Hotel Katajanokka's Anniversary Experience – the Event Plan

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There is no other place in Helsinki that can offer its guests the unique experience of staying overnight in what once was a real jail cell, other than Hotel Katajanokka. This historic gem agreed to take on the role of the commissioning party, expecting to receive a detailed anniversary event plan in return. Its theme and atmosphere are dictated by the building's exceptional prison background, so that it fits perfectly with the gloominess lurking in town around the suggested date; Halloween weekend. Guests are encouraged to let go of their everyday lifes and to assimilate to the despair and pain of former inmates and officers during their stay. However, no promises have yet been made regarding the actual implementation of the event plan and so for now, it is merely a suggestion.

The aim of the event plan is to increase the number of customers at the restaurant, introduce the meeting rooms as viable venue alternatives for the future, have the hotel fully booked, turn the event into a yearly tradition and encourage guests to embody a curious attitude and continue exploring their surroundings even after they have returned home.

The theoretical framework kicks off with an introduction to event management. Working in the industry is then narrowed down to the applicability of three experience tools to the event planning process. They are the four realms of an experience, the experience pyramid and the event canvas. Their ideologies provided the base and needed guidance for the creation of the final product of this thesis. The necessary secondary data was gathered using the deductive approach by researching for previously published books, news, articles and re-ports relatable to this thesis. The primary data, on the other hand, was acquired through a valuable qualitative, semi-structured interview with the general manager of Hotel Katajanokka.

The roadblocks standing between the desired outcome and success are the limitations, which are the boundaries set by the hotel's values, the confined physical spaces, lack of interest from the behalf of potential customers and costly tickets. Success is challenging to evaluate because of the fact that the event is not really taking place. Nevertheless, comparing and contrasting it to similar events from the past and to the three experience tools can provide insight on how successful the event could be expected to be if executed.

Overall the entire thesis process from submitting the subject plan to publishing took 13 weeks, of which only 6 were used for writing. The slow start and rush towards the end could have been avoided if only a strict schedule would have been arranged earlier. The product itself, the anniversary plan enclosed as an appendix, follows the steps of the event canvas, addressing each of its blocks in words before the visual version of the canvas is presented. The plan is concretized with suggestions for a task timetable for the event management body and an event program for the guests.

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1 Introduction

Thirteen weeks, of which six were intense writing, flew by assembling vague ideas from the author's imagination and concretizing them with the aid of theories from academic articles. The work was done in the hopes of managing to put together an event plan, which would be detailed and well-structured enough for the commissioning party to be able to follow its numbered steps and implement. The plan is designed for Hotel Katajanokka, a historic building with a colourful background as a county prison and pre-trial detention centre, which is celebrating its 10 year anniversary in 2017. This thesis is, therefore, product-oriented instead of research-oriented.

The first half of the thesis starts off with a broad introduction to event management, which is then narrowed down to working in the industry. Next, a closer look is given at three key experience tools: the four realms of an experience, the experience pyramid and the event canvas. Together they form the outline of the final product. This is done by including their experience elements, immersion and activity or interest and sense perception for example, into the event. However, the most emphasis is given to the event canvas, because it is the most current and detailed, so planning the event is a systematic process that does not leave a single stone unturned. The theoretical framework also mentions other tools that can be useful for planning: the probability and impact matrix, the time management grid, the marketing mix and service blueprinting. These four give supporting or contrasting views to increase the extent of source debate. The first part finished off with a straight-forward table illustrating what experience tool has been implemented in the final version of the event plan and where.

The second half of the thesis gives insight on the thought process behind applying the theory to practice. The story behind why this topic was chosen and its desired outcome are explained. Then, the various parts of the project plan itself are slashed into the timeframe, methods, description of the venue, initial ideas for the event, using the event canvas and adding other tools to the mix. The last two chapters appeal to the limitations and risks this product has and most importantly, how successful it can be evaluated to turn out to be.

The thesis ends with a discussion tying the work together by saying two words about the result, what can be concluded from it and what are the improvement ideas and suggestions for the future. The flow of the thesis process is explained pinpointing the parts where it progressed the fastest and slowest and what was perceived to be the easiest and hard-

est. The writing is wrapped up with learning outcomes and turning heads towards the future after graduating. The product itself, the anniversary event plan for Hotel Katajanokka, is found enclosed to the appendix, tackling themed topics one by one in words and followed by a visual representation of the canvas. Additionally, suggestions for the event program and a schedule for the event management body are included to concretise the writing. Unfortunately, no promises have been made regarding the actual execution of the event. This means that for now the plan is only a hypothetical suggestion which is not to be implemented.

1.1 Objectives

The primary aim of this thesis is to provide Hotel Katajanokka, the commissioner, with a feasible event plan as a suggestion for a 10 year anniversary celebration. Thanks to the clear structure of the plan, it will be enough to systematically read through and implement each numbered steps, resulting in the creation of a memorable event. If executing the entire plan is too much, the second option is to only pick out the best ideas and incorporate them to the hotel's existing projects.

The first and second objectives of the event plan are to increase the number of customers at the Linnankellari restaurant and to boost the amount of bookings the hotel receives for its meeting rooms and assembly hall, which are ideal venues for private parties. Where the hotel is located and what it has to offer are unknown to many locals in Helsinki, but organising this event could raise awareness amongst the audience. Each of the 106 rooms should accommodate two participants for the event to yield the maximum profit and therefore, the third objective is for the hotel to be fully booked. The fourth is to turn the event into a yearly tradition, because it turned out successful the previous year. The fifth and final objective is to lead guests towards behavioural change. This means encouraging them to embody a curious attitude and to continue exploring their surrounding environment even after the event is over, for example by seeking out other forgotten historic gems in Helsinki and visiting them.

1.2 Hotel Katajanokka's Anniversary

Hotel Katajanokka shut its doors as a prison and underwent extensive renovations for then to re-open in May 2007. The hotel has now been running for exactly ten years. However, the building still boasts with unusual history, which is incorporated in its slogan "escape the ordinary". The theme of the event would be built around the same psychology and mystic atmosphere, which would be visibly incorporated in the staging and program.

As well as taking advantage of the already naturally existing prison environment, the experience could be intensified by organising it on the gloomiest time of the year, Halloween weekend.

This horror event would offer its participants a break from their comfortable everyday lives to embody the pain and despair of former inmates and officers for one night. The entire hotel would be exclusively booked for this event, because activities would be running throughout their stay in even the darkest corners of the building. The tickets would be sold per room, each accommodating two people including dinner and breakfast as well as free access to all the performances. This would offer the perfect opportunity to create a unique anniversary event that would bring the establishment's existence and colourful background back to the knowledge of the locals of Helsinki.

1.3 Methods

The research and framework of the final product was conducted using the deductive approach: findings from the past were gathered and studied, then their validity tested in a new scenario (Research Methodology 2016). The secondary data varied from paperback books to online versions, the news, research articles and annual reports to dictionaries as long as their theories were relevant to the topic of this thesis. All the needed background information was acquired during a time period of six weeks. The primary data, on the other hand, was obtained through a valuable qualitative, semi-structured interview with the general manager of Hotel Katajanokka at the very beginning of the thesis process on 14th March 2017.

1.4 Key Definitions

The key terms of this thesis are event management, experience tools and event plan. Event management is being in charge and coordinating individual projects to the smallest detail so that when being executed they can run smoothly and their objective can be reached (International Institute of Event Management 2015). Experience tools are apparatus that can be used to facilitate the event planning process (Kylänen & Tarssanen 2006). An event plan is a written account of the actions to be taken within a certain timeframe in order to reach the specified aim of an occurrence happening on determined date and place (Business Dictionary 2017).

2   Event Management

An event is a purposeful public assembly (Sharma 2017). They are mechanisms that change participants' behaviours through the means of education, networking and entertainment (Frissen, Janssen & Luijer 2016, 11). Management, on the other hand, is the art of organizing and coordinating business activities (Business Dictionary 2017). It is the process of working on projects with and through people and other available resources to reach organizational goals (Management Innovations 2008). Combined, the two make event management.

All conferences, conventions, trade shows, ceremonies, festivals and parties are products of event management. Their creation requires the identification of the event concept and the target audience, planning logistics and responsibilities of the different teams and controlling the overall execution and outcome of the event. (Woodward 2016.) Therefore, event management is being in charge of individual projects and coordinating them to the smallest details so that everything can run smoothly and their objective can be reached (International Institute of Event Management 2015).

After getting started with the definitions of event, management and event management, this chapter will continue with a quick look at event management as part of the experience economy, the diversity of the event industry and its size in figures. The following subchapters will study the nature of event managing and planning in the working environment, introduce three different experience tools with a more detailed review on the event canvas and lastly mention the requirements for implementing an event as well as this thesis.

The twenty-first century has seen more and more developed societies leap into the experience economy, augmenting the importance of event management. Now businesses aim to create memorable experiences for their customers, because those claim higher value in comparison to traditional goods and services in the market. (Schmitt 2010, 67.) Being able to shift the customer's mood into a positive direction will make them more inclined to choose the brand, product or service in question (Friis-Jensen & Horn 2009). In fact, events are powerful tools that can influence the behaviour of its participants (Frissen, Janssen & Luijer 2016, 13). This is where event management and the experience economy tie in together. As the experience economy expands, the demand for event management grows.

The event industry is big and diverse. An event can be after profit or non-profit, indoor or outdoor, by the government, business or community and for entertainment, commercial,

celebration or a specific cause. Concrete examples of its concepts are business seminars, theatre performances, awards nights, sports competitions, product launches, street fairs, university open days, charity campaigns, music concert and trade shows. (Sustainable Event Alliance 2017.) Consequently, all of these offer positions in event management that need to be filled.

In 2016 the event industry in the United Kingdom supported 570 000 full-time jobs and was worth £42.3 billion, that is about €50.2 billion (Brooker 2016). In 2015 the Unites States employed 1.8 million people and contributed $115 billion to the GDP, which means roughly €106 billion (Meeting Professionals International 2015). These figures give an understanding of the size of the industry and the impact it has on the economy.

2.1   Working in the Event Industry

Event managers that work in the industry should consider themselves to be theatre producers who stage for consumers using a variety of theatre formats (Schmitt 2010, 87). They are the ones who are fundamentally in charge of the planning, execution and final outcome of an event (Woodward 2016). Event managers should be flexible and able to switch between roles from co-creator to researcher, communicator, entrepreneur, capability builder, facilitator and strategist (Tan 2009, 22). This subchapter will discuss what skills are needed and what responsibilities are to be carried when working in the event industry.

The event manager as well as their entire event planning team must develop certain skills to survive in the hectic working environment. These are flexibility, creativity, communication, budgeting, multi-tasking, organization and time management. Additionally, they should be well informed on viable venues, catering, transportation, lodging, production and entertainment. (Hard 2017.)

The list of job responsibilities is usually very long, but can be expected to be in direct proportion with the size of the event and can also be affected by its purpose. Therefore, it is important to know how to handle a big work load and stressful situations (White 2010). Examples of a few probable tasks are procuring the venue, meeting with the outside vendors, hiring speakers and entertainment, arranging transportation and parking, obtaining permits and insurance, checking health and safety standards, designing emergency and security plans, developing monetary budgets and monitoring the event as it is happening. (Woodward 2016)

To conclude, the final responsibility, mostly resting on the shoulders of the event manager, is to ensure the success of the event. According to Frissen, Janssen & Luijer (2016,

81), "A successful event is designed for more than one stakeholder" and "A successful event changes behaviour". Creating an event is challenging as there is so much planning and controlling to be done, but when memories are created and successfully delivered to its stakeholders, it is hugely rewarding (Murray 2015).

2.2 Experience Tools

Different experience tools can be used during the event planning process. The following subchapters will introduce three of them: the four realms of an experience, the experience pyramid and the event canvas. The first, the four realms of an experience focuses on the purpose of the event and categorises it accordingly into entertainment, educational, esthetic or escapist. This makes the goal clearer to define and easier to reach. (Gilmore & Pine 1998.) The second, the experience pyramid concentrates on incorporating both mental and physical elements so that a holistic experience can be offered (Kylänen & Tarssanen 2006). The third and last, the event canvas is the most current tool and follows a straight forward but detailed thought process. It asks questions under themed blocks by doing which it ensures that no issue is overlooked. (Frissen, Janssen & Luijer 2016.) It is possible to bring together and combine methodologies from several tools to create source debate and to support or contrast different views for the best possible product outcome.

