki Marketing Ltd.

Several researches have been revealing that food tourism is among the fastest growing trends within the tourism sector (World Food Travel Summit 2013), and a source of potential growth for Finland as a food travel destination. (Haaga-Helia 2013)

Furthermore, Visit Finland and Finland's Ministry of Employment and the Economy has recently ordered a national food strategy from Haaga-Helia University of Applied Sciences. It will be ready still during this year. The new national food strategy will probably follow the successful pattern of Visit Finland's Outdoors Finland and Culture Finland projects. Their pattern utilizes a national network of partners and creates regional supervisors that follow-up strategy implementation.

Visit Finland works to increase awareness of Finland as a tourist destination, especially among a group called modern humanists. All the marketing activities of Visit Finland are targeted towards this group of people. The modern humanists have already seen the world's metropolises. The group appreciates quality of life, pure nature and responsibility. That is exactly what Finland offers according to Visit Finland. Visit Finland's research on modern humanists revealed that the main food tourism markets for Finland at the moment are UK, Germany, Italy, France, Spain and the Netherlands as 38% of the modern humanists coming from these countries think Finland's food culture is interesteing. Among the spontaneous expectations, the modern humanists want to try local food and visit Finland's capital city Helsinki. When being asked to pick one photo out of eight that represent Finland's summer, the second most popular photo among the modern humanists was food related. (Visit Finland 2012)

The major part, 54% of Helsinki's overnights, consists of foreign traveler overnights. The highest number of travelers come from Russia, Germany, Sweden, UK, USA and Japan. More than half, 53%, are in Helsinki on a leisure trip. (Visit Helsinki 2012)

1.1 Research objectives and research questions

The objective of this research is to contribute in the communicating of Helsinki's food identity and position as a food travel destination, according to the needs and wants of its end users, travelers that is. It is the aim of this study to collaborate with the commissionaire company Helsinki Marketing Ltd. in designing one piece of clear and comprehensive tourist information material and initiate Helsinki's food brand building. This research aims to provide a lot of information for Helsinki Marketing Ltd., local food actors and travelers alike. Ultimately the thesis project hopes to generate a good relationship between Helsinki's food brand and travelers. The end result of a successful relationship between a brand and its customers is brand loyalty.

This thesis project and its research aims to answer one fundamental question for the commissioner:

How to initiate the process of communicating Helsinki's food brand by creating one piece of printed food tourist information material?

The theoretical framework of this thesis function as the leading tool in answering this question. However, the thesis project also aims to answer the following supporting research questions:

What kind of printed food tourist information material does Helsinki need in order to be considered a food travel destination?

What is Helsinki's food identity and how to communicate it?

1.2   The commissioning company

Helsinki Marketing Ltd is in charge of the operative city marketing operations, including tourism, congress, event and business marketing and the application procedures of major events and congresses, as well as tourist information services and some of the city's event productions. The fully city-owned company works closely together with the Helsinki City Executive Office's Economic Development division. The Economic Development division's City Marketing Department, which aims to promote the attraction and reputation of Helsinki, is in charge of Helsinki's Marketing Ltd's operational strategy.

Helsinki Marketing Ltd is a registered trademark since mid-January 2014. This as a result to the fact that Helsinki Travel Marketing Ltd extended its business operations and changed its name to Helsinki Marketing Ltd at that point. Helsinki Travel Marketing Ltd had been operating alongside Helsinki Tourist & Convention Bureau since 1963. Helsinki Marketing Ltd employs 40 people. It's main office resides in the Kamppi district of Helsinki. In addition to the financial administration unit Home Base, the company has three units: Together, Inspiration and Welcome.

The assignments of the Together unit include the management of customerships, marketing operations and partnerships in Finland and abroad, as well as applications for congresses and major events. The Inspiration unit is in charge of marketing campaign planning and implementation, the Visithelsinki.fi website and other digital solutions of the company, marketing publications, event productions and PR operations. The Welcome unit manages tourist information services and their sales operations.

Last year, over 806 000 travelers visited the tourist information centres managed by the company on Pohjoisesplanadi 19, the Central Railway Station, Hernesaari Island and the Helsinki airport, which was 90 000 more than the previous year. The official Helsinki tourism website, Visithelsinki.fi, had approximately 1.5 million individual visitors, which was about 400 000 more than the previous year. Helsinki Marketing Ltd.'s social media networks (Visit Helsinki Blog, Facebook, Twitter and Instagram) reach 80 000 – 230 000 people on a weekly basis. (Visit Helsinki 2014)

One of Helsinki Marketing Ltd.'s marketing names is Visit Helsinki. Helsinki Marketing Ltd.'s main marketing theme Hel Yeah has three sub-themes that stand for Helsinki's urban culture: design, food and nature (maritime location). However, until now the organization has not had any printed tourist information material focused on Helsinki's food scene. It was suggested in Helsinki's Culinary Culture Strategy already in year 2011 that a free and printable online food district map for restaurants, shops and actors should be created by the City of Helsinki. The former Helsinki Tourist & Convention Bureau was mentioned as the executing organization. Due to an organizational change in 2013–2014, most of the employees of Helsinki Tourist & Convention Bureau were transferred to Helsinki Marketing Ltd. Helsinki Tourist & Convention Bureau ceased to exist due to the organizational change.

It is important to mention that it has been a strategic decision of Helsinki Marketing Ltd. to create one piece of printed tourist information material as a response to Helsinki's Culinary Culture Strategy. The material will be available exclusively in printed form. At first, the material will only be created in English language. This due to financial constraints.

I, the writer of this thesis, work for Helsinki Marketing Ltd. as its Social Media Coordinator, in the company's Inspiration unit. I'm also Helsinki Marketing Ltd's Food Theme Coordinator since March 2014.

2 Theoretical part

This chapter explicates the main concepts of food tourism, branding in the context of place branding and marketing, and consumer behavior. Reviewing relevant literature on these topics provides the framework for the entire research of this thesis. Additionally this chapter strives to answer to the first research question: How to initiate the process of communicating Helsinki's food brand by creating one piece of printed food tourist information material?

2.1 Food tourism

According to World Food Travel Association the food tourism industry started in 1999 when academician Lucy Long used the term "**food tourism**" for the first time. Others say it happened when the International Culinary Tourism Association was founded in 2003. However, the features of food tourism have been around for millennia, if one considers the for instance the spice routes of Central Asia or traders of the Seven Seas. (World Food Travel Association 2014)

The growth of food tourism's popularity is one of the most visible trends within tourism. This because visitors feel that it's easy to get to know the local culture through food. (Havas 2014) Unique and memorable experiences provided by culinary assets motivate people to choose to travel to one destination over another. (World Food Travel Association 2014)

Generally one can say that food tourism signifies traveling for the purpose of enriching one's gustatory and cognitive culinary experiences. Food tourism is mainly considered as traveling to a geographical place for the purpose of tasting food in its place of origin. It is also closely linked to the social experiences; meeting the locals, both producers and sellers. (Croce & Perri, 2002, 60-75) The World Food Travel Association (2013) has defined food tourism as travelling to seek enjoyment via eating and drinking experiences in a destination. It sees food tourism as something that affects the whole industry: restaurants, street food vendors, local markets and eateries.

Hall & Sharples' (2003, 20) definition is one of the most common definitions of the term: *"food tourism include visits to primary or secondary food producers, restaurants, food events, festivals, food fairs, local farmers' markets, cooking classes, chef demonstrations or any activities in which food involves. More importantly, those are the primary factors contributing to travelling decision."*

Hjalager & Richards (2011, 3-11) go as far as to say that food tourism has to do with **place identity**. Culinary heritage can be seen as a marketing lead for the travel industry. Key words are local, typical, regional and national foods.

It has been said that food tourism was acknowledged in 2001, when Erik Wolf, President of the World Food Travel Association, introduced the concept for the first time. He then showed for the first time that the interest in food and wine tourism was growing and how requests for culinary tours could drive local businesses and restaurateurs to meet the growing demand. Boniface (2003, 45) points out a number of main contributors to food tourism that in her opinion was created based on historical causes and factors, which involved the following: urbanisation, agriculture industry change, globalisation and localisation, consumer knowledge, consumer curiosity and individual identity enhancement.

Previously the World Food Travel Association used the term culinary tourism to describe the phenomena. In 2012 the association stopped using the term because research showed that it gave a misleading impression. While "culinary" technically can be used for anything relating to food and drink, the perception among the majority of English-speakers who were interviewed was that the word "culinary" is elitist. Nothing could be further from the truth about what the food industry is. Food tourism as a term is more inclusive and involves the food carts and street vendors as much as the locals-only pubs, gastropubs, cafés, market halls, outdoors markets, wineries, cookbook stores and restaurants. (World Food Travel Association 2014)

In 2014, the World Food Travel Association showcased a versatile list of trade partici-
pants in the food tourism industry. These stakeholders are classified into 19 sub-
sectors.

Table 1. Trade participants in the food tourism industry. (World Food Travel Association 2014)

Food & Beverage	Travel & Hospitality	Related groups	Consumers
Restaurants, bars, food & drink service	Destination marketing organizations	Trade groups & associations	Consumers
Food producers & manufacturers	Culinary tour operators, packages, guides, travel agents	Students & researchers	
Drink producers & manufacturers	Culinary lodging	Media	
Food & drink distributors	Culinary attractions	Professional services (branding, advertising, accounting)	
Cooking schools & classes	Meeting & conventions	Technology platforms (software, online services)	
Culinary events		Government	
Culinary retail & grocery			
Farms & Farmers' Markets			

According to Mak et al (2012, 179) when there is increased **globalization**, there will
always be an increased need of **localization** as a counterpart as well. Although the
common perception of globalisation is that it is a threat to local gastronomy, Mak et al
says that it is actually contrasted by its other facet, as a driving force that opens up new

opportunities for reinvention of local gastronomic products and identities. A destination must try to answer both of these demands in order to find balance in its food supply.
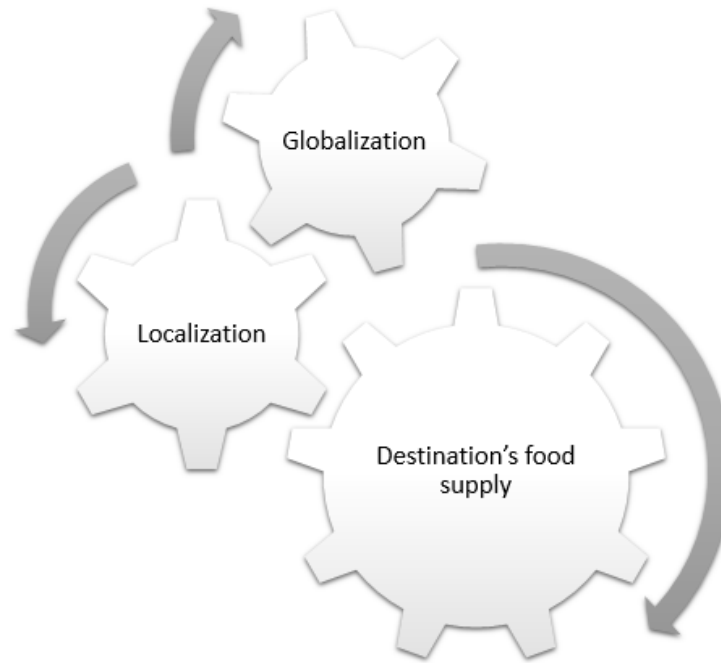

Figure 1. The impact of globalization and localization on the food supply of a destination (Mak et al 2012, 179, in Havas 2014)

Mak et al (2012, 180) sees food tourism as a **supporting resource** for the tourism destination, which highly affects the economic viability of the region and the competitiveness of it. The local food culture has been characterized as a mix of sensory attributes; food content, cooking methods, environmental issues (marketing, prices, service). The two phenomena, localization and globalization, however are argued by Richards (2003) who thinks they're not counterparts but are companions in creating new foods and eating experiences. According to Richards, food products can be globalized yet the eating experience is local.

Kivela & Crotts (2006, 356) point out an interesting fact: food tourism can function as a marketing option for destinations who lack beaches, the vicinity to the sea or sun. Food tourism thrives in all seasons as it's a year-round attraction.

In food tourism, there is much talk about the different types of travelers there are. The World Tourism Organisation (2012) describes food travelers as "*tourists and visitors who plan their trips partially or totally in order to taste the cuisine of the place or carry out activities related to gastronomy.*"

According to Hall & Sharples (2003, 30), only a minority of the food travelers are interested in gourmet. The World Food Travel Association (2014) agrees on this and say that it's only 8% of food travelers who are interested in gourmet offerings. This, despite the fact that in the beginning gourmet was thought to be the only kind of local cuisine that was of interest to travelers. Now it has been indentified that the majority of food travelers are in fact interested in rural and urban food culture because it brings variety to the trip. However there is a large amount of food travelers that would like to participate in a food event, visit a wineyard or local brewery or eat at local restaurants during their travels. Some even want all their leisure activities to be involved with food. The overwhelming majority prefer good food and drink without fuss.

