



**How to provide creative concepts for business events with limited budget.
Case: Nordic Digital Business Summit**

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<p>The title of your thesis How to provide creative concepts for business events with limited budget. Case: Nordic Digital Business Summit</p>	<p>Number of pages and appendices 61+3</p>
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<p>The thesis work is based on the project of making the design for the Nordic Digital Business Summit 2015(NDBS), where the authors' participated as coordinators of the aesthetic team. The project was found through the proposals on the Haaga-Helia Mynet webpage, posted by the event company Onyx Group Oy.</p> <p>The thesis research concentrates on how individuality and attractiveness of events can be expressed through the event visuals and aesthetics. The report considers two important questions: How visual elements support the aim of the event and how can these elements be created with the use of cost-efficient solutions.</p> <p>The objective of the thesis work is to describe how the design of the case event- Nordic Digital Business Summit 2015 was done, to analyze the cheapest solutions of event promotion and marketing and in creation of designing concepts.</p> <p>The main aim of the thesis work is to create an innovative and cost-efficient concept for the future NDBS event.</p> <p>In the theoretical part, thesis writers provide previous theoretical researches on the event marketing, branding and event design. In the empirical part authors describe NDBS 2015 event visual creation process as well as set main research objectives, goals and aims and mention research methods used in the thesis work. In the discussions part, the overview and analysis of the research is given, thesis writers are coming up with the final concept for the future NDBS event, which answers needs of the commissioner and based on the theoretical research and qualitative research conducted by thesis writers.</p> <p>In addition, discussion part includes the learning process of thesis writers, with the description of the learning evaluation and involvement in the project in general.</p>	
<p>Key words Event design, Event Marketing, Visuals, Nordic Digital Business Summit</p>	

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1 Introduction

The first thing that visitors see coming to an event is design. Key-visual is an important part of any event. Creating and using full-scale scenery is a new service for event-companies designing spaces for events. Each element of the decorations should be carefully thought out, and the place for installing these decorations should be certainly determined. Event designers face the challenge of providing creative concepts for events in cost-efficient ways.

No matter what the type of an event is: sports, entertainment or business – the event designer aims to make the event attractive and memorable for attendees, so that the reputation of the event management company would increase and they would get an opportunity to increase the profit of future events.

The commissioner of this thesis, a Kajaani-based event organization company Onyx Group Oy, struggled with the earlier mentioned challenge during the Nordic Digital Business Summit 2015 (NDBS) project. Onyx Group Oy is a recently established event management company. Anastasia McAvennie, the commissioner of the thesis work, founded the company in 2014. The case event, Nordic Digital Business Summit 2015, was the first project of Onyx Group. The commissioner will be working on the next NDBS event, Nordic Digital Business Summit 2016 and this thesis is written to help the commissioner improve the event design creation process and to come up with the creative visual concept of the next event.

The authors participated in three stages of the NDBS 2015 project: planning stage, implementation stage and development stage. The planning stage included active participation in the creation process of event visuals and coming up with new innovative ideas for event design and marketing. The implementation stage included the authors' participation in the event itself, with tasks such as arranging the venue with the visuals created and providing customer service. The development stage includes the main task of creating this thesis including detailed description of project activities, research ordered by the commissioner and final recommendations.

The research in this thesis concentrates on how individuality and attractiveness of events can be expressed through the event visuals and aesthetics. The thesis considers two important questions: 1. How do visual elements support the aim of the event? 2. How can these elements be created using cost-efficient solutions?

The objective of this thesis is to describe how the design of the case event - Nordic Digital Business Summit 2015 - was done, to analyze the cheapest solutions for event promotion and marketing and for creation of designing concepts. The main aim of the thesis is to create an innovative and cost-efficient concept for the future NDBS event. The thesis consists of a theoretical part, an empirical part, discussions, references and appendix.

1.1 Event

The Nordic Digital Business Summit is a high quality IT event last organized in 2015 at Kaapelitehdas in Helsinki, Finland. On the organizer's website the event is described as follows:

“Nordic Digital Business Summit 2015 was focused on current issues in technology affecting Finland, the Nordics and across the globe. The Nordic Digital Business Summit is only made possible by the commitment of sponsors, exhibitors and partners, who continue to communicate support for the creation and operation of this industry conference as a platform for Finnish and Nordic companies to come together with domestic and international industry professionals and customers. Only the NDBS delegates who were present for the day's seminars can fully appreciate the full scope of the day's 32 individual sessions with 47 speakers and panelists from 11 countries. Feedback gathered since the event indicates that the topics presented were educational and inspiring.” (Admin, 2015)

1.2 Commissioner

The commissioner of this thesis is Onyx Group Oy, a small technology conference management and consultancy company located in Kajaani, Finland. The CEO of Onyx Group is Anastasia McAvennie, with whom the authors collaborated to write this thesis. The topic of the thesis was agreed together with her.

2 Event Marketing & Branding

This chapter is going to provide a theoretical framework about pre-event activities, in particular pre-event promotion, tools of the event marketing and branding theory. Some of the below-mentioned concepts were used for the case event, NDBS 2015, and some others are going to be suggested to be used in the next year's event.

2.1 Pre- event promotion activities

Today, traditional methods of promotion are becoming less and less effective. TV, outdoor advertising and print media are losing their relevance when it comes to effectively promoting products without a huge budget. Pre-event marketing techniques include mechanisms that allow small means to achieve high returns, which is expressed in increased awareness of the brand or product together with increased company mentions in the media. (Lum, 2015)

Flashmob is a sudden collecting group of any number of people at a certain location at a certain time. They collectively perform the same actions, often absurd and poorly understood in nature, and spread back into the crowd just as suddenly as they had appeared. Typically, the action does not exceed 15 minutes. Flashmob combines game and performance, and leaves the spectators with pleasant memories. (The TRUE Definition of a Flash Mob, 2011)

Techniques like Viral Video (Viral Internet Video), Viral Game and WOM (advertising by word of mouth) all have one thing in common: information is transmitted from person to person orally or in writing. Internet has transformed the oral or written sharing into to sharing of links to particular resources. (Kraus, 2015)

Ambient media is a placement of non-standard advertising in an urban environment. The advertising message is heard by inscribing organic marketing messages in the urban landscape. Sewer hatches, ATMs, fences, light poles, lattice fences, windows, trees - all of these can be a part of the advertising vehicle. To use this tool, one needs to agree with the authorities and owners of the placement area, which can sometimes be difficult and sometimes impossible. In view of the difficulty of reconciling and many bureaucratic procedures, most of these actions are spontaneous and truly partisan in nature. The PR-effect achieved using ambient media can be enormous, as media willingly write about such actions, and people who have seen them live add to the big impression. The effect of

the application of this marketing is not only comparable to, but sometimes greater than the result from the use of expensive and more traditional advertising. (Michael Koliska, 2014)

Unusual sampling is a way of sampling. For many, sampling is familiar from the shampoo sachets or food samples handed out by promoters on the street or in shopping centers. One example of unusual sampling could be at a movie theater, at the entrance of which, the sounds of the movie playing inside could be heard, attracting people walking by to stop and listen.

Blogging is an indirect promotion method, where stories and articles are published in different blogs and forums. The result of successfully applying such a technique is a surge of activity in the media publicity. Depending on the duration and objectives of the campaign, the effect can extend up to six months. The foundation of any viral action is the idea. The use of humor in the campaign reinforces the effect it has on a potential client. (Kraus, 2015)

2.2 Promotional Tools

This sub-chapter describes different promotional tools of event marketing, including social media, print media and exhibitions.

2.2.1 Social Media

Social media is a powerful tool for targeting potential customers with pre-event marketing. Advertising on Facebook allows showing advertisements to people who previously visited the event's website. Another very powerful way of social media marketing is to put advertisements on those Facebook users' news feeds that have left the event's website before buying a ticket to the event. This kind of activity, called remarketing, is a very effective strategy, as people rarely buy tickets to events after the first time they hear about them. This is especially true for large-scale events, such as conferences and conventions. When advertising to the previous visitors of the event's website, the Facebook users who have already purchased a ticket should be excluded from the target group. (Reynolds, 2016)

The use of videos provides a unique opportunity to combine visual and audio effects for conveying energy and excitement to the viewers. Before creating a video for an event's marketing purposes, it is very important to know the target audience of the event. The meaning of the video should be easily relatable for the potential participants. Videos

should be placed everywhere on an event's website, embedded to email newsletters and articles and shared through different social media accounts.(Reynolds, 2016)

Two well-known social media platforms, YouTube and Vimeo, are specifically designed for sharing videos. YouTube is the number two search engine in the world and the most commonly used video platform on the web. Vimeo offers more control over the brand without having distracting advertisements. When promoting events, it is smart to use both of these platforms simultaneously, for maximum reach. However, using Facebook's own video uploading functionality creates maximum impact in the news feeds of Facebook users. In fact, Socialbakers reported that Facebook video reached 10 times better coverage than shared YouTube links.

Using the right pictures in social media posts is possibly even more important than the use of videos. It is especially important to use not only a single picture of the upcoming event, but instead multiple ones, each covering a main part of the event's content. These pictures can be shared in different social media platforms.

Comments, interviews, photos and videos featuring participants of previous events can be used to create pictures with quotes and comments to be used as a promotion tool. The pictures can be added in e-mail marketing campaigns, social platforms, blogs and e-mail signatures. Those people whose comments were used, will likely share the posts, increasing credibility of the advertising, as the posts spread opinions of real people.

Creating and spreading a hashtag specific to the event is one part of efficient social media marketing for events. The hashtag should be used everywhere in social media, in pictures, comments and even e-mail signatures. After a suitable hashtag has been selected, it should be added to the about us -section of each of the event's social media accounts. This will not only create unencumbered ways of visibility for the event, but also links the event with the organizers. It eases the people-to-people communication related to the event, which is one way to increase authenticity and transparency.

(Reynolds, 2016)

2.2.2 Traditional Print Media

Newspapers and magazines are the media most commonly used for advertising. Cost is related to the media source chosen and to the size and positioning of the advertisement.

As a part of the marketing plan, it is necessary to identify the market to be reached and then to establish where these people live and which print media would most likely reach

them. The content of advertising is supposed to be informative and it should also inspire decision-making about whether to attend or not. (van der Wagen & White 2010, 93)

The biggest issue when selecting the most appropriate media is cost and after this the issues like timeframe should be considered. Local newspapers and local radio stations are always more cost effective than national ones and in addition are more effective in reaching the local audience. If the event can potentially attract international visitors it is necessary to identify the audience overseas and possibly develop tourist packages.

The other printed advertising media group includes different posters, ambient media (advertisements on transportation tickets, store floors, toilet walls) and also advertisements in public transport. Posters being in a static location can be easily be seen 20-40 times in a month by people on their way from work or school etc. Even if the reach is small the frequency can be quite intense. (Brassington & Pettitt 2005,317)

2.2.3 Exhibitions

Different business representatives often introduce trade shows and exhibitions in their promotional mixes. Exhibitions can be a cost-efficient marketing solution for organizations that do not have resources to spend on an expensive communication programme. It is a good way of building presence and reputation and generating potential sales. (Brassington & Pettitt 2005,372)

2.3 Brand guidelines

In the creation of visuals, it is essential to take the brand features into account, so that the visuals can be associated with the brand.

The typography should express the personality of the brand. The visual personality is connected to how consumers perceive the design.

Such things as research, experimentation, proper type selection (font, size, weight) and a clear visual strategy provide the foundation. (Klimchuk & Krasovec, 2012, 70).

As Klimchuk & Krasovec (2012, 75) state, the brand identity begins with visual and verbal story. Brand logo and typography contribute to the brand's visual image. Klimchuk & Krasovec (2012, 84-85) also describe the role and choice of colors in branding.

People associate certain colors with certain emotions and feelings. Because of this fact, color can be a tool to transfer various messages. For instance, red is commonly used as an attention-grabber. Orange is frequently associated with the warmth of the sun, energy and enthusiasm. Green might symbolize tranquility, youth and freshness, while blue can symbolize authority, dignity, truth and wisdom. Purple pigment can be associated with royalty, luxury, prosperity and passion. Black, in the branding design, can communicate seriousness and reliability. The use of black color in design can make other colors pop out. The use of white color can also make other colors stand out and communicate cleanliness and truthfulness. Usually customers identify the color of brand before any other visual feature. Color distinguishes a product's personality, attracts attention and may give an opportunity to stand apart from competitors. (Klimchuk & Krasovec, 2012, 85).