2.2.1 The Four Realms of an Experience

The four realms of an experience are illustrated on the following page in image 1. By evaluating the level of the guest's participation and environmental connection the spectrum can be divided into four categories: entertainment, educational, esthetic and escapist. Pinpointing the category the experience belongs in can guide the time and effort put into exploration, scripting and staging in contrast to research, design and development during the planning process. (Gilmore & Pine 1998.)
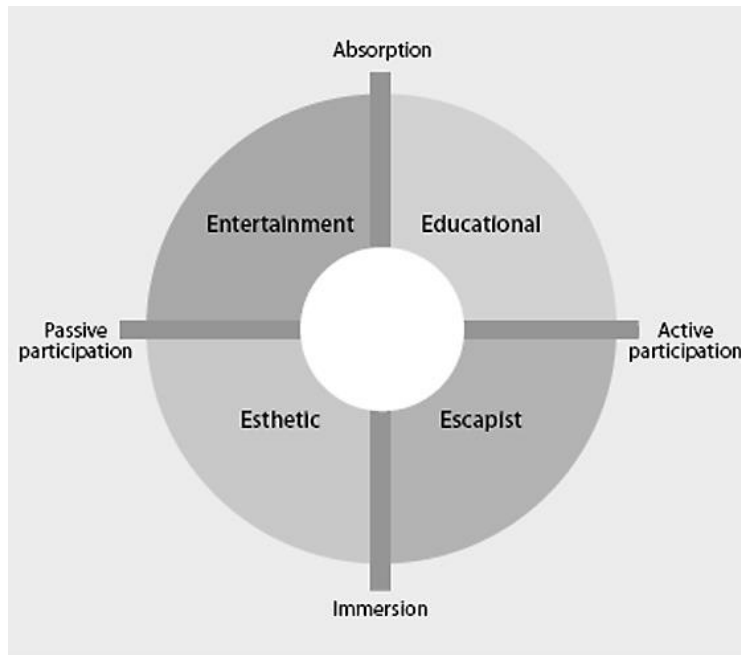
Image 1. The Four Realms of an Experience, Gilmore & Pine 1998

The extent of customer participation is measured on the horizontal axis from passive on the left to active on the right. When guests are merely observing and don't affect the performance their participation is classified to be passive. On the contrast, active participation requires movement and means merging with the product and taking a significant role that can change the outcome. (Gilmore & Pine 1998) Singing or dancing in a play are examples of active situations, whilst admiring or examining scenery are passive (Kylänen & Tarssanen 2006).

The vertical axis, running from absorption down to immersion, describes the connection and relationship the guest has with the environment. Absorbing means viewing a performance from the side to see what is happening, whilst immersing is standing right in the centre of the action to see, smell, hear, taste and feel. There is a stronger sense of unity between the guest and the environment during immersion in comparison to absorption. (Gilmore & Pine 1998.)

To finish off, the four realms of an experience can be criticised for being outdated because its source was published in 1998, which means almost 30 years ago. Since then, the experience industry has evolved drastically and therefore, the tool may not be as relevant anymore as it was before. Additionally, its applicability to the planning process of real projects is limited, because it merely measures the guest's participation and environmental connection and classified the event into one of its categories. (Gilmore & Pine 1998.) This means, that the four realms of an experience has a minor effect on the outcome of a product. Nevertheless, it can be valuable for showing support for views of other theories.

2.2.2   The Experience Pyramid

A second tool placed under the magnifying glass is the experience pyramid below in image 2. It reflects on the elements of an experience on both a mental and physical level. It is useful for the identification of qualities, deficiencies and critical issues a product may have, so that adjustments can be made accordingly and the final outcome then analysed. This tool aims to create meaningful experiences for customers. (Kylänen & Tarssanen 2006, 138.)
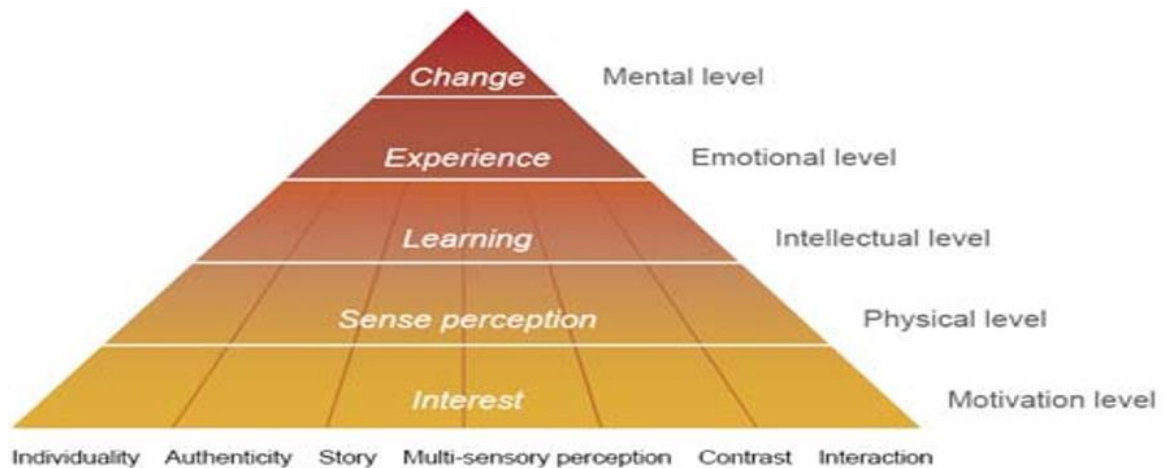

Image 2. The Experience Pyramid, Kylänen & Tarssanen 2006

If each of the elements on the horizontal axis are incorporated the guest is being successfully influenced to the extent that a unique memory can be created. Moving from left to right, individuality is present when no similar products can be found on the market. Authenticity is measured by the credibility of the product: how tied to culture it is, was it produced in the region or has it been made by hand. A good story forms a link between the product and reality by giving it content and social importance. Multi-sensory perception calls for the involvement of all of the five senses in a harmonious and empowering manner. Contrast is the yearning guests have for something entirely opposite to what they encounter in their everyday lives, for something exceptional and exotic. If communication between the guests, staff members and other participants is perceived to be positive by all of its counterparts, the interaction leads to the longed-for feeling of belonging in a community. (Kylänen & Tarssanen 2006.)

The vertical axis, on the other hand, lists the different levels of an experience. First, the guests' interest is sparked on the motivational level. The physical level sees the involvement of the senses. The intellectual level dictates whether the guest is satisfied when the brain begins to think, learn and form opinions. Unpredictable and uncontrollable positive

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or negative responses are noted on the emotional level throughout the customer journey. Reaching the mental stage allows the guest to go through permanent change to their personal physical state, mind or lifestyle. (Kylänen & Tarssanen 2006.)

From all of what has just been said on the experience pyramid, it can be concluded that it is a more detailed tool in comparison to the four realms of an experience. The same observation can be made by giving a quick glance back at the two illustrations, and comparing the amount of elements plotted in image 1 to image 2. The source of the experience pyramid is from 2006 so the tool is somewhat up to date. Aiming to create a meaningful experience is a vague statement, but a universal one, which means that more of its elements should be present in all event plans. (Kylänen & Tarssanen 2006.)

2.3   The Event Canvas

The event canvas is a tool used during the creation of tailored events to facilitate collaboration and promote visual thinking (Frissen, Janssen & Luijer 2016, 17). The founding fathers of the canvas Roel Frissen, Ruud Janssen and Dennis Luijer launched the first prototype in 2013, but continued polishing its rough edges for the following three years (Frissen, Janssen & Luijer 2016, 199). In 2016 this trio of event pioneers released the Event Design Handbook, which carefully explains every element of the event canvas and its implementation to real life situations. Next, the questions who is the canvas for, why should they use it, who are the stakeholders, who created it and why they put in the effort are answered.

The event canvas is primarily created for team leaders involved in event design. Regardless, its ideology is meant to be shared amongst friends, colleagues, family and peers. It is designed for those who wish to bring people together for two reasons. The first is to have them brainstorm effectively during the designing process. The second is to invite them to participate to the event. The event canvas can be a useful tool for anyone from a student to a teacher, an experienced event planner to a novice or a CEO to an intern. (Frissen, Janssen & Luijer 2016, 21.) Those who want to bring people together should use the canvas to reach their wish, because it has four great benefits. They are: elevating participant's experience, promoting conscientious design, articulating the story of the event and bringing the team together. (Frissen, Janssen & Luijer 2016, 17.)

As can be seen in the image below, the layout of the event canvas is rectangular and made up of 14 small blocks. These blocks are entering behaviour, pains, expectations, exiting behaviour, gains, satisfaction, commitment, return, cost, revenue, jobs to be done, promise, experience journey and instructional design. The purpose of the having the

blocks is to make sure no factor that may have an impact on the event is overlooked. By sticking to this thought process the team responsible of planning the event will have a graphic space to organise their ideas and a platform for good conversation flow. (Frissen, Janssen & Luijer 2016, 74.) To make things easier and faster, the blocks can also be divided into three groups that are change, frame and design. Every group and block will be explained one by one in the coming chapters of this thesis.
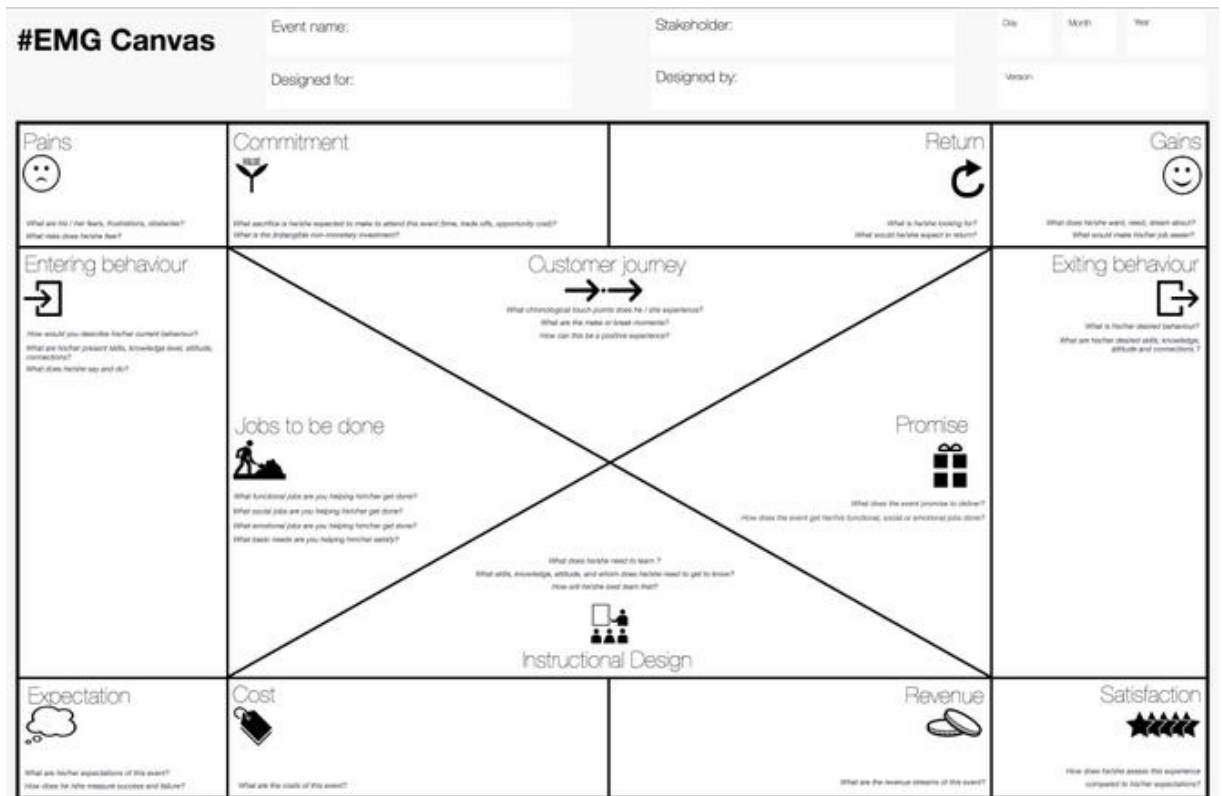
Image 3. The Event Canvas, Event Model Generation 2017

Before beginning to fill in the event canvas blocks, the stakeholders of the event must be identified and classified from the group with the most significant role to the least. This is done by asking one simple question: Who can pull the plug on the event the easiest? (Frissen, Janssen & Luijer 2016, 81.) An individual or a group with interest or concern towards the event is accounted for as a stakeholder. They make a voluntary decision to be part of the event and it is more important for them to participate than not to. (Frissen, Janssen & Luijer 2016, 196.) Examples of stakeholders are the owners, sponsors, participants, guests, presenters and designers.