According to Yeoman (2008, 50), there are six types of **food travelers**:
1. Gastro tourists: food experts and critics, seek high quality
2. The foodies: food enthusiasts, food magazine readers, seek locally produced and seasonal food
3. The interest purchaser: think food is an indispensable element of traveling, seek local food without pre-planning
4. Un-reached: agree that food can have a positive impact on a holiday, seek local food unintentionally
5. Un-engaged: do not consider food as a contributor of holiday enjoyment, is ready to taste local food but doesn't seek it
6. Laggards: prefer their own food, does not want to try exotic foods

The World Food Travel Association (2014) has narrowed down the key demographics of the food travelers and mean that studies have showed that the major part of food travelers are between 30 and 60 years old. This because being a food tourist requires independence, money, time and a strong desire to travel. Travelers spend a large

portion, about 25%, of their travel budget on food. Eating is an activity that stimulates all the senses of the food travelers (taste and smell the most). Therefore these senses becomes associated with a destination.

Yeoman (2008, 40) has conducted a research on the matter and found that there are 11 **future key drivers for food tourism**. They are as follows:

1. Disposable income and spending patterns
2. Demographics and household change
3. Individualism
4. The multi-cultured consumer
5. The role of the celebrity chef and media
6. Well-being and food
7. Time pressures
8. Internet usage
9. The desire for new experiences and cultural capital
10. The science of food
11. The consumer is a hypochondriac

2.2   Branding & marketing framework

According to Olins in Millman (2011, 20) **branding** is a profound manifestation of the human condition. It's all about belonging somewhere: to a tribe, religion, family. Branding in modern and contemporary form began in the late 19th century, but that is a distortion of what branding really is. Genuine branding is differentiation. When branding moves into services, it becomes even more complicated. You need to think back to what branding originally meant. Duckworth in Millman (2011) sees branding as an experience, whereas advertising is a temptation.

The World Tourism Organization UNWTO's publication "Global Report on Food Tourism" assigned a survey that was conducted among the UNWTO members in order to know what they think of the current state of food tourism. According to the members that work in diverse sectors around the world and their survey answers,

88.2% of respondents consider that food is a strategic element in the brand and image of their destination. (UNWTO 2012)

Many researchers have tried to define brands. Moilanen and Rainisto (2010, 7), who have been involved in constructing a national brand for the Finland Promotion Board, provide one definition. According to Baker (2007, 23) and Moilanen and Rainisto (2010, 6-7): "*A **brand** is an impression in a client's mind of a product or a service. It is a sum of all tangible and intangible features, which makes the selection authentic. A brand is created and formed in the customer's mind. Brands exist when enough people belonging to the target group think the same way.*"

On the other hand Anholt (2005, 5) thinks that it is often argued that the owner of a label is not the true owner of the brand. The brand does not reside in the company offices and headquarter, but in the mind of the customer. Duncan in Millman (2011) calls this the moment of truth - the moment when a consumer decides wherther he/she invites that brand in and lets it be a part of his/her life. Nowadays brands reflect on people's values as individuals. Collins in Millman (2011) on the other hands says that brands are also about connection. It's evidence of commonality. Brands can make a person feel better about themselves as they see themselves connected to other people. Tunstall in Millman (2011) points out that brands are the humanbeing's way of interpreting symbolism and making abstractations concrete.

A strong brand has three pillars: a functional, a sensorial experimental and an emotional one. (Millman 2011, 50) Strong brands provide added value to both the tourism organization and travelers as end-users, which makes branding as a concept a dominant strategy among organisations and businesses (Cai 2002, 723). In the place branding context added value is created with the help of all stakeholders, i.e. residents, businesses, and visitors, contributing to the cycle of success and generating intangible value attached to the place in question.
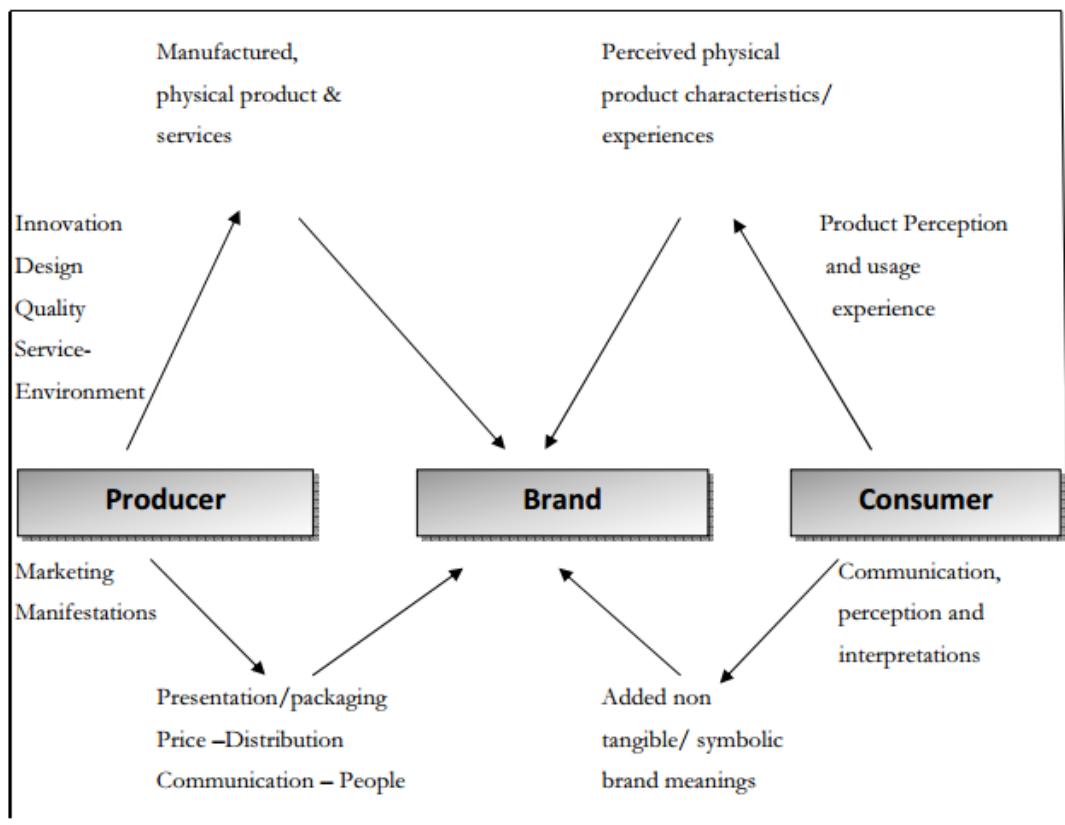
Figure 2. Brand as a bridge between producers and consumers. (Franzen & Moriarty 2009, 7-8)

It's important to realize the difference between **brand identity** and **brand image**. Brand identity deals with how the DMO (destination marketing organization) brands the destination, whereas brand image refers to how the destination brand is being experienced in reality. (Moilanen & Rainisto 2010, 7)

In this point Franzen & Moriarty (2009, 8) disagree with Keller et al. (2008, 130), which consider positioning as components of the brand and can be managed and defined by the DMO. Keller et al. also mentiones **brand elements** as key features of a brand. They are trademarkable devices that serve to identify and differentiate a brand. The brand elements can be names, websites, logos, symbols, characters, spokespeople, slogans, jingles, packages and signage. Brand elements contribute to brand equity through their ability to create awareness and foster associations. Keller et al. names six criteria for choosing brand elements: memorability, meaningfulness, likeability, transfe-

rability, adaptability and protectability (Keller et al 2009, 130).

Branding stands for creating or developing customers' impressions about a specific product, service or place. In a place branding context there are three essential concepts that are related to brands: identity, image and communication. (Moilanen & Rainisto 2010, 7)
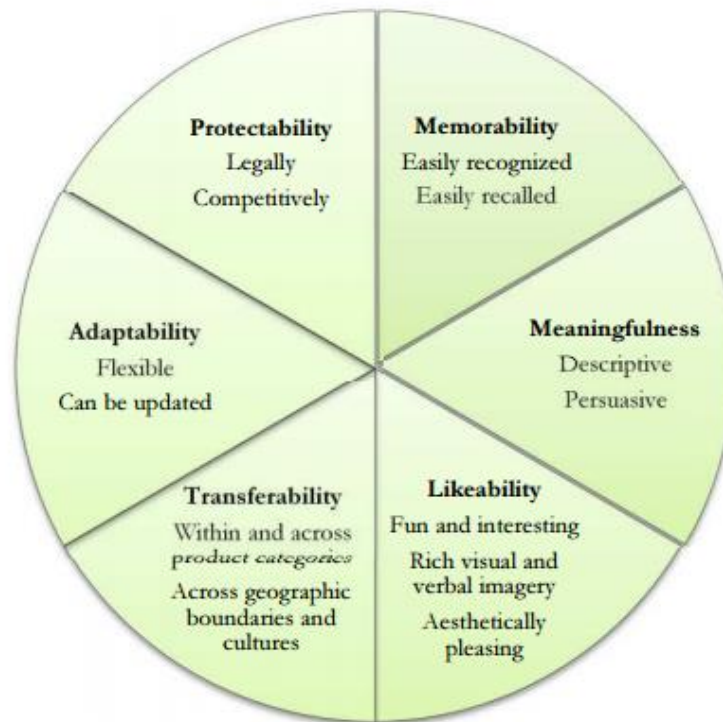

Figure 3. Brand elements. (Keller et al. 2009)

As Moilanen & Rainisto (2010, 8) explain, in communication there are four levels. Planned messages include advertising, brochures and other planned messages by the local DMO. Environment messages are received by the local community. Service messages are created during the interaction between local service providers and tour operators and customers. Unplanned messages emerge when travelers share personal experiences with friends (word-of-mouth) or there appears a blog post concerning the destination in question.
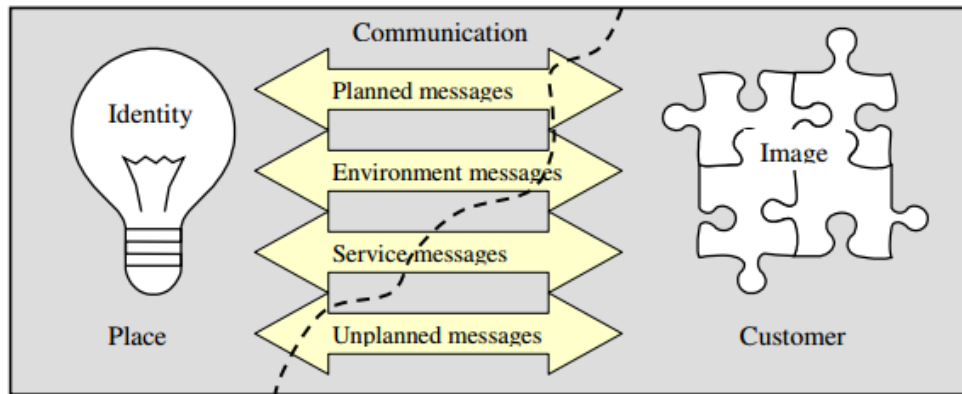
Figure 4. Brand identity, image and communication in the context of place branding. (Kannala, 2012, 8)

DMO's have the first two communication sources mainly under control, however marketing messages can also fail due to the enormous amount of information that can create distraction to the traveler. The level of control already decreases in service messages. These messages are created in settings where DMO's are not present and the transmission of brand messages depends on the abilities and commitment of the local service provider. In unplanned messages DMO's have hardly any role as the communication is beyond their reach. However, nowadays DMO's work hard in order to be in contact with media so that also e.g. bloggers would be a part of DMO's work.

Rainisto (2006, 7) has identified 13 success factors of **place branding**, which are divided in three dimensions. The first dimension is related to the fundamental structures in place marketing procedures (planning group, vision and strategic analysis, place identity and place image, public-private partnership, and leadership). The second dimension consists of factors that help to face challenges in the competitive environment of place marketing (political unity, global marketplace, local development and process coincidences). Finally, the third dimension identifies success factors (strategic exploitation, organising capacity, existence of substance, and measurement and follow-up).

Brand dimension	Recommendations
Presented Brand	Participation or collaboration of entrepreneurs and local people in advertising efforts (campaigns and communication).
Brand Awareness	Recognition of the brand by all three groups. Identification of destination brand inside destination (visualisation in every place a visitor may pass) in collaboration with local stakeholders.
Brand Meaning	Transmission of brand values through public slogans, destination's real images (reflecting the reality of the region) and theatrical actions at tourist points to simulate values of identity.
Brand Equity (loyalty, quality, word-of-mouth)	Remember loyal customers with lower prices, drawings, gift certificates, health treatments or free routes. Defining quality seal of guarantee collaboratively with stakeholders.