3 Event Design

This chapter describes the whole process of event design from venue building to event evaluation. The theory introduced in this chapter is used by authors to come up with an event design concept for the future Nordic Digital Summit (NDBS) event and to provide an overview of the event management process in general.

3.1 Event Programmes

The first stage of event design is the development of an event backbone that emerges from the desires of the event owner. The main task of the event designer is to make sure that the design captures the emotional value of the event's experience concept (EC), which gives an understanding of the experience the participants should expect to get from participating.

In event design, the main creative elements must be considered. The first one is the theme, which should ideally appeal to all senses: touch, smell, taste, sight and hearing. The audience should be considered when planning, for example when deciding what kind of music will be played during the event.

The second element is layout; participants need to comfortably fill the venue to create an positive ambience. Fabrics, decorative items, props for the stage etc. could possibly be rented and it is important to investigate all options and consider the costs, before setting the event theme.

There are other important event design elements such as suppliers, technical requirements, staging, entertainment, catering and service. It is important that the event concept is workable from the start and all the above-mentioned elements should be taken into account with all the costs related to them. (van der Wagen & White 2010, 32-36)

3.2 The venue

The process of preparing a venue has its root in the history of ancient Greece, where theatre performances took place at special, decorated stages. Back then, the process took a lot of time: up to several weeks. Gradually, with the development of the arts and entertainment industry, special facilities were started to be used for events.

Any event that rises above the everyday gives new sensations and emotions to the participants. The objective of the organizers is to put all necessary pieces together and create the right mood for the participants. (Allen, 2005, 455-457)

The use of scale representations is growing every year. By watching news you can see how often a scene has fallen down, the wind blew away the scenery, or the stage design does not meet the established standards. Given the high demands of different services (fire, architectural and other), poorly executed work can easily disrupt an important event, which was planned for months. With help of advanced lighting, sound and stage equipment, you can create an original and unforgettable atmosphere at the event venue. It is necessary to pick up the equipment and furniture in the style of the event and in accordance with the number of guests.

For conferences, award ceremonies and charity fundraisers use of cabaret style layout is recommended, as it will allow guests to interact and communicate with each other. You should also consider a catwalk stage for conferences, as it allows the host and guest speakers to go into the room and interact with the guests.

It is important to work out the best place for the stage and have audience sight lines positioned correctly, so that everyone is able to see either the stage directly or a screen that shows the actions on stage.

(de Groot & van der Vijver, 2013, 223-242)

Carefully chosen decorations for business events have a stronger visual impact on visitors. Some organizers believe that everyone can hang decorations, but any little thing can lead to large consequences. For good events there is a need to create a catchy multi-functional stage design.

When making decorations for an event it is best to first develop a plan that is in line with the image of the event. You must first make sketches and drawings on the blueprints, then begin to produce the decorations. Decorations should be in perfect balance with the lighting of the event.

Decorations should attract attention and work on the public, reflecting the concept of the event as vividly as possible. Decorations may reflect different themes and concepts, for example, industrial style, a star cruiser theme or jungle theme - all this is possible to realize by using properly fitted scenery. Highlighting is one of the key elements that complement the production of decorations. (Allen, 2005, 453)

The effectiveness of decorations is also very much dependent on the location of equipment that has been set up for the event. It is also necessary to take into account the acoustic characteristics of the room, when placing decorations.

Lighting can transform a room and give the correct energy for the event.

Stage lighting is very important, as what people will see during the event depends on it. It is important not only to set the equipment to the right spots, but also to be able to manage them.

Lighting greatly affects the atmosphere and creates a first impression of the event. Customizing and choosing the correct lighting and sound is a key step towards the success of the event. Lighting professionals can transform the venue space, creating an atmosphere you want by using different colors and intensity of light to give an amazing visual impact.

There are various methods of arranging lights, for example by using LED lighting upward, it is possible to increase the internal architecture space. Using lights of different colors influences the venue and streams of light can revive the so-called dead zone places by using patterns or corporate logos. (Allen, 2005, 461)

Interesting designs of lighting can be used in collaboration with music, for example at the time of announcements of upcoming speakers or winners of a competition. If a projector is used for a conference, it is important to set the right brightness for guests to see the presentation and for them to be able to take notes. For video presentations, lighting must be effective too, but it should not be too bright. The light must be set less bright, so that the audience has a comfortable time following the presentation. Stands of products should be under a brighter light, for easier examination of sample products. Lighting near lunch tables should be set low and it is best to use a warm color spotlight. (Allen, 2005, 461)

Just like lighting, music has an important role in creating the right atmosphere during events. Organizers must choose a style of music that is suitable for everyone. Quiet classical music is a good choice, relaxed jazz or lounge music as well. If the event is scheduled with an awards ceremony, you can use pieces of contemporary hits to spice up the moment when the winners are invited to the stage. Sometimes companies' partners can have their own music as a part of product advertising.

(Allen, 2005, 463)

3.3 Providers of Content

There is no sense of having an event without content. One type of content providers is speakers. However, based on De Groot & Van der Vijver 2013, their monologues and frontal teaching are notoriously poor as forms of didactics or inspiration. This is because only few speakers possess the gift of truly captivating an audience with their content. It can be very difficult to choose content providers. For the event organizer it is essential firstly to set up the reference group with the task of recommending speakers. In most cases these recommendations are based on the candidate's content knowledge and reputation. The actual choice of content providers is mostly the outcome of mutual cooperation between event designers and event owners.

The important conclusion is that the event designer's competence has a vast range of choices for giving shape to the role of content providers during event. The relevance of content providers is crucial to the success of all events and event design. (de Groot & van der Vijver 2013, 284-290)

3.4 Staging

There are many factors to consider while staging an event, so that the venue is sustainable for the production and for the audience. When selecting the venue, stakeholders' needs must be taken into account.

Stakeholders include emergency services, catering, staff, participants and clients. Very often the client has an unusual idea for the stage, however the selection should be tempered with rational decision-making. For instance, the existing event venue, such as conference center could be easily transformed with the use of decorations and props. The venue must be chosen in accordance with the event purpose and theme. A suitable venue leads to cost savings as it is far less expensive to transform an almost ready venue into what the client wants. Here are the main considerations for the venue selection: size of the event, layout of the site and its suitability, stage, transport & parking, supply issues for goods and services providers, technical support, venue management.

Once the venue or site has been selected, it is necessary to analyze staging elements and requirements for the event based on the detailed review of all the aspects. Those elements can involve: framed scenery, weight-bearing scenery, non-weight-bearing scenery, soft scenery, furniture and other set props, revolves, trucks.

The theme of the event must be supported in every aspect, including the lightning, sound, decor and special effect. A theme might be reinforced through such creative elements as color, location, humor, and fantasy. (van der Wagen & White 2010, 55-60)

Ferdinand & Kitchin 2012 give an interesting example of festival management in rural India. Site and staging preparations started a month before the event. The team consisted of the manager, two coordinators, a sound and light expert and a food expert. The team was staying at the festival site, talking with locals in order to get understanding of their expectations. The team was also checking the availability of supplies at the event site.

Overall, the staging process can be described in the following steps: resource commitment for executing run sheet, executing event activities and monitoring them and creating an evaluation report as an output. (Ferdinand & Kitchin 2012, 79)

Staging the event is the most creative aspect of event management and through it there is an opportunity to create a memorable event by using the best combination of staging elements.

3.5 Finale and event evaluation

De Groot and Van der Vijver 2013 claim that events have both tangible and intangible outcomes. Both kind of outcomes are connected and influence each other constantly. For instance, relationships between trust and decision-making are tangible and intangible outcomes, so in events trust affects the way the decisions are shaped and at the same time good decisions create trust in the future.

In event design the tangible outcomes are triggered in the finale. A well-designed finale satisfies needs in order to address four basic rules: the ownership of outcomes, the power of ritualization, post-meeting communications and design impact. The first rule is that the event design should tell the participants who owns the tangible outcomes. The second rule is about bringing the tangible result to the real world. It does not necessarily need to be formal, however the finale is a small ceremony, which gives it a certain weight. The third rule is delivering the follow-up. Effectiveness of the tangible outcomes is dependent on delivery. Event designers should always look at how to integrate the event with other communication efforts of the organization. The last rule is about considering how participants get the information and what they learning styles are. A powerful finale should be effective to all participants, so it is important to include verbal, visual and physical stimuli in it. (de Groot & van der Vijver 2013, 297-304)

Very often the impression of the whole event really depends on the finale so it is crucial to follow the above-mentioned rules and objectives to bring creative concepts and satisfaction to attendees.

The event evaluation is one of the outcome processes of the event. It is a critical component of the event management function, given all the complexities involved in planning and executing events. It is concerned with the assessment, which includes measuring a set of key variables to determine positive and negative outcomes. Measuring, assessing and monitoring may be based on numerical or descriptive data or a combination of both. (Ferdinand & Kitchin 2012)

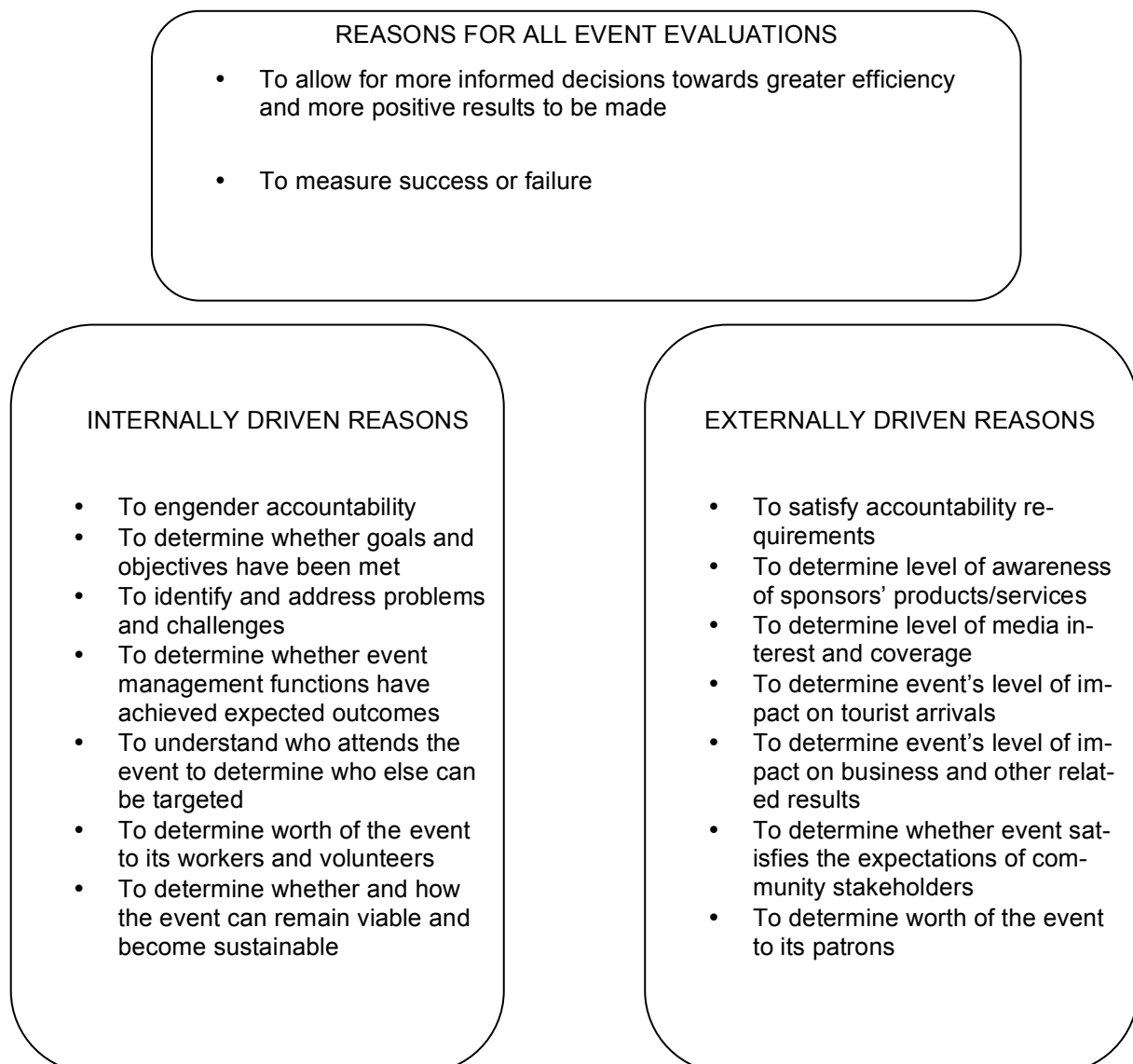


Figure 1: Reasons for conducting event evaluation (Ferdinand & Kitchin 2012,177)

When planning the evaluation, it is useful to pay attention to gathering relevant information throughout the event. Customer surveys, staff debriefing and financial records can all provide information that can be used in the evaluation and could assist the organizers of the next event.