The creators of the event canvas Roel Frissen, Ruud Janssen and Dennis Luijer saw it necessary to create the canvas, because the process of event design needed to be reduced to one multi-faceted tool, allowing the entire team to contribute, discuss and debate in a dynamic environment for the best outcome. Its future-oriented aim is for it to nurture

event pioneers who will engage in brave conversations about value, run collaborative processes and use innovative tools. (Frissen, Janssen & Luijer 2016, 13.)

2.3.1 Change

Working with the event canvas starts from the change phase. It consists of six blocks that are entering behaviour, pains, expectations, exiting behaviour, gains and satisfaction. The first three study the stakeholder before they enter the event and the last three observe them after they exit. (Frissen, Janssen & Luijer 2016, 38.)

In the case of the event canvas, the entering behaviour of a stakeholder does not indicate to one's actions as they approach the party venue, but rather to their way of being independent of the event. Unavoidably, this can prove itself to be rather challenging as every single person is unique and therefore, it is important to remain focused on the common behaviours within stakeholder groups. Questions that should be addressed in this block are how they interact with others, how they form connection, what are their public attitudes, how is their appearance described, what is their knowledge level, do they have any present skills and what do they say and do. (Frissen, Janssen & Luijer 2016, 43.)

The pains that influence the event planning process are described by Frissen, Janssen & Luijer (2016, 45) to be "thoughts and feelings that keep people from doing something, personal circumstances that block change and that preserve status quo". Answers to what are the stakeholder's fears, worries, frustrations and obstacles are needed. Some examples may be undesired costs, negative emotions, risk factors or unstable situations. This block is extremely important because in order for a stakeholder to be entirely receptive during the event, they must have first been alleviated of all of their pains, rather than them being present on a conscious or even subconscious level. (Frissen, Janssen & Luijer 2016, 45.) To take matters into deeper consideration, the probability and impact matrix can aid to identify the most critical risks that need the most attention (Just Get PMP 2012). It can be used as support when assessing the pains in the event canvas, because even though the block demands listing them, it does not determine which one needs the most detailed pain alleviation plan. Nevertheless, the matrix does by scoring each risk according to its probability and impact so their importance can be ranked.

	Impact				
Probability		Trivial	Minor	Moderate	Major	Extreme
	Rare	Low	Low	Low	Medium	Medium
	Unlikely	Low	Low	Medium	Medium	Medium
	Moderate	Low	Medium	Medium	Medium	High
	Likely	Medium	Medium	Medium	High	High
	Very likely	Medium	Medium	High	High	High

Image 4. Probability and Impact matrix, Just Get PMP 2012

Expectations cannot be met, or in best cases even exceeded, without analysing them already during the event planning process. They can be built and adjusted according to how new information is received and processed. Examples of ways to provide this information are previous experiences, word-of-mouth, social media and marketing messages. More concretely, things to be considered in this block are what previous events has the stakeholder experienced, what do others say about the event or similar events, what is being discussed online and how much and what information is released by the organisers through marketing. (Frissen, Janssen & Luijer 2016, 46.)

Exiting behaviour is the first block which studies the stakeholder after they have attended the event instead of before. The things they now say and do differently are key, and questions such as what new skills, knowledge, attitudes or connections have they acquired by participating are answered. In other words, any change in behaviour that can be observed through a camera falls into this block. (Frissen, Janssen & Luijer 2016, 49.)

Gains work in direct response to the previously mentioned pains. They are the positive outcomes and benefits the stakeholder gains as the event comes to an end. Questions to be asked are what does the stakeholder require and desire. Some answers are tangible whilst others complete surprises, of which a few examples may be functional utilities, cost savings or powerful emotions. This block is important because it provides insight to the motives a stakeholder has. (Frissen, Janssen & Luijer 2016, 50.)

The sixth and final block of the change phase is satisfaction. What and how the stakeholder tells others about their event experience, what they post on social media, how they would rate the happening, how it compares to previous experiences and how it influence

decisions that are going to be made in the future are investigated (Frissen, Janssen & Luijer 2016, 53). Once this group of six has been carefully dealt with and the answers to each of the questions filled in, stakeholders can reach behaviour change.

2.3.2 Frame

The second phase is frame, made up of an additional six blocks. These are commitment, return, cost, revenue, jobs to be done and promise in the aforementioned order. Frissen, Janssen & Luijer (2016, 55) define the frame as "the boundary box of practical realities within which you need to contain your event". In other words, it sets the reality and limitations of the project.

Measuring commitment can be done by answering the following questions: what non-monetary investments are the stakeholders making and what are they willing to sacrifice in order to be able to be part of the event. Possible answers to these are time, energy, use of resources, preparation or effort. One's personal commitment varies according to their role, which means depending on if they initiate, partner, sponsor or attend the event. (Frissen, Janssen & Luijer 2016, 56.)

Whereas gains were the positive outcomes that affect a stakeholder over a longer time period, returns are the short term benefits of having participated. Three examples may be that the food was good, there were no queues to the bathroom and pleasant conversations with other participants. The point to focus on here is what the stakeholder walked away with from the event. This block is important because return stands for the immediate gratification a person has once they leave. (Frissen, Janssen & Luijer 2016, 59.)

Tackling costs is a task everyone is already familiar with. However, in the case of the event canvas, cost accounts for the stakeholder's financial expenses tied to the event and makes up part of the event's budget and profit-loss statement. To make things slightly more confusing, sometimes one's cost is another's revenue, for example in the case of a ticket fee for an event participant and the event owner. Questions that should be sought the answer to are what does it take for a stakeholder to get there, what does it take for them to put in their own input and what objects or services are exchanged there. (Frissen, Janssen & Luijer 2016, 60.)

Revenue makes up the other half of the event's budget and profit-loss statement. This block studies whether the event generates money for its stakeholders and if so through what financial revenue streams. Nevertheless, not all stakeholders or events have any revenue flowing in. (Frissen, Janssen & Luijer 2016, 63.)

The next block is rather straight forward, since it only requires listing the jobs that are to be done. In other words, it is a to-do list that can be categorised according to the intent: emotional, social or functional. The tasks should also be sorted in the order of importance, so that the biggest and most time consuming issues are handled first. What stakeholders are trying to perform and complete, what are the problems they aim to solve and what needs they are hoping to satisfy are addressed in jobs to be done. (Frissen, Janssen & Luijer 2016, 64.) A tool that can help evaluate the aforementioned order of importance of the tasks is Stephen Covey's time management matrix (Mueller 2017) shown below. It divides a rectangle into quadrants according to the task's importance and urgency. This tool can clarify the listing order of the jobs to be done in the event canvas, because evaluating importance and urgency results in knowing whether the task can be postponed or no. In other words, the tasks can be prioritized correctly. Rather than restricting an event plan to the event canvas and its blocks, Covey's time management matrix can increase value if something more visual than a just a traditional list of jobs to be done is wanted.

	URGENT	NOT URGENT
IMPORTANT	*Quadrant I:* Urgent & Important	*Quadrant II:* Not Urgent & Important
NOT IMPORTANT	*Quadrant III:* Urgent & Not Important	*Quadrant IV:* Not Urgent & Not Important

Image 5. Stephen Covey's Time Management Grid, Mueller 2017

The heading of the final block of the frame phase, promise, is what attracts a stakeholder to the event. It should already be detectible in the marketing message and be as concise and aligned as possible. It describes how the event brings value to its stakeholders, how pains will be relieved, gains created and the jobs to be done accomplished. (Frissen, Janssen & Luijer 2016, 67.)

It is unavoidable to point out that the event canvas does not offer guidance for how promise can be conveyed to the potential customers, only that it should be done through the marketing messages. Jerome McCarthy's marketing mix can help to find a way to spark the interest of potential customers by combining four elements: product, price, place and promotion. (Business Dictionary 2017.) An illustration of the 4 P's can be seen below.

Image 6. Marketing mix, MBASkool 2017

To begin with, each element should be reflected on individually. Product oversees the concretization and finalization of the outcome, so that it is ready for the market. The price must be adjusted so that it is not too high for the customer to pay, but enough for the seller to make a profit. The place is where the selling happens and should be carefully selected so that it is convenient for the customers and easy for the distributers to access. Promotion seeks to find the most effective methods to provide customers information about the product. For a marketing message to motivate a person to make a purchase, the 4 P's should be present. (MBASkool 2017.) The marketing mix can therefore be helpful tool for framing the promise in the specified block in the event canvas.

2.3.3   Design

The third phase is referred to as design, and entails of the remaining two blocks that are experience journey and instructional design. These concentrate on how the actual event will look and feel by tracking two paths of acquiring new information; by experience and by instruction. (Frissen, Janssen & Luijer 2016, 38.) The learning methods to be considered in the case of the event canvas are knowledge-based, skills-based, attitude-adjustment and relationship-based (Frissen, Janssen & Luijer 2016, 69).

The experience journey is formed by the moments of interaction a stakeholder undergoes before, during and after the event. Examples of ways in which these actions can take

place are listening, reading, watching, debating, mingling or speaking. Identifying the make-or-break moments and pinpointing where it is possible to deliver more than the stakeholder expects are elements that should be considered in this block, so that the experience can result to behaviour change. Every stakeholder takes a different journey. (Frissen, Janssen & Luijer 2016, 70.)

Regardless of the fact that the event canvas acknowledges the necessity to identify the experience journey, it does not suggest a means of drawing out the path. Luckily, there are other tools that can help to make designing the journey clear and coherent. An example is Bitner, Morgan and Ostrom's (2008) practical technique of service blueprinting. It is a customer-focused approach to following the service process, the contact points and link between onstage and backstage actions. (Bitner, Morgan & Ostrom 2008.) Evidently, it can be linked to the journey experience block of the event canvas since both work towards the same goal. However, the advantage of the service blueprinting tool is that once the blanks are filled in and the connecting arrows are drawn, the guest's path can be more easily followed from start to finish. There is an example of an empty service blueprinting map below in image 7.

Physical Evidence	
Customer Actions	
	Line of Interaction
Onstage/ Visible Contact Employee Actions	
	Line of Visibility
Backstage/ Invisible Contact Employee Actions	
	Line of Internal Interaction
Support Processes	

Image 7. Service Blueprint Components, Bitner, Morgan & Ostrom 2008

The very last block of the entire event canvas is instructional design. It studies the most effective methods, formats and interactions to reach what needs to be learned. It should cover what information, skills or knowledge the stakeholders should learn from the event, how they learn best and how is this reflected in the schedule or programme. (Frissen, Janssen & Luijer 2016, 73.)

2.4   Project Implementation

The leap from planning on paper to actually implementing a project is not simple either. The prerequisites are having three fundamental resources at hand: time, space and a team. The bigger the event the more time making the magic happen will require. The ideal space would be a committed room with the possibility of spreading multiple posters on its walls, big enough for the whole team to work on the flipcharts simultaneously and inviting for others to walk in and share their ideas. An event manager should not work alone but have a diverse team of people with different roles, perspectives, experiences, backgrounds and preferences for support. (Frissen, Janssen & Luijer 2016, 78.)

2.5   Putting Theory into Practice

Now that the three chosen key experience tools have been studied in closer detail, heads can be turned towards the planning process of the product; the event plan for Hotel Katajanokka's anniversary. The entire product is created on the basis of the aforementioned theories. Table 1 on the following page shows what tools have been incorporated and where in the finalized version of the plan.