Figure 5. Recommended actions for brand components. (Applied by Kannala 2012, 9 from García et al. 2011, 13)

According to UNWTO's (2012) member survey, only 68% of the worldly organizations consulted carry out marketing activities or promotion focused on food tourism. The marketing and promotional tools most used by the members are:

- organizing events (91%)

- producing brochures and advertising (82%)

- dedicated websites on food tourism (78 %)

At a much lower level are the promotional tools such as tourism guides (61%), blogs (43%), and familiarization trips for media representatives and tour operators (13%). And lastly, only 4% of the organizations surveyed said they used social media networks for the promotion of food tourism. (UNWTO 2012)
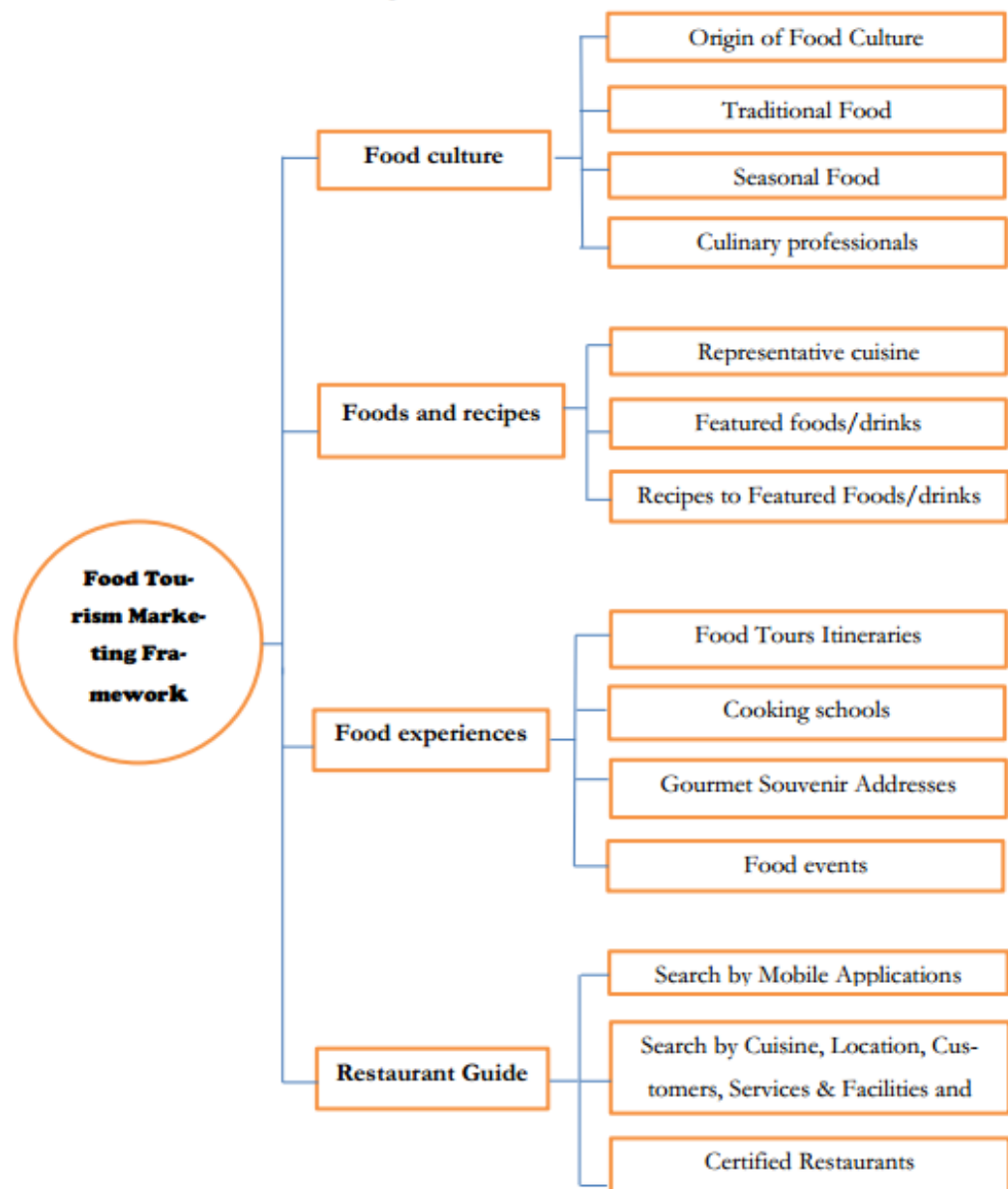
Figure 6. Promotion of Food Tourism on Websites of Tourist Offices. (Vu 2013, 57)

In Ngoc Anh Vu's Bachelor thesis "Promotion of Food Tourism on Websites of Tourist Offices: Cross-content Analyses of Helsinki, Copenhagen, and Lyon", a **marketing framework** for promoting food tourism on official tourim websites is presented. This figure shows that Vu's research results proved that food tourism marketing should include four main categories: "Restaurant guide", "Food experiences", "Food culture" and "Foods and recipes". (Vu 2013, 57)

All four aspects are equally important and play a role in the food tourism marketing strategy. Depending on how the city would like to promote its food tourism, Vu (2013, 57) suggests that one of these four aspects is given more importance. According to Vu Visit Helsinki's website has good features on "Food culture" and "Food experience", but the organization's website is lacking features of Finnish dishes or any tips on the traditional cuisine.

2.3 Consumer behavior

Consumer behaviour is highly affected by perceptions. **Perception** is the process when people select, organize and interpret sensations. The three stages: exposure, attention and interpretation make up the process of perception. (Solomon 2007, 274)
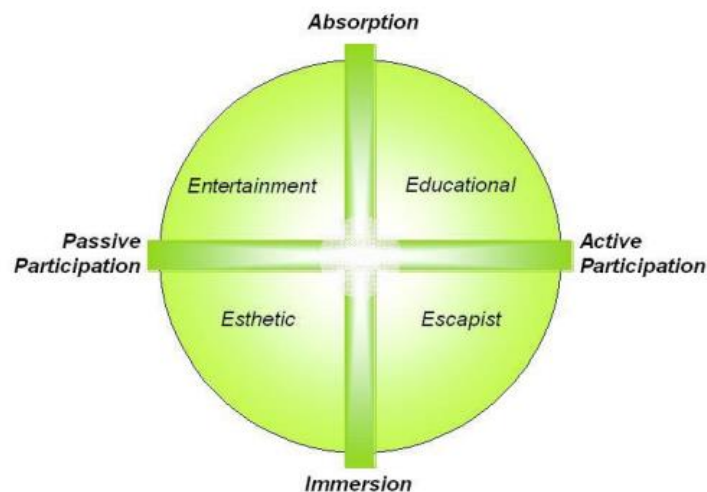
Figure 7. Meaningful experience. (Pine & Gilmore 1998, 20)

Pine & Gilmore (1998, 20) introduced **meaningful experiences** back in the 90's. Despite its age, the four dimensions mentioned in the theory are still current. According to Pine & Gilmore, the dimensions determine on how actively or passively the enduser is taking part in the experience and if the end user is mentally or physically involved. The end user can either be just an observant (no impact) or play an active part in the experience.

The elements for meaningful experiences are individuality (uniqueness), authenticity, story (reason for the product), multisensory perception, contrast and interaction. Meaningful experience can be achieved if the product is in contrast with the customers' everyday life. Thereby they can experience something new and deviant and find a new perspective of themselves in foreign environment. Meaningful experience can be experiences also alone but the sense of community is important and contributes to the experience being acceptable and appreciated. (Tarssanen 2009, 12-15)

The World Food Travel Association has identified 12 categories of **food tourism experiences**:

Table 2. Food tourism experiences. (Alberta Culinary Tourism Alliance 2013)

Cooking schools and classes	Culinary attractions	Culinary destinations	Culinary events	Culinary media	Culinary lodging
Culinary retail & grocery	Culinary tours, guides, packages, agents	Dine & drink establishments	Farms, ranches and farmers markets	Food & drink clubs and associations	Food manufacturers

According to UNWTO (2012) **gastronomic routes** are becoming without doubt one of the most developed products within food tourism. A gastronomic route is a system or map that constitutes a comprehensive and thematic tourism offering, generally branded, and is defined by itineraries in a specific area. It includes a series of tourism products or sites, such as factories and restaurants, which are listed in tourism guidebooks and usually are concentrated on unique foods, products or dishes, generally with differentiated quality, or gastronomic events or activities. However, these routes also informs about other sites of historical or cultural interest, thus promoting economic development throughout the area. Food tourism products are commnly

conveniently packaged so that tourists stay longer in the area than if only one kind of attraction would be featured.

According to the World Food Travel Association (2014) the notion of a **service journey** can give a company renewed success. A service journey, also called customer journey map, looks into every possible customer touch point. It's important to exceed traveler expectations. A food traveler's service journey has three progressive stages. The first stage is expectation of the experience. Expectation is followed by the experience of the product. Finally, there's the memory of it.

Expectations are created pre-arrival as a part of the discovery process. The process might include asking friends, family and colleagues their opinions, but also searching the internet, researching newspapers, magazines and books, consulting reviews and similar activities. The process also includes the booking experience.

The World Food Travel Association (2014) suggests that food tourism industry participants should pay attention to the following while planning this phase:
-Design one's website user-friendly
-Consider what photographs are suitable
-Provide several language options
-Analyze website traffic for country domains so you know from where your customers are
-Collect facts and figures so you know from where the main tourist flows come from
-Offer simple content (some might use Google Translate for your content)
-Make a mobile version of your content if your customers come from emerging markets like China, India, Russia, Brazil and/or Indonesia

Celebrities also function as a motivation. So called star power works because the celebrities embody what Solomon (2007, 274) calls **cultural meaning**. They symbolize categories like status and social class, but also gender, age and even personality types. The product's meaning moves from the company to the consumer using the celebrity as the tool. Ethnic, racial and reglious backgrounds also affect consumer motivations.

Furthermore myths are considered as strong motivational tools and they represent shared emotions and ideals of a culture.

Myths serve four functions in a culture:
1. Metaphysical: explain origin
2. Cosmological: emphasize that all components of the universe are a part of a single picture
3. Sociological: maintain social order
4. Psychological: provide models for persona conduct

Table 3. Stakeholders within food tourism. (Kalinina 2013, 14)

Participants	Attitude	Food roles
Gastronomy Connoisseurs	Well informed about the quality products, its representation and services.	An art to be examined, pleasing or displeasing.
Cultural tourists	While discovering the region, use the component of food in learning on the same level with other cultural treasures.	Expression of local identity.
Curious visitors and Organized tourist groups	No specific knowledge. Interested in new attractions and open for the learning.	Entertainment differentiation.
Accidental visitors	Not interested in any other aspect of food except fine dining in pleasant atmosphere.	Functional, romance and relaxation.
Technicians and producers	Specialists' knowledge and skills of working in the sector.	Business making and competition, fundamental way to learn.
Students	Part of the curriculum or learning process, studying from the scientific, professional and technological sides.	Issue of learning for the purpose of future career building and the source of professionalism.
Food control associations and the state organizations.	Professionalized in food quality controls, production standards, hygiene status check and protecting consumer rights. Diet makers.	Issue of fair business and consumer safety.
Companies or corporate clients	No particular knowledge. Making a use for incentive trips, team building, networking.	Component of socialization and non-formal communication.
Professional communicators	Media and journalism that specialized in food and wine tourism.	Issue to be promoted. The job is to create awareness and advertisement through public relations.
VIPs and exclusive guests	Celebrities, politicians and artists, whose primary role is to add value to the place and show up.	Status-driven issue of public relation.
Stakeholders and entrepreneurs	Restaurants, café owners, cookery school providers, festival organizers, hotel and resort managers who are highly educated and professionalized within the industry.	Business making, way of communication value chain establishment with other participants (for instance, producers or professional communicators).