Events are often evaluated in terms of the triple bottom line: economic, social and environmental impacts.

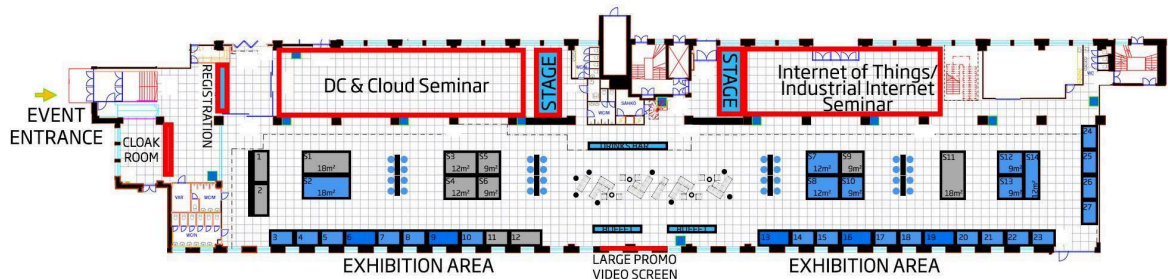
4 Nordic Digital Business Summit 2015

Nordic Digital Business Summit 2015 took place at the Kaapelitehdas complex in Helsinki on 24th of September 2015. In this part of the thesis, designing an event will be considered in detail by examining components of the designing process such as: preparations, choosing solutions for design, calculating a budget, purchasing, creating process, designing the event, event and implementation and subsequent data analysis.

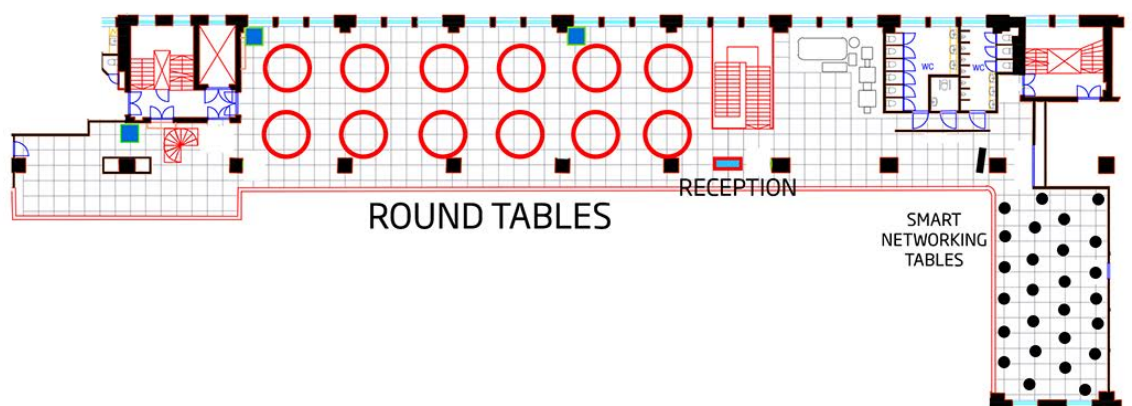
4.1 Preparations

Discussions on the design work for the 2015 NDBS were launched two months before the event. Because of the long distance between the aesthetic team and the organizers of the event, the work was done through the Internet and by phone. Anastasia McAvennie and Onyx Group were in Kajaani, whereas the aesthetic team and the NDBS event itself were located in Helsinki.

The main objective for the aesthetic team was to provide the design for catering, reception, cloakroom, meeting areas, round tables and networking tables. To get started, organizers sent the team the blueprint of Kaapelitehdas. The blueprint can be seen in pictures 1 and 2.



Picture 1: Blueprint of Kaapelitehdas, first floor, organizers source



Picture 2: Blueprint of Kaapelitehdas, second floor, organizers source

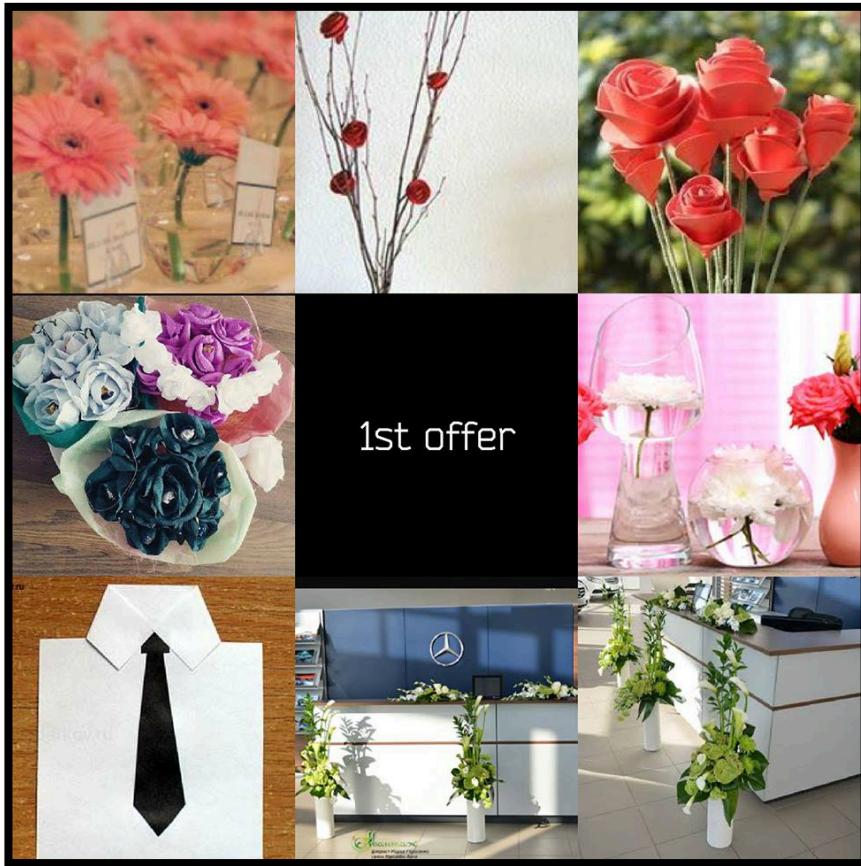
To begin, aesthetic team provided Anastasia their own view on the design of the event space by sending picture-examples of decorations and recommendations by e-mail. Aesthetic team offered several variations for decorating the event space with Flowers. First suggestion for the flower-decorations was spiral paper rose bouquets, which the aesthetic team wanted to put on the 12 round tables and on two long tables at the center as seen on the blueprint scheme "DC & Cloud Seminar" in picture 1. In addition, they planned to put fresh flower bouquets on the registration table and a small flower on every smart networking table. The aesthetic team offered to use candy-bouquets, from which visitors could take candies for dessert for the lunch tables.

Furthermore, the aesthetic team offered to organize activities during the event, for example picture taking near the NDBS Banner. The aesthetic team offered to ask guests of the event to use party poppers with artificial snowflakes inside during the picture taking. This would help discover the "Nordic" part of the event and bring extra entertainment for guests.

During the event the aesthetic team wanted to hold a customer satisfaction survey. Usually people do not like answering to long questionnaires. That is why the aesthetic team offered to make two boxes; one for the people who were satisfied with the event and one for leaving comments, suggestions and compliments. The visitors would just need to drop a piece of special paper into the right box.

The aesthetic team offered to have candies on plates near the survey and on some other tables as well and to provide free pens or pencils with paper for visitors who would need to note something important during the event. They also suggested to fix NDBS posters around the event venue.

After finalizing the plans and sending them to the organizers, the aesthetic team received comments on the plans. The organizers agreed that the ideas were good. However, some of the decoration suggestions were not very suitable for an industrial event. The organizers liked the idea of spiral bouquet flowers and asked to provide rough costs of one spiral bouquet to make the flowers in NDBS colors. For the purpose of seeing the colors, the organizers sent a picture of the NDBS logo to the aesthetic team. The picture of the first offer to organizers and the NDBS logo can be seen in pictures 3 and 4.



Picture 3: First offer from aesthetic team for designing, aesthetic team source, (Andreeva and Kiseler 2015)



Picture 4: Nordic Digital Summit 2014 logo, organizers source

The aesthetic team provided the approximate prices for spiral-flowers for 12 tables, quoting prices from the shop Sinelli. The price for one bouquet was about five euro. The price calculations can be seen in table 1.

Spiral bouquets			
Materials	Price per 1 unit	Amount	Total price
Glue stick pack	2.00 €	2	4.00 €
Metal wire for flower stalk	3.40 €	6	21.00 €
Paper sheet	0.30 €	108	32.40 €
Floral tape	2.70 €	1	2.70 €
Total price			60.10 €

Table 1: materials for spiral bouquets

Aesthetic team's new offer was to put two vases with huge paper flowers at the reception and to make one huge flower to be put on the floor near reception. Costs for these flowers can be seen in table 2. All the materials for flowers were bought from the crafting material shop Sinelli.

Flowers for the reception area			
Materials	Price per unit	Amount	Total price
Paper for seven flowers	0.30 €	98	29.40 €
Bamboo sticks	1.00 €	1	2.70 €
Total price:			32.10 €

Table 2: Paper flowers materials for reception area

The aesthetic team provided two different designs for the wall near the reception desk. One of them can be seen in picture 5. Another option for wall design was to place glowing balloons on the wall near the reception desk.



Picture 5: Design for wall

The aesthetic team also offered big black and white frames with graphic flowers to be put on the walls and on the floor. These can be seen in picture 6.



Picture 6: Frames

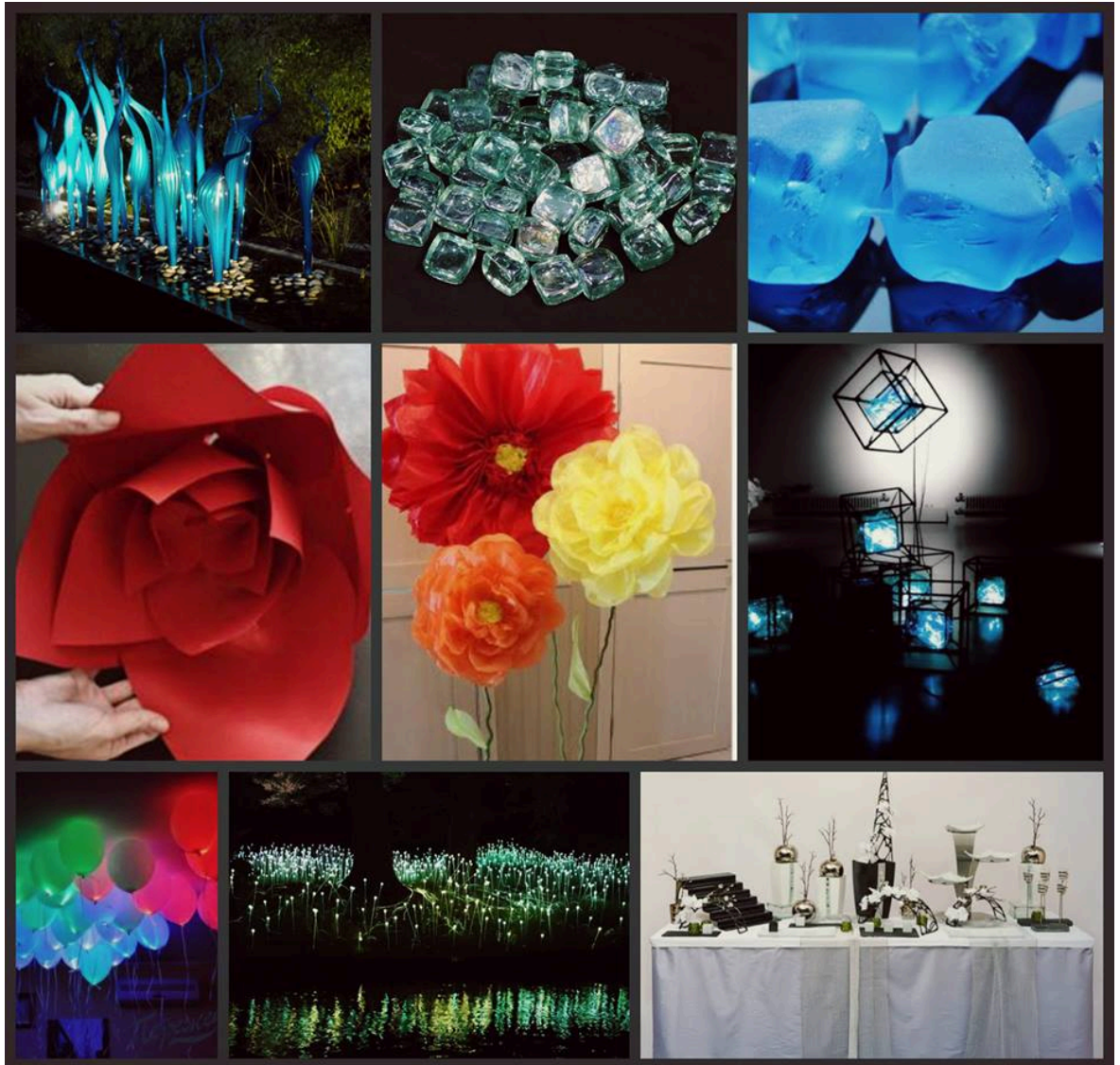
These graphic flowers can be seen in picture 7. The aesthetic team offered pictures of flowers in the NDBS colors to be put inside the frames.