Table 1. Outline of the product incorporating the experience tools

Outline of the product	Event canvas	Experience pyramid	Four realms of an experience
Overview of the event		■	
Putting the canvas into action			
Block 1. Entering behaviour	■		
Block 2. Pains	■		■
Block 3. Expectations	■	■	
Block 4. Exiting behaviour	■		
Block 5. Gains	■		
Block 6. Satisfaction	■		
Block 7. Commitment	■		
Block 8. Return	■		
Block 9. Cost	■		
Block 10. Revenue	■		
Block 11. Jobs to be done	■		
Block 12. Promise	■	■	
Block 13. Experience journey	■	■	
Block 14. Instructional design	■	■	

The outline of the product, in other words the chapters of the event plan for Hotel Kata-janokka, run vertically on the left of the table. Each of the experience tools has its own column and a box is shaded in if its element is mentioned in the specified chapter of the plan. One glance is enough to mediate that the event canvas is fundamental to the framework of the plan. The experience pyramid has a lesser role, but its presence is highlighted towards the end whilst the four realms of an experience has the smallest influence on the final outcome. The second half of the thesis yet to come goes deeper into the methodology behind using the tools to create the product that is, putting the theory into practice.

3   Planning the Anniversary Event

When the days get shorter and the nights get longer life in Helsinki quiets down. As a result, there is a need to provide locals with experiences that will get them to crawl out of their apartments, but encourage them to welcome the gloomy yet mysterious autumn atmosphere. Even though Halloween is commonly known as an American tradition, Finland is quickly catching up by organising events with dark themes, for example Viaporin kekri in Suomenlinna or Teatteri Tuike's horror metro ride Viimeinen vuoro. These have been very successful and popular, because they are unique, engage all the senses and involve the customers to the extent that they feel like they themselves have stepped into the underworld. People are willing to pay for such experiences. This is where Hotel Katajanokka has the potential to dominate by taking advantage of its unusual history. In fact, no establishment in Helsinki has the possibility of accommodating its guests in real prison cells other than Hotel Katajanokka.

For having agreed to be the commissioning party of the thesis, Hotel Katajanokka will be expecting a coherent and feasible event plan as a suggestion for a 10 year anniversary event. This chapter concentrates on describing the steps taken from confining the desired outcome, to studying the venue, using the theory to create the event plan and then evaluating its success. The emphasis however, is on how, why and where the experience tools were applied. The actual product itself can be found as an appendix.

3.1   Desired Outcome

Before the planning process may properly begin, the desired outcome of the event must be delineated. Firstly, it makes it easier to make decisions on which approach works best towards reaching a clearly stated aim. Secondly, it facilitates the evaluation of success that is to be conducted at the very end of the plan, because it will then be possible to compare the true outcome to the desired one.

The primary aim of this thesis is to provide Hotel Katajanokka with a detailed event plan enclosed in the appendix. By reading it through and following its steps they should be able to create an engaging, transformational and memorable Halloween event. The other alternative is to pick out the most interesting ideas, alter or integrate them with some of their other projects. The suggestions address everything from the description of the target audience, to staging instructions, monetary plans, marketing means and a list of jobs to be carried out.

Hotel Katajanokka is located on the outskirts of Helsinki's hectic centre. This is the biggest reason for the low number of locals who are aware of the hotel. The fact proved itself to be true as the author of the thesis began discussing the topic with numerous peers, who surprisingly did not even know of its existence. The hotel has an atmospheric restaurant with a versatile and reasonably priced menu and a bar, which offers cool drinks on its sunny terrace during the summer months. Both are open for not only hotel guests and would warmly welcome more local customers. (Rinne 2017.) Therefore, an objective would be to spark people's interest towards the restaurant and bar and increase their number of local customers.

The hotel has five small banquet rooms and one grand assembly hall. These can be booked for business meetings or private celebrations, for example birthday parties or even weddings, since the 170-year-old chapel boasts with the original church altar, paintings and a functional vintage organ. They can accommodate anywhere between 130 to 8 people depending on the seating arrangements. The sauna and its adjoined cabinet can be booked too, for instance for corporate Christmas parties. (Hotel Katajanokka 2017.) Even though the banquet rooms and the assembly hall have managed to sell well so far, they would still be able to generate even more revenue if they were only better known (Rinne 2017). The second objective would be for this Halloween event to offer the perfect occasion to introduce these spaces to locals who may later on consider booking them for their own happenings.

As with most hotels, the slowest season at Hotel Katajanokka comes after Christmas in January and during week eight to ten (Rinne 2017). The rooms fill up again as summer approaches, but autumn could once again be busier. This Halloween event would take place when the darkest and grimmest period is just starting and the amount of tourists is dropping. Therefore, it would offer a great opportunity to attract people from the capital city to escape their normal routines and for the hotel to boost revenues for the weekend. A third objective, with the monetary yield in mind, would be to have the hotel fully booked for the night of this prison experience. This ties in with the fourth objective, which would be to create such a successful event that it would be organised again the following years and become a Halloween tradition that locals would look forward to.

Helsinki is filled with hidden historic gems that are left in the shadow of the famous Suomenlinna sea fortress thanks to its UNESCO world heritage site status. Hotel Katajanokka is one of them. Another example is Lapinlahden Lähde, Finland's first psychiatric hospital that opened its doors in 1841 that has been transformed into a modern centre of mental well-being operating a café, yoga classes, art exhibitions, seminar rooms and a

rentable sauna (Rantanen 2015). Organising a special event in the hotel with its back-ground visibly incorporated in the theme will definitely educate people and make them more aware of their surroundings. On a bigger scale, the last objective of the event would be to create more value and appreciation towards the history of Helsinki, hopefully making people more curious and encouraging them to explore the city they live in.

3.2 The Story Behind

The author's personal interest in hotels with colourful backgrounds was initially sparked by an article discovered online discussing the extreme customer experience of guests who visited the Karosta prison off the coast of Latvia. In addition to being a military museum, it offers accommodation in authentic cells, replicating the harsh conditions its prisoners had to endure under the Soviet rule (Bryan 2006). This lead to more research on the establish-ment, from visiting its homepages to reading more news and interviews on the Internet. This then lead to a search for similar concepts but in other locations. Some milder ver-sions of hotels with prison themes in Switzerland and England were found and simultane-ously the existence of Hotel Katajanokka came to the author's knowledge.

Regardless, the propositions for possible thesis topics first revolved around the Karosta prison in Latvia. It soon became clear that the outcome of a research conducted on that specific establishment would turn out to be slow, vague and inconclusive. It would be al-most impossible to fully justify the writing without visiting the place itself and staying for a longer period of time to carry out surveys, collect data and make observations. Therefore, the focus was set on something closer to home, that being Hotel Katajanokka. The estab-lishment turning ten years old in May 2017 quickly had the author's imagination running with ideas for organising a birthday event for the historic building. After exchanging a few phone calls and emails a meeting with the general manager was arranged and the hotel agreed to take on the role of the commissioning party for this thesis.

3.3 Project Plan

The following subchapters divide the planning of the project into six. The first three are de-scriptions of the timeframe, methods and the venue. These provide the background infor-mation that the next three are built on. The birth of the event, involvement of the event canvas and mixing in other tools already discuss the process of coming up with the actual event, how the tools were incorporated with the plan and why.

3.3.1 Timeframe

Overall, the entire process of putting this thesis together from choosing the topic to finally publishing it took 13 weeks, of which only 6 weeks were used for the actual writing. Below is a Gantt chart listing the tasks that were carried out and displaying them against the time that was spent on them. This specific type of chart was chosen for the job because one look is enough to obtain information about what the various activities were, when they began and ended, how long they lasted and where they overlapped. (Gantt.com 2017.)

Table 2. Timetable of the thesis process

week num.	8	→	11	12	13	14	15	16	17	18	19	20	21
Topic formulation	▨												
Subject plan	■												
Hotel visit			▨										
Outline				■	■	■							
Research					▨	▨		▨	▨	▨	▨		
Supervisor meetings								■	■	■		■	■
Theory								▨	▨	▨	▨		
Product										■	■		
Plan												▨	
Smaller Details											■	■	
Presenting													▨
Final adjustments													■
Publish													▨

It is clearly visible that the process started off very slow and the tasks accumulated towards the end. However, the wheels were set in motion early in the year, already towards the end of February 2017 when the topic was chosen and the subject plan submitted. The aim was to graduate before summer. It took many weeks to get hold of Hotel Katajanokka and to arrange a meeting. It was absolutely necessary to discuss the topic and the possibility of them being the commissioning party before the thesis outline could be written. Once the approval was given, research began and the outline was submitted at the start of May. In hindsight it can be pointed out that this phase took three weeks when the task should have been done in one.

The chapter based on the theory was the first piece of proper writing to be worked on, which required endless amounts of research for suitable articles and books. It was also

the part that took the longest, because there was a lot of going back to fix and add more information, which limited the progress made on the other chapters. Reading, evaluating and combining sources was a slow that however, needed to be conducted throughout the writing process.

On contrary to the challenges of the theory chapter, creating the product was the least laborious part. The ideas had already been forming and evolving during the past two months in the author's mind, so they were quickly written down. Regardless, it was necessary to reflect back at the theory every once in a way, but because it had been the emphasis of the prior week's work, the information was still fresh and easy to refer to.

Frankly, more time for the completion of the thesis would have been warmly welcome even though six weeks does already sound like a lot. Towards the end, unfinished parts were starting to pile up and cause stress, so too much time was spent on panicking about all the writing still to be done rather than concentrating on getting it done. Working simultaneously on different parts was confusing. Luckily, meetings with the thesis supervisor were set almost weekly and they proved to be extremely helpful for guidance as well as for motivation. Weight is lifted off the author's shoulders during week 21, as the thesis is presented, the final adjustments are made and it is published.

In conclusion, a clearer schedule for the thesis process should have been planned as soon as the subject plant was submitted rather than letting two months pass without getting much done. This could have avoided the pressure felt during the writing stage and the rush to publish it in order to succeed to graduate before summer.

3.3.2   Methods

The research for this thesis was conducted using the deductive approach. It was chosen over the inductive one, because there is an abundance of existing literature on the topic, the deadline of the thesis limited the time available for conducting research and avoiding possible risks is essential for the success of the final product. The method is to first gather findings on prior observations and then test their validity in new situations. In the case of this thesis, it meant studying the theory behind the three experience tools and using them to create the event plant for Hotel Katajanokka's anniversary. The inductive approach starts with conducting extensive research, noting own observations, then studying the results for any patterns, reflecting on them and finally forming brand new theories based on the research findings. It is a better option when there is a scarcity of sources, no time limit for the completion of the project and risks are accepted. (Research Methodology 2016.)

The secondary data that being the theory which existed already before this thesis, was collected over a total of six weeks. The sources varied from paperback books to online versions, the news, research articles, annual reports and dictionary definitions. All of the primary data was obtained during the meeting with Hotel Katajanokka's general manager on 14th March 2017.

The interview was qualitative and semi-structured. A qualitative approach suited better than a quantitative one, because answers could be given using descriptive wording, feelings could be transmitted and behaviour could be understood (Research Methodology 2016). A bonus was that it was conducted face to face, which offered the author the opportunity to visit and become familiar with the venue. The semi-structured interview was composed of questions on previously organised events, the present-day incorporation of the prison theme, their biggest challenges, the other hotel facilities and the figures indicating the hotel's performance. The questions only served as topic guidelines because the conversation quickly turned into a dynamic exchange of ideas.

The reason for disregarding quantitative research was simply that this thesis is product oriented, not research oriented. If success would be evaluated based on the amount of tables, graphs, pie charts and statistics then a highly structured questionnaire would be the appropriate method for conducting the research instead of one semi-structured interview. (Research Methodology 2016.)

3.3.3   Introducing the Venue

Hotel Katajanokka, the commissioning party of this thesis, is located in the Skatan cape in Helsinki, Katajanokka in Finnish, which explains where the name derives from. The oldest part of the building dates back to 1837 and the main part to 1888, when it still served as a county prison and pre-trial detention centre. However, the Helsinki County Prison on Katajanokka shut its doors in 2002. It went under major renovations, but reopened five years later in May 2007 as the hotel it is today. (Hotel Katajanokka 2017.)

The 106 hotel rooms are all reconstructed from the original cell blocks. The building also has five meeting rooms and a chapel, which can seat up to 130 people whilst the smallest cabinet is for 8. The original church altar, paintings and vintage organs used during wedding ceremonies surely create an atmosphere like no other. Nordic specialties can be enjoyed in the Linnankellari restaurant or on the terrace. The weekend sauna is complimentary, but can also be booked for individual private occasions, and the gym is open 24/7 for the hotel guests. (Rinne 2017.)