There is a broad consensus in the literature about tourist **motivation** factors that are called either internal stimuli or "push", or external stimuli or "pull". The first are considered from the perspective of demand, and they lead the tourist to travel to food destinations that often include desires as well as psychological, social and ego-centric needs such as escapism from the daily routine, relaxing with family, rest, exploration and social interaction and connecting. The resources considered pull factors are on the other hand cultural and natural attractions, special events and festivals, experiences with food products in the destinations and other opportunities for leisure and entertainment, value, friendliness of local people, gastronomic diversity and variety and attributes or characteristics of the destination such as proximity. (UNWTO 2012)

Food tourism strongly communicates and co-operates with a wide range of local business areas such as local food promotion organizations, DMO's, food event organizers, cooking schools, the hotel industry, urban development departments within the municipal administration, R&D practices throughout a destination, restaurateurs, visitor center and museum management and school and universities. Hjalager & Richards (2011, 20), Croce & Perri (2002, 60-75)
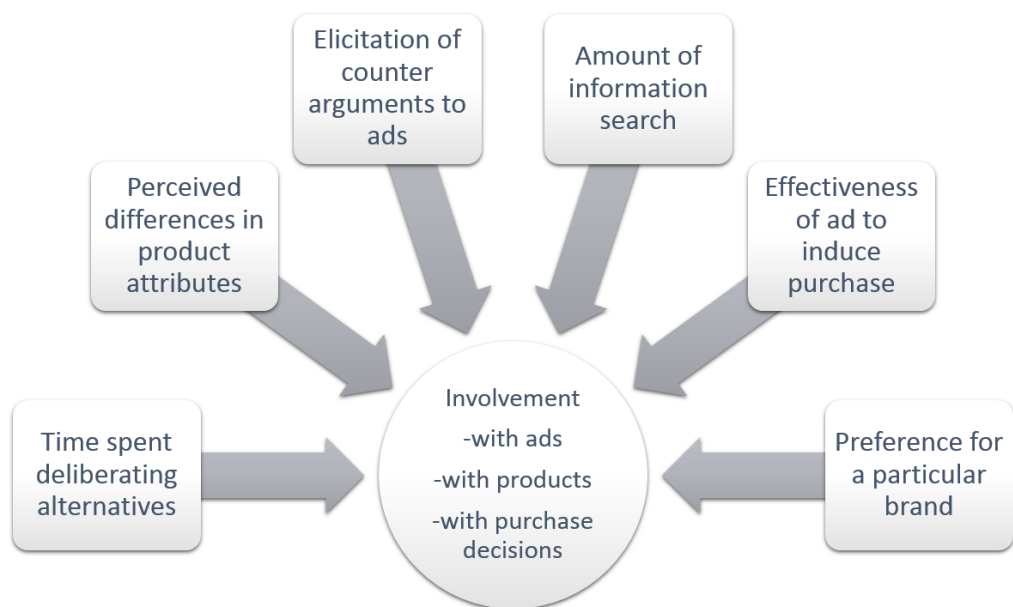
Figure 8. Conceptualizing involvement. (Solomon 2007, 275)

Consumer involvement according to Solomon (2007, 275) is: *"a person's perceived relevance of the object based on their inherent needs, values and interests".* The object can be a product, brand or purchase situation. Because it is a motivational construct, different antecedents can trigger it. Involvement can also be seen as the motivation to process information. When there is a linkage between a consumer's needs, goals, values and product knowledge, the consumer will be motivated to pay attention. When the knowledge activated the consumer's memory, the involvement increases and the consumer devotes more attention to e.g. the ads of a product, exerts cognitive effort to understand them and focuses on product-related information.

When consumers are strongly involved with a brand, they enter what Solomon (2007, 274) calls a flow state. It's important to take into consideration hype versus buzz. Buzz is a positive word of mouth that is viewed by consumers as authentic and generated by customers. Hype is on the other hand dismissed since it is seen as inauthentic and a form of corporate propaganda.

The time of **social commerce** is upon us. It stands for the transactional, search and marketing components of social media. It is based on the simple idea that people value opinions of other people. In the future people will not search for products, but the products will find the consumers. This is important to remember as 90 percent of people trust peer opinions. (Qualman 2013,72)

Social media makes customer feedback even more valuable that it has been before. Thanks to social media, it is vital that the all part of the organization work in harmony, because the speed of social media demands it. In the years ahead, social media will help eliminate multiple individual redundancies (MIRs). Everybody from marketing to operations to manufacturing is actually marketing the company. Therefore outsourcing the marketing will become as good as impossible in the future. When transaction occurs, marketers need to encourage customers to give product or service reviews. Companies that succeed in this can create viral success. This will eat traditional marketing budgets and make consumers take more ownership of brands. (Qualman 2013,79)

Social media makes identifying and adapting to change much easier because companies are constantly engaging in a conversation with the consumers. That is why it's important to see the difference between past and present marketing philosophies: (Qualman 2013, 102-103)

Past marketing philosophy:

- It's all about the sizzle of the message and brand

- Marketers know what is best for consumers

- We develop products in-house and then sell or give them to the public

Present marketing philosophy:

- It's all about listening to the consumers

- The product is central: constant communication with all the departments

- Marketers never know what is exactly right for the consumer, that is why they ask and make adjustments

- The customers market the product, so it's good to leverage on their ideas
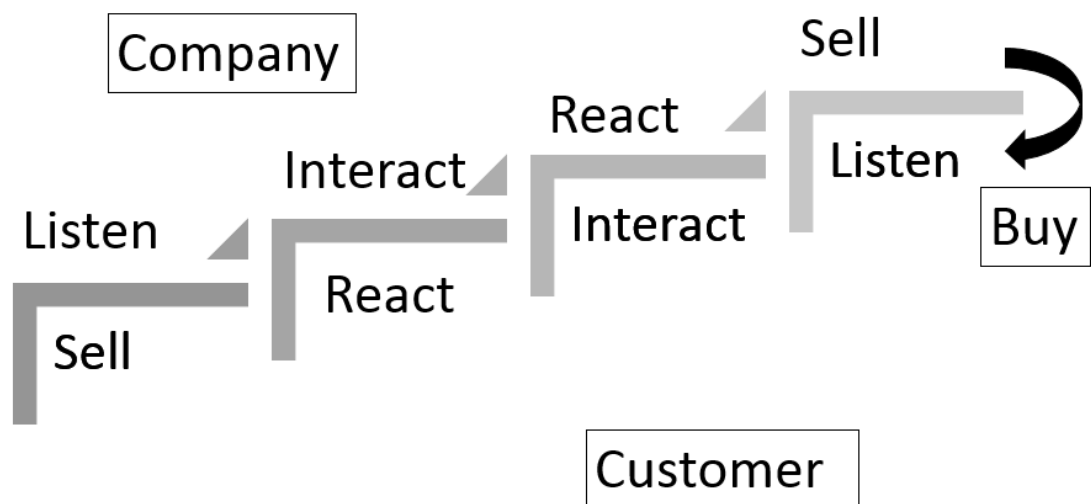
Figure 9. Social Media Staircase of Credibility. (Qualman 2013, 196)

When it comes to **social ROI** (return on investment), Qualman (2013, 196) says that it follows a staircase of credibility. Notice that in the diagram the steps for the customer are reverse to in comparison with the ones for the company.

Concerning social organizational structures, Qualman (2013, 272) suggests a holistic model where every employee is part of the company's social media. In the holistic model there is ongoing coordination and training involved. The model utilizes the entire workforce's knowledge and the entire company is focused on the customer. Qualman speaks for ongoing shared learning sessions and robust employee help resources to make the model work. Examples of companies that utilize this model is Dell and Zappos.

One of the four major reasons (besides need, desire and doing it for somebody else) to shop is to spend time with other people. This means that when people are online, they also want to pass time with other people while doing so. The way of socializing is just different online – there it takes form as social media. Instead of going to shopping centers, people who prefer to shop online do so at home, but tell their friends about it on social media. (Jones 2014, 115)

Many companies still don't offer enough possibilities to share their online content. In a study in 2011 by New York Times' Customer Insight Group, the following reasons for sharing was found (Jones 2014, 115):

- It makes people feel more involved with the surrounding world
- It makes people feel valuable
- It helps people maintain social connections that would otherwise be lost
- It allows people to demonstrate support for specific things

Jones (2014, 115) suggests that companies should encourage their potential customers to share their purchases. It will help them feel good about the company but also create increased awareness of it. This is the content he feels is most shared online:

- Emotionally arousing: things that make people happy
- Novel and different
- Connecting: people want to share their purchases with their friends, not necessarily the whole world

3 Empirical research methodology

The empirical research study of this thesis project uses a constructive research approach. However, as methodologies can complete each other the main methodologies used in this thesis are service design with a complementary qualitative research.

3.1 Constructive research approach

The constructive research approach was developed in the field of management accounting in the 1980's in order to assist management accounting. The management accounting academics used the approach to take a more active role in improving the existing practices and gaining a deeper understanding of the actual practices of the organisation. (Altinay & Paraskevas 2008, 20)

Constructive research is said to be the best methodology when aiming at managerial problem solving through the construction of something new. It stands for problem solving through the construction of models, diagrams, software, plans and frameworks, or in this case one brochure. Constructive research aims at producing new solutions to practically and theoretically relevant problems. However, constructive research often involves other approaches like qualitative and quantitative research methods. In business economics, constructive research has strived to solve a real world problem by developing solutions that have both theoretical and practical relevance. These solutions are called **constructs**. This thesis is highly target-oriented because it strives to create one piece of new tourist information material. (Altinay & Paraskevas 2008, 40)

In this thesis project an innovative step-by-step making process is used:
1. First I will collect theory and plan the brochure based on that.
2. Simultaneously I will carry out a co-creation project on Helsinki Marketing Ltd's social media platforms (Facebook, Twitter, Instagram) where tourists can share their wishes and ideas for the upcoming printed food tourist information material.

3. Existing similar maps and/or brochures are also taken into consideration through benchmarking. Layout ideas are taken from graphic city maps found online. See appendix 4.

4. With a semi-structured interview guide based on the theory a focus group interview with local food actors is held.

5. Once the group interview is held, the actual planning and implementation of the information material starts through internal meetings at Helsinki Marketing Ltd.

3.2 Qualitative research

The aim of qualitative research is to describe real life. The researcher is dependent on the existing values. Values also shape how we try to understand the researched phenomenon. Objectivity in its traditional sense is hence not possible to be reached in qualitative research while the researcher and the gained knowledge are dependent on each other. Generalized, qualitative research aims reveal facts rather than verifying already existing ones. (Hirsjärvi et. al 2007, 157) Qualitative research is chosen as one of the methods for this thesis project because I favor people as data collection instruments. The method is used in this thesis when collecting the data (texts, focus group interview, meetings) because they are found relevant to the research problem (see page 3).

3.3 Service design

Service design is a young and emerging interdisciplinary approach. According to Schneider & Stickdorn (2012, 1) **service design** is opposed to stand-alone academic disciplines since it demands learning by doing. One needs to try, fail, learn from mistakes, improve, try again and educate oneself. It aims at providing a holistic service to the end user and well thought through experiences. It's often described as a cross-disciplinary practise combining skills in design, management and process engineering. In short, service design: *"helps to innovate (create new) or improve (existing) services to make them more useful, usable, desirable for clients and efficient as well as effective for organizations. It's a new holistic, multi-disciplinary, integrative field."* (Moritz 2005, 5)

Service design is known for its five principles:

1) User-centred: Experiences are design through the customer's eyes
2) Co-creative: All stakeholders are included
3) Sequencing: The service is a part of a sequence of interrelated actions
4) Evidencing: Intangible services should be visual (physical artefacts)
5) Holistic: The entire environment of the service should be considered in the planning stage

(Schneider & Stickdorn 2012, 3)

Schneider & Stickdorn (2012, 4) offer a great example of service design:

"If you have two coffee shops right next to each other, and each sell the exact same coffee at the exact same price, service design is what makes you walk into one and not the other. Maybe one plays music and the other doesn't. Maybe one takes credit cards and the other is cash only. Maybe you like the layout of one over the other, or one has more comfortable seating. Maybe the staff at one is friendlier, or draws fun shapes on the top of their lattes. All of these nuances relate to service design."

According to Grönroos (2007, 330), the importance and **involvement** of the customer is essential in the service branding process. If a brand relationship is maintained so that the customer feels attached to a service supplier or place and believes that this is different from competing offerings, active word of mouth can be expected to follow. In this situation, the customer feels motivated to talk about the service supplier or place and will do so. Thus the customer becomes an effective marketer of the service supplier or place. Voluntary activities as described above indicate the value of co-creation in place branding.

People tend to form close emotional ties between themselves and places, whether they are residents or visitors of these places. (Baker 2007, 13) These tight bonds lead people to want to have a sense of pride of a place, and create a drive to want to improve the place. (Kotler 2004, 12; Anholt 2010, 3). These already emotionally attached people are easier to involve in the place branding because they feel rewarded and satisfied when an opportunity to participation exists. This satisfaction can be thought of as added val-

ue for the participant during the branding process. These participants also share their views with other participants and become committed to the work, which results in value creation. In the end the brand is created partly by the participants and therefore all participants support it, which creates more value for the brand itself. (Grönroos 2007, 334-335.)