Picture 7: Graphic flowers, aesthetic team source, (Andreeva and Kiseler 2015)

For decorating the networking area, the aesthetic team suggested to put blue big beads or decorative rocks scattered on the networking tables. The idea was to use them instead of typical flowers. It would determine an industrial design for the event and it would not be in the way of people when they would do something at the tables.

Aesthetic team found the special industrial design for lunch area. The design can be seen in picture 8.



Picture 8: Second offer from aesthetic team for designing,"Industrial design", aesthetic team source, (Andreeva and Kiseler 2015)

For an alternative light effect to be used instead of lamps, the aesthetic team recommended to order light balloons and put the letters of NDBS on them. The organizers had wished something with the NDBS logo, so the letters would satisfy this need.

In addition to the many decorations, the aesthetic team proposed some picture examples of lights to be used for the stage. The team offered to make light grass near the stage and to put massive industrial design lamps on the stage. For the lunch table lighting the aesthetic team offered to buy light boxes from Ikea and put some dishes inside.

Additionally, the aesthetic team was trying to implement an idea that would use string light with the letters of NDBS for creating an effect of text floating in the air. This kind of string light text can be seen in picture 9. Unfortunately, this idea was not implemented because of the distance between the organizers and the aesthetics team and as the organizers were trying to make a deal with the venue too late.



Picture 9: String light with the letters

The organizers confirmed the industrial design provided by the aesthetic team. They agreed on having two big vases at the reception desk and a big vase on the floor. They asked to make the flowers in the colors of NDBS 2015. The organizers liked the idea of using balloons and they confirmed the idea of blue big beads scattered on the 20 networking tables. Additionally, they liked the proposed design for the lunch area. After confirming the design plans, the organizers asked to calculate the costs and to find the materials and solutions for creating the design.

4.2 Calculations and solutions for design

The next step for the aesthetic team was to provide the calculations and solutions for the designs and decorations approved by the organizers. The aesthetic team provided several websites for renting vases, together with costs and materials needed for spiral flowers, reception flowers, decorative rocks for networking tables and price information from a balloon company. All costs, pictures of the variations and websites for renting vases can be seen in table 3.

Renting places					
Vases	Website (paulanjuhlalpaive-lu.fi)	Place	Price	Amount	Total
Reception table	tuote/jalallinen-lasimalja-2/	Lahti	1.00 €	2	2.00 €
Round tables	tuote/kukkamaljakko-25-kpl/		5.00 €	1	5.00 €
Reception floor	tuote/jalallinen-buffa-astia-iso/		8.00 €	1	8.00 €
More renting places: somistevuokraamo.blogspot.fi and jubilee.fi					
Shops and stores proposals:					
Link	Shop	Price	length		
ikea.com/fi/fi/catalog/products/10119838	Ikea	9.99 €	31 cm		
hm.com/fi/product/60392	H&M Home	19.99 €	28 cm		
hm.com/fi/product/8551	H&M Home	19.99 €	32 cm		
ikea.com/fi/fi/catalog/products/40113180	Ikea	0.50 €	18 cm		
ikea.com/fi/fi/catalog/products/80119397	Ikea	9.99 €	28 cm		

Table 3: Vase proposals

For the lunch tables, the aesthetic team gave alternatives for decorations and calculated the costs of the materials needed for them. An illustrative sketch of the lunch table decorations was made and it can be seen in picture 10.



Picture 10: Sketch for the lunch table design (Andreeva and Kiseler 2015)

The calculations for the sketch can be seen in table 4. Most of the decorative items and dishes for lunch tables were found in H&M home and Ikea stores.

Product:	Store:	Price per 1 unit:	Amount:	Total:
Light effect for table				
Light box	Ikea	29.95 €	3	89.85 €
Lamp	Ikea	7.99 €	4	31.96 €
Total price				121.81 €
Dishes:				
Kvittera	Ikea	14.99 €	3	44.97 €
Cake plate	Ikea	14.99 €	3	44.97 €
Kannellinen	Ikea	16.99 €	3	50.97 €
Tray	Ikea	9.99 €	3	29.97 €
Plates for light boxes	Ikea	2.99 €	3	8.97 €
Plate	Ikea	3.99 €	4	15.96 €
Bowl	Ikea	2.99 €	2	5.98 €
Total price				201.79 €
Other accessories:				
Thermos jug	Ikea	4.99 €	3	14.97 €
Picture frame	Ikea	0.99 €	8	7.92 €
Candle holder	H&M Home	7.99 €	4	31.96 €
Candle holder big	H&M Home	9.99 €	2	19.98 €
Metal candle lantern	H&M Home	9.99 €	3	29.97 €
Generic black metal faux foliage	Ikea	7.99 €	3	23.97 €
Total price				128.77 €
Tablecloth				
Tablecloth white	Ikea	12.99 €	7	90.93 €
Cloth natural color (kaitaliina)	Ikea	3.99 €	5	19.95 €
Total price				110.88 €
TOTAL COST		563.25 €		

Table 4: Lunch table proposals

Aesthetic team contacted a balloon company and made price calculations for the 50 black and 50 LED cerise balloons with NDBS logos and a helium gas tank. The calculations can be seen in table 5.

Information	Amount	Price
Small helium gas tank	60	80.00 €
Big helium gas tank	250	150.00 €
Print logo	100	80.00 €
LED light	50	50.00 €
Balloons (cerise and black)	100	20.00 €
TOTAL		300.00 €

Table 5: Balloons

The company offering balloons and helium gas tanks for rent is Ilmapallokauppa. Their online shop can be found at <http://www.ilmapallokauppa.fi/>.

Examples of balloons can be seen in picture 6. Another example, of balloons tied together into a tree, can be seen in picture 11. Unfortunately because of lack of time and as the balloons were supposed to be ordered seven days in advance, the organizers failed to order the balloons.



Picture 11: Balloons

The teams decided to use big frames with famous quotes and graphic flowers on the walls and for this, the aesthetic team also found suitable options in nearby stores and asked for quotes. The price calculations for frames can be seen in table 6.

Proposals for frames				
Frames	Link	Store	Size	Price
Black	http://www.ikea.com/fi/fi/catalog/products/70167464/	Ikea	50x70	3.99 €
White		Ikea	50x70	3.99 €
Black	http://www.ikea.com/fi/fi/catalog/products/00186060/	Ikea	50x50	5.99 €
White		Ikea	50x50	5.99 €

Table 6: frames, proposals

The idea of blue beads to be used on the networking tables was changed by the organizers to chocolate coins, for which they asked the aesthetic team to find the cheapest supplier. The cost of these chocolate coins can be seen in table 7.

Decorations	Price per package	Amount	Total price
Decorative rocks	5.00 €	5	25.00 €
Chocolate coins (150)	16.95 €	2	33.90 €

Table 7: Networking area

The shop for buying the buy chocolate coins is urjalanmakeistukku.fi. One package contains 150 chocolate coins. The online shop for buying decorative rocks is evengine.fi.

The aesthetic team offered to decorate the venue with small frames on the lunch tables and big frames on the walls. They offered three different options for what to put inside of the frames. The idea was to make some of them with the logo of NDBS, some with a black paper inside the screen part of the frames with spiral cerise flowers attached with double sided tape (the color of the logo on the black background) and some of them with the pictures of graphic flowers(blue, green, yellow).

When the prices provided by the aesthetic team were approved by the organizers, they decided to buy all the items for lunch tables and other areas from Ikea. The vases for flowers were also decided to be bought instead of renting them, as initially decided. For the vases, the aesthetic team provided a shopping list with pictures and prices of different kind of vases. The shopping list can be seen in picture 12.



Picture 12: shopping list to buy from Ikea, aesthetic team source, (Andreeva and Kiseler 2015)

4.3 Purchasing

After the shopping list had been made by the aesthetic team and approved by the organizers, the purchasing process started. The amount of money calculated earlier was transferred to aesthetic team's account and they went to buy the things needed. The calculations for the shopping list can be seen in table 8 on the next page.

Materials	Price per unit	Amount	Total
Paper for seven flowers	0.30 €	98	29.40 €
Bamboo sticks	1.00 €	1	2.70 €
Total price			32.10 €
Spiral bouquets			
Glue stick pack	2.00 €	2	4.00 €
Metal wire for flower stalk	3.40 €	6	21.00 €
Paper	0.30 €	108	32.40 €
Flora tape	2.70 €	1	2.70 €
Total price			60.10 €
Product	Price per unit	Amount	Total
Lunch table decorations			
Frames	3.99 €	20	79.80 €
Napkins (white)	1.99 €	3	5.97 €
Generic black metal faux foliage	7.99 €	4	31.96 €
Lightbulb	3.99 €	4	15.96 €
Orkidea	12.99 €	3	38.97 €
Pink paper	2.50 €	1	2.50 €
Total price			175.16 €
Networking area			
Plates for chocolate coins	0.99 €	20	19.80 €
Chocolate coins (urjalanmakeistukku.fi)	16.95 €	2	33.90 €
Total price			53.70 €
Vases			
Vases for round tables	0.50 €	8	4.00 €
Vases for reception table	9.99 €	2	19.98 €
Total price			23.98 €
Another equipment			
Black lack tables	4.99 €	6	29.94 €
Bins	0.99 €	43	42.57 €
Orkidea pot	2.99 €	3	8.97 €
Big black frames	3.99 €	20	79.80 €
Total price			161.28 €
TOTAL		506.32 €	

Table 8: Outcome order

As seen from table 8, the total budget for the decorations was 506.32 euro.

4.4 Creative process

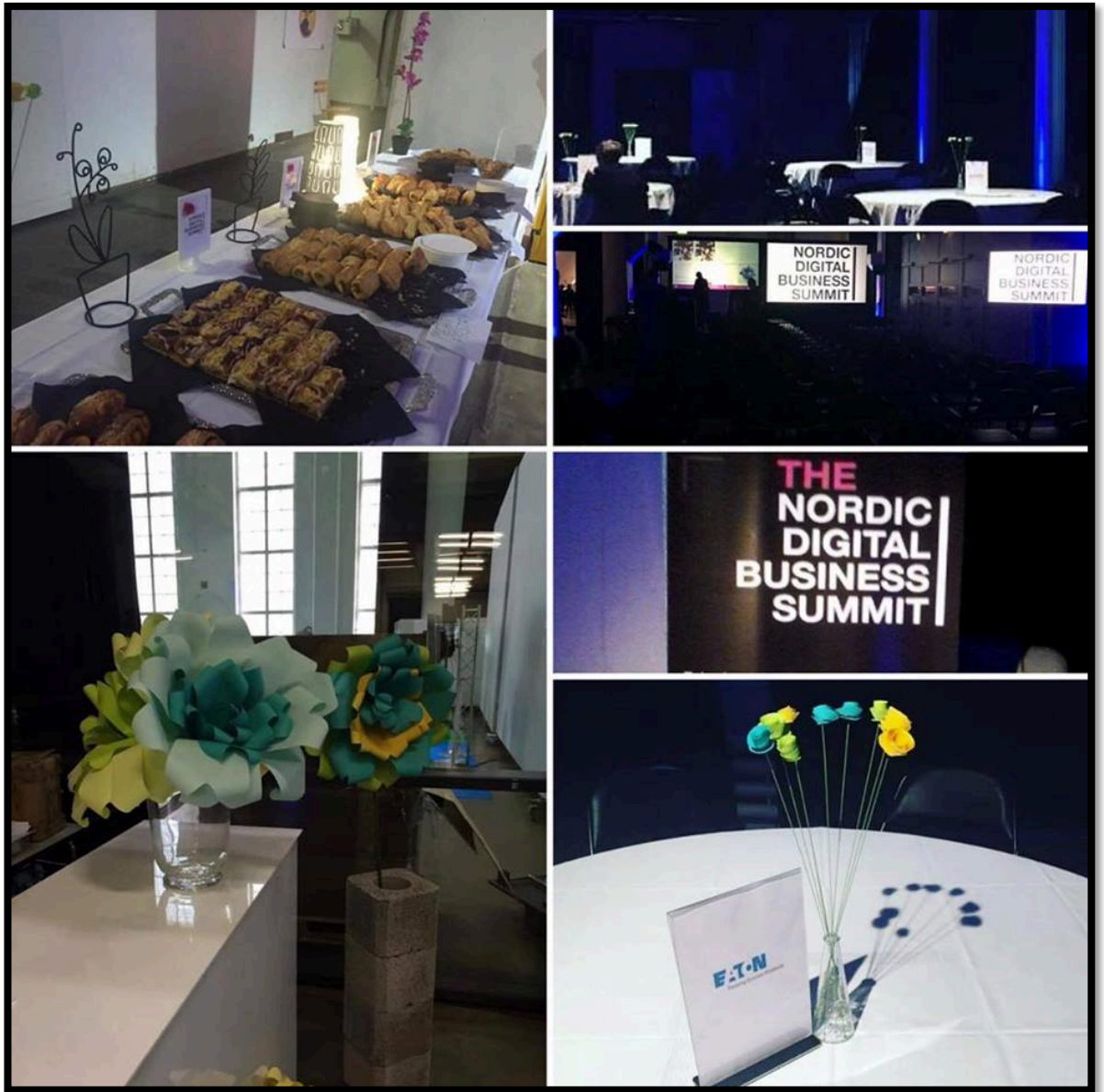
The aesthetic team crafted the flowers for round tables and the registration area. The flowers can be seen in picture 13.