Hotel Katajanokka's primary competitors in Helsinki are hotels F6, Fabian, Indico, Lila Roberts, Hilton Strand, Kämp and Haven. Nevertheless, according to last year's final report it sold its rooms for an average rate of 100€ per night plus taxes and reached an occupancy rate of 80%. (Rinne 2017.) Because of its historic value, the building is protected by the National Board of Antiquities and Historical Monuments. Furthermore, the hotel has been nominated for both Europe's Leading Boutique Hotels and Finland's Leading Boutique Hotels and won the Luxury Hotel Design prize in the World Luxury Hotel Awards 2017. (Hotel Katajanokka 2017.)

To add on to the recognition the hotel gets from being under the protection of the National Board and winning awards, it is active and visible online. Accounts can be found on Instagram, Facebook and twitter. Money goes into paying Google to show up as its top results and to magazines such as Evento or Kauppalehti if an article with an appointed content is needed. (Rinne 2017.)

Hotel Katajanokka already organises activities that play with the prison theme. A 30 minute tour of the building is open for anyone for an entrance fee of €5 that includes visiting a group cell and an isolation cell accompanied by stories about the building, its prisoners and famous escapes. The outsourced group activities by Elevent or Eventgarden take from 1-2 hours to complete and have the participants move inside the hotel looking for clues to solve the murder mystery or escape the prison. (Katajanokka 2017.)

3.3.4 The Birth of the Event

The initial vision for the event was very extreme and highly influenced by the Karosta prison experience in Latvia. During the 7 weeks of brainstorming and especially the 6 weeks of writing, the plan for Hotel Katajanokka's anniversary underwent a fair share of eliminating, adding and changing ideas. Throughout the process of obtaining new information from relevant research articles and books, the thesis supervisor and the general manager of the hotel, the project continued to evolve into a feasible event.

The first step was to explore the website of the hotel and its social media accounts. The two remarks that stood out were the motto "escape the ordinary" and the four values: love, peace, liberty and privilege. The author also became aware of the house tours that are organised for anyone interested, the escape games and challenges powered by Evento or Eventgarden, what meeting rooms are on the market to be booked for private occasions and what is on the menu in the restaurant and bar. (Hotel Katajanokka 2017) This information was enough to give a basic understanding of what kind of image the hotel wishes

to portray to the public and what they perceive to be important enough to be mentioned online. These assets should be incorporated in the event plan.

The second step was meeting the general manager of the hotel. The visit to the establishment was indispensable, because it would have been impossible to create a product for an enterprise that the producer has never set a foot in. If that were the case, the thesis topic would have had to be changed. Moreover, the positive response towards taking the role of the commissioning party brought more value to the theory research, its implementation to planning and the final product. The tour around the building and the long discussion that followed gave insight to the behind the scenes operations and to past experiences. The meeting was helpful, because it eliminated all the unrealistic ideas that were not suitable for the venue. Some challenges that may arise during the planning phase were already identified, for example the limited amount of space in the corridors, the congestion of public transport and reserving the entire hotel exclusively for event participants.

The third step was reading bits and pieces of Nykänen and Tervo's (2010) Nokka – Kiven sisällä, a collection of memoirs of former inmates and officers of Katajanokka county prison and pre-trial detention centre. The book transmitted the grim ambience that dwelled within its walls loud and clear. The same type of atmosphere must be created in the event plan. The book introduced the author to some of the most famous personas that the participants of the anniversary event can meet during their stay. It also gave ideas for props and how the decoration of the venue can be transformed to fit the gloomy theme.

The fourth step was meeting the thesis supervisor who outlined the thesis structure and its expected components. Once the headings of the chapters and subchapter were assigned, the text could be filled in the appropriate slot. On average it took two days of reading and writing to finish the piece under one heading. Of course, new suggestions popped up throughout the planning process, which meant having to go back and make changes to older texts.

3.3.5 Anniversary Plan Meets Event Canvas

The event canvas was introduced to the author before the writing process of the theory chapter began, but after both the subject plan and thesis outline had been submitted. The Event Design Handbook by Frissen, Janssen and Luijer (2016) was recommended by the thesis supervisor. Deciding to create the product in accordance with the 14 blocks of the event canvas was a quick decision to make, because the numerous benefits could not be ignored.

The event canvas is a current tool, with the first book properly expanding its concepts released only towards the end of last year. After a detailed definition for each block is given, the ideology is summarized by a few straight-forward questions. The event plan attached in the appendix strictly follows the order of the blocks of the event canvas. One by one, the questions were answered under the appointed headings. This was slow, but made sure that no issue was overlooked. Additionally, there were two to eight questions per block and so answering all of them took plenty time. The process took one week, because it was necessary to go back and compare what had been written before so that inconsistencies and overlaps could be avoided.

The event canvas raised plenty of questions that the author would have never come up with on their own. This resulted in a more broad and well-prepared plan. The chances of reaching the aim of the event increased and any nasty surprises avoided. Thankfully, the topics of the blocks were somewhat linked to the issues in the one before or after. This made it easy to pick up and continue working on the project from where it had been left off. The event canvas' thought process was very straight-forward and simple to follow. Thanks to this, the work load did not feel overwhelming at any point.

In comparison to the other two tools that were later incorporated into the final version of the event plan, the event canvas is by far the most thorough. Towards the end of the process, it felt like some parts were getting slightly too repetitive, for example the blocks on gains and return asked similar questions. Later when the four realms of an experience and the experience pyramid were introduced to the author, it was interesting to pinpoint where the three tools shared opinions regarding the necessity of certain elements to create meaningful experiences. However, the event canvas did add a long list of brand new factors that contribute to people's lives in modern day society. As a conclusion, it can be stated that it was the relevance to today's world which was the main reason for having picked the event canvas to be the base of the Hotel Katajanokka's event plan.

3.3.6   Adding Other Tools to the Mix

Even though following the order of the blocks on the event canvas is a systematic and rational way of tackling projects, the product was finalized with the help of ideologies from two additional tools: the four realms of an experience (Gilmore & Pine 1998) and the experience pyramid (Kylänen & Tarssanen 2006). The first reason for this was that they filled in information where the canvas seemed to be leaving vague gaps. In other words, they seemed to complete missing parts to create a more solid event plan. The second

reason was that they supported the questions being asked in the canvas by having already addressed the same issue in their own findings. As a result, the event plan turned out to be more credible than if it would have relied solely on one tool.

An advantage for using these three tools together is them dating back to three different decades. The oldest, the four realms of an experience, is the simplest whilst the most current, the event canvas, is by far the most detailed. In hindsight, it is possible to note that it would have been easier to work on the product in the sequence of the tools' publishing dates. This method would have meant starting off with a very basic understanding of what type of event was in question: entertainment, educational, escapist or esthetic. Slowly the idea would have been expanded by reflecting on how the physical and mental levels of an experience are incorporated. Lastly, the elements would have been plotted onto the event canvas and the missing questions answered. If this method would have been complied with, the final outcome would have more influences from the other two tools.

Instead, now the majority of the event plan is based on the event canvas. Hotel Katajanokka's anniversary planning began under the magnifying glass of the individual blocks. Surfacing contradictions or similarities with the other two tools were identified only after a raw version of the product had already been written. These views were then incorporated into the text only if they were relevant.

The four realms of an experience (Gilmore & Pine 1998) divides products into categories, and the event designed for the hotel clearly falls into escapist because of participants' level of participation and connection with the environment. Guests wish to forget their ordinary lives for the length of their stay and are expected to fully embrace the role of a prisoner locked in the building. An experience can be classified as escapist if immersion with the surrounding is powerful. This means that the action is happening all around the participant. They can simultaneously observe the situation with their hearing, smelling, seeing, tasting and touching. The ways in which the five senses are incorporated in the plan are reflected in more detail from the point of view of the experience pyramid on the physical level. This link between the four realms of an experience and the experience pyramid proves how the tools support one another.

The guests are going to be actively participating in the execution of event. They are free to explore the hotel's darkest corners independently. Moreover, the house tours and the prison escape challenges require moving within the whole building. The theme of the event will be evidently merged all around them. The expected level of immersion and activeness may be a cause of concern for guests. It is listed in the pains in block 2 in the

event canvas. The event management body as well as the guests themselves understand that this event will be planned for a huge audience, but each individual should be led to experiential scopes of their own. The challenge is that not everyone will want to be as involved or active. Some participants will be overwhelmed by their heavy role, whilst others will feel like it was not enough.

Every element of the experience pyramid (Kylänen & Tarssanen 2006) can be identified in the event plan. However, they are handled in a different order in the blocks, which can cause a bit of confusion. For the sake of clarity, here they are discussed from the pyramids base up to its peak regardless of how they are numbered in the event canvas. The motivational level is reached when successful marketing messages are sent out to the target audience. The information is released in a way that already plays with the prison theme, for example by commanding the potential customer to come to serve their sentence at Hotel Katajanokka. Enough information is given to transmit credibility, but a mysterious atmosphere is still kept giving people an incentive to come and discover what it is really about. Marketing messages influence the expectations of the guests and in fact block 3 of the event canvas goes deeper into how to spark people's interest and create enough motivation for them to purchase the ticket. That is how the experience pyramid replenished the method of approach chosen in the canvas.

Planning an event that the participant can perceive on a physical level is important if the wish is to create a meaningful experience. The overview of the anniversary given in the beginning of the event plan discusses the basic staging instructions and ways to involve each of the five senses. Guests' hearing is involved by a band playing and shouts from the hidden stereos in the corridors. They smell and taste the food that is served to them on plain metal dishes in the prison canteen patrolled by police officers. They can touch the mock metal mugs they drink their coffee out of and the personal number plates that are handed over upon check-in, which they are instructed to wear throughout their stay. They can see the actors who are portraying famous prisoners and watch the horror movie that is screened later at night. The overview of the event is not part of the event canvas itself and neither are the suggestions for how to appeal to the senses. There is no question in any of the blocks that asks how sense perception can be reinforced. Therefore, the event canvas is lacking on that aspect. Luckily, the experience pyramid fills in the void and the staging instructions are included in an overview separate from the event canvas and its blocks.

Satisfying a customer on an intellectual level means that they can learn something from the experience. First, the brain starts to think. Then it evolves into learning, and in the

case of Katajanokka's anniversary the guest gains new knowledge on the history of the building and its former prisoners and officers by listening to the guide giving house tours or to the actors telling their stories. It learns about what is on the restaurant's menu and what meeting rooms are available for throwing private parties. Lastly, opinions begin to form and the guest will decide how they feel about the story they are being told, do they like the food on the menu or are the meeting rooms appropriate for the purpose of their event. The 14th block in the canvas titled instructional design ties in nicely with the intellectual level embodied in the experience pyramid, as it asks for the best methods the new information can be learned and how it needs to be incorporated in the programme.

The emotional level is found towards the top of the experience pyramid, because strong feelings create lasting memories and especially meaningful experiences. A lot of people are moved by beautiful music, so that explains why the band must be talented and harmonious and able to play soft, classical style music. The aimed atmosphere floating around the band is one of mystery and melancholy. The audience should feel slightly uneasy but cannot move along to where the music can do longer be heard because it is giving them pleasurable goose bumps. The performers must put passion into their roles, allowing themselves to slide into a darkened mind-set. If they feel like crying during their performance, so be it. The audience should sense the despair and pain former prisoners have had to endure. The horror movie that is screened in the dark restaurant later at night will be suspenseful. However, not all emotions are negative. They will also be proud of themselves for having participated to an event that requires stepping into an unknown role which is out of their comfort zones and for having completed the organised prison escape challenge in time. Gratitude will be felt when the dinner and breakfast is served and tastes delicious. Block number 12 in the canvas seeks for the needed element for promise to be fulfilled. Luckily the experience pyramid knows that appealing to emotions is the solution.

At the peak of the pyramid change is noted to be the result of having managed to reach the mental level. The performers roaming around the building as famous former prisoners or officers must put passion into their roles. They should allow themselves to slide so deep into a darker mind-set that if they feel like crying, they should let the tears flow. The audience should be able to sense the despair and pain they have had to endure. A share of the audience will start feeling empathy and compassion towards their stories. However, real change on the mental level occurs when participants begin to reflect on the lives of modern day prisoner, may these be the ones behind metal bars or ones limited by their own mental health, in other words prisoners of their own minds. The aim is coming to the realisation that prisoners are people, who have made the wrong decisions, but need to be heard and helped nevertheless. The event canvas scrapes this subject in block 13 titled

experience journey, when ways of reaching behavioural change are to be identified. How-ever, the importance of undergoing change is emphasized more in the experience pyra-mid and works as a reinforcing tool.