Customers and stakeholders

Interactions
"co-creating meaning and experience in the service process"

External
"making promises thorough value propositions"

Brands
(and company)
"facilitating, mediating relationships"
"internal branding"

Employees

Company

Internal
"enabling the fulfilment of expectations created by promise made"
"internal branding"
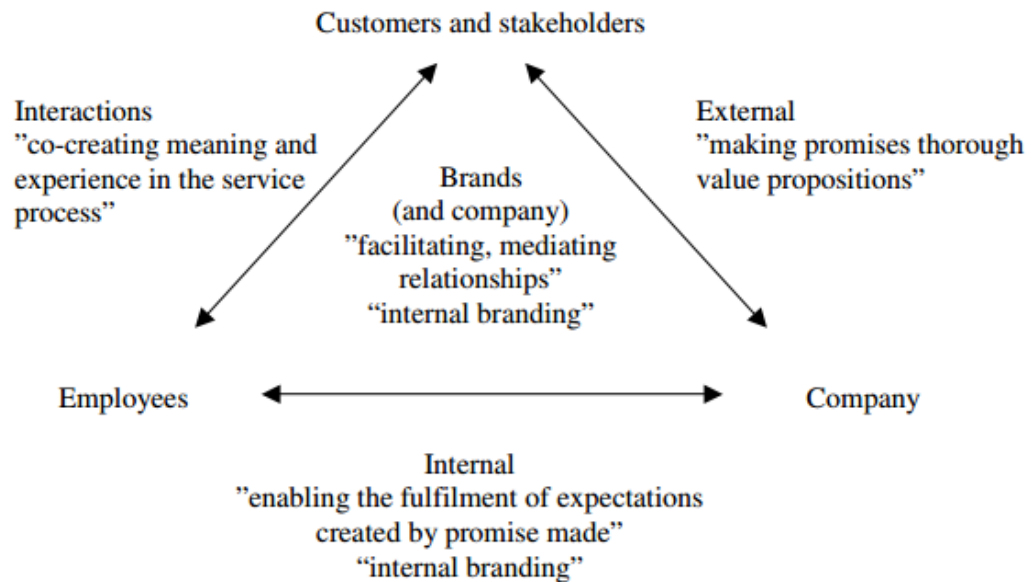
Figure 10. The service brand relationship-value triangle in the service businesses. (Grönroos 2007, 337)

So far tourism product development has not received a lot of attention and only a few studies have been made on the subject. The traditional product development model describes merely a process formed as a line that starts from the idea and ends when the product is launched. (Komppula–Boxberg 2005, 97) It is based on the manufacturing industries, and can't be applied in tourism. Tourism is a dynamic industry and therefore the tourism product has to be seen as a **multidimensional process**. (García-Rosell–Haanpää–Kylänen–Markuksela 2007, 455-446, 449.)

In 2008-2011, the Tourism Integrated Product Development –project was conducted in co-operation with Rovaniemi University of Applied Sciences, Lapland University and Lapland Centre of Expertise for the Experience Industry. This project introduced a new holistic approach, similar to the Qualman's (2013) on page 22, to **tourism**

product development. The holistic approach brings product development closer to practice. The holistic approach is based on the idea that a tourism product is a meaningful experience, as mentioned by Pine & Gilmore (1998) on page 17, which occurs thanks to the co-operation between tourism actors that are involved in the product. The main actors are the tourism service providers, the customers and the locals. The encounters always happen in a real or virtual place and they are influenced not merely by the actors mentioned but also many other factors, for instance social and cultural elements. (Lapland Institute for Tourism 2010)
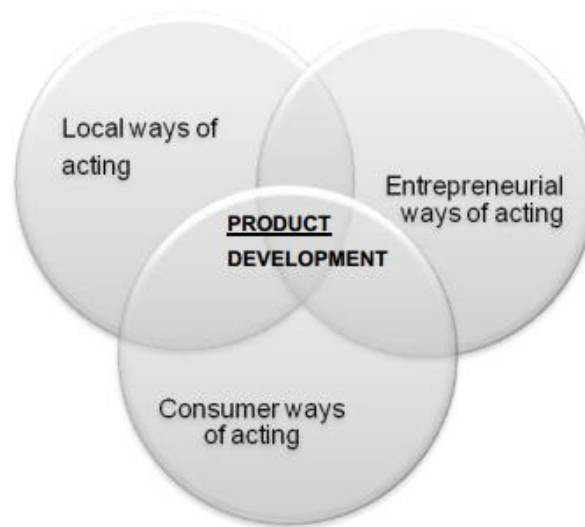
Figure 11: Operational Environment in Product Development. (Tourism Product Developer's Handbook 2010)

Different ways of acting also influence the tourism product. For example, the local traditions and customs (culture, history and present way of life), the entrepreneurial values, practices and network relations, and the consumers' trends, consumer and travel behavior, feelings and experiences all affect the tourism product. The Product Developer's Handbook suggests that product development should be a comprehensive part of the ongoing development activity of all tourism organizations. The process includes developing ideas and conceptualizing them. However, what makes tourism products have a dynamic nature are the encounters, which is the third element in the product development process. As each encounter with a traveler is different, the prod-

uct will also be different each time. (Lapland Institute for Tourism 2010)

Co-creation is a core principle of the service design approach. It can involve anyone from staff, designers, executives and customers, but the key is to work collaboratively in order to examine and update a given product. (Stickdorn & Schneider 2012, 50) Co-creation helps companies because today it's not enough to produce great creative work. Consumers don't automatically like new products just because they belong to a specific brand. They need to be a part of a fluid, organic process, and on their own terms. Consumers can be a researcher's or a brand's biggest advocate, but only if the conversation is open and gives the consumers the respect they deserve by allowing them to have their say. (Millman 2011, 60)
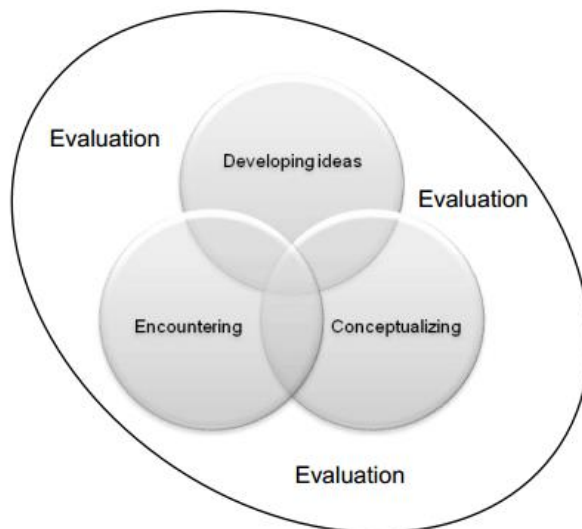
Figure 12: Product development process according to the holistic approach. (Tourism Product Developer's Handbook 2010)

According to Danish Mindlab's creator Christian Bason (2010, 14-17) public managers must co-create new solutions to effectively meet the challenges of today. This due to increasing citizen expectations, deep budget cuts, rising service costs and demographic changes.
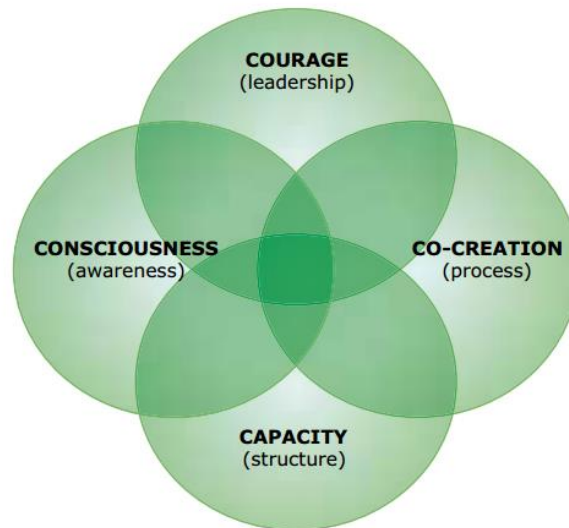
Figure 13: The public sector innovation ecosystem. (Bason, 2010: 14-17)

Bason (2010, 14-17) introduces a **public sector innovation ecosystem** that he calls "Four C's". Co-creation is one of these four C's, along with courage, consciousness and capacity. Consciousness is all about building a language for innovation through models, initiatives, strategies and action plans. Courage on the other hand refers to leadership. There are four types of leaders who are bold enough to embrace **innovation**: the visionary (political leader), the enabler (top manager), the 360 degree innovator (mid-level manager) and the knowledge engineer (head of regulating institution). Capacity tackles with creating innovation capacity, which ensures that political context, strategy, organisation, technology, and culture and people all strengthen an organisation's ability to innovate.

Co-creation an approach that involves citizens, businesses and other key recipients of public services much more directly in the innovation process. It focuses not just on understanding present challenges. The important thing is to create new futures with people, not for them. This way, public organizations can tap into the creativity and innovative potential of their consumers, travelers and locals alike, by inviting them to submit their own ideas about how to solve societal problems (crowdsourcing). (Bason, 2010: 14-17)

Co-creation ensures that the organization addresses the real-life challenges of end users of public services. It also guides the involvement of critical stakeholders that in their turn implement behavior change and societal impact. Rather than mainly involving citizens through quantitative satisfaction surveys, which is more common, co-creation reflects on the need for public managers and staff to get much, much closer to people's everyday lives through qualitative social research and deep direct involvement about concrete solutions. (Bason, 2010: 14-17)

Bason points out some examples of co-creation: creative working methods, ethnographic research, service design and empowerment of citizens to take part in service delivery. In the United States, the Transportation Security Administration has applied humancentred design to develop airport security experiences. Thanks to co-creation, the Administration has developed new solutions to improve the efficiency and experience of airports, and enhance the level of security. (Bason, 2010: 14-17)

4 Execution of the research

This thesis project that was carried out using constructive and qualitative research methods that had three main execution phases: co-creation via social media, focus group interview and internal project group work. The basis for the thesis data collection was deduction. Theory and hypotheses lead the positivistic research. The project had a budget of €5 000, which was taken from Helsinki Marketing Ltd.'s content production budget.

In this thesis project an innovative step-by-step making process calendar, based on the process plan mentioned on page 25, was used:

04-05/2014: First I collected theory on food tourism, branding and consumer behavior, as well as service design as a methodology and planned the brochure based on that.

06/2014: In June I carried out a co-creation project on Helsinki Marketing Ltd's social media platforms (Facebook, Twitter, Instagram) where tourists could share their wishes and ideas for the upcoming printed food tourist information material. Existing similar maps and/or brochures is also taken into consideration. Layout ideas are taken from graphic city maps found online. See appendix 4.

06/2014: With a semi-structured interview guide based on the theory a focus group interview with local food actors was held.
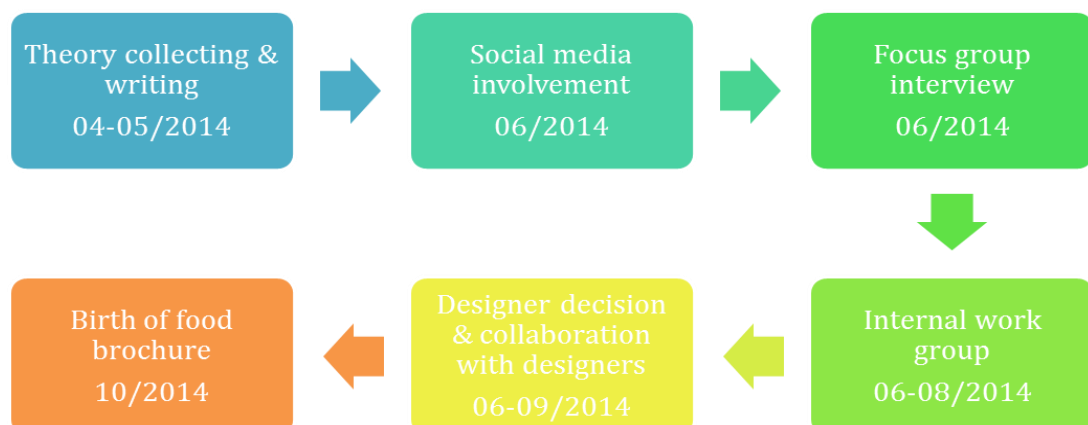
Figure 14. Thesis project step-by-step making process.

06-08/2014: Once the group interview was held, the actual planning and implementation of the information material started through internal project group meetings at Helsinki Marketing Ltd.

06-09/2014: The designers for the upcoming food brochure were selected, and intensive meetings with them were held.

10/2014: The new food brochure "Food Helsinki? HEL YEAH!" was launched.

4.1   Co-creation via social media

Based on Bason's (2010, 14-17) public sector innovation ecosystem model, see page 31, and Grönroos' (2007, 330) service brand relationship-value triangle, see page 28, during the month of June 2014, the people who follow Helsinki Marketing Ltd's three social media platforms (Facebook, Twitter and Instagram) were asked to participate in the making of the upcoming brochure. At this point I decided to call the tourist information material a brochure to narrow down the topic for the travellers and make it easier for them to give ideas, thoughts and suggestions concerning the project. A photo album named "Co-creation project: Helsinki's first food brochure" was created on Visit Helsinki's Facebook page. Twitter and Instagram mentioned the project, but travelers were lead to the Facebook page to participate. The photo album requested traveler ideas, thoughts and comments concerning the upcoming brochure. The best traveler idea was told to be rewarded during fall 2014.