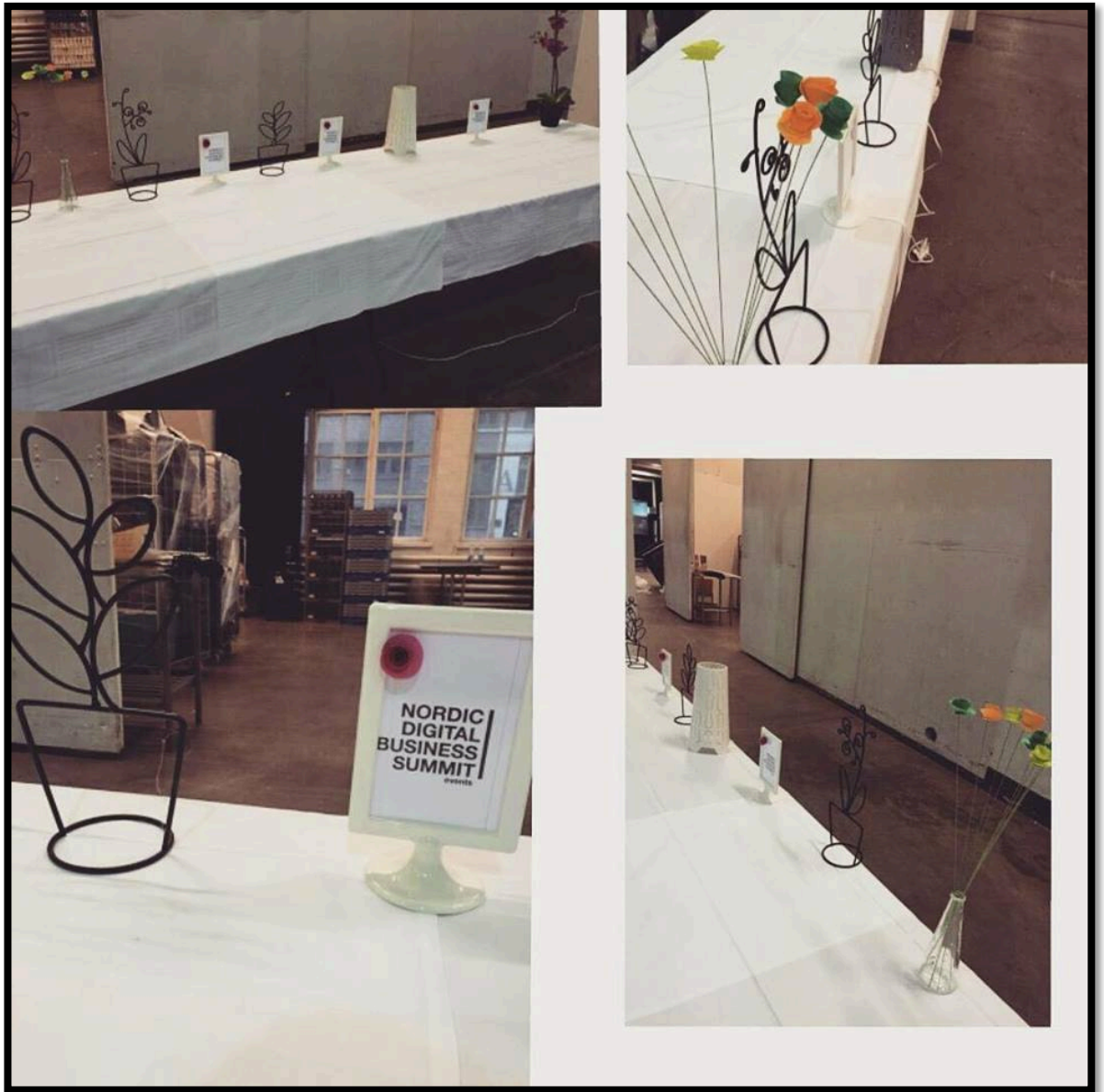
Picture 13: Paper flowers for NDBS 2015, aesthetic team source, (Andreeva and Kiseler 2015)

4.5 Designing the event

One day before the event, the aesthetic team began decorating the venue. It was noticed then, that the organizers had sent the logo picture with the wrong colors (last year's colors) and thus, some decorations had been made in the colors of the previous year. Aesthetic team tried to correct this mistake and bought some new cerise and pink colored paper for the frames to be used on the lunch tables. The ready pictures from Nordic Digital Business Summit 2015 can be seen in pictures 14 and 15.



Picture 14: NDBS 2015, aesthetic team source, (Andreeva and Kiseler 2015)



Picture 15: NDBS 2015 Lunch table design, aesthetic team source, (Andreeva and Kiseler 2015)

5 Development work

This chapter examines the whole development work of the thesis report. It consists of an introduction with the description of the research aims and objectives, an overview of the research methods used in the development work and the analysis of gathered data.

5.1 Introduction

The thesis objectives and aims were set up by the commissioner company Onyx Group Oy, who were in charge of organizing Nordic Digital Business Summit 2015. Before the start of the project, the authors agreed on the goals and purposes of the thesis work, which were mentioned and listed in the thesis contract.

The main aims of this thesis include finding out the role of visuals in business events and describing cost-efficient ways for their creation, based on the authors' own experience. These two main questions were set in order to provide the commissioner with a better understanding of the importance of visuals in event design and on producing them using the cheapest possible solutions.

The objectives of the thesis were thought out so, that they provide the commissioner with the design and visuals concepts for the next NDBS event. The first main objective is to finalize the event design concept for the NDBS 2016 based on the theory, interviews, benchmarking and observations. The second objective is to describe how visuals were created for the NDBS 2015 and evaluate their influence on attendees' impressions.

5.2 Research Methods & Approaches

For the research conduction, the authors decided to use qualitative research methods. Qualitative research methods gather specific information so the conclusion and analysis are deep.

The main methods were: interview, observations and benchmarking. Interviews are one of the most common qualitative research methods, which require a great deal of planning. Planning of an interview can be divided into several steps, as illustrated on Figure 2. (Mason, 2002, 67-72)

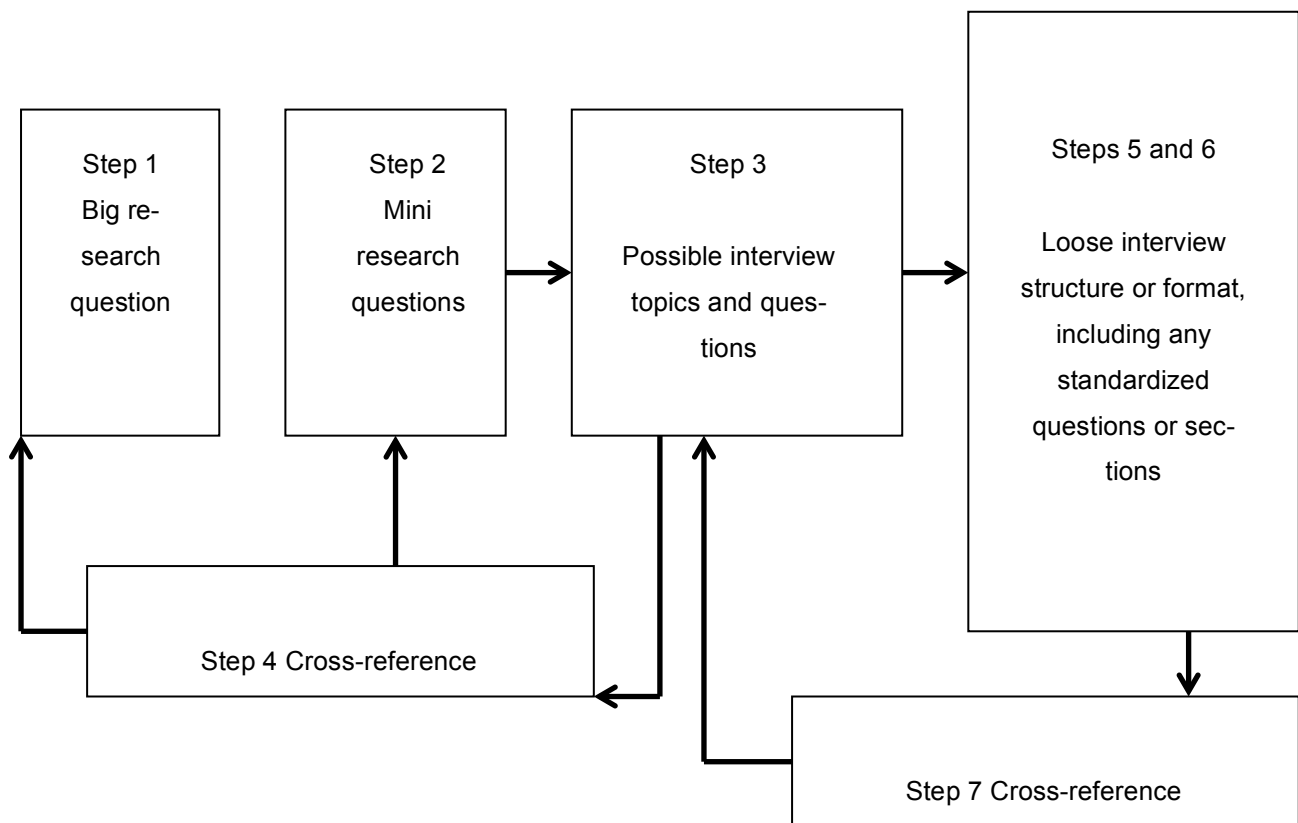


Figure 2: Overview of the planning and preparation procedure for qualitative interviews (Mason, 2002,72)

The first step sets the main research question for the interviews to be conducted. In this case, the authors decided that the “big research questions” of the interviews would be “How were the organizers producing the NDBS 2015 event design?” and “How did the event design affect the experience for the attendees?”.

Step 2 breaks down or divides the big research question into smaller ones. The links between the big questions and mini questions are supposed to be clear.

Step 3 is about converting big and mini questions into possible interview topics. During step 4, the authors were making sure that there is a cross-reference and each big question has a set of corresponding mini-research questions.

Steps 5,6 and 7 are finalizing steps, where the authors were developing ideas about structure and format. (Mason, 2002, 69-70) Appendix 2 shows the final interview questions

used, with the division into two sets, each one has “the big question” and cross-referencing “mini” ones.

The second qualitative research method used was the thesis writers’ own observation.

Participant observation is often the element in a broader “ethnographic approach involving the use of other research methods. Conversely, researchers may use observational methods without considering themselves to be conducting ethnography. (Mason, 2002,84).