3.4   The Bumps on the Road

The presence of any possible limitations and risks of the project are to be identified so that necessary preparations can be taken care of. Here three limitations and three risks are acknowledged one by one.

The fact that the hotel has been nominated and won travel and hotel awards proves that Hotel Katajanokka is upscale and luxurious (Hotel Katajanokka 2017). It will be challeng-ing to convert the venue's present ambience into the one of a bleak prison. Another ques-tion is whether guests will embrace it or seek out for luxury instead. This event cannot be extreme to the extent that it compromises the hotel's values which are love, peace, liberty and privilege (Hotel Katajanokka 2017). Moreover, the first limitation is that the boundaries of the hotel staff must be respected and the event plan created accordingly.

All the planned activities are confined by the walls of the building. The problem is that some of the corridors and meeting rooms are small. Their size needs to be taken into ac-count when performances and the schedule is being planned. When people flock to the same area at the same time congestion occurs and creates a very bad memory. Unavoid-ably, the second limitation is the available physical space.

As has been already been mentioned earlier in this thesis, the event plan is not going to be executed. This means, that there is no possibility to make changes or improvements to suggestions that are discovered to be unrealistic or unattainable when they are trying to be organised in real life. The experience tools that the product is based on are only guid-ing tools, but not always does the theory work well in practice. Therefore, the third and fi-nal limitation is that the plan is not implemented, and that jeopardizes its accuracy and feasibility.

The failure of the marketing campaign could result in some of the rooms remaining va-cant. They may have been booked by normal guests who however were not comfortable with the immersive nature of this Halloween event and for that reason chose to stay else-where. In other words, closing the traditional booking systems for the night and reserving all the 106 rooms exclusively for the participants of this experience could be to blame for a drop in attainable revenue. The first risk, there not being enough attendees, is perhaps the most significant with the most serious negative impact on the outcome.

The Halloween weekend is a popular party date and most businesses already try to use it to their benefit. Bars encourage customers to dress up in the hopes of winning a prize and theatres add elements of horror to their performances. They are the competition, but their advantage is that they have existing customer bases from previous years. Therefore, the second risk is that Hotel Katajanokka's event is not perceived as interesting enough for people to step out of their comfort zones and turn down the already familiar and safe alternatives.

The ticket for the event will entitle two people to spend the night in a double room, with dinner and breakfast included and access to the activities and performances. With a package like that, the experience comes with an expensive price tag, minimum €150. Especially students who may otherwise be excited about the event may not have the required money. Their other choice would be going to a nearby bar that has no entrance fee. This brings forth the fact that the third and final risk is people turning down the event because the price of the ticket is too high.

3.5 Evaluating Success

Success means accomplishing an aim or purpose, but also accounts for attaining fame, wealth or social status (Oxford Dictionary 2017). When success is being evaluated it is helpful to reflect back at the delineated desired outcome and deliberate how far the objectives are from having been reached. In the case of this project, they were to provide Hotel Katajanokka with a detailed event plan, increase the number of local customers in the restaurant and bar, introduce banquet rooms and halls as possible venues for private parties, have the hotel fully booked, turn the event into a yearly tradition and encourage locals to explore other hidden historic gems in Helsinki.

Calculating the percentage of booked rooms and how many remained vacant gives the needed figures to measure whether the hotel was fully booked for the night. The success of the objective in question is the only one that can be evaluated immediately after the event is over, because the rest are more future-oriented. This means that the effect the event has on them can only be noted much later. The chances of a guest returning to eat at the restaurant or having a reason to organise a party within two months of the event are somewhat slim, and therefore, results on both fronts should be monitored over a period of six months. Comparing those figures to ones collected during the same time period but the previous year provides information on how successful the event turned out to be from the point of view of the restaurant and meeting rooms and halls.

Hopefully the increased revenue and positive feedback from the guests encourages the hotel to organise a Halloween event the following year as well turning it into a tradition. The success of the last objective, giving people an incentive to discover other unique buildings in Helsinki that served historic purposes, is the most challenging to evaluate. The annual reports and articles gathered by Visit Helsinki could offer insight on a possible rise in visitor numbers. Nevertheless, it is important to keep in mind that Hotel Katajanokka's performance is not affected by how others are doing. On the other hand, it is a motif of pride if the anniversary has managed to change a participant's long-term behaviour to make them more curious and aware of their surrounding environment.

Not implementing the event plan and executing the event makes it hard to evaluate its success. However, reflecting on the tools may help to make some assumptions. The fact that not only one but three different ideologies were embodied into the plan makes it broad but detailed. The four realms of an experience, the experience pyramid and the event canvas were merged for support and to fill in gaps. Elements were picked from each one and their questions were answered. The desired outcome of the event was kept in mind throughout the entire process, so that a harmonious and holistic product would be created.

The second option for evaluating the success of the hypothetical event plan is to compare it to those of similar events, which have been implemented. For it to relatable, some characteristics must be shared, for instance from the aspect of the theme, aim, target audience, theory behind or venue. Hotel Katajanokka's annual Christmas event can be taken as an example. The yielded revenue, number of participants, strengths and weaknesses should be assessed. Then, they should be compared to the product in the appendix to find out how realistic the plan is. Studying event plans from the past is also useful because they can indicate the risks and the need for improvement that would otherwise go unnoticed, and so the chances for success increase.

In conclusion, a complete evaluation of success is impossible to carry out, because the event plan is not executed and the event has not happened. Concrete figures and customer's feedback would be needed for a proper result. Nevertheless, the three tools have been studied in detail and used to the maximum profit. Background research on previous events reminds of mistakes that can be learned from. Combined, no nasty surprises should arise and a positive outcome can be insured were the plan to be ever implemented.

4 Discussion

The final result of this thesis is a guide to executing a memorable event commemorating the 10 year anniversary of Hotel Katajanokka. The structure of the event plan is easy to follow, and can be picked up to read and implement by anyone willing to do so. The author definitely would if the commissioning party so wished. The event would turn out to be popular thanks to its special location and theme. There is no doubt that this would help the hotel to be brought back to the knowledge of locals in Helsinki. Both fame and fortune would be waiting at the finishing line.

It is possible to conclude from the findings made during the thesis process that the hotel is not yet making the most out of its competitive advantage. The building is unique and full of history. No other place in Helsinki can offer its guests the opportunity to stay the night in what once was a real prison cell. Hotel Katajanokka has plenty of potential to organise more out of the ordinary experiences, and in a big vibrant city like Helsinki, a sufficient amount of potential customers is guaranteed.

Three main development and suggestion ideas surface when reflecting on the outcome of the entire thesis. The first, is to have conducted even more research on other planning tools and experience theories. The source debate at its present state is limited, and perhaps the lack of deeper discussion between supporting and contrasting views could have been filled in. Secondly, reaching behavioural change within a participant could have been evolved further so that the meaningfulness of the event would have increased. An example of how this could have been done is by involving an organisation that helps ex-convicts re-enter society after their sentence. This would provide guests with a window to the struggles of former inmates who have made a mistake in the past, served their sentence and are now looking to make amends. Charity work is trendy at the moment, so a suggestion is that 10% of the ticket price goes to such an organisation. Of course, the author understands that not everyone has the interest to help these people and some potential customers may choose not to attend because of it. Lastly, Hotel Katajanokka should seriously consider organising this or a similar event.

4.1 Thesis Process

Overall, the thesis process advanced at an uneven pace giving various parts uneven amounts of attention. The fastest work was done when the product, the event plan for Hotel Katajanokka, was being written and attached as an appendix. The reason for this was that all its elements had already formed in the author's mind during the reading done for the theoretical framework and it was not difficult to put the fresh ideas into words. By far

the slowest progress was made at the very beginning, when narrowing down the topic took too much time and getting hold of Hotel Katajanokka's general manager took a few weeks. Nevertheless, the wait paid off, because the chosen topic was enjoyable to write about and the visit to the hotel extremely valuable.

The simplest task of the entire thesis process was using the event canvas as a base for creating the product. All the credit goes to the amount of detail that has been put into describing each element, in a way that the information is easy to understand. Additionally, the questions asked in each block were straight forward and made sure that all of the necessary issues were addressed. The level of clarity of the event canvas is reflected in the well-structured event plan. The author truly advises anyone planning an event to try out the event canvas as a supporting tool. The most struggling part was gathering the theory, reading and evaluating its relevance. Firstly, the theoretical framework was written during a holiday in Italy, which made it impossible to visit the library mid-way through the process to get more material. This resulted in having to rely on a bigger share of internet sources than the author would have preferred. Reading books and articles took time, because for once it was not going to be enough to just glance at them quickly for the bigger picture, but the smaller details were to be sought out. Huge chunks of text were automatically disregarded for being off topic and the remaining sources had to work well with what had been written before in the thesis.

Without the help and guidance of the thesis supervisor, this thesis would have probably not been completed in time. The supervisor made themselves available regardless of the time of day, which meant that any posed questions were quickly answered or feedback given so the work could continue. The comments given were realistic and definitely improved the quality of the text. However, when the author hoped to have finally finished dealing with the struggles of the theoretical framework, more reasons to go back and add more to it were pointed out, on top of simultaneously having to move forward and create the product. This felt overwhelming for a few days, but after letting the initial panic pass, writing could continue as before. Even though it was stressful and sometimes tedious, especially on the first days of summer sunshine, the author is proud of herself for having accomplished this on a restricted timetable.

4.2   Learning Outcomes

In hindsight, it can be stated that the author underestimated the time and effort that writing a thesis requires. This process definitely demonstrated how much work is required to produce such a long and detailed piece of writing. Searching for the right articles to incorporate to the thesis' theoretical framework involved the ability of evaluating whether the

source was relevant or valuable to the outcome. This tasks seemed to become easier along the way. Having to find a solution for overcoming the writer's block was unavoidable, but leaving Helsinki to visit some relatives in the calm countryside during the most critical moment solved the situation. This trick must be kept in mind for future writing projects as well.

With a long piece of academic writing like a bachelor's thesis, the language is expected to be of a certain standard. However, half way through the writing process the same words and phrases began to repeat themselves. The result was chunks of restricted and boring text. It would be beneficial to expand the author's vocabulary perhaps by reading and concentrating most on academic articles.

As was already mentioned in the chapter discussing the timeframe of the thesis, the product was slightly rushed towards the end because getting things started happened too slowly. It could have been avoided if only a strict schedule for the entire thesis process would have been established earlier on. Extra time would have allowed the creation of a more coherent event plan and deeper elaboration on its result. Nevertheless, this is to be taken as a learning experience. The author assures that the same mistake will not be made twice and that fixing a schedule with be the first on the to-do for future projects. Examining different theories for supporting or contrasting views, choosing three key experience tools, using them as a solid base to create a product and combining it all into one event plan on a short timetable was stressful. Regardless, succeeding to meet the deadline proves that the author already embraces skills needed for working in event management after graduation. And what better way to gain the missing knowledge than to hopefully learn it on set in the middle of the action.

The author acknowledges, that the road from student to professional event planner is not a short one, nor is it straight-forward or predictable. However, gaining experience through volunteering can lead to the first paid job (White 2010). Asking the manager for more responsibility displays knowledge and value within the event planning company. Next, networking and developing relationships with others in the industry will make it easier to build a career. An event portfolio is recommended, because it showcases expertise. (Hard, 2017.) Slowly, it will be possible to climb up the career ladder and secure a management position (White 2010). This is the path the author is aiming to take after graduating from Haaga-Helia University of Applied Sciences.

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Appendix 1. Hotel Katajanokka's Anniversary Plan

Hotel Katajanokka's Anniversary Plan

This is the event management plan for Hotel Katajanokka's 10 year anniversary. The theme will revolve around its historic prison background that fits in nicely with the suggested date for the event; the Halloween weekend. The plan has been based on the event canvas, because following the order of its blocks and answering their guiding questions will ensure that no issue is overlooked and the event outcome is successful. Two other experience tools, the four realms of an experience and the experience pyramid, have also been used as support mechanisms for better coverage of any possible issues that may arise during the event planning process.

Overview of the Event

After closing its doors as a prison and undergoing extensive renovations, Katajanokka reopened its doors in May 2007, exactly 10 years ago, as the hotel it is today. This offers the perfect opportunity to organise an anniversary event and bring the establishment's existence and colourful background back to the knowledge of the locals of Helsinki.