4.2   Focus group interview

Based on Bason's (2010, 14-17) public sector innovation ecosystem model, see page 31, and Garcia et al's (2011) recommendations for brand components, see page 14, qualitative social research in the form of a focus group interview was chosen to be held in June 2014 to get deep direct involvement and examine the views and opinions of the stakeholders without having presumptions for the results in advance. I carefully selected the participants among the trade participants in the food tourism industry presented on page 8 and stakeholders within food tourism presented on page 23.

I used a semi-structured interview because its less formal nature. I wanted the discussion to be open and allowing so I didn't want it to be too formal. All the interviewees answered the same six questions/themes as seen in the appendix of this thesis. Group interviews are reasonable when studying e.g. cultures. (Hirsjärvi et al. 2009, 210-211.) Here, since I wanted to know what kind of printed tourist information material should be done, the focus group interview felt appropiate.

4.3   Internal project group work

Based on Qualman's (2013, 273) theory of social organizational structures, see page 22, I set up an internal project group at Helsinki Marketing Ltd. to make sure that all four units within the organization participated in the making process of the upcoming brochure. The project group met during summer 2014 (June-August 2014) and discussed the outcomes of the focus group interview and the needs of each unit concerning the brochure. The internal project group consisted out of the following persons: me (Inspiration unit), Jenny Taipale (Together unit), Anne Pyylampi (Home Base unit) and Kenneth Forsell/Riitta Kokkonen (Welcome unit).

4.4   Validity, reliability and objectivity

Reliability can be defined as the degree to which the data collection methods used in a research will yield consistent findings. In practice, this means whether similar observations could be made by another researcher. Conclusions are also put to the test. The research transparency is also examined; how much sense was made out of the raw data. It's important to state in the research report if the results could be reproduced under a similar methodology. For instance, if a question in the interview guide can be misinterpreted by the respondents, the reliability of the interview is low. Usually to avoid this scenario, interview guides are tested before taken into use.

I had easy access to our social media platforms since I funtion as Helsinki Marketing Ltd.'s Social Media Coordinator. I also know our traveler base on each network so it was a natural setting for me. However, if someone else would have carried out the research, I would have had to give that person the background information I have on the

matter to ensure reliability. Even then, it's not sure that the project would have felt as natural for that person.

In order to check the reliability of the focus group interview, I asked my colleague Eeva Tulenheimo to sit in on the interview and make notes. We compared the notes later on and came to the conclusion that we had interpreted the interviewee answers in the same way. However, the fact that so many interviewees came, had in my opinion to do with the fact that I knew most of them from before. Only one person was unfamiliar to be from before, so it's impossible to tell if my personal relation to the interviewees was the reason why they participated or if it was, in fact, the research itself. It might also have been due to my work place, as we collaborate with many of the interviewees on a regular basis.

Not many of the interviewees knew each other from before. I tried to select people that didn't know each other too well, and if they did, I seated them in a way so that they were not seated next to each other. I know that Ville Relander, Anders Westerholm and Milla Visuri knew each other from before, so I mixed them among the other interviewees. Veronica Fossa and Heather Domeney also knew each other so I placed them on different sides of the table. Still, it's impossible to say if the focus group discussion was completely unbiased as there are some inter-relations among the persons that participated.

Validity is widely defined as the extent to which the data collection methods accurately measures what is intended to measure, the relevancy of the study that is. In short, the researcher needs to ask himself/herself if the results say what they are supposed to say. One can check the validity of one's research method by asking a series of questions, starting with one's research question. If it seems that one can answer it with the data collection technique the researcher has chosen, it's valid. Consistency of finding may can also be checked by testing, as mentioned along reliability. If the answers are the same, when asking the same question differently in various stages of the study, the method has high internal validity. (Altinay & Paraskevas 2008, 40)

Of course the validity of a study is also highly dependent on the respondents. If the sample is not accurate or you have missed a certain type of respondent, then your research method does not have external validity. This because your findings are likely to be bias and not applicable in a wider sense. (Altinay & Paraskevas 2008, 50)

The main two research questions of this thesis project were:
- How to initiate the process of communicating Helsinki's food brand by creating one piece of food themed printed tourist information material?
- What kind of food themed printed tourist information material does Helsinki need in order to be considered a food travel destination?

Altough the name of my thesis changed during the research period, I do feel that I received the answers to these questions through my research and therefore find it to be valid. By mixing research methods (constructive and qualitative), I aimed for high validity concerning this thesis project. The change of name merely showcased, in my opinion, that I gained a greater knowledge of the theme thanks to the research.

Objectivity in qualitative research stands for the researcher's try to uncover a reality without contaminating it in any way. However, a realistic aim is for the researcher to remain impartial; that is, to be impartial to the outcome of the research, to acknowledge his/her own preconceptions and to operate in as unbiased and value-free way as possible. (Altinay & Paraskevas 2008, 50)

Concepts of reliability, validity and objectivity are agreed to be used especially in quantitative research as they are challenging in qualitative research. This because the data is subject to the researcher's personal interpretations when he/she chooses to use the qualitative research method. Even though these terms may be incorrect, they are the best to use also in qualitative research since it's important to evaluate how reliable and valid a research is. If possible, the researcher should then try to objectively assess his/her own actions as interviewer. (Altinay & Paraskevas 2008, 51)

The main ethical issue of the research is the fact that I work for Helsinki Marketing Ltd. My main goal was however, to stay unbiased throughout the project. As the manager of this brochure project, I realized at one point that I couldn't stay completely unbiased because I was the person who had to make the final decisions concerning the brochure's visual and written content, layout, distribution, language version and so on. I therefore think that I was somewhat led by the research. In the end, the final brochure is a co-creation construction where my personal input (knowledge, learnings) shows quite a lot. However, the making process of the brochure was highly improved by the theory and empirical study.

5   The formation of Food Helsinki? HEL YEAH!

5.1   Co-creation on social media platforms

On Helsinki Marketing Ltd's social media networks, it was noticable that it was too difficult for travelers to participate in the co-creation phase when they were given an open question and free hands to suggest all kinds of ideas and thoughts. After a period of two weeks, guiding questions with examples (map, brochure, combination of map and brochures etc.) were given to them and that is when the rewarded idea was received during fall 2014. The idea was chosen thanks to its usefulness. The idea came from German Andrea Straub.
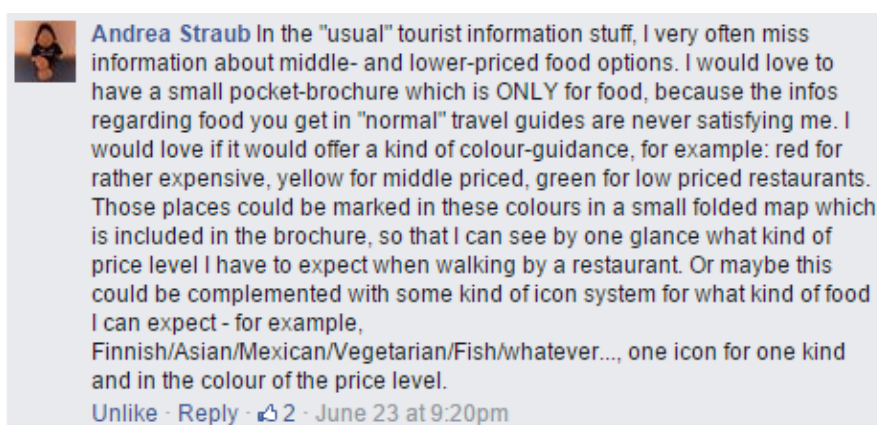
Figure 15. Food Helsinki? HEL YEAH!'s winning traveler idea.

So some research work in advance should always be done, because if questions are too vague and wide or somehow unclear, people tend not to answer. The major ideas from the travelers were the fact that travelers wished for a combination of brochure and map. Also, travelers wished for medium priced food places, not fine dining establishments. Events seemed to be crucial as many travelers mentioned food events as a reason for coming to Helsinki. One of the best ideas introduced an interesting concept of making the brochure interactive in the sense that travelers could mark which places they had visited. Over 50 persons participated in the co-creation phase, giving more than 100 ideas, thoughts and comments on the upcoming brochure. All traveler ideas are attached to this thesis.

5.2 Focus group interview

My focus group interview took place on June 11 2014 at 9-10am. I had planned for about ten participants, but one participant came one day too early to the interview and could not join on the actual focus group interview day. Even though I knew it was a risk, I decided not to carry out the interview beforehand alone with him, but asked him afterwards to send me answers to the interview questions. However, he did not send me the answers. I did however receive answers via email from one additional person, who couldn't join the focus group interview so in the end I got 10 answers in total to the interview questions. I will state those answers after I have presented the result of the focus group interview.

I invited the participants to the focus group interview by email on May 28 2014, two weeks prior to the interview. I had originally invited 16 persons, and 10 of them participated.

Table 4. Participants, the represented organizations and seating order of the focus group interview.

Anders Westerholm / restauranteur, Design District Helsinki's chairman	Veronica Fossa / food tour leader and foodscape designer, WE-Factory	Anders Löfman / restaurant manager, Ravintolakolmio restaurants	Milla Visuri / The ELO Foundation	Leena Halén / food tour leader, Food Sightseeing Helsinki
	Hanna Pilli-Sihvola / food blogger & chef from Hannan Soppa, food tour company Helsinki Bites	Merja Nummi / Hotel & Restaurant Museum	Heather Domeney / Heather's Helsinki & food tour company Fork in Hand	Ville Relander / City of Helsinki

The ones I had invited but didn't participate were representatives of Royal Restaurants, Korjaamo Group, Klaus K, Anton & Anton and Eat & Joy, and Johanna Mäkelä (food professor at Helsinki University).

I functioned as the interview moderator and my colleague Eeva Tulenheimo took notes and supervised the interview. I started the focus group interview with giving some background information about my thesis project (main research questions) and why I'd chosen the interviewees. To brake the ice, the interview's first round concentrated on interviewee presentations through pictures. I had placed 10 food related photos, taken from Visit Helsinki's Material Bank, on the table and I asked all the participants to choose one that represented Helsinki's food culture the best and tell the group how they have been involved in Helsinki's food culture.

The set of questions were not sent to interviewees in advance by email. The interview was carried out in English. The interview was recorded by dictaphone and transcripted into text form for closer analysis, see appendix 3. The voices of thinking and filler words were left in the text because they provide valueable hints of respondents reactions and views for the interview interpreter as well.

The semi-structured focus group interview guide was based on theory of qualitative research, see page 26, and theory on food tourism, branding & marketing and consumer behavior. The interview guide and questions can be seen in appendix 3.

Table 5. Focus group interview theory matrix.

Question	Theory
Combining pictures and persons	Food brand identity / image, page 13
Food tourism	Page 5
Stakeholders – target group	Page 7 & 20
Brand elements	Page 12
Cultural meaning	Page 22
Marketing Framework	Page 15

The discussion was vivid, but after the interview I thought it gave insight to two major issues, but gave many small hints on good things to focus on. A good example of these small hints were the association to **Helsinki's food identity**:

"Brave barking dog…More unpotentious restaurants, good food, good social environment, keeping the prices more democratic." (Ville Relander)

"Going back to the roots, traditions but in a new way….pop up places. In the city the food tourism scene is really buzzling at the moment – this is the hot pot." (Milla Visuri)

"Ecological choices." (Leena Halén)

"Expanding, now we have smaller and unique places, more various choices than 10 years ago." Anders Löfman

"Fresh, innovative, design oriented, environment, interior, tableware, everyday design." (Veronica Fossa)

"We need to remember that we are very season-driven here in Helsinki, I hope that we are aiming to get travelers here also in the winter." (Anders Westerholm)

The first major issue the interview approached was that the brochure should **not promote a new food brand**, but Helsinki's food brand should be a part of the Hel Yeah marketing theme that was created in spring 2014 and has had good acceptance among local food actors:

*"I think it's very good that Helsinki should have a brand that should include food but ten different brands; one for design, one for food..that is just too much… We have a good opening with Hel Yeah." (*Anders Westerholm)

"I feel the same. It's not worth it." (Milla Visuri)

"Restaurant Day is something unique that we have. Many know it already. We do have some signature phenomenon. The brand needs to be credible. We do not want it to look to conceptulized. There is also a risk when Visit Helsinki does something because it's city owned. It's important to keep it down to earth." (Ville Relander)

Another vital point that came out of the focus group interview was the actual **target group** for the brochure:

"I think it's really difficult to to make material for gastronomy connoisseurs, we'll never make them happy. I think we should make material for regular, curious travelers. We have a good product. We just need to package it. It's a very easy way to get to know a culture, it's so simple, you feel the place." (Ville Relander)

"It's more for the travelers that aren't into food in the first place." (Milla Visuri)

"Our duty is to co-operate and combine stakeholders." (Anders Westerholm)

The focus group interview also gave key insights on the upcoming brochure's **layout**:

"Today I saw the public transportation route map combined with the Helsinki Day. I like the idea of combining public transport with food sights." (Merja Nummi)

"I'm really tired of people's recommendations… I would like to see a little magazine…It has to be found online. It could be about parks for picnics. It's a lot of things. Stories. People. Places. Routes. Access, authencity and attractions. There is already great content, you should just combine it." (Milla Visuri)

"It should like a roadmap, and then a website where you could customize your choices." (Andy)

In addition to the answers received during the focus group interview, I received another set of answers to the interview questions also from one person, who couldn't join

the focus group interview in June: Kristiina Havas, who works at Haaga-Helia University of Applied Sciences as a lecturer in tourism.