The set of activities while conducting observations include: participating, observing, listening, communicating, doing and thinking. The most challenging part is to turn observations into data. The questions about recording observations are similar to qualitative interviewing at the point of decision of whether to make notes while observing or to write up field notes following observations. (Mason, 2002, 87-97).

Writers decided to create field notes in the form of questions, answers to which are supported by the material used and gathered during authors’ participations: financial reports, pictures taken during the event and personal notes about people’s impressions. A description of the observation questions is provided in appendix 2 and the results gathered from authors’ participation are used in the conclusion part of the thesis to give final recommendations to the commissioner.

The third qualitative research method used is benchmarking.

Benchmarking is the process of identifying best practice in relation to both the product and the processes by which those products are created and delivered. (Riley, 2015)

Thesis writers benchmark two examples of event design and event marketing taken from Fashion LMFF and Bendigo Art Gallery cases. Strategies and concepts used during those two events are analyzed and suggested in the final recommendation part for the further implementation for the commissioner.

5.3 Interview & Observation questions

In order to discuss different event design features, event design and promotional activities of Nordic Digital Business Summit 2015, two sets of interview questions were created.

The first set was used to interview the main organizer of the event - Anastasia McAvennie - and the second set was used for the interviews with a key customer and partner.

The authors are looking at the event design and the whole creative process from two sides; the first one is organizational point of view, describing all the practicalities, choice of visual and sound effects and promotional methods while paying attention to cost-efficiency. The second one is the impression point of view, identifying how well the creative concepts of NDBS 2015 design worked, how it influenced the customers' emotions and memories and what can be used in the future NDBS events.

The full list of the interview questions can be seen in appendix 2.

The interview with Anastasia McAvennie included eleven questions referring to the event design production of NDBS 2015. The main aim in the set of questions is finding out the organizers' motivation towards color choice, and gaining an overview on cost-efficient marketing solutions and a description of the event production and design.

The interview with the key customer and partner of the event included four questions and provided the authors with an idea of what kind of impression the event design and visuals produced for NDBS 2015 managed to deliver.

As the authors took part in the whole process of event visuals' creation as well as coordinated the aesthetics team, their observations are a part of the research and the questions are also provided in appendix 2.

The authors are able to describe the process and the impact on the venue design as they were in charge of creation of some elements, like the paper flowers for different areas. The authors also handled the logistics and purchasing so in their observations the process of finding cost-effective solutions is examined. Furthermore, the authors were working on the event, decorating different parts of the venue and being in charge of lunch area. They are able describe the decorating process and their observations of people's reactions to the lunch area.

5.4 Benchmarking

This part covers two benchmarking related cases, providing guidelines and knowledge about the attractiveness of events and ways to do customer surveys.

Case: L'Oreal Melbourne Fashion Festival

The L'Oreal Melbourne Fashion Festival is a celebration of fashion, beauty, business and creativity together for everyone to enjoy. Events connected with LMFF are renowned with high level of professionalism and creativity. LMFF is an ideal forum to support the position of Melbourne as a design center, strengthening the position of the fashion industry in Australia.

The objective was to present Melbourne as one of the fashion centers of the world along with New York, London and Paris. Other purposes of the festival were to present fashion for the general public as easy as possible and understandable, as well as to introduce Melbourne as a style oriented fashion destination.

Before the LMFF show, organizers filled the city's streets with advertisements and entertainment in the spirit of the upcoming fashion event. This allowed the people in Melbourne feel as a part of this big event.

A typical set-up of Melbourne Fashion show includes an extended catwalk, lean architectural lines and massive screens that suspended from up above the audience. The use of inspiring motion graphics would capture the mood of runway show.

Lighting and music is also used as a component of the creative process of the show to generate drama at the entrance, combined with atmospheric excitement throughout each presentation. The emphasis is on attracting the attention to detail through creative visual effects. At a specially created infrastructure every event begins with DJs or live music.

Fashion shows are built at outdoor settings in places such as the Federation Square of Melbourne. Each week of the event focuses on a particular category of fashion designers. The event is very multi-layered, but focused on the ability to make fashion accessible and to expand its influence through fun and positive experiences. The theme of the 2010 festival was "Get Happy" inspired by the success of the festival in the creation of a sense of joy among the community of fashion. This theme has been designed to inspire the audience that the concept of fashion is light and optimistic in a sense that unites all people inspired by fashion into a large fashion family. To show this, the organizers asked the models to not just smile, but also laugh to show how they are having fun. After this year the purpose to show the inspiration and joy on the faces of the models to create an at-

mosphere of happiness still exists. Picture of L'Oreal Melbourne Fashion Festival 2011 can be seen below.



Picture 16: L'Oreal Melbourne Fashion Festival 2011 (streetcredthread)

Melbourne Fashion Festival brings together industrial leaders, designers and creative management teams to attract international visitors. One of the key events in the calendar of the festival with a business orientation is marketing breakfast. During the marketing breakfast, experts of the fashion business provide the understanding of marketing, promotion and public relations aspect of the fashion industry. Another event is the design forum, where leading designers in the fashion business share unique knowledge and experience to help independent young designers in creation of new masterpieces in local and global markets.

Today the L'Oreal Melbourne Fashion Festival goes by the name Virgin Melbourne Fashion Festival.

(Kim M. Williams, 2014, 118-130)

Fashion LMFF Melbourne Show used all fashion events standards during their event, but brought in small individual and uncommon details to their event. With the name "Get happy" and through making their models laugh, smile and enjoy the event, they made something that had never happened before in the fashion industry. That something was the unique and positive effect on the people. In addition, the pre-event promotion through

design forum and marketing lunch with professionals attracted the attention of all the necessary target groups for their show.

Case: Bendigo Art Gallery

As was noted in the previous case, the main centers of high fashion are not anymore only Paris, Milan and New York. Many other cities are constantly finding ways to be successful in this industry too. The Australian city of Bendigo in Victoria, with a population of about 100,000 people, has shown this too. An art gallery there has had big success in staging a fashion show. Karen Quinlan, the director of the gallery, played an important role in the success. Bendigo Art Gallery building can be seen in picture 17.



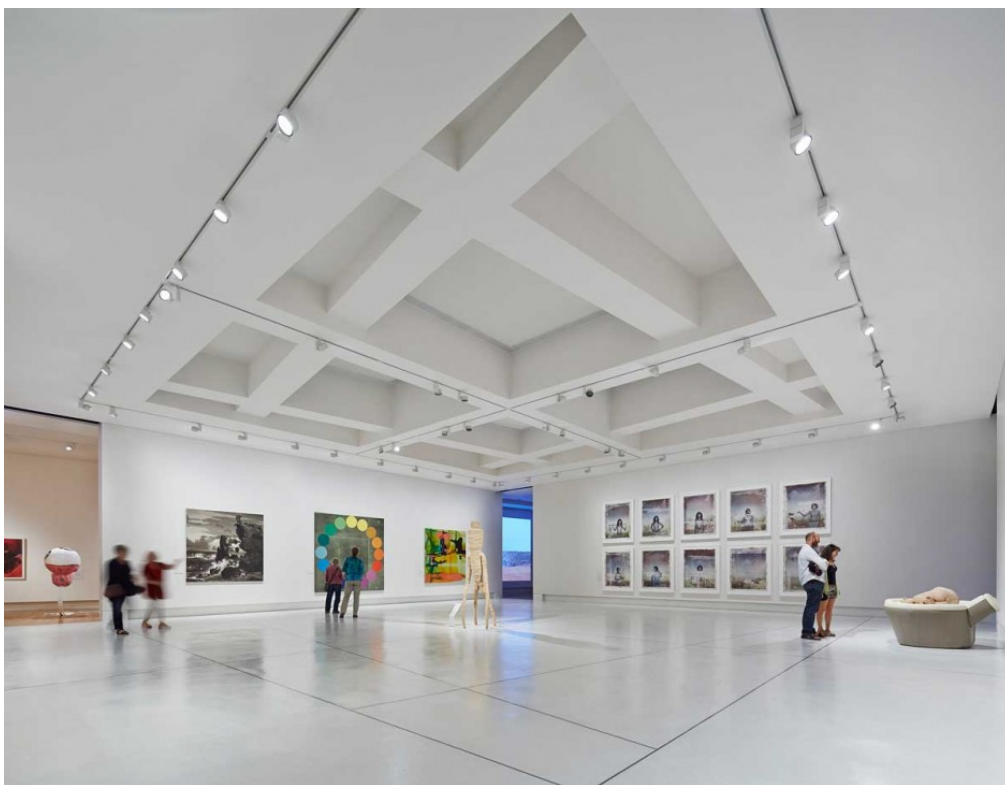
Picture 17: Bendigo Art Gallery (contemporist)

Karen Quinlan began her career as a teacher in art school. She was not an artist, but has sought to make art and since her childhood she had made dresses for herself. After graduating college, she majored in Fine Art (Art History, Printmaking, textiles and so on), changing the direction of a teacher's career towards the art business. Next, she started as a volunteer at the National Gallery in Victoria and became keen on fashion collections. In order to expand her knowledge, she applied for a position in Bendigo and acted as a curator there. In 2000, she became director of Bendigo Art Gallery. She worked for 16 years and attracted about 300,000 people to the gallery, changing the direction of fashion.

A historical collection that came to the gallery from London immediately captured the attention of the Australian press. The gallery received last collections of The Golden Age of Couture, the White Wedding Age of Couture and most recently Grace Kelly. Particularly a collection of Golden Age of Couture captured people's attention. Especially popular was a history of wedding dresses over the last two hundred years that attracted a large number of students of design. They often spend their time in it to get a good overview of the knowledge and set their sketches.

Grace Kelly is not only about fashion. The gallery has a personal wardrobe of Grace Kelly, who is known not only from fashion, but also from acting and being a princess of Monaco. With the advent of the wardrobe of Grace Kelly, the gallery audience started to be much bigger. People interested in cinematography began to come to the gallery and got carried away by its other collections and began to explore another part of art - fashion.

Yet the main group of people visiting the gallery is people 30 years and older, especially those who love the era of the 50s and 60s. The gallery has a community in Facebook and Twitter, through which it attracts young customers. For analyzing the auditorium audience, a survey filled out mostly by younger visitors is used, but it's a big mistake to gain insight only on their interests. That is why it is important to personally communicate with older visitors to gain insight from all of the visitors. One of the exhibition rooms of Bendigo Art Gallery can be seen in picture 18.



Picture 18: Bendigo Art Gallery (contemporist)

Influential partnerships are a major success for attracting people and good marketing. The city has a tourism department, where they are energetically promoting the gallery, but the gallery has its own marketing budget as well. The Capitol Theater is a next door to the Gallery and they do marketing for the Gallery too.

(Kim M. Williams, 2014,148-159)

This case teaches that for reaching all customers and in order to focus on the overall picture it is necessary to target all of your customers. Different people adopt by different methods. For example, young people actively answer on surveys online, but the elderly prefer face-to-face interviews.

5.5 Summary of cases

The first case shows that events should have unique and uncommon things to make them more memorable for visitors. The second case points out that it is important to run customer satisfaction interviews and surveys and they can be aimed at different age groups. Organizers should create different ways to interview people before the event and not forget to have independent face-to-face interviews as well.

6 Analysis of the results

This chapter provides the results gathered from the qualitative research through interviews and observations. Two interviews were conducted, one with the organizer of the Nordic Digital Business Summit event and one with a visitor and partner of the NDBS event.

Questions were sent to the organizer and the visitor by e-mail on 14.2.2016. Anastasia McAvennie and her company Onyx Group are the organizers of Nordic Digital Business Summit 2015. The answers that we got back are examined next.

The first respondent, Anastasia McAvennie, told that for designing the event, cost efficient solutions were used. She described the event as high end B2B conference, mixed with industrial venue and startup culture. The venue plan was created by Onyx Group. The idea was to give more space to sponsors and exhibitors.

Furthermore, Anastasia wrote that the furniture, like tables, chairs and desks, were rented for catering, reception, cloakroom and meeting areas. Individual exhibitors bought or rented their own furniture.

Anastasia believes that the black and white color chosen for the event are the typical corporate colors. She thinks the cerise color added an unusual and unique effect to the palette of the NDBS logo. She thought that this bright cerise flash would be something remembered by the NDBS visitors representing the conservative technology industry.

For visual promotion, the NDBS organizers used rollups, beach flags, banners, posters and digital signage. They created about 50 items of event visuals for the event.

The lighting was taken care by having uplighters along the stage and inner-lit cubes on the end of the stage. Spotlights were fixed from above the stage.

Design lunch table was also laid out in advance. On the lunch tables were some generic black metal faux foliage, some NDBS logos in picture frames.