The event is to take advantage of the already existing prison ambience. Kylänen and Tarssanen (2006) use the experience pyramid to explain that for a product to be engaging on a physical level, multi-sensory perception must be reached and this can be done by involving each of the five senses. This must be taken into consideration when the staging of this event is being planned. Excessive commodities and decorations that are easily transportable, such as the two couches by the entrance, are carried into storage so that the guest can not only feel the bleaker atmosphere but see it as well. All the staff members should be dressed like police officers in a detention centre to create a divide between the staff members who have the authority and the guests, playing the role of the prisoners who cannot escape for the night. Monologues by actors who are posing as famous prisoners from the past can be heard in the corridors, whilst longer performances take place in the big church hall. Furthermore, guided tours will be given around the building on its history. A melancholic band will play down in the dark Linnankellari restaurant and a horror movie will be screened later at night. Special sound effects, like prisoners and officers shouting or metal bars closing and opening, will be playing faintly in the background from hidden speakers. Guests are given their own number plate at check-in that they can touch, take home and keep as memorabilia from the event.

The event will take place on Halloween weekend, the one closest to the 31st of October. The reason for this is that by then Helsinki is naturally dark and gloomy and the prison-like ambience fits in perfectly. The idea of the event is to make it rather scary. The hotel will be exclusively booked by adults who wish to be part of this Halloween prison experience. The tickets are sold per room, each accommodating two people. The ticket entitles both participants to dinner and breakfast from the buffet as well as free access to all the activities. A draft of the event program is presented below.

First day

15:00 Prisoner's sentence starts

Block A: 17:00-18:00 dinner and 18:45-19:45 theatre

Block B: 17:30-18:30 theatre and 19:00-20:00 dinner

21:30-23:00 Horror movie

Second day

7:30-11:00 Breakfast served

13:00 Prisoner released back into society

Both days

House tours

Band

Escape the prison - challenge

Storytelling of famous former inmates and officers
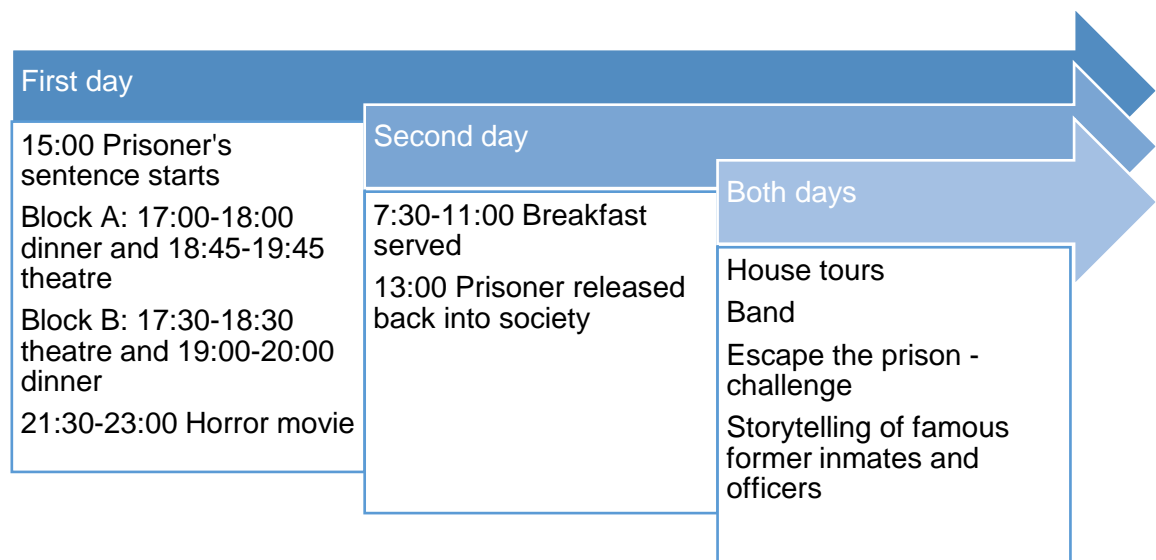
Image 8. Event program

The activities are divided for Saturday afternoon and Sunday morning. The guests are welcome to check in from 15:00 onwards and check out by 13:00 the next day. The crowd is divided into two groups, or rather two prison blocks, so that while Block A is eating dinner in Linnankellari restaurant block B is watching the theatre performance in the church assembly hall and vice versa. The reason for this arrangement is that all of the guests do not fit into the same location at the same time and the same goes for the horror movie screened later at night. There is an hour between Block A's dinner and Block B's dinner so that there is enough time to clean up and refill the dishes. Same goes for the break between the second setting and the screening of the movie. Breakfast will be served at the same time as on any other Sunday morning. A band will play short sets in the midpoint of the corridors where the cell blocks meet, house tours will start every 30 minutes from the reception, the short escape the prison challenge runs simultaneously in two locations and famous former inmates and officers wander around the building throughout the event.

Putting the Event Canvas into Action

There are three main stakeholders that need to be identified in the event canvas before the planning process of Hotel Katajanokka's anniversary can properly begin. The first is the event management body, which incorporates the event manager together with the event planning team. The second is Hotel Katajanokka; its owner and the staff members. The third, and most important, are the guests. They are the most significant, because they have the capability of pulling the plug on the event the easiest.

Due to the scary atmosphere and the emphasis on late evening activities, the event will be restricted to those who have reached 18 years of age. This means, that the rawness of the movie being screened does not have to be monitored and the actors can add a pinch of vulgarity into their performances without having to worry about being too inappropriate. Additionally, it saves trouble at the bar since no will have to be checked for being of a legal drinking age. However, the event is tailored especially for young adults, between the ages of 20 and 30, who are willing to let go and forget about their normal lives for one night. The target audience will be Finns or foreigners who speak Finnish due to the language of the organised performances. Advertising will be carried out in the Helsinki region, and therefore most of the guests are expected to be locals. The tickets will be sold per room, each accommodating two people and so they will come in couples with their significant other or with a friend.

Of course, there are more stakeholders than just the aforementioned trio. Examples are the performers, costume designers, kitchen chefs and sponsors. However, they are not as relevant to the outcome of the event as the event management body, Hotel Katajanokka or the guests are. Moreover, for the sake of clarity and remaining concise, these will not be analysed in this canvas. Most of the blocks are assessed from the point of view of the guests. However, the 10th and 11th blocks titled cost and revenue are filled in from the viewpoint of Hotel Katajanokka and the event management body. The 12th block, on the other hand, lists the jobs to be done of only the event management body.

Block 1. Entering Behaviour

The entering behaviour of the guests, that is their behaviour prior and independent of the event, can be described as open-minded, curious but laid-back. They are brave and quick to form connections with others due to their developed social skills. They are capable of feeling comfortable even in unusual situations and, in fact, really enjoy experiences that are slightly more extreme and out of the norm. Activities that challenge their thinking, like room escape games and quizzes, are great ways of spending free time. In addition, they

are updated on current art and theatre performances, visit museums and are interested in history. On the outside they appear to be easily approachable, relaxed and happy with their humble lifestyles.

Block 2. Pains

The pains of the guests are the negative thoughts and feelings that could possibly stop them from participating to the event. The biggest worry is whether value will be delivered in return for the money paid for the ticket. An alternative for spending Halloween in a hotel with dining and entertainment included in the bill is just paying for an entrance fee to a bar and the drinks for the night. The second option is obviously much cheaper than the first. Therefore, a possible obstacle is that the event ticket is too expensive.

The overall emotional experience, how scary and interesting the event will be perceived to be is concerning to guests, because no two participants are identical, yet they will all participate to the same event. This means, that the event will have to be designed following the golden mean in order to satisfy the majority of the population. Some will hope for a more immersive prison-like experience whilst others are content with observing from the shadows. Studying the event from the point of view of Gilmore and Pine's (1998) spectrum of the four realms of an experience, Hotel Katajanokka's anniversary would fall into the escapist category. In other words, this experience is very immersive with the surrounding and the guests' participation is active. Consequently, the event is not suitable for participants who are looking for more of an entertainment, educational or esthetic experience.

Additionally, guests may fear bad logistics and schedule arrangements. Overcrowding can happen when people flock to see performances held in limited spaces, because generally hotels are not designed for all of the guests to be present at the same time. Long waits at the bar or during dining and breakfast are possible. Check-in and check-out times are the same for everyone and could also result in queueing.

Furthermore, guests may feel bad about missing out on another Halloween party taking place simultaneously that the rest of their friends are attending. Not wanting to feel left out is a very realistic obstacle that can stop someone from choosing to participate to this event.

Block 3. Expectations

The expectations the guests will have for this event are based on experiences they have undergone previously. In the past years, Halloween has been celebrated with friends at a

house party or by going to a bar like on any normal weekend. Perhaps they have already taken part in other horror-themed events in Helsinki, for example Teatteri Tuike's theatre performance Viimeinen vuoro in the metro or Viapoin Kekri organised in Suomenlinna. The final option is that they have not done anything special at all for Halloween, just stayed at home to watch a scary movie.

Unavoidably, what others say about this or similar events influences the expectations guests have. A common opinion is that Halloween is not part of Finnish traditions and is more of an American festivity, so people may be sceptical towards commemorating it. Since Hotel Katajanokka is organising such an event for the very first time, people will be curious and ask those planning to go a lot of questions, for example about the ticket price and program. They may consider going themselves the following year if this time it turns out to be a success. Generally speaking, others will show a positive interest towards the event.

What can be read and seen online has an impact on the guests' expectations, because the Internet offers the ultimate platform for expressing thoughts. The event can be found on Instagram and Facebook, as well as the hotel's own website. The shares and comments should reflect excitement for something new and out of the ordinary being organised in Helsinki. The marketing messages also influence the guests' expectations and in the case of this event the information released will communicate the exact dates, check-in and out times, price, type of accommodation, dinner menu and the entertainment programme. Also Kylänen and Tarssanen (2006) highlight the importance of successful marketing in the experience pyramid, because it is the initiator to sparking a customer's interest and have them buy the ticket. This satisfies the very bottom factor of their tool, the motivational level.

Block 4. Exiting Behaviour

The exiting behaviour is composed of the new skills, knowledge, attitudes and connections the guest has embraced after the event. Going home the guest will be familiar with Katajanokka's prison background and the stories of its most famous inmates, with the setting and menu of the restaurant and the meeting halls and room suitable as party venues. They may have tried new delicacies they had not come across before. In best cases the guests will have been able to form new connections with other people, participants or staff, with art or theatre background who share the yearning for immersive experiences.

During the event guests will be given chances to challenge themselves and discover to be braver than they thought they were, giving a sense of fulfilment. They will be encouraged

to seek out other hidden gems in Helsinki, places that have been forgotten by the locals. Through this event they will have be introduced to the concept of dark tourism and the guests will exit the hotel with an even more curious attitude than the one they had when entering.

Block 5. Gains

To gain positive outcomes and benefits the guests first require the basic necessities to be at hand. Those are serving edible and nutritious food, a comfortable bed to sleep the night on, functional utilities, thought-out evacuation plans, acceptable sanitary values, helpful staff and organised transportation to the hotel. The motives of the guests are supported by their desires, which in this case come down to wanting value for the money they paid for the ticket. They hope to hear a talented band playing, see entertaining theatre acts and watch a horror movie that truly keeps the audience on their toes. The guests want to forget about the outside world and not have to worry about everyday responsibilities for the length of their stay. This freedom is granted when even the breakfast table is set as they descend from their beds and cleaning up is taken care by room service.

Block 6. Satisfaction

The guest's level of satisfaction emerges as they discuss the event with others. In this case positive remarks would be the interesting performances, tasty food served at dinner and breakfast and pleasant hotel facilities where a good night's sleep is guaranteed. The negative observations, on the other hand, are that the corridors were rather tight and being served took time. Pictures and videos of what they experienced end up on their Snapchat and Instagram stories for friends to see.

Previous events that the guests have participated to have not included an overnight stay, and so this is exciting and different. Furthermore, staying in a high-class hotel gives a sense of luxury and a break from ordinary lives, things that the Halloween parties from the past have not offered. This will be the first time they have slept in a real prison cell, and possibly the last. Compared to this, going to a bar or house party is boring. An influence in future decisions can be seen when guests begin to seek out more historical establishments in Helsinki and participate to a similar Halloween activity the following year.