Havas thought Helsinki's food identity is weak at the moment. However she mentioned that there lately has been some improvement concerning the food identity thanks to ambitious chefs, Restaurant Day, Helsinki's street food scene and the Abattoir. She said that the two most important things that should be noted in the communication of Helsinki's food identity are the food's cleanness and purity.

Havas meant that all of the stakeholders within the food tourism industry have to commit to common development actions in order to improve the food experience in Helsinki. According to Havas, Helsinki doesn't have a food brand at the moment. She wanted to highlight that brands are not developed through communication, logos, symbols, slogans, but through actions. Currently Havas thinks it would be best to base the communication on honesty and the existing supply. Stories like Kalevala could be a good idea.

Havas would invite international top chefs and food journalists for several PR visits because she believes that through these people Helsinki would receive credible publicity. Havas would personally take travelers to Helsinki's market halls, because there they can see and taste local specialities. She also mentiones Taste of Helsinki as a successful food event because the participating chefs create such a positive atmosphere. When making a check-list for food actors, she emphasizes taste, involvement, stories, cleanness and purity.

5.3   Internal project group

The internal project group at Helsinki Marketing Ltd. first had the idea to use consumer content for the food places (that are mentioned on the Visit Helsinki website as recommendations among e.g. chefs and baristas in the Stay and Enjoy's Eat section under the topic Delicious Helsinki) mentioned in the food map part of the brochure. This content was thought later to be too limited though, so I suggested that we would follow the theory of this thesis about stakeholders and industry participants,

see page 8 and 23, and introduce a wide range of food stakeholders: restaurants, cafés, grocery shops, recipe book shops, kiosks, food lodging etc. This idea was approved by the internal project group and therefore I made the final selections of places to list in the brochure. I then sent the list of places to all of my colleagues through email and asked for comments. Only a few changes were made at this point. I combined traveler suggestions that we'd received on Visit Helsinki's social media platforms with my own knowledge of the food scene in Helsinki.

5.4   Graphic design of the food brochure

Based on the theory of this thesis and feedback from the three phases, I started to finalize the plans the brochure in late June 2014. I put out to tender five different graphic design firms and received five offers for the graphic design of the brochure. Out of these offers, I decided to go with Tikari & Maininki as they made us a cost-effective offer and showcased the most appealing graphic design. I met with the designer duo in July 2014. I had at that point already finalized the written content and had some strong ideas for the visual content. I showcased the designers some of the similar food maps and infographics that I had found online. See appendix 4. The brochure's map presents the city's food offerings in five districts and along three tram routes. The map highlights restaurants, cafés, market halls, delicatessens and kitchenware shops. The brochure also includes a lot of food-related facts, such as history, a glossary and information about events and seasonal products. The events were vital as I thought they represented tourist motivation factors, also called pull factors, mentioned by UNWTO (2012) , see page 19.

Concerning the graphic design, I wanted a brochure that was drawn by hand, and I didn't want to mix photos with graphics. I strongly believe that since photographs are everywhere and so easy to access, that we could stand out and differentiate at Visit Helsinki with a completely graphic brochure.

I had marked the five districts, which I wished to be featured in the brochure's map, on a regular map. I wanted there to be an easy way for travelers to remember Helsinki's food scene so I created a mnemonic from the birth year of Helsinki. One

map, five districts and 50 places to visit. 1-5-50 equals year 1550. I also knew that I wanted the brochure to be foldable, as the successful Design District Helsinki map. I wanted to utilize the successful characteristics of that map, and add unique details to the food brochure. I chose to use the same size that of the Design District Helsinki map for the upcoming food brochure.

The collaboration with the designers was very tight as I knew exactly what kind of visual and graphic content I was looking for for the upcoming year-round brochure. I wanted something fun, playful and visually appealing. Something so visually attractive that travelers would like to put it up on their wall as a poster thanks to its visual appeal. The infographic part of the brochure was created in my mind, I combined facts that I had got to know thanks to my background in the tourist information. There travelers had showed interest in these specific facts.

I received the first version of the brochure in September 2014 and noticed then that the inforgraphical side of it wasn't as I had imagined so I asked for another version. The second version was exactly how I had pictured it in my mind and I knew immediately when I saw it that this was the food brochure I had set out to create for Helsinki.

6   Conclusions

The launch of the brochure and hashtag #foodhelyeah was on October 7 2014 and at that point Helsinki Marketing Ltd. arranged two press events for the launch: one in the morning for domestic print press and one in the afternoon for domestic bloggers. Together 17 journalists and six bloggers attended the press events. A total of 15 domestic and international print and online medias, including Helsingin Sanomat, Divaani, Forbes, Glorian Ruoka & Viini, Metro, Viinilehti, Markkinointi & Mainonta, Kotiliesi and Radio Helsinki, have made articles concerning the new brochure within the months of October and November 2014. It was also been mentioned on four domestic and international blogs within the same period of time.

"…the timing couldn't be better for city tourism officials to launch a new culinary guide to Helsinki, a foodie trail that slices and dices the city into bite-sized pieces and serves up the best eateries, in part crowdsourced via social media suggestions… With food tourism one of the fastest growing global trends, the Finns chose the right time to highlight their capital's culinary uniqueness." (Forbes, David Mac Dougall, 2014)

Although the brochure was initially thought to become a part of Helsinki Marketing Ltd.'s annual Visitor's Guide brochure, it has now been decided thanks to the brochure's wide success that Helsinki Marketing Ltd. will print another amount of the brochure still this year and will continue to hand out the brochure also next year. The brochure will therefore continue to be independent, even though it will be mentioned in the upcoming Visitor's Guide brochure. The brochure will also be translated into Japanese and Russian language. If the success continues, the brochure will be updated on an annual basis. I'm now looking into mobile application possibilities.

When this thesis project started in spring 2014, I had some ideas about how it could look and what it could include. After all, I had been dreaming of a Helsinki food brochure already for three years. However, I was greatly surprised at many points during the project and the direction of the project changed many times. I used my background in the Tourist Information to guide me concerning the layout of the

brochure. I had also attended many schoolings concerning food tourism, the most important being the World Food Travel Summit in 2013 in Gothenburg, Sweden. In addition, I could never have carried out this thesis project without the support of my superior Marketing and Communications Manager Maarit Pitkänen, who believed in this project and found the budget for it. She represents Bason's (2010) public sector innovation ecosystem's couragous leadership. In the future, Helsinki Marketing Ltd still has to strive to develop better consciousness and capacity for innovations.

Food tourism as such is still an emerging travel trend in Finland. Despite the fact that Helsinki has a strong food culture, not many travel products today include food tourism features. In my opinion the first concrete step to enhance Finnish food tourism has been taken this year when a national food tourism strategy has been set in motion. According to Visit Finland's theory, countries like Germany and UK should be chosen as the countries where to promote food as they belong to Visit Helsinki's target marketing countries and top 5 countries concerning overnights, see page 2, and have been proved by Visit Finland's research to be interested in food tourism in Finland, see page 1.

As Helsinki's food scene experienced globalization in the form of an international boom (with pizzerias and döner kebab places) in the 70's and 80's, the 90's and beginning of the 21st century has been characterized by eateries that offer local and organic food. In that sense localization and globalization go in hand also in Helsinki as mentioned by Mak et al (2012, 180), see page 8. Starting from 2009 when Helsinki received its first Food Culture Strategist, the local food scene has started blooming. The birth of local urban food events like the Restaurant Day in 2011 showcased that Helsinki had something unique to offer the global food scene.

Until now, the food scene in Helsinki has been very scattered and it has been difficult for travelers to recognize Finnish food and its seasonsal specialities. Food industry stakeholders have not collaborated under one umbrella brand. No printed tourist information material has been provided for travelers until 2014. The brochure is multidisciplinary, taking into consideration not merely restaurants and cafés, but a wide

range of food actors and stakeholders in Helsinki. Time can only tell if this will widen the view of the local food culture, but the brochure functions as a great starting point.

As a result of this research, the food brand for Helsinki goes under the locally appreciated marketing theme "Hel Yeah" of Helsinki Marketing Ltd. This marketing theme focuses on urban culture and has its own website since spring 2014. The Hel Yeah website differs from Helsinki Marketing Ltd's other websites in the sense that there the local actors have provided themselves the information that can be seen on it. The website is therefore in itself an example of co-creation, and that is why it is so appreciated in Helsinki. All of the 15 actors that participate in Helsinki Marketing Ltd's Hel Yeah network are active on social media platforms and strive to reach an international market.

The food brochure is the first step, the answer to the fundamental research question for the commissioner of this thesis project (see page 3). It is also the so called planned message as mentioned on page 15. Now it's up to see if the food stakeholders create service messages during the interaction between local service providers and tour operators and customers. It also remains to be seen if unplanned messages emerges when travelers share personal experiences with friends (word-of-mouth) or there appears a blog posts concerning Helsinki as a food travel destination. In January 2015 about 10 international and domestic bloggers participating in the Nordic Bloggers' Experience, arranged by Messukeskus, Visit Finland and Helsinki Marketing Ltd., will be introduced to the new food brochure and will function then as brand ambassadors.

It is now vital to implement a marketing framework, mentioned on page 17, on Helsinki Marketing Ltd.'s digital channels, including the Visit Helsinki website and Helsinki Marketing Lts's social media platforms. One big step will be when Visit Helsinki's website will become responsive in 2015. The new food brochure will also be distributed during travel fairs, marketing events and sales calls as well as in the local tourist information centers. All PR and travel agent guests will receive the brochure and it will be promoted through Helsinki Marketing Ltd.'s newsletters to travel professonals.

The new food brochure Food Helsinki? HEL YEAH! adapted the existing theory, see page 19 and 31, and attempted to be esthetically appealing, educational, entertaining and offer travelers the possibility to escape reality for a minute while absorbing the brochure's immense content. Consumer involvement was kept in mind when carrying out the co-creation phase of the research and adding interactive features to the brochure (boxes that one can check next to the places listed on the map).

The travelers' service journey, see page 20, was kept in mind when the brochure was being planned. At this moment the brochure is only in one language, but other language versions are in the making. There has been talk about a mobile version as Helsinki Marketing Ltd.'s main focus lies on travelers coming from Asia and Russia in year 2015.

Helsinki Marketing Ltd. has tried to create natural buzz around the new brochure through competitions on social media platforms and PR procedures.

During the research, two major changes were made to the brochure: no new food brand was created for the brochure, but it utilized the recognized urban culture marketing theme Hel Yeah of Helsinki Marketing Ltd. The other change was the fact that the brochure that was initially planned for food travelers was finally designed for ordinary and curious travelers that still haven't explored Helsinki's food culture.

The most surprising features about this thesis project was that the research showcased how effective crowdsourcing can be. I recommend that similar making processes should be implemented when planning new tourist information materials. The amount of ideas, thoughts and comments concerning the new food brochure surprised Helsinki Marketing Ltd.

The positive response from local actors also showcased that there was a true demand for this kind of brochure. It also shows that the food brochure answers the supporting research question: What kind of printed food tourist information material does Helsinki need in order to be considered a food travel destination?

Many local actors were ready to pay for the brochure, and wished for it in Finnish. This proved that similar content has not even existed in Finnish. The new food brochure has in that sense been a trendsetter and forerunner. Many tourism schools have also informed Helsinki Marketing Ltd. that they will use the brochure as learning material, which can be considered a breakthrough. Nevertheless, tourism products are always ongoing development activities, as mentioned on page 30, so the brochure should be regularly updated. In order to become a meaningful experience, as mentioned on page 29, the brochure should be used by the tourism actors that are involved in the product. In the future, myths and celebrities could be added to it to add cultural meaning (see page 19).