About sound effects Anastasia told that they used music between presentations. This stock music was provided by the technical supplier of the event.

The visitor described the event as a professional, business and vibrant event. According to the visitor, the atmosphere of the event helped generate lively discussions with people at the event. He added that the atmosphere was livelier and was not typical or alike many other data center conferences.

The colors that the visitor remembered and associated with this event were pink, black, white, blue.

The visitor wrote that he wanted that NDBS 2016 would be more international. He would want the event to be bigger and see more international visitors.

The thesis chapter 6 Nordic Digital Business Summit 2015 gives a whole overview on thesis writers own observations concerning the process of event visuals creations. As well as the production writers' duties was working at the event and customer service at the lunch area.

The lunch area was designed and decorated by Alexandra and Mariia. During the work there writers were observing people's reactions to the lunch area and they were mostly positive. Some visitors were giving the feedback straight on the spot concerning the decorations and good event organization in general.

The findings of the empirical work are summarized in table 9 on the next page.

Findings	Benchmarking	Interview	Observation
Color theme should be chosen before starting to plan design in more detail		X	X
Visual promotion: case LMFF showcased that not only traditional banners and rollups, but a complete visual effect with unique details should be used.	X		
Lightning: the key areas of the venue should be well lit. In addition to the design aspect, the comfort of speakers and visitors should be kept in mind.			X
Furniture: furniture with LED lights is useful for B2B events. Renting is a cheaper and easier solution than buying.		X	
Lunch area: lunch area should not be left out of designing. Attention should be paid especially with regard to lighting, to choose warm light.			X

Table 9: Summary of results

7 Conclusion

This chapter concludes all the findings provided in the thesis, sums up theoretical and qualitative research and provides authors' final recommendations concerning NDBS 2016 event marketing and design.

The Nordic Digital Business Summit 2016 is going to be held on 22nd of September at Kaapelitehdas in Helsinki. Pre-promotion marketing for the NDBS 2016 can start already at the end of July.

7.1 Findings

As it was mentioned before the main aims of the thesis were to find out the role of visuals in business events and to describe cost-efficient ways for their creation. The role of visuals in the business event, specifically in the case event Nordic Digital Business Summit 2015, was examined through interviews, observation and benchmarking. The summary of the results is given in table 9. The main finding was that even though business events are stereotypically seen as very formal type of meetings, creative concepts and colorful visuals are essential parts in creating the atmosphere and leaving positive impressions as long as they fit the theme of the event.

The second aim of the thesis was to describe cost-efficient ways of event visual creation. The authors used their own observations, which are provided in the chapter 4: Nordic Digital Business Summit 2015. The authors provide the description of the creation process with calculations of all the costs.

The objective of the thesis report was to create a visual concept for the Nordic Digital Business Summit 2016. All the recommendations, which are suggested according to the theoretical framework, research and observations, are provided in the next sub-chapter.

7.2 Recommendations

One of the ideas for pre-promotion marketing is to use ambient marketing. The idea is to decorate trees with NDBS logos and special NDBS 2016 hashtag in the city centre of Helsinki. The hashtag should be an easy word to remember for the audience, it could be simply #NDBS2016. These logos and hashtag decorations will be more attractive, if they look like the decorations used for Christmas trees. It would be ideal to set a NDBS 2016

roll-up stand, where the organizers' team can share the balloons with NDBS logo on them near this place. People should be offered to use the hashtag if they make a picture near this place. For this pre-promotion, the organizers should use the colors of NDBS 2016. The organizers should ask Helsinki city government to implement this idea onto the streets of Helsinki.

Another idea for the pre-promotion is creating a flashmob event in one of the shopping centres of Helsinki. Nordic Digital Business Summit has special T-shirts for volunteers. For this flashmob, the organizers need about 50-60 volunteers. The volunteers will come to the shopping centre and they will take off their jackets. Under jackets they will be in jeans and NDBS T-shirts. Then in some minutes they will put back their jackets and everyone continue normal walk. The flashmob needs to be agreed in advance with the shopping centre to avoid any problems with for example security.

Social media marketing should be the same as for the previous event of 2015: Facebook, Twitter and LinkedIn with Instagram possibly added to the list. Social media actions should be focused on the platforms that technology industry people are using mostly.

NDBS 2016 event is going to be held at the same venue as NDBS 2015 was, at Kaape-litehdas in Helsinki. Nevertheless, it is very important to visit the venue a couple of times before the event for planning the design. The first time for visiting the venue should be at least two months before the event. It is always important to visit venue before the event and not to rely only on the blueprint and photos of it.

As mentioned before, in the planning of the event last year, one big mistake happened with colors; the aesthetic team got wrong description of the colors to be used for the NDBS 2015 from the organizers. The previous year's color theme of Nordic Digital Business Summit 2014 was given. In the future, the colors should be agreed well in advance of the event, for making sure everything is ready on time and to create a complete event image with lighting and decorations.

For the future NDBS 2016, the aesthetic team recommends to continue with the industrial style combined with aspects taken from the nature. This creates an extraordinary and unique "Industrial yard" -image. For example, as seen in picture 19, an illusion of grass can be created through correctly picked color wires plus LED wires intertwined. People like extraordinary things and make photos near them or of them, therefore in the future we should create a memorable image for the customers.



Picture 19: Light grass, Bruce Munro light installations (Bruce Munro Illuminates)

If the organizer is going to use real flowers, they should not be displayed in a normal way. Instead, the flowers should be used in unusual style, for example one by one in lightbulb vases as seen in picture 20. The lightbulb is the symbol of NDBS.



Picture 20: Roses in lightbulbs (Pinterest Avrora)

To complete the event visuals, big paper flowers can be used. The flowers should be made in the colors of NDBS. A logo could be added to the decorations as well. The decorations should collaborate with lighting. For the lunch tables, warm light should be used and all the stands should be under a light.

For the lunch area, the aesthetic team would add more elements, for example change the table lamps to more industrial styled ones, for example to something like the lamps in picture 21.



Picture 21: Bloom Pink and White lamps (Dcreative)

In addition, the wall area above the lunch tables can be decorated with permanent balloons, four of them with letters of “NDBS” and frames with NDBS logo can hang from the ceiling. Inside of the frames can be pictures of flowers too. On the lunch tables can be paper flowers in NDBS 2016 colors and lamps.

One of the example ideas for decorating the wall of the lunch place can be seen in picture 22.



Picture 22: balloons wall (Makenice blog)

Overall the style for lunch area can be seen in the scheme in the appendix part in the picture 23.



Picture 23: Lunch area, Aesthetic team source, (Andreeva and Kiseler 2016)

At the reception can be one or two vases with huge paper flowers in them. The wall behind the reception desk can be decorated with permanent balloons with a Nordic Digital Business Summit logo. Permanent balloons make the wall more attractive and symbol of NDBS on some of them would be a good addition to the design. On the reception table could be placed vases with lights inside with the flowers and paper flowers in the colors of Nordic Business Digital Summit. Reception desk would be white desk illuminated by LED lights. To the table can be fixed black and pink letters “NDBS”. As well, near reception can be one huge flower to be put on the floor, as it was made already for the previous NDBS 2015. The scheme for the reception area design can be seen in picture 24.



Picture 24: Reception area, Aesthetic team source, (Andreeva and Kiseler 2016)

The permanent curtains provided by Kaapelitehdas can be used for the stage. The stage lightning should be in the colors of NDBS 2016.

On the round tables can be put quartz (looks like blue ice) or instead blue big beads can be scattered on the table. An example of quartz can be seen in picture 25.



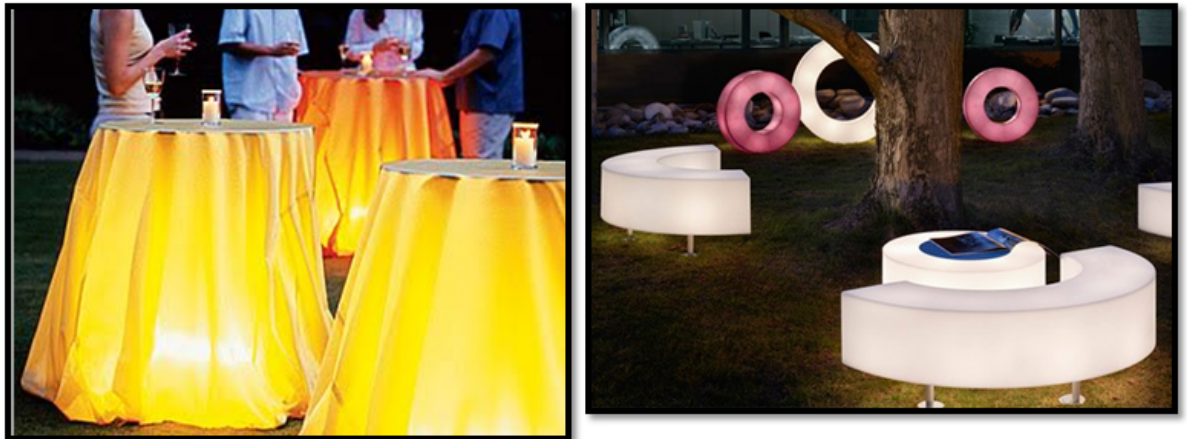
Picture 25: Quarts.

These would not be in the way of people when they will do something at the tables. The scheme of round tables and stage can be seen in picture 26.



Picture 26; Round tables and stage, Aesthetic team source, (Andreeva and Kiseler 2016)

The ideas for furniture for the future events include the use of inexpensive variants and some tips for creating a fancy effect. Two examples can be seen in picture 27: the tables covered with a table cloth and a light put under them and ready-bought light furniture.



Pictures 27: yellow tables with light (Quinceanera Pinterest); light furniture (DESIGNMAG)

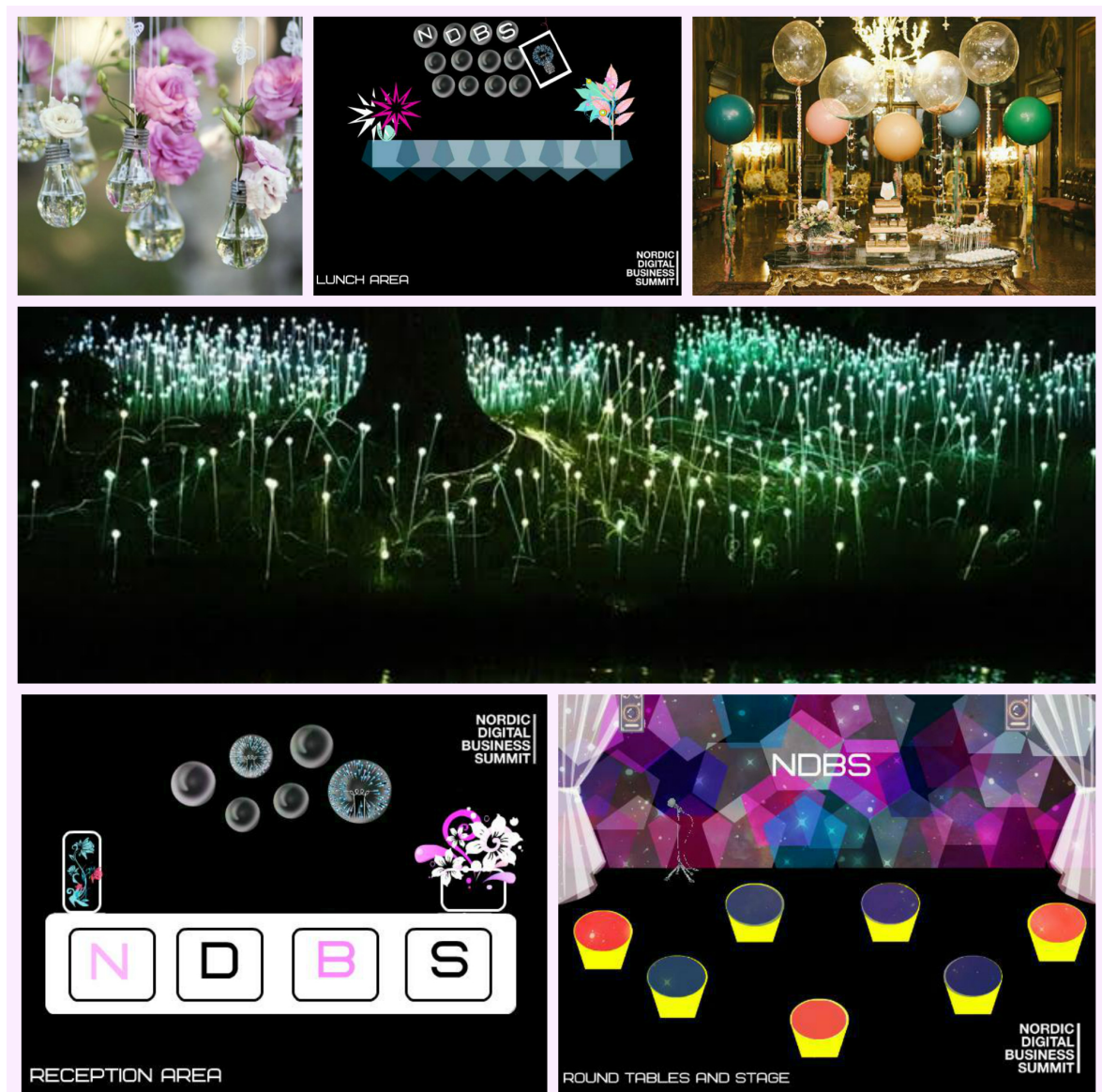
The aesthetic team came up with ideas to use common things in uncommon ways. Flowers, balloons and wire can be used together with lighting. There are many different ways to do this. One plan is to use balloons that look more attractive than common ones, with unique colors and led lights inside as seen in picture 28. The main thing to keep in mind when creating decorations for events like NDBS, is not to use too many decorations as that would lead to a cluttered look.