Block 7. Commitment

As well as making a commitment by choosing to purchase the ticket instead of saving that money, guests make non-monetary investments in order to participate to the event. These are time and energy. They also have to sacrifice the safety of their home, the comfort of

their bed and the familiarity of the cooking ingredients they have in their kitchens to take a leap into an unknown situation. They are choosing not to attend any other Halloween parties that are being organised on the same night even though the rest of their friends may be going.

Block 8. Return

The immediate gratification a guest feels as they walk out of the building and head home will affect the overall mood of the long-lasting memory of the event. The guest will be grateful for having slept well in a comfortable bed in a peaceful and spacious room and enjoyed a tasty dinner and diverse breakfast. The temperature was set correctly so that it was never too hot or too cold indoors. The entire program is perceived as entertaining. The activities and performances were educational to the right extent. The movie screened late at night was not one they had seen before and the atmosphere down in the restaurant was suspenseful, which was exactly what they had hoped for. Even though the music played by the band was quite heavy and not what they listen to during their spare time, the players were very talented, the music beautiful and fit the theme and venue.

Block 9. Cost

The cost will be evaluated from the point of view of Hotel Katajanokka and the event management body, because the guests will only be expected to pay for the entrance fee in advance. Perhaps they will purchase one or two drinks at the bar whilst the horror movie is being screened in the restaurant at night, but most probably they will not spend great deals of extra money since dinner and breakfast are included in the ticket.

Organising this event is costly, because the experience relies heavily on the extent and success of the staging and the quality of the performances. Appropriate décor that fits with the theme is needed, for example detention centre officer outfits and props. The personal number plates that are given as memorabilia need to be purchased. Marketing costs will be generated from the printing of posters and the paid article in Evento or Kauppalehti. The most considerable share of the budget will go on hiring the performers, band and actors. Other costs are ones the hotel has on regular weekends, for example staff wages and catering.

Block 10. Revenue

From the point of view of the hotel and event management body it is essential for the event to generate revenue so that the project is feasible and worth the effort. The primary means of making money is through the ticket sale. A ticket will not be cheap, because it

must cover the costs of the accommodation, dinner and breakfast and access to all the activities and performances. A typical dish at the restaurant costs around €20. The average room rate for 2016 was around €100 plus taxes. Therefore, the entrance fee to the Halloween event can be expected to be at least €150 welcoming two participants. The hotel has 106 rooms and the aim is for all of them to be sold out. An estimate of the created revenue through ticket sales equals to €15 900. If the ticket is charged €10 more so €160 per room it will bump up the revenue to €16 960.

There is the possibility of these figure being even greater, because other ways the event can generate money are by additional beverage consumption during the screening of the movie and the purchase of memorabilia from the reception. Nevertheless, these are unreliable streams. The biggest transaction, paying for the ticket itself, happens online in advance. The rest of the financial revenue is received from transactions carried out on the spot, for example at the restaurant, bar or reception.

Block 11. Jobs to be done

A clear list of the jobs to be done is vital for the event manager and the event planning team. They need to start off with studying the overall event concept and the event canvas, then calculate a budget plan, procure staging and performers appropriate for the theme, market the event, conduct risk analysis and check necessary permits and emergency plans. All of these account for their own individual tasks, for example the marketing campaign alone would require contacting the administrators of the stadissa.fi website, updating information on the hotel's social media channels, designing posters and having them distributed in theatres like Ylioppilasteatteri, art exhibitions especially modern ones and laid-back cafes, restaurants and bars. The event could be advertised to university students by email, for example Helga Splash for Haaga-Helia students. A paid article in Evento or Kauppalehti on the hotel's activity has been published in the past and could be an option for this occasion as well.

The to-do list includes problem solving of challenges such as how to avoid congestion in the corridors and around the performances, how the programme is planned out so the guests will be free to rotate and able to attend everything the experience has to offer and how many settings are needed to serve dinner and at what times so that everyone will fit and not go hungry. The expected number of participants is 212 if the 106 hotel rooms are each inhabited by two guests. The Linnankellari restaurant seats 150 so it is unavoidable to have two settings. Other needs that must be acknowledged are diverse diets and allergies, so different alternatives must be on the table. The church assembly hall can fit maximum 130 attendants, so two performances of the same theatre play must be arranged.

Another issue is the limitations of the public transport, which can get crowded as everyone is welcomed to check-in around the same time. The final step is tie any loose ends and double-check the decisions made earlier on in the event planning process, to make sure the outcome is coherent. The Gantt chart below is not only a timetable, but also serves as a to-do list for the jobs to be done.

Table 3. List and timetable of jobs to be done

week num.	31	32	33	34	35	36	37	38	39	40	41	42	43
Concept concretization	▓	▓	▓	▓									
Studying canvas		▓	▓										
Budget planning			▓	▓									
Marketing				▓	▓	▓	▓	▓	▓	▓	▓	▓	
Hiring performers				▓	▓	▓	▓						
Permits, emergency plan					▓	▓	▓	▓					
Procuring staging							▓	▓	▓	▓	▓		
Risk analysis									▓				
Problem solving										▓	▓	▓	
Tying loose ends											▓	▓	
Final check													▓
Event execution													▓

The jobs to be done have been noted according to the order that the event manager and event planning team should confront them. The wording is short, clear and fast to read, which helps to speed up the event planning process. Working on the event should start minimum 3 months before its due date, that being the first week of August. The 31st of October 2017 falls on a Tuesday of week 44. That means that Halloween weekend is going to be on week 43 and so the exact date for this event will be Saturday night, 28th of October.

Block 12. Promise

Establishing a timetable and respecting it from the beginning of the project keeps the work load under control and ensures that problems are handled systematically. The entire event management body must be aware of the timetable for the jobs to be done. The event manager should delegate tasks to the event planning team so that everyone has

their own responsibilities. The primary benefit of organising this event is of course boosting earned revenue for the weekend and the other driver is to raise awareness of the existence of the hotel, its restaurant, bar, meeting rooms and assembly hall.

Relieving the guest from their pains and replacing them with gains is the result of careful planning. In addition to having a strict schedule and delegating tasks, organising must start as early as possible. For a big event like Hotel Katajanokka's anniversary, wheels should be set in motion minimum 3 months prior to the due date. However, the earlier the better.

To fulfil the promises Hotel Katajanokka and the event management body have made through marketing messages, giving a look at Kylänen and Tarssanen's (2006) experience pyramid can be helpful. The tool illustrates that a meaningful experience is delivered if the customer is influenced on an emotional level. This can be done my hiring a talented band, which plays soft, beautiful but slightly melancholic music in a dark corner. The performers taking roles of famous prisoners should aim to relate feelings of despair and pain to the audience.

Block 13. Experience Journey

The journey each guest takes is personal, but it is still possible to pinpoint the most important key moments they all share during the experience. Everything begins with booking the room, which must happen as smoothly as possible. The reservations system should be fast and the needed information should be available to create credibility, so that the customer will not have any doubts on the product they are about to make a monetary commitment for. Most guests will arrive to the hotel using public transport. If it is already filled with other guests and is uncomfortable, it gives a bad first impression, and therefore Helsingin Seudun Liikenne should be met to discuss the possibility of having extra trams in circulation that afternoon and the following morning when people are leaving. Receiving the key should happen as quickly as possible, because guests do not want to queue for long by the tight entrance carrying their belongings on their arms. Seeing the hotel room is always exciting no matter what the occasion is, and guests are going to be expecting their room to be ready upon arrival and for it to be spacious, stylish and well equipped. If this is not the case they will be disappointed. The final make-or-break moment is going to be during dinner, because by then guests will be hungry and hungry people can get rather cranky. This highlights the importance of the food being served swiftly and for it to taste delicious, also because the tickets for the event are not cheap.

A way to surprise the guest by delivering more than they expect can be by giving them memorabilia, in this case the number tags they receive upon check-in. Furthermore, they will not be expecting to be followed by gloomy sound effects of prisoners and officers shouting and metal doors banging shut from the hidden speakers in the corridors. Metal cutlery will be used during dinner and breakfast. The metal mugs are already in use and work perfectly with the theme of the event. If it is unrealistic to procure everyone replicated metal plates, the food at the buffet could at least be served from big metal dishes. A couple of detention officers would patrol the restaurant when guests are eating. Otherwise they will roam the rest of the building controlling that guests' behaviour like they would control real prisoners.

At the peak of Kylänen and Tarssanen's (2006) experience pyramid the product is assessed on a mental level guiding the participant through change. When the guests listen to the incredible stories of Katajanokka's prisoners and officers, come to feel their despair and understand their pain, the mentality of the guest can be affected. Also the event canvas aims to lead the stakeholders towards behavioural change. The desired outcome is to evoke emotions of understanding and empathy towards present day prisoners, which will resurface in situations in the future where instead of being scared or avoid being in contact with one re-entering society after their sentence the guest would offer a helping hand.

The moments of interaction before the event take place through the marketing messages online or on the posters, people discussing Hotel Katajanokka's anniversary, the booking system and the confirmation email ordering the prisoner to come to serve their sentence in the prison. Receptionists greet the guest at check-in and check-out, and more hotel staff is encountered during dinner and breakfast at the restaurant and the bar. They will be wearing police uniforms to show off their authority. Otherwise interaction is involved between the guests and the performers, who will directly address the audience and encourage them to take part in the role play. After the event is over a thank you email will be sent out, asking for feedback and improvement ideas.

Block 14. Instructional Design

The experience pyramid by Kylänen and Tarssanen (2006) identifies learning to be one of the driving forces for perceiving a product to be meaningful. The customer must therefore be satisfied on an intellectual level. By the end of the event, guests should have learned something about Katajanokka's history other than just knowing it was once a prison and have come to understand what the life of prisoners was like. Other information they should

have gathered is that the restaurant has a lot to offer not only to hotel guests but also Helsinki locals and that its meeting rooms and halls are equipped settings for future private parties.

The most efficient way these guests learn is by active participation. They need to feel as if they are part of or close to the subject in question, for example by meeting old prisoners in order to feel their true despair of being locked up. Awakening strong emotions while they see and hear new pieces of information increases the probability of remember them for a longer time.

The learning aspect of the event is incorporated in this event by setting the programme so that everyone has time to see everything. This means that even though performances are running simultaneously, they will be played over and over to offer everyone a chance to experience it. The actors will be allowed to interact with the guests so that they will be properly immersed in life in a prison. The guests will be free to wander around the establishment independently, so that they will find themselves on an exploration trip and discover new halls and rooms as they proceed. However, no one is capable of digesting new information if their basic needs are being neglected. Dinner will be served soon after all the guests have checked in and the bar will be open all night so that they will not have to go hungry or thirsty. Moreover, the programme for the day will not end too late so guests can rest and be receptive again the following day.

Appendix 2. Event Canvas for Hotel Katajanokka's Anniversary

pains
Ticket price, bad logistics & schedule, miss out on time with friends

commitment
Investments: Money, time & energy
Sacrificing: safety & familiarity
Choosing this over another event

return
Basic commodities: comfortable bed, good food, functional facilities, correct temperature
Entertaining program, never bored

gains
Received value for money, let go of ordinary lives, talented band & theatre, freedom

exiting behaviour
New knowledge: history of prison, inmates & officers, hotels meeting rooms & halls, delicacies
Met people with similar creative backgrounds
Fulfilment: being brave and challenging themselves
Introduced to dark tourism
Encouraged to explore more of Helsinki

experience journey
Personal: starts from booking the room, ends with thank you email
Change: understanding and empathy towards today's prisoners

promise
To feel the despair & pain of former inmates & officers: a break
By planning & task delegation

jobs to be done
Budget plan, procuring staging, hiring performers, risk analysis, problem solving, emergency plan

instructional design
Active participation, sensory perception & emotions
Schedule: very flexible, time to wander & see

entering behaviour
Attitude: open-minded, curious and laid-back
Socially skilled: Brave & quick to form connections
Feel uncomfortable in unusual situations
Interests: art & theatre performances, museums, history
Enjoys: games & quizzes
Appear approachable, relaxed & happy

expectation
Sceptical vs. positive interest, out of the ordinary

cost
Guest: entrance fee, additional consumption at the bar
Organiser: performers, staff, décor, memorabilia, marketing, catering

revenue
Ticket sale: 106 * €150 = €15 900 minimum
Additional beverage consumption and item purchase from reception

satisfaction
Totally new & different
Positives outweigh negatives: success

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