Helsinki now has printed multidisciplinary proof of being a food travel destination. Food Helsinki? HEL YEAH! also succeeds in answering the supporting research question: What is Helsinki's food identity and how to communicate it?

This proof, the printed brochure, answers the wishes of travelers and local food stakeholders. In years to come, the true results of the food brochure will be seen when a follow-up will be made, but one thing is for sure: the food brochure has received a warm welcome from locals and travelers alike as it functions as a bridge between producers and consumers.

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Appendices

Appendix 1. Food Helsinki? HEL YEAH!

Appendix 2. Co-creation project in Facebook

CO-CREATION PROJECT: HELSINKI'S FIRST FOOD MATERIAL

Updated 2 seconds ago

This album was open during the period 1.-30.6.2014.

Here travelers shared their ideas, comments, and thoughts about what kind of information they need when traveling for food.

Helsinki's first printed material on food will be created based on three parts: traveler feedback through social media, a focus group interview with local food actors and an internal work group at Visit Helsinki.

The best traveler idea will be rewarded with a surprise goodie bag from Helsinki during fall 2014.
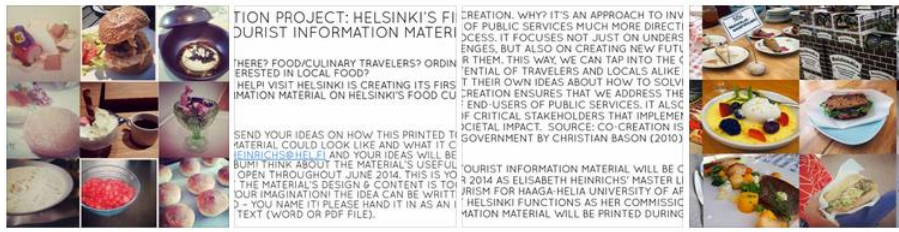
CO-CREATION PROJECT: HELSINKI'S FIRST FOOD TOURIST INFORMATION MATERIAL

FOODIES OUT THERE? FOOD/CULINARY TRAVELERS? ORDINARY TRAVELERS OR LOCALS INTERESTED IN LOCAL FOOD?
WE NEED YOUR HELP! VISIT HELSINKI IS CREATING ITS FIRST PRINTED TOURIST INFORMATION MATERIAL ON HELSINKI'S FOOD CULTURE IN ENGLISH!

HOW TO JOIN: SEND YOUR IDEAS ON HOW THIS PRINTED TOURIST INFORMATION MATERIAL COULD LOOK LIKE AND WHAT IT COULD INCLUDE TO ELISABETH.HEINRICHS@HEL.FI AND YOUR IDEAS WILL BE FEATURED IN THIS PHOTO ALBUM! THINK ABOUT THE MATERIAL'S USEFULNESS. THIS ALBUM WILL BE OPEN THROUGHOUT JUNE 2014. THIS IS YOUR CHANCE – NO IDEA ABOUT THE MATERIAL'S DESIGN & CONTENT IS TOO WILD! THE ONLY LIMIT IS YOUR IMAGINATION! THE IDEA CAN BE WRITTEN, DRAWN, PHOTOGRAPHED – YOU NAME IT! PLEASE HAND IT IN AS AN IMAGE (.JPG/.PNG) OR TEXT (WORD OR PDF FILE).

APPROACH: CO-CREATION. WHY? IT'S AN APPROACH TO INVOLVE CITIZENS AND TRAVELERS OF PUBLIC SERVICES MUCH MORE DIRECTLY IN THE INNOVATION PROCESS. IT FOCUSES NOT JUST ON UNDERSTANDING PRESENT CHALLENGES, BUT ALSO ON CREATING NEW FUTURES WITH PEOPLE, NOT FOR THEM. THIS WAY, WE CAN TAP INTO THE CREATIVITY AND INNOVATIVE POTENTIAL OF TRAVELERS AND LOCALS ALIKE BY INVITING THEM TO SUBMIT THEIR OWN IDEAS ABOUT HOW TO SOLVE SOCIETAL PROBLEMS. CO-CREATION ENSURES THAT WE ADDRESS THE REAL-LIFE CHALLENGES OF END-USERS OF PUBLIC SERVICES. IT ALSO GUIDES THE INVOLVEMENT OF CRITICAL STAKEHOLDERS THAT IMPLEMENT BEHAVIOR CHANGE AND SOCIETAL IMPACT. SOURCE: CO-CREATION IS KEY TO INNOVATION IN GOVERNMENT BY CHRISTIAN BASON (2010).

PROJECT: THIS TOURIST INFORMATION MATERIAL WILL BE COMPLETED DURING SUMMER 2014 AS ELISABETH HEINRICHS' MASTER LEVEL THESIS PROJECT IN TOURISM FOR HAAGA-HELIA UNIVERSITY OF APPLIED SCIENCES. VISIT HELSINKI FUNCTIONS AS HER COMMISSIONER. THE TOURIST INFORMATION MATERIAL WILL BE PRINTED DURING FALL 2014.

- You must include TOCA in Helsinki!! Amazing restaurant! If you are creating a list of great restaurants in this project, you should include TOCA restaurant. It's delicious!

  - Jeremiah Christopher

1. The TI brochure should have one small grid, where travelers can collect stamps from restaurants on the TI guide. Like Food Passport (FP). This could be also replicated for the Pubs, and issued as a Pub Passport.
2. Introduce a concept called Stranger on the Table (SOT) with a caption, "We bet you have SAT in a restaurant, now try the SOT". Here we will involve locals, who as a part of the "giving back to the nation" will occupy one/two chairs and the tourist can occupy the other two. The tourist gains valuable info and in return he or she is encouraged to buy the local a drink or food. These need to be special tables in restaurants participating in the SOT program, so that the tourist is not obligated to eat while the local stays. The idea needs brainstorming but will work wonders for both our shy locals and also tourists.

   - Biju Krishnan

3. Include Twitter handles of 5 TOP Food bloggers based in Helsinki and not just your own Twitter handle.

4. Encourage tourists to try lunch in Helsinki. Most tourists have a heavy breakfast coz its included in the hotel rates and then snack for lunch and then go for a rather expensive dinner. I think its important for us to communicate that Expensive restaurants in Helsinki can offer reasonable lunch prices. So I suggest we have a section "5 reasons to skip hotel breakfast" - then go onto explain, Finns lunch early (11AM) and a good way to explore Helsinki cuisine is way of lunch. List TOP 5 lunch options rated by locals and source this from eat.fi

5. A section for top 5 weekend BRUNCH places and top 5 Veg/Vegan restaurants will find a lot of takers in my opinion.

6. Geo caching is a very popular hobby these days, Its possible to create a Food cache trail, where the cache will be served with the order or it will be in some secret location within the restaurant. Again you need participating restaurants for this.

   - Biju Krishnan

- There should be a listing of the numerous food festivals held throughout the year -- like a calendar of food events, listed by month, with URLs for each festival website. This could be important to travelers planning a stay in Helsinki.

  - Charlotte Laihonen

- Create a "TasteofHelsinki" app (Forsquare type) with only food places and make it searchable by the types: food types; place types (i.e. is it a cafe or a street food place). The app, using geolocation would search for places nearby. Each location should have a short description and a couple of pictures that would encourage a traveller to stop by. Each location description should be linked to the actual website of a place.
  Then you could plug in Biju Krishnan' SOT idea (the app would allow searching for SOT restaurants) as well as Charlotte Laihonen's.

  This is a more expensive option than a brochure but you could get the money back through redirecting traffic to the restaurants' websites and the marketing the app will do for the restaurants.

  -Iwona Gruszka

- I have a suggestion to make. I visited Helsinki for the first time 2 years ago in summer, it was the best time to visit. However there were many restaurants closed during that time and one which I've wanted so badly to try as it was authentic Finnish food, was closed for a few weeks. Would it be possible to get some restaurants involved by encouraging them to stay open and therefore have them listed/mapped on your material that they are open through summer?

  -Yini Cheah

- I would recommend three categories no matter what the final form of the project: Delicacy, Experience and Original. Delicacy is of course food by the best chefs, either their own creation where modern meets traditional, or simply "advanced traditional". Experience = cheaper, can be simple good food from e.g. Hakaniementori's salmon soup granny. Original are the ones which people would like to laugh about, such as mämmi and other weird-looking and weird-tasting food and where to find them.

  -Jocy Jiao Ma

- A list with every restaurant there is in Helsinki, where to find them, the kind of cuisine they offer (e.g. indian, nepalese, greek, scandinavian, burger houses, pizzeria etc.) and also their menus for those who want to know before they go to a restaurant what they can have. You should also mention the ingredients of each dish to help those who are allergic to something or those who don't like experiments. Also every kind of desserts someone can taste in Helsinki (local ones and from other cuisines as well). And all about your chocolates (e.g. Fazer, Tupla etc.) and ice creams.

  -Katerina Siomou

- Opening hours (as many Finnish restaurants don't seem to care about visitor's needs and schedule), also lunch offers...

  -Joseann Freyer-Lindner

- Child friendly or not. As I'm going to Helsinki with my three younger children next month, I'm seriously looking for a place to eat with my children.

  -Mizue Katsumata

- I'd find it useful to have an idea of the price I'm gonna pay for an average meal in a restaurant (or cafè). That would help me with planning my sometimes-on-a-budget trips to my beloved Helsinki! I'm also often travelling alone, so I'd like to know if a single costumer is welcomed.

  -Ilaria ErreErre

- I really loved your tip about Restaurant Sunn's ready-made picnic baskets. This week a stumbled on the same idea in Suomenlinna's Viapori Deli. Of you have more hints about how to do your picnic shopping easily without sweating in the kitchen, that would be great for summer tourists staying in hotels... Thank you!

  -Tiina Länkinen

Annia Sua Maestade Ravazzolo I do constantly advertising for the city of Helsinki. So the best option would be to use an app even with the QR-code in order to display brochures, maps, history, and maybe the words and phrases for tourists and maybe some ringtone and wallpaper as it is not possible to send these by mail. The app would be the best solution!

Katerina Siomou An illustrated pocket guide showing where each restaurant/cafe etc. is, and its full current menu. The cheaper ones should be mentioned first and the most expensive ones last in each list of food and dessert variation.

Mina Atreides I am the one who collects everxything

Info-brochures, maps and flyers or infos about what I can do/see in the city

so I vote for 4

Jeroen Depotter Make A Large map of Helsinki divided in 'zones' (for example: zone B3 = senate square) BUT on the backside of every zone, with it's specific streets you put on the restaurants in that zone (marked with A dot on the mapside). make the zones tearable, so you kan easily rip them out ot the map and while you're in the Area you need to go you have A little map of the place for when you're in the right area but forgot the street- or Restaurantname.

Emily Wilson-Cobb I just came back from Helsinki in March and I could of really used a map with little picture symbols labeling where things were like various music stores, farmers markets, obscure retail stores one might not visit unless they had an inside

scoop about. There is so much interesting stuff to see and unfortunately its very hard to find. All we found a lot of times was the touristy stuff.

Heather Domeney A food passport - with space for stamps / stickers from the venues visited and also own notes. Split it up by type (markets, restaurants, tours, street vans etc) or by city area (centre, Punavuori, Kallio, islands) or by cuisine. Load it with maps, QR codes, tips etc. If a visitor came to me with the passport looking for stamps / stickers, I'd jump at the chance and I'd want to start talking about other experiences. Interactive and fun. No prize for filling the passport - the experiences themselves should be prize enough!

Andrej Kurusiov Map is the most laconic and clear way.

Gerardine Crow Map/brochure combo would be helpful

Jimena Califa A map, with info on the back. Why?

1) when traveling tourists don't want to carry much stuff (weight & space issues).

2) more information, less paper: use icons to instantly visualize the most important information (summarize and organize it, as: a green V for vegan, T for typical food, -$ for cheap, ...). Of course, write the website link to let tourists go deeply into the place they got interested in.

3) less printed sheets (eco-friendly)

4) it's better an old known... we all are used to maps

Carola van den Broek I would go for brochure with map

Anne Budinger As I am a planner I go for maps. Maps are great! Much information plus directions in one piece of paper! Maybe it would be great to have topic based maps or for different travel groups like families e.g. You could start with an overall version and extend slowly.

Bianca Wenzel Brochure and map, perhaps with QR-Code for further information. Or an app?

Esther Hadassa I love maps!!! But the combo of a map with a brochure and some language tips would be super!

Ilaria ErreErre I'm sorry, I'm not very creative with my suggestions, but I'd find it useful to have an idea of the price I'm gonna pay for an average meal in a restaurant (or cafè). That would help me with planning my sometimes-on-a-budget trips to my belo-

ved Helsinki! I'm also often travelling alone, so I'd like to know if a single costumer is welcomed. Thanks!!

Appendix 3. Focus group interview questions