Picture 28: LED balloons (partydekoworld); Bon Bon balloons (bonbonballoon); Permanent balloons (notonthehighstreet)

For the NDBS 2016, the main idea will be the same as in 2015; use inexpensive materials, but still manage to create a WOW-effect. In order to succeed in that, the aesthetic team will need more time for purchasing the right event decorations. The purchasing pro-

cess took a lot of time, because what the aesthetic team found on the pictures in the Internet was not always something that could be readily bought anywhere. Mood board of NDBS 2016 can be seen in picture 29.



Picture 29: Mood board NDBS 2016, aesthetic team source, (Andreeva and Kiseler 2015)

Event evaluation is a significant part of the event design. It was mentioned in the theory part of the report that event evaluation helps measure success and failure and to make the improvements in the future. During Nordic Digital Business Summit 2015 no external event evaluation was done, organizers evaluated event only internally.

The event could add some kind of attractive survey near the entrance. The concept is to conduct the customer satisfaction survey directly at the venue by printing the questionnaire and distributing it among the attendees or sending out it online. The survey should

include questions regarding NDBS design and there should be a possibility to leave feedback.

The organizers should make visitors enjoy filling the surveys. One idea on making answering the survey more attractive would be to have a tree, where the participants would fix their answers in an origami resembling way. A lottery would be held afterwards, with the participant who left the most beautiful origami winning free entrance to NDBS 2017. As the Bendigo Gallery -case showed, it is good to have someone working as journalists during the event for conducting face-to face interviews with the less active participants. This way, the organizers can improve the next event according to the needs and preferences of the target group.

8 Learning Process

In this chapter the authors describe the thesis writing process, learning goals and learning development. The authors came up with the thesis topic in summer 2015, when the advertisement was posted on Haaga-Helia UAS student intranet Mynet.

The offer from the commissioner included the opportunity to help with the organization of NDBS 2015 and work at the event itself and then write the thesis based on the work done. This would bring value for the commissioner company in terms of organizing the next NDBS event.

In the beginning of the whole project several learning goals were set up by the authors.



Figure 3. Four main learning goals

The first one was to learn more about event marketing while participating in the event pre-activities and conducting the research. In addition, the main point was to apply the skills and knowledge in marketing, gained during the study time in Haaga-Helia UAS, into the project work.

The second learning goal was to develop in planning and purchasing, as the authors were involved a lot in resource planning, creation of budget sheets and purchasing and they were their main responsibilities. Authors were aiming to use logistic knowledge and experience as well as the knowledge in financial management.

The third learning goal was concerning the whole thesis writing process and conducting research. Writers were planning to implement their earlier studies in research methods and academic English, while creating the thesis report with the use of theoretical research and qualitative research methods.

The last main learning goal was to get more knowledge about event management in general. While participating in the event planning and production process, working on the event, concluding the results and coming up with the future concept, writers aimed to learn about event management from the different perspectives of event designers, producers, marketers and staff members.

During summer 2015, the authors actively participated in event planning process, looked at the project from the inside and used their skills and experience. Goals concerning planning & purchasing as well as marketing were half achieved as authors were learning while implementing tasks and applying their knowledge.

During the NDBS 2015 event, the authors were conducting observations and providing customer service for event attendees as well as preparing the whole venue one day before the event. These activities were supporting learning goals in the event management and thesis writing. Writing officially started in November, after NDBS 2015 was over and after the authors had collected enough material and understanding to plan the whole process.

The timeline was created together with a draft of the content and research questions. In January 2016 the authors started to gather theoretical sources in order to conduct the theoretical research and to describe event pre-activities and event design. In addition, authors decided to include benchmarking, using the examples from the sources. The theoretical framework was written during January and February 2016, after which the authors began to plan interview questions for the qualitative research.

The research was conducted in the end of February, and in March the authors were concluding the results of theoretical research, interview, observations and benchmarking. The final thesis draft was ready in the end of March, so the whole thesis writing process took a bit more than four months. The learning progress was huge as at the beginning of the writing process thesis writers did not have a full understanding about the thesis structure and how to report all the things academically and in a way that the thesis is easy to read and valuable for the commissioner.

With significant and relevant guidance from the thesis supervisor and the use of other successful thesis works as a comparison, the authors fully completed the thesis-writing learning goal. All the other three professional learning goals in the event management, marketing and resource planning were completed during the project implementation process and research process while concluding the existing knowledge and getting new from other sources.

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Figures

Figure 1: Reasons for conducting event evaluation (Ferdinand & Kitchin 2012,177)

Figure 2: Overview of the planning and preparation procedure for qualitative interviews (Mason, 2002,72)

Figure 3. Four main learning goals

Pictures

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Picture 2: Blueprint of Kaapelitehdas, second floor, organizers sources

Picture 3: First offer from Aesthetic team for designing, aesthetic team source, (Andreeva and Kiseler 2015)

URL: <http://artesanato.culturamix.com/enfeites/centro-de-mesa-para-casamento>

URL: <http://decorwind.ru/vesennie-podelki-dlya-doma-vmeste-s-detmi/>

URL: <http://www.crafthubs.com/persimmon-paper-roses/29449>

URL: <https://www.instagram.com/p/1VOTIRvUQd/?taken-by=makeakimppu>

URL: <http://www.100layercake.com/blog/2013/06/24/colorful-bbq-wedding-caroline-craig/>

URL: <http://svoimi-rukami.pro/podelki/otkrytka-mundir-na-23-fevralya/>

URL: http://avaflo.ru/index.php?page=oformlenie_interyera_tsvetami

URL: http://avaflor.ru/index.php?page=oformlenie_interyera

Picture 4: Nordic Digital Summit 2014 logo, organizers source

Picture 5: Design for wall

URL: http://dis.4in.ru/pilipim/gallery/20343_dizajjn_interera

Picture 6: Frames

URL: <http://fabelio.com/blog/Dekorasi-Pesta-Kecil-di-Rumah-yang-Murah-dan-Sederhana/>

Picture 7: Graphic flowers, aesthetic team source, (Andreeva and Kiseler 2015)

URL: <http://frankief.deviantart.com/art/Trumpet-Flower-263762494>

URL: <http://frankief.deviantart.com/art/Burgundy-266906460>

URL: <http://frankief.deviantart.com/art/Bluezy-285502786>

URL: <http://frankief.deviantart.com/art/Hybrid-Purple-268214624>

Picture 8: Second offer from aesthetic team for designing "Industrial design", aesthetic team source, (Andreeva and Kiseler 2015)

URL: <http://big-led.ru/all/krasivaya-podborka-fotografij-fassadov-so-svetodiodnoj-podsvetkoj/>

URL: <http://www.eventengine.fi/tuotteet.html?id=20/97>

URL: http://www.123rf.com/photo_26353394_sugar-crystal-rock-candy-on-black-background.html

URL: <http://coolcreativity2014.tumblr.com/page/109>

URL: <https://vk.com/club28047717>

URL: <http://steampunker.ru/tag/%D0%BB%D1%8E%D1%81%D1%82%D1%80%D0%B0/>

URL: <http://bestshar.ru/>

URL: <http://www.arteycultura.com.mx/festival-simbionte-sustentabilidad-diseno-y-tecnologia/>

URL: http://www.shef63.ru/additional_services/podsvechnik

Picture 9: String light with the letters "So bright"

URL: <http://www.photoshoptuto.com/tuto/texte-guirlande-lumineuse-943>

Picture 10: Sketch for Lunch table design, aesthetic team source, (Andreeva and Kiseler 2015)

Picture 11: Balloons

URL: <http://idhairadvertising.blogspot.fi/>

Picture 12: Shopping list to buy from Ikea, aesthetic team source, (Andreeva and Kiseler 2015)

Picture 13: Paper flowers for NDBS 2015, aesthetic team source, (Andreeva and Kiseler 2015)

Picture 14: NDBS 2015, aesthetic team source, (Andreeva and Kiseler 2015)

Picture 15: NDBS 2015 Lunch table design, aesthetic team source, (Andreeva and Kiseler 2015)

Picture 16: L'Oreal Melbourne Fashion Festival 2011 (streetcredthread)

URL: <https://streetcredthread.wordpress.com/tag/lmff/>

Picture 17: Bendigo Art Gallery (contemporist)

URL: http://www.contemporist.com/2014/12/11/bendigo-art-gallery-by-fender-katsalidis-architects/ba_101214_04/

Picture 18; Bendigo Art Gallery (contemporist)

URL: <http://www.contemporist.com/2014/12/11/bendigo-art-gallery-by-fender-katsalidis-architects/>

Picture 19: Light grass, Bruce Munro light installations (Bruce Munro Illuminates)

URL: <http://www.arteycultura.com.mx/festival-simbionte-sustentabilidad-diseno-y-tecnologia/>

Picture 20: Roses in lightbulbs (Pinterest Avrora)

URL: <https://www.pinterest.com/pin/36739528207789393/>

Picture 21: Bloom Pink and White lamps (Dcreative)

URL: <https://vk.com/wall-44550755?offset=100>

Picture 22: balloons wall (Makenice blog)

URL: <http://www.makenice.nl/inspiratie-verjaardag/>

Picture 23: Lunch area, aesthetic team source, (Andreeva and Kiseler 2016)

Picture 24: Reception area, Aesthetic team source, (Andreeva and Kiseler 2016)

Picture 25: Quarts

URL: http://www.123rf.com/photo_26353394_sugar-crystal-rock-candy-on-black-background.html

Picture 26: Round tables and stage, Aesthetic team source, (Andreeva and Kiseler 2016)

Picture 27: LED balloons (partydekoworld); Bon Bon balloons (bonbonballoon); Permanent balloons (notonthehighstreet)

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URL: <http://www.notonthehighstreet.com/home/parties/balloons>

Pictures 28: yellow tables with light (Quinceanera Pinterest); light furniture (DESIGNMAG)

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Picture 29: Mood board NDBS 2016, aesthetic team source, (Andreeva and Kiseler 2015)

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URL: <http://www.arteycultura.com.mx/festival-simbionte-sustentabilidad-diseno-y-tecnologia/>

Appendix 1

Picture 30: Purchasing, aesthetic team source, (Andreeva and Kiseler 2015)

Attachments

Appendix 1



Picture 30: Purchasing, aesthetic team source, (Andreeva and Kiseler 2015)

Appendix 2. The full list of the interview and observation questions

- Questions for the organizer: “How organizers were producing the NDBS 2015 event design?”

Why did you choose pink, black and white colors for the NDBS logo?

Could you tell which kind of channels you chose for the NDBS promotion?

Which event visuals (posters, rollups, flyers...) did you use for the event?

How many of them?

How was lightning organized for wow-effect on the stage?

How was the lunch area decorated?

Have you used any sound support during the event?

What kind of music was playing during the event?

How was the venue organized and what kind of furniture you had?

Could you describe the style of the event?

Did you use cost effective solutions for the design?

- Questions for the customer: “How the event design affected on the experience?”

Could you describe in three words the image of Nordic Digital Business Summit event?

Which colors appear in your head when you think about NDBS?

How did the atmosphere of the event influence your work?

What you would like to see in future NDBS events?

- Observation questions

The main observation questions are:

The role of small elements in the whole event design process

The choice of the cheapest materials for creation of designing elements

Arranging the lunch area and people's impressions about it